

## Artist's Statement

The Sixth Day is an installation of elements organized to operate both as spectacle and as an opportunity for participation. It is an event which is both observed and acted within; on the one hand, an image to be viewed, and on the other, an invitation to actually enter, to move into.

Sculptural animal forms, fashioned after the gazelle and made of chickenwire covered with tracing paper dipped in graphite-saturated acrylic medium, are orchestrated in relation to a large-scale drawing, graphite on paper, in which the animal forms speed from a certain infinitely distant point. In the drawing the gazelles emerge into perspectively constructed space; then the gazelles become present as actual sculptural presences in real physical space.

The work encourages passage into being--the act of becoming. There is a dynamic relation between the noumenal, that which is not knowable by the senses, and the phenomenal, that which is an object of experience in space and time. The work presents the moment of awakening as an active possibility as distinguished from representing the event of human consciousness awakening to itself as an artifact, as already done. Thus, the spectacle becomes an invitation to participation, a circumstance for experience, an occasion for turning inward and becoming cognizant of being. The gazelles emerge from a place of light into the world which is darker and veiled. The darkness of the world is not negative, rather it delineates the mysteriousness of the Earth, of being.

The Sixth Day is the enactment of a kind of birth, an unfolding, the emanation of consciousness, of being, of self, of the world, of the universe. On the sixth day, as told in Genesis, both the animal and humankind were created. Jewish Kabbalistic Mysticism interprets the process of creation in terms of the notion of Sefiroth, the Emanation of the Attributes of God, which is a process by which all that exists is created. The Sixth Day is, for me, the moment when I place my feet on the ground, look out of my eyes, and sense my own presence. It is when death is present in the same moment as breath, and an aura of great love encompasses all, subsuming fear.

Finally, there is looking into the eye of an animal. I make no assumptions about the animal. I cannot because I do not know. There is a strangeness which demands a kind of attention. When looking into the eye of an animal I experience a kind of blindness--seen and seeing without identifiable mutual cognition. I cannot assume anything.

The gazelle is a herd animal. The herd is a community, a gathering together, and in this, the experience of sharing. The gazelle is grace, elegance, and quickness, lifting up off the earth, freed from gravity, free. The gazelle is almost like the unicorn, on the edge of being a mythical creature with magical implication. But neither mythical nor magical, the gazelle is of the earth, concrete, hooves beating on the earth.

The Sixth Day is organized to stimulate an acute awareness of time and space as concepts by which reality is constructed. In the reflexive juxtaposition-become-integration of two- and three-dimensional elements, the phenomenal and the noumenal are simultaneously extant. The phenomenal and the noumenal are not related metaphorically, symbolically, or magically, but in their distinctness which is, if anything, ironic: the presentment of Divine Nothingness.

The Sixth Day is an assertion, at once, of experienced palpability and of inhering Nothingness, the realm of non and un. The visual is present as and in itself and as a threshold where all the vestments of being are called to attention--and may be cast off. All of this is based on what is a choice, more than a belief or an idea, that there is being which exists a-priori--before good and evil, before psyche, before structure, before language, before history, before socialization, before difference. Being may be unlinked from definition, separated from modifiers, and released from the many forms of subjugation to be revealed in itself. Such is a moment of a certain kind of freedom, one which is ecstatic without forgetting the existential demands of the everyday world and the real effects of the modifiers. The soaring of the unfettered spirit does not preclude action in the name of change. Being's flight is both action and thought. On the sixth day, the phenomenal and the noumenal are, at once, differentiated and joined.

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