

Perhaps, Essences

(Practice-based exploration on the perception of space through visual restriction)

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I am completely invisible
- Hito Steyerl

1. Preface

Perhaps, Essences is to be perceived as a reflection of thoughts, observations, feelings, sensations, experiments, experiences, contemplations and so on, on the premise of embodied experiences and sensory perception. It consists of two parts.

The first part entails definitions, manifestations and reflections on Embodied Experiences. I sort them in three short essays through discussions stemming from literature and anecdotal references. These essays essentially illustrate instances of embodied experiences in discussions related to tactile senses, felt time experiences, intermediate states and transitional spaces, essences of which are to be found in the second part of my research.

The second part unfolds discussion on the experience of Sensory Deprivation. As this is part of my research creation, I delve into developing my own practice as an interdisciplinary artist. I design two installation based experiences that are to be sensed and perceived through the restriction of visual senses. The two research projects illustrate whether and how spatial perception of closed off physical spaces contracts or expands when the dominant sense of sight is deprived or restricted.

The purpose of this study is to at first understand embodied experiences, in order to employ the learnings towards creating innovative installation based experiences and further research how we perceive space when the dominant sense of sight is restricted. The research method constitutes both auto-ethnographic self narrative, positioning the self in a broader context, as well as, researches qualitative sensory data through observational experiments and adds to the discussion of Sensory Deprivation and Embodied Experiences in Interactive Media Art. This array of discussion began in my old studio, contemplating as my eyes reach a black rectangular table, standing next to a glass box for pervasive listening, in front of a stranded mannequin which was seemingly shot a few times on the chest, across some friends playing a dj set at 15:00 in the day. And, I ponder,

*“Do we experience a **transition** of spatial perception if interactive experiences are **embodied** through the **restriction** of visual senses?”*

2. Embodied Experiences

*Into the half light and shadow go I.
Within my head
Not a dream, but some sensation works its will.
Not a dream, not peace, not love,
A sensation born in my very being.
I cannot escape it
For it puts its hand in mine,
And all else pales to insignificance—futile, so it seems,
All thought—all times of prayer,
Seem empty,
Empty, so it seems.
- Jibonanda Das*

Background

Sometimes during a week my mind wanders off more than usual and I delay or in fact, hold a moment of my time for as long as it *feels* to be, before I get started to consciously activate myself into doing something. During those *off* hours, I usually spend my time staring outside the window or mindlessly watching a few episodes of network television or something else. In these off hours, to me, it doesn't feel that I perceive any of the activities, rather it seems more of a background activity that is in front of me, which I am participating consciously, but I am not really there, even though physically, I might be. These experiences, I perhaps, deem to be, disembodied experiences. It feels as though nothing has happened or whatever that has happened or is happening in the moment, diminishes into thin air as time goes by. Thoughts transpire through my mind and lose their direction to move on to the next thought which will remain unfinished, and none of these thoughts I will consciously perceive or remember in the next moment. There are certain markers of disembodied experiences, where some parts of me are activated, while some are not, and in certain instances, engagement feels like disengagement. Sometimes, I take walks along the sea. Sometimes I close my eyes and try to feel the wind on my face. Sometimes I sense the texture of the sand and throw it on my face. As embodied, these experiences may sound, sometimes they ring a disembodied disenchantment. The spirit of disembodiment lies in the separation from its matter, and in these experiences, engagement feels like disengagement, where felt time consciousness of my lived experience in the moment loses itself at an inaccessible part of my ontology. It is not apparent to me exactly how these neural pathways are correlated to yield the experience of non existence. This diminishing feeling of existence is how I perceive a disembodied experience to be, where I, as a whole, have functions and are functioning, but these functions are so distant from each other, that the separation creates a disembodied experience. So, then, what does it mean to have an embodied experience?

The terms *Embodiment* or *Embodied* gets employed in many directions, concepts, cultural productions, phenomenological insights, conversations, exhibition catalogues and so on. It often comes up in conversations, for instance, X is an embodiment of a red cement truck (symbolic), or X embodies the work environment they are in (felt experience), or X embodies the numerical information of their pincode through finger movement (cognitive processing) and so on. One of the most common ways of dissecting embodiment is through the notion of symbolism. *Sample Sentence: X is an embodiment of ADD.* Here, the relationship lies in the entity and the activity, where the activity imprints itself in the entity that it reflects itself as a mirror image and that they both run together in parallel. So if we dissect the sample sentence, it means that X shows such vivid signs of ADD that they have become an embodiment of ADD, as if the ADD itself has imprinted itself on their state of being. This reminds me of when my sister and I used to share a stuffed animal and from the look of it, it was not apparent which creature it might have been symbolising. So we decided to name it “Ba-Ku-Te-Bi-Bhe”, the first syllable of each creature we felt the stuffed animal *embodied* (Ba = Bagh (Tiger), Ku = Kutta (Dog), Te = Teddy (Bear), Bi = Biral (Cat), Bhe = Bhera (Sheep)). Sometimes I think of Bakutebibhe and the pink lotus attached to it, seemingly as if it was holding out the flower for someone, and I wonder if Bakutebibhe might also be an embodiment of simple romance.

When I began my research on the meaning of *Embodiment*, I discovered differing interpretations in distinctive schools of thought. I researched how phenomenologists employ the term in their practice, how theatre practitioners use an embodied technique for performance, how a style of writing has been conceived off this notion, how cognitive processing is an embodied activity and so on and so forth. I came across Embodied Writing, which is a specific style of writing, as a first person narrative, describing every instance of lived experiences and the senses connected to it (Anderson, R. (2001)). This form of writing attempts to capture the sense of presence and the relationship of the self in it's internal senses and to the

external world. Theatre practitioners Phillip Zarrilli and Erika Fischer-Lichte use embodiment as the process of bridging the gap between the physical and the mental worlds (Fischer-Lichte, E. (2008)). In this case, the performer uses complex embodiment techniques and practices to produce energy. The performer manifests the mind through the body, granting the body agency (Grotowski, J. (1968)).

Before this investigation, my knowledge on embodiment was simply that there exists a relationship between the mind, the body and the environment. Delving in to the phenomena of embodiment, it appears that the many forms of embodiment could be manifested in the mind, the physical body, the lived body, nature, culture, environment, the corporeal, the cerebral, perception, time, memory, moment, lived experience, senses, transformative calmness in mind, consciousness, subconscious, unconscious, gap between mind and body and the list goes on (Anderson, R (2001); Loke, L et al., 2013; Dermot, M (2013); Fischer-Lichte, E. (2008); Weiss, G., & Haber, H. (1999); Bosnak, Robert (2003); Marc et al., 2017).

To touch is to be touched

Dermot Moran, in the study *The Phenomenology of Embodiment: Intertwining and Reflexivity* (2013) draws observations on *pre-reflective experiences* by assembling discussions posed by Merleau-Ponty and Husserl. The discussion illustrates that Merleau-Ponty was seemingly inspired by Husserl's mention of 'mute' or 'dumb' experience. The terms 'chiasm', 'intertwining' or 'interlacing' are used to mean that bodily awareness could be drawn into a unity or doubled or reversed. The analogy used in this regard is that, if we touch someone's hand (sensing), our hand is also being touched by someone else (being sensed). He emphasises that this intertwining is significant in embodiment, cultural productions, language and speech. It is as if intertwining is the essence of human symbolic activity. Intertwining is regarded as the very meaning of incorporation, **embodiment**, incarnation, transubstantiation. This interwovenness is exemplified by the way where the senses connect with each other. This relationship of intertwining and embodiment reminds me of my own cultural production conceived off of my South Asian - Bengali background. In Bengali traditional food culture, the act of *eating* is a sensory event in which we eat with the use of the right hand. This way of eating, is quite literally, manifested in the sense of touch, an act of intertwining. A person mixes together the assortment provided for a meal with the use of the right hand. The movement of the right hand and the mechanisms of the fingertip movement modifies the taste of the food and its sensorial quality is enhanced as it touches and feels the texture of the food. This fingertip rotation movement is sensorial to the point that it alters both the texture and the taste of the food. To Bengalis, this hand-finger movement is inherent to the body, as if it's common knowledge for anyone who is born into the world. This perfect hand-finger movement however, does not show when I invite my non-South Asian friends and see them struggle as they take a bite. This happens as it is embodied knowledge due to cultural production. When you break the food, let's say a potato, with the force of your finger, it blends in your mouth and the taste differs so much from eating a whole block of potato. You could argue that this

breaking and reforming could also occur with a fork or a knife, but while doing so, you eliminate the sense of touch and you eliminate the intertwining sense of the embodied relationship with food. In my experience, the taste is very different when you blend something with your hand, as opposed to cutting or breaking through a knife or a fork. Sensing your food with the use of touch not only changes the taste of food, it makes us more aware of what we are eating, the texture it has, how the texture changes when we reform it through the force of our fingers, how it feels in our mouth, the gradual change of form, texture and blending in, relieving a sense of oneness as we embody what we eat. The act of eating might already be an embodied activity, however, through this instance we see that embodied knowledge is embedded through cultural production, the tactile element of sensing food transcending vitality to the experience of eating and thereby making an interwoven relationship with embodiment through eating with one's hand.

Crying, Staring and Sourdough Baking

Marina Abramović in her performance *The Artist is Present* experiments with her hypothesis that stretching the length of a performance beyond expectations can alter perceptions of time (Biesenbach et al. (2010)). She sat quietly across from an empty chair at a wooden table, waiting for people to take turns sitting in the chair and locking eyes with her. She stood in front of 1,000 people for almost three months, for eight hours a day, while many of the participants were moved to tears. I once tried looking at someone for a long period of time, to understand the embodied relationship this experience might elevate in me. At first, I sensed a sudden discomfort, which if I tried to locate in my body, came through the bottom of my rib cage. A penchant for cold sensation of discomfort. Next, my head started feeling heavy and my vision started to become hazy. I felt that my body kept feeling sensitized more and more through time, setting the discomfort heavier. As time passes and the felt experience of time starts to set in motion, I start to feel more and more vulnerable as time goes by, and I feel that the sensitization of the body increases. I started to see vivid rays of colors, shapes and lines. The more time I spent looking someone in the eye, the more apparent the visual images became and my head started feeling somewhat heavy. It's interesting to pay attention to the experience of visual imagery, perception, sensation and feelings in felt time experiences. Someone once told me that if you look someone in the eye for a long period of time, you start to fall in love.

In exploring the instances of qualitative time, I came across *Exploring and Prototyping the Aesthetics of Felt Time* (2020), a research creation by Elsa Kosmack Vaara, Cheryl Akner Koler and Sebastien Boudet. It explores the notion of felt time and embodiment through the activity of sourdough baking. They state that interactive experiences are shaped through time and its exploration results in sourdough baking as a way to prototype felt time and embodiment. Time, in the language of experience, is not the durational clock time coordination, but rather the qualitative experience of time as a

felt experience. The embodied experience in this relationship is the haptic abilities, movements and senses through sourdough baking, as they refer to. 12 people, including the researchers participated in this experiment and the process of inquiry involved communicating expressions, experiences, interaction and emotion.

Participants in the process began the experience with the touch of dry flour, observing the movement and motion of their fingers as their hands become sticky and the sensing of the sticky texture through its haptic feedback. They start to blend them together and the experience is described as, *“Blending encourages us to blur the separation between ourselves and the ingredients, replacing the subject/object dichotomy with a conception of relations between self and other that focuses on their interconnections.”* They observe the *rhythmic circular movements* as they dissolve the ingredients together, followed by *soggy sounds* as the chemical process of transformation begins. In respect to the felt time experience, they say, *“To sense time, we placed our hands on the dough to test the firmness.”* Participants caress the soft cool dough, as a marker of touching and holding time. They squeeze, press, hold, stretch, push fingers into the dough and hear the sounds of thumping.

These experiences of felt time are where time is sensed as every moment passes by. Felt time experiences are of great significance in embodied activities or experiences, especially those that take time as a defining variable for the felt experience. In essence, time *sensed* is time, *embodied*.

Dreams and The Tibetan Book of the Dead

Pioneered by Dutch Jungian psychoanalyst Robert Bosnak and based on principles developed by Swiss psychiatrist Carl Jung, Embodied Imagination is a technique focused on a therapeutic and creative form of working with *Dreams and Memories* (Bosnak, Robert (2003)). Bosnak describes dreams as essentially a sequence of visual embodied events where the images and experiences of the dreams are embodied, sensed and felt as if they are real phenomena occurring in real time and space. Bosnak takes the phenomena of dreaming as the paradigm of imagination, in which an image is a place which surrounds us. The phenomena of embodied imagination starts with sequencing of senses to access a certain subconscious state of mind and body. At first, a person is to uncover the hypnagogic state, which is an intermediate state between wakefulness and sleep (Wackermann et al., 2002). As the dreamer starts to immerse themselves in the images of the dreams, the next order of the event is to describe the feelings and sensations connected to the experience. The dreamer is to locate and identify these feelings and sensations that are manifested in the body. A psychological tension is created upon hosting these multiple disparate states which then creates spontaneous and new images and feelings from the dreamer's psyche. This leads to a transformative feeling in the dreamer which expands the ability to feel intensely and embody these feelings and sensations. Bosnak describes embodiment in imagination in two ways, one of which is the response of the body under these states and the other being dreams and memories as immediate markers of embodied experience. Embodied Imagination concerns liminality as an in between and transitional space through the exploration of hypnagogic states. I'm personally always intrigued by the concept of hypnagogic states and in my own experience, there seems to be a sequence of nonlinear images of people, objects, shapes, events, splashes of colors, landscapes and so on. These, to my knowledge, are not part of my physical experience. I suppose, the embodied experiences in hypnagogic states and transitional spaces are part of our lived experience manifested in the lived body.

The concept of intermediate states and transitional spaces is a widely discussed phenomena in Tibetan Buddhism through the phenomena of Bardo Thodol. It is commonly known in the western world as *The Tibetan Book of the Dead*. There are several interpretations of the Bardo, however, the literal meaning of the term is an intermediate state. There is, however, debates on Bardo referring to its focus on after death and rebirth intermediacy. Chögyam Trungpa states that the meaning of Bardo itself refers to a “gap” whether after death or during lived suspensions (Simmonds, J. G. (2018)). There are six different kinds of Bardos representing different kinds of intermediate states. Fremantle (2001) lists the six stages of Bardo as the Bardo of life, meditation, dream, dying, dharmata, existence. There exists countless interpretations, debates and discussions on Bardo, for which reasons, I would like to refrain from making a claim. However, the notion of an intermediate state, whether in Bardo or in hypnagogia, both seem to indicate impending transitional spaces. From a hypnagogic intermediate state, the space of transition would be towards the first stage of sleep. As for Bardo, if we look at the six stages, each state is an impending transitional space of the space left behind. Shall we consider these spaces as a whole, or are these spaces strictly distinctive spaces of their own? I wonder what is the state of consciousness in these spaces and whether spatial perception correlates with our conscious experience. Stemming from the contemplations on intermediate states and transitional spaces in both *Dreams* and *Bardo*, the next phase of my research would explore the experience of spatial perception under the domain of sensory deprivation in two installation based research projects.

3. Sensory Deprivation

In one salutation to thee, my God, let all my senses spread out and touch this world at thy feet.

Like a rain-cloud of July hung low with its burden of unshed showers let all my mind bend down at thy door in one salutation to thee.

Let all my songs gather together their diverse strains into a single current and flow to a sea of silence in one salutation to thee.

- Rabindranath Tagore

Background

Sensory Deprivation is the removal of one (or more) sense from an array of senses. The primary role of sensory deprivation is that limiting one sense causes enhancement of other senses, as the other senses seek to compensate for the deprived senses (Zubek, J. P. (1969)). I feel that most of the time we are surrounded by all our senses and we do not consciously perceive the role of each of these senses distinctively and rather experience them collectively. Therefore, I feel that when we are deprived of one sense, it is not only that the other senses compensate for the deprived sense, it is also that, suddenly we perceive the effect that another sense creates in our body. I say this as, a few weeks ago, my friend was making some surprise cookies for me and I had been early to receive said cookies, before they were made. Now I'm in the kitchen and as the promise of surprise cookies goes, I had to look away and sit somewhere else. My friend asked if I wanted some tea, so I went to the kitchen and closed my eyes, as my friend gave me a cup to hold. So there I am, in the kitchen, my eyes closed, holding a cup. My friend starts pouring the tea and I feel the weight of the cup and of the tea with each pouring moment. Standing there with shut eyes, sensing the pouring of the tea and feeling its weight was an odd experience, for someone who drinks at least 4 to 5 cups of coffee and tea everyday. I had never, until that moment, thought about the weight of tea or coffee in a cup, nor have I ever felt it. It's such a significant part of my daily reality that I never think of it, or would think of thinking of it. What's so special about thinking of the weight of your tea? It's like those clickbait articles. Have you ever felt the weight of your tea? But there I was, shut eyes, feeling and sensing the weight of the tea, with each pouring drop, through the cup in my hand. It was a profound moment of felt experience and discovery of how heavy one cup of tea *really feels*.

Thinking about sensory deprivation, I think about that time artist and friend Max Baraitser Smith orchestrated an experiment. Spectators were requested to put on blindfolds and use their bodies to move around and touch the objects scattered around in the space. A spatial exploration to create a visual imagery of the space itself. We put on the blindfolds and entered the space without knowing what the space looked like. We had to describe the space as we moved from one step to another, by touching and holding whatever came our way. Someone behind me was sure that they held a squirrel. At some point during this exploration, I was sure that I was moving up towards a steep and slanted glass terrace which gave me the feeling of vertigo, as if I might fall off of this glass terrace and bash my head. I said out loud that if this really is a slanted terrace, and it feels that I'm on its edge and might fall off, Max would have a lot to explain to my mother. At the end of the exploration, we were requested to create a three-sixty degree mental image of the space before we take off the folds, so that after taking it off, we can experience the visual difference. I took a moment to observe and created a visual image of the space. The imagery consisted of an outdoor space, on a slanted terrace with probably some squirrels around. After some time, I took off my folds and it turns out the slanted terrace was this very basic square room (without any squirrels). This in my experience had established an embodied relationship with the space and the perception of the space, as I had been on a spatial exploration, without any visual engagement, to create a visual experience, through touching, moving, feeling, imaging and imagining.

Another experience based installation, which although I have not experienced myself but it remains prominent in the domain of visual deprivation or restriction in an artistic context is *Haptic Field* by Chris Salter. For this experience, spectators are expected to wear goggles (which reduce vision) and wear a garment consisting of wireless haptic actuators (which produces various levels of tactile intensity). The garment one wears emits light and one can also feel vibration, while the goggles cloud the vision. The installation consists of four darkened rooms with varying intensities of light arrays hanging from the ceilings in different heights. Spectators move through the series of rooms but do not have a sense of depth. They only see a blurry shadow of other people moving as they also emit light through the garment. Occasionally the rooms expose white lights, at certain instances become very dark, at times the walls in the rooms seem to emit lights and the final space saturates different colors and dims in slow motion. Salter explains that the objective of this work is to see the relationship, interaction and merging of people and their environments. The haptic devices are created to produce a field of touch like tactile sensations across the body and the bodily response of the participants, such as, jerking or shifting balance can modulate the intensity of touch on their own bodies (Salter, C et al., (2014)).

As we speak of sensory deprivation, one of the most prominent designs to experience the deprivation of the senses is the floatation tank experiments. The idea of a floatation tank or isolation tank has existed since the 1950s, devised by John C. Lilly, as a way to see whether consciousness could exist outside the body (Phillips, Thomas (2020)) and as a method to experiment with the effect of being submerged in a closed off water tank for a long period of time (Kjellgren et.al 2008). Since then, floatation tanks became one of the most important research aspects in the domain of sensory deprivation. Anette Kjellgren, Francisca Lyden, and Torsten Norlander researched the altered states of consciousness and effects of well being in floatation tanks and illustrated observations on the effect of sound and light proofing and weightlessness in floatation pools. Matthew Thomas Phillips, in

his experiment of the float tank, researched the perception of pure time, as a participant is floating in water, away from the spatial relationship of the material world and is isolated in darkness. The perception of time inside the tank is distinguished from the perception of time outside, meaning that inside is a non visible clock of experiencing time, through the space itself. This idea of changing perception of qualitative time inside a constrained space such as floatation tanks had me contemplating whether the perception of space would also change inside a constrained space. In that regard, my research interest takes account of similar aspects such as visual deprivation and entering constrained spaces, although it's direction is focused on the experience and perception of space, which I will discuss later at length.

Before delving into assessing my research on the aesthetics of sensory deprivation, I would like to be nostalgic about the first time I experimented with the aesthetics of sensory deprivation. This starts with my twisted image of a memory of a space, much like the locating of images as they do in embodied imagination. I conceived the notion of concave vision through my memory of a space. I was sitting in a room and thinking about another time I had been in the hallway, but my memory of the hallway was an image which had concave corners. One would think that the memory of a space should consist of similar physical dimensions, and even if there would be any lapse in the memory of a space, the lapse would entail objects scattered in the space. However, my memory of the space did not have the same physical dimension of the space, the image of the space looked like this : Bent or semi oval shaped corners of the walls, a concave image of the three dimensions. When I pass through a space for a short time, I'm only able to receive and process limited spatial information. If my duration lasts longer in the space or if I consistently see a space, I receive and process more spatial information, thus leading to a spatial view of the space. I was at the same time thinking of ways to interact with sound in space, and my memory blurring my vision of space in concave form, I wanted to translate my memory of space into an interaction of sound in space. Thereby, I conceived the notion of concave sound. Sound which interacts in space and is transmitted in a non linear, if not, concave form. In simpler terms, a listening experience of sound that could feel *bent*.

I used a slightly bent metallic sheet to manually pan sound. I attached a contact microphone to the metallic sheet, connected a speaker with a mixer and put it in front of the sheet which I hung from the ceiling. I collaborated with my friend Valentin Kellein for the sound, and I used the metallic sheet as my performative shield to transmit sound in space from different directions in my notion of concave interaction. I turned off the lights and asked the spectators to close their eyes for the listening experience. I expected that this form of sensory deprivation would allow amplification of bodily awareness, thus sensitizing the body through which the transmitted

sound could be perceived through the body. I experimented with this another time in two steps, one with eyes open and another with eyes closed. If you keep your eyes open, you still feel the sound transmitting in different directions but when deprived of visual senses, the magnitude of the panning *felt* much stronger.

This experience of sensing and listening through the body makes the listening experience embodied in nature, as if we feel the embodied spatial relationship we already have with the space. The moment we eliminate the sense of sight, followed by a moment of discomfort that occurs due to the loss of vision, we allow ourselves to perceive and interact with the space, through our body. Our skin becomes sensitized to perceive our surroundings, as without vision, it is not apparent of what is next to or in front of us. Our visual relationship with the space starts to occur in our memory of the space. On one hand, we sense the space through the image that has been established in our memory, on the other hand, we sense the space in a completely new way, as though we had never been here before. We can sense the people around us, their footsteps, their breathing and their movements. I don't know if my vision of a concave image translated to a concave sound, but I was told that the sound *felt* as if it had been transmitted through different directions, touching through an auditory-tactile manner.

স্থান, ব্যবধান

I was watching a film called, “Those That, at a Distance, Resemble Another” by Jessica Sarah Rinland, which in a way, is a visual documentation of the laborious process of making a museum quality replica of a historic elephant tusk. It visually documents the creative process of the labor behind the making and contains zoomed-in shots of the hand movement and texture of the materials in the making. The visual experience of the film had a visual tactile essence to it. Viewing felt like sensing and it produced the experience of felt time. It was as if the experience of time was elongated, as if it could be a point, or a second, or a nano second. A qualitative experience of time, as opposed to the quantitative experience of time. Perhaps, the visual illustration of movement and motion yields this experience of felt time. This instance of feeling and sensing time influenced me to make an installation, in which I cater the experience of tactility and its interaction in space. The title of this work is in Bengali and will be lost in translation, however, in my best failed attempts, the two words (Sthaan, Bebodhaan) are both synonyms of the term space. Although referring to the concept of space, the two words are to be used in different contexts, the literal translation of which would be Point, Distance.

The Setup

I created a soundscape to pass through a rotating fan to blow wind in the face of the spectators to, quite literally, carry tactile essences in the interaction. I put a speaker behind a fan through which a composition is played. The composition consists of field recordings and my monologue in the course of time, in the form of poetry. I thought of interacting myself in space, a way to cultivate and capture time in space, a way to speak to someone else. The speed of the rotation of the fan is modulated through the composition, where I take the role of a performer. This is a dark space environment. I use stroboscopic lights to create a visual stimulus, and to create a sense of tension.

A person moves in front of the installation and the wind blows on their face, they close their eyes and feel the wind blowing on their face. The fan starts speaking, in an atmospheric calmness and I speak nonchalantly, remorsefully, of the days I spend across the windowpane, and of time, and of suspense. I try to speak to an audience through a fan, not a speaker and blow it in the face of someone. There's narration and then there's the tactility of the wind.

The Experience

It came to my understanding that the perception of space expands, despite the knowledge of the space. Observers enter the small space with their eyes open and inside the space they are asked to close their eyes or wear a blindfold. One of the spectators mentioned they were claustrophobic and would like to only experience it for a short time. I reassured them that they are at liberty to leave the experiment anytime they feel suffocated. Surprisingly they stayed inside throughout the process and stayed quite some time inside the space. They later informed me that even though they were reluctant to enter a constrained space, after the wind and the composition started interacting, they felt the space expanded and their visual experience transported them to their childhood home in Norway, as if the feeling was being present out in the open, experiencing outside while being inside.

I explored the experiment with a seating arrangement, a static environment where the wind is projected. I argue that static motion through a fixed seating arrangement would cause a sense of presence of the experience, as it occurs in my personal observation that sitting still makes my body more observant to my surroundings. I further observed myself that visual deprivation or restriction in a dark room environment makes my body perceive the environment, as opposed to sensing the environment through visual senses. I intended to create a capsule-like environment through the arrangement of a dark room and through visual restriction. In the installation, I intended to make an interaction between the rotation of the fan with the soundscape and the narration. My original idea was to change the speed of the rotation in a time based sequence with the soundscape, but due to lack of time to make the arrangement, I performed it manually. I took the role of a performer and changed the speed of the ventilator at certain points in the interaction through a DMX controller. The wind creates a tactile sensation and the person observing feels the tactile sensation on their skin. Sensory deprivation in my experience heightens the other senses

in the body and due to the restriction of the visual sense, I perceive the experience through my body. I say this as, when you close your eyes, the image of the space becomes a mental or perceptual image, as you are no longer looking at the space. You can sense your surroundings but you can't see it. You hear it and you feel it. This perceiving of the experience and the space through one's body in visual restriction makes it to be an embodied experience.

The Question

Which are the sensory modalities that partake in influencing an expansion of the spatial perception in the experience of this installation?

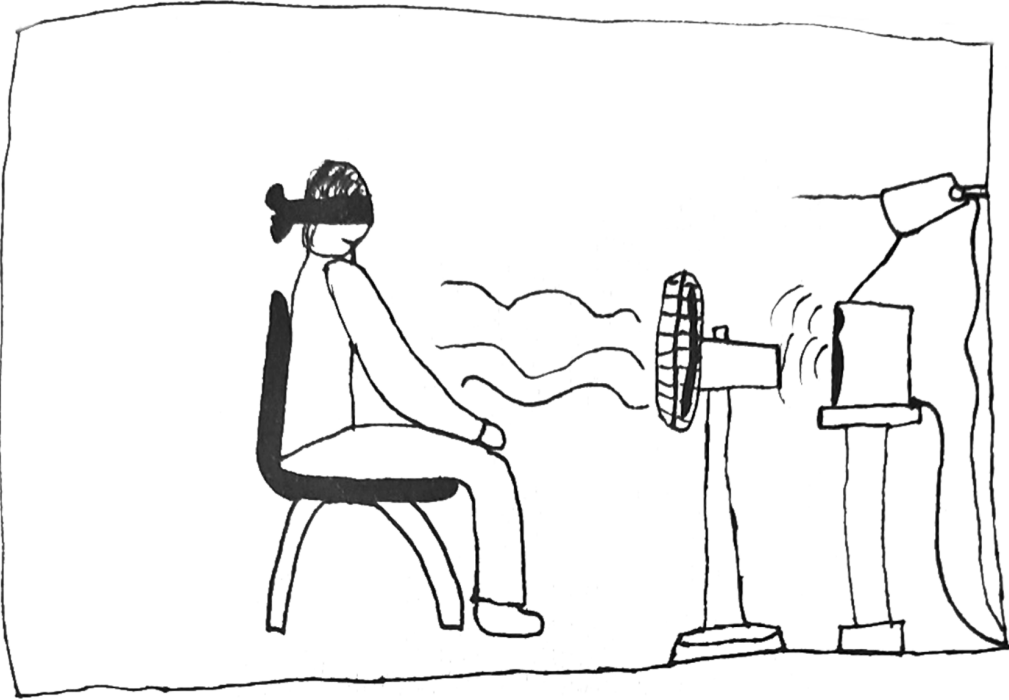
The Methodology

This research was designed to explore whether the perception of space changes when one is deprived of visual senses in the context of my work. I have to say that this happened by accident. Initially I was interested to understand the nature of the experience and I was not contemplating whether the perception of space changes, expands or contracts in these environments. However, after repeatedly being informed that the perception of space started expanding, despite knowing that they entered a small room, was an important note. Until then I did not think about the idea of space contracting or expanding. Then I started thinking. It was as if I opened a Pandora's box. Now I know what to research and which information to look for. So then I devised another set of experiments to understand a few things. At which point does the shift of spatial perception occur? Why does it occur? Which modalities influence this shift? Do modalities influence each other? What do people sense in the transitional spaces?

I made three iterations of the experiment with three people in three days. The group consisted of a 25 year old male, a 26 year old female and a 26 year old non-binary person. In the first iteration, I explored the formulated questions by adding sensorial inputs and gradually subtracting them in an attempt to create a multi sensorial experience to complete suspension in darkness. I flashed the light from the stroboscope for a long period of time, after which I began the soundscape and then I added the tactile sensation through the ventilator. All three sensory modalities participated together at a certain point in this iteration. I did this to understand the influence of the clustered multi sensorial experience. I slowly started taking off one sensorial

input after another. At first the soundscape stops, then the rotation of the ventilator decreases, then the ventilator completely stops, then the speed of the flash decreases, and at last the flashing stops and the participant only experiences darkness with inevitable background noise. In the second iteration, I initiated no sensory input for a period of time, then I flashed the strobe in an arbitrary rhythm for some time. This was to understand if the strobing light yields a spatial experience. Next, I played the soundscape and plugged in the ventilator together. This was to test if the two modalities together influence spatial perception. In the third iteration, I used all the modalities separately to test each of their influences in the perception of space.

At the end of each of these experiments, I made some tea and coffee for the participants and recorded their individual experiences. Throughout the experiences told, I made notes of the points at which they had experienced a shift of spatial perception. I asked the aforementioned questions to verify at which point in time the shift occurs, if sensorial modalities influence this shift and whether these modalities influence each other in shifting the spatial perception.



The Observations

1. First Iteration

The following experience records the experience of addition of sensorial modalities to reach a multisensorial environment to its fall of subtraction of sensory modalities. This experiment is arranged with the first participant.

“I feel as if I lived sixty or seventy years in a few minutes”

A participant puts on a fold and takes the chair. The stroboscope starts flashing rapidly with gradual decrease. The soundscape begins. The wind starts to blow in the air. All three sensory modalities run together, swamping some of the senses of the participant. The strobe on the eyes, the wind on the skin, the soundscape in the ear. After some time, the sensorial modalities gradually start to stop. At first the narration, then the sound, then the ventilator, then the flashing strobe. The participant is now suspended in complete darkness.

At first the stroboscope flashes quite rapidly which makes the physical experience intense, raising some tension in the body of the spectator. At the end of the experience, the participant reflects on their experience. They state that during the flashing of the lights at the beginning, they see images of a flying eagle.

“In the beginning the flashes were really intense, I didn’t know where I was. When the wind started to blow, I thought I was in the air and soon after it threw me in an infinite space”

When the ventilator starts to rotate, they see an eye in the middle. In the perception of the participant, the space starts to expand when the ventilator starts to blow wind in the air. The point of transition in their spatial

perception begins as soon as the tactile essences touch their skin. They feel as if they are outside. In a matter of seconds, they feel that they are in the air, eventually leading to their body floating in an infinite space. The soundscape consisting of field recordings and narration, according to them, add to the experience of the space. The sound of the birds chirping and windmill rotating makes the space feel outside and expanding in space. They visualise birds flying through air and strange turtles lying around. In the words of the participant, ***“The earthy sound comes to your visual space and creates the context for an outdoor environment.”*** In relation to the narration in the soundscape, they say, ***“The voice feels as if there is a spirit speaking to you and it influences your thinking.”***

The participant associated the perception of space with the felt experience of time, stating,

“It feels as if it’s a simulation of being born and death. The fast flickering reminds you of being born, then with each process of gradual decrease, you feel the transition towards growing up to growing older to growing old and frail to eventually dying as the lights stop flickering. And now you have decayed through darkness.”

This experience immediately reminded me of the six intermediate states in Bardo, which is often argued to be the six stages between birth and rebirth (Wang, et al. (2000)). This participant seemingly experiences space as an intermediate state for every time there is a transition in the sensorial difference in the physical realm of the space. They mention that their experience of space changes when the speed of the flashes increase and decrease, when they feel tactile senses on their skin and the experience of feeling like you are outdoors when they hear the soundscape. This indicates the possibility of experiencing intermediate states between every transition in the physical space with the available sensory modalities.

2. Second Iteration

The following experiences record instances of specific modalities, their combinations and the perception of space and the transition of perception through the modalities. This experiment is arranged with the second participant.

A participant takes a blindfold and sits on a chair in complete darkness. The strobe starts to flash light in a consistent manner. In the beginning, the only modality is the stroboscopic light flashes. At the end of the experience, they reflect that every flash creates a spherical and dense space, which is structured like a bubble. They say, ***“It felt as if every flash was pushing the bubble outwards. It was a dense expansion. As if the outer layer of the bubble was being stretched outward with every flash.”*** In the context of this instance, they reflect that between each flash, the liminal darkness contracts the layer back, as if it's resisting. If the duration between each flash were longer, the space would contract. If the duration was short, the space would elongate, as if it's a long tunnel being stretched outward.

The soundscape consisting of field recordings and narration starts to play. The ventilator starts to rotate. The wind blowing through the ventilator, in the perception of the participant, makes the space *immediately* expand *super fast*. The narration, alongwith the soundscape makes the space feel more spacious, as if it had been an infinite space with no boundaries. They say, ***“The moment you start speaking, you invert all the relationships of the space established before”*** The narration adds to the expansion of space, possibly due to the echo in the voice colliding with the ventilator. At the beginning of the experience, when the flashes had created an elongation tunnel, in the perception of the participant, it consisted of a white field and a round circle at the center. It elongated the tunnel, which had dissolved and massively expanded the space, once the narrative soundscape began. The field recordings in the soundscape were sensed in a vertical orientation along with the expansion of the space, as if the outdoor environment was present.

The plug is pulled on the sensory modalities and now a person is suspended in darkness. The perception of the space remains to consist of no boundaries, making the spectator feel as if they are floating. Their spatial perception takes the form of an inner space, for which they say, ***“You just get super concentrated, your body is expanding, you are the space. You are not contained but you expand”***.

3. Third Iteration

The following experience records the experience of spatial perception through the exposure of each of the sensory modalities separately. This experiment is arranged with the third participant.

The participant takes a blindfold and sits on a chair in complete darkness. The strobe starts to flash. The flashing stops. The soundscape begins to play. The soundscape stops. The ventilator starts to blow wind. The ventilator stops.

The voice recording started and I had this feeling of whow! It's like being in a super large space.

What does this participant experience in this expanded perceptual space?

"It was strange because I saw a visual of a hill somewhere, in the dark woods at night time with a purple haze color around it. So the space felt very big."

Does the perception of space contract at any point?

"The space became instantaneously smaller once the voice recording stopped and another time when the wind became softer."

The Discourse

As discussed earlier, the other senses in the body are heightened when the dominant sense of sight is deprived. Short-term visual deprivation influences tactile acuity and orientation in space and, on a neural level, leads to enhanced excitability of visual and motor cortices (Radziun, Dominika, & Ehrsson, H Henrik. (2018)). In the three iterations, I tried to assess the contribution of the sensory modalities in shifting the perception of space in my installation. All these experiments start with participants sitting in a small room for a period of time blindfolded. In all the iterations, the first sensorial input is the stroboscope. I tried to understand whether flashing the stroboscope could potentially expand or contract the perception of space. There was interesting imagery developed in the participants' perceptual space, although I can not verify whether these images influence the expansion of spatial perception. In the first iteration, the participant tries to create a narrative out of his experience of the flashing lights. They associate the rhythm of the flashes as a metaphor for life, as if the gradual decrease of the flashes means near the end of life and when it stops, life stops and they experience death. It is with a self made narrative, the first participant focuses on the perception of space as a metaphor of time. Once they receive the tactile sensation on their skin, they start to feel that they are suspended in an infinite space. The second iteration of this experiment involves observation on the sensations and imagery of the flashing lights, the tactility of the ventilator and the soundscape. This participant makes a detailed observation of the flashing lights and states that the duration of the in-between period of the flashes, meaning the speed of the flashes seem to determine whether the sensation or perception of the space contracts or expands. In this iteration, the soundscape and the ventilator were made to begin together, however, there may have been a small difference of a few seconds. It's become an important note that in the soundscape, the field recordings start the composition and only after a while the narration begins. The participant in this iteration happened to experience the expansion of spatial perception instantaneously when they sense the wind on their skin and makes the remark that the narration adds to the expansion, meaning at

first the tactility of the wind makes the spatial perception expand and next, the narration makes a the expansion larger. In this scenario, the narration influences the tactility in expanding the spatial perception. This answers my question on whether sensorial modalities influence each other. In the third iteration, I tested each of these sensorial modalities separately, and this participant experiences the expansion of spatial perception the most with the narration in the soundscape, and secondary as to the tactility of the wind. I do feel that the sequence of these sensory modalities play some role in influencing spatial perception. In the second iteration, the ventilator starts before the soundscape and in the third iteration, the soundscape runs before the ventilator, and both these participants seem to have experienced a radical shift of perception at the introduction of these two modalities.

The Conclusion

In the observations, we see that the perception of space expands. It seems to be the case that when the wind starts to blow through the ventilator and tactility is sensed through the skin, the perception of space expands. It seems to be that the vocal narration expands the spatial perception and influences another modality as well, meaning it influences the experience of tactile wind. It seems to be that the soundscape changes the experience of the space. The flashes through the stroboscope might create interesting spatial imagery and perception, although it does not seem to say much about spatial expansion or contraction. However, there seems to exist a correlation between minute experiences of contraction and expansion of spatial perception based on the speed of the flashes. The tactility of the wind and the narration of a nonlinear poetry (assembled essentially through a cut up method) seems to have expanded the perception of space in this performative installation. Nonetheless, the information of the experiences were gathered through limited participants, thereby these observations only illustrate possible indications of the phenomena.

Tunnel Vision

In the study *The Sensory Deprivation Tank - A Time Machine: Bergson, Time and the Float Tank* (2020) by Matthew Thomas Phillips, he articulates the experience of time through sensory deprivation on flotation tanks. He addresses the tank as a time machine which takes the spectator away from space to qualitatively experience Bergson's notion of pure time. This notion of pure time refers to the experience of time that is not influenced by our embodied spatial relationship with the world. This experience illustrates the perception of time and consciousness out of one's own body when one floats in the isolation tank. In the work *Tunnel Vision*, I intended to explore the perception of space inside a constrained space, such as a tunnel. Would immobility and stillness through the horizontal lying posture affect the perception of space, as it does for time? What relationship do we have with space when we are inside a constrained space? Would there be any contraction or expansion of the tunnel in the spatial perception of spectators, when strong visual reels are projected on the surface of the transparent tunnel while they keep their eyes closed?

The Setup

In this audio visual installation, I create a tunnel with white fabric, which in itself is a constrained space. Spectators at first see the tunnel and after entering and taking a horizontal lying position, are requested to close their eyes. After a brief moment, I project strong visual patterns on the surface of the tunnel. The very vibrant visuals are movement patterns which move in an unstructured and abrupt manner. This was loosely influenced by the phenomena of the Ganzfeld effect, which is a perceptual phenomena occurring due to an exposure of unstructured patterns (Metzger, W. (1930)). In the first iteration, I composed an ambient soundscape and sampled a narration, using two soundscapes from two speakers in two directions.

Studies show that the effects of Ganzfeld are interpreted in the higher visual cortex and often result in hallucinations (Dunning, Alan, and Woodrow, Paul (2010)). In this experience, I did not put blindfolds on anyone, rather projected visual reels on the surface of the tunnel, so it can reach the eyelids of the spectators while their eyes are closed. I had conceived this installation to create an imaginative visual experience, where the visuals are the embodied vision of the spectators. I created a tunnel as it is physically encompassing once you enter. External visual stimuli are projected on the three sixty degree vision inside the tunnel, as one lies horizontally on their back under it. I expect the body to enter a state of relaxation through immobility in the lying posture. In my experience, the longer one stays inside the tunnel, the further away the perception of the space becomes from the physical manifestation of the space.

The Experience

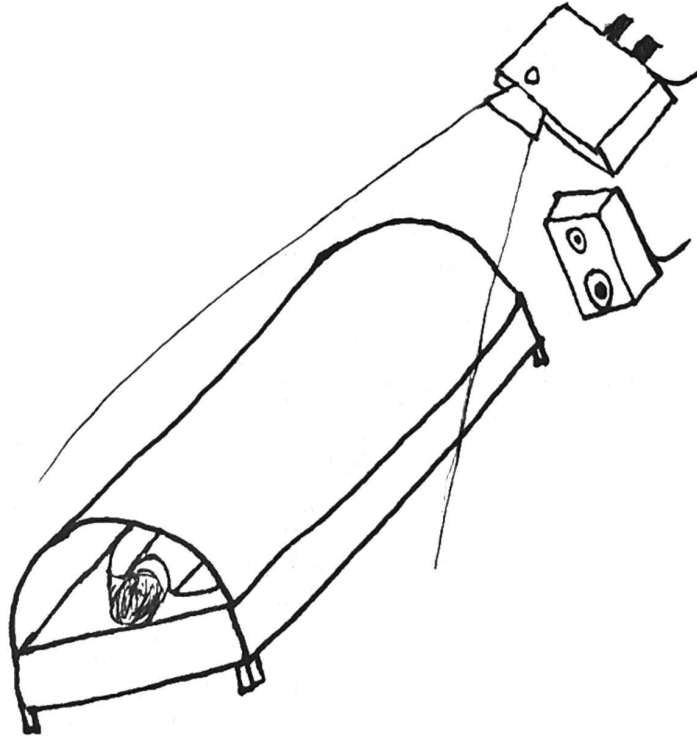
Strong visual cues through unstructured and vibrant psychedelic reels are projected onto the spectator. A spectator embodies the visual stimuli occurring in the moment of the lived experience. The images and structure of the internal visual space becomes the physical space, over encapsulating our consciousness of the physical space.

The Question

How do we experience spatial perception with deprived visual senses inside a transparent tunnel when external visual stimuli are projected?

The Methodology

This research was designed to explore the perception of space in a closed off tunnel. At first, I expected to research the shift of consciousness which might occur due to closing off of eyes while being exposed to unstructured visual patterns. Nevertheless, my neoteric interest in experience and perception of space grounded me in the direction of spatial perception. The floatation tank experiments research the effect sound and light proofing has on the experience of time (Kjellgren et al., 2008) . In my experiments, I sought out to research the experience and perception of space. I made several iterations, with a 22 year old male and a 26 year old female. Two participants, one at a time, laid on their backs inside the tunnel with their eyes closed off. After a brief period of time, I projected reels of vibrant colors and unstructured patterns on top of the tunnel, which is visible to the participants as the visuals are seen and sensed inside the transparent tunnel. During the experiments, it became apparent that the colors projected in the reels had a direct impact on the experience of the space for both participants. Due to which I started to explore whether the luminosity of colors partake in expanding and contracting the perception of space inside the tunnel. After a set of iterations made by various colors and patterns, the next set of iterations explored whether the experience and perception of space is affected by ambient, ascending and descending sounds. The records of all the iterations in the experiment were made in real time, meaning that the participants' verbal responses were recorded while they were lying on their back inside the tunnel, experiencing the changes in the environment, with each transition in the physical space.



The Observations

1. Visual Iterations

1.1. Color Perception

Both the participants were exposed to different sets of colors. In the experience of the first participant, bright colors set an outdoor mood and the temperature of the space felt cooler. Being exposed to bright colors had made the participant feel as if the physical space, in their perception, were starting to expand. On the contrary, being exposed to dark colors created a sensation of lying inside a closed off space, which made the perception of space contract.

For both participants, the bright colors such as red and yellow seem to have elongated or expanded their spatial perception. For the first participant, the color green was perceived as an unreal sensation, which remains open to interpretation and for the second participant, spatial perception while being exposed to the color green was in between contracting and expanding. The color light blue, for the first participant created a sensation of an expanded perceptual space, and for the second participant spatial perception was expanded, although was perceived as an expanded inside space, triggering the sensation of floating.

1.2. Pattern Perception

“I feel like I’m in a James Turrell Artwork”

I started to wonder when one is exposed to moving unstructured patterns inside the tunnel with deprived visual senses, do they perceive that they are inside the visual reels, as if they are part of it or do they only perceive the sensation received from the moving patterns. I explored this question with both participants and found the simplest answer that it depends on the

structure of the patterns themselves. Some patterns were sensed from a distance while others were perceived as if they were surrounding the participants, to the extent that it felt that they were part of their movement. Due to the lack of proper structure in the patterns, it is very difficult to sort them and record the responses of its perception. However, both participants conclude that the perception of differing patterns create new imagery in the spatial perception of the participants. Some examples are: waterpools, flower fields, tunnels of light that rotate, waves that crash over you, watching the sky underneath the waves, a vortex circling around me, ice, going down a mountain, skiing, on top of a gletcher.

2. Auditory Iterations

Following are iterations made on the sound with the existing projection of the same visual reels to test whether the addition of these sounds influence the perception of space. It is important to note that the focus continues to be on visual and spatial explorations.

2.1. Ambient Sound

“Sometimes the space feels expanded as if I’m going inside of a tunnel of light, like the ending scene in the 2001 Space Odyssey”

I tried to explore whether the addition of ambient sound affects the experience or perception of space in the existing setup. The addition of sound, in this case, was used to investigate visual imagery and perception. It’s important to note that the change in color in the visual reels had already been influencing perceptual elongation or contraction of the space. Therefore, information received through the addition of ambient sound is primarily focused on the experience of the space in relation to visual imagery. Bright colors for the first participant triggered a sensation of an outdoor environment. The participant associates the experience with the sensation of laying inside a tent in summer, where the sun moves through the leaves and the shadows of the leaves move above the tent where the trees are made of rainbow. At the end of the experience, the first participant said, “Sometimes the space feels expanded as if I’m going inside of a tunnel of light, like the ending scene in the 2001 space odyssey.” The second participant experienced changes in the shapes of the spatial perception and sometimes more personal visual imagery that reminded them of dreams they may have had before. The more time participants spent, the more visual imagery they were exposed to. It remains unclear to what extent an ambient soundscape may have contributed to the experience of visual imagery, except that for both participants, it created a relaxing meditative state of being.

2.2. Shepard Tone Illusions

This iteration was made with the second participant who at this point has been inside the tunnel for about 30 minutes. By this point, they seem to have lost their sense of space. This iteration was made to explore whether the illusion of Shepard tone influences spatial perception. Shepard tone is a sound made through the superposition of sinusoidal waves which are separated by octaves and creates the illusion of continuous tonality of ascending or descending pitch (Shepard, R. N. (1964)). In simpler terms, it means that when one hears an ascending or a descending tone, it feels that the tone is continually going up or down, while it remains the same by repeating itself in a continuous cycle. The ascending tone experience feels that the tonality is moving upwards continuously and the descending tonality moves downwards. I experimented with the illusion of these sounds to see whether the perception of space is also affected by them. At first with the addition of ascending sound, the participant sensed that their spatial perception was starting to change again from the previous spatial perception. The experience of the spatial perception becomes the sensation of laying under a spherical construct, as if being inside a large transparent plastic ball. The participant felt that the ascending sound made their perceptual space larger and the ascending tonality also created a sensation of moving backwards.

There were no relevant remarks made on the perception of space by the participant once descending sound was introduced in the experience. They experienced a sensation of something pulling them away.

The Discourse

Referencing back to the discussion of transitional spaces and intermediate states, the aforementioned observations illustrate the experiences of transitional spatial perception through starving visual stimuli for visual embodiment in the context of the installation. The observations in Tunnel Vision note the visual experiences of two individuals, from sensing a shift of perceptual spatiality through the projection of specific colors to visual imagery developed in the experience. At the end of the experience when both visual and auditory stimuli were turned off, both the participants reflected on their perception of space, while keeping their eyes still closed, and informed that the sense of space had been diminished by that point. Both the participants have confirmed that after the experience when they opened their eyes, they were astonished to see the distance of their body to the physical space, despite knowing how it looked before entering. They stated that they expected the fabric of the tunnel would be further away but upon opening their eyes, they saw it was much closer. In my observation of the experiments, the visual experience of the participants and the shifting perception of space became more apparent as time moved forward. It might be that as more time passes by, the body of the participants become more relaxed through the horizontal lying posture and their brain starts to explore more visual imagery, similar to the effects of hypnagogic intermediate states. I draw this association based on my experience of this work. During this exploration, I remember reaching a point where I felt as if I was half conscious and half asleep. After my exploration reached its end, I had not expected so much time to have already passed. Perhaps the effects of these states lead to the transition of spatial perception and the memory of the physical space becomes less apparent. There were several aspects and iterations of the current experiment, although due to logistical constraints, I focused my research on the expansion and contraction of perceptual space through the felt experience of projected colorful reels and the experience of ambient, ascending and descending sounds. Through these observations, I would like to indicate that there exists a shift of spatial perception, when visual senses are restricted and colorful reels are projected on the surface.

The Conclusion

The visual experience of both participants in this experiment is conclusively subjective and personal. However, there seems to be some overarching points of connection. Bright colors seem to expand the perception of space, while dark colors seem to contract the perception of space. The experience and perception of different structures of patterns is too subjective to come to a solid conclusion. Ambient music seems to elevate specific experiences connected to personal reasonings of the participants, while the experience of a meditative or perhaps, relaxed state of being seems to be apparent for both participants. Ascending sounds seem to expand the perception of space, while nothing of contraction or expansion of spatial perception can be said about descending sounds.

4. Reflections

I began this research as a way to understand embodied experiences and to develop an artistic practice-based on the essences of embodied experiences. As the nature of research goes, attempting to answer one question leads to many more questions. Thereby, when I had first attempted to understand embodied experiences, it became apparent that there are many forms and perspectives to approach embodied experiences. Through the lens of embodiment, I intended to relate some of these concepts with activities of my daily reality, such as eating, baking bread and dreaming. While doing so, I discovered more associations and found myself asking more questions. In the first part of the research, my reflections of embodied experiences are presented in three short essays. These essays transcend the essence of my artistic practice through its discussion on tactile, felt time and transitional experiences of embodiment. These are the aspects which I later employ in the development of my artistic practice discussed in the second part of the research. Through these explorations, I developed an interest in sensory deprivation and grounded my research on the deprivation or perhaps, restriction of visual senses, in the context of my work.

Due to my interest in Sensory Deprivation, I started creating installations that would require spectators to experience them through the deprivation of their visual senses. I chose to deprive visual senses, as opposed to any other senses, as my own experience of depriving myself of visual senses has always been very interesting, as I try to perceive the environment through my body and build a new spatial relationship with and through my body, which would not have been the case with my eyes open. At first, my intention was to deprive visual sense completely, but I took a slightly different approach and started experimenting by restricting visual senses. By learning about existing research on sensory deprivation, it came to my understanding that there exists a body of work on the perception of time. For instance, the study of Thomas Phillips (2020), focuses on the perception of time inside a floatation tank. This idea of floatation tanks inspired me to

understand spatial relationships with closed off physical spaces. As this study explores the perception of time inside a closed space, I began to question the perception of space inside a closed space. This led to many more questions on spatial and sensory perception, experience and relationship with closed off physical spaces. I started to explore the concept of sensory deprivation or restriction, in relation to spatial perception, in artistic contexts and came across Haptic Field by Chris Salter, which explores the spatial relationship with the environment through restricting visual senses. This installation work, however, engages the spectators with bigger physical spaces and explores their spatial relationship with physical spaces of larger dimensions. Questions arising from both these projects intrigued me to understand the perception of space of closed off physical spaces, through the restriction of visual senses, leading to designing two installation based experiences.

The two projects I developed and discussed were made to experience visual restriction in two audio visual installation based experiences, and the effect these experiences have in spatial perception. I explored the possibility of whether spatial perception of closed off physical spaces could contract or expand. The first project demonstrates augmentation of senses through tactile sensations in combination with spatial acoustics in listening experience, and how these qualities expand spatial perception, despite the knowledge of the size of the space. The second project demonstrates the effect of external visual stimuli in the experience of visual deprivation and introduces the possibility of spatial perception contracting and expanding, upon projecting bright and dark colors. The essence of both of these research is the shift in spatial perception through visual restriction in closed off spaces. The distinction of the two projects are in the sensory modalities used and approached in the installations. In the first project, tactile and auditory sensory modalities primarily affect the perception of space and in the second project, external visual stimuli take the role. Through this research, I would like to indicate the possible phenomena of expansion or contraction of spatial perception of closed off physical spaces when the sense of sight is restricted.

In conclusion, the outcome of this research entails more questions than answers. This possible indication of expansion and contraction of spatial perception leads to the contemplation of the perception of the body in such spaces, spatial relationships that we may have within our sense of space, the state of consciousness in these experiences and so on and so forth. However, this research, besides asking questions, also attempts to present an alternative research narrative, which comprises both self reflection and reflection of others, in a qualitative format to speculate artistic and experiential queries. In the near future, I would like to continue to explore spatial perception, through the interaction of sound in space and sensory modalities exploring olfactory senses, to understand further, whether we experience a transition on spatial perception through visual restriction.

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