After a while, the effect of the piece is likely to create a kind of disorientation; the viewer seems to be drawn to the work by a kind of magnetic force, perhaps as with a little drum, or marble ball in a marble basin. The movement of the viewer is subtly shifted, giving rise to a kind of displacement. You could take this piece of work and enter it into a museum or into a home, and it would look perfectly normal. But it would be a piece of work that the visitor would think of as her own experience.

That's the point. The work invites you to become engaged with it. The piece is not a commodity; it is an experience. The viewer is not a passive observer; she is an active participant. The piece is not meant to be exhibited; it is meant to be lived with. It is a piece of work that is meant to be experienced, not just looked at. It is a piece of work that is meant to be touched, to be smelled, to be heard. It is a piece of work that is meant to be a part of your life, not just a part of a museum.

In conclusion, the piece of work that is called "Space/Space: Speech" is a work of art that is meant to be experienced, not just looked at. It is a piece of work that is meant to be lived with, not just looked at. It is a piece of work that is meant to be a part of your life, not just a part of a museum. It is a piece of work that is meant to be a part of the world, not just a part of a gallery. It is a piece of work that is meant to be a part of your experience, not just a part of a museum.
The medium of LIGHT

Mischa Kuball
at the Wood Street Galleries