



6 rune

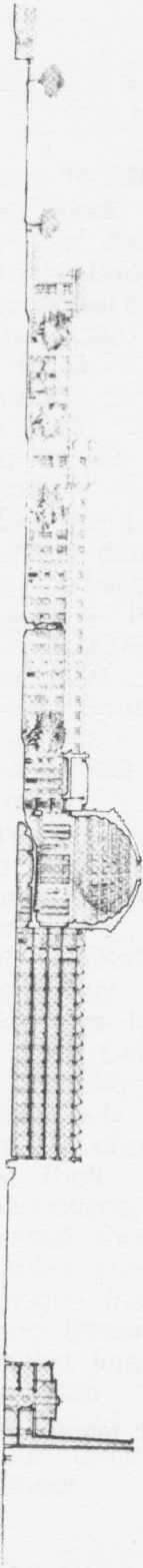


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None of us know what it means  
But to the day our lives and deaths  
Worry themselves down. We do not know

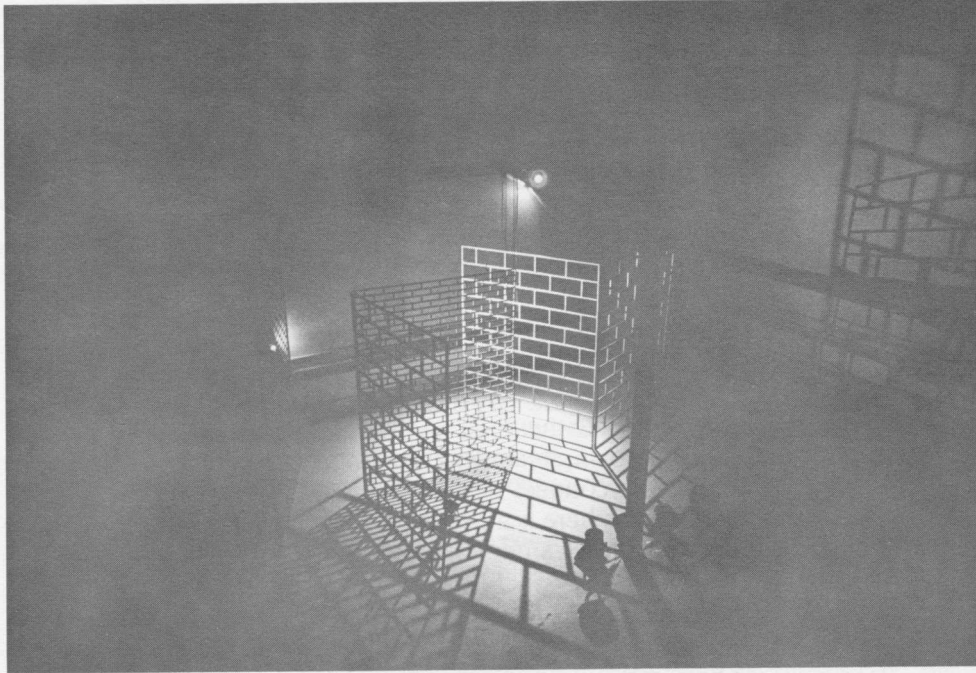
Faint, illegible text listing contents, likely including author names and page numbers.

# RUNE

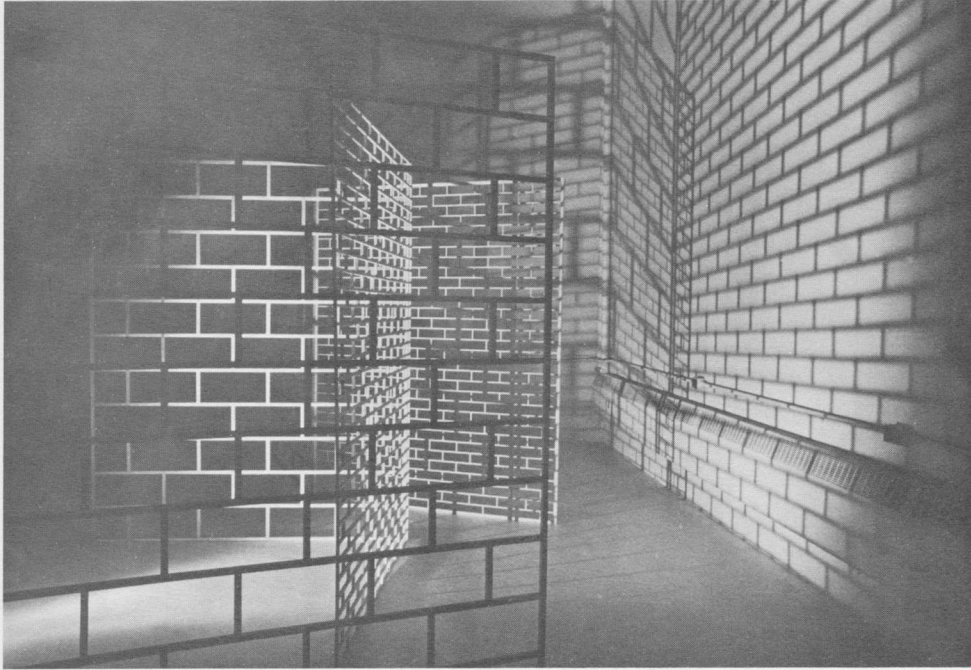
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## Light Environment

by *Beth Galston*



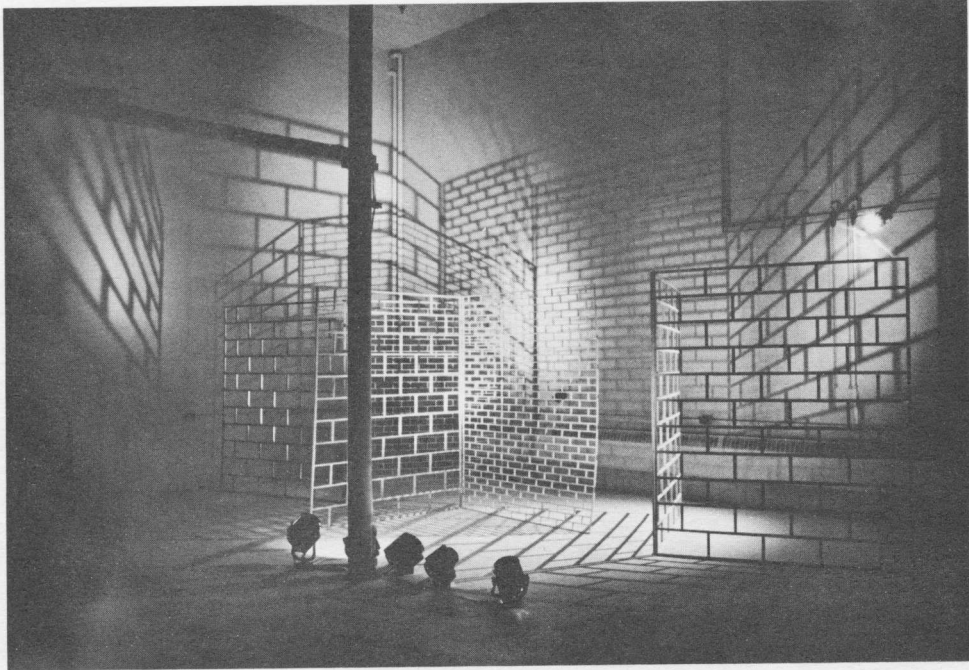
Shifting patterns of light and shadow confuse our perceptions of space: what is static becomes kinetic; what is illusory appears real. Sculptural object, through interaction with light and shadow, extends beyond itself to form a larger environment.



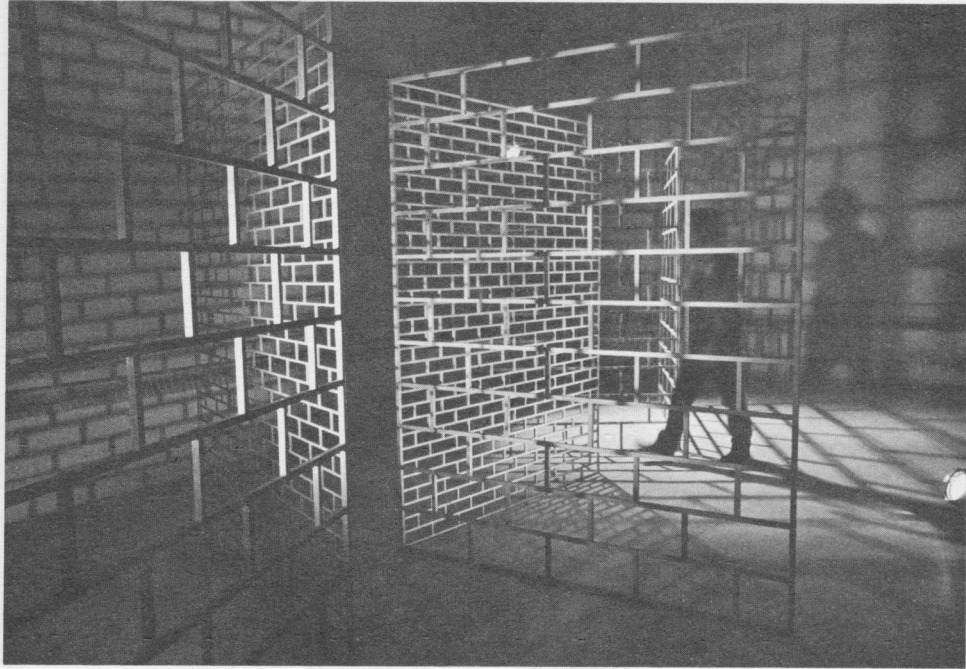
1981

## Light Environment

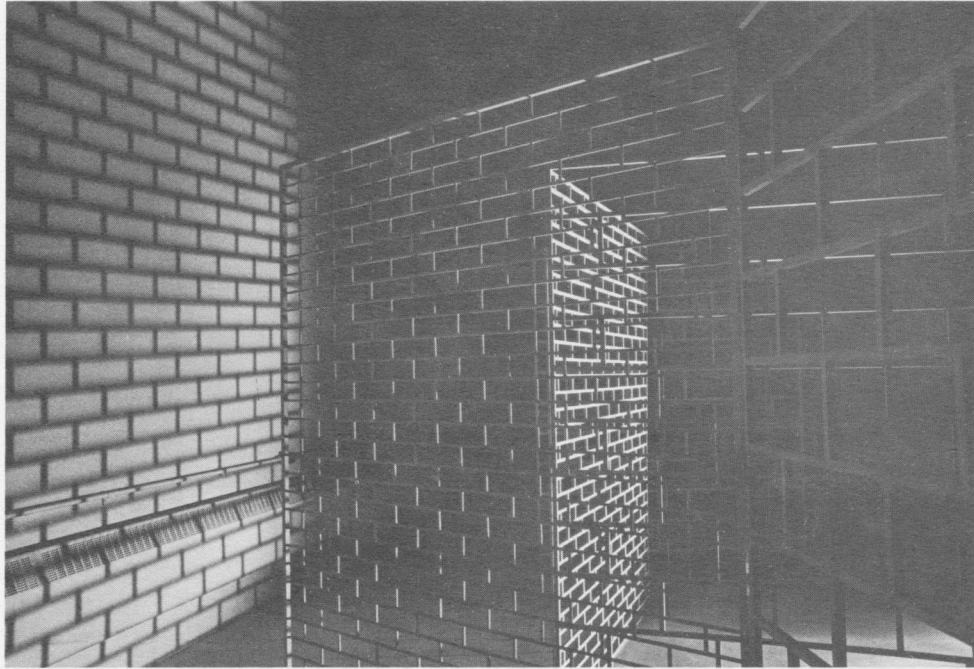
### Light Caves



Large skeletal screens, like brick walls in negative, were placed in a room whose walls, floor and ceiling were painted white. A central dimming system controlled theatrical lights to create endless patterns and changes in the space. The piece is like a stage set: it both becomes and implies a performance; the audience becomes performer. The screens are arranged to create an open labyrinth, suggesting patterns of movement. As the participants explore the space, their shadows are projected in multiple and constantly shifting images.



These multiple levels represent an evolution in the way we think about space. It's not just a matter of height, but of depth and complexity. The structure is a physical manifestation of a new way of thinking about space, one that is more dynamic and more integrated with the environment.



These wall-like screens, reminiscent of architecture, are both familiar and strange. Removed from the necessity of functioning in a building, they accentuate one's experience of the space, and the habitual process of movement.

Watercolor

Two years in the making  
light, dark, & color  
the watercolor

