Objects and Situations, Place, Reception and Embodiment
I begin an investigation into the archeology of sculpture, of form, of object
hood, of the presence of the body, the performative. Do forms or shapes, color
and texture, in and of them selves have affect of particular reception. Under the
linguistic turn of the last 75 years, under the idea of constructivism, cultural
relativity, could there be anything that form itself might communicate, might
express?
Neurobiology asks the question how visual perception can arouse the aesthetic emotion.

This raises a neurobiological challenge which can be summed up as follows: are there any arrangements of lines, forms and colors (or indeed of other visual attributes) and the relations between them which would adhere to neural laws of “mysterious necessity” and thus satisfy the “unknown and mysterious laws” of our perceptive system sufficiently to arouse the aesthetic emotion? More broadly, do such arrangements result in a pattern of activation in the perceptive areas that can, by some criterion or another, be said to correspond to an “aesthetic perception” and what is the relation, in neural terms, between an aesthetic perception and the “aesthetic emotion” that it arouses?’

Semir Zeki, “Clive Bell’s ‘Significant Form’ and the Neurobiology of Aesthetics”