



Window Space

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slow blink at pink sun
Diana Lynn VanderMeulen
March 6th- April 3rd, 2015

slow blink at pink sun is a mixed-media collage installation produced by Toronto artist Diana Lynn VanderMeulen. VanderMeulen uses the process of collage to explore natural and supernatural phenomena, magical landscapes and purgatories.

slow blink at pink sun invites the viewer to recall the optical illusion we experience after staring at the sun, or another bright light. Even after we look away from the light source, an image remains 'burned' onto our retinas. When we wake from a vivid dream, sometimes we feel that we can still see it all, even though our eyes are open. The image is fleeting, we can attempt to hold onto the memory of the dream, but it usually slips away from us. What is left is the imprint of the dream. Can we reconstruct the feeling like a place? Another world, another room, another landscape?

The experience of seeing a pink sun is a subjective one. The sun emits electromagnetic radiation, which contains an assortment of light wavelengths. The visible spectrum is described as the spectrum of colour that the human eye can detect and understand. At sunrise or sunset, the distance the light from the sun has to travel to reach our eyes is longer than it is during mid-day, for example. Air molecules in the sky during the day scatter blue light – the reason we see the sky as blue. When the sun is further away, the violet and blues have already been scattered across the sky, leaving the vivid pink, reds and oranges we see at sunset or sunrise. 'The colors you see depend on the light's path

before it got to you, how the object you are viewing reflects that light, and what your eyes are sensitive to. Absolutes don't really exist in color perception.'¹

VanderMeulen pairs thoughtful choice of colour with other materials that further bend and alter the way we perceive the light we see. Use of iridescent fabric/paper, holograms, glitter, and opalescent and coloured plastics allow us to view the light in differing ways. The time of day, weather, temperature, angle and even eye-colour of the viewer alters the perception of this piece. What are we feeling? What thoughts and meanings do we assign to the colours and materials? These factors affect our acuity of the installation.

In *slow blink at pink sun*, VanderMeulen lets go of the cold, frosty blue textures with which she often works, and pushes into an optimistic, hot-pink opalescent mirage. It symbolizes hope and possibility against a harsh, urban winter wasteland. The process of exploring the city, sourcing materials, experimenting with size and position could represent the process of taking our experiences, our interactions and relationships with others, comparing them against each other to form new understandings of our emotional landscape.

While some might consider the use of glitter, holographic paper and streamers to be 'girlish' or 'child-like', *slow blink at pink sun* reflects an environment that is not of this world, but perhaps a different one – a pleasure zone, full of bright light and colour. Imaginably, this is why we associate the transfixing nature of holograms and glitter with two ideas: childhood toys or future technology. We look to our past for the nostalgic, warm memories of childhood and also to the future for optimism, positivity and hope. The installation attempts to act as a portal to a place between past and future. Is a dream a place we went in our sleep last night? Or is it something we want for ourselves in the future? *slow blink at pink sun* as a window installation invites the viewer to pause while in transit for a moment of self-reflection in the present time.

-Rebecca Welbourn

¹ From an interview with Stephan Corfidi, "Red Sky at Night: The Science of Sunsets"