Slide #6

Initially, I noticed the spiral protrusion that consumes most of the piece. The plane on which the main section of the image lies shows an expansive range of natural phenomena. The natural colors of the murky, lush sea floor to the soft baby blue sea and sky create a stunning contrast in color that brings attention to almost every aspect of the image. From a western perspective, assuming this structure exists, this structure could be classified as a sculpture or photograph. The megalithic nature of the piece raises many questions regarding its origins: is it man-made or natural?

Deconstructionists focus on the ambiguity or open-ended quality of a piece. Seeing as this piece’s main qualities are superficial, observing it from a deconstructionist lens makes analysis very effective. Within the bounds of the work there are no fine, meaningful details or subtle hints to the rest of the piece, so all content is presented almost simultaneously. The colors and objects are familiar, such as water, rocks, mountains, etc.; where this art starts to deviate from the concrete is the colossal size of the rock-laden spiral. Just as deconstructionists assert there is no one intrinsic meaning to a work, no one explanation for the creation of this structure is valid. The main mystique of this piece of art lies in its unknown origin.

In this instance, I let the spontaneity of random number generation choose my fate. I felt only evaluating each work by their superficial detail stole from the other aspects that make art charming, endearing, and full of emotion. It is human nature to create order in disorder, so this familiar natural spiral shape placed in a familiar and natural seascape should be innocuous. But this piece combines these objects to elicit an eerie feeling of ambivalence. Personally, I appreciate the enigmatic allure thiss work brings.