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## Passing

Paul Kelley  
*Claremont Graduate University*

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# Passing

## **Abstract**

Passing is a Site-specific public installation assembled with plastic and an iPad. At its center, the iPad displays a video loop of a human image repeatedly walking in and out of the frame. The work maintains my foundational interest in having the viewer slow down to have a more thoughtful and absorptive experience with the work and surrounding space – continuing my practice of challenging viewer’s expectations and putting them in a position to stop and question.

## **Author/Artist Bio**

Paul Kelley received his BA in Art from the University of California, Riverside in 2010 and his MFA from Claremont Graduate University in 2014. He is interested in the idea of expanding perception and this element of attentiveness is at the heart of his work. [www.paulmichaelkelley.com](http://www.paulmichaelkelley.com) [www.paulmichaelkelley.com/passing](http://www.paulmichaelkelley.com/passing)

## **Keywords**

Passing, Art, Public art, Installation art, Site-specific art, Sculpture, Geometry, Geometric, Video, Video art, Perception, Fleeting, Memory

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## **Passing**

*Paul Kelley*

### **Introduction**

Passing is a Site-specific public installation assembled with plastic and an iPad. At its center, the iPad displays a video loop of a human image repeatedly walking in and out of the frame. The work maintains my foundational interest in having the viewer slow down to have a more thoughtful and absorptive experience with the work and surrounding space – continuing my practice of challenging viewer's expectations and putting them in a position to stop and question.

### **Stop and Question**

For this work I knew I wanted to create something Site-specific. Meaning that the piece is made for a certain location and is only to be experienced in that location. Therefore, I created a work that mimics the geometry of the specific environment for which it was installed. Taking into consideration the shapes that were at play, I had plastic cut to the exact curvature of the existing geometric design, executing a seamless blend of my work and the surroundings. In doing so the work became part of the sculptural setting in an attempt to try to get a “passing” viewer to stop and ask if it had always been there.

Think of it as me trying to give the viewer an experience that they did not expect to have when they walked out of their home that day. When we are caught off guard it puts us in the position to have to question our surroundings. It gets us out of our normal way of seeing, thinking and passing through a space. This is powerful for expanding our perception because we are now examining an environment we thought we were familiar with or even certain about.

This can be best exemplified by a brief encounter I had with a viewer. As he was passing by, he stopped and asked if the work was actually part of the space? I replied that it was only here for the one night

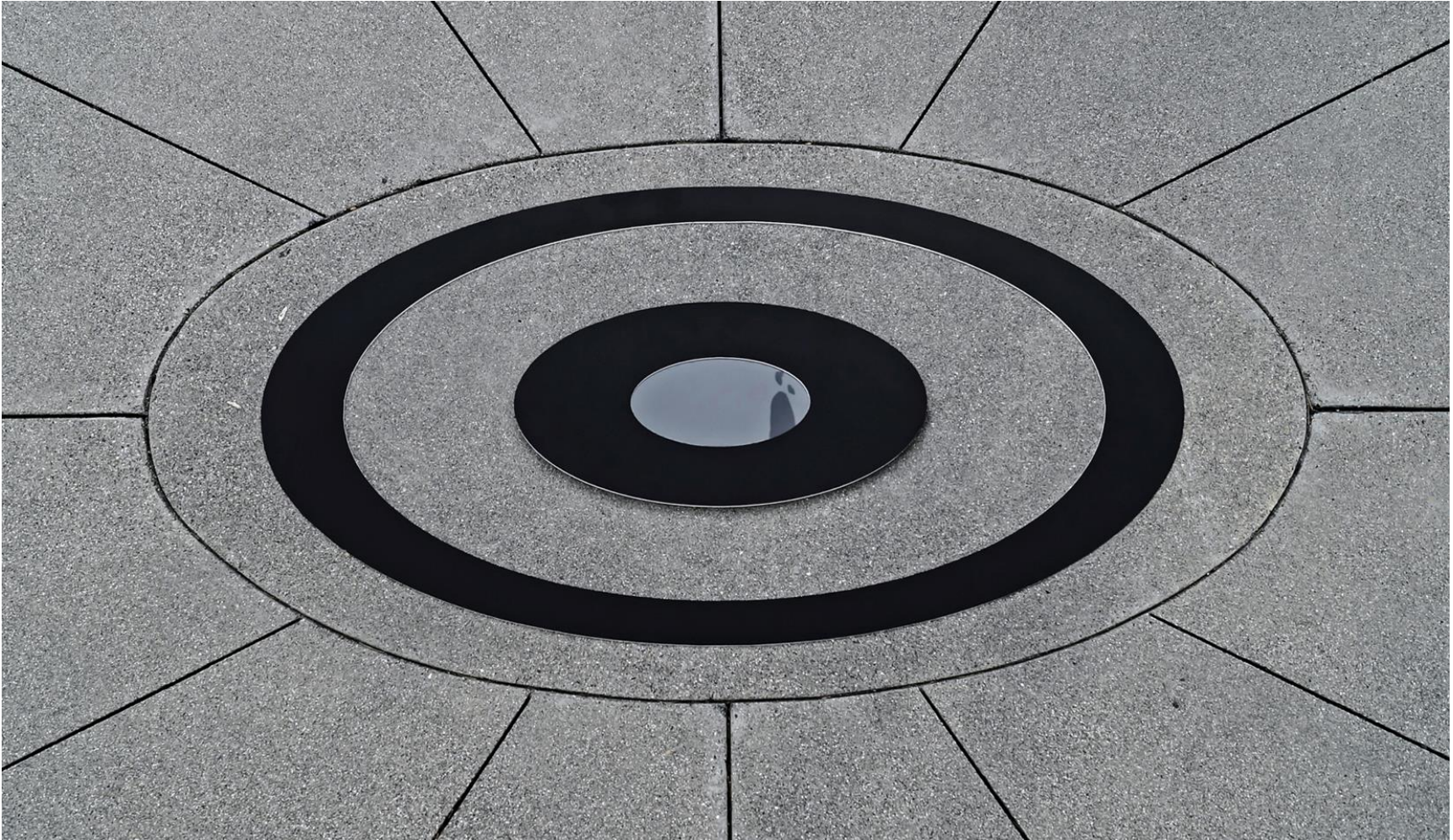
event. Then explained that it was created to look as if it might belong and was intended to get him to do what he did – stop and question. He proceeded to share that he could not help but wonder if it was always there and maybe he just never noticed it, mentioning that he works in the building across the street and passes through the area often. His experience that evening was but a passing memory – one that altered how he will see and recall that location.

### **Passing Memory**

While the sculptural component of this work reflects the particular setting, the video loop reflects what the viewers or what any of us are doing in any fleeting moment – passing by. Our bodies are physically passing through spaces and locations. Simultaneously, our memory of those places is also passing. Past memories are used in a passing sense. In other words, they may temporarily guide us through familiar and unfamiliar surroundings and situations.

This feature of the work draws on the broadening scientific insight into how our experience of the present is actually a memory of the present. When I was confronted with this notion I thought of how every passing moment instantaneously becomes a memory. Furthermore, I recognize this to mean that we often interpret and understand the present by our past – through memories. Memories influence how we experience and behave in the present moment, which may make us susceptible to routine. We have expectations, but can widen and sharpen our perception by having those expectations challenged.

Expanding perception is an underlying theme in my practice. There is an idea that asserts that we are capable of stepping outside ourselves – the ability to step outside or go beyond our regular routine so that we may see things with new eyes. That is to say, see things we may not have seen previously. When our expectations are challenged we slow down. Allowing for more reflection and calling greater attention to what we think we see or what we thought we knew.



**Passing**

Installation view 1

*Paul Kelley*



**Passing**

Video detail

*Paul Kelley*

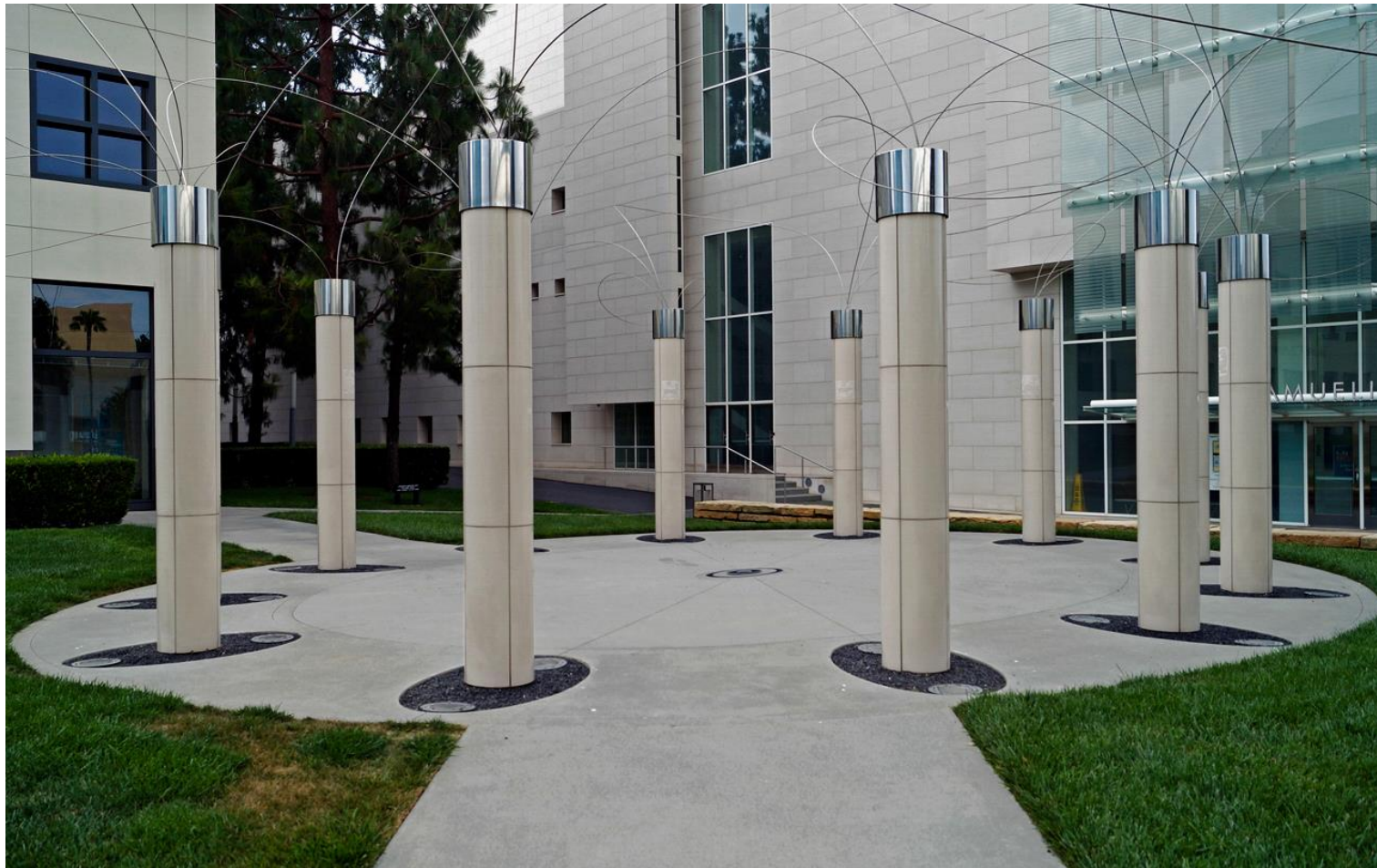
Kelley: Passing



**Passing**

Installation view 2

*Paul Kelley*



**Passing**

Installation view 3

*Paul Kelley*