

art in ASIA

Cover Story Ryu Hee Young

World Art 4th Yokohama Triennale

Artist Peter Gregorio_Kim Hae Gon

2011 Art Market Trend

2010/2011 Auction Results

Art Fair Reviews:

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019 에디토리얼 재앙과 미술 김복기

022 커버스토리 류희영 김복기

류희영은 이제 화업 50년의 원숙한 노년기에 접어들었다. 류희영은 자타가 공인하는 '색채화가'다. 일견 단조로워 보이는 류희영 작품의 색면은 기실 여러 색채의 겹(layer)이 쌓인 것이다. 이 색채의 겹들이 서로 침투하고 빨아들이는 상호작용 때문에 류희영 작품은 색채의 위양스와 색채의 감동 자체가 특별하다. 류희영 그림의 색면은 무한의 세계, 미지의 세계를 비추는 창이다. 명상을 통해 비로소 활짝 열리는 창, 바로 '정신의 창'인 것이다.

037 특집 2011 세계 미술시장 트렌드

2010/2011 아트프라이스 연간보고서가 발표됐다. 2010년 6월부터 2011년 7월까지의 세계미술 경매시장을 분석한 이 보고서는 경제위기에서 좀처럼 벗어나지 못하고 있는 미국이나 유럽과는 달리 높은 성장률을 보이고 있는 아시아 지역, 특히 중국의 미술시장의 중요성을 지적하고 있다. 2년 간 계속되었던 미술시장의 황금기가 무너진 2008년 9월 이후부터 미술시장의 중심지 이동 경향이 점점 더 뚜렷해지고 있는 것이다. 아트인아시아는 세계 현대미술 경매시장의 지역별 동향을 분석하고 세계의 주요 아트페어를 현지 취재했다. 세계 최고의 아트페어 아트 바젤, 아시아 국제아트페어의 선두주자로 떠오르고 있는 홍콩아트페어, 점점 저 확대되고 있는 중국 미술시장의 대표 아트베이징, 지진과 원전 폭발이라는 악재를 딛고 개최된 도쿄아트페어에서 세계 미술시장의 흐름을 조망한다.

1 2010/2011 경매 결과 분석_미술시장에 부는 아시아 바람 김새미

2 아트 바젤 바젤은 띄약벌처럼 뜨거웠다 변홍철

3 홍콩국제아트페어_홍콩은 터보엔진을 달았다 김새미

4 아트베이징_중국 미술시장의 르네상스 김재석

5 도쿄아트페어_또 다른 봄이 오는가? 김재석

060 후위셋 세라 손튼 김보란

062 이미지링크 LESS

레스는 일기를 쓰는 친구들 및 익숙한 풍경들을 특별한 연출없이 있는 그대로 카메라에 포착한다. '낯선 여행자의 생경한 모습을 담은 작품을 선보이는 개인전 <더티 트립>이 2012년 1월 서울에 있는 플랫폼스페이스 629에서 열린다.

069 아티스트 1 김해곤

김해곤은 '깃발미술'의 대표적인 작가이자 기획자이다. '깃발미술'이란 전통적 미술용어를 빌려온 '다량의 깃발 혹은 천을 사용한 야외미술 또는 환경미술'로 볼 수 있고, 최근 추세로 보자면 공공미술이나 생태미술의 한 방법론으로 규정할 수 있다. 김해곤의 깃발작업은 공공미술에 참여하는 주체의 의미를 다시 성찰하고, 점차 쇠퇴하는 자연생태미술 분야에 생기를 더하고, 도시환경에 개입하는 공공미술의 새로운 방법을 제안한다.

뉴장르 공공미술의 경계를 넘어서 김원방

077 아티스트 2 피터 그레고리오

피터 그레고리오는 우주론에 대한 관심을 바탕으로 페인팅, 사진 콜라주, 비디오, 페인팅 등 다양한 매체를 통해 물리적 공간을 시각화하면서 형식적 내용적 지평의 확장을 추구한다. 그는 수학 및 과학 이론, 공상과학 소설, 정보체계론, 실험 음악 등에서 영감을 받아 자신만의 통합된 이론을 구축하여 작업의 철학적 배경으로 삼는다. 기묘함과 단일성이라는 두 가지 뜻을 가진 용어 'Singularity'는 그의 최근 작업의 주제이다. 작가는 두 의미의 패러다임을 엮어 인간 존재의 고유성과 보편성을 동시에 논한다.

단독성과 기묘함의 패러다임 데이비드 A. 브루베커

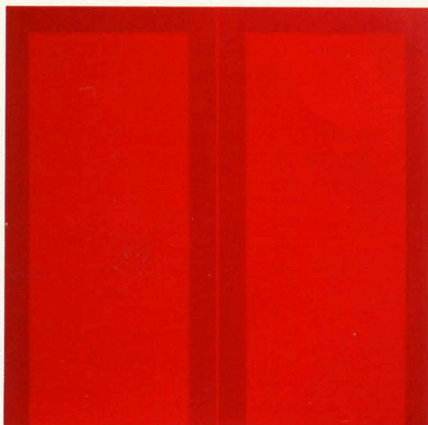
084 월드아트 요코하마트리엔날레

일본 최고의 국제미술전 요코하마트리엔날레(8.6~11.6)가 출범 10년째를 맞았다. 올해 제4회전은 요코하마트리엔날레미술관과 뱅크아트스튜디오 NYK 두 곳의 메인전시장에 더하여 요코하마 창조도시센터(YCC) 등 옥외에 일본과 해외 미술가 77명의 작품 300여 점을 소개했다. 3.11대지진 이후 침체된 분위기 속에서 요코하마트리엔날레는 "우리는 세계를 어디까지 알 수 있을까?"라는 질문을 던진다. 기술문명 시대에도 여전히 존재하는 미지의 영역, 오늘날의 시공간 개념의 변화 등을 마법 같은 예술의 영역으로 들추어 보는 자리이다. 마법이라는 프리즘에는 이 세상을 들여다볼 수 있는 다양한 키워드가 숨어 있다.

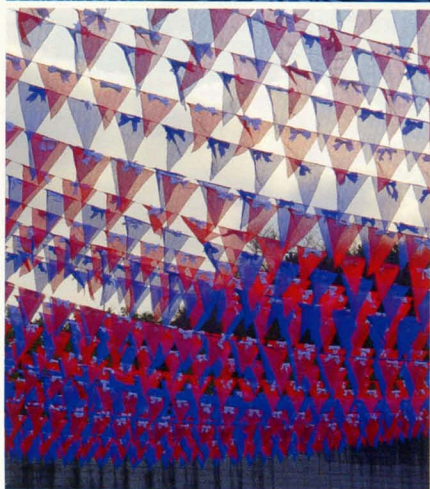
우리는 세계를 어디까지 알 수 있을까? 김복기

092 아트뉴스

11회 리움 비엔날레_12회 이스탄불 비엔날레_아시아 트리엔날레 맨체스터_2011 APB 파운데이션 시그니처 아트프라이즈_시티 위드인 더 시티_장 환: Q 공자_메타볼리즘, 미래의 도시_마리코 모리: 7개 초원으로의 여행_바람뿜: 자연의 인식_크리스티 홍콩 가을 경매: 20세기 및 현대 아시아미술_2회 어포다블 아트페어_3회 아부다비아트



Cover: Ryu Hee Young, *Work 2010-R*, 2010.



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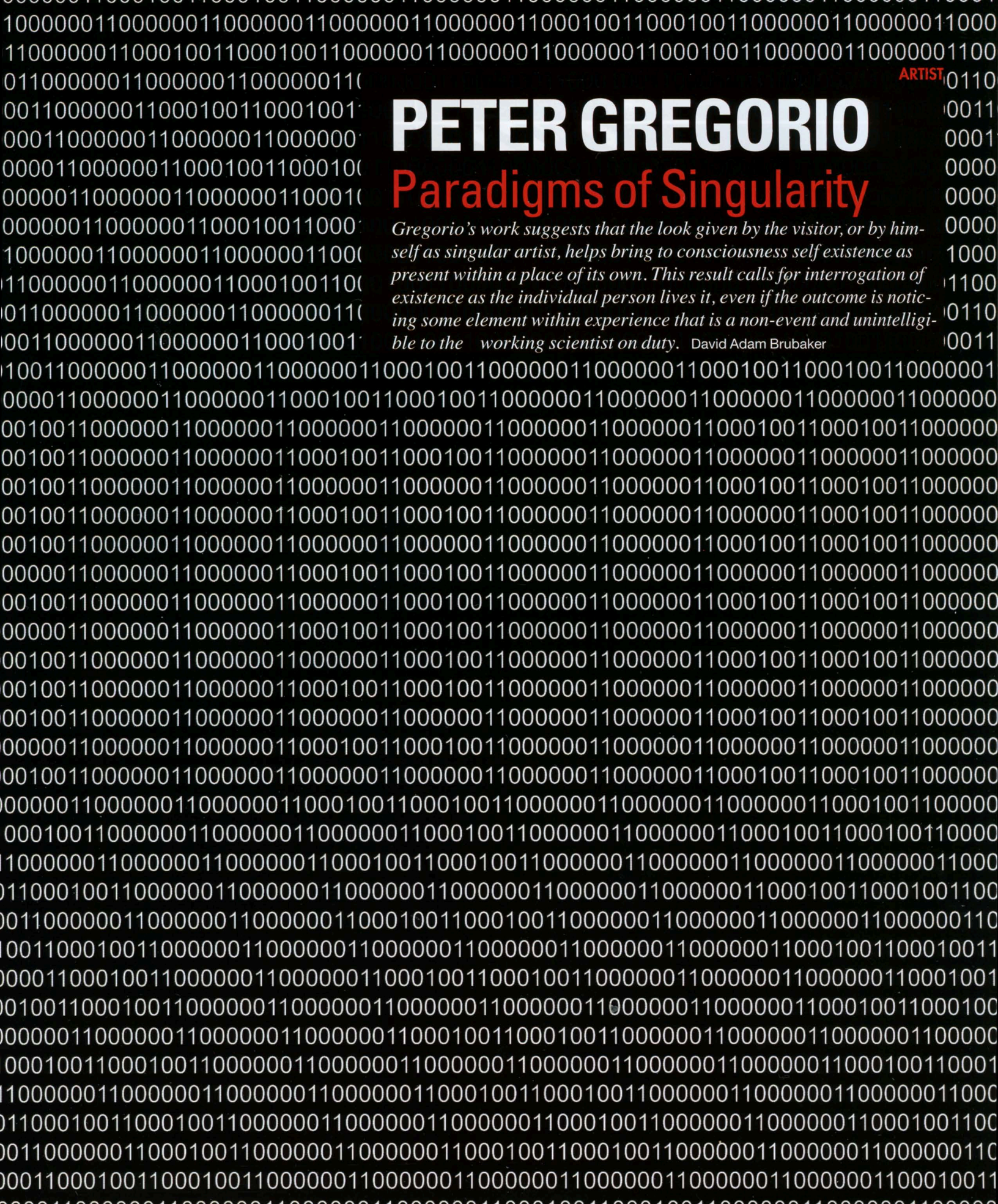
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Perceptions of Nature_Christie's HK Sales of Asian 20th and
Contemporary Art_2nd Affordable Art Fair_3rd Abu Dhabi Art

099 CONTRIBUTED WRITERS

100 SUBSCRIPTION



ARTIST 0110

PETER GREGORIO

Paradigms of Singularity

Gregorio's work suggests that the look given by the visitor, or by himself as singular artist, helps bring to consciousness self existence as present within a place of its own. This result calls for interrogation of existence as the individual person lives it, even if the outcome is noticing some element within experience that is a non-event and unintelligible to the working scientist on duty. David Adam Brubaker

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$$\cos\left(\frac{\psi}{2}\right) = \frac{1}{\sinh(H_I \tau_{\text{reh}}) \sinh \xi_{\text{reh}}} \left[\frac{(1 + H_I^2 z_c^2) - (1 - H_I^2 z_c^2) \cosh(H_I \tau_{\text{reh}})}{2H_I z_c \gamma} + v \sinh(H_I \tau_{\text{reh}}) \cosh \xi_{\text{reh}} \right]$$

Gregorio on Acceleration and Existence

Today, various authors refer to a 'tipping point' with regard to our global future. Concerning the growth of our technologies, some argue that we are fast approaching a point, where our scientific knowledge will create machines with a computational power that surpasses all human capacities to produce intelligence for the good of the universe. Regarding *Climate Change, Hunger And Violence*, some refer to a 'tipping point' at which individuals – one unique person at a time – will create a social mass sufficient to move us from the modern paradigm of egoism, competing identities, and philosophies of materialism to a new paradigm of compassion based on care for sentient existence, inseparability of self from other, and a sense of oneness with nature. With a style the mingles the conceptual with the optical, Peter Gregorio creates a place for each of us to reflect on changes of paradigm and our well-being.

The artworks on view help bring clarity to the complexity of our predicament. We are actively seeking, it seems, some novel cultural path that balances the facts of science with a source of spiritual guidance that is immanent and equally rooted in the value of actual life existence. Gregorio poses questions about the thoughts we rely on to guide our actions. What is the paradigm of value that we send out into the universe: intelligence or wisdom? In the hustle of scientifically engineered techno-cultures, can a person still tell the difference between the two? If wisdom is a path that satisfies a desire for contact with existence, then how do we think of existence now? Plato claims that knowledge and forms of intellectual understanding give us access to reality and existence; in modern times, we reconfigure this as the quest for scientific knowledge that enables us to turn nature into a mere pupil of our cognitive interests. But are we so enlightened that we can adhere complacently to the modern doctrine that science alone tells us what exists? Is self no more than neurological states placed in evidence by MR scans? Is the privacy of self-existence merely an illusion, since it is uncertified by rational understanding and natural science? Or can each of us find within our own experiences some element of observable self existence that is of singular value and impossible no cognize as an event?

Gregorio awakens us both to our situation and our options, by weaving together two paradigms based on two different meanings for the term

'singularity.' One definition for the term 'singularity' is given in the video work, *SIN (Singularity is Near)* (2010 CE), which depicts a figure clothed in black, who sprays with thoughtful care 'THE SINGULARITY IS NEAR.' With this graffiti, Gregorio makes a direct reference to Ray Kurzweil's bestseller, *The Singularity is Near, When Human's Transcend Biology* (2005). Kurzweil predicts disruptive and irreversible effects on human culture by 2045, as machine intelligence grows exponentially in the very near future. The second meaning emerges from Gregorio's statement of 2004, which he accepts as an avenue for investigating his works currently on view. He writes: "How to convey the experience of being alive, right now, in this moment? I have this need to recreate the feeling of the realization of existence. It happens, this reflection, in dark hallways, looking up at the ceiling, walking through archways, hidden places...one must be alone. Fear and awe set in. The question: This is real? Who made this? The texture, the colors...I lose sight of where I start and where the space I am contained in begins. It becomes a mirror." The implication is clear: Gregorio observes that it is impossible for him to separate the immediacy of colors and the texture of space from his own existence. It is 'existence' in this more intimate sense – the self witnessing of colors and space, by oneself, for oneself, and as constitutive of one's own self (not as properties truly intelligible to the scientist but still perceived as external) – that offers us a key to the second reading of 'singularity.'

By keeping both meanings of 'singularity' at the ready, the gallery visitor can develop interpretations for the lively background of *SIN* and also other pieces on display: the triptych *Extinction Evolution* (2010/11); and the painting of O's and 1's, in *Binary Opposition* (2011). By inspecting these works in turn, we can reflect more deeply on the existence of present day life, the capacities and limitations of scientific knowledge, and the responsibilities that each of us has for community today, subsequent generations, and this (or any other) universe.

SIN and Accelerated Growth of Machine Intelligence

The video piece *SIN* takes us straight to the topic of cognitive science, research on 'Artificial Intelligence', and the exponential acceleration in the growth of machine intelligence. This motion picture projection is a technological record of an act that appears to have political significance. The hooded figure inscribes "The Singularity is Near" with spray paint, on a wall that also serves as a background screen for a montage of scenes depicting dark, abandoned industrial environments. Once we make this reference to Kurzweil's book, the piece is an occasion for critical reflection

Left: *ArtGate Remix Project*, 2011, 200 Lambda Prints on Paper, 8.5×11 inches×200 images.
Above: *Multi-verse Equation (Black)*, 2010, Lambda print on Aluminum, 16×96 inches.
Previous Page: *Binary Opposition*, 2011, Acrylic, Canvas, 84×84 inches.



■ Peter Gregorio received an MFA in Fine Arts from the School of Visual Arts. He has exhibited extensively in New York and New England, with additional shows in Berlin, London, Oslo, Genova, and across the United States. Gregorio is the recipient of the Joan Mitchell Foundation Award, the Paula Rhodes Award, and grants awarded through the National Endowment for the Arts, Massachusetts Cultural Council, the Northampton Arts Council, and the University of Massachusetts Arts Council. He is Founder and Editor of VECTOR Artist's Journal, recently completed a residency at the International Studio and Curatorial Program, and is currently an Artist in Residence in the Chashama Studio Program. He lives and works in New York.

on the Singularity that Kurzweil foresees. Also relevant is the fact that the camera images flickering in the background montage of *SIN* are taken from the visible surroundings that Gregorio witness himself in walking to and from his studio. His studio is housed in an obsolete warehouse complex originally built for shipping military equipment from Brooklyn to the Great War in Europe.

What does *SIN* suggest about Kurzweil's claim that the destiny of human civilization is a Singularity in which our non-biological technologies vastly exceed us in what we deem the best human traits? Kurzweil states: with the arrival of the Singularity, "information processes – computation – will ultimately drive everything." He predicts the reverse engineering of the human brain – seeing inside, modeling and understanding the operations of our thinking – to extend such principles into even more powerful computational technologies. Machine intelligence will become more powerful than the capacity of human brains, because machines combine the pattern-recognition powers of human intelligence with the memory, sharing ability, and accuracy of machines. Speedy and with fewer errors! What then of the figure dressed in black (Gregorio himself)? Maybe proponents of Kurzweil's message could regard the figure as a person who dares to know and act on the information that free-reason based on human biology is obsolete! Perhaps it takes courage to proclaim that intelligence is the ultimate good and that decision-making is best left to self-determining machines. Is the message, then, that alienating spaces witnessed today will be replaced by something better, once management is turned over to machines?

Gregorio's *SIN* also works as advanced warning against a path of danger, on which the Singularity, in Kurzweil's sense, may devalue self-sentient existence in favor of productive machines that maximize knowledge. Will

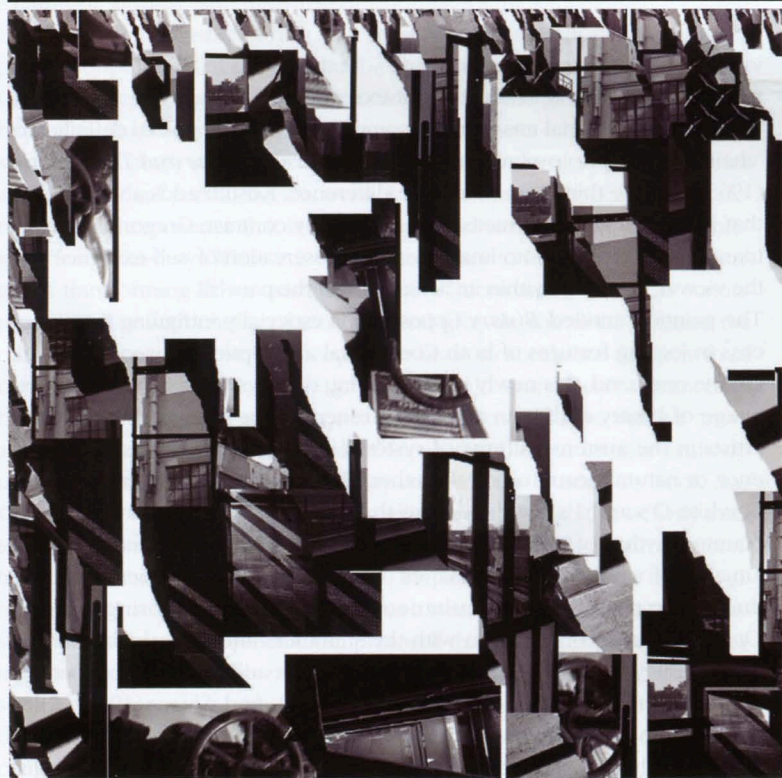
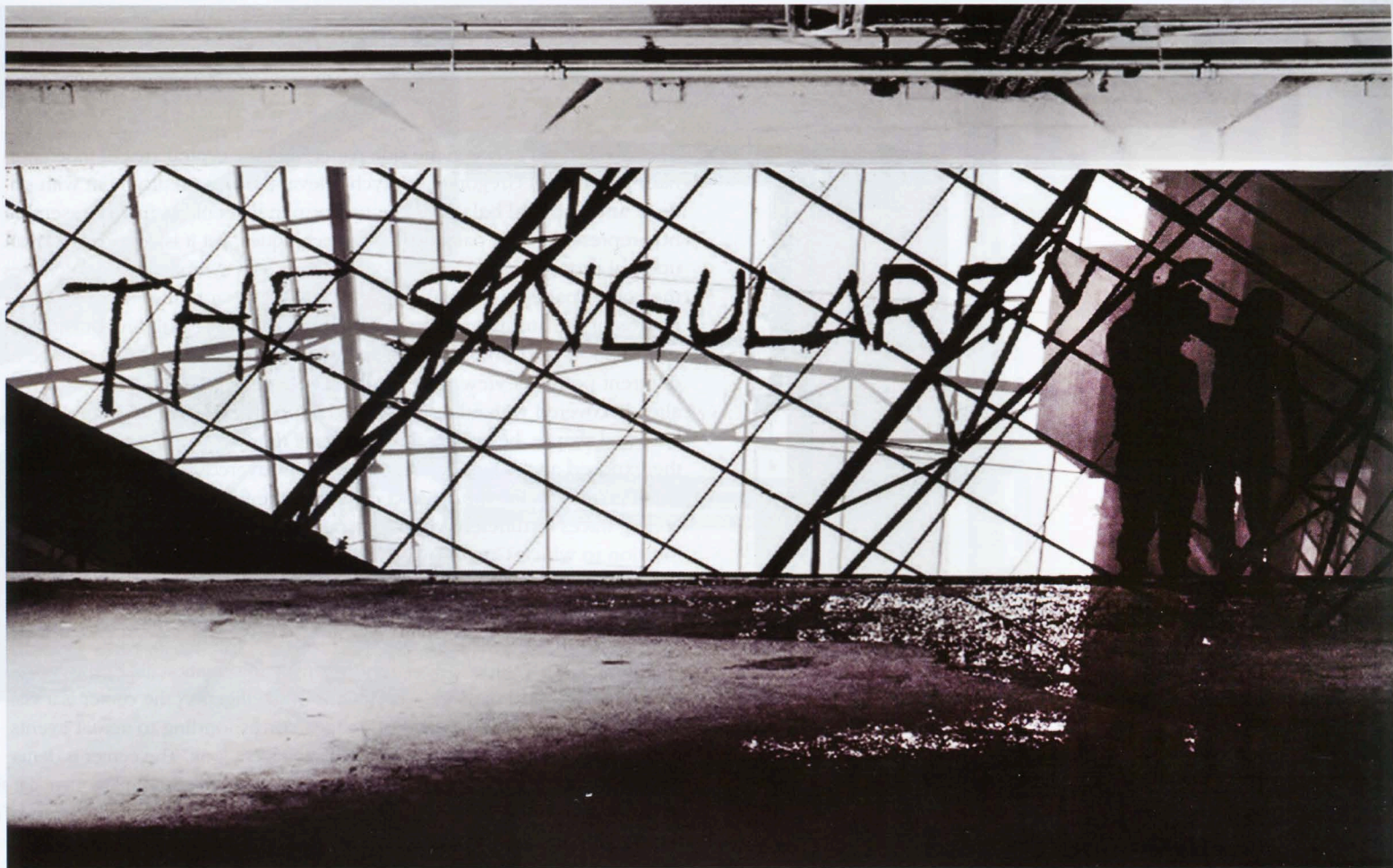
data-driven computations of economic growth become our standard for well-being? Perhaps the montage in *SIN* is a dream-like warning of dystopia, where existence as sentient persons actually live it personally loses all value for the authorities of the Singularity? If one recalls that the montage in *SIN* consists of camera images of Gregorio's actual passage through moss-lined remnant of a military-industrial complex, then the message may be that management by scientific understanding and exponential growth in our technologies will not, by themselves, prevent the acceleration of industrialized warfare and violence. Could the lesson be that the modern values of free-reason and the maximization of intelligence are themselves out of date as guides to the chief and ultimate good? Our need is for a global ethic based on a more powerful motive, alongside respect for freedom, so that we can act more directly to secure a minimal level of health and life for individuals, regardless of their nationality or proximity to us.

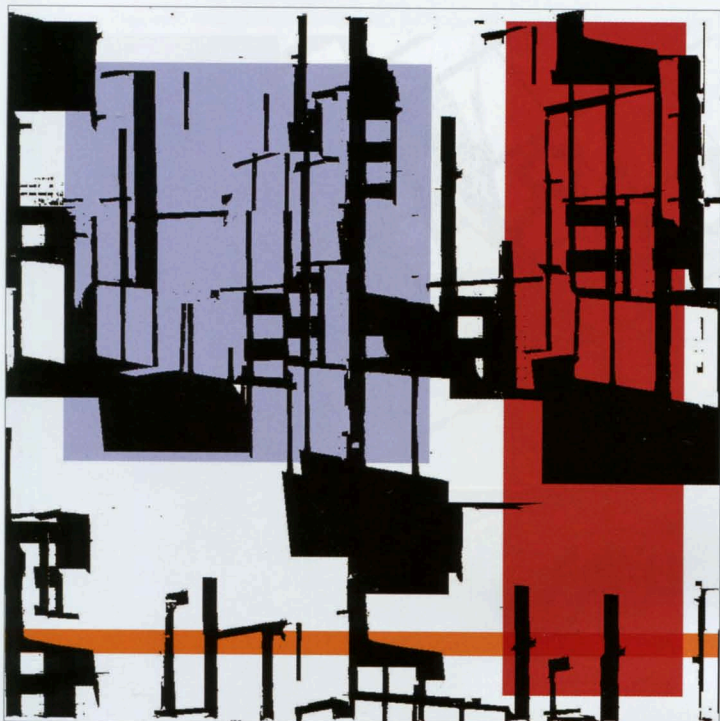
For me, the mysterious figure references the environmental activists who startled officials at the World Trade Organization meetings in Seattle, during 1999. This confirms *SIN*'s success in bringing contemporary ethical concerns to our attention. For as Peter Singer argues convincingly and clearly in *One World, the Ethics of Globalization* (2002), the Appellate Body that interprets WTO rules has in some cases allowed economic growth and free trade to trump other values important to member countries, such as environmental protection and animal welfare. The subsequent willingness of WTO ministers to consider other values, including also the rights of workers making products, underscores the importance of the issues Gregorio selects.

Singularity of Existence: Images and Uniqueness

With the triptych *Extinction Evolution*, Gregorio juxtaposes the two singularities once again. In this case, the proportion and design of the panels create interesting references to classic and contemporary art works. In conversation, Gregorio notes that he intends the format to remind viewers of religious narratives told temporally: first with the left side-panel, then with the central event, and finally with the future outcome on the right. The triptych style is reminiscent of Hieronymus Bosch's *Garden of Earthly Delights* (c. 1510), which takes the theme of material existence and ultimate well-being as a theme. The non-objective character of the central panel points to the triptych-like configurations of Mark Rothko's paintings inside the interdenominational Chapel, in Houston, Texas. The viewer can easily connect the side-panels, both filled with information-bearing language, with the work of Joseph Kosuth and other Conceptual artists, who take an interest in science and communications systems. Indeed, in his book *Beyond Modern Sculpture* (1968), Jack Burnham argues that art works based on information systems can contribute to a new utopian society. He envisions the abandonment of traditional aesthetic concerns of volume and presence, in favor of dematerialized patterns of information that serve to control and automate our lives!

Top Right: *N (Singularity is Near)*, 2010, Digital Video, 2:20 minutes; Right and Far Right: *Technopolis One*, 2011, Duraclear Print on Poly (methyl methacrylate), 36×36 inches; *Technopolis Two*, 2011, Duraclear Print on Poly (methyl methacrylate), 36×36 inches.





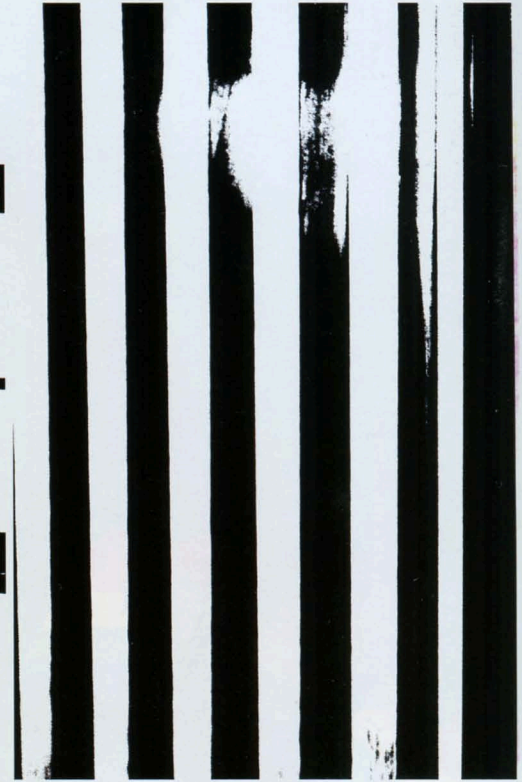
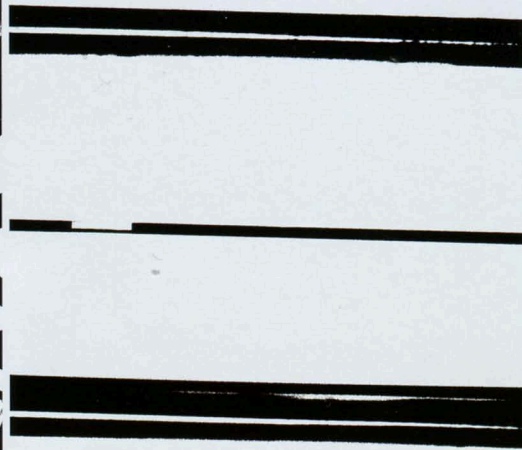
Top and Bottom: *Muzpia 01*, 2011, Oil on Linen, 60x60 inches; *Muzpia 03*, 2011, Oil on Linen, 60x60 inches.

Opposite Page Left to Right: *Modular Six, Two, Seven from Modular - One, Two, Three, Four, Five, Six, Seven, Eight, Nine, Ten*, 2011, Oil, Acrylic, Canvas, 36x24 inches.

It is the contrast between the side panels and the central area of indeterminacy that makes Gregorio's triptych relevant to our predicament with science and spiritual balance. The center panel seems at first to resemble non-representational painting and its techniques, yet it is the product of an unusual process that gives it a special role as a symbol. Gregorio creates the center panel in several stages: first he takes a multitude of separate photos of the atrium and interior architecture of the building outside his studio door; next, these images are photo-shopped into a 2-D collage of different points of view. The resulting collage is projected onto a canvas already covered with adhesive-backed paper. After tracing and cutting out lines and shapes, he applies three layers of transparent polymer medium to the exposed areas. Finally, the raised areas layered with polymer receive black paint. Despite the abstract character, the final image is a whole containing traces of different visual perspectives that originate with a physical location to which Gregorio is a frequent eye witness. Since the composition of the main panel contains no recognizable objects to create cognitive distraction in the gallery visitor, it is the field as a whole – the texture and the colors – that is emphasized.

Although the side panels use letters to convey information about the capacities of humans and machines as systems of intelligence, the center is a visible whole that embeds layers of images corresponding to actual events, noticeable by any individual who wishes to take a look. The center is dematerialized, in the sense, since it defeats attempts to perceive particular patterns of measurable dimension. Gregorio is keenly interested in the effect of the center panel on the individual viewer watching from the gallery space. Though it retains links with systems of information, this work is also quite optical. It questions, invites, awakens and perhaps displays the point of view – the opening upon the world – that belongs to the unique person who takes a look within singular self-existence. The panels of textual definitions and the pictorial image invite comparison with the posted definition of 'chair' and the photo of a chair, in Joseph Kosuth's *One and Three Chairs* (1965). But the third item marks the difference. Kosuth adds a visible chair that is materially real in measurable space; by contrast, Gregorio seems to triangulate text and photo image with the observation of 'self-existence' that the viewer witnesses within an actual look at the panels.

The painting entitled *Binary Opposition* is especially intriguing for its success in joining features of both Conceptual and Optical movements in art. On the one hand, this newly made painting displays the computational language of binary coding in a way that reiterates the interest of conceptual artists in the austere patterns of systems information over aesthetic presence or natural beautiful; on the other, Gregorio chooses to shift the rows of white O's and 1's just enough so that the repetition of units opens up a counter-rhythm of spaces and shapes on the black background. The conjunction of white and black shapes brings about a slight optical vibration, due to the principle of simultaneous contrast. All this brings *Binary Opposition* into conversation with the shimmers and optical vibrations of Bridget Riley's great paintings of her early black and white period, such as *Movement in Squares* (1961), *Current* (1964), and *Shiver* (1964). Riley writes quite explicitly that her early work with units of black and white arose from her effort to show something of absolute value. She writes that



it is the artist's task to address the need for some novel moral principle with roots in observances of nature. In a sense, her paintings of optical vibration work as an answer to modern thinkers who claim that everything that exists is of relative value only. Her clear intention at the time was to destabilize perception and gestalt patterns, for the purpose of conveying pre-perceptual stabilities evident to the eye.

Gregorio's work suggests that the look given by the gallery visitor, or by himself as singular artist, helps bring to consciousness self existence as present within a place of its own. This result calls for interrogation of existence as the individual person lives it, even if the outcome is noticing some element within experience that is a non-event and unintelligible to the working scientist on duty. While it is always necessary to keep in mind the danger of transforming living existence in mere information, Gregorio continues to explore for benefits of technological growth. Kurzweil describe the role of science in reverse engineering the brain to accelerate the growth of computation by machine, but perhaps we should study recent advances in neuroscience to reverse engineer materialist philosophies so that we arrive at novel thoughts of self as rooted in an observable but interior embodiment inaccessible to others. As it happens, Antonio Damasio's book *Self Comes to Mind* (2010) suggests that intelligence and cognitive activity centered in the cerebral cortex are not the only regions of the brain that contribute to consciousness. For Damasio, the ultimate question is the development of "a self capable of operating as a witness." It seems that the brain stem shows signs of a foundational protoself that produces primordial feelings connected to portals of the bodily senses and sheer existence. The senses convey contact with existence, prior to perception and cognition of determinate objects. Perhaps the primordial feelings that Gregorio has in conjunction with the texture of space and colors are indeed genuine and

authentic, because they are a by-product of the observation of sheer existence that is associated with MR scans of the brain stem? Using Damasio's terms, we may say that Gregorio seeks to awaken the gallery visitor to the foundational protoself connected to the interior of the body and "sheer existence."

Perhaps it is not the emergence of intelligence and powers of computation that makes life worth living. Filling the universe with the principle that intelligence is the greatest good may inhibit well-being here on our corner that is Earth. Instead, maybe consciousness in relation to self-sentient existence – without regard to computation by intelligence – opens the way for each of us to think of a life worth living. By thinking of one's own senses not as open windows on an exterior world but as textured screens, each may acquire a covert (i.e. pre-cognitive) awareness of existence in the present and thus a motivation for life management. One's desire to live is not due simply to some 'will' attributed to all the cells of one's own body; nor can it be attributed any longer merely to some instinct for perpetuating the species. The individual person has the capacity to develop an awareness of pre-intellectual existence and thoughts of its value, by means of the protoself discussed by Damasio.

This much seems clear: as a living person, one does not witness sheer existence by accelerating the growth of one's neurobiological knowledge of events. Even with the next generation of MR technologies, the scientist will remain unable to observe the witnessing of sheer existence as this is lived uniquely by the person who enters the MR scanner. Therefore, it is up to the artist to articulate the point of view of singular existence that one witnesses for oneself. Peter Gregorio takes us many important steps closer to thinking about a first-person dimension of existence that goes unregistered in scientific knowledge gathered from the third-person standpoint.