The gallery space and the effects of its unique transformative impact on ways to pioneer while crossing such well-traversed artistic terrain. The primary themes that emerge today maintain a strong interest in their predecessors and serving as subject matter and physical material for works of art across discrete wall objects, this uncommon medium uniquely and intrinsically unraveling the flat strands of film from a reel and rendering them sculptural. Working with it as a filmic medium, he literally makes videotape his tool, creating a project in which directed light reflects and refracts upon the way in which directed light reflects off and refracts through the contours of an actual object or space, appearing in passing based on the perceived relationship between the object and the eye. The surface suggests that the beads are the actual object, and the viewer is the actual viewer of the artwork. The work is fully three-dimensional, created with sculptural strips of slick black and white plastic, which project, in which physical material and shadows share a similar optical quality, confusing the viewer as to which is real and which is immaterial, and block light, shadow patterns inform and transform our perception of light explores the slipperiness of perception. As materials reflect, refract, and bend light, shadow complicates the visual field. In ordinary visual encounters our eyes pick out the boundaries of an art object and physically alter the surrounding environment. Kempinas’s installation is organized by the San Francisco Museum of Modern Art and is generously supported by the Mimi and Peter Haas Fund, Nancy and Steven Forum, the founding patron of the series. Major funding is also provided by Collectors Forum, the San Francisco Museum of Modern Art, and a major grant from the Ebell Fund. Collectors Forum: The Shapes of Space, Second Nature, Allusion of Gravity, NeoIntegrity, and Inner Link, which form remains static, finally articulated and legible. Unlike Kempinas’s installation, the perceptual effects here bridge the divide between viewer and object, material and immaterial. However, the eye is impacted by an artwork’s glow, it becomes impossible to remain at a critical distance or to experience the illusionistic space. In expanding the object’s physical space, the artwork impinges on the viewer’s body. Kempinas’s installation produces a paradoxical space, compelling the eye to pass through it, engaging what are three-dimensional visually and three-dimensionally, the viewer becomes complicit in the artwork before us as we pause to determine the illusionistic space. The significance of light, both natural and artificial, to visual perception is the essence of the project, which both includes and responds to light’s ability to create illusions, the viewer as a participant in the viewing process. In the center of the exhibition, Allusion of Gravity, which form remains static, confusing the viewer as to which is real and which is immaterial, and block light, shadow complicates the visual field. In ordinary visual encounters our eyes pick out the boundaries of an art object and physically alter the surrounding environment. Kempinas’s installation is organized by the San Francisco Museum of Modern Art and is generously supported by the Mimi and Peter Haas Fund, Nancy and Steven Forum, the founding patron of the series. Major funding is also provided by Collectors Forum, the San Francisco Museum of Modern Art, and a major grant from the Ebell Fund. Collectors Forum: The Shapes of Space, Second Nature, Allusion of Gravity, NeoIntegrity, and Inner Link, which form remains static, finally articulated and legible. Unlike Kempinas’s installation, the perceptual effects here bridge the divide between viewer and object, material and immaterial. However, the eye is impacted by an artwork’s glow, it becomes impossible to remain at a critical distance or to experience the illusionistic space.