





***INTERSTITIAL VOLUME DETAIL***

# ***Interstitial Volume***

**HENRY JACKSON-SPIEKER**

**JANUARY 17 - APRIL 1, 2023**



INSTALLATION VIEW OF COLONNADE

# INTERSTITIAL VOLUME

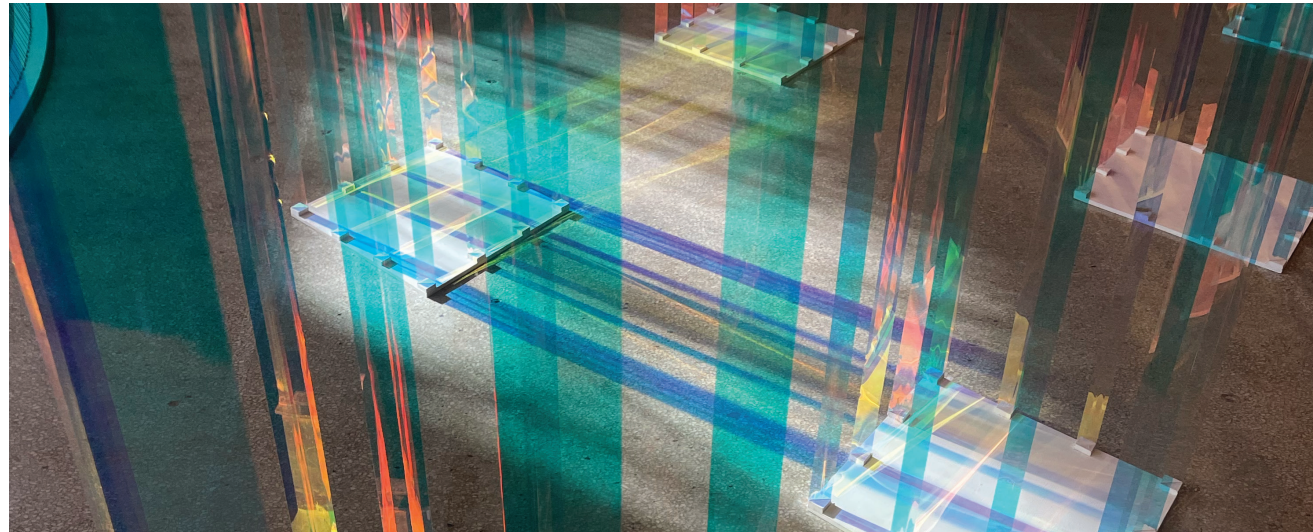
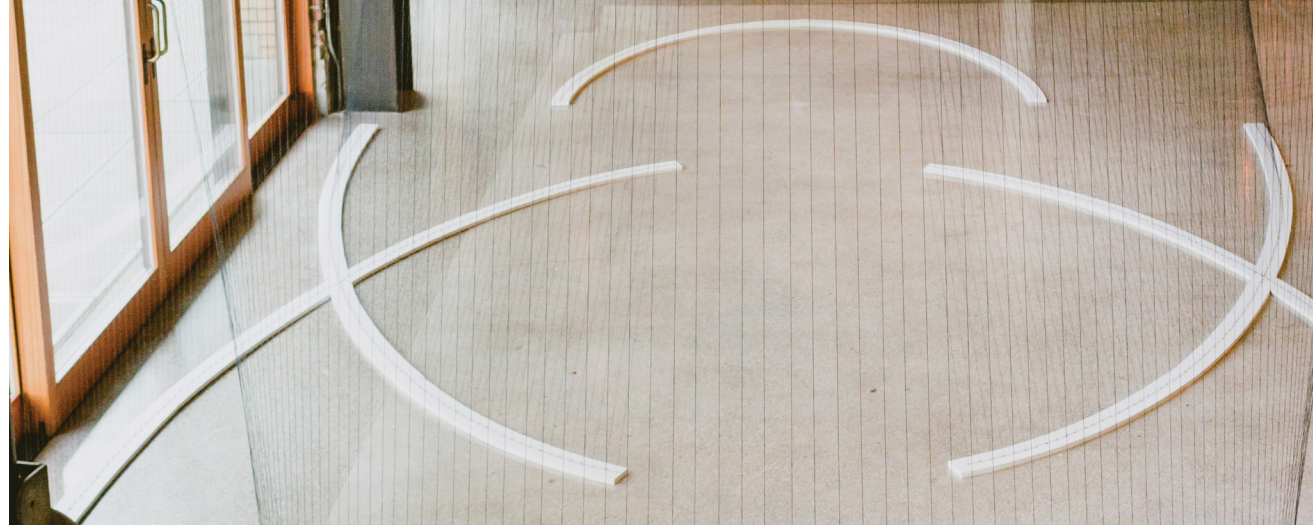
## EXHIBITION TEXT

In his MadArt Studio exhibition *Interstitial Volume*, Seattle-based artist Henry Jackson-Spieker presents a series of installations that uniquely integrate themselves into the studio's architecture. This sequence of works explores visitors' physical and philosophical perceptions of space, inquiring how individualizing factors such as race, cultural upbringing, history, and education can impact the way we understand and move through the world. By connecting these themes of power and perception, Jackson-Spieker creates works that induce a somatic response, a physical uneasiness or unbalancing. These concepts are materialized through three site-specific sculptural installations - *Configuration*, *Colonnade*, and *Oculus* - that trisect MadArt Studio, modifying how viewers navigate and engage with their physical environment.

*Interstitial Volume* is an extension of Jackson-Spieker's interest and research into how our eyes process data provided by light to interpret our surroundings. He aims to push the limits of this research by incorporating applied light, colored thread, and monofilament within the studio's architecture to create liminal spaces that are visually and somatically disorientating. In one instance, he activates an

area that is otherwise physically inaccessible to the viewer, building into the ceiling's interior light wells to create an illusory void that visually distorts the physical boundaries of the space. The other two installations use strategically positioned reflective and patterned materials, which rely more directly on a body's actual presence amid the work to demarcate the shifting positive and negative volumes. These works emphasize the artist's conceptual explorations by intentionally steering the viewer through transitional interstices that require an acute awareness of the body in relation to his sculptural forms.

Through *Interstitial Volume*, Jackson-Spieker creates visual blind spots and distortions that he hopes act as metaphor for the things we don't see or question within our everyday surroundings. In this, his works engage viewers by forcing them to confront how they move through and utilize the environment, indirectly posing the question: *For what and whom is this space intended?* Centered around belonging, these questions illuminate how the act of altering movement through the studio can in turn encourage new forms of engagement, discovery, and self-reflection from the community.



**INTERSTITIAL VOLUME IMAGES FROM TOP TO BOTTOM:  
INSTALLATION VIEW OF CONFIGURATION, DETAIL VIEW OF COLONNADE,  
INSTALLATION VIEW OF OCULUS**



INSTALLATION VIEW OF *INTERSTITIAL VOLUME*



INSTALLATION VIEW OF *INTERSTITIAL VOLUME*

## IN CONVERSATION WITH HENRY JACKSON-SPIEKER

### WHAT IS THE SIGNIFICANCE OF THE EXHIBITION'S TITLE, *INTERSTITIAL VOLUME*?

The title *Interstitial Volume* is meant to prime the viewers into noticing the in-between spaces within MadArt. Looking not just at physical work but the negative space or volume that is created from the work and the viewer.

### ALTERING AND DISTORTING VIEWER PERCEPTION IS A COMPONENT OF THIS WORK, CAN YOU ELABORATE ON WHY THIS IS IMPORTANT TO YOU AS AN ARTIST?

I want to alter and distort the viewers perception of their environment to make them become hyper aware of their body within MadArt. This can allow for a more personal and direct interaction between the installations and the viewers. It also unbalances the viewers, both mentally and physically to varying degrees. This unbalancing tends to open the viewer up to think about how they normally interact with an environment and what their preconceived notions of space are.

### THE SCULPTURAL ELEMENTS INCLUDED IN *INTERSTITIAL VOLUME* ARE IN MANY WAYS A CONTINUATION OF YOUR MFA THESIS WORK AT ALFRED UNIVERSITY. HOW HAVE THESE FORMS EVOLVED INTO WHAT WE SEE IN THIS EXHIBITION?

I think the big evolution of these forms from my thesis work is how directly I forced an interaction between *Interstitial Volume* and visitors and how far I could push people to be hyper aware of their

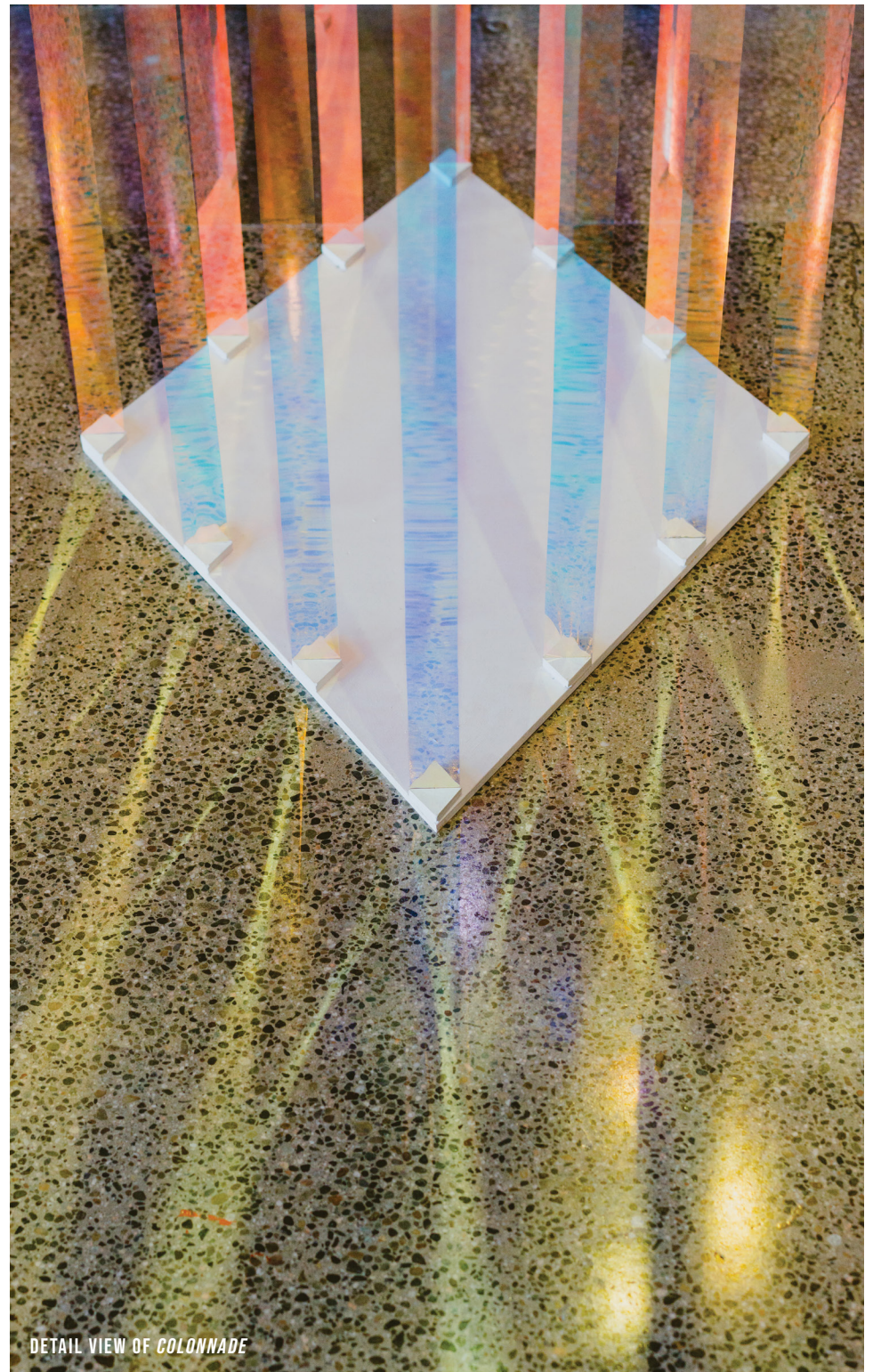
bodies without creating an uninviting or inaccessible environment. If people want to move through MadArt they must interact with the work and in many ways yield to it, by following set pathways that dictate the interactions people will have. This is meant to discuss the ideas of who feels welcome and comfortable navigating certain places.

### AS YOU WITNESSED VISITORS INTERACTING WITH AND NAVIGATING THROUGH THE INSTALLATION, WERE THERE ANY RESPONSES THAT SURPRISED OR INTRIGUED YOU?

I found a couple things really exciting in response to the show was how long people wanted to stay within the narrow and disorienting spaces of the installations, specifically *Colonnade* and *Configuration*. I also was really intrigued by how many people broke this "rule" that you shouldn't touch the art. I say rule because it is both a written and unwritten rule that we follow in the art world. What I found so great about people just going ahead and touching the work was that it questioned this, why we follow certain rules but not others. The question I think about and want others to as well is why did people feel comfortable crossing that threshold, touching the work, and who felt comfortable doing it?



DETAIL VIEW OF CONFIGURATION



DETAIL VIEW OF COLONNADE

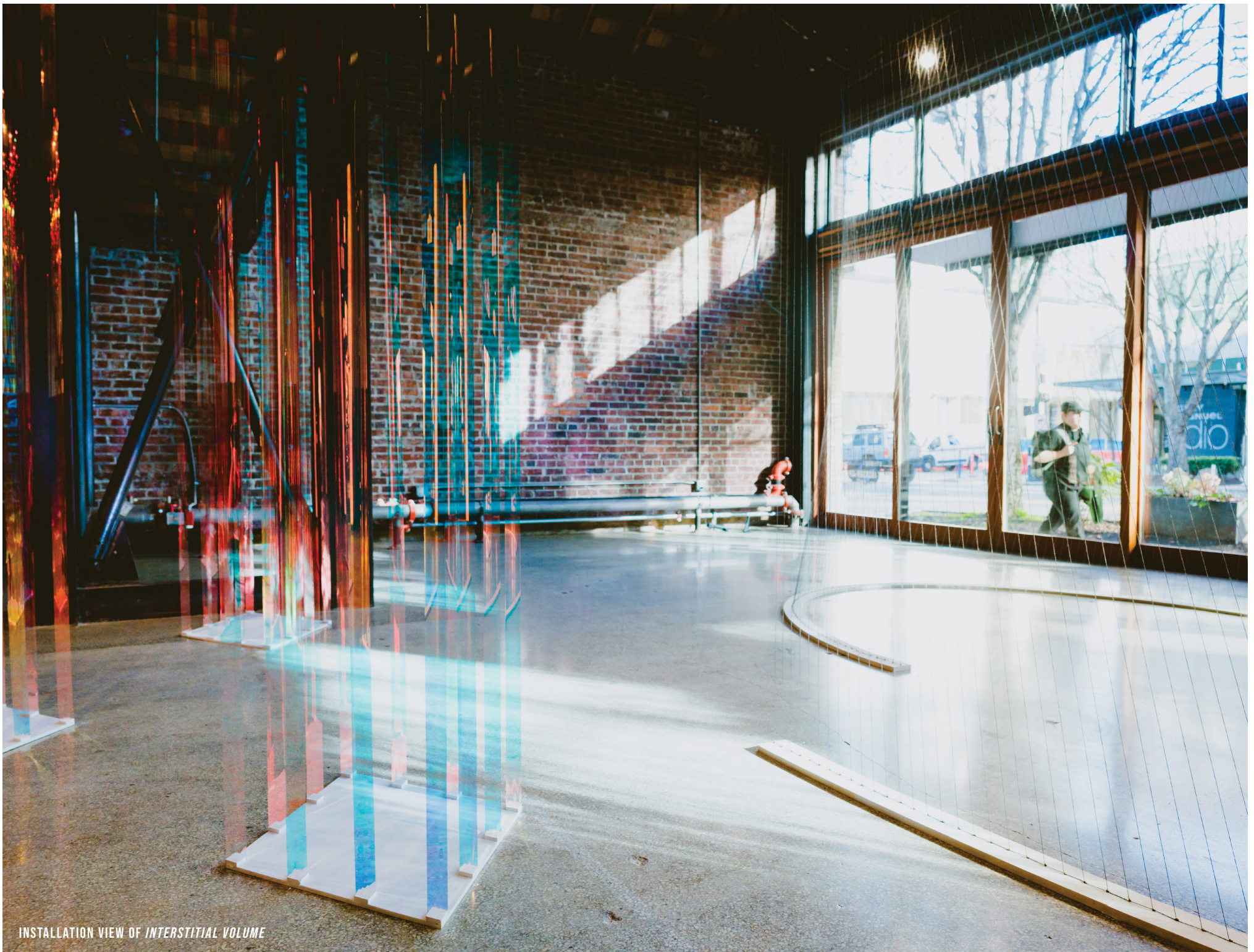
## ABOUT THE ARTIST

Henry Jackson-Spieker is a multidisciplinary artist based in Seattle, WA. He focuses on sculpture and site-specific installations, combining glass, bronze, steel, wood, fiber, and light. In his sculptures, he explores tension, balance and reflection through the merging of contrasting materials, while his installations examine how society and community utilize and influence physical environment by disrupting viewers' perceptions of space.

Jackson-Spieker received his BFA from Western Washington University (WA) and his MFA from Alfred University (NY). His public art installations are featured in Seattle at Midtown Commons (collaboration with KT Hancock), The Seattle Center, Method Gallery, and Wa Na Wari Gallery. He also teaches glass blowing and bronze casting at Pratt Fine Arts Center where he first started working with glass.







INSTALLATION VIEW OF *INTERSTITIAL VOLUME*

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More information about MadArt and our previous and upcoming programming can be found at [www.madartseattle.com](http://www.madartseattle.com) or @madartseattle

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