

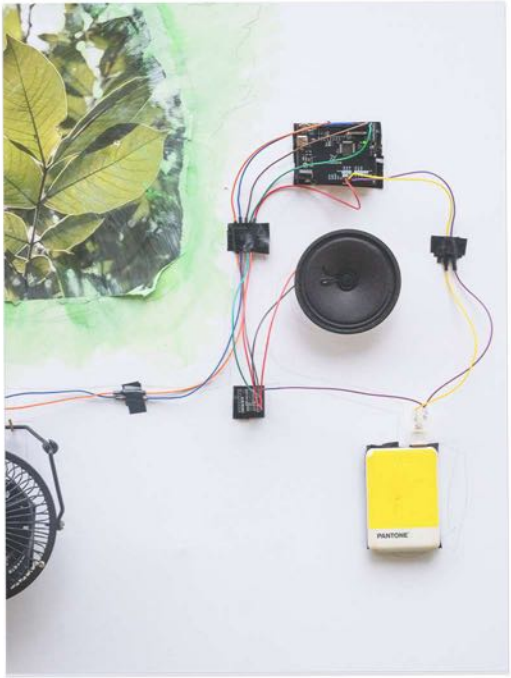
Oleksandr Semyvolos

Spring

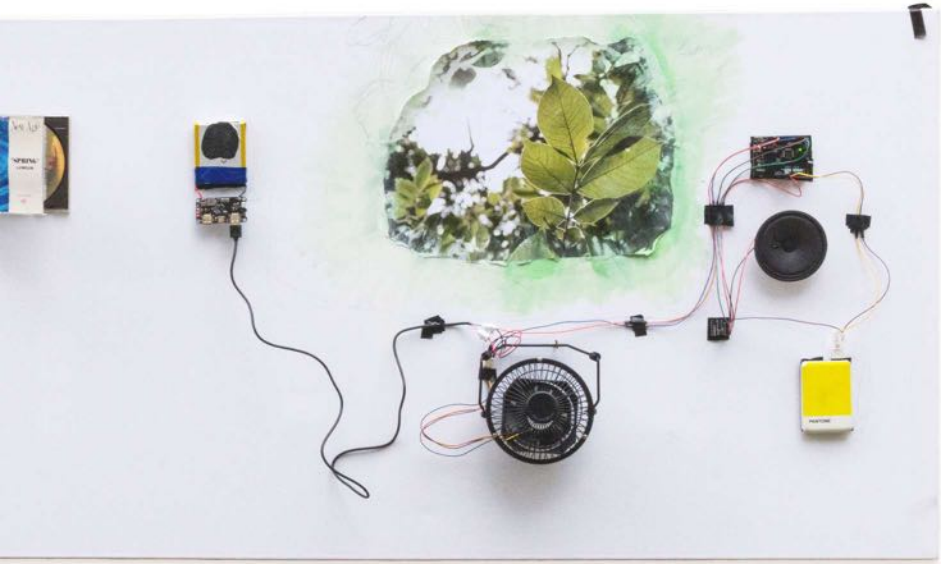
Theory of perception and lived experience

We think we understand the language “it”
speaks, yet “it” has never opened its mouth.




PANTONE





art = “it”

Spring originates from a profound reflection on perception and the impossibility of reliving a past sensation. This inquiry stems from my personal theory of perception, which I call Teklirium. The theory serves as the conceptual framework through which the work can be understood.

I devised the term Teklirium—a fusion of texture and lirium—to describe the dynamic configuration of conditions that influence the formation of perception in a human being at a given moment. The term arises from the idea that reality never presents itself directly to consciousness, but rather through a network of relations that makes it perceptible. Texture refers to this invisible web that precedes every experience: the set of external and internal circumstances that make a particular perception possible. Lirium, in turn, evokes the lived, subjective, and unrepeatable dimension through which this web is interpreted. Teklirium therefore designates the complex field in which world and subject meet, generating what we call experience.



Among these factors are bodily sensations and the five senses, light, temperature, and sound, the environment and context, the people present, thoughts of the moment, memories, unconscious associations, and emotional states. Past experiences, individual mental structures, levels of awareness, and the very act of perception itself also play a role. These elements should not be understood as a simple list, but as a dynamic network of correlations that continuously influence one another.

The same stimulus can take on completely different meanings depending on the configuration in which it appears. Light, wind, or sound do not possess a fixed value; their effect depends on how they interact with memory, attention, expectations, and the subject's internal state. For this reason, two people may find themselves in the same physical situation and yet undergo profoundly different experiences.

Teklirium is omnipresent. Every perception occurs within a specific, unrepeatable configuration. Even when one attempts to control certain elements of an experience, many others remain beyond direct control, such as unconscious processes, automatic associations, or simply the fact that every moment alters the next. Awareness itself becomes part of the Teklirium and therefore modifies what it observes.

The perception that emerges is what we define as experience or sensation. Teklirium is not the sensation itself, but the condition that makes it possible. In this sense, it can be understood as the totality of inputs and relationships that enable the formation of experience, while sensation represents the emergent result of that configuration.

For this reason, a sensation can never be perfectly reproduced. Even if one were able to recreate the exact physical conditions of a past moment, the overall configuration could never be identical: thoughts, mental states, experiences accumulated in the meantime, and the simple awareness of attempting to relive something inevitably alter the experience itself.

Teklirium → Sensation → Interpretation/Response

However, the impossibility of exact reproduction does not imply the impossibility of emotional return. A new configuration may generate a sensation perceived as familiar, similar, or belonging to the same emotional family as a past experience. It is not the same experience, but an experience that can be recognized as related to it. In this sense, the past is not irretrievable, but can re-emerge only in new forms.





This dynamic concerns not only the past but also future experiences. Every encounter with the world already takes place within a Teklirium in formation, composed of expectations, fears, desires, memories, narratives, and mental images. There is no neutral experience; every experience is always preceded by a configuration that shapes its perception.

Spring emerges from this reflection and attempts to evoke a highly specific sensation. It is the sensation that may arise during an early spring: the air still cool, a light breeze, a few birdsong calls, and the warmth of the sun gradually replacing the cold of winter. It is an almost imperceptible moment of transition, in which nature changes without openly announcing it.

This situation can generate different sensations: a gentle calm, a quiet joy, or a soft melancholy. Emotional states that are already present may also transform within this configuration, taking on a more subdued or suspended form.




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However, according to the theory of Teklirium, this sensation cannot be identical for every viewer. Each individual carries a unique configuration of factors and therefore experiences the work differently. The artwork does not act directly upon emotions; rather, it intervenes in certain elements of the Teklirium through sensory and contextual stimuli. Its aim is not to produce a specific sensation, but to create conditions that may allow such a sensation to emerge.



Although, there is a paradox at the heart of this process. As I attempted to reconstruct and analyze this sensation, I progressively moved away from it. The very act of observing and trying to reproduce an experience alters its perception. The artist, therefore, occupies a paradoxical position: they may remember a sensation, but the very act of reconstructing it permanently alters their experience of it. Figuratively speaking, it is like entering a building and losing sight of its façade.

The viewer, on the other hand, occupies a different position. The work may be experienced without knowledge of the theory, or with an understanding of it. In both cases, comprehension or incomprehension becomes part of the experience. Meaning may enrich perception or radically transform it. There is no single path and no correct way of engaging with the work.

During the experience of the artwork, different moments may emerge. The first is the immediate encounter with the work, in which the viewer perceives without conceptual mediation. The second is the moment of understanding, when meaning is revealed or intuited. This transition may generate surprise, clarity, distance, or even a loss of the initial intensity. After this moment, the experience can no longer return to its original state. Awareness becomes part of the Teklirium and modifies what is perceived.



The experience may occur individually or collectively. When several viewers observe the work without interacting, each tends to maintain a more isolated configuration. When reactions emerge, even subtle ones, viewers begin to influence one another. Their perceptions may converge, but they never fully coincide, since every Teklirium remains irreducibly individual.

In this sense, the artwork remains incomplete until it encounters the viewer. Yet this incompleteness is not a deficiency, but a necessary condition. Every experience generated by the work is different, and it is precisely this impossibility of fixing a definitive perception that constitutes its core.



Spring does not seek to prove Teklirium or verify it. It does not present itself as a scientific theory in the strict sense, but rather as a way of making observable, even if only for an instant, the process through which perception takes shape. The work may succeed or fail, evoke something or nothing, generate understanding or rejection. None of these possibilities exists outside the theory itself.


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Teklirium accompanies every moment of our experience without our being fully aware of it. And every attempt to understand it inevitably modifies what we observe. Like someone who enters a building and loses sight of its façade, the moment we approach perception, we can no longer observe it in the same way as before.

Spring is not a conclusion, but a point of entry. It is an initial attempt to observe something that endlessly transforms under the weight of observation.

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digital edition

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