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Formal and Full of Feeling

By

Kaitlyn Paston

Director: Orla McHardy Graduate Director, Kinetic Imaging
Virginia Commonwealth University Richmond, Virginia May, 2023

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Abstract

FORMAL AND FULL OF FEELING

By Kaitlyn Paston

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts at Virginia Commonwealth University.

Virginia Commonwealth University, 2023

Kinetic Imaging

The paper presents research and artistic work leading up to the thesis exhibition *Come as you are, expanded* in the Anderson Gallery May 2023. My research investigates the relationship between body and images. The research is presented as a journey guided by prompts, in pursuance of an aesthetic language to represent my experience of being a body. I discuss the animation process, research trajectories, installation of the exhibition and artworks that influenced the concepts.

Prompts:

- Who are you? What are you? Why are you here on earth? Where are you going?
(From Professor Bob Paris)
- Set intentions
- Glossary
(From Professor Orla McHardy)
- Light on paper (over time)
How is light (and time) felt?
- How does a story become distorted in the telling?
- Looking as a way of relating
- Put a figure in the frame and make an animation/video. Ask the body what it wants and needs. Make another video/animation.
- Be romantic with something non-human
Love poem to a river
Love poem to a frozen stream
- Animate: a memory,
A view from your window or view from outside your window
- Pick a phrase that feels important and make a melody for it so that you can remember it. Sing it to yourself until you've memorized it.
Notice when it comes into your head.
- Release "I" from the personal.
- Cunt in the kitchen
- Get in touch with a monster. Let the monster make a mark (move you, wrestle you, tell you a story, plan to destroy a city or stock market or your hairdo).
- Go down and come up again



Prompt: **Who are you? What are you? Why are you here on earth? Where are you going?**

Who is asking? I am. In whose language shall I answer?

I am here on earth, a unique constellation through which the infinite energy of the universe passes. I am here to move the energy around, and probably to somehow further the survival of human life beings, if I am goal oriented. I am a bridge; I am a thread connecting this to that. I am a human social entity. I am a human identifying artist, teacher, dancer, singer, drawer, listener, lover, caregiver, creator, student, visionary, actor, friend, child, maker, critic, viewer, performer, speaker. In the significant identity categories of today, I am a white upper middle class angelo-saxon jewish queer able-bodied 31 year old cis woman. I am a student at vcu arts, in the second year of an mfa program in kinetic imaging. I am a consumer, a woman, a tax-paying us american citizen, a daughter, an employee.

I am 2 eyes, a nose, a mouth, ears, elbows, armpits, knees, hips, haunches, belly button, ribs, shoulders, throat, skull, spine, sacrum, anus, vagina, thighs, calves, ankles, toes, thousands of nerves, electricity, fat, organs, muscles, tongue, teeth, hair, arches, belly, breasts. I am an expanse. When you ask me such questions, I am pushed to the sides of some container to make room for the questions, a frenzied breeze. I am waiting to land near them, but they repel me. My back is hunched and something hurts in my throat and I feel dizzy in my head. I'm afraid that whatever I tell you in answer, you will believe. Who is asking? These questions cannot be answered up front. Do you understand that? Why do you ask? The questions seem to imply that my being is not enough. Do I really need to fill 2 typed pages of words to answer? I am an insecure and scared artist who doesn't want to think about money in relation to creativity. I am a frustrated and traumatized woman. I am a sad friend.

I am a hungry sensitive body. I am an ambitious person. I am a tired and crowded student. I am an architect. People walk through me, lounge and live in me. Sometimes I wash them out—I let go of their ropes, and I am a vessel alone at sea. I am a patient vessel. I am balanced on the water's surface. I am a buoyant ego and a vast subconscious. I am alive now, and I am trying to be more alive. I don't think it happens through money. I am larger than a piece of tape. I am smaller than a tree. I am cycling daily, monthly, moonly, and I am accumulating.

I care a lot about humans, and I seem to have the effect of delighting and connecting people to a playful curious energy that many leave behind in childhood. I consider this sharing of joy and wonder a service which I am here on earth to do. I am here to listen and learn. I don't know why, but I think there is a future for me. And I think I will have more clarity. I think some day I'll see and sense more clearly, and in more connection with the energies that surround and flow through me, and I think that I will perceive a significance to my existence and journey. All I can say now, is that thinking is not sufficient. And being absolutely is.

Prompt: **Set an intention**

Visual language for understanding body

I am seeking a language to articulate and expand my experience of being a body. In my practice, I am in an ongoing conversation with my body, and I am exploring formal languages to visualize the process.

“The body is obviously already a whole, but we are often surprised by the ways in which its parts are connected” (Heller and Henkin, *Bodywise* 226).

I’m interested in the multiplicity of self and view of the individual as a vessel. I consider Dr. Clarissa Pinkola Estés’ Jungian analysis in the book *Women Who Run with Wolves* as a framework for understanding some common challenges in developing an independent sense of self. Within each person’s psyche, there are many narratives and characters of a collective consciousness. Estés narrates and analyzes stories from across cultures that share aspects of the Wild Woman archetype. All of the characters and actions in the story represent something happening in one person’s psyche.

My understanding of body is informed by learning movement. I’ve learned a lot about my body through studying Dunham Technique. Choreographer, anthropologist, and activist Katherine Dunham held the philosophy that “the human body can embrace all the components of life: emotional, mental, physical and spiritual, and bring them together to produce a single creative and artistic expression through dance.” (Rose, 22)

In *Dunham Technique “A Way of Life”*, Dr. Albirida Rose writes about how the dance technique sets up a frame for integrating dimensions of the self into a whole. “Self-interrogation” is necessary in order to understand the “totality of a technique.” It’s not enough to just go through the movements if you wish to move with meaning and communicate with bodies. “The dancer has to work toward perfecting the quality of movement within a rhythmic structure. There are minute details which consistently need development on all levels of human consciousness...which means discovering and accepting change.” (Rose, 20)

Understanding through rhythm and understanding oneself through rhythmic relationships is also a fundamental exploration in time-based work. Experience is filtered through all the dimensions of the “so called material bodies, living bodies, social bodies, and representations, ideologies, traditions, projects and utopias.” All of which are “composed of (reciprocally influential) rhythms in interaction”. (Lefebvre, *Rhythmanalysis* 43)

Structure and play: prompts

This paper is structured around prompts. Some of which I have used as jumping off points in my practice recently, some I return to many times, some confuse and challenge me, some I’ve tried, some I haven’t. I tend to write alongside making. Language is usually a starting point and as things progress, it remains a reference, but disappears or is obscured in the work. Prompts act as a structure; and soon as there is structure, there can be play!



Prompt: **Glossary**

Presence

- 1) A quality of attention, where one's senses are active and one feels aware, focused, and responsive. One's nervous system is steady, and one can receive and actively engage with unexpected stimuli.
- 2) The sense of one's own and other life forms. Perception of another, feeling connected in a social fabric
- 3) A simultaneous comprehension of a whole
- 4) Coordination of the senses that informs an understanding of a being, matter, or idea beyond linguistic categorizations
- 5) Here, now, in reference to the time category of the present, a presence can be someone who seems to be here now, especially in the case that they are not physically present

Distortion

- 1) When the mediation between the viewer and the object has formal qualities that interfere with the formal qualities of the object and alters the way the object's form is perceived.

Gesture

- 1) A singular action of a body with a beginning and end, even if it is part of a larger action.
- 2) A movement with shape

Musical imagination

- 1) How one thinks about music, an internal idea of music independent of the expression

Stillness

- 1) Non-exertion
- 2) Passive process, resting state of a system
- 3) The on-going nature of something that may have been forgotten yet continues to be

I don't know

- 1) A posture of openness, curiosity, and discovery within the work. In the process of taking in, receiving, sorting, sifting
- 2) Protection for my process from prying eyes and probing hands, and inscribers ready to inscribe meaning to anything. Protection for an impulse which feels important and meaningful in ways I'm not yet ready to articulate.
- 3) A means to determine the audience's level of interest and disarm them when I feel scared. People can be redirected if they are self-absorbed, or gently carry me in dialogue and ask questions if they are interested. If I feel they are interested, I will be willing to share from the vast, lively swamp of "not knowing", "unknowing"
- 4) The dominant mode of self-presentation and narrative singularity is not sufficient
- 5) Let's not rush please

Container

- 1) A form that holds space, potential and multiplicity.
- 2) A form that has boundaries: a surface, an inside, and an is not (outside). Like all boundaries these can be fixed or changing

Content

- 1) What the work is made of. The literal materials, the personal, emotional, narrative materials

Context

- 1) The story that the artist tells when sharing the work
- 2) The creation of stories around the work
- 3) How the work interacts with the situation, place, time, people

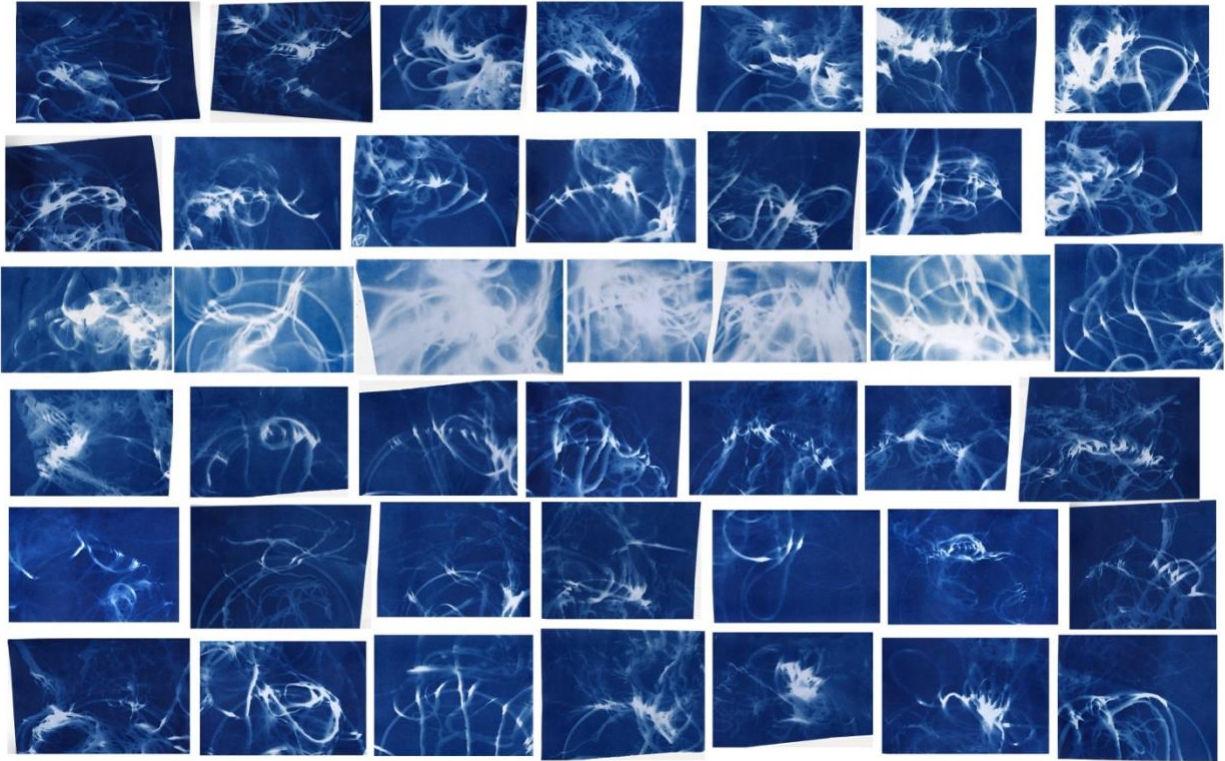
Prompt: **Light on paper (over time)**
How is light (and time) felt?



Paper figures, NJ 2020-2021

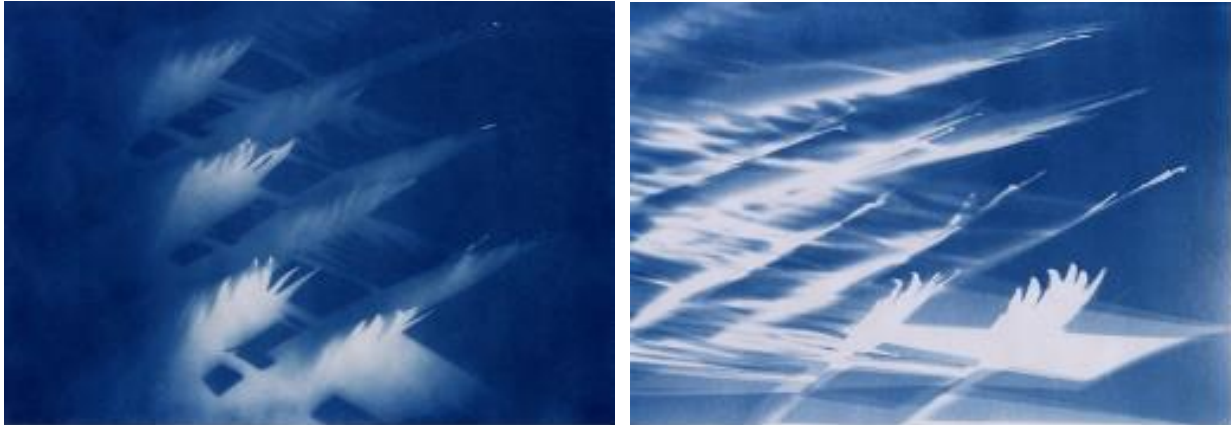
I began accumulating small paper configurations during long months of quarantine. The weightless figures, always in the same scale, interact with drawings, collages, move and linger around my space coming to life as light, shadow, silhouette, and absence. Rather than completing a world around them, I like to observe how they exist suggestively in our world. The paper silhouettes are articulate gestures in any context. The body is either a form, or it is an absence through which light comes through.

The practice of observation is an intimacy between the observer (artist) and the material. Checking in on the figures is a way to understand time. Observing them in my space became part of a conversation with my body as I perceived myself through this intimacy.



Autumn Sun Appreciation 2022

Working with cyanotypes is another exercise in observing relationships between environmental factors and repetitive gestures. It is also a study of rhythmic relationships in the time of exposure process. Presented at 12 fps as frames in a film, they had another relationship to time. The repetition and variation generated the appearance of movement. The cyanotypes images are made with the shadows and impressions of paper, string, netting, and hand-made books. Since there is no lens, I understand cyanotype images more as a form of touch than vision. The light is in direct contact with the paper and the resulting image is a trace of that contact.



Perceiving oneself in time:

Photography distorts perception of time by creating an image of frozen time. The still image is the idea that time can be static and contained. Understanding “things” to be “static” is based on the Newtonian physics assumption that the universe was normally at rest. Einstein proved the universe to be normally in movement. The long exposures in the cyanotypes process demonstrate the continuous movement of time at a scale we can perceive.

In this series, shadows generate variation through repetition in long exposures that allow for forgetting and erasure within the images. When the sun is in and out of clouds and it takes a long period of time to fully expose, creating blurry qualities to the shapes. Even in strong sunlight, which can fully expose the paper in 5-10 minutes, when left for an hour, the shapes begin to eat away at themselves. Parts that are unexposed initially, gradually become exposed, parts that are in contact with the paper remain unexposed, and there is a full gradient of shades of blue from the parts that are not in full contact. The composition, how long, large, and at what angle the shadows extend, also shifts throughout the course of the day.

My home was the location for this series of experiments. The primary variables were the environmental factors of weather, sun direction, and access to daylight. Over the course of two months, I saw the daylight hours decrease, and the angle and direction of the sun change. Working with these limitations enabled me to perceive time by measures that are not clock.

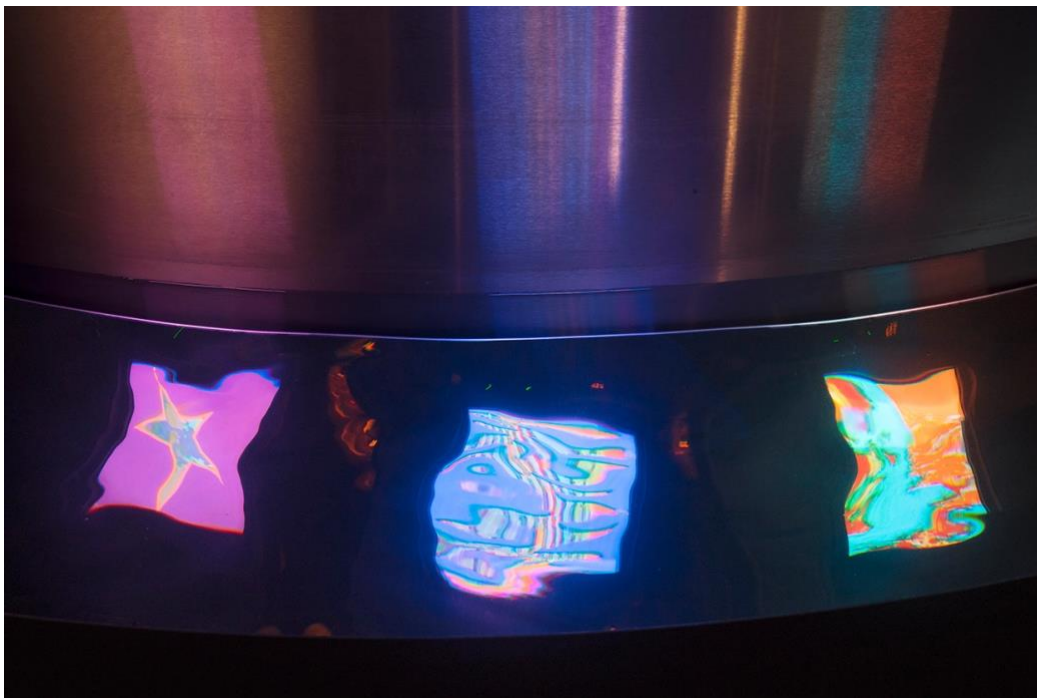
The French Marxist and cultural philosopher Henri Lefebvre came up with the method of Rhythmanalysis. It is the observation of both biological and social rhythms to understand the interrelation of space and time in everyday life. All parts are always in motion at different rates and the whole can be understood as a collective of rhythmic relationships in non-linear time. In order to observe rhythms of the surroundings and happenings, one must also notice the rhythms of one’s own body. In observing an urban intersection, for instance, one considers both the beat of one’s heart as well as the rate at which people cross the street throughout the day. I see this as an embodied practice of observation and self-reflection. There is no objective observation without one’s own presence. I’m interested in how my body feels, perceives, and contains time and how I understand myself through rhythmic relationships.

Prompt: **How does a story become distorted in the telling?**

Distortion is something that interferes with the thing as you know it. “Science has no “things”; only events. Universe has no nouns; only verbs.” Buckminster Fuller writes in his introduction to *Expanded Cinema* in 1970. (Fuller, *Expanded Cinema* 24) He was responding to human relationships with ubiquitous technology. He said it was delusional for humans to imagine themselves as separate entities from the rest of the universe. Most of what is happening with “human activity and interaction with nature is taking place within the realms of reality which are utterly invisible, inaudible, unsmellable, untouchable by human senses” (Fuller *Expanded Cinema* 26). I’m interested in the human efforts to sense, measure, and describe that which is beyond us by means of our physical bodies. “We know that the human has never seen outside himself” (ibid 27). Sensing and perception happens inside the brain. Though we are connected to all the energy in the moving universe, we always have to contend with our physicality and material bodies.

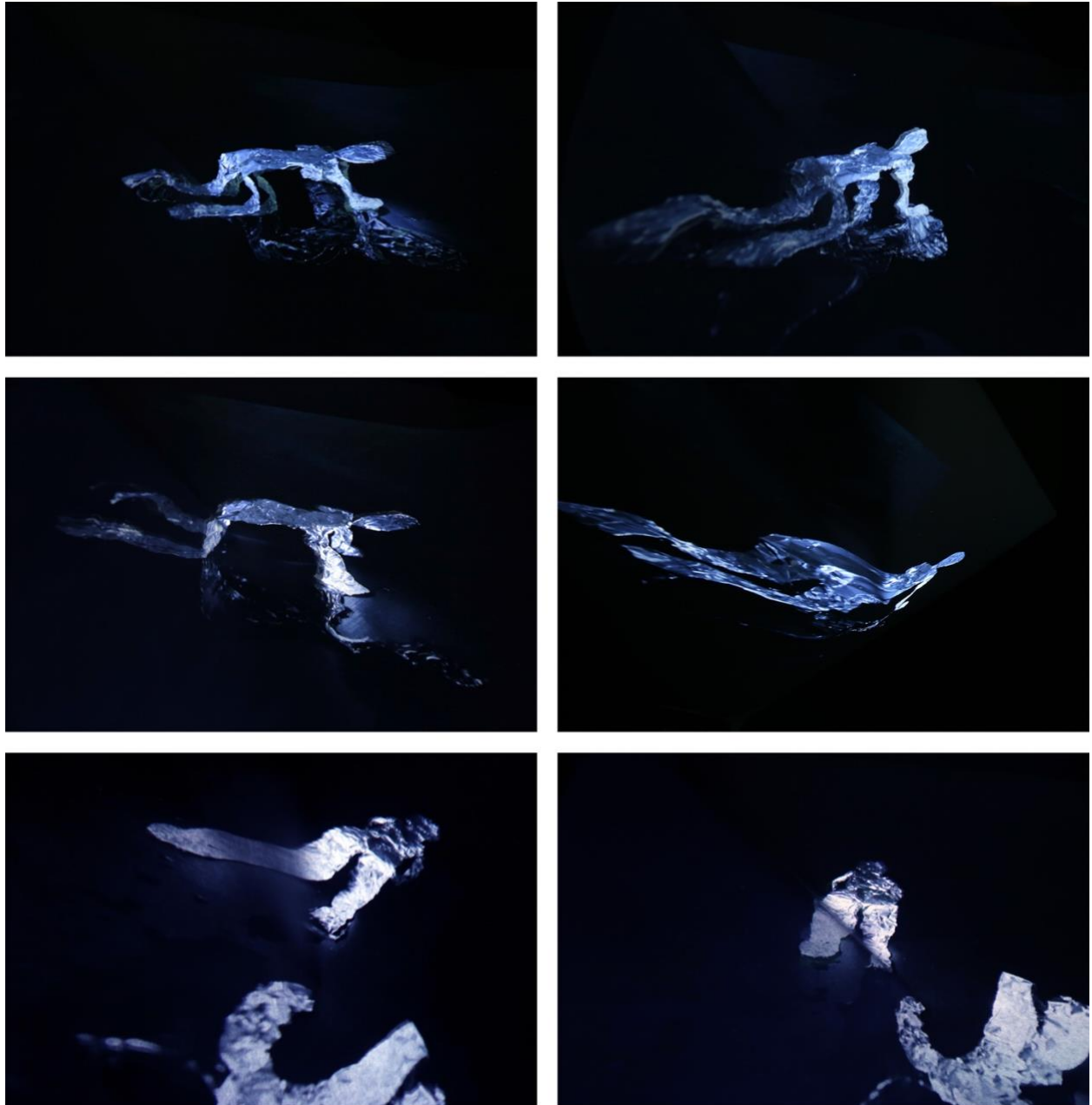
Distortion is a mediation that confuses the perception of a thing. It can be how we experience surface, an in-between, our material bodies and our limited senses as we crane to understand beyond.

Shigeo Kubota’s video sculpture *River* distorts images by presenting them as reflections. The monitors are mounted at eye-level facing downward above a reflective trough of moving water. The piece was made in a time before video projection was available. The images are only seen as reflections of color and light and “...the monitor essentially becomes a projective device” (Huldish, *Before Projection: Video Sculpture 1974-1995* 30). A wave machine moves the water at intervals. We also see the reflections affected and distorted by the added layer of movement and rhythms.



Shigeo Kubota, *River* 1968

This investigation of light and surface informed the installation of *Come as you are expanded* in the VCU Anderson Gallery. The installation uses multiple projections that land on paper at different distances and angles. Over the course of the exhibition, the paper was regularly shifted to different configurations to catch the images in different ways. The image is distorted when the light of the projection meets the paper. It grazes the surface of the paper and shines through, also visible from the other side. The image occurs at the intersection of light and surface. As the bodies in the image move along the surface, they are distorted. The view lands on an uneven, precarious surface.

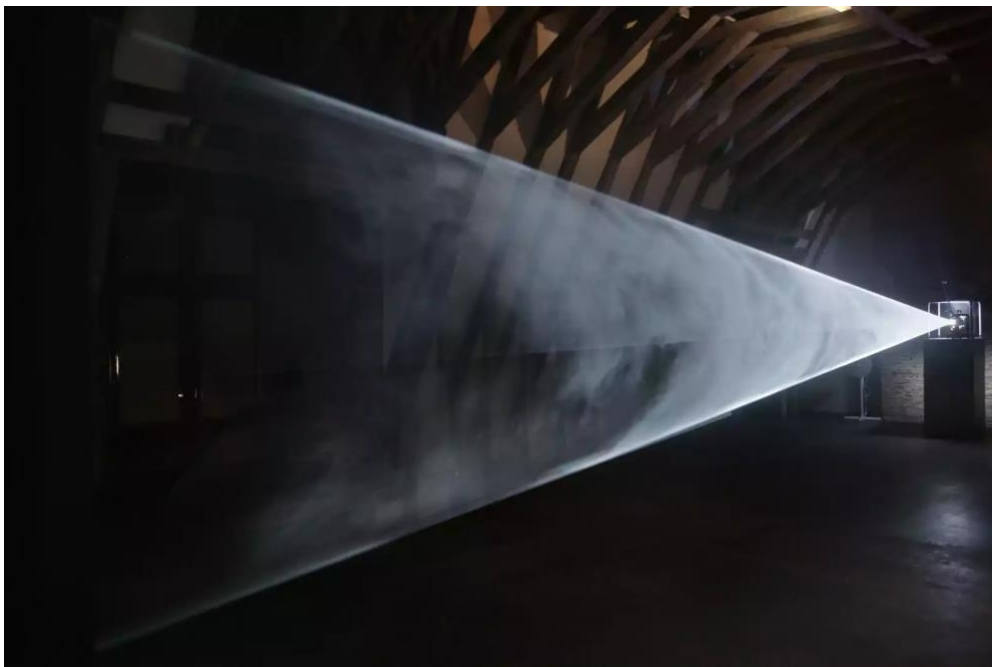




Come as you are, expanded, Anderson Gallery 2023

Prompt: **Looking as a way of relating**

I am interested in how images can be a presence in space. Anthony McCall's film installation *Line Describing a Cone* engages the presence of the audience to fulfill the title's intention. The operative is "describing". The point of the piece is not in a word, but rather a temporal process of becoming. While most films seek to pull viewers into the projected image, *Line Describing a Cone* describes the conical shape of light projected from a single lens onto a surface. It was originally projected in a room full of smokers. The audience's presence, in the form of their smoke exhalation, makes the cone visible. The intensity of the cone, and the quality of its presence is determined by the audience and their smoke. Without them, there would be no cone. It would only present as an idea, a word, a potential. The piece is an act of making visible, although there is no image of the cone, only a presence.



Anthony McCall, *Line Describing a Cone* 1973

According to Henri Lefebvre, the "corporeal subject is being-in-the-world", affecting and affected by the surroundings (Lefebvre *Rhythmanalysis* 44). Representation is distinct from presence. Representation is a matter of information, while presence is an interaction or dialogue. Presence is not just an image that represents an idea, but rather the participation of the audience in co-generating meaning.

For the installation *I am that which moves through*, I wanted to share the intimacy between the observer (the artist) and the material with an audience. The animations and the empty boxes look like scraps when still, but when they move, and when the viewer has a relationship to it, in the act of viewing, they have a presence. The presence is not limited to the material, it requires an engagement of the viewer in a type of dialogue, in that they need to be move, look, listen, and spend time to receive.

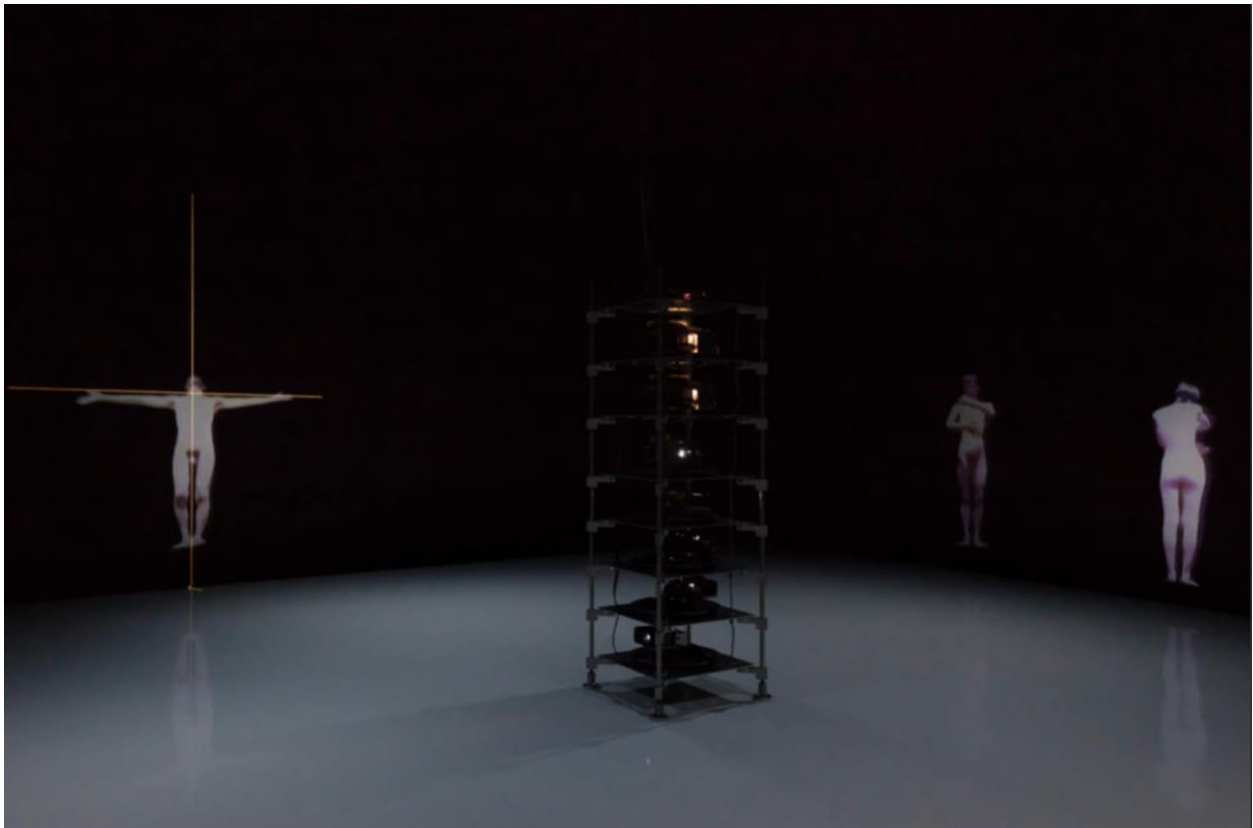
I am that which moves through has four channels of video projection. On each channel, are looping animations and videos of different lengths, so that there is an ongoing polyrhythm and no fixed coordination. The audience experiences sequence depending on how they move through the space. Their presence and movement create a sequence.

The gestures were projected on transparent storage bins which multiplied the images, reflecting and refracting off all sides of the container and onto the walls. For the site-specific installation on Governor's Island, I was thinking about the women's and artists' relationships to material lineages. The houses on the island were inhabited by military men and their families. Though women had no power over the circumstances, they were responsible for making aesthetic presentations of home. Now artists transform the empty houses. Plastic storage bins are meant to carry belongings, they are not meant to be seen; their purpose is usually only to be functional. The images are supported by the bins, but they are not contained.



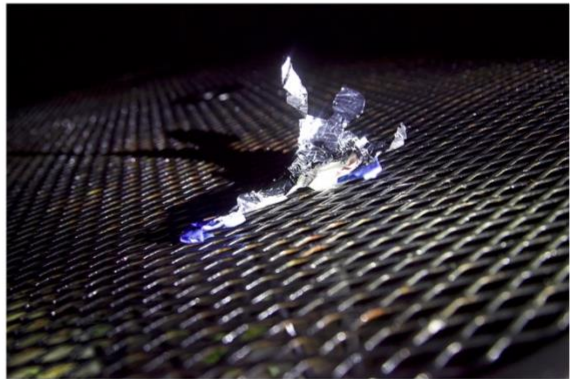
I am that which moves through, candidacy show, Governor's Island 2022

Teiji Furuhashi's 1994 installation *Lovers* uses projection to invoke both presence and absence. The viewers stand in the middle of the room and dancers move around them, walking, running, standing. Their life-size, pale skinned bodies glow on the black walls and their movement feels viscerally and intimately close. Each body is projected by its own projector, which rotates as the figures move. When two bodies stand in the same spot and try to embrace, the viewer would expect that they would be able to since they appear to be on the same plane, but they each embrace emptiness. The images cannot touch.



Teiji Furuhashi *Lovers* 1994

Prompt: **Put a body in the frame and make an animation/video. Ask the body what it wants and needs. Make another video/animation.**



Prompt: **Be romantic with something non-human**
Love poem to a river
Love poem to a frozen stream



Prompt: **Animate a memory,
A view from your window or view from outside your window**



Prompt: **Pick a phrase that feels important and make a melody for it. Sing it to yourself until you've memorized it. Notice when it comes into your head.**

“Receive with your whole body what is being said.”

Musician and founder of Deep Listening Pauline Oliveros wrote “remembering, and remembering to remember” is important to develop listening skills (Oliveros, *Deep Listening* 18). Remembering doesn't require gripping tightly to never forget. I think it means extending curiosity into the space of the mind's ear and intentionally observing what happens to the stimuli that one receives. Deep Listening practitioners are “extending our awareness as far as possible to include any and all sounds places one places in the center of the environment, with presence and relationship to all that is going on. The body is continually sensing and recording all the information that is delivered to the auditory cortex even though we may not be conscious of this constant activity. This is why the brain/body knows far more than our mind can process immediately.” (Oliveros 18)

We can't close our ears. They are receiving even when we do not consciously remember all of the stimuli. I'm curious about making use of this subconscious repository and exploring the integration of receiving and creating, listening, and expressing. What does my voice mean to me?

Prompt: **Release “I” from the personal.**

In Adrian Piper's durational performance, *The Mythic Being*, she memorized and repeated lines from her adolescent journals. She repeated the phrases again and again, adopting them as a mantra for a period of time. She publicly recited and published the texts as a male alter-ego. Playing with embodiment, gender, personal contemplation, and public revelation, she viewed the process as a release.

Prompt: **Cunt in the kitchen**

Body communication and confrontation:

The animated figures are not gendered bodies, but they represent my understanding of body from my experiences as a woman.

In my initial response to the prompt, I placed a tin foil body on a plate to animate.

I told the body to perform and the body looked back at the camera, waiting. We're doing this together, it will take a while. I'd prepared myself with research into performances of cunt, which I have been studying all my life. Cunt as in woman, a performance I'm tired of. Why would I want to perform? I'd just as rather perform a pebble. But you insist I be a body, and you insist I be a woman. And you insist I speak from the cunt, for the cunt, as a cunt. If that's what it is, let's cut to the chase. I'd just as well be a stream, or a leaf in a pond from last season. Let me be!



Still from animation sketch

In Ana Mendieta's earth/body sculptures, the body becomes physical in natural materials. Her early work used her body to specifically confront violence against women and her experience as a non-white woman. In the later *Silueta* series (1973-1980), her body is seen as an absence. She only shares the imprint of where she has been. The body is the earth and natural materials.

Carolee Schneemann is a prime example of an artist known for her work about her female body. Her use of body in her work arose both in response to expectations and the need to define her body's communication for herself. Her early work confronted the audience's expectations of her as a woman in an almost exclusively male art scene. She said of her performance *Interior Scrolls*, that it wasn't something she wanted to make, but felt she had to. In the performance and the film, she unravels scrolls of paper from her vagina and reads aloud. In the text, she reads that although

she makes films, people (of the male dominated art scene) don't want to see her as a filmmaker, but only think of her as a dancer. She identified herself primarily as a painter. In the performance, the body is language, the body is communication, the body produces language, thought and ART.

Women don't get to control much, but we're supposed to control our bodies and our images. Attempts to control can cut off parts of self and the vast wisdom of the body. There is a line between attempting to control the body to exert a sense of control where you don't have it, and learning to be multitudinous as a structural, psychological, emotional, spiritual being. Control needs to be balanced with "nourishing nonaction," (Heller and Henkin 163).

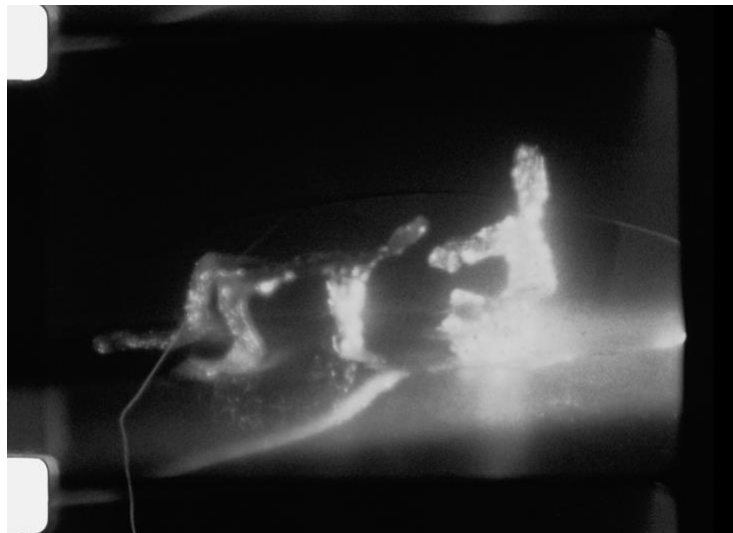
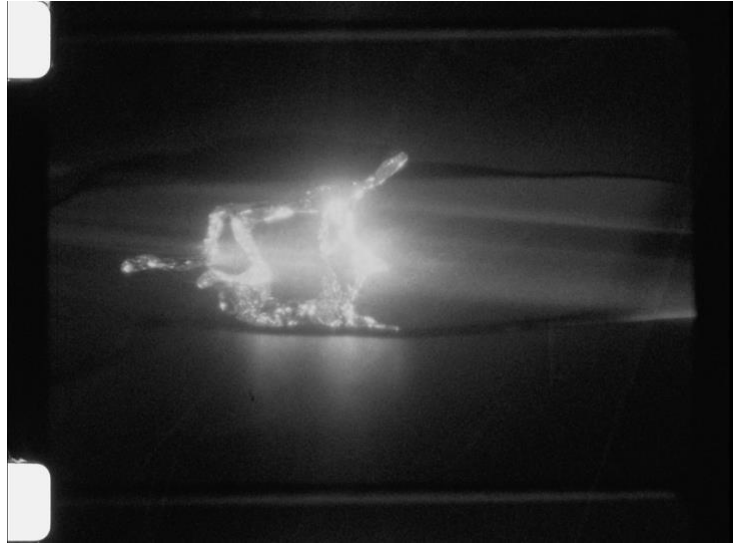
I'm seeking an aesthetic language to describe what I am learning from conversations with my body. I have an urge to both present and be present in body. I am creating space to play in the kitchen and be a cunt wherever I want.

Prompt: ***Get in touch with a monster. Let the monster make a mark (move you, wrestle you, tell you a story, plan to destroy a city or stock market or your hairdo).***

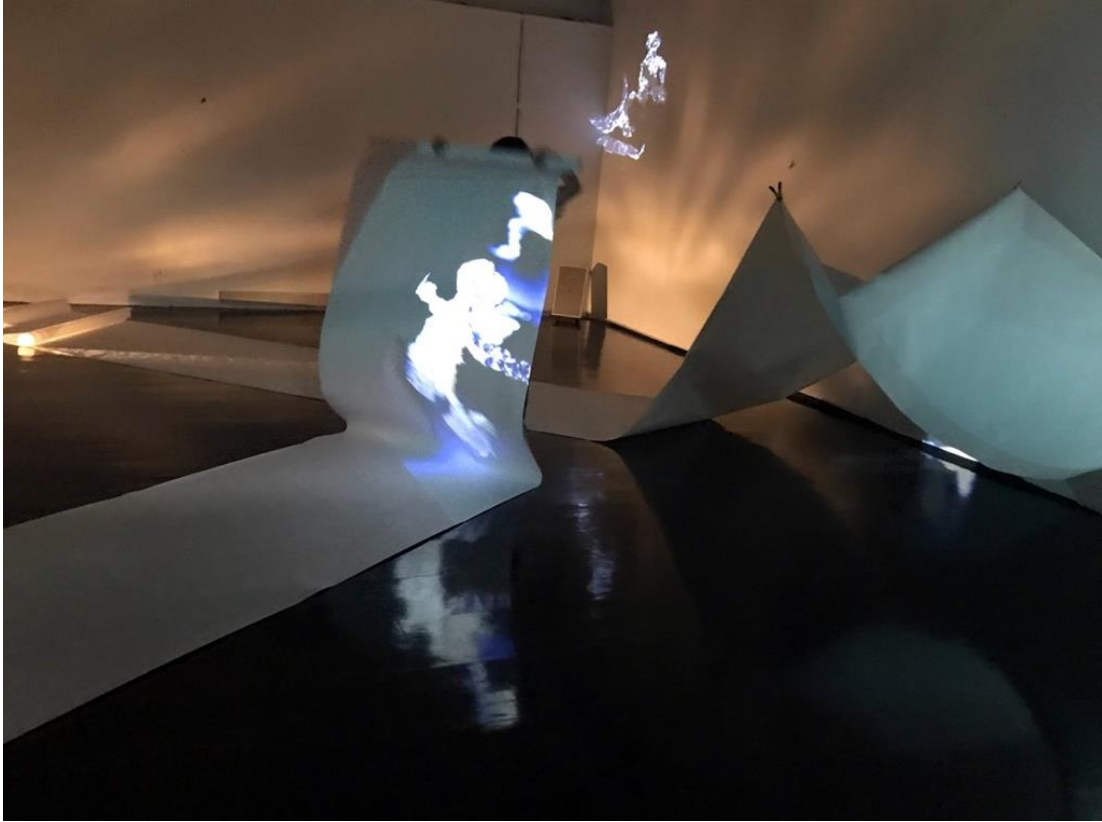
I introduced this prompt as a workshop in spring 2023. This was the pre-assignment. Together, each person drew their monster on a sheet of paper, and then I gave them questions to reflect on who the monster is, what makes it so fearsome, what it wants, and how they relate to it.

This is an exercise in learning from parts of the self that are usually suppressed or neglected. In *Women Who Run with the Wolves*, Clarissa Pinkola Estés analyzes stories from a Jungian framework, in which all characters and conflicts are taking place inside of one person's psyche. In one chapter, she presents a story about rage as a teacher. A woman journeys into dangerous unknown territory, up a mountain to retrieve a hair from a wild bear that will cure her traumatized husband's rage. It represents an encounter with the wild nature of rage. The mountain is a new territory of the subconscious one must navigate, and the bear is the deeply wild and dangerous nature of rage that one must learn to approach and earn the trust of. The woman succeeds with cautious persistence, courage, and love.

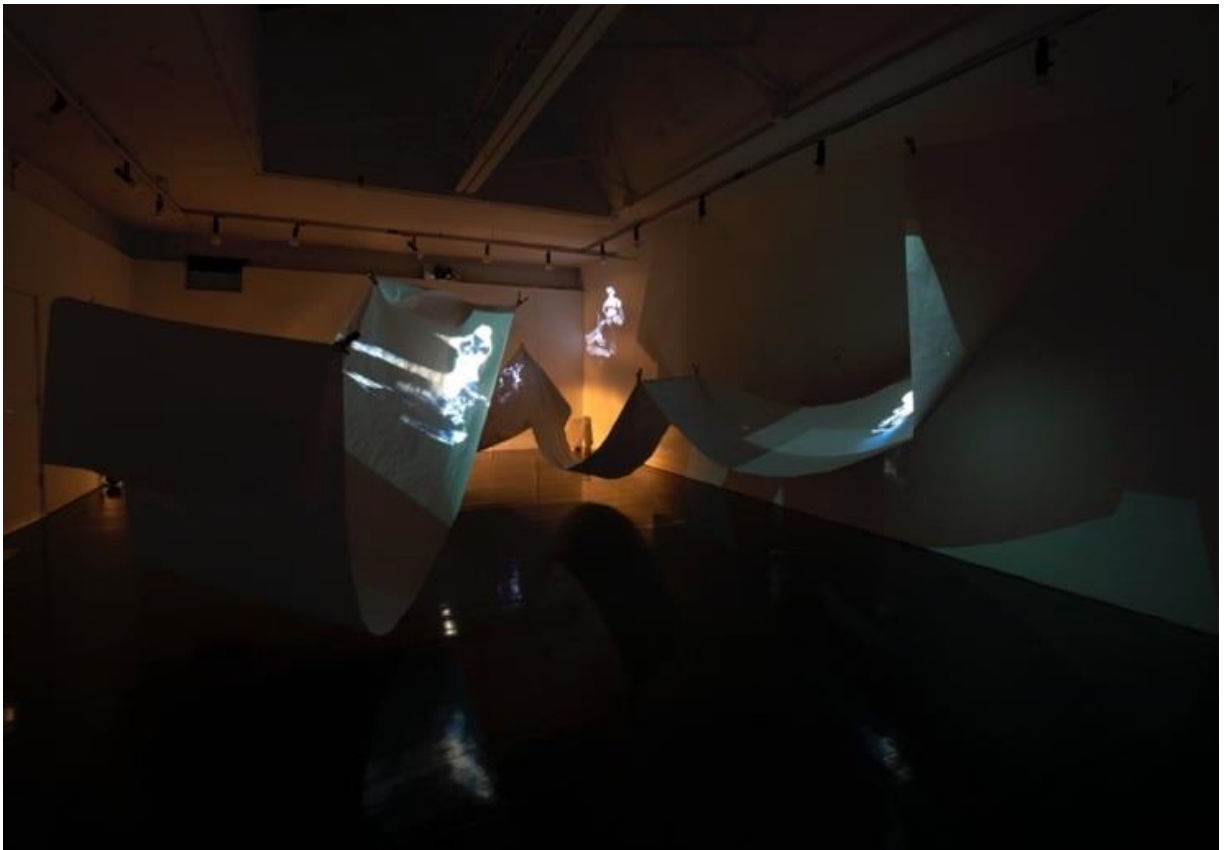
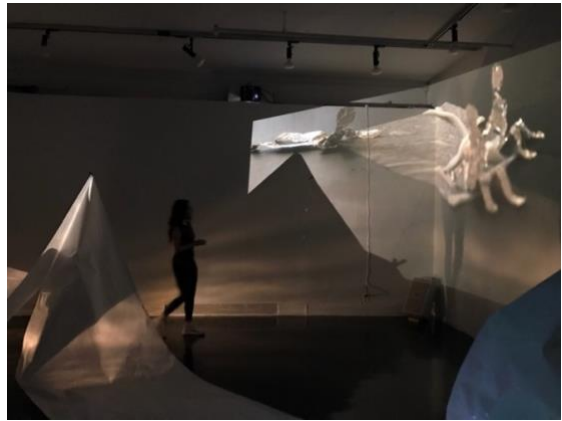
Prompt: **Go down and come up again**



*Come as you are, expanded first drafts, hand-processed
16 mm film, figures animated on the kitchen counter*



Come as you are, expanded installation process



Come as you are expanded installation views, 4 channel video projection, paper, sound

Animating

The little guys made of aluminum demonstrate the difficulty of being a body. Their range of movement is limited to gestures on the ground. Aluminum foil is a readily available consumer material mainly used for making flexible containers to hold food. In this polluted, toxic, sick world, we are disconnected from materials, from origins, from our own bodies, and from tremendous potential for healing and connection. It is a struggle to access that which makes life worthwhile in this overwhelm. However, there is not only void. The animation of the discardable material shows the capacity to imbue meaning, value, and spirit with any material in any space.

The figures function more as gestures than fully formed characters. Similar to how characters in archetypal stories are not literal, but rather represent elements of the collective subconscious. They are in rhythm together in the space without needing to understand or influence one another.

The aluminum foil figures are reflective, pliable, fragile, yet have an integrity and can hold themselves up. Like bodies, their material has limitations and proclivities. Like images, they are planar and lack interiority (flat). They can move in three-dimensional space, but the material limits the types of movement. The flimsy aluminum bodies show the impact of touch in every frame.

The figures in *Come as you are, expanded* move in and out of stillness. Stillness is a human phenomenon; not the same as stationary or static. In the universe, in our bodies, all energy is in movement even in what we perceive as stillness. Stillness is a feeling of time. Animating stillness entails slowing down and shrinking the intervals of difference. It is still repetitive and cycling.

Becoming a feeling, empowered body happens again and again since we are cyclical systems. This repetition is reflected in the process of animating. Every frame has been touched and every animated gesture is a repetition of small gestures between the animator and the figure. This process externalizes the negotiation of training one's body. It is reliant on embodied knowing. I must be sensitive to the material to touch it in the right way.

The figures are projected on lengths of paper suspended from the ceiling. The paper is draped in a manner that appears to be coincidental. It also appears to be fragile, though it is actually a versatile texture of paper that does not rip easily. I'm interested in the way that the appearance of fragility positions the audience. They could tear it if they chose to. The viewer is invited to move through the space, get down and observe from different angles, but also to be aware of their body and the impact of their touch.

The projections are accompanied by the sounds of raindrops on paper. The sound is percussive and soft, occasionally building up in dynamics and resonance. It describes the surface.

Installing

The suspended paper represents the support structures that hold the body up and facilitate movement. Tensegrity is a model for how the body is held together. The term was coined by the architect Buckminster Fuller combining tension and integrity.

“...The continuity of the unit is based in its tensional elements: strings or wires or other sorts of lines connect with each other under the force of continual tension maintained by the hard pieces of the structure—its compressional elements—which do not touch each other at all; they simply exist as spacers, maintaining the proper degree of tension in the structure as a whole by keeping the compressional elements at the proper distances from each other.” (Heller and Henkin, 50)

Hanging the piece was a fruitful and dynamic process. Every time we shifted something, the whole piece of paper would shift. We would choose a location where we wanted the projection to be, and then climb up, untie and tie the string, come back down to look and see that everything had changed. We tried to retrace our steps, but we could never find the exact placement again. It felt like a dance. The point of the action became the curiosity rather than the results.

I decided to include this movement in the installation. Every few days, I shifted the paper configuration so that it would remain dynamic. Its presence in the space was playful, explorative, visited and revisited.

Come as you are, expanded is my thesis installation in the Anderson Gallery, culminating my journey in the MFA program. The piece brings together many elements of my research into light and surface, felt time, slippery relationships between image and body, communication with and as a body, and the reciprocal process of observation. I have landed, but not quite stopped, at an edge of curiosity and acceptance.



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