Process Journal

This is a collection of images and notes that document the process of my work and experiences during the honors option semesters, as well as a few earlier influences.

Jun Kaneko has been an inspiration in my work
Saw his lecture at the VMFA 9/16/10

Notes:
• make commitment to maintain creativity
• try to make better than what you did before
• compare old/new, edit system
• do-look-make variations
• being an artist is like being in a fog, walk right into fog, find out what’s in it
• movement
• how destruction works
• light and shadow
• relation within form
• form relationship when you put two pieces together- the space in between and around a form become interesting
• influenced by Japanese garden, environment, public art, public space
• spiral movement of the wheel, spiral energy, never know what is coming next
• scale can’t be escaped by visual artists
• everything in the world is the same size, the problem is when things are compared
• if a big piece is put next to a big building, loses sense of scale
• set up environment to push yourself, listening=learning
• need space to look at project once finished
• looking up vs. looking down, make big to look up, small to look down

This past semester my work seemed to change drastically, but through this process of collecting and organizing my ideas I came to realize that it would not have been possible to make the things I am making now without those earlier explorations. I finally saw all of my research and ideas come together, which was really exciting for me. An important thing that happened at the beginning of the semester was when I talked to visiting artist Allyson Mitchell. The thing that stayed with me from our conversation was that it was important to keep making, regardless of what I was making or how I was making it. From that I understood that changing my practice to incorporate other materials beyond ceramics was how I would figure out what my practice would be, and that the only way to grow as an artist was to be open to these changes. I dove right into a series of weaving experiments to create shape, form, texture, and pattern. I incorporated materials such as paper, cloth, and other fiber based materials outside the limits of thread. These test pieces were a process of trial and error that informed a larger series of pieces best described as sculptural spaces. I was thinking about the ideas and history related to costume, performance, and structure as well as identity and
gender when I created this larger work. I want these larger forms to essentially de-
construct preconceived notions about identity and gender. These forms cover the body,
mask identity and use movement as a form of personal expression. The themes I have
been exploring in this new series are individuality, identity, gender, sexuality, and
growth. I was also thinking about movement, participation, pattern, form, shape, space,
structure, vessel, and performance.
• thinking about costume, performance, identity, the need to be something I am not, humor,
• begin thinking about the cockettes and the way they used drag to create their identity through performance, costume

FEB 2013
“creating a community” initial drawing

MARCH 2013
• Reading more on idea of gender
• Thinking about the audience/viewer as collaborator rather than spectator
• Gender is a performance
• Drag, imitation and performance of gender
• Began describing my practice in a way that is still true for current work:
  o My work is about participation, about eliminating the divide between artist/audience, it is more than a visual experience. liberation through performance
    ▪ Drag, parades, creating sculptural spaces, vessels for performance, performative spaces, costumes, object and the body, extension of the body
    ▪ Nick cave- defining oneself rather than letting society define you
• Current Research
• Through my research process I have been doing a lot of reading on the topics of gender, participation in art, and the idea of non-normative or alternative spaces. According to Judith Butler, gender is a performance, like drag, which is an imitation and performance of gender. I found this idea interesting and continued
to think about it when I was creating my new forms. I thought about them as costumes where identity is masked and the person inside the form or costume assumes the identity of the form.

- Happenings, allan kaprow – essays on the blurring of art and life, about creating an experience, a temporary community

- Studio visit with Abby Statinksy
  - Forms are parade floats, deal with the idea of alternative space
  - A parade or performance uses an alternative space to see the forms or allow the audience to engage or participate
  - Creating a space that masks identity, creating an alternative identity through these forms
  - The idea of the form being a parade float is an access point to a larger group of people rather than only seeing the forms in relation to identity
  - Begin to look at the work of Lygia Clark - the object becomes a mediator for participation, performative interactivity between the art object and the spectator.

- End of march- gave an artist talk
- The forms are still minimalistic, yet the outer layer is expressive and complex. Forms made using traditional craft practices to create a non-traditional object and experience. These forms are not meant to be a sensory depravation space. When inside, you can see out and the top is open. I think there is something poetic about looking up from this space of otherness and seeing the world from a different perspective. The idea of alternative, or different from the usual or conventional: as existing or functioning outside the established cultural or social system can be applied to my work, especially when thinking about alternative spaces used to display or install work. A parade or performance is an alternative way to see the forms and allows the audience to engage and participate and create a temporary community through a shared experience. Creating a space that masks identity, creating an alternative identity through these forms. The performance or parade where viewers wear the forms can be described as creating a temporary autonomous zone, which is an experience where participants temporarily free themselves from restraints imposed by social conditioning and regulation or a creative event where new codes of behavior are established by those present.

JUNE 2013
- Try-Relational Objects course at Ox-Bow, taught by Anna Mayer and Jemima Wyman
- The course is focused on creating and using “relational objects” a phrase coined in the 1960s by Lygia Clark.
- Relational object on a large scale, constraint and confinement, directives to engage in a work or performance
• Lots of spaces to interact, invitation of the work, changes depending on context, what’s the timeline of interaction with the object, embodied vs. propositional experience
• Began with Lygia Clark’s trailing exercise
• Prompt 1- make a relational obj for yourself
• Prompt 2- make a relational obj for yourself & another person
• Prompt 3- make a relationship obj that blocks one of the senses
• Surface & constraint- difference entrance points to the body
• Neoconcreteism- your body is in the work, subject of their own experience
• Phenomenology- being aware of how consciousness is structured, how we perceive world firsthand in a bodily way, think about body opening out into space, space opening into the body, like a tube
• Experience objects to see their potential
• Skin- threshold between us and others, where we touch the world and where the world touches us
• Erwin Wurm-
  o one minute sculptures- shifting relationship to things around us
• Trisha Brown- how the body moves through constraints
• Ernesto Neto-
  o brazilian artist, neoconcretism- how art should equate to living organisms, humaniods- body, “thinking through our pores,” where is the inside and outside, example of specificity without entrapment, about comfort, softness, generous invitation to participate
• Shah and Nair- 2006 encounters
  o Connected and not able to touch
  o Work based on shared experience through email, isolation within own cities
• Prosthesis- lygia clark- sensorial masks, noisemaking elements, disabling senses through wearing the hoods, specific design choices, think about how the designs are for those not wearing them
• Where does the space of the viewer/participant start/stop
• Rebecca Horne
  o Nonverbal communication to overcome isolation when language cannot be used to communicate, space and the body

• What is my understanding of my own body and how can I translate that to others?
• What is the tone/investment of the object for the group?
• Extend the parameters of the body
  o Lygia Clark- the F & the Yon
  o Lygia Pepe- the Divisor

• Resistance-
  o Relational obj- body to operate in a different social context
  o Lygia Clark- cannibalism
Helio Oiticica - Parengold, collectively made
- How are masks used? What are the associations with protest?
- Make a garment for change - psychological, social, reorienting the body
- Art obj doesn’t have to be made - the idea is enough, using scores in performance pieces
- Timed exercises with material constraints: make a relational object for yourself, make a relational object for yourself and another person, make a relational object that blocks one of the senses. It could also be interesting to experiment with Erwin Wurm’s one-minute sculpture idea and see what kind of conversations that creates within the group.

- Exercises & performance score samples:
  Trailing: 1964 work by Lygia Clark
  Begin by taking a strip of paper, twisting it, and taping the ends together; this forms the mobius strip. To continue take a pair of scissors, stick one point into the surface and cut continuously along the length of the strip. Take care not to converge with the pre-existing cut—which will cause the band to separate into two pieces. When you have gone the circuit of the strip, it’s up to you whether to cut to the left or to the right of the cut you’ve already made. This idea of choice is capital. The special meaning of this experience is in the act of your doing it. The work is your act alone.

- Trisha Brown → choreographer working with the idea of how the body moves through constraints. Interesting installation where dancers move through articles of clothing attached to a structure.

- Piece for first prompt - make a garment for change
  o Prompt - interact with the performer if audience chooses to do so
  o After walking into the room people go right for the zipper, realize there is nothing in there yet continue to search for something
Once initial contact is made, participants felt more comfortable touching to figure in the form

Think about the work in terms of being in an institutional/gallery setting or outside of that setting

Think about sight/ incorporate that if form is supposed to move

Without sight, performer/participant cannot see one another, therefore eliminating conversation, more physical engagement

How is the idea of masking identity translated in these forms, or is it?

How would they differ in a group?

Performative vs. participatory for everyone, who is the invitation for engagement directed towards? How can this change the experience/context/meaning being translated?

What is the access point in the work?

Think about what the material choices say/do as well

CamLab

How vision can affect the body

Costuming for videos/performance

Mirroring

Using their two bodies, then incorporating other bodies

What is it to have two bodies give one body attention

Music as timer

Invitation for nonverbal experience

How garment becomes a sculpture

Fantasy space

Design performance to happen in suit

Connect bodies in landscape and take over landscape

Garments to integrate people into a group temporarily
• Index- impression, record that points back to the thing that made it

• Individual in the tube-existential vs group in the tube
• Creating a community is not possible with individuals in the tube, psychological community vs. actual embodied community
• Creating a shared experience, can be more directive in what the object asks the participant to do
• Way to determine entry point:
  o invitation
  o directive
  o context
  o framing
  o investment
  o Installing (ceramic) forms as ritual/performance rather than relics of performance that happened
  o More layers to social interaction, what is the purpose of moving bodies?

JULY/AUG 2013
Continued material exploration/experimentation while working at Arrowmont School of Arts and Crafts

FALL 2013
Wearable Art
Begin thinking about the body as a sculptural element
Invitation- pleasure/comfort, sensory experience, imagined space
Large sculptural forms- both sensory experience/ pleasurable experience. the participant enters the form and does some sort of task determined by a performance score. Think about the score in the form of an instructional drawing. Also think about idea of blurring distinction between the body and the object.
- Sci-fi films become source material
- Body snatchers, holy mtn

Created wearable that connects multiple bodies and acts as an extension of the body
Next came the series of drawings from this work that began the body extended stitched drawings

Stitched drawing series:
*Stitched Drawing* came out of the series of wearables and began as a sketch for a sculpture. I used the drawing as a way to explore the ideas of multiples through layering and repetition of form. Color and texture became important in this piece, as well as the beginning of material experimentation that continues to inform my making. Reference abstracted images of the body extended, a consistent theme within my work.
Eventually it had to come out video performance came next

Then large multi body wearable, experimenting with scale, taking over, a space, distortion

**Renegade**

(beginning): This course will be most successful if all participants are willing to take risks within their own practice. I think it could be both interesting and beneficial to experiment with short group exercises done both individually and collaboratively. I found that working with both material and time constraints allowed for more freedom to take risks when responding to the initial prompt of the exercise. Discoveries made through these exercises could inform a larger exploration. The important aspect of these exercises is to be able to come together as a group and have an informal critique where the object or idea is demonstrated and other participants are able to test out the object if it is meant for multiple people. Responding to these exercises as a group allows for the possibility of a larger conversation about how this experimentation and practice led
research can become a valuable tool for both individual and collaborative artistic practices. Artists such as Lygia Clark, Erwin Wurm, and Alan Kaprow are influential when thinking about this way of working.

I want to continue exploring ideas of relational objects and participatory art. The main focus of works will be on the role of the participant or performer and how the work can engage this person. It is important to think about the directive, constraints, and invitation. I am interested in the idea of connecting bodies through a relational garment that becomes both a performance and a sculpture. I have also been thinking about extensions or modifications to the body. I am interested in working with performance and video, both individually and collaboratively to explore these ideas. I also have been thinking about performance scores and how they exist as an art form whether or not they are realized. Another exploration that I would like to continue working with is the idea of creating a temporary autonomous zone or creating a temporary community through shared experience.

(end): I have found that my art practice has developed into something based in performance and collaboration. This semester has allowed me to experiment with form, body, and movement, as well as performance and the challenge of documentation. I am interested in the dialogue that takes place when working across disciplines.

I am interested in forms that reference the body and the way the body interacts with the space around it. The work created this semester is the product of an ongoing exploration of themes related to identity and communication. I am interested in the invitation for a nonverbal experience through engagement with the forms. My work is about participation, about eliminating the divide between the artist and the audience. Growth, interconnectedness, and temporary community through shared experience are other themes within the work. I was exploring ideas of human interaction, the body, and nature. I worked with abstract representations of a landscape to represent these human forms. The interaction between the pieces evokes a sense of communication. I am also interested in the ideas of destruction, imperfection and growth in a literal and metaphorical sense, as well as movement, participation, form, space, structure, vessel, and performance.

Large blue wearable/collaboration in progress- process notes:
Question → where does the space of the viewer/participant start/stop
What is felt/embodied and what is seen
Who participates?
Space and the body
Extending parameters of the body
Constraints, gender – female bodies- how does the meaning /context change in relation to the idea of constraint/ confinement

Thinking about Allan Kaprow’s happenings
Saw two person bodysuit, interested in the conversation that takes place in that situation, what happens when it becomes 4 people, 10?
Interested in the idea of an extension of the body, skin - what is it, how can it be defined or represented?
Communication, creating community, dialogue between body, form, tension and transformation.

Wanted to work with dancers because of their awareness of the body and how to create form, line, etc
Experience of altering and allowing different relationships to what control means or doesn’t mean
Ask questions- where should this kind of performance take place?
Who would be interested in being a part of this dialogue – transformation
Interconnectedness between body and form and the space that creates
Also the idea of an interior space?
Intention and questions to explore through the creation of work
Exchange between performance and audience
Mapping the body?
Mapping space between bodies?
Interested in the body being obscured so that it becomes a form that references the body rather than an actual body.
Form as extension of the body
Creating a costume/ vessel for performance through exchange between artist and dancer
Figure out what the costume will be through conversation that takes place, then construct costume to meet the needs of the dancers
Set this prompt up as an exchange for both artist and dancer, both benefit from the
SPRING 2014

Human sculpture, experimenting with soft sculpture and translating the idea of extending the body into another material, thinking about structure

Notes on proj: Interested in working within the institutional space

Initially I started with a more documentary approach of the performance then came to understand that there are certain aspects that are more important. I am thinking about how to interrupt the expectation of the viewer with the institutional space.

The relationship between the wearable sculpture and objects within the space. Aesthetically there are formal qualities that connect the pieces, color, line, shape, texture. There is a relationship or conversation between the pieces. Multiples are still important.

Video seemed like the right way to present this project, yet I came to realize that presenting it as still images made more sense. I do not want to lose the idea that I created the sculpture from a drawing, and having people walking around and interacting with the piece draws away from that.
Presenting the entire performance doesn't bring anything new into the work, and it seems to easy. I want to present the narrative to the viewer so that not everything is revealed and there is room to take what I have presented and construct their own version of the narrative.

The series is titled, In conversation with...(insert artist/monument name)
I started with a more documentary style of approach of the performance then I came to understand that certain aspects were more important than others
I am thinking about how to interrupt the expectation of the viewer within the institutional space
In thinking about the relationship between the wearable sculpture and the objects there are important formal qualities that connect them. For example, line, shape, color, texture.
Multiples are still important
Although video seemed like the right way to present the project, I realized that the sculpture was originally created from a drawing was lost.
Begin resolving foam forms, knit soft sculpture

Notes on this series: I am working on a series best described as sculptural spaces. I was thinking about the ideas and history related to costume, performance, and structure as well as identity and gender when I created this body of work. I want these larger forms to essentially de-construct preconceived notions about identity and gender. These forms cover the body, mask identity and use movement as a form of personal expression. These large sculptural forms are a sensory experience for the purpose of pleasure or fun. The participant enters the form and does some sort of task determined by a performance score. The score could be in the form of an instructional drawing. I am also thinking about the idea of blurring distinction between the body and the object.

My work is about participation, about eliminating the divide between the artist and the audience. It is more that a visual experience. Liberation through performance or participation, vessels for performance and an extension of or modification of the body is how I think about these forms. The forms are meant to be manifestations of individuality and diversity related to identity. The forms are still minimalistic, yet the outer layer will be expressive and complex. Though I am interested in and inspired by traditions of drag and costume, I don't use materials typically associated with them. I found a way to incorporate these ideas while still
staying true to my minimalistic aesthetic that has developed out of my ceramic work. The surface of the forms will be made using traditional craft practices such as weaving, knitting, and soft sculpture in order to create a non-traditional object and experience. It is also important to realize that these forms are not meant to be a sensory deprivation space. When inside, you can see out and the top is open.

Sketches for other wearables for video/performance
Soft sculpture + Knit soft sculpture

1/20/14
Inflatables
Party suits
Performance
Dance until they burst, then performance is over

Gave another artist talk

Reworked first performance video “eventually it had to come out”
Figuring out ways to document the work through photo and video
Have been developing this project over the past year
Started with the focus on performance and documenting ephemeral work
The initial exploration resulted in more of performance documentation rather than creating a narrative by choreographing and editing moments of the performance

I am thinking about making the immaterial, such as language, words, thoughts, into something material
The images focus on form, line, and abstracted moments of the body rather than the entire form
Crop image/frame to focus on form/line/abstract rather than body

I have been experimenting with speed of the performance and considering integrating other materials

I have been looking at modern dance and the work of Merce Cunningham and John Cage, as well as Nick Cave’s performance pieces and use of the body
I have also recently started reading The vatican to vegas, a history of special effects by Klien. Which is a point of reference when constructing the narrative within the video.
I have also considered approaching these suits using a material that does not show the body as easily, leaving the form more ambiguous and amorphous.

March 2014
Show at artworks
Out of this came a new work, “Inner Dialogue”

Studio visit- Shannon Stratton
The Vatican to Vegas- history of special effects

Summer 2014
JUNE:
Finished foam form- monster revealed

JULY:
Wearable sculpture course at Ox-Bow
This course is inspired by the infamous traditions of costumed events and clandestine performances integral to the history of Ox-Bow. With the campus as our backdrop, student will design and fabricate garments for individual and group events. Work by visionaries such Jack Smith, Leigh Bowery, the Cockettes, and Ox-Bow's own Elsa Ulbricht will serve as models for the ridiculous and the provocative. Students will learn ad hoc versions of patternmaking, construction, and interior armatures. Image making and performance will be at the forefront of discussions.
Worked in a group to create a wearable sculpture that extended the body in some way, covered all skin and fit a variety of sizes then documented through video/still images

Individual proj- extension of the body and a mask
Melting/ambiguous creature
Worked in a group to document though video/performance/still images

Studio visit with Martha Wilson
  - Keep up gallery space (contemporary regal, or something similar)
  - Think about performance
  - Video is legitimate
  - Think about kind of audience I want
  - Edit legs out in video, makes form more ambiguous
  - Cover legs in piece that is in progress- they make it less scary
  - Blindness is a theme- interesting?
  - Lights become a character in the blue spandex suit photo

Next individual proj- wearable covering entire body built from bodysuit
Combined soft sculpture and clear vinyl, gender ambiguity, absurdity, humor

Group performance- stack objects to create a sculpture, then recreate the sculpture with objects on the body

Next body of work will combine the work I have been doing, connecting bodies, with my more recent sculptures

Notes from Mike/andy during crit
  - Ernst Haeckel
  - Combine multiple bodies with new work
  - Multiples
  - Extend bodysuit to cover legs with nude fabric and stuff with polyfil to distort
  - Think about sound

Also thinking about:
  - Sci fi: Barbarella
  - Ambiguous forms, reference the body, androgynous
  - Gender and sexuality are not defined
  - Color and material exploration
  - Absurdity
  - Alternative reality
  - Constructing a narrative
  - Special effects

Lygia clark
Ernesto neto
Neo-concretism
Holy mtn
Barbarella
Yayoi kasuama
Cockettes
Counterculture- west of center
Annette messager- toy, microbe, stuffed shapes
Initial inspiration:
While taking a workshop at Ox-Bow I was introduced to the work of Lygia Clark. She is an important influence in my most recent body of work. Clark has built a visual language around her practice and I find that much of her research and explorations help me to further help me in my research with what I am trying to answer through my work. She was one of the artists at the forefront of the idea of participatory art. Through her works, the object becomes a mediator for participation, and the viewer becomes the participant. Her work deals with the body, the senses, and everyday life. She also explores the idea of integrating art and life. Through her works, there is a performative interactivity between the art object and the spectator.

Current working statement:
There is a moment when the body becomes recognizable but then disappears into an ambiguous, amorphous form. It is a space of solitude and escape, a utopian environment of sorts, yet the tension of another body brings back reality. Looking to ritual, costuming, and drag, while still using traditional craft processes, my practice reflects imagery from my own narrative with inspiration from history and counterculture movements.

I have been exploring themes of identity, gender, and growth, through movement, form, shape, space, structure, and performance. Color has recently become an important formal aspect of my work. Moving away from a neutral palette has allowed for exploration and freedom within my making. With this came the possibility for experimentation and collaboration. There is a connection to multiples, in thinking about forms, bodies, and shapes, that is consistent throughout my work.

I am interested in connecting bodies, or integrating people into a group temporarily, through a relational garment that becomes both a performance and a sculpture. I have also been thinking about extensions of or modifications to the body so that the body is obscured and the form that results references the body. The image of connecting bodies in nature then taking over the landscape is a challenge I am experimenting with. Metaphors of skin such as where we touch the world around us and where the world touches us relates to these garments. The extension of the body’s skin shifts the relationship to things around us. There is a proposition of movement and shared experience when participating in the relational garment. Where does the space of the viewer and that of the participant start and stop? What is felt or embodied and what is seen? Who participates? What is the relationship between the body and space? These are some of the questions that drive my making.

Lygia Clark - bodies in relation to architecture
Interventions
Create an environment
Manifestation of unfulfilled expectation, what i am not, identity
Inflatable environment

This project is a continuation of my research related to counter cultural movements and drag as performance, as well as my interest in imagery from sci-fi movies. I want to incorporate inflatable objects in reference to counter culture groups as well as their popularity during my childhood and the idea of play. I have been thinking about absurdity, gender roles, and the idea of expectation that is tied to these roles. I have also begun exploring the idea of disgust in relation to the body, skin in particular, as well as contrasts such as hard/soft, protrusion/hole. This space becomes an environment with organic shapes referencing both forms found in nature and the body. I am continuing to explore the idea of extensions of the body and the ways in which the idea of skin as an extension of the body can alter or obscure the body. Material exploration, multiples, and color are important in this body of work. The material choices allow for
contrasting shapes and textures. Color will be bold yet remain minimalistic in terms of how many are used. Multiples will be a consistent part of the work when thinking about shape, form, texture and color. My installation will be an imagined somewhat uncomfortable space that becomes an environment for a body/creature, which allows it to become part of the space, yet not necessarily creating a stage for a performance, but rather becoming part of the sculpture. The performance in a sense is the projected video that plays onto the inflatable space. I have been thinking about identity in relation to expectation. This environment is a manifestation of unfulfilled expectation, of what will never be, yet seems to not disappear.

The space will have both soft sculpture forms (plant-like shapes) and inflatables. I want to incorporate video projection on and through inflatables. I have also thought of documenting this installation in a way that exists as a video.

Topics drawing
This series developed out of process drawings based in material exploration. While still looking to counter culture movements and craft processes, these inflatables become both a drawing and a sculpture. I am interested in the idea of creating a landscape while still thinking about forms that reference the body, or the idea of skin. This process allowed for a more developed color palette, which is an important formal aspect of the work. Much of what I was exploring through process drawings informed this work. The ideas of layering, texture, color and form are particularly important. I see these works as drawings in their expressive nature but also as sculptural forms with an interior and exterior space. The transparent material allows for layering and manipulation of space. The idea of the body as a landscape and my interest in creating an environment has also informed this work. Another important aspect of the process was my focus on the drawings as being objects in space that create a narrative in a sense. The film Barbarella as well as the work of Claire Ashley has informed my practice and this project in particular. There is a connection to multiples, in thinking about forms, bodies, and shapes, that is consistent throughout my work. Where does the space of the viewer and that of the participant start and stop? What is felt or embodied and what is seen? Who participates? What is the relationship between the body and space? These are some of the questions that drive my making.