



Contextual Journal

Lindsey Payne

Section 01

Bypass The System (What Feels Impossible Isn't)

Contextual Journal II: Audience and Context

About Me (Professionalism):

I am a prolific artist and musician with expertise in a multitude of mediums such as painting, collage, assemblage, performance, and creative writing, with an emphasis on my animation practice. I am focused on executing stop motion animation movies with various materials both narrative and experimental and currently researching animated documentary. I work with various styles and approaches both experimental and technical. Part of my practice involves claymation, object animation, puppetry, paint on glass animation. Improvisation and research based work go hand in hand in my diverse practice both innovative and historical. My work has been shown in galleries and I have collaborated with experimental and classical musicians, and performed with actors and artists worldwide.

I have experience in teaching and plan to obtain a PHD.

RESUME:

LINDSEY PAYNE

PROFILE

I am a prolific musician and artist with expertise in a multitude of mediums including painting, collage, assemblage, and writing, with an emphasis on my animation practice.

EXPERIENCE

AVAILABLE ON REQUEST

EDUCATION

ARTS UNIVERSITY BOURNEMOUTH, BOURNEMOUTH, ENGLAND, MA ANIMATION PRODUCTION, DECEMBER 2024

NORTHWEST MISSOURI STATE UNIVERSITY, MARYVILLE, MO, BS GENERAL STUDIES WITH AN EMPHASIS IN ART, MUSIC, AND ANIMATION/FILM, MAY 2023

THE CALIFORNIA INSTITUTE OF THE ARTS, VALENCIA, CA, EXPERIMENTAL ANIMATION 2015-1016, EXPERIMENTAL SOUND PRACTICES, DECEMBER 2019

SKILLS

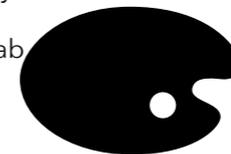
I have experience in experimental and classical guitar, music composition singing/songwriting. I am an expert in critical thinking, directing, and innovation, as well as experimentation, research, history, teaching, and knowledge of computer animation software, photography, performance, and creative writing.

REFERENCES

Anthony Glise International Guitar Festival Champion, Guitar Performance Professor

Bernardo Feldman, Composer, Professor, Chair College of the Canyons and Post CalArts Dean

Chris Peters, Artist, Teacher, and Supervisor for CalArts Art Video Lab



About Me (Professionalism):

Books and Pdfs

**My plans to complete
Animation Related Philosophy**
A giant work in progress

Behind The Scenes
INCLUDED IN FILE TITLED ADDITION

Magicians and Auteurs
CANCELED
Dragonframe
INCLUDED IN FILE TITLED ADDITION

About Me (Professionalism):

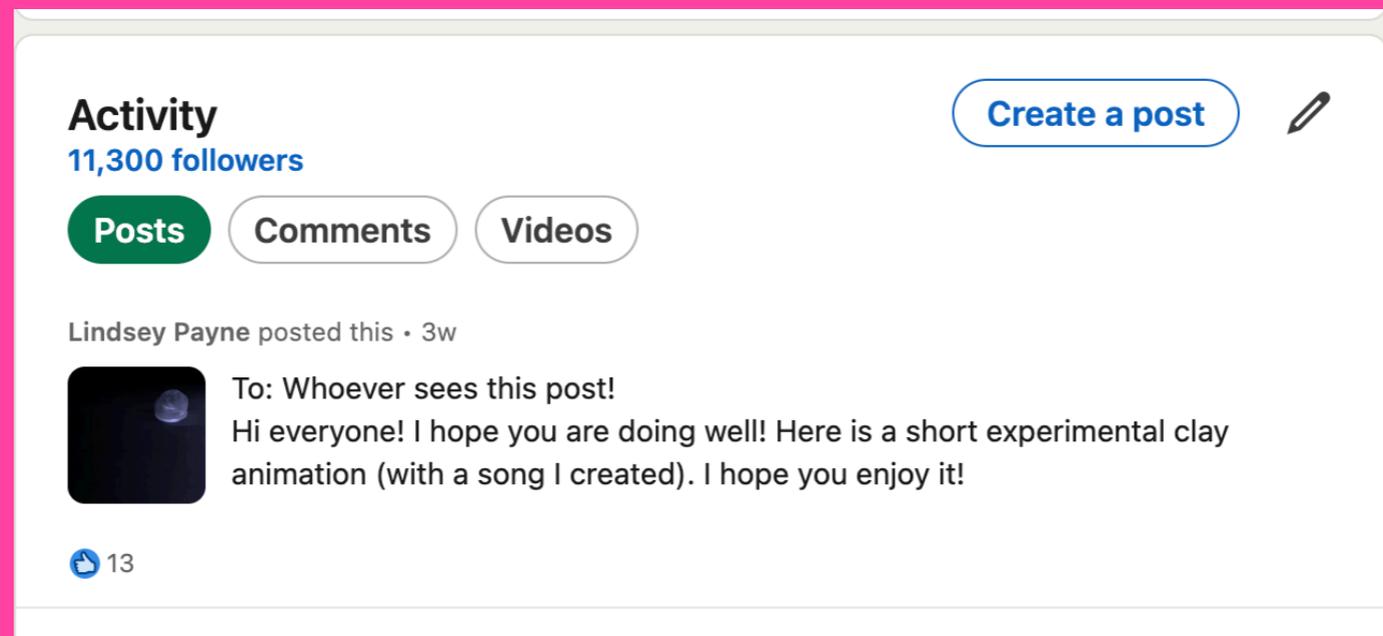
Explanation for Canceled Items

Magicians and Auteurs
CANCELED

I became interested in making an animated documentary on some of the magicians I was interested in instead of writing about them. I became inspired by the Auteurs I studied to create and direct animated films.

Social Engagement

I started posting work on LinkedIn and have 11,300 followers now. I am revising my website. I am trying to figure out how to present myself and my work online through other social media. I have asked several animators and animation companies questions and asked for advice on the animation work industry. I have engaged with people about life at AUB and possible music composition jobs.



Social Engagement

I visited art galleries in Bournemouth. There were no invitations this term.

- Inspired by Yale's Housing Projects
-
- What can I do to help the world?

Yale University created project plans to build houses for the homeless. This was inspiring to me because it was a project that solved real world problems. It made me think of tiny house communities and projects with shipping containers that my friends have spoken about. It made me wonder, what can I do to help the world. What are the most horrible things happening on the planet that I can personally assist?

Sex trafficking is the worst problem on the planet currently. Children and women should not be sex trafficked. IT IS SLAVERY. Also people working without getting paid, or paid too low under the table. I connected with someone online who is an advocate for sex trafficking. We had a discussion about different groups and organizations to join. I signed up for training to be an advocate.

- Labor Trafficking and Human Trafficking
- Organizations for Training Polaris Human Trafficking 101 training and the Telecommunications Against Trafficking, Exploitation training and The FAO

Online Classes

- Revisiting online classes I started
- and creating new ones



My wolf girl's face and background was painted mostly with My fingers. You can look at a Van Gogh portrait to see how he Made the finger paint marks move with the painting.



An AI class started for painting like Van Gogh as soon as I was about to post it, so I did not feel like creating any new classes this term.

01 Skills re-evaluation

I am a Film Director, Screenwriter, Composer/singer/songwriter, Animator, Artist, with Management, Performance, Teaching and communication skills, dabbling in Graphic Novels.

In Paul Ward's *Some thoughts on theory-practice relations in Animation Studies* he says that "People who are researching animation can and should learn things from philosophers, engineers, those in performance arts, computing, and so on (Ward, P. 2006 SAGE Publications, *Animation*, 2006; 1; 229, Page 242, <http://anm.sagepub.com/cgi/content/abstract/1/2/229>).

My diverse background and interest in the arts and work history has given me crucial knowledge which assists my animation research. I have gained professional experience from the art world working with names such as Fluxus artist Alison Knowles, working for both the Video Art Lab and Disney Film Vault at the California Institute of the Arts meeting artists and filmmakers and actors I never thought I would meet. I have played classical piano, experimental music and have been in punk bands and performed with bands like FaUSt.

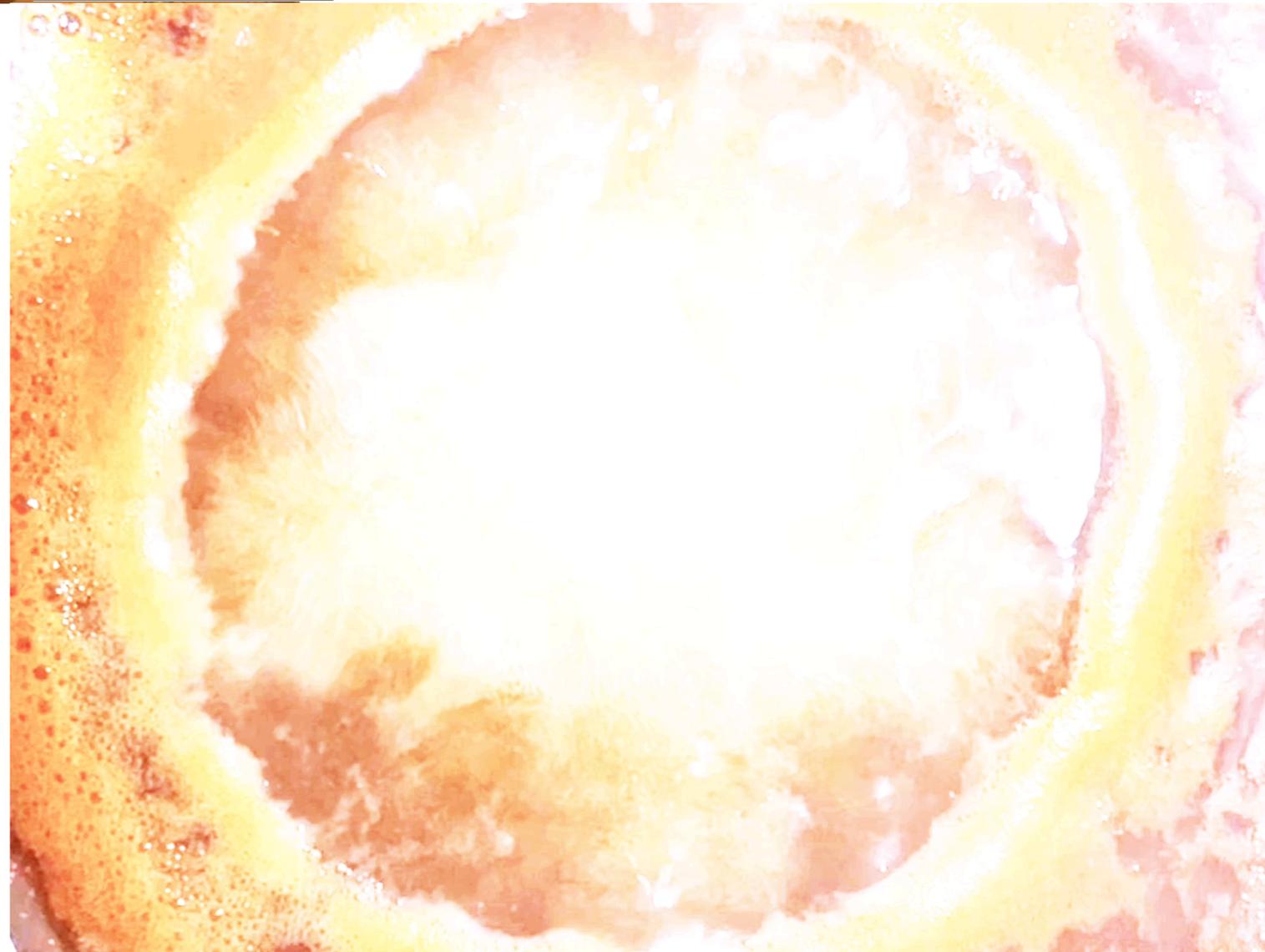
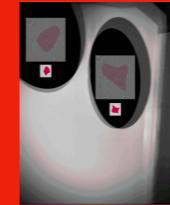
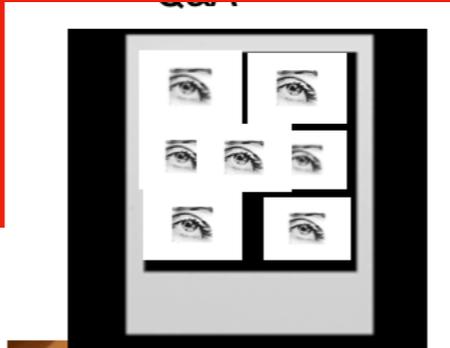
What has brought me the most knowledge is my background growing up working a multitude of jobs I had starting with a restaurant job in Saint Joseph, MO. I worked for several telemarketing and inbound call centers, restaurants and coffee shops. I learned a great deal about people by interacting with them when I was serving them although I was not treated or paid fairly the majority of the time. I learned to be friendly with everyone regardless of how I was treated in order to survive, especially when I was homeless.

Why Practice is Important

My real life experiences with the public gave me what I call "forced" acting experience. If you do not perform right, you are fired. In addition to real life experiences, I was a child prodigy in multiple areas, later in life I took classes in departments I was interested in. I enjoyed acting with my natural talent, and I feel like it is my calling when I am on stage.

I also received positive attention for my natural talent at the California Institute of the Arts in programs outside of

PROFESSIONALISM



01 Skills re-evaluation

my area. Experimenting with animation has made me more aware of my lack of knowledge of the animation industry and having technical skills for employment. Studying philosophy has made me aware that my friends were onto something by constantly suggesting philosophers and philosophy to me. I never imagined I would start reading it but I found useful information while studying. I am inspired to obtain a PHD so I can continue to study philosophy as well as animate.

Part of History

Being a part of history comes with responsibility. Improvising is something I picked up working in the food service industry when I could not afford to eat, or pay rent, it seems like something small, but it makes a huge difference in situations like the fluxus piece I was part of. Learning to smile and being friendly with customers made their day much better at times and made the tip jar full. Improvisation is something that has influenced my art and music. I learned recently that Robin Williams was allowed to use improv at certain times while acting in Mark & Mindy.

My improvisation skills were used working at all of my jobs in busy environments, it is not always predictable when someone drops a plate or a co-worker misses a shift. I learned to think on the spot and learn different roles. I wear many hats. My improv skills are part of my practice working with names like Bernardo Feldman, FaUSt, Alison Knowles, and projects at CalArts, and classical masters such as Anthony Glise. My improv skills are used in my animations as well with camera techniques I used for *flowers of antimony* where I received a standing ovation including important directors. It is proof that improvisation and experimental work can be appreciated and understood.



01 Skills re-evaluation

The jobs I have had have supported me in getting leadership positions including my improvisations skills which has literally saved people's lives in emergency situations. I have saved children from getting run over in busy traffic and rescued people from a burning building. I have managerial skills and was class president in High School. I have experience teaching. I never wanted to be a college professor, but in reality, my favorite artists were/are Instructors at Colleges I have attended.

And it is more important than it ever has been to be a good role model. Especially during this time in history. Although this terms seems more like a continued series of practices, it gave me more inspiration and appreciation for areas outside of my main focus and made me more determined to reach my goals while teaching opposed to focusing on being a successful artist. Concentrating on getting a PHD is my priority now although I never would of considered it previously.



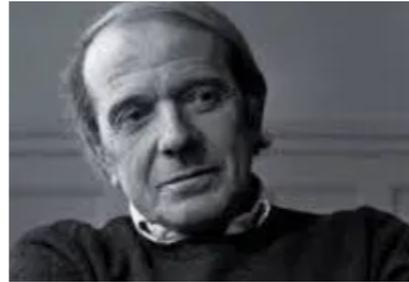
Laura Marks



Laura Marks synthesizes theories from Henri Bergson, Deleuze and Guattari's take on Alois Riegl, and Islamic aesthetics. She uses embodied, tactile, and multi-sensory visuality. Marks is a philosopher and professor at Simon Fraser University. She is a curator and developed Arab-cinema. She has made theoretical contributions towards the concept of haptic visuality. It is when a spectator's contact with media is conceived of as touching as opposed to seeing.

I really enjoyed listening to Laura U Marks on youtube. I watched several of her lectures and particularly enjoyed her lecture series on islamic carpets. She develops links between philosophers as mentioned and the algorithmicity that links computers, new media art, archeology and philosophy More than a work about art and architecture, or even new media, this is a work about "our age and its increasingly algorithmic foundations". She builds on Deleuzian commitment to immanence, she shows her notions of infinity, algorithm, and image can be "intertwined using Deleuze's notion of "the fold." For Marks, images are unfolded patterns/codes, and patterns/codes are enfolded infinity. Or to proceed the other way, infinity unfolds into code which unfolds into image. Taken to its extreme, everything we see can be thought of as simply enfoldment and infinity, with code as the twist in the Moebial band that intertwines the one within the other without ever breaking into an otherworldly dualism"(<https://networkologies.wordpress.com/2011/12/11/algorithm-islamic-art-and-virtual-philosophy-thoughts-on-laura-marks-enfoldment-and-infinity/>).

Giles Deleuze



Giles Deleuze was a French philosopher who, with psychoanalyst Félix Guattari, wrote *Capitalism and Schizophrenia: Anti-Oedipus* (1972) and *A Thousand Plateaus* (1980). His metaphysical treatise *Difference and Repetition* (1968) is “considered by many scholars to be his magnum opus.” He was extremely influential in philosophy, art, literary theory and post-structuralism and postmodernism.

“Deleuze (1993, 18) writes, “The fold is Power. . . . Force itself is an act, an act of the fold.” Power is the base of everything existing in reality. Power can be transformed into both thought and matter. Power can also emerge into all different folds; the perspective depends on what fold one is situated in. Deleuze presents four different types of folds, and each type manifests a certain subjective perspective” (Yanagisawa, Elizabeth, *The Fold A Physical Model of Abstract Reversibility and Envelopment*, [https://gup.ub.gu.se/file/207191#:~:text=Deleuze%20\(1993%2C%2018\)%20writes,fold%20one%20is%20situated%20in](https://gup.ub.gu.se/file/207191#:~:text=Deleuze%20(1993%2C%2018)%20writes,fold%20one%20is%20situated%20in).

Deleuze in relation to Laura Marks:

Marks discusses the fold in her videos on YouTube about Islamic carpets and patterns. In *The Cinema of Sensations*, Cambridge Scholars, *THINKING LIKE A CARPET: EMBODIED PERCEPTION AND INDIVIDUATION IN ALGORITHMIC MEDIA*, she says that “Deleuze thus attributes life to the tiniest particles of matter. This theme occurs also in *The Fold*, where Deleuze extends Leibniz’s already generous definition of the soul, or the monad, from organic entities to anything that “perceives,” i.e. discriminates among and reacts to its environment. Thus cells, proteins, molecules, photons, and atoms can all be considered to perceive. The universe swarms with infinitesimal souls! This attribution of life to all entities calls to mind Charles Peirce’s statement, “Viewing a thing from the outside, considering its relations of action and reaction with other things, it appears as matter. Viewing it from the inside, looking at its immediate character as feeling, it appears as consciousness” (Peirce 1935, 268).

Henri Bergson



“Henri Bergson (1859–1941) was one of the most famous and influential French philosophers of the late 19th century–early 20th century. Although his international fame reached cult-like heights during his lifetime, his influence decreased notably after the second World War. While such French thinkers as Merleau-Ponty, Sartre, and Lévinas explicitly acknowledged his influence on their thought, it is generally agreed that it was Gilles Deleuze’s 1966 *Bergsonism* that marked the reawakening of interest in Bergson’s work. Deleuze realized that Bergson’s most enduring contribution to philosophical thinking is his concept of multiplicity. Bergson’s concept of multiplicity attempts to unify in a consistent way two contradictory features: heterogeneity and continuity. Many philosophers today think that this concept of multiplicity, despite its difficulty, is revolutionary. It is revolutionary because it opens the way to a reconception of community”([Stanford Encyclopedia of Philosophy](https://plato.stanford.edu/entries/bergson/), Henri Bergson

First published Tue May 18, 2004; substantive revision Sat Jul 3, 2021, <https://plato.stanford.edu/entries/bergson/>

Bergson in relation to Laura Marks:

“Marks is here drawing on a notion similar to Bergson’s ‘image,’ a meeting place between the body and the mind, perception and memory, material reality and consciousness (to quote Bergson, “by ‘image’ we mean a certain existence which is more than that which the idealists call a representation, but less than that which the realists call a thing”...(*Matter and Memory*. trans. by Nancy Margaret Paul and W. Scott Paul, New York: Zone Books, 1988, 9).

In keeping with the Deleuzian influence, Marks’ epistemological contrasting of haptic visuality (touch, feel, taste) with conventional visuality (sight, hearing) is inspired by Bergson’s philosophical dualism (mind/matter, body/spirit, intellect/intuition), especially his duality of memory (habitual or cerebral memory versus pure memory or duration). The former, habitual memory, is at the service of every day, pragmatic needs and is recalled by what we see and need during the day to get through our quotidian needs. In keeping with the Deleuzian influence, Marks’ epistemological contrasting of haptic

01 Philosophers

visuality

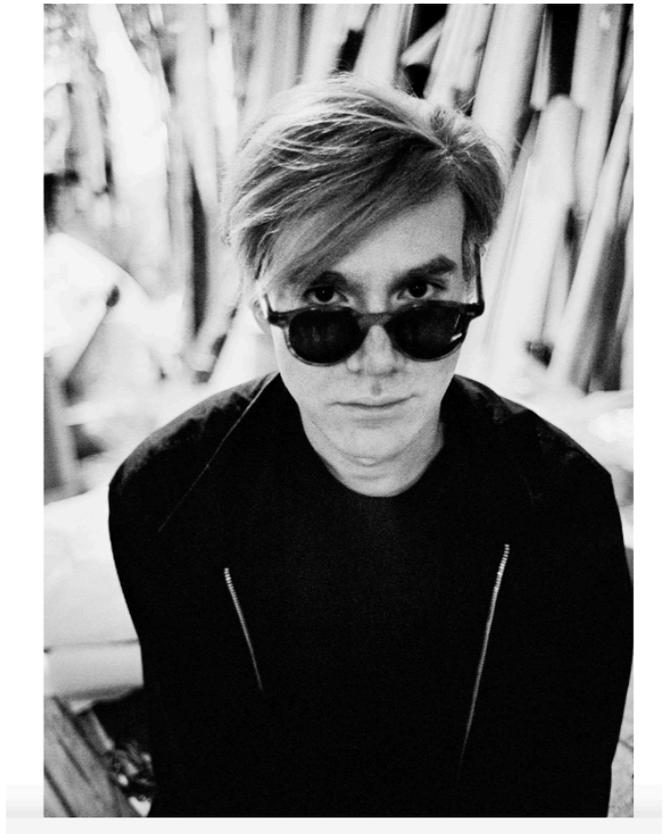
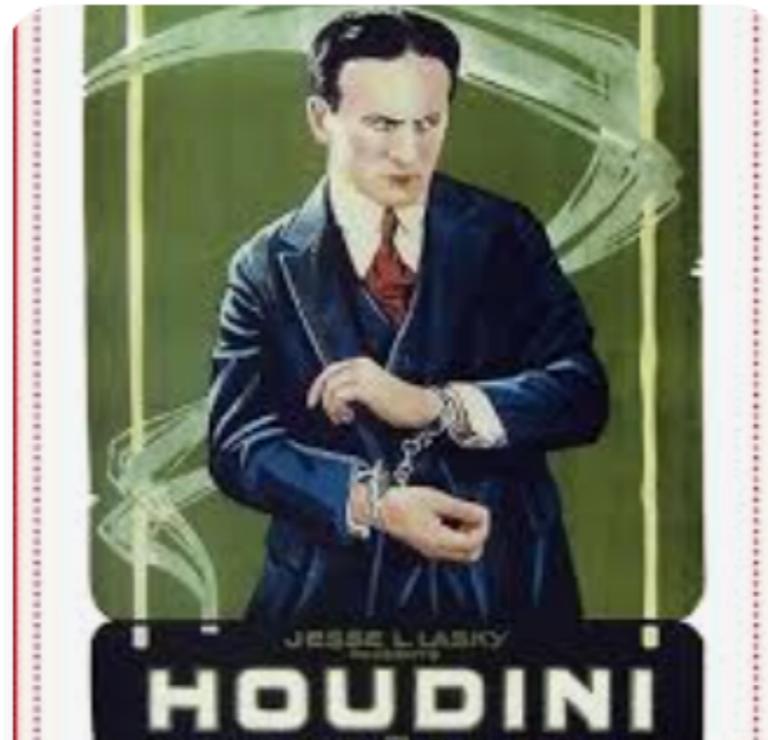
- **Relevance to my Practice: Large**
- My expression of what I have in common with Bergson so far is an agreement about duration opposed to time in addition to my experimental practice based on improvisation which reminds me of probability found by updating prior probability, which is compared to Baye's theorem that I found online.
-
- The posterior probability is calculated by updating the prior probability using Bayes' theorem.
- In statistical terms, the posterior probability is the probability of event A occurring given that event B has occurred. It is the revised or updated probability of an event occurring after taking into consideration new information.

$$\frac{P(A \cap B)}{P(B)} = \frac{P(A) \cdot P(B|A)}{P(B)}$$

Bayes' theorem is a mathematical formula used to determine conditional probability, which is the probability of conditional probability. This is the probability of an outcome occurring based on a previous outcome in similar circumstances. Bayes' Theorem provides a way to revise existing predictions or theories (update probabilities) given new or additional evidence.

This information is similar in my way of experimenting, thinking and understanding the world around me.

01 Auteurs, Magicians and Artists



Magicians

COMING SOON in a
different format...

Auteurs I researched for Term II

Artists I researched for Term II
Current and in progress for the final
Term.



Alfred Hitchcock 1899-1930

Like most Auteurs, Alfred Hitchcock had profound influence on his films because each film had common goals, themes and his signature/magic touch. One of Hitchcock's key signatures is presenting himself in each of his films often paired with images of birds. The falsely accused man, the guilty woman, psychopath, espionage, psychologically complex characters in general are common in his films. Salvador Dali worked with Alfred Hitchcock on the dream sequence his psychoanalytic thriller *Spellbound*, 1945 (Carrigan, Margaret, *When Salvador Dali and Alfred Hitchcock Brought Surrealism to Hollywood*, <https://www.artsy.net/article/artsy-editorial-dali-hitchcock-brought-surrealism-hollywood>). Although Hitchcock was not a philosopher, his work was deep with complexities and the interviews I watched were incredibly informative. I learned about his perspective on American viewers vs. British viewers.

01 Auteurs



Spellbound. 1945. USA. Directed by Alfred Hitchcock. Courtesy of the Museum of Modern Art.

Relevance to my work: I found out that Hitchcock had a traumatic, troubled childhood. His work is marked by adding an interesting touch of horror to the mundane. My work is often based on the mundane and adding to it. I also had a traumatic troubled childhood and made art that was based on murder, death, sadness since an early age. Researching Alfred Hitchcock made me see the common themes, and images I used repeatedly in my work. Researching Hitchcock made me more confident and inspired as a director because he had several regular jobs and became a filmmaker later in life. If anyone else had made his films, it would not have been the same. His experiences made him the influential Auteur that he became.



Louise Bourgeois

Louise Bourgeois is a French-American artist. She was a prolific painter, printmaker and made sculptures. She made art about the body, memory and sexuality. She deleted memories and also made objects that represented memories. She dealt with death and her art was a therapeutic process. She is not officially affiliated with particular movements but shares similarities with surrealism, feminist art and abstract expressionism.



RESEARCH AND PRACTICE

I continued experimentation with hypnosis and the hypnogogic effect using various techniques focusing on shadows and light. Initially, I continued making hand made animations using flicker and bringing the ordinary to life. My original intention was to make music videos, but was bullied, my life was threatened for singing by one of my neighbors first term, although I asked for permission before moving from the USA. After experiencing additional events that brought up traumatic events, I emphasized a focus on memories that surfaced. Last term, I worked on memory art to deal with my environment but couldn't conceptualize it as it was happening. I was not treated with respect, I was treated inhumanely by the British students, like I was just a toy for people to torment and abuse for their amusement instead of a person. Luckily, Dr. Paul Ward suggested artists that work with memory, which like last term was and still is perfect timing. I also studied Dr. Ward's animation research to learn more about documentary, performance and engagement.

Ultimately, my research led me to think (and rethink) memory, practical applications to model making and claymation, but also to alternate universes worlds and virtual realities/worlds. I believe that my interest in animation is because I like to have control over my life, and although we, as humans, cannot always control our surroundings or unforeseen events in life, we have ways to emerge ourselves into different realities, worlds and narratives with animation that surpasses the level of emergence that occurs while viewing a single work of art. Creating our own worlds with animation gives us authority over the world we create. The story goes the way we want it to. The experiments are executed in our own way. We can pay attention to the details we want to or ignore them completely with a single moving line.

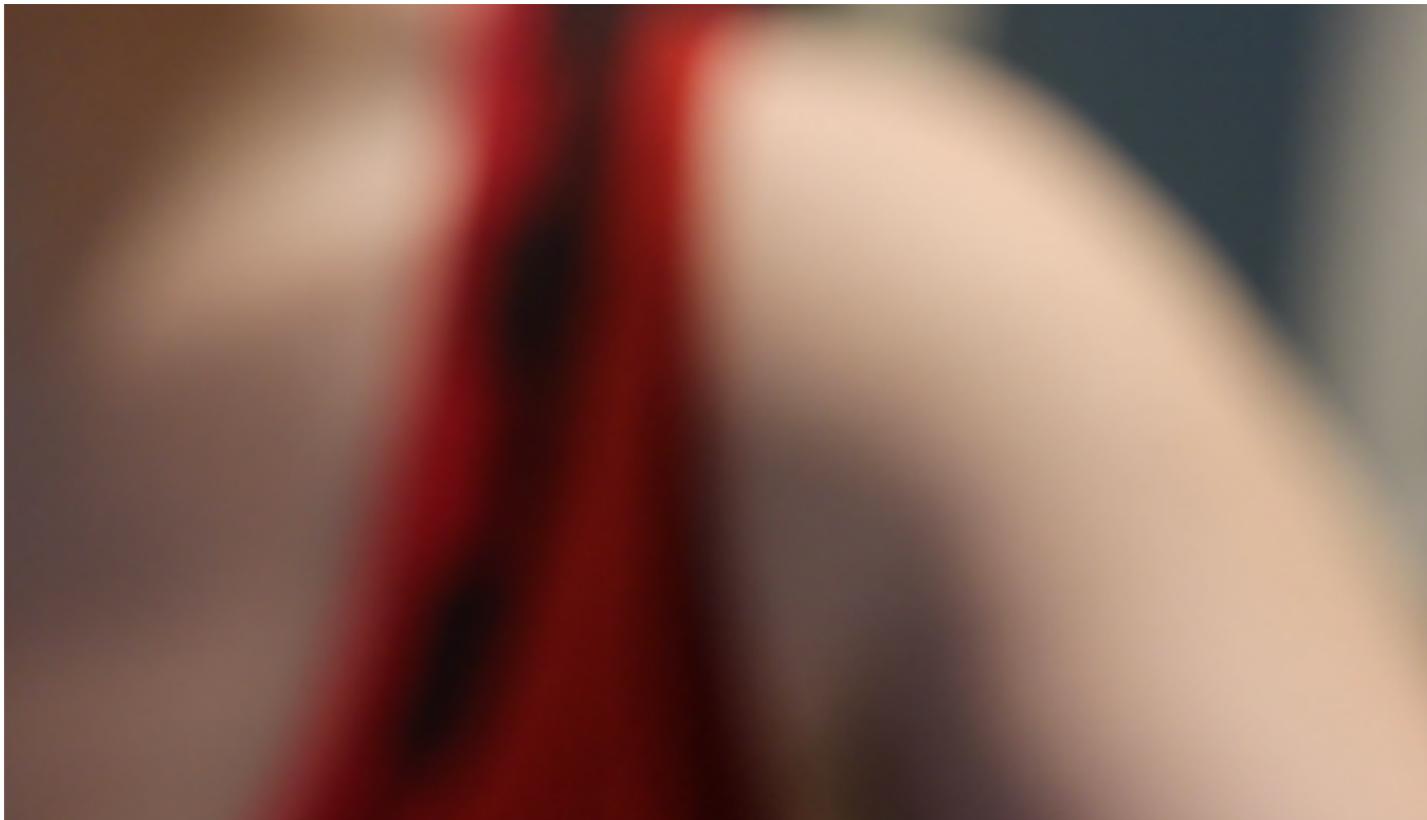
Focusing on memory led me back to contemplation of my early life, my original self and a few of my original interests including cartoons, reading, video games and I found myself tracing my ancestry because some of my blood relatives are famous for winning game championships and writing sci-fi novels. My interest in fantasy have everything to do with escapism and inspiration from my childhood.

I feel overwhelmed by how badly I was treated here at AUB. I have not felt well enough to create what I intended to create, but I am inspired to write, direct and execute animations I wanted to create. This term, I was able to continue experimenting and used improvisation with music and animation and am back on track with wanting to direct animated films again..

Plato's Cave

- In the allegory, Plato describes people who have spent their lives chained in a cave facing a blank wall. They watch shadows projected onto the wall by objects passing in front of a fire behind them, and they give names to these shadows. The shadows are the prisoners' reality but not accurate representations of the real world. The shadows represent the fragment of reality that we can normally perceive through our senses, while the objects under the sun represent the true forms of objects that we can only perceive through reason.
- https://en.wikipedia.org/wiki/Allegory_of_the_cave

Please Watch in Practice Journal



Hallucinatory Optical Effects (through stroboscopic and similar light).

I used both handmade and natural stroboscopic effects to create optical effects and hypnagogic experiences.

Both hypnagogic and hypnopompic hallucinations, both sleep-related, cause auditory, physical, and visual hallucinations (hypnagogic hallucinations happen when you're falling asleep, and hypnopompic hallucinations happen when you're waking up).

Research

Hypnotic effects in animation through
Real-life experiences and coincidences.

- Projected light with image

MYSTERIOUS FIGURE 1



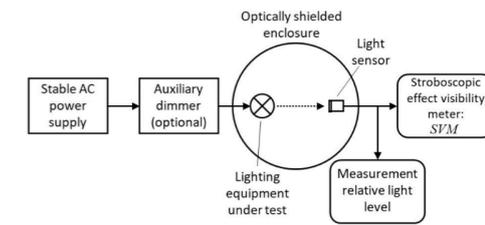
stroboscopic

- The stroboscopic effect makes moving objects appear to be in a different state of motion.

I experimented with this effect without measurements.

Stroboscopic effect visibility meter

$$SVM = \sqrt[3.7]{\sum_{m=1}^{\infty} \left(\frac{C_m}{T_m}\right)^{3.7}},$$

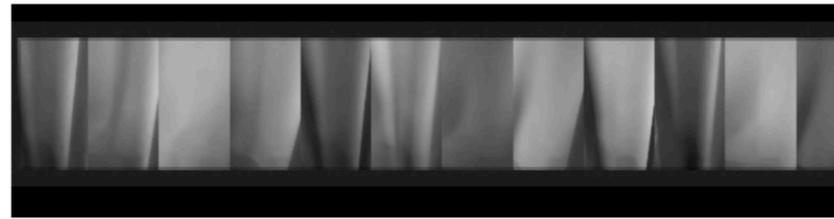


https://en.wikipedia.org/wiki/Stroboscopic_effect

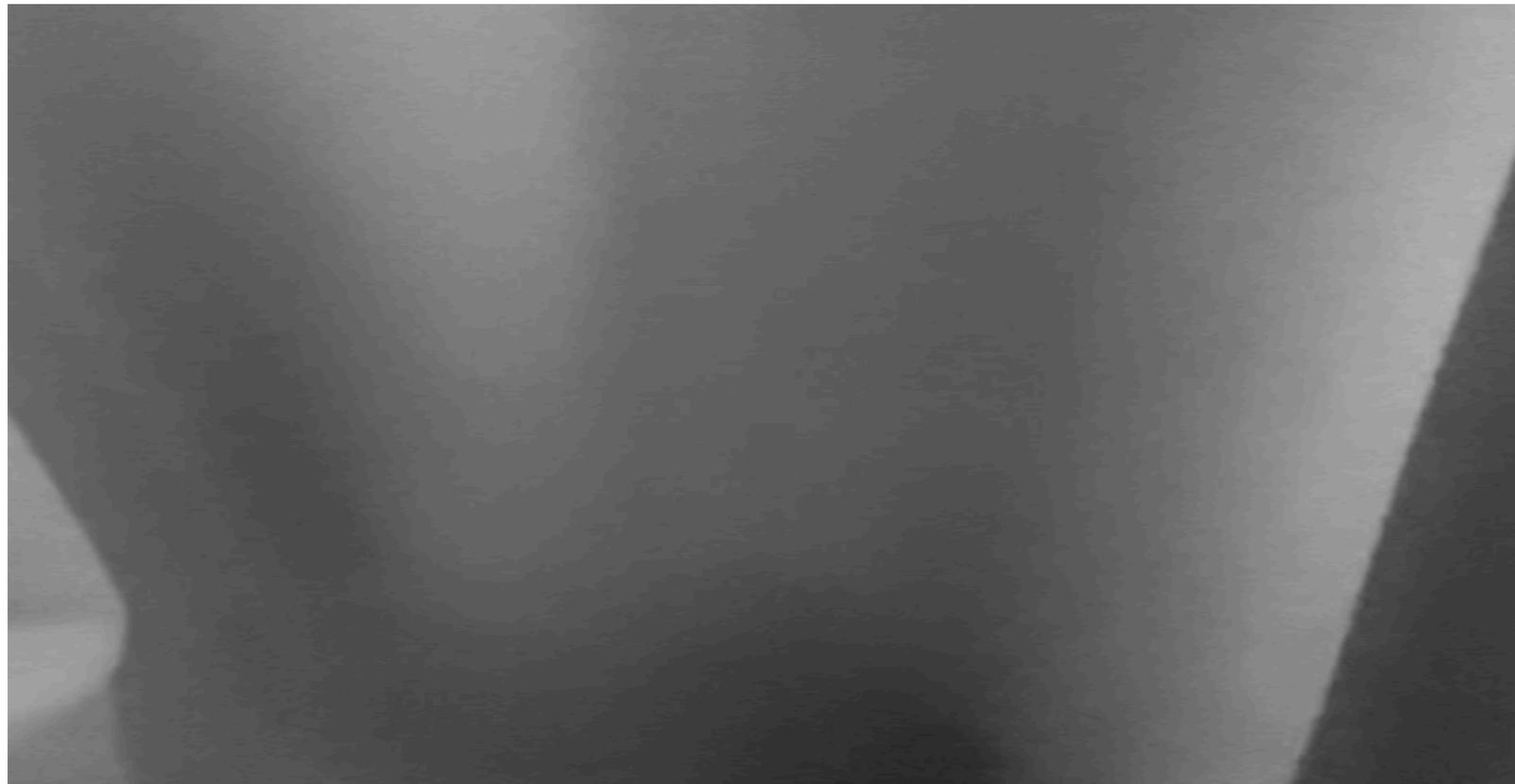


Stroboscopic light experiments

Using shadows and light



Please watch from practice file.



Natural Light Sources

I became interested in natural light sources that gave similar effects but were not technically stroboscopic.

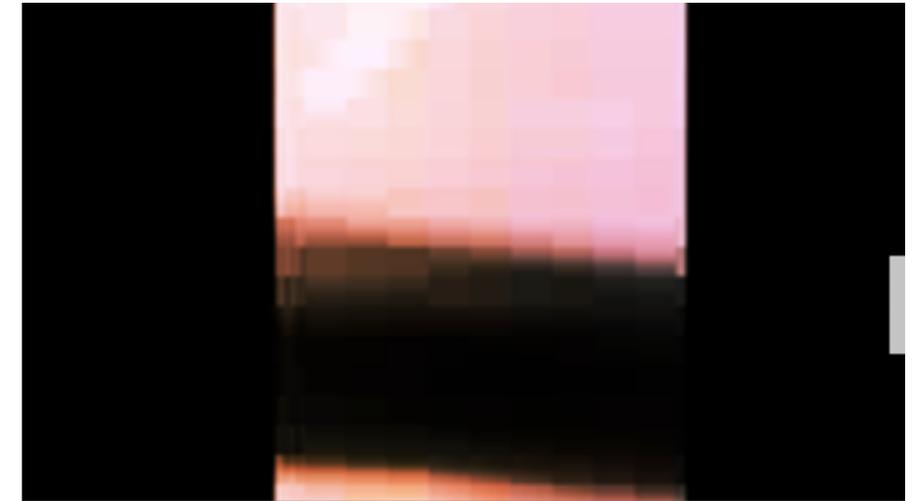
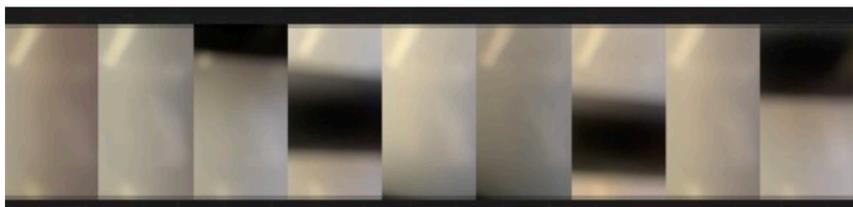
I continued experimentation with moving repeating light through my camera lens at different speeds that did not appear in the regular camera, which created hypnotic effects through experimentation.

I focused mostly on these real-life hypnotic moving light effects I discovered through experimentation.

Mysterious Repeating Light

Experimentation with "flickering"

The frame rate exceeded the frequency of the source of light



Please watch from practice file.

Animated Pause

- Although the motion has stopped, it is only a pause. The motion continues.
- Is the subject/scene suspended in motion, stopped or continuing into the next scene?

Does it stop or is it only a continuation?

I created work with an emphasis on the Animated Pause.



Please watch from practice file.



Memory (Mike Kelley Inspired)

Last term, I experimented with a moving still life using natural lighting and wind, allowing the animation to create itself. I researched hypnotic effects of animation, music, and hypnagogic hallucinations. It was a traumatic experience living in the building where I was because I was bullied badly, robbed, threatened and there were drugs and exlax put in my food. I realized that one day, I may not want to remember the horrible experience. and created a work of art using an orange. The art represented the destruction of my memories during that time I did not want to remember. The wind and movement in the building created the animation. Instead of tapping into memories or creating a memory by documenting the situation, it was my attempt to delete the memory and the situation through art. It was way too much to handle. Although it was a moment that was documented, the intention was the deletion of the moment. I left the orange there for a long time because the smell reminded me of the fact I would not remember living there. I found comfort in the smell of the rotting orange and all of the people around me treating me badly and threatening me would disappear in the future. I never paid attention to Mike Kelley's art about stuffed animals and the educational complex model works until this term. Kelley, applied a pine scent to his shows involving discarded plush toys. Kelley's research showed that repressed memory syndrome always uncovers rape and other unwanted sexual related situations we do not want to remember. He also spoke about how memories are easy to replace and can often lead to believing things that are not true." He talks about decontextualizing patterns and motifs ([Walker Art Center, Mike Kelley with John Welchman](#)).

After researching artists who make art about and research memory, I realized that my attempt to delete the memories were completely natural, and possibly something that may of happened without me trying to do it. It would have been a repressed memory. I was lucky when an email from Houser and Wirth came up on my phone. I never looked at Louise Bourgeois's art before and it really caught my attention. I saw that she was very similar to me because she also made art involving memory and deleting memories. Reading about Louise Bourgeois made me feel more confident in continuing my art and research with memory.



Kelley says the memories of traumatic events, usually occurred in the childhood stage, may be stored in the unconscious mind and blocked from normal conscious recall.

Tracing the origins of my magnetism towards blue hues and pink through memory

After reading and listening to Laura Marks about haptic visually, I realized that I am drawn to blue and pink, especially during difficult times. I found that my first memories I have are both related to blue and pink. My grandmother, who currently has alzheimers, gets excited about colors and stories she used to tell me. I took care of her for a while and bringing up memories of the stories she told me made her recall every detail of the stories she used to tell. She was completely obsessed with the color pink. She almost always wore pink. She even had an entire room where every single item in the room was pink including a doll in a beautiful pink dress. I wore pink to make my grandmother happy when I visited her. There are photos of my grandmother and I smiling together when I around the age three smiling together in our pink clothing.

Blue is the color that makes me feel safe. I was traumatized as a child and feel safe when I wear something blue or pink. I have a precious memory of a special toy I had that went missing. I still remember being traumatized by not having that toy. It kept me safe from everything I can't remember. Several times throughout my life, I have tried to remember what happened to it. I asked my adoptive mother if she knew what happened and she always responded in a way that seemed that she did not want to tell me what happened, but she claimed she does not remember what happened to it.

Term II Research

Concept art is not so much an art movement or vein as it is a position or worldview, a focus on activity, -Ken Friedman, formerly head of Fluxus West, San Diego, 1971

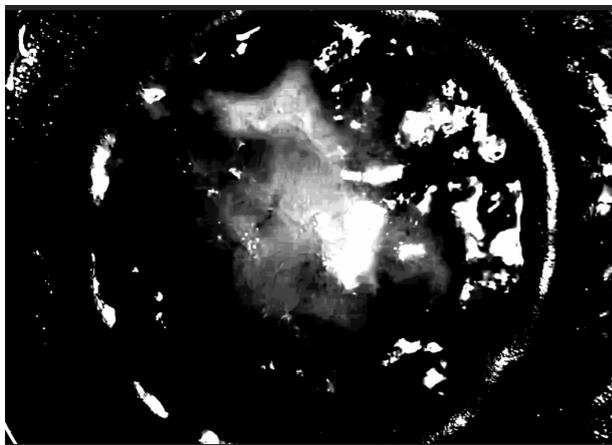
Experimentation and Dematerialization as Self Defense:

Reconstruction of the surface in attempt to immortalize and conceptualize revitalization

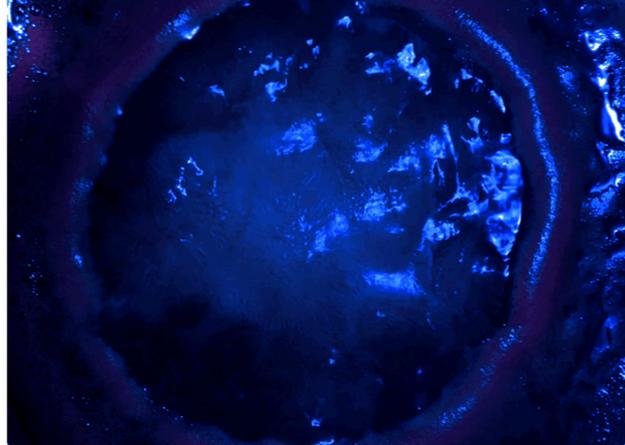
While living on campus in my new location, I felt the constant need to feel safe because of my negative experiences. I am not allowed to have weapons, so out of fear, I boiled water (and other liquids) as a form of feeling like I was in control of my environment again. These experiments are a combination of chance based operations and deliberate application of choices capturing natural occurring animation and changing the final visual aspect of the productions. Additional information on Experimentation and Dematerialization as Self Defense found in additional text:

Perceptions of Concepts and Theories, Additional conclusions for the BODY OF WORK.

Experimental 1



Experimental 2



Experimental 3

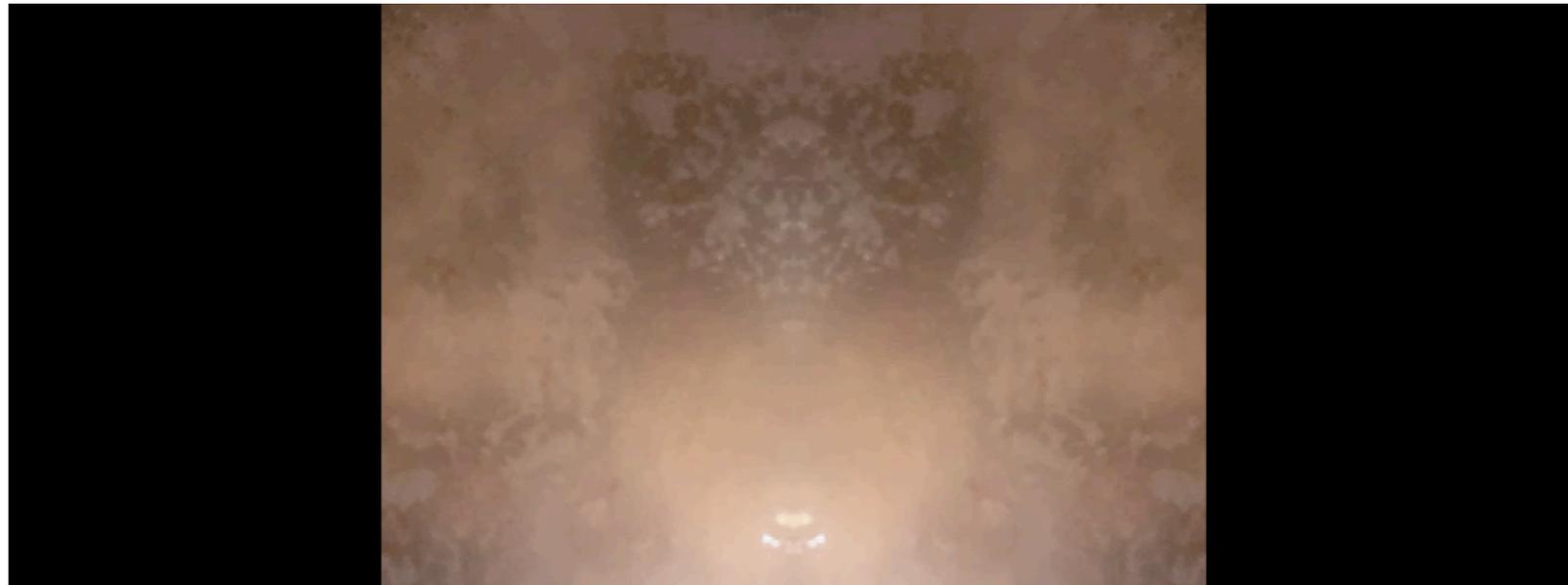


Please watch from practice folder

Experimentation and Dematerialization as Self Defense:

Hiss includes augmented sound that is heard when the pot hits the hot stove. The speed was slowed down and effects were added to conceptualize revitalization. The color blue is explained in the “Memory” section. Additional information on Experimentation and Dematerialization as Self Defense found in additional text:

*Perceptions of Concepts and Theories, Additional conclusions for the **BODY OF WORK**.*

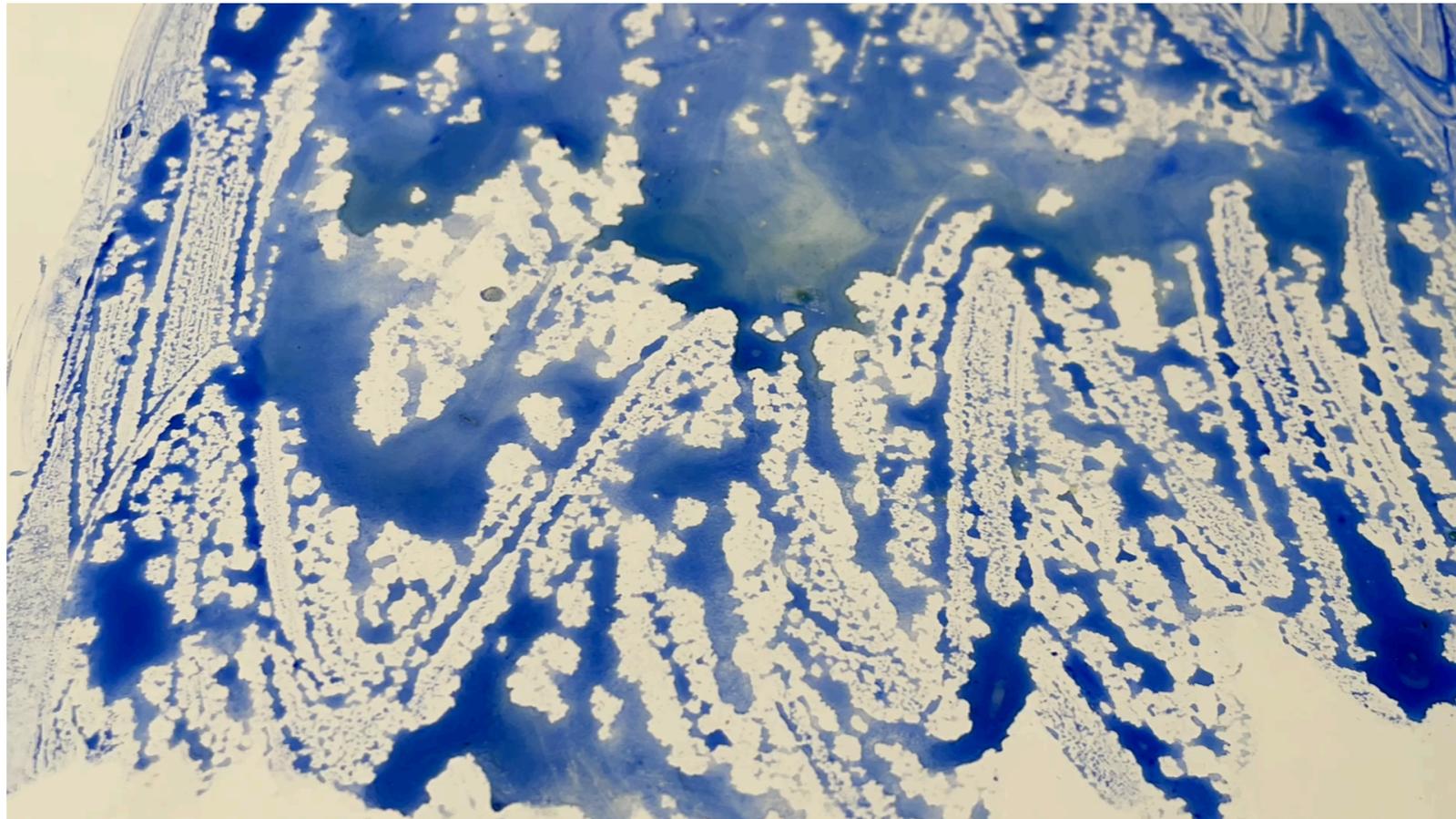


Please watch from practice folder.

Experimentation and Dematerialization as Self Defense:

I experimented with embodied spectatorship considering the sense of being touched by engaging with clay physically. Although it is not close to the surface, it still evokes a sense of touching through empathy and surface detail. Self defense is used in the sense that I am engaging with senses a way to inform myself and the viewer of the present moment.

Embodiment



Please watch from practice folder.

Experimentation and Dematerialization as Self Defense:

“Deliberately low-keyed art often resembles ruins, like neolithic rather than classical monuments , amalgams of past and future, remains of something •more,.vestiges of some unknown venture. The ghost of content continues to hover over the most obdurately abstract art. The more open, or ambiguous, the experience offered, the more the viewer is forced to depend upon his (sic) own perceptions”(Lippard, Lucy, Six Years: The Dematerialization of the Art Object from 1966 to 1972 Berkeley and Los Angeles 1973).

The following are works of art created with ink, watercolor and water to give the appearance of a paint on glass look found using a multi-plane.

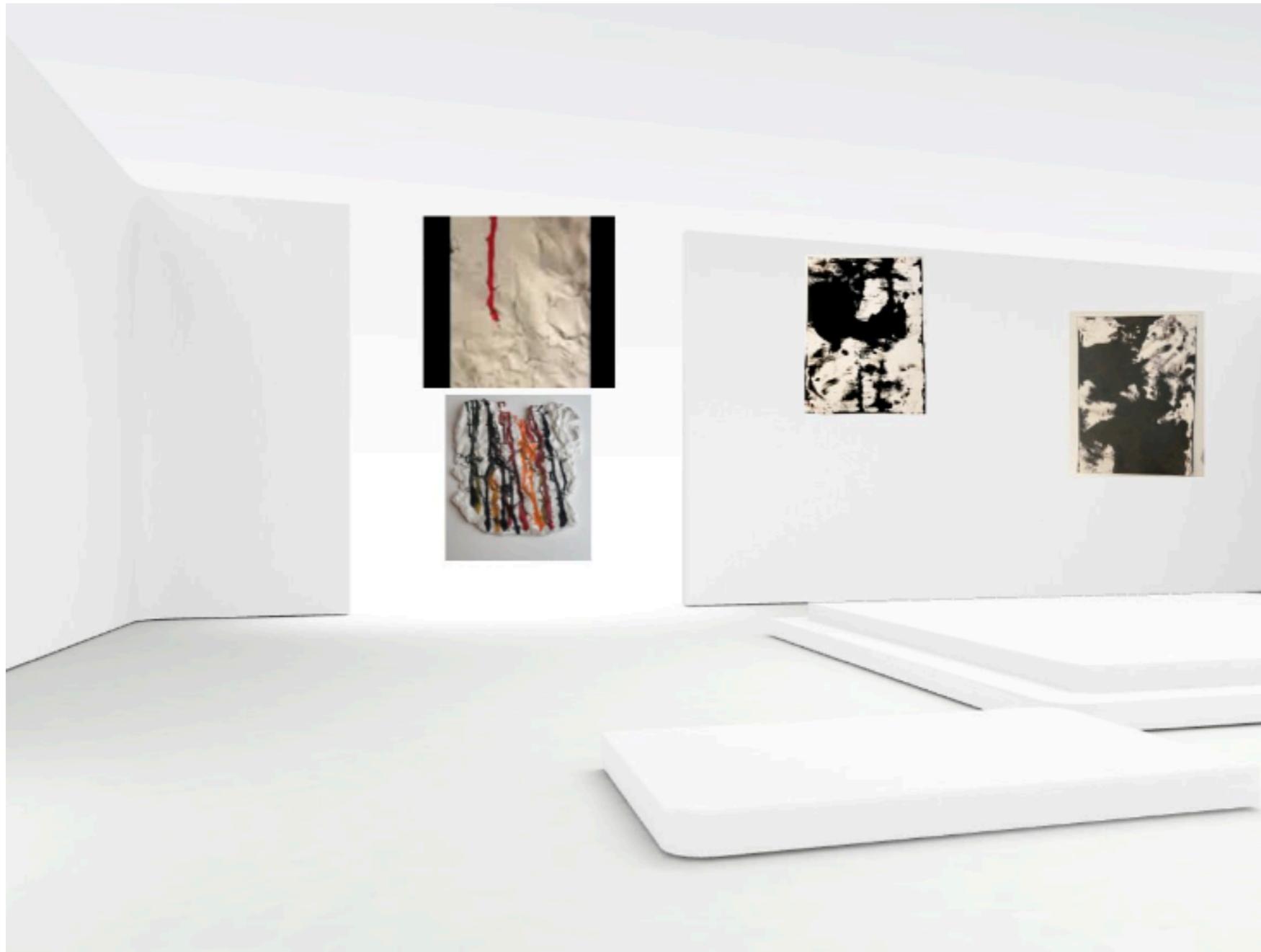
Please watch from practice folder.



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The placement of the art on the walls are from step 1-3.

There are three steps representing the three step process.



Perlocutionary Effect and Your Audience

While an illocutionary act is an act performed by saying something, performing an illocutionary act, a perlocutionary effect is an effect that occurs. An audience may perceive this effect differently than the performer intended. Although we may intend to terrify an audience, it may come off as ridiculous to some people. For example, when I watched *The Blair Witch Project* (1999) and I thought it was terrifying. I thought it was based on a real story or a documentary. I was scared out of my mind, but I was not scared of other scary movies. My family thought it was stupid and hated it. They thought it was not scary at all and made fun of me for being afraid. Regardless of my family's feelings, it grossed nearly \$250 million worldwide, now one of the most successful independent films of all time, and one of the most profitable horror films ever made. The actors were legitimately afraid during the film, so there was authentic documentation of real emotions, which strongly impacted audience members like myself in a way that I believed it was a documentary. The power of performance in documentary is authenticity. The story is real, the situation is real, and sometimes, the performance is documentation of reality.

While watching *Bambi* (1942), the Disney movie as a child, I used to cry when Bambi's mother died. My mom and my sister used to make fun of me for crying. They thought it was hilarious that I felt so sad. I was not sure if my birth parents were alive so perhaps that was why I was so effected by it. The animated performance of Bambi discovering his mother did not make after getting him to safety and encouraging him to get to safety was done in a way that was soft and dramatic with a dark, shadowy forest entrance. Her tone and concern for Bambi was believable.

Dr. Spencer Roberts spoke about comedy in his lecture and meetings. He showed a Looney Toons cartoon where Daffy duck was tormented and treated badly by Bugs bunny as a work of art and comedy, however, I did not find it funny. I felt sorry for Daffy Duck because he was already angry to the point he had a terrible attitude. He was not happy. because of this treatment and was not able to feel happy anymore like any person or character deserves. When someone steps on a rake and it hits them on the face (it has happened to me) especially if it happens more than once, it is funny to the viewer. However, I believe it depends on context. If that person had gotten out of the hospital, if that person had just lost a loved one and was not thinking clearly and hit himself, in real life, it would not be funny to me at all. I think that abusing people is not funny at all, I never have because I was abused. But my grandfather, who I lived with in high school, was a comedian with a great sense of humor. He laughed at the slap stick humor of the three stooges and although I did not really find the three stooges to be funny, my grandfather's reaction was hilarious. I remember his laugh and it makes me appreciate that some people can find things funny even though I can't understand why it is funny. I think every individual's perspective, upbringing and lifestyle plays a part in reactions. What may be funny to some people may hurt someone else's feelings, because we are all separate people with separate lives. We also discussed assisted suicide. Assisted suicide is a sensitive topic for me. Right before attending AUB, my grandmother was taken off of life support and passed away.

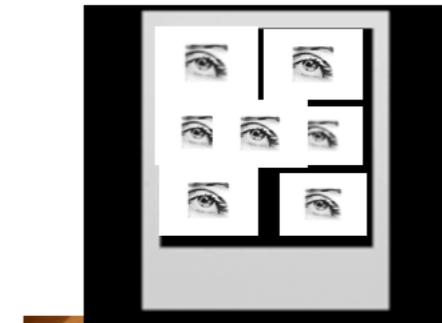
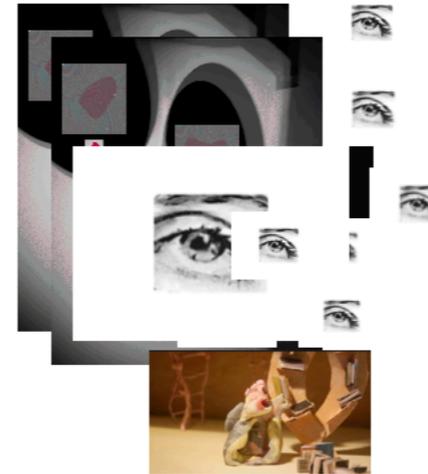
Term II Research

She was the type of person who enjoyed every moment patiently. When someone is having difficulty breathing and can't live the way they want to, I don't believe it is the right decision to push them out of a window. There are people I have met that suffer from losing family members and loved ones to suicide and many people that I would have loved to have met if they had not committed suicide. I would never assist someone committing suicide, instead I have, and still do help suicidal people and organizations that assist suicidal people. I planned to take classes at CalArts with Mike Kelley. Sometimes I wish that I would have sent the email I wrote to him instead of hesitating, just in case it could have somehow stopped him from killing himself. He was a terrific person, artist and teacher. And a great friend.

While attending an extended organ performance at an art gallery downtown Los Angeles, CA, Scott Benzel, (Kelley's friend and my ex-boyfriend's friend) pointed out that Charlamane Palestine (assumably Kelley's teacher) himself was there. He danced to the music and wore an outfit that really stood out. I think there was something about his dancing that struck the crowd in addition to the fact that it was a show dedicated to Kelley. It was extraordinarily meaningful, which added to the perlocutionary effect. At the time, I felt like he was stealing the show and being disrespectful, but Benzel insisted that he wasn't at all. Retrospectively, it only makes sense that he would behave that way, because it is the most meaningful thing I can think of. The effect of his dancing had a nostalgic effect on the audience.

I think this new perspective comes from an understanding of creating an effect and causing an audience to respond a certain way instead of having a particular context conveyed. I learned this from watching Alfred Hitchcock interviews. He said that American viewers wanted context but he was not providing that, he was creating something to get a certain response from an audience. This and his trajectory of common uses of imagery completely changed my view of filmmaking and myself as an artist.

Term II Research



Perceptions of Art and How to View it

Christian Metz says that a film theorist should be “someone who both likes and dislikes the cinema. Someone who once loved film but who has stopped loving it in order to approach it from another angle, making cinema the object of the same visual instinct that had once made him a fan” (Kelley, Mike, *Le Signifiant imaginaire, Hollywood filmic Language, Stuttered, Foul Perfection essays and criticism*, Page 41).

It is something that happens frequently with so many remakes and playlists and media out there remixing every movie and song we have ever liked. I find myself disliking some of my favorite things because of all of the jokes, remakes and variations. Eventually, we go back to the original version and experience it again, sometimes with a different perspective. Sometimes it can make us like it more or less in different contexts.

It is embarrassing but I always enjoyed watching the Twilight movies. I rewatched it and I enjoyed the blue tint and the aesthetic, the location in Washington is breathtaking.

What Mike Kelley is talking about in *Hollywood Filmic Language, Stuttered; Caltiki The Immortal Monster and Rose Hobart* is viewing films from a critical mindset.

I stopped liking my art enough to view it differently. I messed around with a work of art to see it differently in different forms, from a critical eye. It did not impress me at all whatsoever but made me think about how one single image can be so many different works of art.

I watched parts of Twilight without the blue filter and it is a completely different experience. It is more like a sitcom. It made me appreciate the filter used in the Twilight movie in an entirely different way. It was a huge decision for them to film it that way, and it really did create an atmosphere to set the mood instead of just viewing a regular high school scene. It was like watching the mask fall off and seeing it as something that is not as interesting.

Term II Research

In critical theory, deterritorialization is the process by which a social relation, called a territory, has its current organization and context altered, mutated or destroyed. The components then constitute a new territory, which is the process of reterritorialization. This to me is a boundary that I typically cannot surpass without completely starting over again with a new work of art, new location, or something in general so I can start over again. Facing the trauma of childhood abuse, repressed memories and facing current situations/memories and experiences cannot just simply be done with attempts to replace and delete memories, I still cannot feel the way I used to, that place where I could freely express myself as myself without facists telling me I cannot be myself.

Facists force the people to be the way they are by extermination and other methods of control. "Movement, or regime that exalts nation and often race above the individual and that stands for a centralized autocratic government headed by a dictatorial leader, severe economic and social regimentation, and forcible suppression of opposition". `Repression, sex abuse and conformed gender are sources of control and facist in nature. I see categorizing gender norms with limitations as forced behavior but also stating that that is automatically a normative axiom. Although I have traits that are deemed masculine by recent categorization, I also have feminine qualities that are aligned with my cis gender. I do not like calling my gender at birth cis gender because I was born female and still see myself that way, but I also understand that humans who are transgender like to see themselves as the gender they are as well. I also do not see myself as non-binary or any other label as female. I cannot express myself wearing those hats because I felt free as a girl riding my bike with my rad accessories. I prefer a cool bike with a skull on it but I would like to feel feminine and pretty while riding it.

It is like saying only one race or gender can play an instrument. That would be racism and/or discrimination, the idea that only a certain race or gender has talent or permission to play a particular instrument is ridiculous. All humans are talented and can either learn to play instruments or have a talent to play by ear. It has nothing to do with race or gender. Stating that only a certain race can play a certain instrument is facist. I believe in a world of equality, not just as an American, but as a human living on the planet earth.

Growing up, I did not have to question my interests and behavior in relation to gender and could live freely as myself. Other children, felt repressed categorized as a particular gender other than what society claimed they were. I eventually supported them when I realized they were female, just like me, although they were not born the same as me. Both sides feel like being forced to live in a repressed state is in reality, abuse. Furthermore, forcing a woman to change their gender identity based on categorization in a world where women are largely enslaved in sex trafficking world-wide means that sexism is still alarming enough to lead to a world where all women are literally slaves in the near future.

Shifting my perspective on my art by altering my art did not make me more creative was not satisfying in any way shape or form. It made me miss my original influences. I was originally influenced by Dada and surrealism.

Term II Research

My interests in changing perspective rely more on feeling liberated to be creative instead of forced to conceptualize work that has not been fully realized or analyzed. Deleuze talks about desire. “Deleuze's desire is much wider, referring not only to man, but also to animals, objects and social institutions. In Deleuze's view, desire is not a psychic existence, not lack, but an active and positive reality, an affirmative vital force. Desire has neither object, nor fixed subject. It is like labour in essence, productive and actualisable only through practice”.

I

01 Animating the Inanimate (My ideas based on experience and research)

Why death is important to the living: Lessons of the Uncanny

I have categorized animations based on animations that are already in motion without the influence of humans and animations that are created by force of hand.

The inanimate are remains/and/or anything found in nature that is no longer able to move. Animating the inanimate is inspired by the animate.

Every day that I went outdoors, I was inspired by nature. Life itself is animated, the elements in movement, every person, plant, thing moves with the wind and intention. These things animate themselves without a required performance. Sometimes I record the experiences, but it was something I typically kept to myself until the guest speaker, spoke about her nature journals. Because she does this as her practice, I felt more confident sharing this part of myself and my art.

Bees play an important part of my life, and more importantly to life itself. Every time I see a bee, I am encouraged and reminded of the people who have encouraged me to keep working and keep moving forward. To me, Bees represent life itself and our time on planet earth. During my second term here at AUB, the bees were inspiring to me. I had difficulty working and the bees reminded me of how crucial it is to stay busy. Bees pollinate flowers, what can I do as a human to benefit the planet? To benefit humanity? What art can I make to benefit humanity? Music? How has art transformed my life?

One day, a dead bee was on the shower floor. I felt devastated. I realized that I had not mourned my grandmother who passed before attending AUB although I deferred to attend her funeral. The dead bee represented my lack of motivation, my lack of ambition, and my memories of my precious grandmother that is no longer here. I could not part with the dead bee. I kept the bee and reanimated the bee by creating an animation. I have been a huge fan of Jan Svankmajer and the Quay Brothers for several years, but the idea of animating dead things did not appeal or resonate with me in any way shape or form as a vegetarian who is sensitive to everything in nature including animals.

I watched the *The Ten Mark* by Joe Sheehan and read Dr. Paul Ward's about *The Ten Mark*. I wondered why I have always been so interested in the dark side of life when my goal is to be a happy person and make the world a better place? How can I combine both sides?

In *Foul Perfection*, essay and criticism, *Playing With Dead Things: On The Uncanny (page 73)* Mike Kelley talks about Freud's essay "*The Uncanny (1919)*". "He says that the uncanny is associated with the bringing to light of what was hidden and secret, distinguishing the uncanny from the simply fearful by defining it as "that class of the terrifying which leads us back to something long known us, once very familiar."

This explains my interest in dark scary things and how death can transform us back into our original selves by teaching us the importance of life. It also teaches us the difference between what is real and what is imagination.

After researching Laura U Marks and coming across Louise Bourgeois, keeping the bee made more sense than disposing of it. I noticed the patterns in the bees wings. The patterns reminded me of the patterns in the islamic art on the rugs Marks showed in her lectures on islamic and caucasian carpets . I also thought of the spider that Louise created to represent her mother who passed. I decided to keep researching Louise and keep working on memory art in addition to animating the inanimate.

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