

Arts University Bournemouth

Contextual Journal

By Lindsey Payne

Chapter 1

HOW MY WRITING, ORAL PRESENTATION, AND CRITICAL SKILLS HAVE IMPROVED SUMMATION

√ How my Writing, Oral presentation, and Critical Skills Have Improved Summation

Oral Presentation

Although I am introverted, I have quite a bit of experience in acting and performing and have had several communication and performance-based jobs that have given me experience in oral presentation. I have, to my surprise, always been complemented and encouraged by prestigious well-known, talented and respected people in acting, performance, art, and music, also, leaders in jobs I have had. In the academic world, I have occasionally been criticized.

While attending AUB, I was bullied/criticized and threatened because of my appearance (although I look extremely similar to the way I looked as a child as an adult) and the “way I come across”. As an American, I am my quirky, childish, yet at times, over-the-top hyper-focused determined serious person in my “serious mode” which was the part of me occasionally offensive in the USA to my friends and co-workers who valued my quirkiness or the other way around. In England, my quirky sense of humor and childish behavior becoming overwhelmingly inspired, getting lost and enjoying what I come across intentionally, and (apparently) looking and “behaving” too childishly was not acceptable to some of the people here. This has put a damper on my attitude and outlook on myself, my style, and my perspective on age, prejudice, and bullying. Should I still behave like myself, or should I come across in a way that is more respectable for the people in England to please the people who are offended by me, my appearance, and my personality? I also noticed people dressing like me and trying to act in a similar fashion that were also bullying me, as if to say, they can be me, but I cannot be me, although I am actually me, which is confusing.

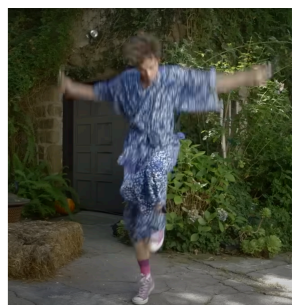
This situation has opened up a route to self analyzation and more awareness of the ability I have to come across in different ways, similar to acting. After feeling bad for being offensive, I realized that there is nothing wrong with who I am as a person whatsoever. People who find me online and people I connect with value me for who I am, my behavior, and the way I look from all over the world. Although I do think changing my appearance in some ways is beneficial in certain places, overall, after finding other quirky American artists, actors, and actresses online who are even more openly quirkiier than me publicly, I realized that I like myself the way I am, regardless if it pushes against social norms in England and is offensive to people.

I researched actors, artists and other people my age or who were known for appearing a different age. I found that several Americans who are actors/actresses are young(er) looking and have quirky personalities similar to me (when I am not in what I call my serious mode).

One of the quirky, eccentric people who seems similar to me is Matthew Grubler (The Life Aquatic with Steve Zissou, 500 Days of Summer, Life After Beth, Gothic, Criminal Minds and Newness. Like me, he behaves childishly in front of people, and literally wears the same shoes as me. He is a little older than



me, but seems to be his quirky self in front of everyone when he is not acting. I do not know Matthew, but I personally get excited about everything I am interested in. I become inspired and drop everything I am doing to draw or paint, film something when something comes over me. I am also a serious person, to the point it is a little scary, although some people wouldn't believe it. I have a fiery temper that I am also well known for, however it is in serious situations when I am defending others, causes I believe in and myself gone wrong.



Another similar person who I can be compared to regardless of personality types, is a character in 500 Days of Summer. Summer, labeled ISTP, played by Zooey Deschanel. I do not think it is wise to compare oneself to a character or become too attached to personality types, but there are similarities that cannot be denied. I am crazy about music, want to have fun and be friendly with everyone, I am detached from my emotions and come from an analytical perspective, at the same time I am extremely different from her character because I fall into my inspirations which evolve into fantasies occasionally and create fiction from a single moment in time.



I think the newly found awareness I have has made me more observant of people around me who sometimes cue me on what I am doing that is inappropriate, similar to parents scolding their children, when I am not even aware that I am offensive. This behavior is now appreciated, when it is helpful in nature, even if I am a little offended initially. I do not like constantly worrying about how I am coming across to everyone and not offending anyone, but the awareness itself makes me aware that I can adapt to environments if I choose to

Overall, as part of my practice, I think that the ability to interact and communicate with others in a way that makes the majority of my audience happy naturally is more important than catering to a few who are “haters”. On the contrary, it is helpful when the environment I am in has a different way of thinking and living, especially if it is beneficial to behave differently. I think discovering that adapting to situations will assist in adapting to environments with different projects, although I would much rather be myself when I am not performing intentionally. Additionally, this situation has made me more aware of how acting is not just about looking and performing a certain way, it is more about becoming a persona that is believable and acceptable to people to not be offensive. I think it is something that will make me more successful in my pursuits although I was gaining recognition for being myself online. It made me realize I need to choose between blending in or breaking molds and stereotypes for people my age, or perhaps, a middle ground.

My goal is to become a confident orator in every situation without constantly having to worry and overanalyze how I come across unless I am acting. Can I be myself during a presentation at AUB? Will people be offended by the way I look and act for my age during class and presentations, (which was not an issue in the United States). When it is an occasion when behavior has to be adjusted in order to be appropriate, that makes sense, however, I am an artist with freedom of expression. In order to do well at AUB specifically, I will find out specific information on what the expectations are for oral presentations, and present according to the rules in different environments, although I prefer to be myself.

Fortunately, although the situation was not an ideal situation to be in, it taught me about performance, acting by experiencing people pretend to be me. I never saw myself as a character, but now I can apply the things others (who do not know me) have tried to teach me in order to make me come across more “maturely” to my characters if I choose to. Overall it is more important for me to express myself the way I am and the way I choose to instead of what others want me to do, especially if they are trying to be me instead of me, which will likely never make any sense to me. Should I create a public persona for every area I live in? Or deal with some hatred depending where I am in the world?

In, regards to oral presentation as acting and performance I think, some art comes naturally with common sense how it should be created. A painting is a painting that can show what paintings can show as a singular object or group depending on what is shown with it. When it comes to performance, writing can portray more depth for acting telling a story depending on what is being said or unsaid, yet, again the same can be said about any media. Socrates beliefs were that “writing was not an effective means of communicating knowledge. To him, face-to-face communication was the only way one person could transmit knowledge to another”(Plato’s *Argument Against Writing*, <https://fs.blog/an-old-argument-against-writing/>#:~:text=Socrates%20believed%20that%20writing%20was,could%20transmit%20knowledge%20to%20another..). Plato’s comparison from painting and writing to oral communication has an excellent point “You know, Phaedrus, that is the strange thing about writing, which makes it truly correspond to painting. The painter’s products stand before us as though they were alive. But if you question them, they maintain a most majestic silence. It is the same with written words. They seem to talk to you as though they were intelligent, but if you ask them anything about what they say from a desire to be instructed they go on telling just the same thing forever”(Phaedrus (Oxford World's Classics), Plato, translated by Waterfield, Robin, 25 Jun. 2009, Page Unknown). Oral communication gives the opportunity for presenters to answer questions and explain what is said and what can be drawn from the words/performance opposed to experiencing only what is before you. Because of this, face-to-face communication is the most effective communication as there is room for discussion, questions (if allowed) and the ability to communicate effectively, although there is always a chance of manipulation depending on the person orating.

My learning experiences in communication and philosophers perspectives in communication lead me to ponder what forms of communication are best for my ideas. Should my idea be made into a play? An animation? A short story? A novel? A film? A lecture? I think what is most important that I have learned is that it is what is NOT said that can be the most effective with communication, and can be interpreted, mysterious and misinterpreted and pondered for years to come. We can learn from all of these forms of communication.

Critical Skills

Animation and Writing

My previous work is mostly experimental in nature made intuitively instead of by planning and preparation as the inspiration and ideas come to me. I see it as a flaw as that is a creative aspect of me in addition to the part of me that is narrative and wants to explore writing screen plays for full length feature films, novels, plays, short stories and shorts. This aspect of me goes against my creativity that goes against the canon. I find myself wondering upon submission; Do I want to keep contributing and continue the existing canon, or strictly go against the canon? Can I realistically do both? Or, am I simply pushing the boundaries of what already exists by my inability to choose between narrative and experimental?

The narrative part of me contributes to the canon of preexisting literature, but the punk, avant-garde influenced independent intuitive part of me that works from inspiration is independent from the canon. Upon entering the MA Animation Production Program, I have little training in technical writing and professional writing. At the beginning of the first term, I mentioned I needed to write about my art, and that reading the essays and criticism of Mike Kelley is/was something I have been working on to learn how to write about my art more appropriately. I clutch the writing of Mike Kelley in meaningful way not only because he was almost my teacher, but because he is able to express meaning of art contextually in the art world, and for outcasts who are finding a way to express the things they cannot say. Artists and upcoming authors have asked for my assistance with their novel rough drafts and critical writing but I am still not confident in my writing. I do not know how to apply to publishing companies, and venues such as theater, Netflix, and television once I complete something or the formats I should adhere to to write in a way to show my ideas to an audience. Working with narrative does come from a place of inspiration, but it is still influenced by great writers I have read. I used to see myself as an artist who is multifaceted and animates as well. I am also a story teller. Do my paintings, experimental animations and films tell a story although they are experimental? Yes. Reframing my art and myself as a practitioner, I am ultimately a storyteller regardless of the label of narrative, experimental. Central to this is research into appropriate theoretical and historical traditions, methodologies and contexts that are relevant to your specialism within animation.

After observing particular animation skills I found/still find valuable and begun replicating and learning at CalArts 2015-2016, I have realized that I need to focus on my specialization regardless of my constant inspirations that make me start new projects, or do it anyway occasionally and continue my emphasis. I am easily influenced by looking at work and daily life. I constantly want to draw, paint and write stories. Sticking to a path is difficult unless there are deadlines, materials and plans involved. I thought about attending future tutorials after inquiring which will be the most beneficial to my art and common for animators in general in order to be more well rounded as an animator. Realistically, I think focusing on my art as a storyteller and learning to be a professional storyteller through writing and animation will be more valuable and practical. I am researching the available tutorials and programs including toon boom and its relevance to stop motion animation. In addition, I am researching and learning dragonframe more efficiently and other programs I have already learned to use such as photoshop and final cut pro. I am looking into the industry standards to see what the most recent technology is that artists and large companies are currently using for stop motion in addition to dragonframe.

I value animation geniuses such as Jan Svankmajer and the Quay brothers, but the reality of my survival in the world is not very probable without technical animation skills. Furthermore, because the narrative has been more crucial to me lately as I have stories I wish to express through writing, (perhaps) directing and turning into a screenplay, script or novel, I feel like I am forced to either choose between writing and animation unless I combine the two by writing a screenplay and animating it. I have experience directing from a screenplay I wrote, but animating an entire video sounds impossible without a team.

During the first term, I switched from my initial plans to create videos and research hypnosis and hypnotic effects in animation and music to watching Quay Brothers' animations and shortly after I came across William Burroughs, and started to listen to his lectures and talks obsessively.

I found that the animations that I did not like as much in the past became more interesting and meaningful to me than the previous ones I favored before. My experience at AUB made me feel disoriented and detached more than usual as I did not fit in and was bullied, threatened and illegally recorded by my neighbors. I started having out-of-body experiences at night, which is coincidentally part of the research I was initially doing on hypnagogia and hallucinations. I felt like I was floating when I was walking in my imagination which reminded me of the Quays animation I previously did not appreciate as much called Brothers Quay -1979- *Nocturna Artificiala, Those Who Desire Without End*. I started capturing the feelings I had through animation in real life through live-action stop motion. Although the feeling was similar, it was not the same feeling I had that was similar to the scene where the puppet is walking dreamlike/floating in *Brothers Quay -1979- Nocturna Artificiala, Those Who Desire Without End*.

I also found myself looking at Jan Svankmajer's work again and was inspired to learn the same animation techniques that I was inspired by when I first started animating. I still want to continue learning the techniques but apply them practically to films. Because the floating sensation and out-of-body experiences are relevant to my research as well, I combined the work using the hypnotic effects in a video called "*The Egg*".

My previous poetry that was words cut out of texts and put back together were similar (although I am still learning how similar) to William Burroughs without my knowledge. Some of the people I have been close to knew a great deal about Burroughs, Brion Gysin and others at that time, but I paid more attention to Allen Ginsberg. Professor Paul Ward mentioned Burroughs in a meeting we had, and I was not surprised when I coincidentally became interested in his work after listening to one of his lectures after seeing him quoted in *Foul Perfection*, by Mike Kelley. My plans are to study Burroughs writing and work on the technical aspect of my writing and figure out where I belong in the professional world to place a stricter focus on both my animation and writing practice(s) while exploring and researching hypnotic effects visually and musically and combining them in music videos according to the original plan with an openness to inspiration and work created if restrictions and opportunities come available.



Chapter 2

Practice, Theory, Professionalism

The interact and overlap of communities of practice

WHAT KIND OF PRACTITIONER AM I?

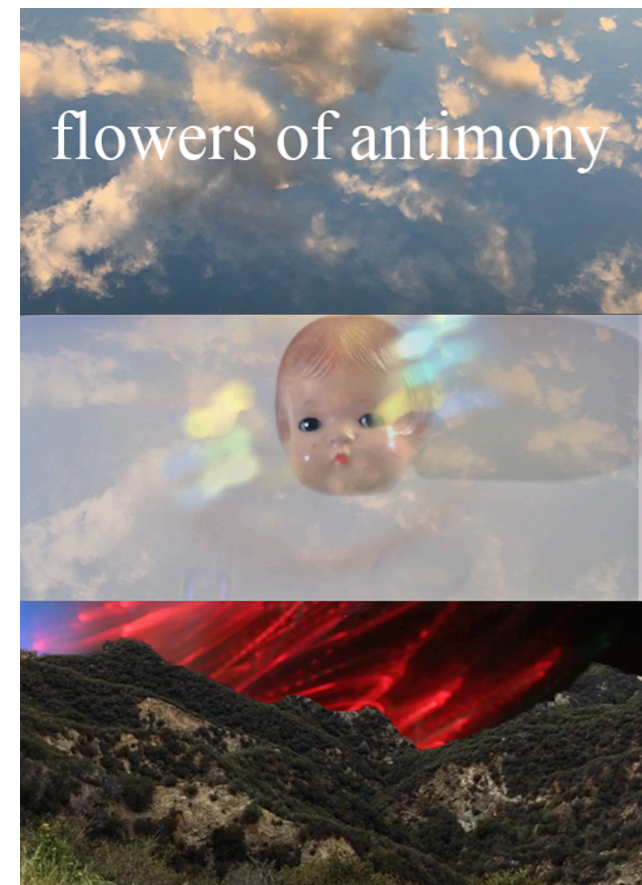
Practice

While determining what type of practitioner I am, after several choices and research, what is important to me is the overall context of the art through different forms of media and critical discourse. Although I am a writer, painter, animator, singer, filmmaker, actress, musician, and director, I have a large body of work that all tells stories whether they are experimental or narrative. I am a prolific practitioner. A communicator. Actress, wordsmith, painter, animator. Poet(ess). I have a large body of work using different media and an unlimited approach that continues to grow instead of eliminating certain elements of my practice.

In *The Place of Animation within Film and Media Studies: A Theoretical and Pedagogic Approach* where Professor Paul Ward writes “For Animation Studies (and a good many other knowledge areas, not least Film and Media Studies), the weakly classified route seems to be the most fruitful one to explore” (242). For him, “the central dilemma to be addressed is how a strong classification mindset tends to reproduce particular hegemonic discourses and practices.” (Ward, Paul, *The place of Animation within Film and Media Studies: a theoretical and pedagogic approach*, Page 242). He also states that “It is important that we try not to force Animation to be one single, coherent thing, as what gives it its potency is the fact that it is in many different 'disciplinary' places at once. It is in a constant state of 'becoming', fueled by the critical and reflexive interaction of its diverse constituents.”(Ward, Paul, *The place of Animation within Film and Media Studies: a theoretical and pedagogic approach*, Page 64). I consider myself an animator specializing in stop-motion animation, but because I have a large body of work in different mediums with an unlimited approach, I am open to experimentation in new forms. Overall, I am a **prolific practitioner with an emphasis on storytelling through words and animation**, although, I am still a multifaceted artist. My audience knows that I am multifaceted, and experimental and overall unifying my art is the fact that I am a storyteller, sometimes fictitious, sometimes truth. Occasionally both.

As a prolific practitioner, it is important to keep creating large amounts of work instead of holding back my creativity. This discovery is the most important discovery about me as an artist who felt trapped at AUB and several other situations in my life when I did not feel like I could do the work I wanted to do because of limitations. With the label in mind, I know that continuing my work regardless of any issues is more crucial than making a particular work because I can eventually make that work. Working in multiple mediums is beneficial because I can use what is available as a versatile artist and perform when the opportunities arise.

As far as learning goes, I learn by experience. I not only experience what I am learning but multiple aspects of that topic by studying it. Some of my intellectual friends have warned me that it can lead to misunderstandings, however, one of my strongest talent is understanding different perspectives and having empathy for people. How I learn is like a spinning target with the goal of understanding the other areas on the target board so I can understand the target better. I disagree with people who make observations about people and situations without understanding they are only basing an opinion on an observation opposed to the truth that comes with understanding the depth, history, circumstances and overall encompassing world around and within that person.



CASE STUDIES RESEARCH



Initially, I researched music videos I was interested in because I was (and still am) interested in creating music videos during my time at AUB. I realized that it is more beneficial to me to study artists and filmmakers who I already had connections to to clarify my thoughts and feelings about my artistic practice.

I had a plethora of case studies but realized I have little to no interest in associating with new artists, musicians and directors until I understood the artists I was previously engaged with intellectually in order to understand myself better as both a person and practitioner.

I may or may not mention a few movies I watched that are embarrassing to mention, perhaps I will admit to them in my next submission.

A lot happened during my time at AUB Unit 1 that prevented me from creating the first music video I intended to create, but I learned a great deal about myself as an artist and person. And I hope to keep moving forward with the same trajectory as I indulge in new experiences and case studies in the near future. Another issue I faced was finding things I was looking for because they were restricted or unavailable at the library on campus.

Not only did I limit my case studies, I also limited my concentration to artists relevant to my experiences and creations/practices as well as few works of art by them instead of looking at each body of work again, I focused on one or few works and artists who made similar work to those single or few works.



Case Study: Mike Kelley

Why Mike Kelley? Mike Kelley has always stood out to me as one of the most important artists of our time. He attended CalArts from 1976-1978 where he started writing although he thought he did not have the talent for it (Kelley, Mike, FOUL PERFECTION, essays and criticism, xi introduction). Mike Kelley died before I had the chance to take classes with him at CalArts. I could not get into the art department if I tried, but I would have found a way to take his class. I have met and know some of his friends and associates.

Ectoplasm Photograph (1979) 30 x 23 ins. Black and white photograph altered with bleach.

Using photos from the original project 'Ectoplasm Photographs' (1978) comprised of several photographs using white soft substance altered with bleach, 35-mm black-and-white **photography**).

'Ectoplasm Photographs'

'captures Kelley's interest in spiritualist, symbolist and pictorialist photography. Enveloped in darkness, Kelley's otherworldly face repeatedly confronts the viewer across fifteen chromogenic prints. Resonating with notions of Spiritualism—a belief that departed souls can interact with the living—Kelley assumes the role of a psychic medium. A white, cloudlike substance, ectoplasm, flows from his orifices, denoting a paranormal, viscous energy exuded from the body during a spiritual ritual' (Hauser & Wirth, <https://www.hauserwirth.com/viewing-room/mike-kelley-on-view/>)

'Abandoning the documentary and aesthetic traditions of photography, Kelley harnessed the medium as a quasi-sociological tool, allowing him to explore connections and contradictions surrounding systems of identity, class and religion—among others—positioning him among the most astute cultural commentators of our time'. (HAUSER & WIRTH, New York NY U.S.A. - Mike Kelley : Ectoplasm Photographs - 5 Nov, 2020 > 23 Jan, 2021 @hauserwirth, Ectoplasm Photos, Mike Kelley, <https://artreview.com/we-cant-get-enough-of-mike-kelley-ghost-and-spirit-bourse-de-commerce-pinault-collection-paris/>)



Original photograph (?)



Ectoplasm Photograph
(1979) 30 x 23 ins. Black and white photograph altered with bleach.



The Poltergeist

1979

7 parts: framed photographic prints

Seven parts: Two photographs: 40 x 27 1/2 in.; 40 x 62 1/2 in.; Text photograph: 40 x 33 in.; 4 photographs: 40 x 30 in. each / Seven parts: Two photographs: 101.6 x 69.9 cm; 101.6 x 158.8 cm; Text photograph 101.6 x 83.8 cm; 4 photographs: 101.6 x 76.2 cm

Career Summary

Carnegie Museum, Pittsburgh
Centre Georges Pompidou, Paris
Detroit Institute of Art, Detroit
Fonds National d'Art Contemporain
Fundación "la Caixa", Madrid
Los Angeles County Museum of Art
Louisiana Museum, Humleback, Denmark
Metropolitan Museum of Art, New York
Museum Abteiberg Mönchengladbach, Mönchengladbach, Germany
Museum Moderner Kunst, Vienna
Museum of Contemporary Art, Chicago
Museum of Contemporary Art, Los Angeles
Museum of Fine Arts, Boston
Museum of Modern Art, New York
Solomon R. Guggenheim Museum, New York
Statens Museum for Kunst, Copenhagen
Stedelijke Museum, Eindhoven
The Art Institute of Chicago
Van Abbe Museum, Eindhoven
Walker Art Center, Cincinnati
Whitney Museum of American Art, New York

Awards

2006 Wolfgang Hahn prize, Society of Modern Art, Museum Ludwig
2003 John Simon Guggenheim Memorial Foundation Fellowship
2000 The California Institute of the Arts Distinguished Alumnus Award
1998 The University of Michigan School of Art and Design Distinguished Alumnus Award
1997 Skowhegan Medal for Mixed Media
1990 National Endowment for the Arts Museum Program Exhibition Grant
1987 Awards in the Visual Arts Grant
1986 Artists Space Interarts Grant
1985 National Endowment for the Arts Visual Artists Fellowship Grant
1984 Louis Comfort Tiffany Foundation Grant

Legacy

The Mike Kelley Foundation for the Arts was established by the artist in 2008 prior to his death and seeks to further Kelley's philanthropic work through grants for innovative projects that reflect his multifaceted artistic practice. The Foundation also fosters the artist's legacy more broadly and advances the understanding of his life and creative achievements.

[https://en.wikipedia.org/wiki/Mike_Kelley_\(artist\)](https://en.wikipedia.org/wiki/Mike_Kelley_(artist))

<https://mikekelleyfoundation.org/art-and-archives/artwork-and-exhibition-search?q=>



I came across work by that reminded me of
Ectoplasm, perhaps even closer to *Poltergeist*
by Mary Lucier called *Fire writing* (1975).



Mary Lucier 1975



Mike Kelley 1978

Mary Lucier is my next case
study.

Why research the Ectoplasm Photograph?

‘people are either ghosts or spirits; ghosts ultimately vanish, while spirits persist’ —Mike Kelley

Spirit photography and ghost hunting go hand-in-hand. It goes all of the way back to “the mid-19th Century [Spiritualism](https://en.wikipedia.org/wiki/Spirit_photography) movement that contributed greatly to the popularity of spirit photography” (https://en.wikipedia.org/wiki/Spirit_photography).

It seems like a long time ago, but in 2023 I started using a ghost app that allows users to see and hear ghosts. I did not believe it was real until I took it to Krug Park in Saint Joseph, MO, the city I was born in. Spirits were there at the location and when they got close to my vehicle, the images that they appeared to be looked similar to Mike Kelley’s Ectoplasm Photograph.

Not only did the app let you see and hear spirits, it wrote the words out for you to see as well.

The events that followed were extremely horrifying. The spirit told a traumatizing story of being raped and killed there at Krug Park. And she or perhaps another spirit told me through the app as I was leaving “never look back for your safety”. But the idea of that young woman still existing at Krug Park instead of resting peacefully is something that makes me cry to this very day if I think about it.

I did some research online during the time and there was a story of a teenage girl who’s story was similar. The criminals who murdered her were both teens who said that they murdered her as part of a satanic ritual. I found other stories as well of murders there. The thing that bothered me after finding that the murderers were imprisoned, is that the spirit’s story was still different than the story that was told to the police. Her story was that it was a person who may of been a leader or important person in society who she knew raped and killed her as part of a group ritual. It made me wonder if other killers are still loose, or maybe it is another murder victim who has not been discovered there. The possibilities are terrifying.

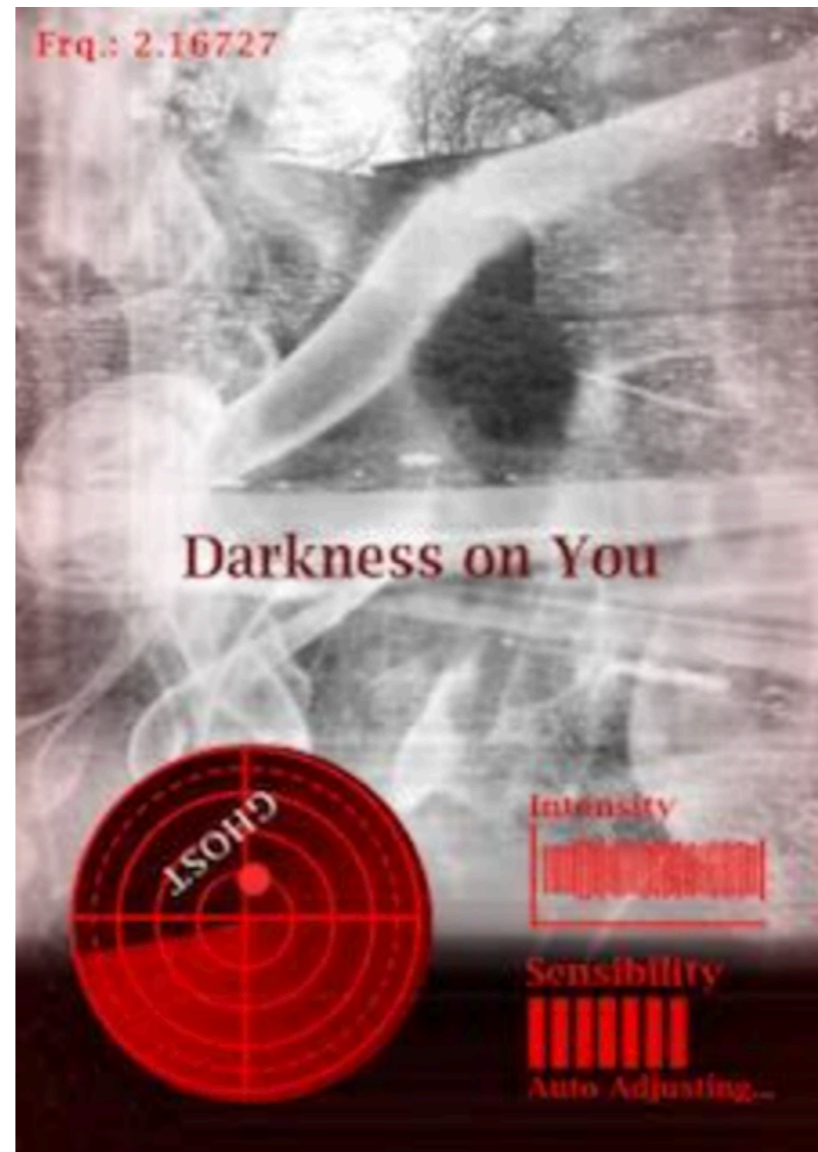
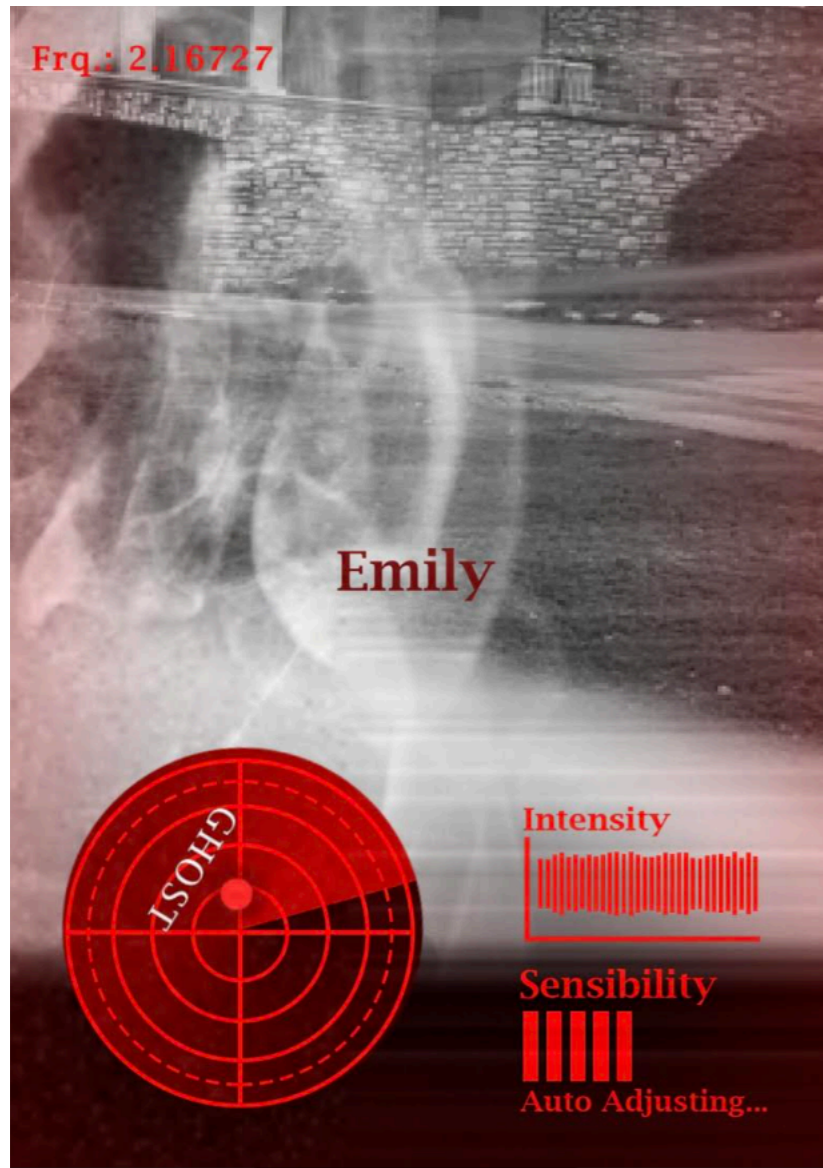
Additionally, The ectoplasm material in Mike Kelley’s photo is tactile in nature and goes along with my research in surrealism. Aesthetically, I appreciate the look when he applied bleach to the photo.

451: Unavailable due to legal reasons

We recognize you are attempting to access this website from a country belonging to the European Economic Area (EEA) including the EU which enforces the [General Data Protection Regulation](#) (GDPR) and therefore access cannot be granted at this time. For any issues, contact webmaster@newspressnow.com or call [816-271-](tel:816-271-)

Resources are unavailable for my research in England, where I am currently residing.

Caption



Spirit

Spirits

Krug Park, St. Joseph, MO
2023

Krug Park, St. Joseph, MO
2023

I experimented with several medias from 2023-recent to achieve this look without being disrespectful.

In May 2024 I painted on a mirror and it had a similar look to Mary Lucier and Mike Kelley's art by coincidence, however, there was a strange emergency that is unexplainable that prevented me from documenting the most unusual work of art I ever made. I may remake the art with supervision just in case something strange happens again.

Performative Video

I studied Paul McCarthy's and Mike Kelley's performance art, *Heidi*, from 1992 about European and American abuse and rape rituals, but I am still not interested in watching it or writing about it.

Hudson, Thames, *Video Art, Michael Rush*, Page 98-99



Heidi (1992)

Mike Kelley used double exposure photography in a few photos I found online, although they do not seem to represent spirits or spirit related art.

In the 1800s, double exposures were used to show an additional person or a photo that looked that way because the plate from the previous photo hadn't been cleaned. Harry Houdini proved that the people who were fake mediums were using double exposures and taking advantage of those grieving their deceased loved ones.

I researched double exposures and lightly experimented with it (please see diary).

<https://www.adobe.com/uk/creativecloud/photography/discover/double-exposure-photography.html#:~:text=When%20attempting%20in%2Dcamera%20double,you%20should%20underexpose%20both%20shots>
<https://mikekelleyfoundation.org/art-and-archives/artwork-and-exhibition-search?q=https://analoguewonderland.co.uk/blogs/film-photography-blog/how-to-do-double-exposure-with-film-photography>



Case Study: Mary Lucier

Video Art Pioneer and Visual Artist

Why Mary Lucier? I came across Mary Lucier's work while researching video art and performance. I could not believe I found something so similar to Mike Kelley's *Poltergeist* that I was researching. I attended her ex-husband Alvin Lucier's performance in Los Angeles a few years ago. I wish I had come across her work earlier, her *fire writing* performance is one of the most interesting works of art I have come across. In addition to video art, her metal work used in Installation *Forge* uses the droste effect, which I studied and practiced during this term. Additionally, after making my video *The Egg*, I found the installation in a book when I was trying to figure out how to display my video in a gallery. Her work makes me more confident in my work because I appreciate her as a female artist.

Fire Writing (1975) Performance with three lasers, live camera, and three monitors. Black and white video. Sound. 40:00.

"In 1975 Mary Lucier did a great video performance piece that involved burning lines on a video camera sensor by panning it across a laser beaming at her from across the room -- the destruction of one expensive piece of technology by the misuse of another one. She wore a pirate eye patch on her left eye to prevent retinal burn, very dashing. Between swashes of the laser Mary zoomed in on audience members. This photo in *Ear Magazine* shows me sitting in her concert at The Kitchen, wreathed in laser etchings"—Nicholas Collins, the man in the photo from the audience.

<https://www.nicolascollins.com/firewriting.htm>

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



1975) Performance with three lasers, live camera, and three monitors. Black and white video. Sound. 40:00.



Close-up of Nicholas Collins (audience member and artist I have heard of before).

Grants and fellowships

National Endowment for the Arts,^[22] the John Simon Guggenheim Memorial Foundation in 1985,^[23] the Rockefeller Foundation in 2001,^[24] Creative Capital in 2001,^[25] Anonymous Was a Woman in 1998,^[26]^[27] the Nancy Graves Foundation in 2003,^[28] USA Artists in 2010,^[29] the American Film Institute Independent Filmmaker Grant,^[30] the Jerome Foundation in 1982,^[31] the New York State Council on the Arts,^[5] and the Japan-US Friendship Commission in 2010.^[32] Exhibitions

solo exhibitions

Mary Lucier has presented solo exhibitions at venues such as:

[The Phoenix Art Museum](#) (2018)^[33]
[The Kitchen](#) (2016)^[34]
[Tacoma Art Museum](#) (2014–2015)^[35]
[Amon Carter Museum](#) (2008)^[36]
[Huntington Museum of Art](#) (2007)^[37]
[North Dakota Museum of Art](#) (2004)^[38]
[Emerson Gallery at Hamilton College](#) (2002)^[39]
[Museum of Modern Art](#) (1999)^[40]
[San Francisco Museum of Modern Art](#) (1995)^[39]
[Toledo Museum of Art](#) (1993)^[41]
[City Gallery of Contemporary Art](#) (1991)^[1]
[Museum of Contemporary Art, Los Angeles](#) (1988)^[42]
[Dallas Museum of Art](#) (1987)^[43]
[Capp Street Project](#) (1986)^[44]
[Rose Art Museum](#) (1986)^[43]
[Carnegie Museum of Art](#) (1983)
[Hudson River Museum](#) (1980)^[45]
[City University Graduate Center](#) (1979)^[8]
[Everson Museum of Art](#) (1976)^[46]
[The Kitchen](#) (1975)^[47]

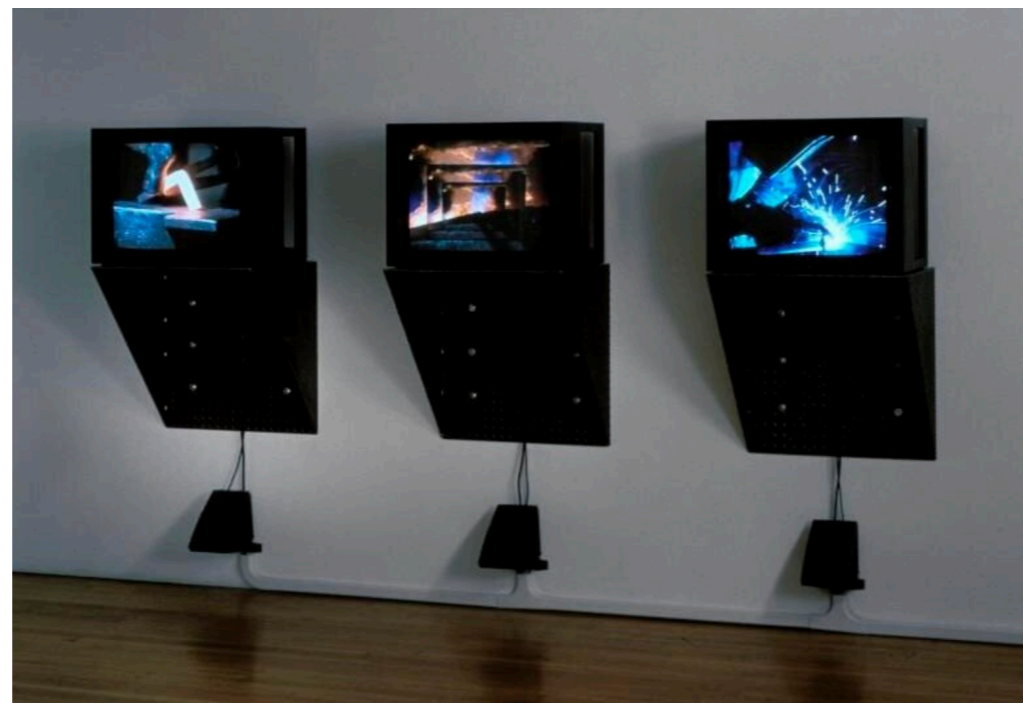
Select group exhibitions

Lucier has participated in many international group exhibitions as well, such as:

Media Relay: An Exhibition in Two Parts presented by the National Academy of Design at PS122 (2022)^[48]
Partially Buried: Land-Based Art in Ohio, 1970 to Now at the Columbus Museum of Art (2021)^[49]
How Can We Think of Art At A Time Like This at Art At A Time Like This (2020)^[50]
Videotapes: Early Video Art (1965–1976) at Zachęta National Gallery of Art (2020)^[51]
Before Projection: Video Sculpture, 1974 – 1995 at MIT/List Visual Arts Center (2018)^[52] and at SculptureCenter (2018)^[53]
Citings/Sightings at [Lennon, Weinburg, Inc.](#) (2017)^[54]
Songs for Spirit Lake at the Rauschenberg Foundation Project Space, the North Dakota Museum of Art and the Cankdeska Cikana Community College (2013–2014)^[55]
Playing House at the [Brooklyn Museum of Art](#) (2012)^[56]
September 11 at MoMA PS1 (2011)^[57]
Two Monzeki Spaces at [Takashimaya Exhibition Hall](#) (2011)^[39]
Recasting Site at CCS Bard (2008)^[58]
Primera generacion. Arte e imagen en movimiento (1963–1986) at the Museo Reina Sofia (2006–2007)^[59]
Into the Light: The Projected Image in American Art, 1964–1977 at the Whitney Museum of American Art (2001–2002)^[60]
Illusions of Eden: Visions of the American Heartland at Museum of Modern Art/Ludwig Foundation, Ludwig Museum Budapest, Museum the Columbus Museum of Art and Madison Art Center (2000–2001)^[61]
Video Cult/ures at ZKM Museum für Neue Kunst (1999)^[62]
Landscape: Mediated Views at the Visual Studies Workshop (1998)^[63]
Living With Contemporary Art at the Aldrich Contemporary Art Museum (1995–1996)^[64]
Gazing Back: Shigeko Kubota and Mary Lucier at the Whitney Museum of American Art (1995)^[65]
Facing Eden: 100 Years of Landscape Art in the Bay Area at the De Young Museum (1994)^[39]
The First Generation: Women and Video, 1970–75 by Independent Curators International (1993)^[66]
Video Skulptur: retrospektiv und aktuell, 1963 – 1989 at the Kölnischer Kunstverein (1989)^[67]
Femmes Cathodiques at the Palais de Tokyo, Musée d'art moderne de Paris (1989)^[39]
The Luminous Image at the Stedelijk Museum (1984)^[68]
Whitney Biennial 1983 at the Whitney Museum of American Art (1983)^[69]
The Second Link: Viewpoints on Video in the Eighties at the Walter Philips Gallery, travelled internationally (1983)^[70]
10e Biennale de Paris at the Musée d'art moderne de Paris (1977)^[71]
Sonic Arts Union performance at the Solomon R. Guggenheim Museum (1970)^[72]

Selected Artworks

- *(Untitled) Spirit Lake* (2017) Single-channel video/installation
- *Drum Songs* (2013) Three-channel video installation
- *Wisconsin Arc* (2012) Single-channel video installation
- *Four Mandalas* (2010) Four single-channel videos or four-channel installation
- *The Plains of Sweet Regret* (2004) Five-channel video installation
- *Floodsongs* (1998) Seven-channel video installation
- *Summer, or Grief* (1998) Single-channel video/installation
- *House by the Water* (1997) Four-channel video installation
- *Last Rites (Positano)* (1995) Eight-channel video installation
- *Oblique House (Valdez)* (1993) Six-channel video installation
- *Noah's Raven* (1993) Four-channel video installation
- *MASS* (1990) with Elizabeth Streb. 3-channel video installation
- *Asylum (A Romance)* (1986) Mixed Media installation
- *Wilderness* (1986) Three-channel video installation
- *Amphibian* (1985) with Elizabeth Streb. Performance with two-channels of video
- *Ohio at Giverny* (1983) Two-channel video installation
- *Ohio to Giverny: Memory of Light* (1983) Single-channel video
- *Equinox* (1979/2016) Seven-channel video installation
- *Bird's Eye* (1978) Single-channel video
- *Paris Dawn Burn* (1977) Seven-channel video installation
- *Dawn Burn* (1975) Seven-channel video installation with color slide projection
- *Fire Writing* (1975) Performance or single-channel video
- *Air Writing* (1974) Three-channel video
- *Polaroid Image Series* (1969–1974/2006) Black & white slides and videos with Alvin Lucier's *I am sitting in a room*



'A three-channel mixed media video installation exploring the interior workings of a metal fabrication shop. Three monitors on black diamond steel shelves, each with its own loudspeaker. Color. Sound'.



Case Study: Jan Svankmajer

Why Jan Svankmajer? Jan Svankmajer is one of the animators that changed my perspective on animation. After watching *Alice* back in 2010, I saw animation as art. He is one of the most important and inspiring artists of our time. He is a surrealist. While I was studying at CalArts, I found out that both Tim Burton and Henry Selick watched Jan Svankmajer at CalArts.

Alice (1988) A surrealist film adaptation of Lewis Carroll's *Alice's Adventures in Wonderland* (1865) created with stop-motion-animation using taxidermy and living people.

Jan Svankmajer, like other surrealists, uses found objects to create assemblages. I have also created stop-motion-animations using found objects and object animation. I have not animated much with live action animation, but *Alice* along with all of his other films, inspire me to learn multiple animation techniques. He makes choices selecting objects that invoke the tactile imagination which is his book *Touching and Imagining An Introduction to Tactile Art*, a book he wrote on tactile art when he couldn't animate. Some of my art used in my animations took inspiration from his book in 2014. Some of the artists he selected other artists as contributors that were familiar and inspiring to me as well throughout my life such as Edgar Allen Poe, whose story he animated. He inspires me to consider animating stories I am inspired by and also inspires me to animate my own stories.

I believe that the influence of Svankmajer's *Alice* is so deeply embedded in my subconscious, that I still find myself inspired by him without realizing it until later. It is one of the most influential films for animators.

I created a motion graphics version of a bird flying after rewatching *Alice*

I was inspired by how he animated birds flying. In addition to his animations,

his sound effects are inspiring as well.

<https://www.britannica.com/art/Surrealism>

Svankmajer, Jan. Touching and Imagining An Introduction to Tactile Art



Awards

- 1964 Awards at film festivals in Bergamo, Mannheim, Tours, Buenos Aires
- 1965 Third Prize for short film Cannes Film Festival - (*J.S. Bach - Fantasia G-moll*)
- 1966 Josef von Sternberg Award, Mannheim-Heidelberg International Filmfestival - (*Rakvičkárna (Punch and Judy)*)
- 1967 Festival of short films Karlovy Vary, Trilobit Award
- 1968 Max Ernst Prize, International Short Film Festival Oberhausen - (*Historia naturae*)
- 1983 Grand Prix, International Critic's Prize, Annecy International Animation Film Festival, Golden Bear, Berlinale - (*Dimensions of Dialogue*)
- 1984 Jury Prize, Montreal World Film Festival - (*The Pendulum, the Pit and Hope*)
- 1985 Critic's Prize, Fantasporto - (*The Pendulum, the Pit and Hope*)
- 1989 Grand Prix, Cinanima (International Animated Film Festival, Portugal) - (*Darkness/Light/Darkness*), Feature Film Award, Annecy International Animation Film Festival - (*Alice*)
- 1990 Honorable mention for short film, Berlinale - (*Darkness/Light/Darkness*)
- 1990 Prix special for previous works (best film of 30 years of presentations of animated films), ASIFA^[5]
- 1994 Special jury prize, nomination: Crystal Globe (Karlovy Vary International Film Festival) - (*Faust*)
- 1994 Czech Lion Award for outstanding contribution to Czech cinema, nomination: Best director, Best script - (*Faust*)
- 1995 Lifetime Achievement Award, Great Britain,^[5] Best special effects, Fantasporto, Annual Czech Film Critics Award Kristián - (*Faust*)
- 1996 Youth Jury Award, Locarno Film Festival^[5]
- 1997 Golden Gate Persistence of Vision Award, San Francisco International Film Festival^[56]
- 2001 Czech Lion Award, KVIFF: Best design, nomination: Best director, Best script - (*Little Otik*)
- 2001 Andrzej Wajda Freedom Prize, American Cinema Foundation^[57]
- 2002 Annual Czech Film Critics Award Kristián - (*Little Otik*)
- 2006 Award for Lifetime Contribution to the Development of Audiovisual Culture FITES^[5]
- 2006 Award for the best artistic achievement, Sun in a Net Award, Slovak FTA - (*Lunacy*)
- 2009 Crystal Globe (Karlovy Vary International Film Festival) *For outstanding artistic contribution to world cinema*
- 2010 Czech Lion Award - Best Artwork, Czech Film Critics' Award - nomination: Best director, Best script - (*Surviving Life*)
- 2010 Award for lifetime contribution to cinematography, 5th European Film Festival in Segovia, Spain^[58]
- 2012 Best Artwork, Sun in a Net Award, Slovak FTA - (*Surviving Life*)
- 2014 Award of the International Federation of Film Archives (FIAF), Karlovy Vary^[59]
- 2018 Czech Lion Award - Best film script - (*Insects*), nomination: Best director - (*Insects*)
- 2018 Czech Film Critics' Award for best audiovisual achievement - (*Insects*)
- 2018 Medal of Raymond Roussel for Lifetime Achievement in Film, Barcelona
- 2019 Best stage design, Sun in a Net Award, Slovak FTA - (*Insects*)
- 2020 Czech Lion Award nomination: Best documentary (*Alchymická pec*)^{[60][61]}

Short Films

- *The Last Trick* (1964), color 11;30 min., KF Prague^[82]
- *Johann Sebastian Bach: Fantasia in G minor* (1965), B&W 9;30 min., KF Prague, Jury Prize at Cannes Film Festival^[83]
- *A Game with Stones* (Spiel mit steinen, 1965), color 8 min., Studio A, Linz^[84]
- *Rakvičkárna* (Punch and Judy, 1966), color 10 min., KF Prague, Jiří Trnka Studio^[85]
- *Et cetera* (1966) color 7;15 min., KF Prague, Jiří Trnka Studio^[86]
- *Historia naturae* (1967), color 9 min., KF Prague, Max Ernst Prize, FF Oberhausen^[87]
- *The Garden* (1968), B&W 19 min., KF Prague^[88]
- *Picnic with Weissmann* (1968), color 13 min., Studio A, Linz^[89]
- *The Flat* (1968), B&W 12;30 min., KF Prague^[90]
- *A Quiet Week in the House* (1969), color 19 min., KF Prague, Jiří Trnka Studio^[91]
- *The Ossuary* (1970), B&W 10 min., KF Prague^[92]
- *Don Juan* (1970), color 31 min., KF Praha^[93]
- *Jabberwocky* (1971), color 13 min., KF Prague for Western Wood Studio, USA^[94]
- *Leonardo's Diary* (1972), color 11 min., KF Praha, Jiří Trnka Studio, Corona Cinematografica Roma^[95]
- *Castle of Otranto* (1977), color 17 min., KF Prague, Jiri Trnka Studio^[96]
- *The Fall of the House of Usher* (film, 1980) (1980), B&W 15 min., KF Prague, Jiri Trnka Studio^[97]
- *Dimensions of Dialogue* (1982), color 11;30 min., KF Prague, Jiri Trnka Studio^[98]
- *Do pivnice* (Into the Cellar) (1982), color 15 min., SFT Bratislava^[99]
- *The Pendulum, the Pit and Hope* (1983), b&w 15 min., KF Praha, Studio Jiří Trnka, collaboration on production design by Eva Švankmajerová^[100]
- *Manly Games* (1988), color 12 min., KF Prague, Jiří Trnka Studio^[101]
- *Another Kind of Love* (1988), color 3;33 min., Virgin Records, Nomad Films, Koninck International^[102]
- *Tma / Světlo / Tma* (Dark / Light/ Dark (1989), color 8 min., KF Praha, Jiri Trnka Studio^[103]
- *Meat Love* (1989), color 1 min., MTV USA, Nomad Films, Koninck International^[104]
- *Flora* (1989), color 0;20 min., MTV USA^[105]
- *Self Portrait* (1989), color 1 min., Canada, Czech Republic, Japan, USA^[106]
- *The Death of Stalinism in Bohemia* (1990), color 10 min., J. Kallista and Jan Švankmajer for BBC, Nomad Films^[107]
- *Food* (1992), color 17 min., J. Kallista and Jan Švankmajer for Channel 4, Heart of Europe Prague, Koninck International^[108]

Feature films

- *Something from Alice* (1988), color 84 min., Condor Film Zürich, Hessischer Rundfunk, Channel 4, Eva Švankmajerová collaborated on the production design
- *Faust* (1994), color 95 min., Athanor s.r.o., co-production Heart o Europe Prague, Lumen Films, BBC Bristol, Koninck Int., Pandora Films, co-production Eva Švankmajerová
- *Conspirators of Pleasure* (1996), color 78 min., Athanor s.r.o, co-production DelFilm, Koninck Int., costumes Eva Švankmajerová
- *Little Otik* (2000), color 125 min., Athanor s.r.o., co-production UK, received three Czech Lions in the categories Best Film, Art Design and Poster (2001), costumes Eva Švankmajerová
- *Lunacy* (2005), color 118 min., costumes Eva Švankmajerová, Czech Oscar nomination^[109]
- *Surviving Life* (2010), color 105 min, world premiere at Venice Film Festival).^[110]
- *Insects* (2018), color 98 min., world premiere at International Film Festival Rotterdam.^{[111][112][113]}
-

Case Study: Andrés Gallardo Albajar

Why Andrés Gallardo Albajar? He says he is more of an urban photographer. He takes photos around the world and I think it is admirable and inspiring. He wrote/created a book called *Urban Geometry*. I am also inspired by his double exposure photography, particularly the ones about portraiture and "inner turmoil in his sepia-toned image. It communicates the conflicting feelings of wanting to know, versus not wanting to know" (Barnes, Sara. *10 Photographers Creating Enigmatic Works With Double Exposure*, <https://layersmagazine.com/10-photographers-creating-enigmatic-works-with-double-exposure.html>). It encourages me to keep experimenting with photography and animation techniques as well as inspires me to keep traveling. It is relevant to my research because of my research in hypnosis.

Untitled Sepia Double Exposure (Exposures)



Publications

Architectural Digest, National Geographic, Der Spiegel, BBC, The Guardian, The Telegraph, Archdaily, Lonely Planet, Archilovers, Design Boom, Vogue Brazil, Fubiz, Photovogue, Trendland, Abduzeedo, From Up North, Fahrenheit, Colossal, One Million Photographers, Bside Magazine, Divisare.

Awards

Sony World Photography Awards, IPA International Photography Awards, ND Neutral Density Awards or Siena International Photo Awards.

<https://andresgallardo.photography/exposures>

<https://layersmagazine.com/10-photographers-creating-enigmatic-works-with-double-exposure.html>

Case Study: William Burroughs

Why William Burroughs? Professor Paul Ward suggested I look at William Burroughs and he was correct. I have never looked at him in depth although I went to his house a few years ago when I was visiting Lawrence, KS. I was not planning to but I ran into him again after our conversations while reading *Foul Perfection* and his art, and lectures really spoke to me. I did not read his writing, although I listened to him read poetry. I can honestly only say that I binge watched/listened to Burroughs for days. It is relevant to my research in hypnosis, particularly the stroboscopic effect as the dream machine created by Brion Gysin and Ian Sommerville, which is a stroboscopic flickering light. I did not keep track of everything I viewed, but I listed a couple of relevant ones.

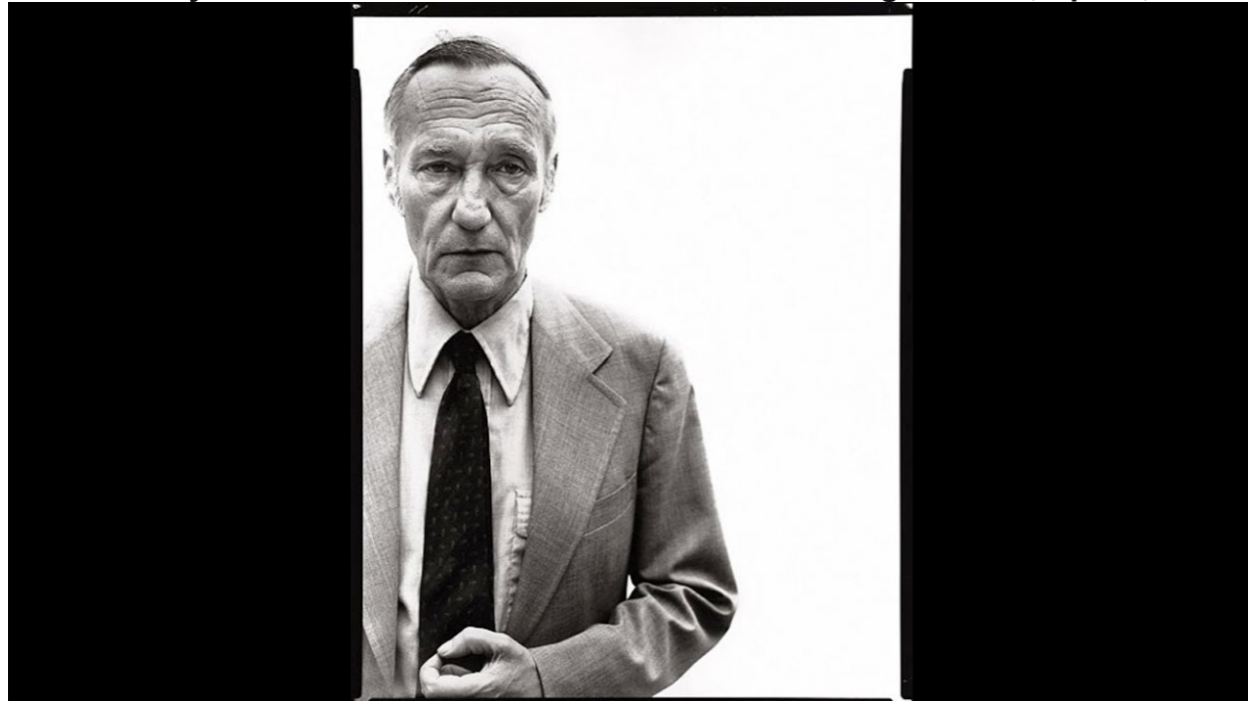
William S. Burroughs - Profile and Interview BBC Radio.

This interview discusses hypnosis in rock music. Burroughs toured the rock music scene with Lori Anderson and listened to rock concerts instead of touring universities. This is similar to my experience at CalArts studying animation when I ended up hanging out and performing with rock musicians and artists. Some of the music that was made was about flicker induction/hypnosis.



<https://www.youtube.com/watch?v=nNm1FvI5-JM>

E3P1 Tommy Cowan: The Occult World of William Burroughs -Time, Space, Code Words and...Insect Time?



Ginsberg's stroboscope experiment led to flicker induction led to an out-of-body experience.

Junkie (1953)
Naked Lunch (1959)
The Nova Trilogy (1961-1964)
Cities of the Red Night (1981)
The Place of Dead Roads (1983)

Known for:

Beat literature, surrealism, satire

Beat Generation, postmodernism, Science Fiction

PROFESSIONALISM

I graduated from Northwest Missouri State with a BS in General Studies with an emphasis in Music, Animation and Art. I almost pursued a minor in Creative Writing. I previously attended The California Institute of the Arts twice. Once for Experimental Animation and again later for Experimental Sound Practices. Before that I studied Art, guitar and drums and creative writing at Missouri Western State University.

I am here to focus on my career and focus on stop-motion-animation and acquire the skills needed to create short films, and music videos and have the knowledge to direct animated films. Additionally I am here to find a direction for my writing abilities and determine what kind of writer, and creator I would like to be.

After studying at AUB I have learned that I am a prolific practitioner and make large amounts of work. I would like to concentrate on storytelling through writing and create animated films based on my writing, perhaps direct them as I continue working on my body of work through various media.

I am creating lists of people to contact in order to find out information about equipment used for stop-motion, and how to gain access. I am researching different ways to display my work. Finding the right direction and the right places to work and display/show my work is crucial. I am looking into attending classes that are taught here for stop motion and other classes that will teach me to focus on my concentrated area.

I am creating music videos, so I will contact people I know who are in music and am getting back into studying and playing music.

Branching out at AUB by attending events, tutorials will allow me to acquire the skills I need for my career aspirations as well as reaching out to people I already know in the industries I am associated with. Creating an online presence through social media outside of my current social media platform(s) is also crucial. Finding people who are professional and successful in the areas I am not participating in currently will be the most beneficial.

Chapter 3 My Experiences

(Engagement):

Group and Solo Meetings with Professor Paul Ward:

Paul explains what is happening for the term(s) and overall in the Animation Program. He gives details about what we are expected to learn during the course. He delivers it in a professional and friendly way.

He creates PowerPoints and shares them with students. The slides are useful.

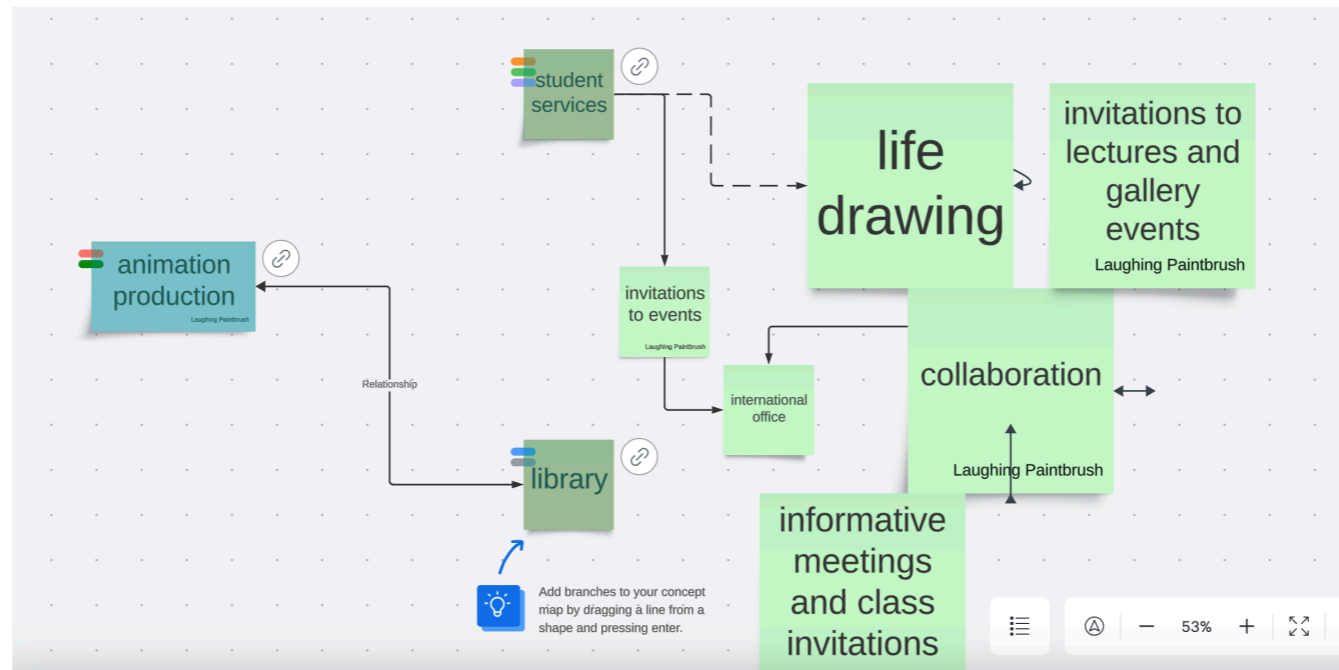
During solo meetings Paul gives suggestions and advice that makes sense later. I typically do not take people's advice unless I have known them for a long time, but he was aware and ahead in conversations, especially with people to research who I came across on my own and would have had more time with the suggested author, people, ideas if I had taken immediate action instead of letting it happen naturally during my research.

Jamie Chau:

Jamie is friendly, and goes out of her way to list her suggestions in writing. She knew I was planning to make music videos and gave me several suggestions to look at. I chose to move in a different direction during the first unit, but I am sure I will go back to her list!

Jordan Wood

I enjoyed viewing animations and the way Jordan presents animations by introducing the artists. It was inspiring to view the animations in the theater.



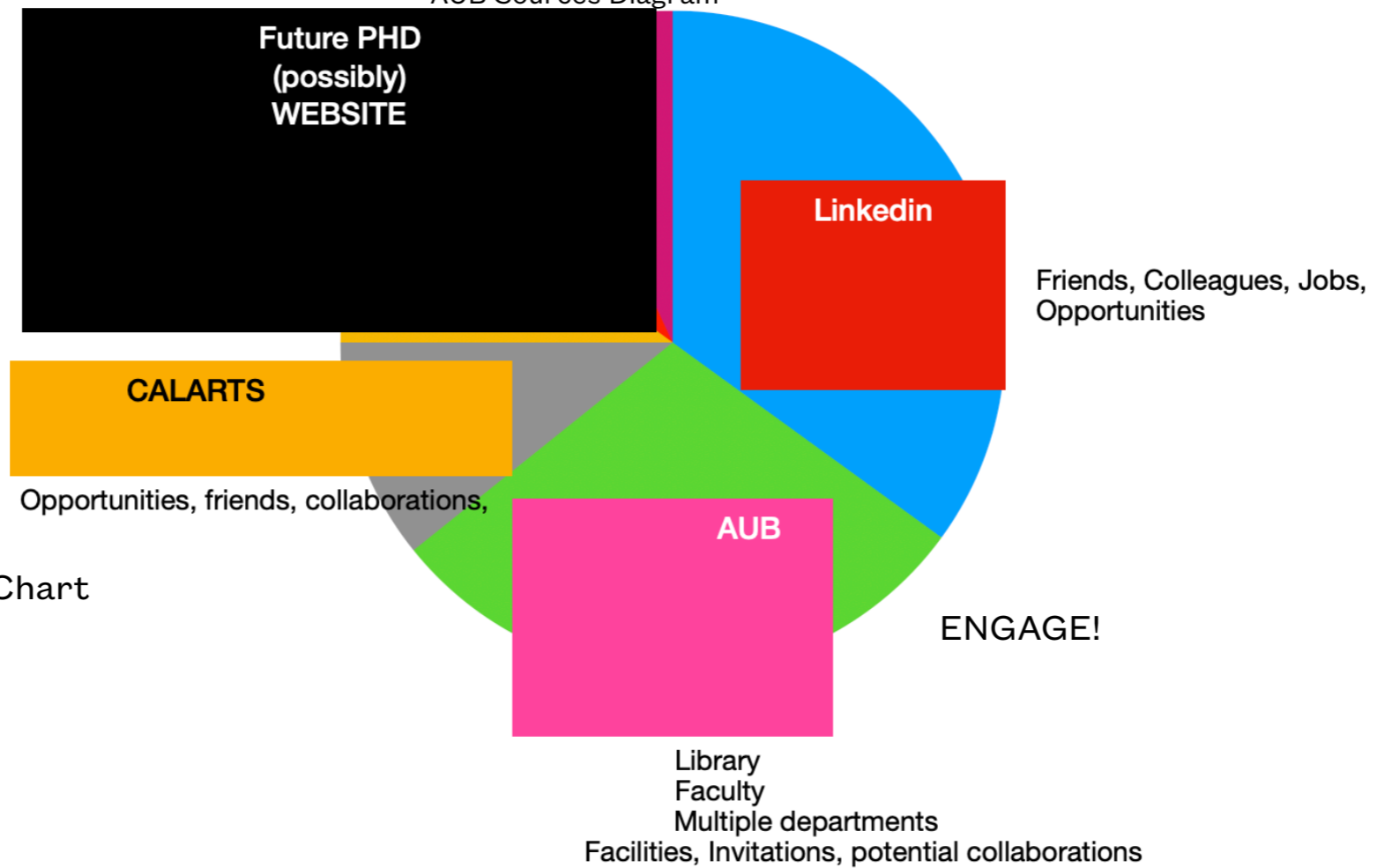
AUB Sources Diagram

Social media engagement

Keep commitments

Keep posting

Personal Career Chart



Research Methods

I am a combination of a Kinaesthetic learner and Visual learner. Kinesthetic learners are people who learn by doing it. “They tend to be good with their hands, have a great sense of direction, and prefer to solve a problem by trying things out in a hands-on way” (Williamson, Georgia. *What Are VAK Learning Styles And What Learning Style Suits You?*, <https://www.youthemployment.org.uk/what-are-vak-learning-styles-and-what-learning-style-suits-you/>)

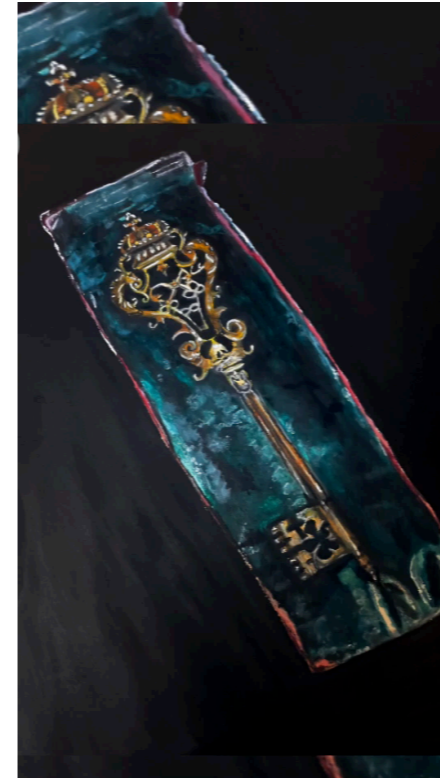
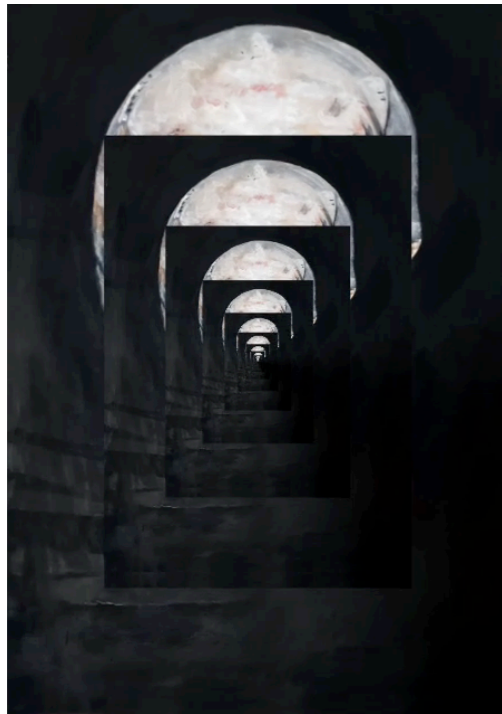
I can learn by listening but it does not resonate as deeply unless it is someone I am familiar with or relate to. I like to look deeply into things to understand them by both learning by doing it, or by reading about it, often both. I typically watch movies with subtitles on even if it is in English. I learn best by reading and understanding things intellectually, but also by doing things. I am easily distracted and can visualize, fantasize, invent ideas so it looks like the majority of my learning skills are visual.

This term I had many hurdles researching as the majority of the items I wanted to view/read were restricted and I had issues making it to campus. Now I am located near campus, so I can easily visit the library to research in person.

I also face issues with restricted information because I am researching from outside of the United States. I am looking into changing information (legally) on my devices to see if I am able to view films that are restricted. Most of them are outside of both the USA and England.

CHAPTER 4 PRACTICE DIARY

1 Initially, I began experimenting with the droste effect by transforming my water color amulets into objects of droste effect. I did not like the way they appeared. My water colors (specific ones I use) were stolen later, so I did not make more.



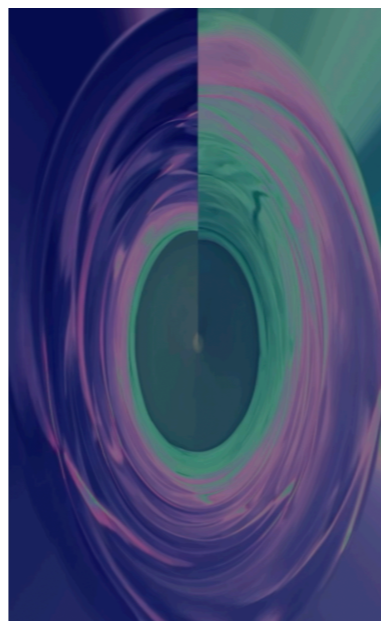
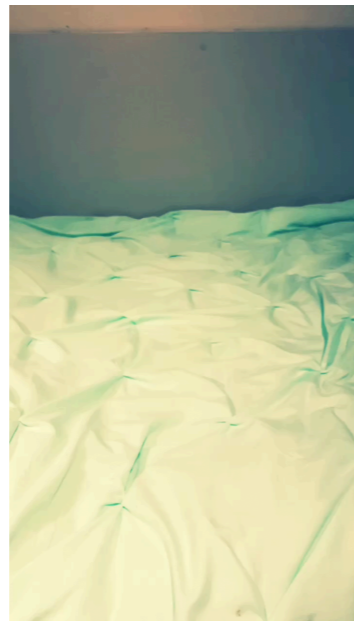
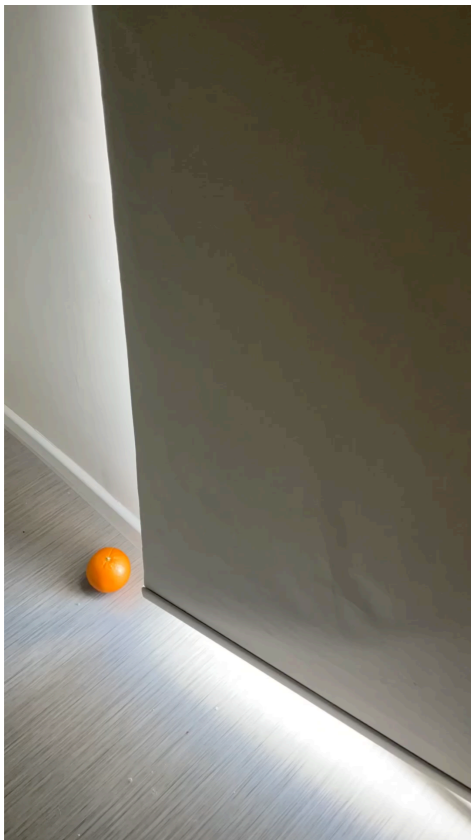
2 Experiments with Spirit Art



Spirit 1

3 Experiments with the stroboscopic effect

I experimented with moving still life using natural lighting and wind. Later, I transformed the images and speeds to get the most hypnotic effects. I researched hypnotic effects of animation, music, Hypnopompic hallucinations and hypnagogic hallucinations.



4 Double exposure experiments.

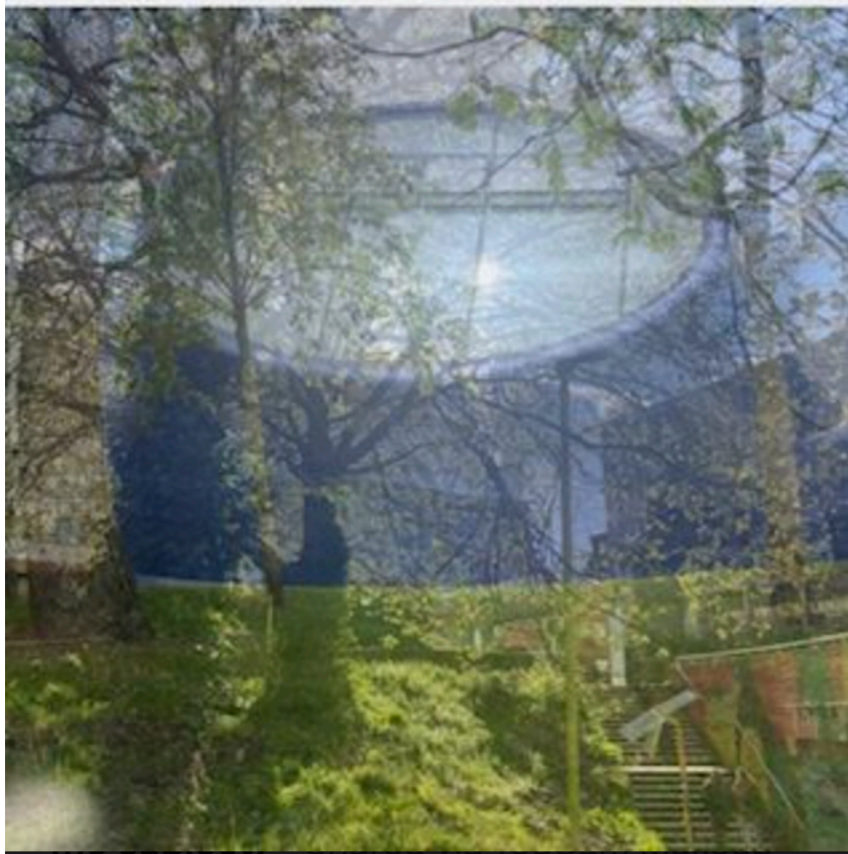
I created double exposure photos throughout the term to prepare for future projects and studies in animation.



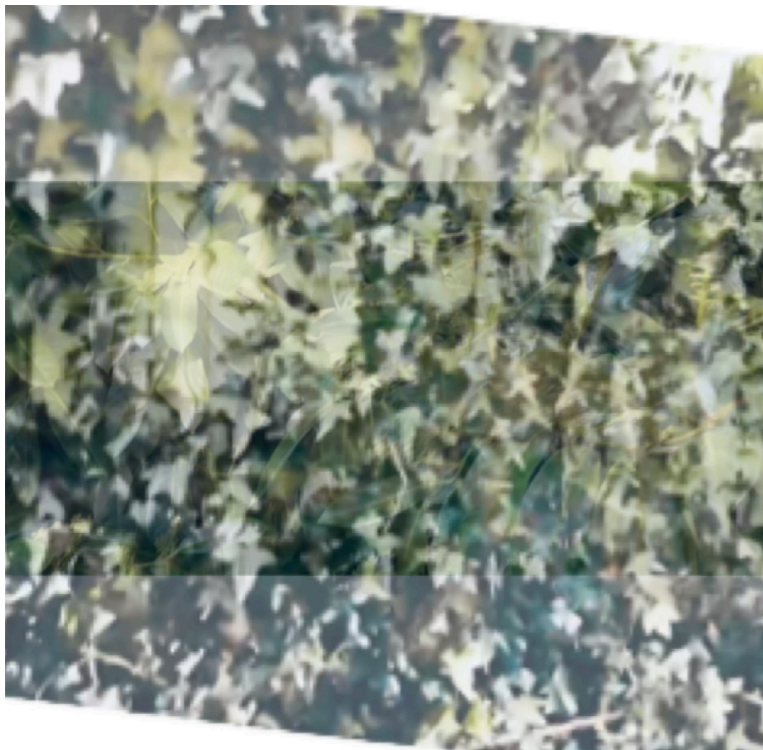
Double Exposure 1



Double Exposure 2



Double Exposure 3



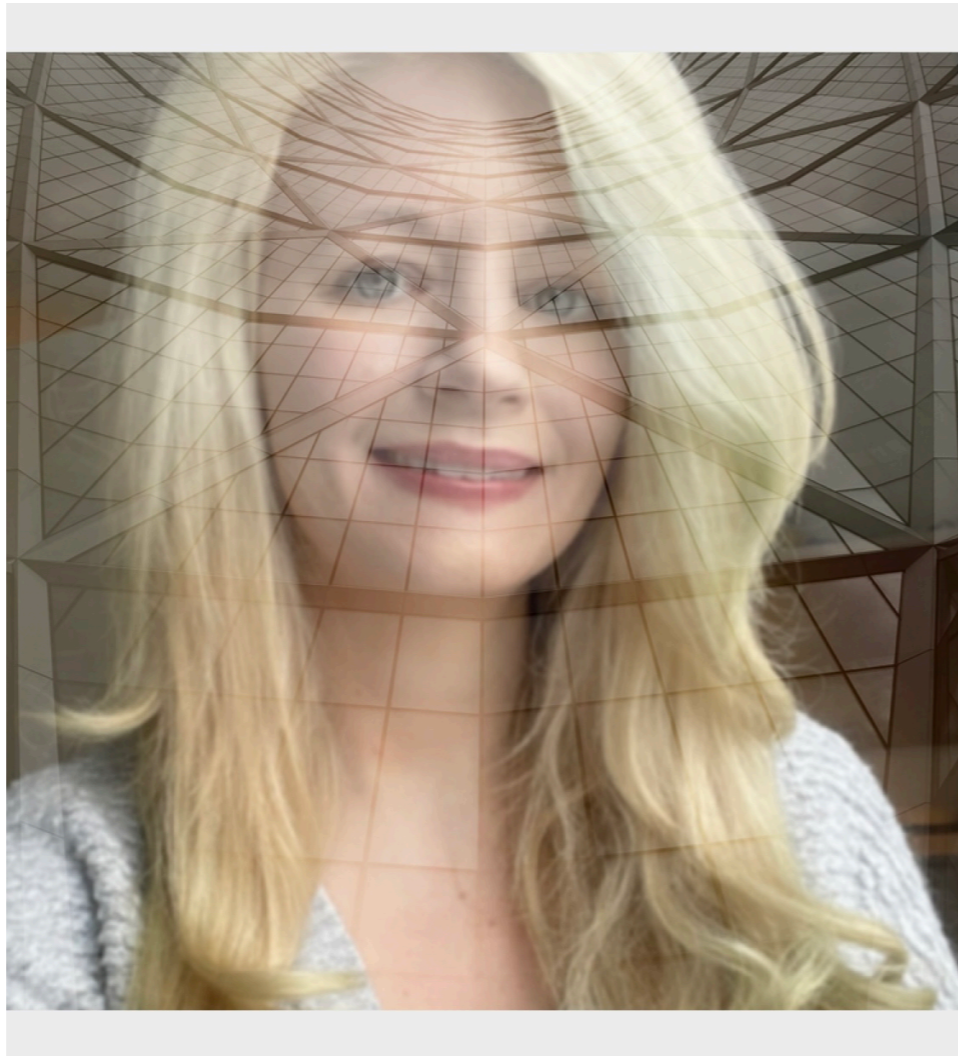
Double Exposure 5

Preparation for experimental video and scratched.



Double Exposure 4

Preparation for experimental video and scratched.



Artificial landscape, real portrait
double exposure

Memory of being bullied for the
way I look and “come across”