

Twinning

An Exhibition of Video and Sculpture

by

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AUTHOR'S DECLARATION

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

Abstract

Marianne Burlew's installation *Twining* affords space for contemplating our body's unique sensory knowledge and its role in mediating perception. The exhibition consists of four stations that present sculpture in the form of furniture and textile objects alongside video works that explore concepts of becoming through performance. Each work contains moments of co-creation, or becoming in relation between the subjects within the works as well between the works and the audience. Visitors are encouraged to interact with objects and spend time moving from each station to the next in an active role of thinking and feeling.

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Dedication

I would like to dedicate this thesis to those who have supported me along the way during my research at the University of Waterloo. This includes the constant infallible camaraderie of my fellow MFA peers, the support of my partner Dylan Kowalewski, my sister Leona, and my parents Edward and Heather Burlew.

Table of Contents

Author's Declaration	ii
Abstract	iii
Acknowledgements	iv
Dedication	v
Table of Contents	vi
List of Figures	vii
Sensation as Logic	1
The Exhibition	4
The Process	9
The Body	13
The Thing	19
The Experience	23
In Conclusion	26
End Notes	28

List of Figures

(fig. 1) Marianne Burlew. *I Miss*, video still. 2015.

(fig. 2) Marianne Burlew., *I Miss (Installation)*, Video, object and mattress, 38" x 74.5" (mattress size), 7min 45sec loop. 2015.

(fig. 3) Marianne Burlew. *Sisters*, video still. 2016.

(fig. 4) Marianne Burlew. *Overlay*, video still. 2016.

(fig. 5) Marianne Burlew. *Overlay*, video still. 2016.

(fig. 6) Marianne Burlew. *Humm*, video still, 2014.

(fig. 7) Jamie del Val. *Microdances*, video performance. 2007.
<<http://www.reverso.org/reverso-engl.htm>>.

(fig. 8) Janine Antoni. *Gnaw*, chocolate, 600lbs. 1992. <
http://www.learn.columbia.edu/courses/fa/images/medium/ck_femart_antoni_block.jpg>.

(fig. 9) Ana Mendieta. *Siloueta Series*, photograph. 1973-80. <
<http://www.smith.edu/artmuseum/index.php/Collections/Cunningham-Center/Blog-paper-people/Performed-Invisibility-Ana-Mendieta-s-Siluetas>>.

(fig. 10) Ana Mendieta. *Siloueta Series*, photograph. 1973-80. <
<http://www.smith.edu/artmuseum/index.php/Collections/Cunningham-Center/Blog-paper-people/Performed-Invisibility-Ana-Mendieta-s-Siluetas>>.

(fig. 11) Ana Mendieta. *Siloueta Series*, photograph. 1973-80. <
<http://www.smith.edu/artmuseum/index.php/Collections/Cunningham-Center/Blog-paper-people/Performed-Invisibility-Ana-Mendieta-s-Siluetas>>.

(fig. 12) Ingrid Bachmann. *Sonar*, 50' x 5' PVC tubing and 120 mist nozzles, air craft cables, 4 infra red sensors, CPU, Max programming software, aqua gel, audio recordings, speakers, rain coats, umbrellas, water. Installation in Bain St-Michel, Montreal 2001. < <http://ingridbachmann.com/projects/9>>.

Sensation as Logic

It was only today that I noticed the corners of my calendar book were rubbed shiny. The spine crackled softly as I opened it to the fifth last page and pushed my pen into the manila paper. The calendar hadn't been used as a calendar for very long before I was given the book; only the first two weeks of January had entries. For the last eleven and a half months it has been my notebook—a repository for thoughts that accompany my art practice. My pen rolled across the page, as I carved the last stream of consciousness under the title December 23rd, 2014.

This anecdote can continue, as human experience tells us that I felt more than just the spine and paper of my calendar. I might have been smelling a fresh cup of coffee, or a roast in the oven. I might have been sitting on a carpet, or with sand between my toes. I might have been thirsty, or cold from a breeze, or tired from a run. I might have been suppressing the urge to urinate, or thinking about the muffin in my backpack, as if I was already breaking the top off.

Sensation is a powerful, if not completely arresting, part of how we gather data about ourselves in relation to the world around us. Famous for being struck with the lightning rod of sense memory, Marcel Proust describes his memory of the madeleine as so indelible as to prove that sensation acts on another timeline:

“But when from a long-distant past nothing subsists, after the people are dead, after the things are broken and scattered, taste and smell alone, more fragile but more enduring, more unsubstantial, more persistent, more faithful, remain poised a long time, like souls, remembering, waiting, hoping, amid the ruins of all the rest; and bear

unflinchingly, in the tiny and almost impalpable drop of their essence, the vast structure of recollection.”ⁱ

It is my interest in the human as bodied that brings me to speak about sensation. Historically, the human condition is divided into the separate categories of mind and body. Renee Descartes established this viewpoint in the 17th century in his book *Meditations*, justifying his dualism through physics and geometryⁱⁱ. Fortunately by 1934, J.W. Dunne published *The Serial Universe*, which explains sensation as *unreliable*, but undeniable as *evidence*;

“We may doubt what a sensory experience seems to assert; we may be a little vague even regarding the precise character of the experience itself: but we reach, through our senses, a limit to what it is possible for us to deny – we arrive at what is (for us) an undeniable *residium* which we call the ‘sensation’, or, in less popular language, the ‘sense-*datum*’.”ⁱⁱⁱ

What better way to usurp the remnants of Descartes in western society than to point towards the ability of sensation to link both mind and body? This is essentially what Dunne redirects us towards: sensation as data that informs the human as a thinking body. As we *sense*, we *think*. Our conclusion from the *sense- datum* is informed by previous sensations, as well as current sensations occurring in conjunction; we lick our favourite ice cream flavor as the sun warms our skin, while we decide that this summer is definitely warmer than the last. Or maybe, we are wondering when our lactose intolerance will ruin this moment for us. The human, we can all agree, is in effect a large library that is receiving constant updates to its

collection, re-reading old passages that continue to be relevant, as well as comparing and contrasting the new with the old. The collection's catalogue and order constantly shift in relation to the lived experience of the body as individual values change over time.

With 1980 came the book *The Mind-Body Problem: A Psychobiological Approach* by Mario Bunge. Bunge (along with many other cognitive scientists at this time) came to a clearer conclusion than Dunne: the body is a "...collection of functions (activities, events) of an extremely complex [central nervous system]."iv For Bunge and his contemporariesv, sensation is always a complex set of inputs that inform the central nervous system, of which the brain is a major component. Bunge goes on to cement the idea of body as mind by describing the brain as having no distinct sections dedicated to any distinct sensation, therefore concluding that we can parallel vision with our motor system, or speech with our cardiovascular systemvi.

Through my research into the contemporary scientific and philosophical understanding of the relationship between the mind and body, I have come to a place that renders mind-body dualism obsolete. The works I have created in the exhibition *Twinning* are illustrative of a more complex understanding of how we, as bodied, perceive and function in relation to the world. Using performance to video alongside sculpture to create immersive scenarios, visitors are stimulated into a state of being that can be intimate, kinetic and reflective.

The Exhibition

In the space of the gallery there are four different stations. In the middle of the gallery sits a large platform (*Metronome*) upholstered in a floral print. Two objects sit on its surface and beside it stands a wall with a large projected video (*I Miss*) of a young woman lying in bed, gazing at the afternoon sun coming in through her window as she strokes a yellow object on her stomach. The upholstered platform emits a quiet ticking sound generated by a ceiling fan mechanism within. The result is a vibration much like a heartbeat that can be felt when sat or laid upon. The two objects sitting on the platform are a yellow leather pillow filled with sand (*Weight 1*), as well as another leather object that is brown, shaped like a rounded letter 'H' and filled with rice (*Weight 2*).

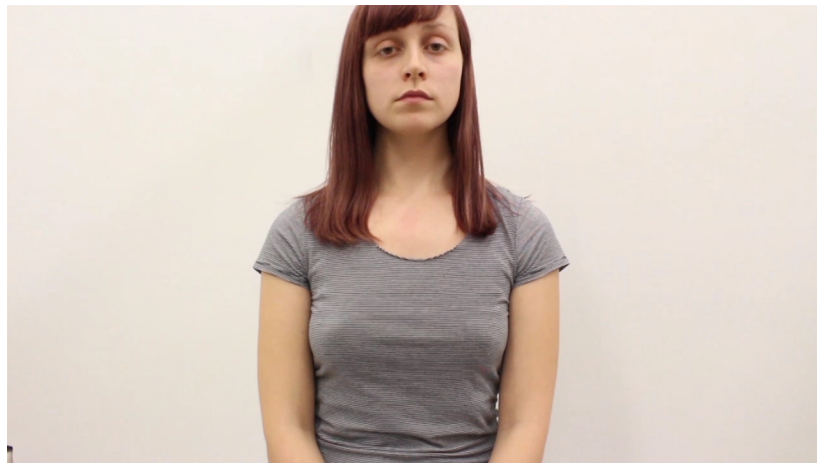


(fig. 1)



(fig. 2)

The second station is a wide-screen television hooked up to a subwoofer. The wires are exposed while the subwoofer is roughly assembled and painted white. The television screen sits at eye level and shows several clips of a young woman's torso humming out each breath she takes in (*Humm*). Five clips of the performance layer in sound one by one, surmounting in a buzzing drone that filters through the subwoofer and resonates out into the space.



(fig. 6)

The third station is in the left corner of the gallery. It includes a two-seated bench upholstered in a black-and-white jacquard tapestry (*Twin Bench*) along with a double-screen, projection of two young women sitting on a couch. In the video, one woman plays with the other's hair while they laugh over a book and talk (*Sisters*). The video times in and out, occasionally mirroring the subjects or closing in on their hands. An object sits on the bench, made of fur (*Weight 3*); it seems almost alive, round with dark velvet fins and small warts on its skin.



(fig. 3)

The fourth station consists of a screen low on the wall of the gallery; fuzzy shadows of two heads (*Overlay*) dance in a rhythm similar to *Metronome*. The video occasionally switches to a close-up of two pink poppies fluttering in a summer breeze. In front of the projection sits a custom piece of furniture meant to be straddled. This furniture (*Plus Two*) includes a leather seat for the viewer as well as a large cushion that stands upright in between the legs of the sitter, suggesting that it should be hugged while watching *Overlay*. The large cushion resembles a tall torso, upholstered in a mustard floral jacquard weave and filled with Styrofoam.



(fig. 4)



(fig. 5)

All screens can be viewed from the central floral platform, and each arrangement allows visitors to look around the gallery and view each station from different vantage points. The videos do not play simultaneously; they each time in and out in a random order. This enables them to layer and re-layer, highlighting

different parallels between the stations. This helps guide the viewer's attention, as stations appear to turn on and off.

The Process

My art begins with a place of sensation I find myself in. This place can be anywhere, anytime (memory or present) and rests in its ability to bring sensation to the deeper level of a psychological moment. This place is the moment when everything harmonizes; time is open, sensation is amplified with meaning, and everything feels like it is touching you deeply. This, of course, is as intangible as explaining what sensation is: “The pure impression is, therefore, not only undiscoverable, but also imperceptible and so inconceivable as an instant of perception. If it is introduced, it is because instead of attending to the experience of perception, we overlook it in favour of the object perceived.”^{vii}

I create works that hope to transfer a deep sensory experience from my own lived experience to another human. This is based on the assumption that we speak the same sensory language, however tricky due to the interpretation of the work through the bodies of visitors. I accept this limitation as an open end, as well as acknowledge the participant’s body as the other half of this exchange. As Tracey Warr explains in her article *The Body in Your Lap*, “The argument of body empathy must be qualified with a recognition that different individual viewers bring differences to their viewing – differences of gender, race, class, sexuality, age and differences of lived experience.”^{viii}

The format of installation helps keep my work in the spirit of being bodied, allowing the space to become the unifying element of various sensory fragments just as a body contains various pieces of memory. In the gallery, objects come in and out of contact just as sounds and videos turn on and off. Visitors can move freely

between different stations while sensations assemble into independent memories as well as new memories in the bodies of the visitors.

Strategies such as the tactile appeal of fur and comfortable customized seating, invite visitors to participate with the works more intimately. Likewise, the stations are physically open with clear sightlines and objects are placed as if ready for play. All textile choices revolve around materials with particularly sensual qualities in texture, weight, thickness, colour, pattern, and sound (the auditory quality when touched). Some textiles reference flesh (leather and fur) while others reference more romantic notions of domestic sensuality (jacquard weaves, velvet, and exotic floral prints). The latter category of textiles are not only in dialog with the senses on a pure level, but also on a level that affords familiarity with non-art objects such as those you would find in one's home. My intention here is to make visitors feel as though they can stay awhile.

Video scale and position in relation to the furniture and objects presented also flow logically with the emotion being communicated. In an effort to convert them into a memory-based format (one that also gives them the distance of recorded time), the performances exist as edited videos. Length and timing are also considered within the context of the gallery (i.e. each piece only takes a few seconds to illicit a initial sensory experience, but longer durations of engagement are also possible as videos loop and stations turn on and off). This installation format is one of constant worlding, where multiple fragments come in an out of focus and form new relationships and understandings.

I Miss is projected large, the bottom of the video sitting at the height of *Metronome* as to imply a similar ground between the bed in the video and the surface of the platform. The scale of the projection makes it almost impossible to not be immersed in the subject. It also asks visitors to lie down so as to not disturb the projection with their shadow, thereby emulating the act depicted. When visitors lay down they discover the rhythm of the platform and are more likely to drag *Weight 1* or *Weight 2* onto their abdomen.

Sisters is immersive due to video scale, but sits lower on a leaning screen. The shadows of visitors can also interfere with this projection, but the double bench provides a better angle with less interference. It is here that they encounter *Weight 3* and can choose to touch or not. The bench also places viewers into a similar configuration to the subjects in the video, potentially inviting visitors to emulate the two women in the video.

Overlay invites visitors to sit down to view a smaller projection skimming the bottom edge of the gallery floor. This places the object, *Plus Two*, in eye line as it sits at hugging height. With this positioning, it is hoped that visitors will touch or hug the object in an effort to better see the video. The interactivity of the exhibition's other objects feeds the knowledge that one can hug *Plus Two* as well.

Humm is displayed on a television at eye-level, asking us to meet the subject's blank gaze while standing, allowing the drone of her hums to wash over them and everything else in the space. The subwoofer stands in front of the viewer in a similar way to *Plus Two*; while touching is not prompted by the surface, it is not against the rules. *Humm* sits in a slightly different aesthetic category than the other works in the

exhibition. It is kept technically raw in honour of the powerful and distinct nature of sound. I feel that any aesthetic choices added to this other than the low-pass filter of the subwoofer amplifier would be a contrived embellishment.

The Body

My artwork assumes that the body is not static, that it acts in relation to its history and its current situation. Like a library, our body collects and catalogues information as it experiences the world: coffee is hot, walking on stones hurts your feet, and the waves of the ocean throb like your heartbeat (one, two, one, two). The type of body you inhabit changes how you interpret these feelings in relation to yourself, to other humans, to other bodies, and to objects. Think about how a small girl encounters a regular size sofa verses her larger, adult frame. The girl's understanding of the sofa appears large like a mountain to climb, and then slowly graduates to furniture that hits her shins. Even within a short amount of time, perception can evolve.

When we live in the world, we think and understand what is happening to us first at a level before sensation (when contact happens), followed by a visceral level of sensation (feeling), followed by a level of instinct (learned response), and finally followed by a deep level of understanding (reflective response). This sequence can span minutes or even years. A large historical emphasis has been made on socially understanding reflective response, as it is thought to contain 'logic' or 'reason'. But what happens before this? Pure sensation and its power to illicit a learned (lived) response also contains logic central to, or symptomatic of being human.

In her book *The Politics of Touch*, Erin Manning describes the body as not fixed, but instead as *becoming*. Manning positions the senses as relational expressions of a body in movement. Movement of this type of body also creates space and time, instead of working within these concepts like parameters. According to Manning

“...the senses prosthetically alter the dimensions of the body, inciting the body to move in excess of its-self toward the world.” This body is one that is always emerging through and alongside other bodies in an ongoing process of *worlding*.^{ix}

Manning’s use of the word *prosthetic* leads me to discuss another theorist on the body, Cary Wolfe. Although the term is not used the same as Manning, in *What is Posthumanism?* Wolfe describes the human as a prosthetic creature in that the human is part of a system that allows for mutations, or technologies, to come from and coevolve with the human. An example of the power of technology to extend the senses is the recent analysis of the Venus of Willendorf by Petra Molnar. Molnar explores the possibility of the Venus as an example of a woman’s self-portrait in her article *The Venus: Mother or Woman?*^x This feminist reading allows us to see the role of the senses in developing embodied awareness by building a new understanding of how an ancient woman could have been feeling and carving her perception of her self.

Posthumanism is a recent ‘-ism’ evolving out of the current overlap of “...technical, medical, informatics, and economic networks...^{xi}” with the human. The relationship between humans and their prosthetics is shifting, pulling into question certain ethics around the human as static and central in the establishment of worldview. When describing this moment in time, Wolfe calls for a de-centering of the human by understanding the human as prosthetic, as well as understanding the body as virtual:

“If we believe [...] the contention that, neurophysiologically, different autopoietic life-forms “bring forth a world” in what Maturana and

Varela call their “embodied enaction” – and if, in doing so, the environment is thus different, indeed sometimes *radically* different, for different life-forms – then the environment, and with it “the body,” becomes unavoidably a virtual, multidimensional space produced and stabilized by the recursive enactions and structural couplings of autopoietic beings who share [...] a “consensual domain.”^{xii}

Although much of Wolfe’s writings turn towards the ethics of other bodies, such as animals, or those of different abilities, his description of what it means to be bodied is spot on. Even within a structurally similar body, your understanding of vanilla will be different from mine. I may enjoy the buzz of an empty speaker, while you grind your teeth until the next song plays.

Brian Massumi identifies and critiques the cultural understanding that the body is static in nature. He uses a grid system as a metaphor and points out that mobility between the points of the grid, which are marked by predetermined culturally constructed signifiers, can be tricky. While some transitions pre-exist (like the movement from child to adult), others do not.^{xiii} Massumi critiques this model because it does not take into account that the body is kinetic. Massumi sees this movement as an integral part of sensation and the body’s ability to change and shift. This shifting represents “... an abstractness pertaining to the transitional immediacy of a real relation – that of a body to its own *indeterminacy* (its openness to an elsewhere and otherwise than it is, in any here and now).”^{xiv}

In this sense, movement is liberation; kinetic is sensing is becoming is worlding. These are states that allow the body to express various outcomes and understandings of what it is to be bodied. This is the logic of being bodied. This is not a prescription of logic that asks us to be quantifiable in terms of the 'right' kind of race, class, gender, age, sex, ability, etc. This logic does not ask us to only see value in reflective understandings of perception, instead it asks us to find the value in the openness of sensation and instinct. To see this openness is asking for re-interpretation, playful understanding, and constant shifting. This is the contemporary body.

Early examples of work exploring concepts of becoming include Lisa Steele's *Birthday Suit with Scars and Defects* (1974) and Kate Craig's *Delicate Issue* (1979)^{xv}. In the case of Steele, her body becomes in our consciousness through a mapping of past violence on her skin, as seen in the scars and birthmarks she directs us to with a rubbing finger. Craig's work on the other hand forms a body through several meandering close-ups of skin and hair, so ambiguous and intimate that we cannot discern whether it is male or female. Her work is also a process of looking and learning about a body through the cut and paste of our imagination.

Jamie del Val's *Microdances* (2007) (figure 1) is a performance piece by del Val very similar to Craig's *Delicate Issue*. It features del Val's naked body dancing while hooked up to several small cameras mounted on his skin. Live projections of the camera views are displayed during the performance, each screen showing small micro glimpses of ambiguous skin twisting and shifting. The result is the materializing of an ambiguous body in the imagination of the viewer.^{xvi} This

performance is not only a perfect visualization of becoming, it is what Manning asks us to call *intimare*: to tell about, to relate.^{xvii}

Intimare is defined by Manning as “...suggest[ing] that intimacy is always relational, always embedded in a field. Intimacy has now become the activity of creating relational fields.” Manning also goes on to say: “Think of intimare as an intimacy that brings into felt experience a field of non-constituted becomings that tend towards ecologies, but are not yet fully-fledged bodies.”^{xviii} This is the ambiguous relational intimacy that sits between the subjects in *Sisters*, *I Miss*, and *Overlay* as well as between any of the videos and the objects in the gallery space. With the active ingredient of the viewer-participant, the activity of intimacy and relation can begin.



(fig. 7)

Landing on sensation is best done with your eyes closed. You have to follow your instinct (i.e. intuition, feeling, hunch, impulse, sense, tendency, faculty, nose, predisposition, proclivity, urge, gut, and sixth sense). It is a logic that is governed by being bodied, not by the dualities we have been previously told. As Herbert Marcuse so boldly explains in *Eros and Civilization*, the very term *aesthetic* refers to the historically repressive treatment of the senses, or cognitive processes. A part of this narrative is that aesthetics acts as a separate discipline that "... counteracts the rule of reason."^{xix} However, when we look into the historical narrative of art, we find a struggle with *logic* and *reason* as marks of intellectually valid artworks. Could we instead frame instinct, or senses, as another form of logic? One that does not rub too closely to former notions of the western, white, upper class male, but instead follows the body as a compass for greater understanding and clarity about existence?

The Thing

Intuition is a logic that can be found in craft practices. According to Louise Mazanti in *Super Objects: Craft as an Aesthetic Position*: “Craft [...] is an aesthetic that has never recognized the art/life dichotomy, which means that craft has never had to challenge its own limits in order to reintegrate art and life. It embodies both by its mere existence.”^{xx} I would also go so far as to say that craft work, such as the textile works in my exhibition, contain an insight that visual art wrestles with: the implication that this object comes from a sensing body. This aspect of the *super-object* is in fact the distilled essence of the physiological experience of the object both by the artist and the audience.

When Mazanti coins the term *super-object* to describe the craft object (an object with high design as well as deep meaning, sitting half way between design and fine art), she is landing on the *thingness* of the craft object. By this *thingness*, I am referring to Bill Brown’s *Thing Theory* in which Brown describes the term *thing* as “... what is excessive in objects, [...] their force as a sensuous presence or as a metaphysical presence, the magic by which the objects become values, fetishes, idols, and totems.”^{xxi} *Things* are also wrapped up in construction of subject and object, in that: “As they circulate through our lives, we look *through* objects (to see what they disclose about history, society, nature, or culture – above all, what they disclose about us)...”^{xxii} From these statements we can understand that when we view an object it is through a filter of symbolic and sensory language; a language created from our own experiences of society, culture, history, etc.^{xxiii}

Another element to the pull of objects is their close tie to how we define our humanness. In a Posthuman world where we understand that the body and technology have coevolved, it is undeniable that the body and the things around us are in a close relationship of co-creation. Things not only contain sensation, they also contain symbols that are key in understanding the constructed world and our selves. Bill Brown calls into focus Bruno Latour's insistence that "...things do not exist without being full of people" and that considering humans necessarily involves the consideration of things."^{xxiv} Latour even goes on to say that there is no strict divide between objects and subjects, instead employing the terms "quasi-objects" and "quasi-subjects," (terms from Michel Serres)^{xxv} to describe the complex relationship between them.

The work of Janine Antoni comes to mind when thinking of the *super-object*. Although not craft objects necessarily, there is an immediate relational and empathetic response when viewing her *Gnaw* (1992) sculptures made of chewed lard and chocolate. This response comes about as a result of what Brown describes as its *thingness*, or what is created beyond the object when encountered by a subject. The qualities of our lived experience feed the taste and texture of the objects. This excess of these objects immediately clenches our guts with the knowledge that those bite marks were obviously part of a long durational performative act.



(fig. 8)

Ana Mendieta's *Silueta Series* (1973-1980) also stand as relevant historical examples of the power of empathy and thingness in artifacts of performance. When confronted with the images of the remnants of her performances, viewers cannot help but enter a space of sensory imagination. How she dug in the sand, with her fingertips; laid flowers gently and orderly on the ground and pushed them into a ghost of flesh. Although my objects do not function as artifact, they offer the viewer a gateway into physically and emotionally understanding the performative act recorded to video or suggested in the objects. Their forms suggest shared cultural understandings only as lures into scenarios that pull the elements into open discussion.



(fig. 9)



(fig. 10)



(fig. 11)

The Experience

According to Tracey Warr in her article *The Body in Your Lap*, “...the twenty-first-century body is enmeshed in contradictions of authenticity and simulation, fixity and flux.”^{xxvi} Warr goes on to refer to artworks that bring into focus the embodied consciousness as something interdependent and/or relational with the immediate environment: Manuel Vason’s photos of Nike Raes, Franko B’s *I Miss You!*, and Kira O’Reilly’s *Wet Cup* are some examples. Warr explains how these works succeed as photos and videos:

On the one hand, there is a shared ontology between bodies, where we can recognize the experiences of our bodies in the similar other and we can therefore sympathize and empathize with others. When we see something happening to another’s body, we can imagine the same thing happening to our body.^{xxvii}

According to Warr, this empathy is complex due to the proximity that can be implied in photo or video work. While the Internet may make us feel removed from an experience, a well-articulated photo of a performance can allow us the time to contemplate and close that gap.

Caroline A. Jones explores the intersection of art and technology in contemporary art practices in the book *Sensorium*. In the book’s foreword, she states: “The only way to produce a techno-culture of debate at the speed of technological innovation is to take up these technologies in the service of aesthetics.” She also goes on to explain that the space for contemplation that aesthetic practice provides is necessary for questioning technological mediation.^{xxviii}

Jones sees this dialog created by contemporary artists as an extension of the body art movement at the end of the twentieth century^{xxxix}: “...the art featured [...] explores the modes by which sensing bodies [...] now become technological to produce an amplified, connected, expanded but also disequibrated corporeality – a new sensorium.^{xxx}”

Ingrid Bachmann’s *Sonar* (2001) takes place in a large abandoned swimming pool over which a canopy of nozzles spray mist into the empty space. Raincoats and umbrellas are provided for visitors to don in preparation to navigate the pool floor. Infra red sensors within the pool and are switched by visitors as they move, triggering echoes of sonar signals to bounce off the tiled space around them.^{xxxi} Bachmann’s installation uses tech in a minimal way to amplify the feeling of being a sensing body: the mist sticks to your skin and hair and compromises your sight; the waxed yellow raincoat makes you sweat; the sonar echoes and changes as you move. Other bodies may move in the space with you, raising the cacophony of sonar sounds, or you could ambulate solitarily and hear your own echo in the tiled space.

Bachmann’s work I feel sits closest to my desires as an artist. It skates the line of a memory (maybe when you walked the rainy banks of lake Simcoe, or the misty sidewalks of the Thames), while flirting with a level of artifice that allows for reflective distance. There is an intriguing quality to the manufactured, or the staged, in that it allows us to immediately understand that we should be thinking about what it happening to us.



(fig. 12)

In Conclusion

Twinning is a space where one encounters sensations that have been mediated to be as inclusive as possible for a variety of interpretations. By acting as a performer as well as a maker, I have attempted to make these works honestly from my own experiences. I have also attempted to allow for an open space in the works to be occupied by the visitor. I want the exhibition space to be a type of middle ground where we can meet, experience, and then negotiate what these sensations might mean. This openness is integral to the success of my work because it stays true to the understanding that our bodies share the attributes of being highly individual as well as in constant states of flux.

The importance of thinking critically about the mediation of our senses began with the feminist movement in the 1960's^{xxxii} in response to the bureaucratization of the body in American modernity. It can still be seen today^{xxxiii} in such forms as employment issues, gender debates, and immigration policies currently under contention in Canada as well as the globe (online). In most cases, technologies (media) have been used as agents to modify the body to become 'acceptable' in appearance and behavior. However, new media also contains the ability to highlight new ways of understanding the world. This exploration can be seen in the works of Lisa Steele, Kate Craig, Jamie del Val, Janine Antoni, Ana Mendieta and Ingrid Bachmann. It is my intention to appropriate media such as video, sound and sculpture in order to continue this line of inquiry.

In order to form new understandings we must begin with the place that influences our perception – the body. We know now that the body is not fixed but is

instead kinetic (Manning, Massumi) and virtual (Wolfe). The body is the vehicle by which we create the world around us (becoming, worlding) through various extensions (prosthetics, technologies, things, senses). The objects and recorded experiences installed in this exhibition express a slice of my continued desire to uphold these complex understandings of our bodies. Staying true to theories on how the body functions as a whole system informs where my research begins, how I make artwork, and how installation acts as a transformation point for the work.

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- ⁱ Marcel Proust, Remembrance of Things Past. Volume 1: Swann's Way: Within a Budding Grove. Trans. C.K. Scott Moncrieff and Terence Kilmartin. (New York: Random House and Chatto & Windus 1981) 51.
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- xxxii Artists as Carolee Schneeman, Ana Mendieta, Mierle Laderman Ukeles, Hannah Wilke, Shigeko Kubota, Lynda Benglis, Martha Rosler, and Valie Export and more fought to question this kind of regulation.
- xxxiii Jones 9.