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Material poetics

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Material Poetics

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JAMES MADISON UNIVERSITY

In

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Abstract

quench: /kwen(t)SH/

a: [put out](#), [extinguish](#)

b: to put out the light or fire

c: to cool suddenly by immersion

d: to cause to lose heat or warmth

e: to bring to an end typically by satisfying, damping, cooling, or decreasing

f: to relieve or satisfy with liquid

This is often how projects begin, a haunting idea, word, or experience inundates my consciousness and sub-consciousness. How could the body directly relate to an experience of quenching? This provoked the idea of the extreme sport: freediving. To adequately depict the definition of quenching, any ordinary depth would not suffice; it required being the world's deepest dive by a human. Danger aside, the world record unassisted freedive would be the purest example of an experiential quenching imagined. After contacting William Trubridge, a world record holding freediver, the consequential physical dangers became secondary. In order to successfully execute his dive, it is imperative that Trubridge reaches an extreme quieted state of mind before and during a dive. Below the surface, at a maximum depth of three hundred and thirty four feet, he cannot allow physical stress or mental disturbances arise. He cannot waste the oxygen that such a heightened state of awareness burns. The mastering of this mental focus and such a profound state of calm is overwhelming. "At three hundred feet, we are profoundly changed. The pressure at these depths is nine times that of the surface. The organs collapse. The heart beats a quarter of its normal rate, slower than the rate of a person in a coma. Senses disappear. The brain enters a dream state"[1].

All of the components of a work are imagined as facets in a constellation. Continuously connecting one aspect to another, which might seem disparate allows for an exponential evolution of associations. The work is consistently larger than I am, and has capabilities to know more than I know. Gathering and choosing materials becomes an elaborate, idiosyncratic, and highly deliberate system. Ultimately, through my art, I am encountering ways to be affected. I am watching constellations expand into universes.

Quench

What am I to do now with my hands

After the mouth stings of sumac,

the way a split fish shines in its uncooperative ways.

Bones suddenly stark of scales: a secret that is the entire story.

This too shows a kind of pretend-

these terms of deserving and not deserving play an omen and a stray

Animalistic, unnamed.

I believe there is no false ache, and no vowel held delicately in the mouth;

bereft from the choice to veer towards or to retract from.

[1] Nestor, James. *Deep: Freediving, Renegade Science, and What The Ocean Tells Us About Ourselves*. Boston, NY: Profile , 2015. Print.

Part One: Salt

Accidental Foreclosure

On edge –
and off

nounless. Unkempt.

A bare language comes
keenly

Skin, dismantled
to pulse metallic, yet
spry

always
telling nothings, always
not telling
everything

An equivocal conversation

Voiding the ravine

I remember as a young girl standing carefully on a step stool by the kitchen stove. My dad and I were making pizza sauce. He used to own an Italian restaurant in his early twenties, and has seen his fair share of tomatoes. As he guided my wooden spoon-wielding hand to stir in a methodical motion, he explained to me that we were going to perform a magic trick in the sauce. I am not sure of any child who is not enthralled by the idea of miraculously appearing or disappearing objects, or quarters ejecting from ears, or women being sawed in half then appearing again, unscathed. My eyes widened. *How*, I wondered. He scooped a tiny amount of the bubbling sauce onto a silver spoon and blew on it delicately a few times. I took the spoon into my mouth and tasted the red sauce. It tasted like tomatoes— **a little tangy, a little sweet.** “Good?” he asked. “Good!” I

said (“good” was after all my first word). Then, he reached into a ceramic bowl and sprinkled a little pile of salt into my hand. **“Here’s the magic,” he said** —and it went into the sauce. I stirred again, while he directed me to count to five. Together we slowly counted – **one...two...**was it going to change color? **three...**was a rabbit going to hop out? **four...**maybe endless ribbons of silk **scarves...**five... **“Ok,” Dad said, as** he dipped a little more sauce onto the spoon and cooled it for me to taste again. The metal spoon clinked against my baby teeth.

This was not the same taste I had experienced moments ago. Flavors erupted across my tongue- chiming right and left, tingling on the tip and settling in the back. This invisible addition had the power to heighten complexities in the taste that I never knew were there. Salt elicits all the basic tastes – salty, sweet, sour, bitter, and savory. It balances sweet and sour, regulates levels of bitterness, and can also intensify aromas.

Great food balances these tastes beautifully. A great cook knows how to taste, to discern what is needed, and to make adjustments. Once you learn how to season and how to balance tastes, a whole new world opens up to you in cooking. Of course, several factors conspire against you ever doing so – not the least of which is a culture that sees the publication of thousands of new cookbooks annually featuring recipes that promise to dazzle you and your guests **if you follow them to the letter. And yet you’re often left wondering why the results aren’t as delicious as promised. That’s because** great cooking is never as simple as merely following a recipe. The best cooking requires a discerning palate to know when a dish needs a little something or other – and what to add or do to elevate its flavor (Page and Dornenburg xii).

These moments of magic exist as a connection when all the components of a work of art converse and become unified; yet its individual components are distinguished. The expansive quality of salt acts as a map of transformation.

Conception of a work requires constant patience, marinating, stirring, failing, and adjusting in order to become complete. Gathering information and translating that information through other materials is a precise, intentional, and focused practice. It is rewarding when a work becomes visually, emotionally and psychologically balanced. **Using “culinary skills” within artwork elicits affect. It** invites to reveal the full potential of communication, ingredients, materials, words, objects, and environments.

An alteration of materials marries concepts and presentation within the works *Remission Part One*, and *Remission Part Two*. Personal circumstances that affected my health caused damage to my hormonal levels. These works encountered the experience of gaining an active level of the follicle-stimulating hormone (FSH) and the luteinizing hormone (LH) required to produce an orgasm. Remission from this hormonal imbalance became a cathartic experience of overcoming. When developing ideas of this work, my apartment building was in renovation and was constantly filled with sounds of construction. After working hours, I would sneak into the barren, gutted concrete rooms, and this inundation was inspirational to also observe my own body as a current construction zone; always changing and in internal transitions. Considering the combination of my own physical epiphanies, and the construction zone objects, a body of work began. The first orgasm in three years was recorded and digitized. In *Remission Part Two*, the digital sound waves were drawn with graphite onto paper. The paper was then burned to ashes, and those ashes were sent to a diamond

manufacturing company to produce a raw, uncut 3.75-carat diamond. The diamond discreetly rests in the slightly used bucket of a front-end loader.

The sound in *Remission Part One* (fig.1) is the orgasm slowed to a creeping rumble, and also reduced in tone by nearly 4 octaves. School lockers lined the entrance to the gallery space. Glowing rear-lighted canvases replaced the doors, which were ajar. As one progressed through the corridor, the deep wall-rumbling sound that was half sound, half physical sensation grew and ached at the cavity of your chest. It generated a profound sense of longing and curiosity. The viewer progressed past the corridor of lockers and into a dimly lit smaller room where an isolated Kubota front-end loader was parked. Upon investigation, the rough diamond rested in the worn bucket (fig.2), (fig.3.)

I consider a viewer to have the basic “tastes” of reception. Allowing oneself to be receptive generates someone’s free will— compelling a viewer to further grasp the work. These traits exist in my ideal audience, people who are still enthralled with magic tricks, trusting phenomena to exist without concrete visualization, and those who are curious to create an original dialogue between themselves and the work. Like a well-balanced dish, *Remission Part One*, and *Remission Part Two* **aren’t** works that are overpoweringly discerned by diesel fuel, nor sexually overpowered by an orgasm, nor of concrete dust, nor the luxury of diamonds. This work utilizes the idea of transformation as well as translation to generate emotional complexity and dynamic metaphoric imagery.

Part Two: Subject & Object Discourse

Its Own Appointed Limits Keep

We thought we knew a language
with
words for completion
fullness
winter
indenture
sidewalk sale

The creation of the work requires the development of a syntax and relationship towards objects and environments. This practice is often discussed in relationship to poetry and its ineffable qualities of a narrative. The reactive natures within ourselves, and within other humans, makes all objects fertile for artwork. By better understanding how we respond to certain qualities, absences, and parallels, we can then manage materials to create awareness or even heighten these responses. This is often how projects begin: a haunting idea, word, or experience inundates my consciousness and sub-consciousness.

Even a professional meteorologist cannot say with total accuracy what the weather will be tomorrow. The many ingredients that make up our weather are volatile, and changes can be quite dramatic. It is possible, however, to be fairly close to the mark. You may now be able to say for **certain that it will rain at four o'clock; but you will be able to state with conviction that "it looks like rain". In many cases, you will be right.** For example, the approach of a low-pressure system from the tropics may mean that a tropical storm – perhaps even a hurricane—is on its way. If you see a halo around the moon at night, there is a good chance that the next day will bring snow. There is no magic in interpreting such conditions. **Once you know that the moon's halo, for example, results** from the refraction of light through tiny ice crystals in the upper atmosphere, then you are on firm ground in deducing that the clouds above are cold enough to generate snow. What is more, when you learn about weather, you will be more attuned to other natural events, as well. If, for example, you are interested in seeing warblers during their spring migration, the weather is important. Sunlight warming the boughs of a small tree will stir the insect life in the branches; and the activity of the

insects will attract the warblers. A spell of unreasonably cool weather, however, may mean that both spring and the warblers will be late (Ludlum 18).

My practice purposefully avoids the literary criticism **'intuition'**. Instead, the **use of the word 'mindful' is more appropriate. 'Intuition' does not provide credit** towards the investment of an idea. Free jazz musicians are wrongly assumed not to know what they are doing; however, it is often the opposite. They are not using their intuition to determine what notes to play or how, but rather they are using technical skills to determine their playing. Their mindfulness creates an awareness of a broader spectrum of possibilities in composition. Free jazz is not an involuntary action. Similarly with art, the creative process is not a series of happenstance actions. Awareness to things that are often overlooked, or not assumed generates the use of creativity, and therefore, distinctive and riveting work.

The level of attunement in the ways we curate our lives designates frameworks that build association with what exists in my art. How we interact with the world, how we connect and disconnect with ourselves generates a tight **knitting of the literary, scientific, and everyday, to form what is "the subject" and what is "the object" in a work.**

Subjects are defined by their conceptual expansiveness. Often, these are ideas, definitions of words, or cathartic feelings. Different from photographs or representative art, where the subject is typically a person or focal point, my work is driven by subtlety and the necessity to unearth meanings that are perhaps unseen. By maintaining these divisions, the creative process becomes an

excogitating puzzle of the discourse between the subject and object. Satisfaction comes when experiencing a work of art that does not resolve to a set of images. Instead, a sense of resolution comes from the removal of an image. The **sediment that is left behind from that removal is the subject's imposition onto** other objects. The presence of subject and object are in constant discourse. Through a parallel dialogue they support and reciprocate the other. The object cannot replace the subject, but rather it assumes its position; the evidence of the subject is exposed through the object. Also by using objects associated with the everyday, these reactions can be recalled more readily by a viewer after they have left the presence of the work by viewing a relative object in their everyday lives.

Objects demonstrating gravitational force and darkness fill the exhibition space of Duke Hall Gallery in Harrisonburg, Virginia. Within the collaborative work with William Trubridge, the subject **I have approached is "quench."** By **definition, "quench" is to:**

a : put out, extinguish

b : to put out the light or fire

c : to cool suddenly by immersion

d : to cause to lose heat or warmth

e : to bring to an end typically by satisfying, damping, cooling, or decreasing

f : to relieve or satisfy with liquid

Specifically the **definition** “relief with a liquid” led to the thoughts of a physical act. How could the body directly relate to an experience of quenching? This provoked the idea of free-diving. To adequately depict the definition of quenching, any ordinary **depth would not suffice; it required being the world’s** deepest dive by a human. Danger aside, the world record unassisted freedive would be the purest example of an experiential quenching imagined. After contacting William Trubridge, a world record holding freediver, the consequential physical dangers became secondary. In order to successfully execute his dive, it is imperative that Trubridge reaches a quieted state of mind before and during a dive. Below the surface, at three hundred and thirty four feet, he cannot allow physical stress or mental disturbances arise because he cannot waste the oxygen that such a heightened state of awareness would burn. The mastering of this mental focus and such a profound state of calm is extraordinary. They appear unassuming in adornment, but they act as vehicles for imbued purpose and action.

The collaboration between myself and William Trubridge for the body of work titled, *I awoke as it became too dark to see* involved forging five rings (fig.4.) He agreed to wear the rings during freedives. The rings are then physical objects that have a direct connection to greater depths than any other human can fully comprehend. Engaging with the raw material of silver developed a sense of intimacy that would otherwise be bereft if the process involved utilizing anonymously created, pre-made rings. By handing the solid material, developing texture, form, generating the correct size and definition was vital in understanding

the conceptual life of the rings. In the practice of working with metals, quenching is not the end result or a final destination—rather it is a part of the process that is often in the middle of the overall project.

The process of physically engaging with silver to create these rings, which were worn by William Trubridge during freedives, was a contradictory process to utilizing pre-made objects. Instead of using purchased rings from an outside source, I was able to deepen the connections made through the act of collaborating. The result in the work is the presentation of the objects that acted as **vehicles for the subject of 'quench.'** What is presented is the physical object of the rings, but the rings are intended to communicate the subject of quenching in various forms. The rings rest underneath a large steel frame that holds a clear tarp and water, bowing down from its own weight. Presenting water that is **suspended over the viewer's head is a reference to the massive weight of water** above the diver during his dive (fig.5.)

Intentionality is a massive force within all the work that I create. In the example of the silver rings, it was imperative that these rings are only created for the purpose of William Trubridge wearing them. This intentionality designates the conceptual framework for the piece. Each choice in the process defines and choreographs the way a piece is understood, and provides meaningful depth for a viewer.

Part Three: Agency and Poetics

Arrival

|

Swimmers glide out, chlorine pools
too shallow for bathing
Trachea, rumble,
lifting a dead weight

|

Waveform release
Shake-down snake-pit
Southeast, southeast

|

Indirect reactions
The scent of burning fuel
Pitch black comfort
lavender licked,

|

A speckled arrival.
O luminous illusions.
Warning, high winds

|

the gust, a shock-
a ten-foot drop

|

Somewhere, stenciled,
distant southeast

The process of writing is an act of mining. Words are an adequate material for resurrecting experiences, thoughts and relationships. When reading or writing poetry words develop additional, and independent agencies of meaning. Poetry is a fertile material because one's mind is already equipped to receive language. A common material of language enforces the associations to objects that one innately develops through personal schema. This inherent connection to language invites the complexities of poetry and written word to be cohesively

regarded as a valuable material of artwork. Written language is a captivating example of economics— a careful and precise distribution of words, direct and efficient. Poetry is an expansive medium. Linguistics has the authority to communicate both informative connotations, and affective connotations. I find it to function in my work by coexisting with objects in order to generate further meaning, and to provide complexity to what already is formed. Words combined with objects operate powerfully to question what is possible to visualize within a work. The possibilities of visualization is a reoccurrence wrought from investigation; how much an audience visually gathers, verses how much is gained with other senses, leads one to develop even deeper associations, realizations, and connections.

In 2015, **I participated in the “Uncoding Maps of the Body” workshop in Berlin, Germany hosted by Miranda Markgraf and Andre Soares of the “MoversLab.”** We observed how the body reacts as it becomes impervious to formal codes. Connectivity of physical expressions— absent from an overbearing mind— is used as a creative outlet. **Again, ‘intuitive’ movements were not the focus, but rather, finding ‘mindfulness’ with corporeality. Ultimately, the body** innately knows what it needs. Movement is an outlet not focused on provocation, but rather, a way to directly encounter the unification between our body and mind.

The choreographer Pina Bausch inspired certain methodologies in my creative practice. Bausch became head of the Tanztheater Wuppertal in 1973. **“The description Tanztheater, or dance theatre, originally used by Rudolf von**

Laban in the 1920s, is a statement of intent; it stands for an emancipation from mere balletic routines and the complete freedom to chose one's means of **expression... (www.pina-bausch.de/)". Her revolutionary choreographic decisions revolved around utilizing essential emotions to communicate to the world far deeper than conventional techniques could. This process of gathering information based on reality rather than an imposed supposition of meaning **directs decisions within one's movements.** Basic emotions such as fears, desires, needs, curiosity, and wishes are universally relatable. The brain acts as a vast **reservoir, containing all one one's previously recognized and unrecognized** knowledge and experiences. These experiences, both negatively and positively impactful, are contained within ourselves. Movement is a direct outlet for these experiences to come into fruition.**

The world Bausch presents of stage is a world where everything is relative – **there is always another side.** 'Man kann immer auch ungekehrt gucken.' **Bausch stated: "You can always look at it the other way around."** The plays allow the audience to choose, to order the images according to their own way of perceiving. It may depend of what languages they understand, that images they choose to pick out of the multitude on stage, what emotions are called up at the sight of the dancer in the field of carnations, **the man being smothered by the woman's caresses. It is well known that** seeing a Bausch piece for the second time is often a completely different **experience, One brings other emotions, new experiences in one's** personal or political like into the theater – **and one's perception of the work** is changed as a result (Climenhaga, Royd).

The physical body is considered equally in relationship to text. Highlighting the absence of a body places emphasizes one's own present body. Referencing the body without presenting it directly creates a physical inaccessibility, and in tandem— an opportunity for emotional accessibility.

In 2014 my mother was diagnosed with breast cancer. I had never imagined what her absence would be like until her health stabilized through treatment. In *Its Own Appointed Limits Keep*, (2015) the body is referenced through the presentation of solid black clothing and a proportional–integral–derivative (P.I.D) controller stabilizing at 98.6 degreeed Fahrenheit (fig.7.) Within the same body of work, *Sibilant* (2015) encounters two appliances: a dehumidifier and a humidifier of equal input and output are separated only by the proximity of vinyl lettering in between. A single line of text on the floor reads, “To try and make amends with a void **that of itself cannot fill.**”

Again, visibility and framing operate in the work. A work can expand the frame of the piece beyond its physical footprint. In *Sibilant*, The air within the gallery is observed as a material, as is the affect of the circulation of air onto the people in the space. Their lungs, their hair, even the moisture of their skin are presumably being affected by being present.

In the work *Email correspondence between an individual and the current world record holder of unassisted free diving is transcribed onto a weather balloon, which floats 668 feet above the surface of the Atlantic, Arctic, Pacific, and Indian Oceans* (2017), there are physical objects to reference in the gallery. Expanding the notion of where a work begins and ends requires the use of imagination and, more importantly, trust, or disbelief.

Aesthetic choices are a compositional tool to establish a platform for connections to be made between a viewer and the artwork. The result is work that *does* contain my personal aesthetic reactions, but is not directed towards me

specifically as the creator. I do not sign my work. I do not mention myself in the wall texts. **A direct “god-like” hand** as a creator seems pompous, as though it is solely my creation. The truth is— my studio is not isolated. I work within a society along other talented and skilled individuals. I ask questions outside of my areas of expertise. I learn through the knowledge of others. These other people are vital in the creation of the finished work.

Ultimately I desire for my work to be accessible **through someone’s free** will. My audience is the people who are compelled. This self-direction creates an original dialogue between the work and the audience. It is not my intent for an audience member to feel inferior to the concepts within the work. My creative process strives to remain humble, as it strives to be visually humble.

Part Four: Material Deliberation

Quench

What am I to do now with my hands
 After the mouth stings of sumac,
 the way a split fish shines in its uncooperative ways.
 Bones suddenly stark of scales: a secret that is the entire story.
 This too shows a kind of pretend-
 these terms of deserving and not deserving play an omen and a stray
 Animalistic, unnamed.
 I believe there is no false ache, and no vowel held delicately in the mouth;
 bereft from the choice to veer towards or to retract from.

The use of certain materials is dictated by a cathartic desire to fulfill a personal, elusive need. Personal obstacles are encountered through dreams, reoccurring visions, and associations. These obstacles are fodder for the conceptual backbone of the pieces. The work is consistently larger than I am, and has capabilities to know more than I know. A valuable understanding of the work is reached once full trust is placed in mining the subconscious. As a result, responding to the cathartic need is a patient, informative and generative experience.

All of the components of a work are imagined as facets in a constellation. Every chosen element from the initial conception, to the finished piece, is part of a whole. Continuously connecting one aspect to another allows for an exponential evolution of associations.

The work is often incited by linguistics because of words' abilities to suggest new metaphors and conceptual complexities. Objects are treated as nouns and verbs. Groups of objects are treated as stanzas. The process of deciphering becomes an original language that resonates from something deeply

familiar. The work unties an expected narrative. It is intentionally bereft of a conventional beginning, middle and end. A fascination around lists has grown within the creative process. Compiling lists of personal memories, tastes, sounds, materials, etc., profoundly inform the ways in which I progress through creating work. Gathering and choosing materials becomes an elaborate, idiosyncratic, and highly deliberate system. Ultimately, through my art, I am encountering ways to be affected. I am watching constellations expand into universes. Appliances become a life cycle; mothers become black clothing; a P.I.D controller becomes the living body; diamonds become orgasms; silver rings become risk takers; bodies become like tuning forks; words become a distillation.

Seemingly disparate parts drive a viewer to construct their own sense of meaning when viewing it. I am favorable of this, and also wary: too direct of a compositional list creates a one-to-one relationship between objects and meaning, while too abstract of a composition distracts from any theme or relation. Lists are vital in the human brain to categorize and apply subjectivity to objects or words, however it is also vital in the work to maintain a certain creative obscurity within these lists.

“Umberto Eco’s 2009 Louvre exhibition ‘Vertige de la liste’t (rendered in English as “The Infinity of Lists”) celebrated the history of infinite enumeration in European art, while Smithsonian’s “Lists” (2010) assembled a variety of American artists’ to-do lists. The expositions suggest the variety of roles lists play – from organizing the self to ordering the cosmos – and thus their meditation between the finite and the infinite. “We like lists,” according to Eco, “because we don’t want to die (Delbourgo, and Müller-Wille).”

Part Five: A Deliberate Presentation

The Ouzo Effect



Here we believe in the
mono-mottled-milk coast



Where the slough of sky and sea
is an iced and barren slope



Presenting the work is a rewarding and sensitive time. The physical relationships between the pieces are highly considered: how the audience will progress through the space, how each object, text, and sound responds to the proximity of another. With sensitivity and deliberation, the layout of the pieces are worked and reworked until a flow that allures the viewers and also highlights the work is achieved.

The act of presenting the work is a choreographic expression imposed onto a viewer. Treating the audience as though they were untrained dancers initiates collaboration between them, the work, and therefore myself. Movement

research informs the act of presentation by observing relationships between people to people, objects to people, and objects to objects as a medium of work.

From my experiences of attending galleries, I have noticed the amount of attention people pay to informational texts beside the work. An apparent magnetization by the small placards seems to outweigh an initial acknowledgement of the art. This disturbs me greatly. If the supplemental text is intended to reflect the work, why not use these texts to my advantage as a material for the work itself? The art becomes a study of framing by placing vital information on the wall placards. These placards are an opportunity to deepen the associations and materials. The information can become an expansion of what is directly available visually or psychologically from the viewer. The placard is vital for gaining entry into a deeper understanding of the piece. Objects that are seen as banal, now act as containers, impregnated with conceptual meaning. Scale can heighten this impregnation. For example, contrasting what might be an overwhelming experience, into a visually underwhelming experience (and vice-versa) can increase the potential for better understanding the conceptual drive of a piece. If a piece appears to be visually underwhelming, yet upon inspection, is emotionally overwhelming, that is what experiencing art is all about. To encounter situations where we are not expecting to be deeply moved generates meaningful work.

Overall, the inconspicuous and subtle elements of the process are what drive the bold and apparent aspects in the presentation of the work. The entire

experience is something existed within. Deliberate refining of ideas produces a meta-language: an escape that provides the work presence.

When a sound has gone there's nothing left but a memory. It's like the complex gestures made by a calligrapher's hand, wrist and arm; there are movements, time passes, something happens. But where **a calligrapher's gestures leave a mark on paper, a physical residue** that can be seen, sound moves the air and leaves nothing behind. A sound unfolds in **its own time and then it's gone...** forever. Only a memory survives. And memory fades quickly (Worby, Robert).

Sound has no perceptible body or mass. Sight and vision has the capacity to imply exteriority and be directional. Sound offers an acoustic intimacy, an interior experience and is omni-directional. Though it is not tangible, it is a complex physical process of particles moving. These movements of particles are the essential foundation of sound. Sound as a material remains complex, and an allure for work. Sound as a physical presence is not the same as other objects in space. It gains physicality by interacting with its surroundings. If a soundtrack is removed from a film it loses continuity, life and manipulability. Silent films are notorious for over compensating this situation by overacting, and over representation. Incorporation of sound, sight, and poetic material within a body of work generates the maximum physical, emotional, and psychological impact as possible without unnatural overstimulation.

My experience with sound is evolutionary. I am not speaking necessarily of my taste in music, per se, but rather the sounds that inundate daily situations. Automatically, chromesthesia allows my perception of sounds to evoke the colors and textures. I am aware that this reaction is individually and subjectively experienced, but this involuntary reaction greatly informs my relationship to

sound and its seamless connection to the physical components in my work. Sound operates as a powerful, yet understated medium. It connects space, form, and the senses. Headphones are effective to create an insular moment for a viewer. In the 2017 MFA Thesis show, individuals are invited to manipulate sound that is experienced through headphones (fig.6.) The same sound is also heard through speakers connecting to the exterior of the gallery. This piece titled: *Sibilances are extracted from a recording of the Navy Hymn, "Eternal Father Strong to Save" and are available for manipulation.* (2017) highlights opportunities of collaboration amongst participants, viewers, and onlookers.

In the future, my work will remain to be an exploration of subconscious and conscious affect. My advice to other artists, poets, philosophers, dancers, creators of any kind, and all viewers— if you are inspired by anything, *obsess* over it. Drive your passions to a level of absurdity. After your interests are clearly defined, you will find them uncontrollable. Only by doing so, will you gain the knowledge and skills required to do the work justice. The drive of these interests will evolve on their own; they will undoubtedly generate a network of information that unites the deepest associates. This is the process of making impactful work. I remain vulnerable to my subconscious and always on the ready for the next inspiration to arise. When the next taste of creative inspiration hits my taste buds, I will be armed with a pinch of salt.

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Figures

Fig.1



fig.2



fig.3

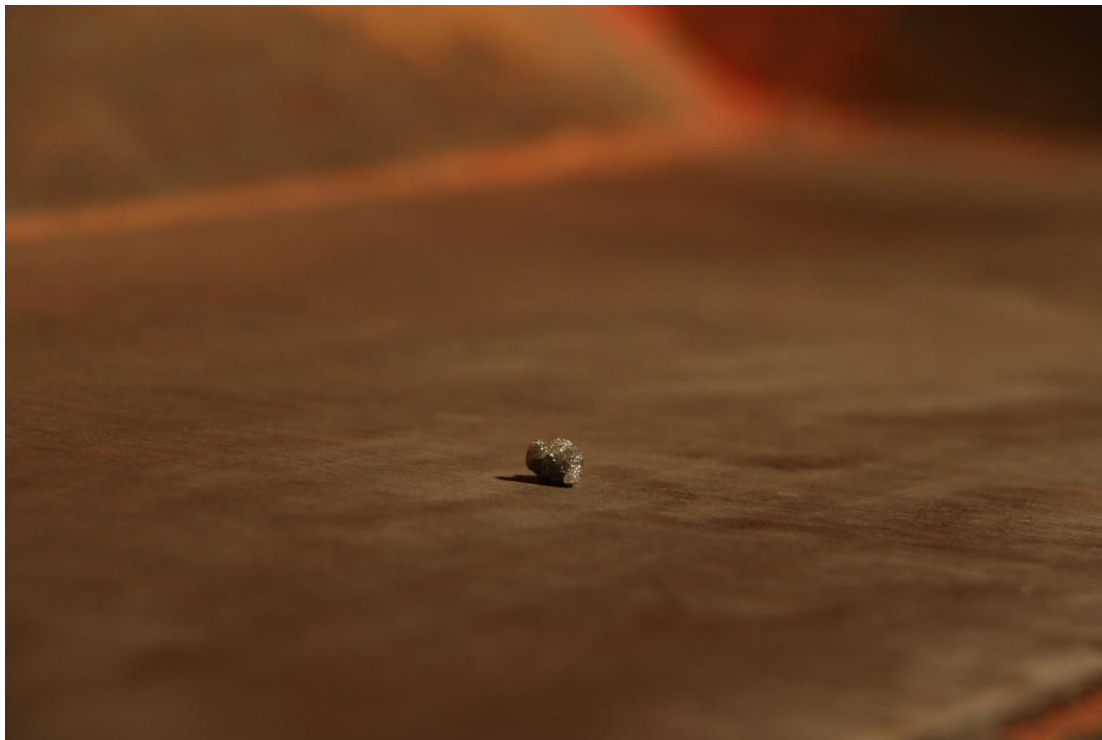


fig.4



fig.5



fig.6



fig.7

