Fall 1-7-2016

Double Blind

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Double Blind

by

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Submitted in partial fulfillment
of the requirements for the degree of
Master of Fine Arts at Hunter College,
The City University of New York

Fall 2015

Thesis Sponsor:

December 18, 2015

Date

Daniel Bozhkov

First Reader

December 18, 2015

Date

Tom Weaver

Second Reader
Experimenting with matter and energy drives my practice. In my work, I activate the liminal spaces between surface and structure, object and environment, to explore the instability of perception and test assumptions about subject/object relations. I seek to make present the “negative” or in-between space of sculpture and work to highlight the physicality of that space through something that is barely there. Often, less focuses us to attend to more. A challenge to perception can lead us to move closer, seeking a discovery. However, even when we perceive what we think we should perceive or what we believe is actually there, are there not things present of which we are unaware? Through my work I attempt to activate the unseen.

many times
I saw the moon
folded

Would I have known it, if I had not known it by sight?

My great grandmother was blind. She lost her sight from glaucoma, a collection of conditions in the eye that together cause significant, irreversible damage to the optic nerves. I remember many visits to her home, a small farm in Southern Indiana. When she greeted me upon arrival, her hands would move slowly over every detail of my face. I remember how it felt, her warm wrinkly finger pads touching my cheeks, my lips, my eyelids, every topographical detail. The doorways in her house held a similar sensory experience. She had removed all the actual doors and in their place, a series of strands: beads and ribbons, each one different, hung in rows across the lintel of every passageway. As she grew older, these thresholds functioned as navigational tools, sensorial reminders of the location of her body in space. I remember, walking from room to room, my eyes closed, through these waterfalls of tactility. The cold plastic beads and soft ribbon brushed against my face. Caught in this haptic web, I felt my body entwined. When I closed my eyes, I did not fear the darkness or the disappearance. My attention was redirected from the visually dominant world where things appear independent and distant from my body to a place where touch took precedence and space seemed both intimate and vast, an emptiness, abundant.

I look to sculpture’s inherent engagement with bodies in space as fertile ground for addressing contemporary experiences of embodiment related to our engagement with various materialities. What is our understanding of connectivity today? How do objects “speak” in ways images cannot? How do we attend to or conceive of the spaces we inhabit? My process is simultaneously a mode of being with the world and a process of “mattering,” or materializing the world. For me sculpture is a mode of attention, an engagement with materiality that is neither practical or instrumental, but concerns itself with the possibility of being and acting with matter, rather than upon it. My work is a material manifestation of my relationship to matter. I am interested in the life of matter and attend through touch to the material world. Seeking to reveal the
animate properties of objects, I focus my attention on the intimate spaces of intra-action. Particularly, I am interested in the relationship between my actions upon matter and how, in turn, matter acts upon me. Close encounters between my body, objects, and the environment that show me, these entities are not as discrete as they might appear. What kind of symbiotic relationship is possible?

Double Blind, 2015, racquetball, glass

There was an old racquetball sitting on the windowsill of my studio for months. I found it on the beach one day and stuck it in my pocket. The racquetball was cracked when I found it and I was drawn to it by the slight reveal of an intense cobalt blue interior. I made the piece, double blind by tearing it open, and sitting the two halves on top of two glass vials. The glass vials, only three inches high, disappear against the concrete floor and an illusion emerges, the two halves of the sphere appear to be levitating in the air. The contrast between the intense coloration of the ball and the size and transparency of the glass trick the eye into believing that the ball is floating on its own. Illusion activates our capacity for wonder.

I visit beaches often. They are the closest approximation to the flat fields of Indiana, where I spent my childhood. Out along the edges of Brooklyn, New York, where bodies
of water and land meet, I wander and attune to the topography of these particular boundary spaces. The longer I look and listen, the more I see and hear. My senses work to extend my environment. In stillness, I discover hidden particularities, other registers of time. I find energy in these threshold spaces.

*The space in between things is the space in which things are undone, the space to the side and around, which is the space of subversion and fraying, the edges of any identity’s limits…. in-between is the very site for the contestation of the many binaries and dualisms that dominate Western knowledge.*

My experiences as an artist and educator have led me to question the dominant and accepted forms of knowledge production, which continue to separate mind and body, thought and experience. What other ways of knowing do we discount when we define so narrowly the concept of intelligence? What is intuitive or embodied knowledge and how is it experienced or shared?

*Dear Reader—A lady speaking to you from the motion of her own mind is always multiple.*

Life, by definition, is restless and active, a presence-energy that does not coincide fully with any specific body. Rather than containing “multitudes,” we are actively multiple and mutable. Multiplicity is inherently complex, messy, and challenging to the mind. There is a longing for a singular simplicity, one narrative. We search endlessly for pattern to make sense of the world around us. Historically, the formation of knowledge has been based on grasping, defining and categorizing. Outlines have served to explain but also to contain. As humans we are embedded and embodied in a specific “reality.” To proceed as such we need to see the world as a series of discrete and fixed objects. We need to call things by their proper names. To differentiate: You and I. Here and There.

What do we do when we encounter difference?

Often we:

Cling to established ideas and try to sustain normativity.

Feel uncomfortable with the unknown.

Strive to maintain and defend “our” safe space.

We put ourselves at a distance so we can describe and control.

And what do we do with all our fear?

We need a map to navigate. A map documents difference.
But the map is not the real territory. The territory is an encounter. The territory is dynamic and multiple and interrelated. The space of the encounter with an/other or the unknown is full of possibility. It is the space of deterritorialization. We are, in fact, each other’s environment. As Gregory Bateson has said, “the opposition of “us” vs. “them” is the very thing that threatens to destroy them both. The creature that wins against its environment destroys itself.”

Can curiosity be an antidote to fear?

In the 18th century, the writer and philosopher, Johann Wolfgang van Goethe, frustrated by a perceived gap between experience and theory, developed a methodology that he called “delicate empiricism,” a practice of prolonged empathetic looking and observing. Goethe believed in bridging the worlds of science and art through engagement with the natural world. He sought to show how altering our attention to things we would discover, not create concepts. Goethe’s intuitive approach to engaging the world contained both evidence and emotion.
In my practice, I make space visible. Column is made from small bits of pinched porcelain, stacked. Hung from the ceiling by a transparent line, only a half an inch wide and five and a half feet tall, its physical presence is slight. Unlike a structural column, it does not serve to support or bear any architectural weight. It appears light, almost weightless hovering a half inch from the floor, a fact that you only discover by moving closer to it. At first glance, it appears to be rising from the floor, one solid form. Moving towards the work you see separate vertebrae-like components strung together and also notice fingerprints left in the clay. The fingerprints in combination with the irregular shaped pieces, serve as evidence of action. The repetition of these small forms seems to be part of an ongoing and endless process, a marking of time through touch. In this minimal structure, I suggest a much larger space by simultaneously referencing the anatomy of both body and building.

*I have always known that I learn my most lasting lessons about difference by closely attending the ways in which the differences inside me lie down together.*

Recently, while reading Audrey Lorde’s *Cancer Journals*, I came across this quote and thought it spoke to an alternative method of encountering difference. Her book is a courageous exploration of her own experience with breast cancer and subsequent mastectomy. In it, she confronts her own illness and fear with curiosity and persistence. She articulates a theory of the prosthesis as a method of silencing difference and discusses the importance of acknowledging differences within and between bodies. It is a prime example of the ways in which our personal lives are always already political, multiple and interdependent. The anatomy of individuals is essential to our understanding of the anatomy of our society.

Difference is an opportunity for intimacy, vulnerability and profound change yet we continue to mistake difference with separation. I am interested in difference being conceived of, not as a binary double, but as an ontological idea that is an essential resource for the development of wisdom and a provocation to action.

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Once, while visiting my parents in the home where I grew up, I found my baby book on a shelf in the basement. Curiously, flipping through the pages, I saw:

Grandma’s first reaction: “She has such long fingers!”

The statement struck me as funny, but indeed, I do have long fingers.

According to *The Benham Book of Palmistry*, a metaphysical classic and the authority on all things related to ‘reading’ the hands, “the long-fingered person is peculiar. His(hers) is the mind which goes into the minutiae of everything, seeks every detail, and accepts nothing as whole until it is separated into its parts.”
why
such careful consideration
snail?\textsuperscript{xii}

To be curious in the world is to be called to attention. Experience is formed through what we agree to attend to. But what does it mean to pay close attention? Exploring my relationship to my environment, I ask: What is there? What is it like? How do I know? Working with material that has transformative and/or illusory qualities, I seek to activate that matter through various energetic forces and phenomena. My work reflects my desire to move closer, which is led by a curiosity about how objects are formed, what they consist of, and how they act in and with the world. It is not a desire to “comprehend,” but a desire to be response-able to what is “at hand.”

I think that curiosity—the beginning of fulfillment of the obligation to know more as a consequence of being called into response—is a critical axis of an ethics not rooted in human exceptionalism.\textsuperscript{xii}

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Curiosity is linguistically rooted to the other-oriented acts of “care” and “cure,” from the Latin curare, meaning to take care of. To attend is to care. Care involves coming into contact with an/other, often it implies touching. Touch can be understood in two ways: we can touch something or someone by physically coming into bodily contact with it/them, but we can also be touched in the sense of being affected emotionally by someone or something. Either way, through touch we develop an awareness of an/other. Attending to a point of contact between two allows us to experience life as interaction, a momentary and vibrant meeting.

The secret of improved plant breeding, apart from scientific knowledge, is Love.\textsuperscript{xiii}

Jayven\textsuperscript{xiv} was the most challenging student I have ever taught. He lacked control of his own body due to a series of traumatic events he had experienced all before the age of five. Among his diagnoses were post-traumatic stress disorder, oppositional defiant disorder, and sensory processing disorder. Out of a survival impulse, Jayven had disengaged and disassociated from his own body in an effort to deal with his overwhelming and frightening reality. His anger and fear were palpable; they permeated the classroom. However, he also longed for connection. Not aware of his own strength, he made violent attempts to connect to his peers and myself through hitting, screaming, and strangling. He often ran into classroom furniture with such force that he developed a constant array of scrapes and bruises. Working with Jayven on a daily basis, I became intensely curious about his embodiment in relation to my own capacity for care. I became a vulnerable observer, witness to a child’s unbearable suffering.
There are unspeakable acts and events. Things carry what cannot be spoken. The body keeps the score.

drawing by Jayven, age 5

Working with an occupational therapist at the school, I tried many different therapeutic strategies with Jayven. I taught him to slow down his breathing, taking extra long exhalations. When he was sitting at his desk, a gave him a sandbag, in the shape of a large snake, draped over his legs, the weight of it was intended to help relax and ground him. Sometimes he wore a tight neoprene vest, called a “pressure vest,” which was made to feel calming, like someone giving him a hug. However, his favorite activity, the one he returned to time and again, was weaving. He used a small, green plastic fruit basket and various colors of yarn, quietly repeating the mantra, “over and under” again and again. Over time, disregarding the structure of the basket, he transformed the once container into a colorful web-like object.

What does care require? What kinds of connections are needed for growing and healing?

Illness and trauma are often invisible, felt experiences and energies in the world. Healing can be an attempt to connect with those unknown or invisible aspects of embodiment in an effort to alleviate pain and/or suffering. Historically, healers have practiced methods of radical empiricism, deep observation and attention to the world of matter. Immanent attention is a commitment to the effects and consequences of experience. To heal is to “make whole.” However, how we conceptualize wholeness makes all the difference in how we heal. For me, to be whole is to feel ourselves
entangled with others. To live that entanglement means to act as if what we do and say “matters,” our actions materialize. I imagine it like Jayven’s weaving—a web like process of construction/creation, with an essential porosity.

*The rocks, despite their fragility,*

can teach us

*how fragile we are.*

In 1976, the artist Lygia Clark sought to challenge the boundaries of art through a therapeutic practice that she called, *Estruturacao do Self (Structuring the Self)* in which participants would engage in private sensorial experiences or “healing” sessions that were uniquely created for each individual. Clark worked with everyday objects, silent gestures and touch to create these intimate sensorial experiences. It was through this practice that the artist as healer worked to support the participant in creating a personal subjective possibility and, by means of this image, a new concept of the world. Clark saw her practice as an act of empathy, a way of cultivating connections between beings. Like Clark, I believe that immanent actions and experiences are vehicles for transformative knowledge.

At what distance do I hold you?

*A Walk, 2014, porcelain, dimensions variable*
How does intimacy between beings challenge power relations?

_The witches’ ritual chant—“She changes everything She touches, and everything She touches changes”—could surely be commented on in terms of assemblages, since it resists the dismembering attribution of agency. Does change belong to the Goddess as “agent” or to the one who changes when touched? But the first efficacy of the refrain is in the “She touches.” The indeterminacy proper to assemblages is no longer conceptual. It is part of an experience that affirms the power of changing to be NOT attributed to our own selves nor reduced to something “natural.” It is an experience that honors change as a creation._

Looking at ways in which sense experience always involves both the body and the mind as inseparable entities, Alfred North Whitehead developed the deeply influential theory called process philosophy in which he sought to show how any philosophy of science must include the ways in which nature acts on the mind just as much as it includes the way the mind acts on nature. In his book, _The Concept of Nature_, he described two components of nature—the apparent, related to the pattern of things, and the causal, related to the matter of things—and argued that they must be studied simultaneously. In fact, Whitehead did not believe in independent existence at all; all entities, for him, were interwoven through a dynamic and ever-changing world. For Whitehead, life was matter in variation, entering and exiting assemblages.

I think of sculpture as a restless form. The creation of open-ended and mutable forms calls the viewer into a process, a shared space of interaction. Drawn to small parts, pieces that come together to create intimate arrangements, I return again and again to similar actions and materials, but the outcome is never the same. These acts of repetition bring a quality of instability to the work through minor variations, slippages of the hand, and actions of a particular materiality. I construct temporary and precarious patterns and assemblages that collectively build a context through a spatial palette. I am interested in collectivity as an arrangement that has no center, no singular identity, but represents a “being with others,” holding differences together. Repetition is important to the process of making as well as to the physical manifestation of the work. I create object/actions that emerge and recede in relation to their environment through techniques of camouflage, making something hard to see through color or scale, and illusion, disguising material as something other than what it is. The work seeks to activate in-between spaces so that these interstices become just as present as the “piece” itself.
Light Step, 2015, shoe sole, pins
There is a place called Dead Horse Bay at the very southern tip of Brooklyn, off to the right side on the last stretch of Flatbush Avenue. Hidden behind tall grasses, is a beach littered with garbage. First, it was a site of several horse processing plants, hence it’s name, which produced items like glue and leather. Later, a site of a New York City landfill. Now, more than sixty years after the landfill cap burst, the ocean continues its daily pull at the shore, drawing the detritus into the water. I found the sole of the shoe I used to make Light Step there, covered in a colony of snails.

The piece consists of a leather shoe sole with long straight pins hammered into and through the surface. The pins, coming out the backside of the leather serve to hold the sole just above the ground, appearing as if it is hovering there mysteriously. Upon closer inspection, the viewer finds the pins puncturing the surface in a particular pattern, one that has many references: a trail map, a constellation, or a chart of acupressure points on the feet. Ultimately, it is a way finding abstraction. This leather sole is a remnant, both human and animal. As humans, we have always used animals as our second skin, a layer of protection from the intensities of weather and terrain. However, the connection between us, human and animal, is now littered with distancing interventions, various modes of production and commerce. Finding the sole in the water at Dead Horse Bay, I could not help but be reminded of its origins and become curious about the many organisms that have and will come into contact with this object, over deep time. My self: it’s momentary.

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I watched the Supermoon Total Lunar Eclipse on September 27, 2015 from my rooftop in Brooklyn, New York. According to NASA, the last confluence of a supermoon and full lunar eclipse occurred in 1982, when I was two years old and will not occur again until 2032, when I will be fifty-two years old. Space-time seems to progress in a linear fashion, but current research in quantum physics has shown that, in fact, there is no overarching continuity. The present moment is the lived experience of time. Only through science do we measure it and establish it as duration. As I watched the almost indiscernible movement of the moon from the roof of my apartment building, I became aware of how everything around me seemed to slow down. The clouds shifting ever so slightly, a heavier bunch rolled in by 10:00pm. As I looked through my binoculars, I lost sight of the moon altogether, only to realize that it had been temporarily hidden beneath cloud cover. I continued to watch as the sliver of what was still visible, began a discontinuous show, a trembling pattern of emergence and dissipation.
Unstable Territory, 2014, fiberglass screen
In my work, *Unstable Territory*, a window screen made of thin black fiberglass strands is cut up into a hundred unique and tiny pieces, each no larger than a penny. These pieces are precisely laid out and installed, one at a time, with equal distance between each shape. They appear like a trompe-l’oeil version of a terrazzo floor, small stones embedded in the concrete. It is an illusion that makes it invisible to most viewers. As one approaches the work, it may or may not be seen. Those who do not see it might nonetheless participate in it through the act of walking through it and/or stepping on it. The possible transfer of the pieces of screen onto the bottom of their shoe is intended. In this way, the temporary territory that is delineated through the installation of the work is disrupted, and created anew by the movement of the viewer. We are enmeshed in a porous field.

The word porosity comes from the field of geology, where it means the amount of open space in a rock, or the ratio of the volume of interstices of a material to the volume of its mass. It is that thin space that intervenes between things. A window screen is a material that is exactly that in-between or interval manifest. The screen’s open weave suggests an expansive space, in front of and beyond it. The screen invisibly mediates; it represents both protection and access. Its porosity can be compared to that of the skin, it encloses certain organs and organisms, while remaining open to the infiltration of others. It is a site of movement and change, the passing through of some objects and the sifting out of others.

How do I insert a sense of movement in my work while simultaneously creating stillness? I am looking for this paradox.

Make a sculpture that functions like a drawing. Drawing is provisional. Provisionality relates to the idea of an object as an event, temporal and ephemeral. A drawing can be seen as an experiment. Historically, an experiment served as a mediator between subject and object through a methodology of trial and error, deducing a cause and effect. However, the perceived divide between subject and object was challenged in 1927 when Niels Bohr showed that there was a fundamental undifferentiability between the object and the agencies of observation, “At the quantum level of accuracy, the object does not have any "intrinsic" properties belonging to itself alone; instead it shares all its properties mutually and indivisibly with the systems with which it interacts.”xix What we observe when we experiment with matter is, in fact, not matter objectively, but matter embedded in a specific process that is entangled with our own particular perspective. Matter calls us into being in response. The nature of matter entails a relationship to the other and enables a responsiveness, as Karen Barad states, “differentiating is a material act that is not about radical separation, but on the contrary, about making connections and commitments.”xx
Ring of Fire, 2014, cotton, glue
Tufts of cotton, barely one inch tall, rise like fire or smoke from the ground to form a thin outline of a circle on the floor. Traced with hot glue on concrete, a cotton ball pressed to and pulled from the circle, form a diaphanous, cloud like residue. It creates a threshold; it marks a site. It points to a site that appears, at first glance, as a place calling for activation. However, through sustained attention, it points to site already active. The spaces around and in-between are enlivened by the work’s specific presence. A splatter of coffee, a tiny divot carved from the concrete, the strange flickering fluorescent light fixture hanging above it—emerge and become present as part of the work.

Two thin, puppet like figures, sit side by side, on the ground, rising only to an approximate knee height. Beige in color, the undulating and awkward bodies are made from a thick elastic fabric. Reminiscent of bandages, braces, and other healing supports, these therapeutic socks stand mysteriously. The stiffness of their materiality, coupled with their cylindrical form, allows these pieces to stand precariously and appear as “figures.” These are compression socks, intended as therapeutic devices for a variety of venous disorders affecting the legs. They are playful, but haunted by illness and suffering. handtomouthinfoot is a piece that activates the negative space around and inside the forms. The socks are stand-ins for the body at the point of its absence.
In his essay, "The Tacit Dimension," Michael Polanyi asserts, "we know more than we can tell." For Polanyi, sensory embodiment is always already a way of feeling, thinking and being in the world and the body is the essential source of thought and knowledge. To know something is not only to see it, but to dwell within it and therefore, the personal becomes an essential part of all knowledge. In science, the ability to see a problem is an ability to see something of which we have tacit knowledge but lies undiscovered, or sensing the presence of something hidden or beyond our immediate reach.

What is the role of intuition in connecting to the invisible?

Fountain, 2015, steel, grapes
I am interested in asking questions through the production of my work. Often, I start a piece by initiating a process, an experiment. For instance, for the work titled, *Fountain*, I inserted a steel rod into the wall and strung it with grapes, one after the other. The weight of water, heavy inside the fresh fruit caused the steel rod to bend and bow down, the tip coming to rest on the floor. Over the course of several weeks, I watched as each day a little more water evaporated from the grapes, causing the piece to become lighter. One day, it lifted off the ground and rose above the concrete floor. Witnessing processes like this, I wonder, when, or at what time continuum does art happen? Is it the moment I stake claim or the moment of display? The moment of surprise or the moment of capture through image or transaction? I am less interested in capturing moments and more interested in duration and commitment to process, a beginning again and again. This also relates to acts of care, which I model through my work. Caring is a process, a series of interactions, attuning to an/other without disregarding oneself. I ask questions of matter and it responds. This is my ongoing dialogue.

*Woods*, 2015, brass, dental mirrors, wind (*video clip*)
Three tall, thin, antenna-like objects emerge from the edge of a manhole cover on the street. At the top of each brass pole, rests a small round mirror, typically used in a medical context to inspect the interior of a mouth, human or animal. The mirrors perched, sometimes 7 feet high, on top of these long shiny stems; tilt slightly downward in a funny foreboding manner, as if watching from above. However, the size and reflective quality allows them to appear playful and interactive, like portals calling viewers to come closer and inspect for themselves. They tremble and sway in the wind, making it difficult for the viewer to catch a single stable image, or even the glimpse of one in their reflection.

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In the age of social media, selfies and Skype, relations rather than materialities are more and more defining our experience. These relations are often built through arrested images, anonymous transactions, and long distance communication. The map dominates; the encounter does not. Sculpture, on the other hand, is a localization of matter in space and time. Through it, we are invited into an encounter in the present. My work seeks to address aspects of encounters that are difficult to represent, or capture through language or image: vibrations, forces, energies. Felt presences that require nearness. Most of the time, when we perceive matter, we believe that what we see exists as separate from ourselves, when in fact what we perceive is inextricably linked to us as the perceiver. Matter has a life of its own but one that we are connected to and ultimately responsible for. Matter is not what we find in the world, but what we make.

My process involves digging into the unknown. I am interested in asking questions about what exists outside our ability to measure, calculate and contain. What bleeds, and flows and exists just beyond our reach? Through our most intimate encounters we gain access to things once hidden.

Satellite image of rock formation on Mars denominated The Home Plate. Stereoscopy is here used to identify volumes.
What is the role of the mind in our experience of reality as becoming?

Infra-mince, an idea conceived by the artist Marcel Duchamp in relation to his work with casting and molds, means ultrathin or insubstantial. 

He used it to describe how two forms cast from the same mold are, in fact, different. Infra-mince is a felt proximity, a presence that you can imagine or feel, like the warmth felt on a seat after someone has just left or as the difference in displaced volume between a clean shirt and the same shirt worn once. It is in the focus on this slight change that we begin to see and/or feel the intimate intervals between two things, or the animate nature of matter. Infra-mince is a state of difference that is not perceived as a difference. The warmth of a seat creates a single feeling from two things: the recent presence of a body and the material of the seat. Matter as energy. We analyze differences from singular experiences. It is the primitive origin of our sensory order as it encounters the energies of thought. We grasp at the world and our intellect turns matter into things.

Our instrumentalization of matter has closed us off to a much larger range of possibilities within the sensible world. The hierarchy of value that exists in relation to various materialities conceals the vitality of that matter. Through my work, I attempt to see the material world anew, to be surprised by what I observe and experience. Improvisation is key to developing a process that does not proceed only through the execution of ideas but through a process of call and response with the force of things.

Sculture calls bodies into becoming through felt proximities and evidence of action.

Amplify, 2015, shell, cell phone amplifier
I am drawn to the cone form for its unique capacity for amplification. In my piece titled Amplify, I inserted a cell phone amplifier made from black silicone rubber inside a large snail shell. The two analogous forms fit snugly together, belying their superficial differences. The shell’s spiraling interior said to contain the “sound of the ocean, “ invites one into an intimate encounter, an act of listening. When placed next to an ear, a similar circular canal, the surrounding environment softly resonates like whispered waves. Where the shell entails nearness, a touching between two; the amplifier, reaches out into space, projecting digital sound across distances. In this piece, both amplifier and shell rest in an entangled moment, somewhere between speaking and listening.

I see my sculptural acts of curiosity and listening as means to developing a subjectivity that perceives itself, not as separate from, but intertwined with others. I wonder how we might shift our way of “seeing” the world at a distance towards a way of becoming-with the world. As Derrida states in Memoirs of the Blind, “the eye that is touched by what it sees, is called in to action.” Acting with and in response to matter is my daily practice.


The discovery of widespread symbiosis throughout the animal kingdom has become a core principle of contemporary biology, having replaced an essentialist conception of “individuality” with a conception of inter-active relationships. Symbiosis is a term that was first used by the German botanist, Anton deBary in 1873 to describe the phenomenon of different organisms living together. In certain cases, this living together or long term relationship results in symbiogenesis. Symbiogenesis, a term first used by the Russian inventor Konstantin Merezhkovsky in the late 1800’s refers to the origin of new tissues, organs, organisms and species by establishment of long term or permanent symbiosis. Scientists have known about these inter-active relationships for over one hundred years, but we continue to discover what is possible within the space of these encounters.


Name has been changed to protect of privacy of individuals involved.


Bibliography


