

Post MA Proposal

These are aims and objectives I'd like to explore practising independently upon finishing my MA.

(Working) Title:

How the methodologies of drawing, sculpture and language can explore the shapes, forms, and passages relating to the internal landscape of the human body

Cont. looking at the sense of the body. And I say *sense* purposefully.

Understanding systems, physically & metaphorically (re. enquiry of a line (probe) inserted both physically and metaphorically into my head in order to look at an internal system to try to better understand it)

'What moves as a body, returns as the movement of thought.'

Massumi, B. (2011) *Semblance and Event: Activist Philosophy and the Occurrent Arts*. MIT Press

Using practice/making as an attempt to understand the body, to look at the body as a landscape, a terrain to try to navigate. It is a sensitive and embodied inquiry, caught up in relation to my physical self and my way of intuiting my way around these ideas (literally). I want to consider notions of inside and outside, internal/external, of being and matter and how one connects and affects the other.

What am I interested in?

To drop the familiar making processes and find other ways of saying the same thing.

To explore looser materials – and how this relates to loosening the dialogue between internal/external.

To explore the openings in my work – holes/gaps/internal spaces – to really consider these entry points, that the inside has more potential than the outside.

To make my relationship with making and drawing more adventurous (re. Phyllida Barlow Royal Academy of the Arts, 2019. *Phyllida* (YouTube) (online) <https://www.youtube.com/watch?v=krbUNuUMVQs>)

Also looking at,

- Other forms of drawing
- Negotiating humanness & human gestures (sitting, standing, walking, reaching)
- The anatomy of the works: its spine, legs which hold it up
- The notion of the vessel
- Internal/external spaces
- The physicality of the works – how they feel to more than just sight
- Relationship between the lexical and the corporeal
- Sensitivity to space – navigating the body of the viewer, the body of the work, its site

Methodologies:

- Drawing
- Sculpture
- Language (written, spoken)
- Embodied cognition

Processes

To continue to be process-led, thinking through doing. To explore the following processes,

- **Clay** body inference, vulnerability/malleability, loose material with a fluidity and chance element that I cannot control. The relationship between the body/ceramics/the vessel. The vessel's capacity to hold space. This is very interesting in relation to the internal spaces of the body. 'This act of squeezing in the space between the hands.' Materials 'register a whole range of touch' (Gormley, A. 2004)

- **Writing/words** (potentially spoken/sound) Highlighting a consideration for art writing as practice. To consider the relationship between the lexical and the corporeal, orientational metaphors, the physical basis of our words.
- **Video/performative element** moving images allow for movement/kinetic energy. It is also one of the only ways to make visible internal spaces of the body via cameras and probes, which then provide video footage and recordings. I find these parallels very intriguing. With performance, does the body (my body, a performer's body) become involved?
- **Textiles/softer stuff**/fabrics/foam/papier mache to invite the possibility of soft sculpture into my work – something softer with weight, a different relationship with paper

I want to dedicate time to these processes as sketches, tests, and notations to carry forward. I want to build up a material language that allows for a haptic openness and, at the same time, are materials which are loyal to me and that resonate with me.

What works, and what doesn't work? What enables the senses, and what disables them?

Eventually, these will build up to become resolved works that will feature as installations and individual pieces. Through these processes, I hope to find ways of working more haptically to create something looser, softer, or more fluid.

Initial thoughts to kick off (might not all be relevant, just as starting points)

- Find phrases/words that are rooted in the physical and why
- Look at cartographic maps, Inuit mapping
- Look at landscape features vs bodies/anatomy features - between rock formations and the body.
- Consider hand and foot measurements as a way of measuring space (e.g., 10 ft, 12 hands high)
- Try to look at ways of flipping the notion of us being thinking machines first and bodies second, what does being a body first and thinking second look like?
- Play with clay and use this as a way of expressing 3d internal spaces (because I am failing to express these spaces in other forms). Make 3d shapes-draw them-make them-draw them, and use this as a process of getting closer to them and pulling them apart.
- What internal spaces do I want to explore (this will emerge when playing with clay)
- Look into senses in more detail – are there any other extended senses like the vestibular & proprioceptive senses? How do they function? What does that mean for making?

Research

- Embodiment, haptic, touch
- The body/the senses e.g., the vestibular and proprioceptive systems as senses
- Pilates, to keep considering how my relationship with exercises interlocks with my practice
- Materials as information carriers
- the conceptual space of drawing & sculpture
- exhibitions & artists

Bibliography to get me going

Lakoff, G. (1999) *Philosophy in the flesh: the embodied mind and its challenge to Western thought*. New York, Basic Books.

Lakoff, G. & Johnson, M. (2003) *The metaphors we live by*. The University of Chicago Press

Pallasmaa, J. (2012) *The Eyes of the Skin: Architecture and the Senses*, 3rd Edition. Wiley

Taussig, M. (1993) *Mimesis and alterity: a particular history of the senses*. London, Routledge

Timetable

Mon	Tues	Weds	Thurs	Fri	Sat
Working at Wysing	Working at Wysing	Working at Wysing	Working at Wysing	STUDIO	STUDIO

