

a play: **Between Me and You**
by
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Bachelor of Fine Art
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Submitted to the Department of Architecture in Partial Fulfillment of the Requirements of the Degree of

Master of Science in Visual Studies
at the
Massachusetts Institute of Technology

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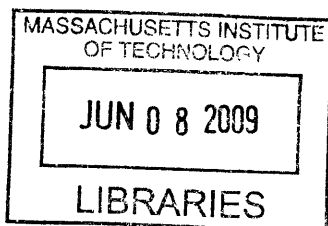
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Abstract

Between Me and You is a writing by Jin Won Jung.
She also goes by Jin.

This thesis is written in a format that mimics writing of play which involves transforming action and movement into text.

This is not necessarily a "PLAY" on stage. This is a play with a lowercase p which encompasses all the definitions of play.¹

1 Definitions of play (Merriam-Webster dictionary)

1 a: swordplay b *archaic*: game, sport c: the conduct, course, or action of a game d: a particular act or maneuver in a game: as (1): the action during an attempt to advance the ball in football (2): the action in which a player is put out in baseball e: the action in which cards are played after bidding in a card game f: the moving of a piece in a board game (as chess) g: one's turn in a game <it's your *play*>

2 a *obsolete*: sexual intercourse b: amorous flirtation: dalliance

3 a: recreational activity; *especially*: the spontaneous activity of children b: absence of serious or harmful intent: jest<said it in *play*> c: the act or an instance of playing on words or speech sounds d: gaming, gambling

4 a (1): an act, way, or manner of proceeding: maneuver<that was a

Language has always played an important role in my research and work. Words, their meanings, and their metaphors inspire me.

If I am to write about what I do and what I've done in the process of learning to become an artist I prefer to give a feel for it. I would rather make attempts to give a sense of the aura in the performances than to describe what happened in didactic words, because describing it will only be told as a thing in the past. My work hopes to be always in-progress and always be made new by the "users" and the "readers". For me, this is the only way to write. The writing should be open. It should allow for any desire to be acted upon reading.

Language, especially metaphors, has its way of asking the audience to "feel" how one feels. When you tell me about the weight on your shoulders I can take time to think about its heaviness. I think about the way it feels on my body, then my body slowly slouches. However, the problem of language and the way we use it is that we don't take the time to think about things. I mean the very literal visuals that a metaphor provides are never imagined

play to get your fingerprints — erle stanley gardner> (2): deal, venture b (1): the state of being active, operative, or relevant <other motives surely come into *play* — m. r. cohen> <several issues are at *play*> (2): brisk, fitful, or light movement <the gem presented a dazzling *play* of colors> (3): free or unimpeded motion (as of a part of a machine); *also*: the length or measure of such motion (4): scope or opportunity for action (5): a function of an electronic device that causes a recording to play

5: emphasis or publicity especially in the news media <wished the country received a better *play* in the american press — hugh maclennan>

6: a move or series of moves calculated to arouse friendly feelings — usually used with *make*<made a big *play* for the girl — will herman>

7 a: the stage representation of an action or story b: a dramatic composition: drama

and thought for a long enough time to really understand what the other person is saying. If these visuals of spoken language are actually experienced I would really feel my shoulders slump with empathy.

To make metaphysics out of a spoken language is to make the language express what it does not ordinarily express: to make use of it in a new, exceptional, and unaccustomed fashion; to reveal its possibilities for producing physical shock; to divide and distribute it actively in space; to deal with intonations in an absolutely concrete manner, restoring their power to shatter as well as really to manifest something; to turn against language and its basely utilitarian, one could say alimentary, sources, and against its trapped-beast origins; and finally, to consider language as the form of Incantation.²

Incantation.

Words and letters. They could have magical qualities. They could put the readers into a space, zone or a mindset to “act-out”.

I hope to use language this way in this writing. The way I try to make my work create an “atmosphere” or an “aura” rather than a didactic narrative. The whole writing could be seen as a metaphor. I use language. I play with words so that the reader has the time to think and visualize things that are so familiar to us. I would like to provide a space in the reader to play with these familiar words, too.

2 Artaud, Antonin, 1896-1948. *The theatre and its double: essays by Antonin Artaud*; translated [from the French] by Victor Corti. London, Calder & Boyars, 1970. (46p)
Artaud was a French artist, poet, playwright, actor and theatre director. He is known for “Theatre of Cruelty” in which the goal was to shatter the false reality. He considered imagination, his dreams, thoughts and delusions, as real as the reality in the outside world.

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a play: **Between Me and You**

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ACT I

Exposition:

to inform, explain, analyze, or define

exposition

1: a setting forth of the meaning or purpose (as of a writing)

2: discourse or an example of it designed to convey information or explain what is difficult to understand

Introduction to ACT I

This is an ACT of exposition where meanings will be defined. Each scene defines either a spatial quality or a character in this play. The first two scenes will define 'play' and 'setting' in order to give background to the characters. The last three scenes will define characters.

Every scene in ACT I is divided into three parts. The first part includes dialogs I have experienced or heard, and questions and thoughts I have about each subject.

The second part starts with “(name of the character) *according to others.*” This part includes quotes from other artists, and thinkers who have already considered the subjects I am trying to define in the scene.

The third part starts with “(name of the character) *in reference to others.*” This part, after learning a little about other opinions, tries to consolidate all the information.

When **I** is written with a lowercase “i”, it means the character **I** has not yet been discovered. The lowercase “i” lacks a specific role in the play at this point.

When **I** is written as just “I”, it means “I” is a student who is confronted with other points of views. In order to understand their views I try to write about them in an objective way.

When **I** is written as “I”, the character **I** is introduced.

The character “I” mediates the difficult process of consolidating opinions in efforts to find where the author stands.

scene 1 play

: so you know in theater people play characters and they know they are playing someone else?

: yeah that's true. because they know they are playing someone else, they are free from being self-conscious.

: what do you think it will be like if we all stop performing someone else?

: can i play myself?

(inspired by My Dinner with Andre)

what happens if we try really hard to play ourselves?

i mean play ourselves so hard that we think about ourselves more than when we are not playing.

in a way, in these situations we are more real than when we are real in our day to day reality.

these imaginary plays can possibly tell us more about ourselves than the extreme reality where everything relies on factual or logical explanations.

however, without these explanations it would be difficult for us to relate our lives to the experiences in the plays.

and these will remain solely as imagination that has no benefit or connection to our lives with others, which i call reality.

Play according to others.

“ P l a y i n g “ means neither reproduction nor reality itself. It means something “inbetween” illusion and reality.³

Kantor opposed traditional theater. His performances, or plays as he called them, were different; they were not just an illusion. He does not “cheat” the audience by creating illusions to believe. His plays are “reality” made by the artist's memory and imagination. His autonomous theater is the “inbetween” “established on theater and witnessed by the audience”.⁴

In D.W. Winnicott's book Playing and Reality he also focuses on the importance of “play” and its “inbetween”. He studies child development to learn about this ambiguous psychological zone of “inbetween”. A child learns through experience. Sometimes he feels as though he is omnipotent and he imagines himself to have control over everything including his surroundings and his mother.

3 Kantor, Tadeusz, 1915- A journey through other spaces : essays and manifestos, 1944-1990 / Tadeusz Kantor ; edited and translated by Michal Kobialka ; with a critical study of Tadeusz Kantor's theatre by Michal Kobialka. Berkeley : University of California Press, c1993.

He is recognized as one of the most important theatre artists of the century. He was a visual artist then became interested in the Happenings. Later his experiments with the visual arts enabled him to challenge the boundaries of traditional theater forms.

He doesn't think the actors ever play the characters; we always play ourselves (100p).

4 Klossowicz, Jan. "Kantor's Legacy" *Journal of Dramatic Theory and Criticism* (Fall 1995), 189-192, <https://journals.ku.edu/index.php/jdtc/article/viewPDFInterstitial/3165/3104>. (accessed May 10, 2009).

He doesn't have to ask for anything whatever he wants is already there. At this stage a child is living in a world without the outside. After a couple of disappointments created by the “good-enough mother”, the child starts seeing the outside world where he doesn't have control over anything other than himself. This, according to Winnicott, is a necessary process for everyone at an early age. Through this learning process we learn to negotiate illusion (the inside), and reality (the outside).⁵

Play in reference to others.

Playing seems to be taking a vital role in understanding reality and our imaginary world. I see the imaginary world as the world inside me and the reality as the world outside of me. When we are playing with imagination, we have the full control, like an omnipotent child. However, when we are playing with reality we are confronted with all sorts of things that surround us. These are such things as something we can hold, places we can be, and people we are with. Encountering others, especially people, is in my opinion the most difficult confrontation in reality. Playing is a great way to stay in transition with both worlds. Staying in the in-between enriches our inner thoughts with experiences from the reality, and helps us to enjoy others with deeper understanding of ourselves. To understand the worlds inside and outside of me I use “play” which is also called “performance” by some people.

5 Winnicott, D. W. (Donald Woods), 1896-1971. *Playing and reality* / D.W. Winnicott ; with a new preface by F. Robert Rodman. London ; New York : Routledge, 2005.
He was a British psychoanalyst and theorist. He also was President of the Pediatric Section of the Royal Society of Medicine.

how do we play with reality?
how do we play with others?
how do we play in our lives with others?

suggestive image 1



To experience the very basic definition of play, I suggest these movements.

Take a picture of the building you are in and hang it on the wall where there is a room on one side and a window on the other side.

Walk in two groups. (One starts from looking into the inside space of someone else. The other starts from looking out the window. Then switch.)

Come to a middle space where you can be in-between looking in and looking out.

Look at the image of the space you are in.



suggestive image 2

To experience the inside and the outside, I suggest the following movements.

You will need:

another person

a hand-held mirror

a transformable face mask

Make a face mask that can transform its expression. For an example, hand-sew muscle patterns onto a fabric and sew an elastic band at the back.

Think about today. How would you describe the day?

Were you angry? Did you have an OK day?

Pause the expression on your face that will captures the way you are feeling today.

Ask the other person to wear the mask and imitate you.

suggestive image 3



scene 2

setting (transitional space)

maybe it's not about where this takes place but it's a matter of what kind of setting these situations create.

we all have some kind of aura/atmosphere/energy around us. can our "something around ourselves" create a place?
a place that is created by our inside but that is outside?

what is this aura?

when i looked up "aura" in the dictionary, it told me that the word originated from Latin, a puff of air and Greek *aēr*, air.

if material world meant that everything was visible, i imagine myself moving, and every time i move little puffs of air will pop out of me.

these puffs probably smell like me

and they probably are not white, but maybe off-white.

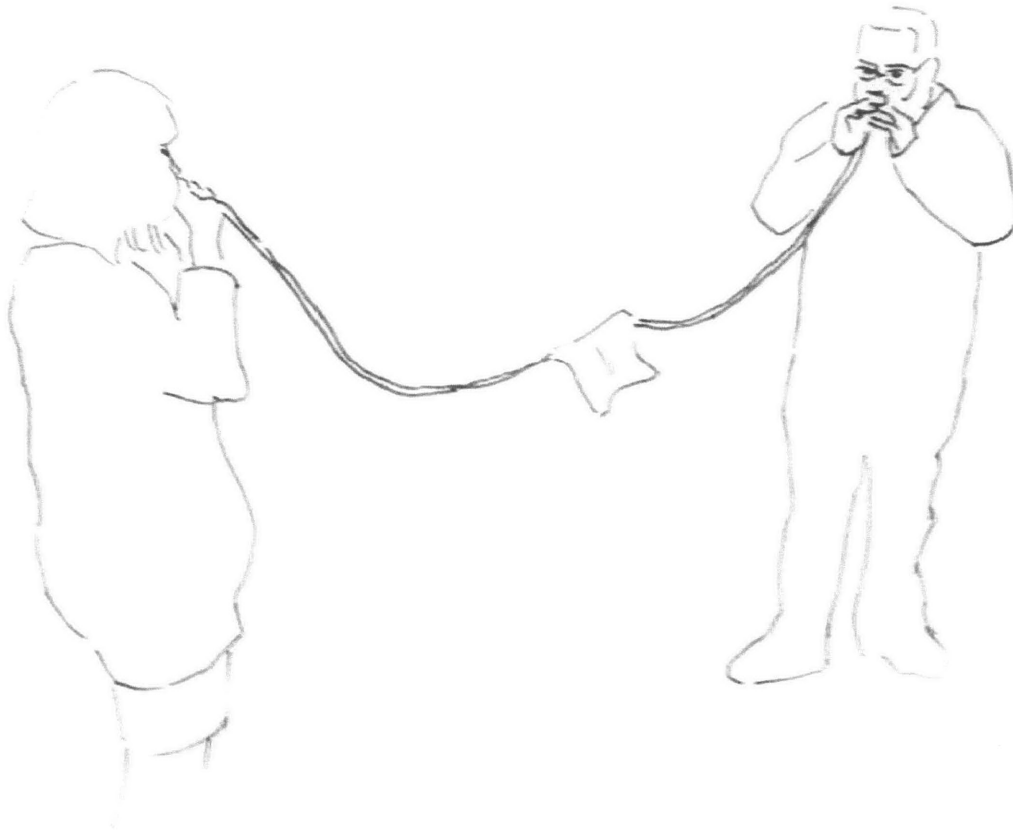
yours probably smells like you

and they probably are not white either.

side note- but my aura goes away sometimes. Is it just forgotten by me? or does it really disappear?

so our puffs will come together and make a room
full of your/my air.

suggestive image 4



Setting according to others.

When Didi-Huberman writes about the imaginary breeze in Quattrocento paintings he suggests that the air is the artist's passion or the soul.⁶ The main source for the action, the inertia, is this imaginary breeze. It is unclear where this wind came from but what we know is that without this breeze there is no story. There might not even be a reason for the painting. There will be no air that sweeps through the dress which will eventually reveal the corporeality of a body. And everything will be static: nothing moves. There will be no reason for capturing this banal moment.

*The wind does more than just pass over things: it transforms, metamorphoses, profoundly touches the things it passes over.*⁷

This idea was originally conceived by Aby Warburg “who placed the wind, “the fluid par excellence”, at the center of major exploration of Renaissance art”.⁸ The edges become interrupted and blurred in the paintings through the wind. Her body, her hair, draperies are all affected by these breaths of air.

6 Didi-Huberman, Georges. “The Imaginary Breeze: Remarks on the Air of Quattrocento.” *Journal of Visual Culture*. Sage Publication. 2003 Vol.2. *Georges Didi-Huberman is an award-winning writer on art and imagery. He wrote books on Aby Warburg and Charcot. He teaches at the École des hautes études en sciences sociales in Paris.*

7 Ibid.

8 Ibid. *Aby Warburg wrote his dissertation on Botticelli's paintings The Birth of Venus and Primavera under Hubert Janitschek.*

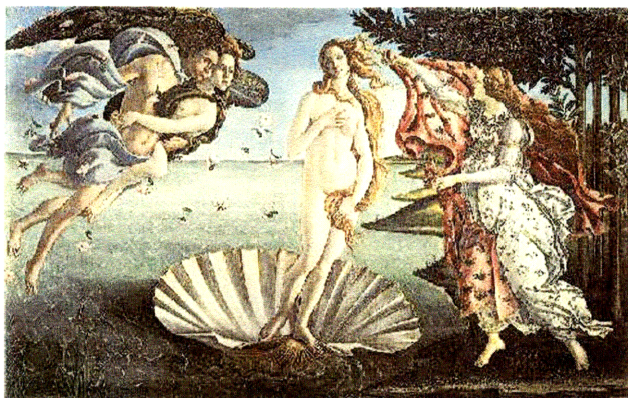
What are these breaths of air?

What nerves contain that is what René Descartes called “a certain fine air”.⁹

All these movements of the muscles, and likewise all sensations, depend on the nerves, which are like little threads or tubes coming from the brain and containing, like the brain itself, a certain fine air or wind which is called the 'animal spirits'.

9 Descartes, René, 1596-1650. The philosophical writings of Descartes / translated by John Cottingham, Robert Stoothoff, Dugald Murdoch. Cambridge [Cambridgeshire]; New York : Cambridge University Press, 1984-<1991>.

He was a French philosopher, mathematician, scientist, and writer who played a major role in the Scientific Revolution. Unlike his predecessors, he thought about “emotions” as a worthy topic of scientific research opening his writing with the “Passions of the Soul”. He is also famous for “dualism” which suggests that the mind and the body influence each other and the relationship is not uni-directional.



Sandro Botticelli, *Birth of Venus*
about 1484-1486
Tempera on canvas, 172.5 x 278.5 cm
Florence, Galleria degli Uffizi



Sandro Botticelli, *Primavera*
about 1482
Tempera on panel, 203 x 314 cm
Florence, Galleria degli Uffizi

Setting in reference to others.

If an aura is little puffs of air and air is the inertia for all movements, can I argue that our auras allow for all the action?

There is something in the air.
There is something about the air.

Air. Love is in the air.

Air is often associated with the unknown.

Sometimes it is the spirit.

Sometimes it is the atmosphere.

Air can be used to talk about almost everything that is invisible and mysterious.

All the information is going down from our brain to the muscles telling which muscles to move and how. What does this information look like? How is it represented? It is a "certain fine air". We depend on this air to tell us how to move. We depend on it for an action, a particular mood.

To experience this animal spirit that is also called “a certain fine air”, I suggest these movements.

You will need:

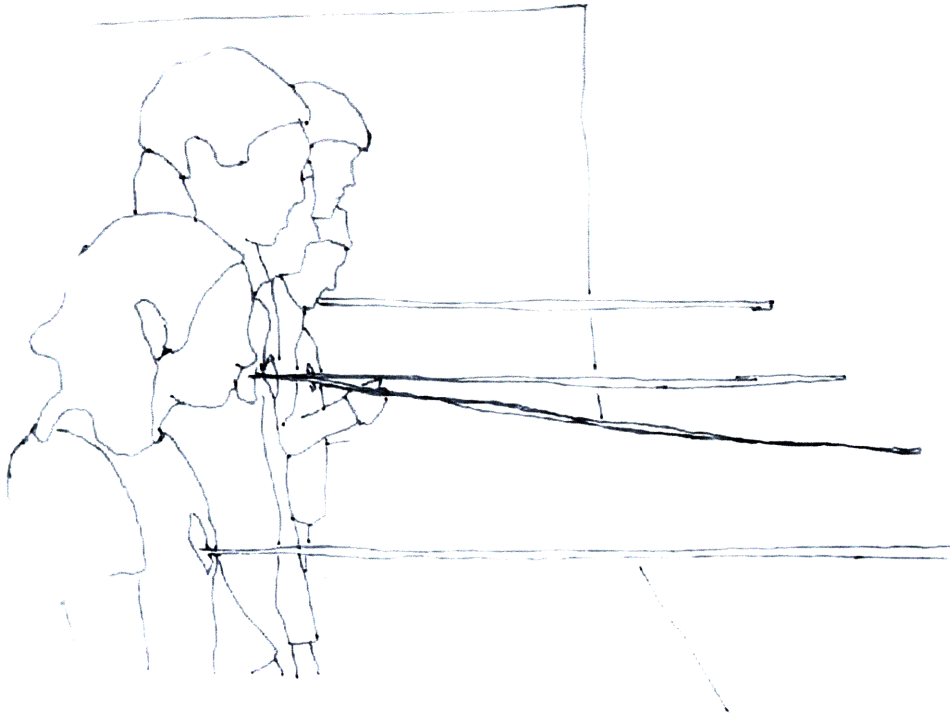
more than three other people

plain white t-shirts for everyone

a pair of scissors

36” metal rods for everyone

3”x3” metal plates with a circular indentation in the middle



Ask “can you find your heart?” “where is it?” “can you mark it?”

Once everyone including yourself has their hearts outlined, cut it open with scissors.

Let everyone feel each others' hearts.

“where is it?” “is it beating?” “is it beating fast?” “is it beating faster than mine?”

Bring them over to a wall and put a plate against your heart.

Show others.

Bring the rod to the plate.

Show others.

Lean against the wall.





I is the character that is closest to me.
 a being that is inside me.
 a being that is in the closest distance to me.
 I exists within and around me.

but who is I? is I someone you can trust? is I someone I can trust?

I is an artist who attempts to gain trust every time I shows her work.
 I is someone I understand but also resist. I know what I expects of me.

I is learning the importance of trust and “believing”. I knows that I needs to be the first one to “believe” in order for anyone else to believe her.

I has doubts about herself. What I tries to make is somewhat unclear.
 I takes the chance to talk about unclear things.

I is an audience. I tries to be as open as possible but I is unsure of the artist's motivation.
 I doesn't quite understand, so she resists.
 I knows what is expected, so she resists.

The artist doesn't do it to prove it to the audience.
 The artist does it to prove it to herself.
 The artist is just as skeptical, if not more, as the audience about it.

I according to others.

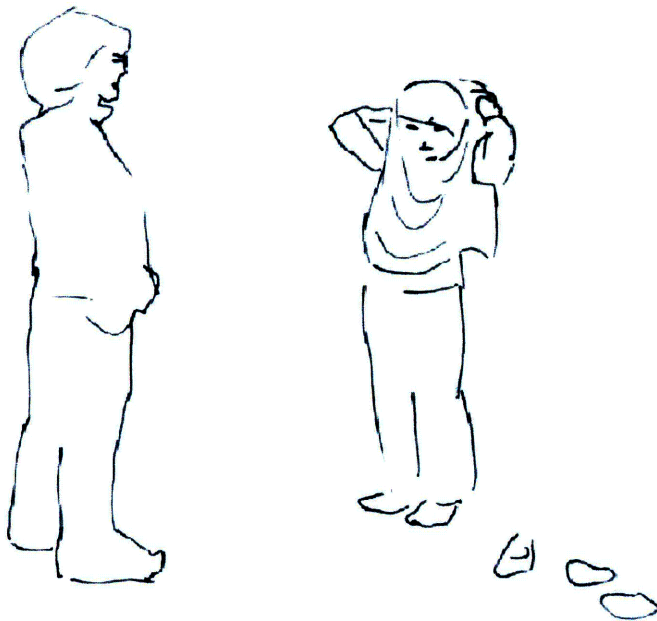
I is me. Who can talk more about me than me?
 I don't know I very well. But I is still me.
 I is a living person who has many questions about living.
 I is an audience and a participant of us.

Jin, why do you perform?
 Jin, why do you want to make art?
 Jin, why won't you call yourself an artist?
 Jin, why do you need us to participate?
 Jin, why do you need us?
 Jin, why are you doing this?
 Jin, why do you write?
 Jin, why do you make your things?
 Jin, why do you have so many questions?
 Jin, are you seriously asking these questions?

Who am I?
What am I not?
Do you know who I am?

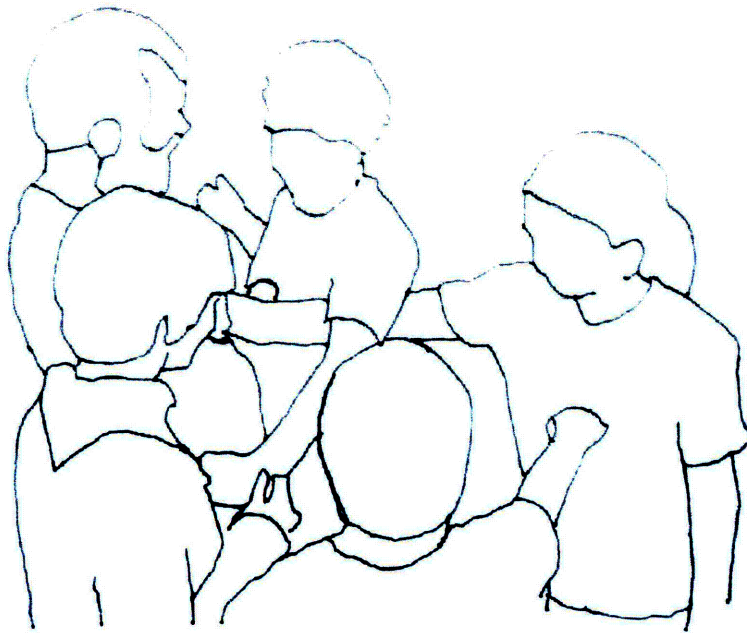
You are 6-ft tall.
You are not gray.
Not really. Do you know who you are?

ages 4w - 6yrs 3



Is it really moving?

Suggestive drawing



Who is an artist?

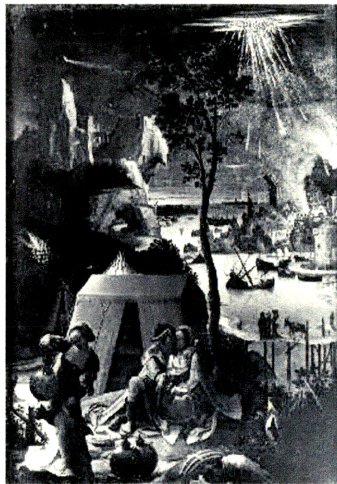
When Antonin Artaud went to the Louvre, he experienced a painting by an unknown artist called “The Daughters of Lot”.

The painter (the artist) possessed certain secrets of linear harmony, certain means of making that harmony affect the brain directly, like a physical agent.¹⁰

Is an artist an agent, someone who is physically present in the art work?

Does an artist help you understand something that is difficult to understand such as harmony?

How much can an artist do?



Attributed to Lucas van Leyden, *Lot and His Daughters*. Paris: The Louvre. (Giraudon/Art Resource, New York.)

¹⁰ Artaud, Antonin, 1896-1948. *The theater and its double; [essays]* by Antonin Artaud. Translated from the French by Mary Caroline Richards. New York, Grove Press [c1958] (p35)

Artist is not a genius.

Artist is just another living being.

According to Lygia Clark artists are just “proposers”. She says

We are the proposers: We are the mould, it is up to you breathe the meaning of our existence into it.

We are the proposers: Our proposition is that of dialogue. Alone we do not exist. We are at your mercy.

We are the proposers: We have buried the work of art as such and we call upon so that thought may survive through your actions.

We are the proposers: We do not propose you with either the past nor the future, but the now.¹¹

¹¹ Clark, Lygia, 1920- Lygia Clark : Fundació Antoni Tàpies, Barcelona, 21 octubre-21 dicembre 1997, MAC, galeries contemporaines des Musées de Marseille, 16 enero-12 abril 1998, Fundação de Serralves, Oporto, 30 abril-28 junio 1998, Société des Expositions du Palais des Beaux-Arts, Bruselas, 24 julio-27 setiembre 1998. Barcelona: Fundació Antoni Tàpies, 1998. (233p)
Clark was a Brazilian artist who co-founded Neo-Concretist art movement with Hélio Oiticica, Ivan Serpa, and Lygia Pape.



To test your trust, try the following actions.

You will need:

Two adjacent rooms with the same settings

People who have experienced your work before

One timer

A piece of paper and a pen

Make objects that resemble your art.

Put them on the floor in one of the rooms.

Ask one person to be a timer.

Guide people to the room with objects. Once everyone is in the room close the door and go into the next room.

In the other room, write down questions about your work to ask people who are experiencing the work at the moment.

After 10 minutes the timer says "I is waiting for us," then opens the door and walks out.

The timer walks into the room you are in.

Everyone follows.

Ask the questions.

www.fo.com

scene 4

YOU

YOU is a character in play that is not me.
YOU gives me a reference point, something to compare myself with.

Without **YOU**, **I** would not know where **I** is.

YOU is outside me.

YOU is farther out than **I**.

If **I** is me, an artist, i thought **YOU** is the audience. But the more and more i think about it, i think i might be wrong.

YOU and **I** are interchangeable.

To me, **I** will always be me. But to you, **I** will always be you.

Without **YOU**, **I** not only does not know where **I** is, but **I** does not exist at all. What i mean is **I**'s meaning does not exist without **YOU** putting meaning into the relationship between **I** and **YOU**.

The relationship.

***YOU** according to others*

I was introduced to Lacan's Mirror Stage.

This is the function that is found at heart of the institution of the subject in the visible. What determines me, at the most profound level, in the visible, is the gaze that is outside. It is through the gaze that I enter life and it is from the gaze that I receive its effects. Hence it comes about that the gaze is the instrument through which light is embodied

*and through which ... I am photo-graphed.*¹²

According to Lacan subjectivity is learned through a mirror as an infant. A mirror, in a way, allows an infant to talk to him/her-self. "Am I there?" "Yes. I am here."

I don't know how this is related yet but when I was reading Erwin Wurm's "One Minute Sculptures" book I found something that seems related to this topic. For now, I can't describe exactly what it is, but I am sure it will come to me after this writing is done.

Jérôme Sans quotes:

student: Can a question also be an answer?

*Socrates: Yes!*¹³

To describe Wurm's "One Minute Sculptures", Sans asks questions.

What did you do to avoid the danger of a fragile and short-lived formulation of sculpture?

What is your relationship to action and performance?

Longing and failure as sculpture?

Is it about self?

12 Lacan, Jacques, 1901- The four fundamental concepts of psycho-analysis / Jacques Lacan ; edited by Jacques-Alain Miller ; translated from the French by Alan Sheridan. New York : Norton, 1978. (106p)

Lacan was a French psychoanalyst and psychiatrist. His work features "the unconscious, the castration complex, the ego, identification and the language as subjective perception".

13 Wurm, Erwin, 1954- Erwin Wurm : one minute sculptures 1988-1998, Werkverzeichnis = index of works = catalogue raisonné / Erwin Wurm.

Bregenz : Kunsthaus Bregenz ; New York, N.Y. : U.S. distribution, D.A.P., 1999. (30p)

Wurm is an Austrian artist who uses everyday objects and familiar objects to create participatory sculptures.

Gilles Deleuze?

How is the message of a work conveyed: through the drawing, the act of reading, or by the instructions? Or is it the used objects?

Subjectivity as a discipline?

Have you thought about the psychoanalytic aspects of your work?

Artpiece and aura?¹⁴

YOU in reference to others

I look at others, and others look back at me.

If no one looked back at me, I won't know that I exist. Am I real?

How would I know if I am visible?

Can you see me now?

Do people turn around when I speak? Does my voice travel? Or am I just talking to myself?

Can you tell me what I said?

How would I know if I am real if there is no feedback?

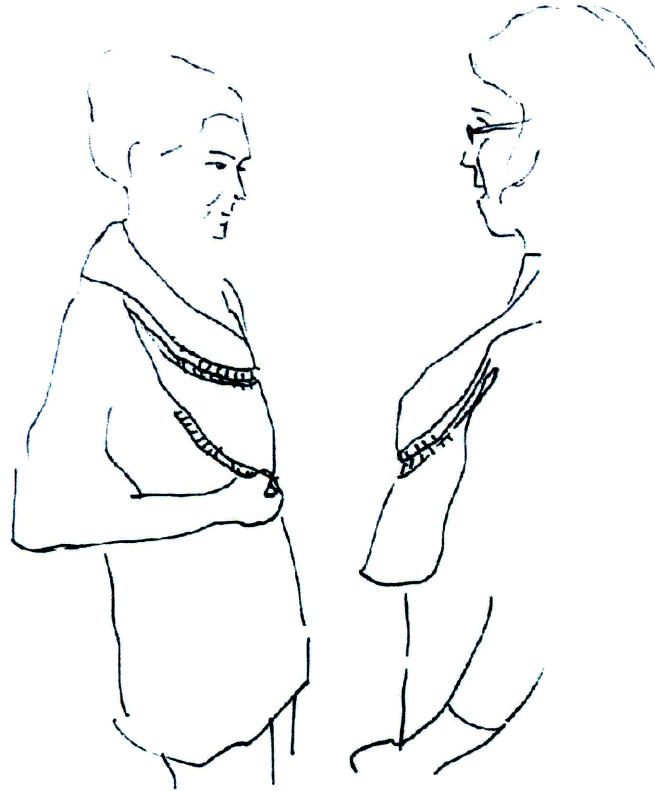
People's questions about Wurm's work does do its job of helping me understand his work. Without these questions or reactions from his audience does his art work exist? With these questions I know his work embodies ideas of psychology, imagery, and subjectivity. However, if no one has any of these questions how

¹⁴ Ibid. (31p-34p)

would he know what his work carries?

Without the audience does an artist exist?

Without the audience would my work exist?



To see if your voice travels, try following actions.

You will need:
another person
a balloon
a tube

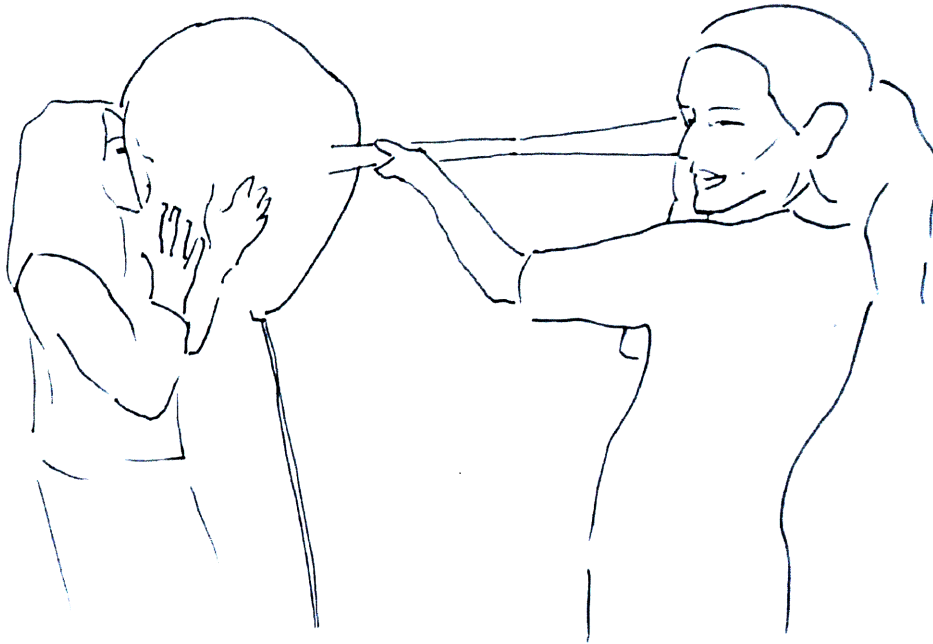
Put a balloon in front of you mouth.

Ask her to put the tube next to her ear.

Whisper, "can you hear me?"

If she says 'yes', switch, so she can ask you the question.

If she doesn't say anything, adjust your position and repeat the question until she hears you.



scene 5

IT

IT can lead us somewhere, don't you think?
IT can be the one that helps **YOU** and **I**.
IT guides us to **YOU**, and **IT** guides us to **I**.

according to **IT**, **YOU** is the dead and **I** is the living.
according to **IT**, **I** is the dead and **YOU** is the living.

IT mediates between you and me.

(Inspired by John Bell's Playing with Stuff)

:where did your objects go?

:they are still here.

:yes. no. these are things but where are your objects?

:these things are my objects now.

:these things are not what you used to make.

:i don't want to make something just to make something
anymore.

:Then what are you going to make?

***IT** according to others*

“Propositions,” that is what Lygia Clark called it. They, according to her,

*make us aware of our own bodies,
and force us to rediscover the meaning of our routine
gestures through touch.*¹⁵

¹⁵ Clark, Lygia, 1920- Lygia Clark : Fundació Antoni Tàpies, Barcelona, 21

Poor objects lie between eternity and garbage.
“in art, life is emphasized just by the lack of life.”¹⁶

***IT** in reference to others*

IT manifests the link between **I** and **YOU**. Our link is in the space that we share. In that space we have our bodies and things that come in between. When I think about it very literally. I can almost picture this.

You are standing in front of me. I am also standing in front of you. So, we are standing facing each other. There is a piece of string on the floor. It looks useless just lying there tired. I pick it up. I ask you to take the other end. We pull on the string so that it is taut, then I tie a knot at my end, and you do the same. When the knotting is done, we put it back on the floor straight to make a line. We look at the distance between us.

octubre-21 dicimbre 1997, MAC, galeries contemporaines des Musées de Marseille, 16 enero-12 abril 1998, Fundação de Serralves, Oporto, 30 abril-28 junio 1998, Société des Expositions du Palais des Beaux-Arts, Bruselas, 24 julio-27 setiembre 1998. Barcelona: Fundació Antoni Tàpies, 1998. (p188)

¹⁶ Staging philosophy : intersections of theater, performance, and philosophy / edited by David Krasner and David Z. Saltz. Ann Arbor : University of Michigan Press, c2006.

Kantor's "emballage," meaning wrapping or packing, is described with more detail in the book; how "emballage" contains and conceals the object inside and how these poor objects have traces of history. (197p-198p) "memory machines"

The interview can be see on the web.

(<http://www.youtube.com/watch?v=ICM3IRYAGss>)

The string is **IT**. Did you notice it? Am I too obvious?
Was it too close? Are we too far?

The materiality of objects, “Propositions”, “poor objects” and
“**IT**’s” are quite important.

IT’s always need to be something like the string. The object needs
to gesture **IT**’s worthlessness. When they are left unattended they
are nothing. Only when we pick **IT** up it is alive. Therefore, we
know every movement **IT** makes is by us. We gave **IT** a life. Our
interaction makes **IT** move. When we stop and put it down **IT** is
no longer animated.



Act II

Confrontation:
to meet face-to-face

confrontation
: a face-to-face meeting
: the clashing of forces or ideas

Introduction to ACT II

ACT II explores the relationship amongst the characters and the backgrounds mentioned in ACT I.

By relationship I mean, the need for each other: **I's** need for **YOU**, **YOU's** need for **I**, and both of their needs for **IT**.

Eventually they need to have a play. By play I mean, the rules of interaction. By rules I mean, the new boundaries between **I** and **YOU**.

The meeting amongst the three allows their boundaries to become less heavy, less thick, and less hard.

Our boundaries are now soft.

And the setting is created. The context is created by the action. When things start moving they create a movement, wind. This makes a setting. Unlike theatrical plays, the setting of 'a play: **Between Me and You**', is not determined until these actions take place. We create a setting.

This is an ACT of confrontation. The characters meet face to face.

scene 1

I & YOU

When **I** and **YOU** are confronted with each other, there is a kind of nervousness in the air.

What am I looking at?

What am I supposed to do?

What do you expect me to do?

Why would you want me to do that?

What makes you think it's okay to do that?

Why are you making me do this?

What are your intentions?

Are you using us?

What are you trying to get out of this?

What do I get out of this?

Suspicion comes from both sides. It can be a very uncomfortable situation. I started to wonder about the awkwardness at the beginning of every play.

Do I make it uneasy?

I open myself up. I become so vulnerable. I am so scared.

Then you see me scared. You see me vulnerable. You see me.

Do you feel obligated to open yourself up?

Am I asking for too much?

Do I put you in a situation where you have to see me?

Someone told me recently about secrets. No. It wasn't his. He told me about this time when she told him so many things. Maybe too many things. Now, he can't just walk away. He said that it was part of him, now. She was part of him. Her stories and her life are part of his stories and his life.

I am part of you now. I told you too much. I became too vulnerable in front of you. Now, you are part of me.

scene 2

I, YOU & IT

It is in part due to the nervousness of **I**, and in part due to **YOU**'s uneasiness that create this mood of restlessness.

I and **YOU** both must be shaken up by the proposition for interaction.

Interaction is mutual and reciprocal in action. **I** can not have an interaction alone. When **I** interacts with **YOU**, both **YOU** and **I** are affected.

... when we touch, by the very nature of pressing our hand or any part of our body on a subject or an object, we cannot escape the contact. Touch is never unidirectional, a one-way street. Touch always enables an affective return.¹⁷

How can **I** interact with **YOU**?

How can a person gain enough trust to touch another person?

Maybe no one trusts anyone. **I** doesn't trust **YOU**. What have **YOU** done to gain **I**'s trust?

I needs to see **YOU** interact with others first. This is why **I** needs **IT**.

IT is the other, so we can gain trust from each other.

¹⁷ Bruno, Giuliana. "Pleats of Matter, Folds of the Soul." *Log: observations on architecture and the contemporary city*, no. 1 (Fall 2003). (114p)

Are you being open to it?

Are you telling to truth to it?

Are you vulnerable in front of it?

Will you take the burden away from it?

Are you going to be there for it?

To test if IT really helps, try the following actions.

You will need:

Sound makers made out of simple materials such as wood, paper, and metal.

A space that is shaped to encourage sound traveling.

More than three people who are not best friends or family members.

Put sound makers throughout the space.

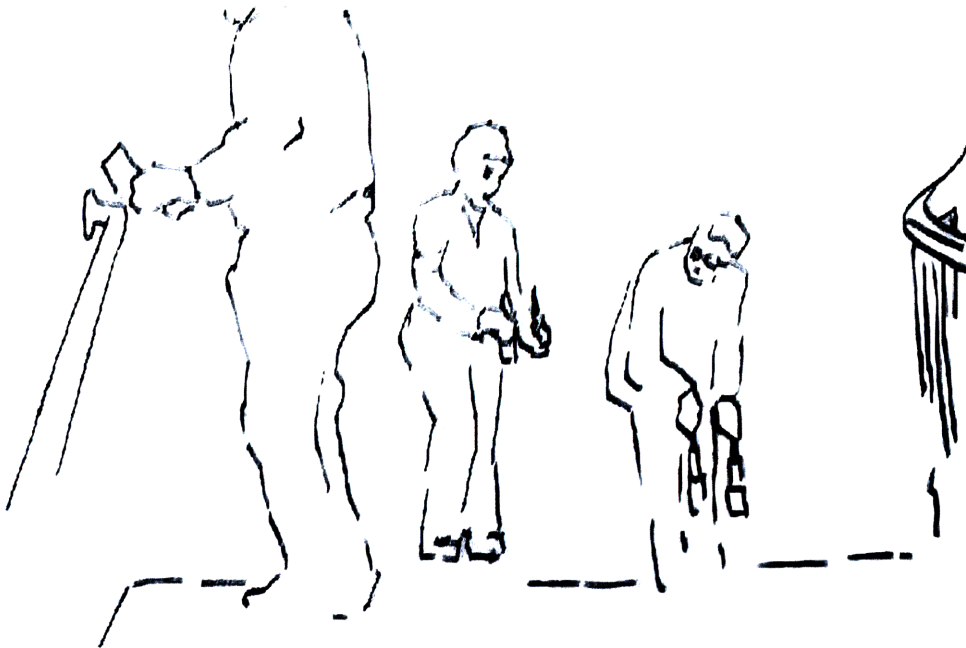
Ask everyone to line up.

Say that the person who is in charge of a certain instrument has the role of a conductor while at that station.

And say that the conductor decides when to start and end of making sounds.

When the first conductor decides to end his/her turn, rotate.

Repeat until everyone has a chance of being a conductor.



When play and **IT** come face to face, it becomes obvious that **IT** now has the role.

IT no longer looks to be nothing. **IT** is it.

Like Lygia Clark called her objects “Propositions”, I call my objects **IT**.

IT is no longer just an object, but a facilitating middleman who can see **I** and **YOU** most clearly.

With another in the middle, a new relationship between **I** and **YOU** is created or an existing relationship between them is revealed.

When **IT** is picked up by **I** or **YOU**, **IT** seems to have qualities, by which I mean characters or gestures. **IT** mimics the body some times. **IT** also looks very strange next to the bodies with **IT**'s straight lines and unfinished edges. **IT** looks simply “unfinished” and “messy” when one looks at **IT** as a sculpture or an object with meaning. However, **IT** only is there to be activated by people. **IT** wants to give off some kind of feeling or atmosphere. **IT** is not a beautiful object that can stand on its own. **IT**'s are made of things such as PVC pipes, just plain metal rods and plates, cut-off T-shirts, etc. They carry no specific meaning with out the play. The play can be initiated simply by putting **IT** next to another person or an object.

For an example:

Measurement is one of our means of believing that the world can be reduced to a function of human understanding. Yet, when forced to surrender its transparency, measurement reveals

an essential nothing-ness. The yardstick does not say that the thing we are measuring is one yard long. Something must be added to the yardstick in order to assert anything about the length of the object. This something is purely mental act...”an assumption”¹⁸.

The interaction of **I**, **YOU**, and **IT** plays with the very idea of playing in between of imagination and reality.

When a play begins everyone is aware of its moment. It is the moment we have all been waiting for. The hype is there. That is why people are more likely to be skeptical of the artist's intention in a play than in reality.

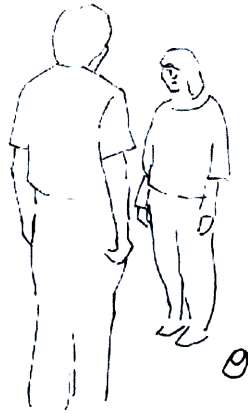
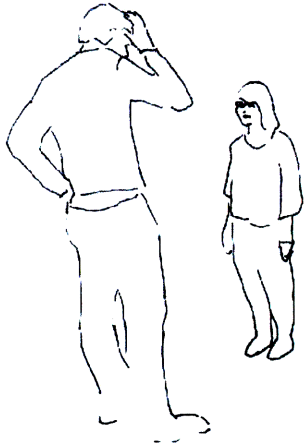
However, this difference from “reality” helps a great deal to change the rules of interaction. The social norms can be thrown out by staging the situation with the right objects. The staging should be subtle, not be too different from the everyday; it should be defined minimally, so that one can go back and forth between playing self and playing a participant.

The intention should be clear by the end of the play. One can object and criticize the intention of the artist. Art's main intention should not be anything other than for the art experience itself. I object to Lygia Clark's intention to use art as therapy.

18 Open systems : rethinking art c.1970 / contributions by Johanna Burton, Mark Godfrey, Boris Groys ; edited by Donna De Salvo. London : Tate, 2005. (70p)

This is a quote by Mel Bochner. Bochner is an American conceptual artist whose show titles include

- *Working Drawings And Other Visible Things On Paper Not Necessarily Meant To Be Viewed As Art*
- *Thoughts Made Visible.*



scene 4

I, YOU, IT, play & setting

Setting is naturally created by the air. The air that is created by the movement of the play.

No one can bring out the setting alone.

I am concluding for now that an atmosphere is the setting. And an atmosphere is quite different from an aura.

An aura is an air that an individual carries which is not the same as an atmosphere.

The mixture of the auras of **I**, **YOU**, and **IT** *with play* make up the setting, an atmosphere to experience.

Act III

Dénouement:
to untie a knot

dénouement

1: the final outcome of the main dramatic complication in a literary work

2: the outcome of a complex sequence of events

scene 1 to untie a knot

director:

when you do that 2nd line, what do you think is happening?
is your character really asking for answers from him? or is
it more like a question to herself?

actor:

... maybe it's more for herself.

director:

yeah, so how do you think it should be like? maybe softer?
can you do this line softly, quietly?

actor: (nods)

director:

let's do this scene again.

*the scene is read and, as directed, the actor reads her part softly so
that only she can hear it.*

director:

this time, can we actually have people who are going after
her to just go right ahead with the scene while she is
talking to herself?
just speak over her.

everyone nods.

director:

let's do it again.

*the scene is read with other actors speaking their parts over hers.
however, she can't seem to speak softly as directed. her voice gets
louder and louder as if she can't seem to hear herself.*

She doesn't hear herself; I think, she is afraid of losing herself.

Through experiencing play she knew why she wanted to write
about play and why she all of a sudden coming into school started
her performances. She had no idea. How could she have been
interested in it; she didn't even know what it was. She wasn't
interested in it as in she knew what she was doing. She only knew
that there was something. And that this somehow gave her
purpose. Moving objects. Moving people. Moving feelings. She
had no idea how she did it but she somehow knew that there was
something about performing. That's why she had to do this. Write
about performing plays. Write about what others thought of plays.
How play is so close to our motivation to exist. How, without
moving things or others, we can not tell if we can move at all.

scene 2

exposition in reference to me

play

setting

I

YOU

IT

PREVIOUS PLAYS

date: Fall 2007
title: 2-min Performance
ITs: systematic sound for beat
 -metronome
 natural sound for notes
 -my voice
 a round sound traveling wall

imply with directions layers (repetitions) using props that are man-made (intentional) found object or sound made by me natural (unintentional) sound (noise) air (wind) light (shadow)	Different atmospheres moods feelings	To create	unexpected unseen unforeseen
--	---	-----------	------------------------------------

intention:

Think about sound.

Think about time to space, space to performing objects,
performance to time.

Performance should be 2-minutes exactly.

This was one of my first experiences “performing”. Many of these first explorations happened in places I found interesting. As a newcomer to this campus, everything was interesting. The MIT Infinite Corridor was a tourist attraction. As a tourist to this new site, I was attracted to the corridor.

Sound was to be considered. There are staircases in this corridor that are each enveloped by a round surface. I thought about this round surfaces for a while. The dome. The curve. MIT.

These curves create “transitional surfaces”. People travel from the basement to the first floor to the second floor, etc. Sound travels even more smoothly from the very bottom floor to the very top.

2-minutes of sound.

Hours, minutes, and seconds are the structure of time.

This was the structure of the performance.

There are 60 seconds in a minute. The metronome announced every second.

The metronome signified the structure for the performer to follow. The main performer followed the metronome and clapped. Clapping didn't have to match every beat. The performer chose when to clap and not clap.

The performer vocalized the scale. C,D,E,F,G,A,B, and C. C,B,A,G,F,E,D, and C. Each note was sung at each clap.

Example

Metronome (sound from laptop)	Clap (sound from surfaces of body)	Note (sound from inside of body)
1 st second	Clap	C
2 nd second	Clap	D
3 rd second		D
4 th second	Clap	E
5 th second	Clap	F
6 th second	Clap	G
7 th second		G

Direction was explored through the relationship between the performer and the audience. With the viewer/listener in mind the performer leaned against the wall and turned her face towards the center of the curve. She was at the end of the curve where the curve meets the straight wall.

The audience heard the notes that travel through the wall. Clapping was heard in the air like vibrating puffs from the middle of the space. The metronome was heard from the laptop on the floor radiating the sound.

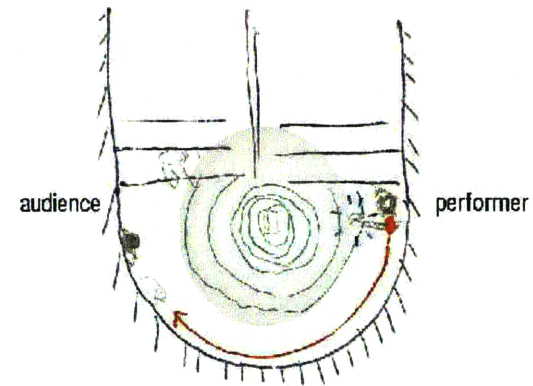
after thought:

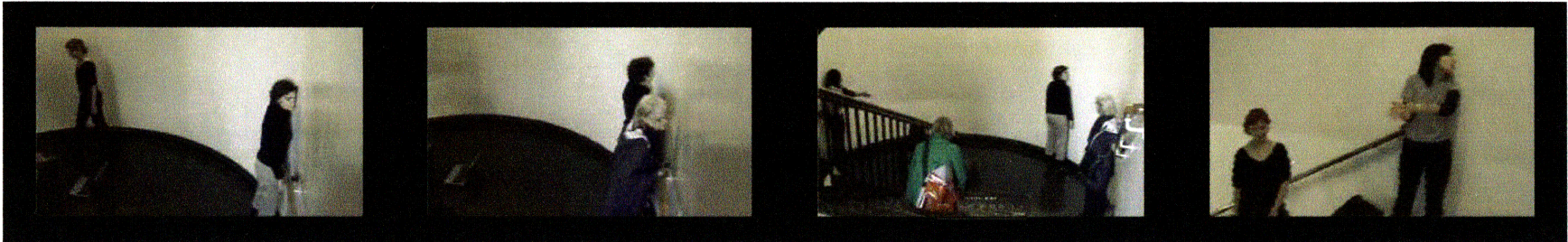
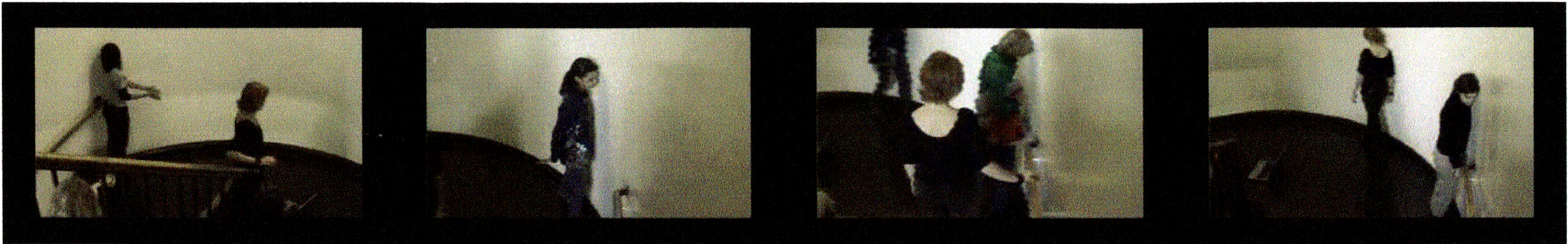
I noticed myself becoming more and more interested in these “transitional” spaces, where people and things pass through. These are like tubes, or veins. They carry traveling things.

Performer and audience relationship was explored for the first time in this performance. Where is the performer? Where is the audience?

I started to realize that without a clear instruction it is

difficult to guide people through the work. Without my verbal instruction the audience wouldn't know what to do and how to experience the performance.





date: Fall 2007
title: Performance Workshop

ITs: objects
-loud
-built in beat
-various in size so that the beat on each
“instrument” can be different but regular
directing surface
-a round sound traveling wall
audience/waiting area
-staircase

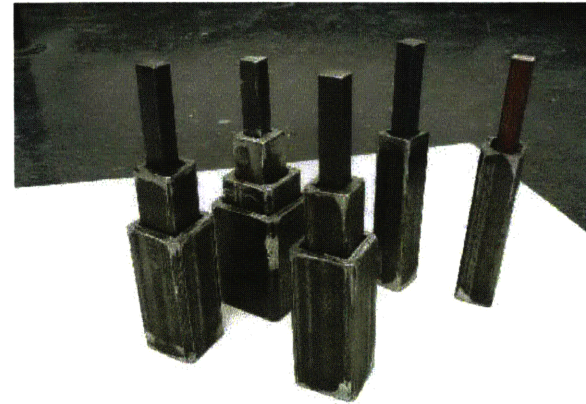
Title:
Performance Workshop

Description:
(draw lines to connect)
orchestrate - - wall
vibrate - - bodies
extend - - sound

Performers:
Conductors: Alia Farid, Annatina Caprez, Kate James,
_____ (please fill in names after performance)
and Jin Jung.

Players: Jin Jung, Alia Farid, Annatina Caprez, Kate James,
_____ and _____ (please fill in names
after performance).

Audience: Jin Jung, Alia Farid, Annatina Caprez, Kate James,
_____ and _____ (please fill in names
after performance).



intention:

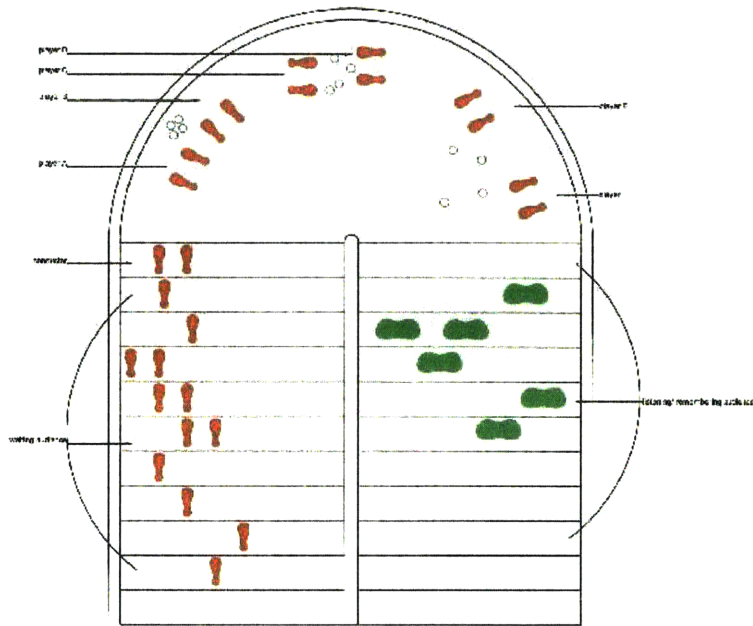
I was still thinking about sound as medium to relate space and time. But this time participants, the audience, were my main concern.

How do I give directions so that the audience can become part of the work?

How do I perform with others?

How do I become an audience?

How does an audience become a performer?



The performance will begin when the conductor (who is the 1st one in the lined-up audience) begins playing which ever station (s)he would like to start with. Then the 2nd one in line will become a conductor who has control over when the rotation begins. This 2nd conductor calls out "NEXT" then player A (who was the first conductor) moves to the next station, becoming player B. The 2nd conductor then becomes a player making player A become player B.

NEXT! by the conductor means
 Player B becomes Player C. Player C becomes Player D. Player D becomes Player E. Player E becomes Player F. Player F then becomes a part of listening/remembering audience.

So I wrote an instruction for the first time. It was written for my classmates who I knew were going to take part in the performance. I rehearsed before the actual performance with them, so they'd know "how it works" and could be examples to others.

Performance Workshop

orchestrate wall
 vibrate bodies
 extend sound

(in the infinite corridor)

Please make one line

(alia, annatina, and kate in the front)

Follow me in a line, we are going downstairs

(go down the stairs, turn right, stop in front of the vending machines)

Wait here while I set up my space please

(staircase)

(set up space with)

- 3 smallest ones first close together,
- 2 medium size ones with some space in between
- 1 big one far out

(go back down to the audience)

Can you follow me up

Stop (when ■ standing on the first step)

THE PERSON ON THE FIRST STEP WILL BE THE CONDUCTOR

(alia comes up to the first step as jin step on to the platform)

THE CONDUCTOR CLAPS WITH THE WALL TO START AND WHEN SHE'S DONE CLAPPING THE NEXT PERSON WILL STEP UP FOR A NEW BEGINNING

WE'LL START NOW

(alia starts hitting the wall)

(jin start with the smallest pieces leaning against the wall)

(when alia's done clapping move on to the medium size and alia moves in to the small pieces)

(then annatina starts conducting)

(kate starts conducting, annatina moves into small pieces, alia to the medium pieces, jin to the biggest)

(next conductor, jin moves to the stairs and sits down to listen as pure audience)

(when last conductor, I leave and walk down the stairs again, then go back to the waiting line)

(jin acts as the last conductor, when jin's done clapping, the performance is over)

after thought:

Who is a performer? Who is the audience?

Without an active audience there will be no performance. I am also an audience.

The only difference is that I initiate. Then I become part of the audience. Objects mediate the roles. Objects are useful to mediate the roles/rules.

How do I initiate an "activity," an "act," an active audience?



date: Fall 2007

title: Find Your Heart, Open It up, Let them Feel

ITs: actors

-classmates who are already expected to come to

the critique

-initiating audience

-me, the artist, participant & audience

active audience

-volunteers

-participants

-spectators

objects

-find

-mark

-show

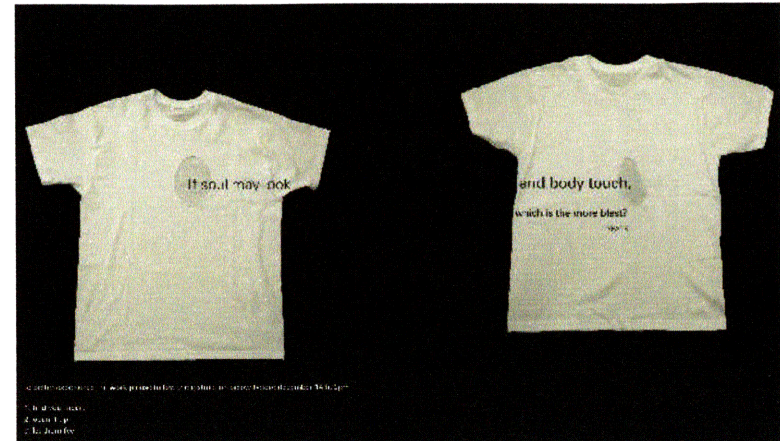
-amplify

-the invisible

-emotion

-heartbeat

-relationship



Materials

laptop

- Video (heart water)

a table

- 5 small shirts

- 5 medium shirts

- 5 large shirts

- at least 10 color pencils sharpened

- a stamp or stickers

- a pair of scissors

a light on floor surface

- 12 rods

- 12 plates

a stand (?)

- pvs stethoscope

Characters

VAP students

- Annatina, Alia, Jegan, Kate, Matt, Edgar, Caitlin, Alex, Sofia

Critics

- Joe Zane, Joe Gibbons, Jae Rhim Lee, Ute, Regina, Joan, Wendy,

Andrea
Passer-bys

Background

Left Plasma screen
plastic bag filled with water
heart
middle table with t shirts
Right light set up from the bottom up
corner stand with pvc pipe stethoscope

Plot

1. Plasma screen turns on
 - Please no talking throughout this presentation
2. Speak
 - “Can I please have (10) volunteers to participate? Please raise your hand.” (only pick half, remember the other half)
 - Give them t shirts to wear
 - “Find your heart”
 - “Do you feel it?”
 - “Can you outline your heart?”
3. Cut out the hearts, put them in my pocket, then stamp or stick instruction on
4. Say “Please follow the instruction I just put on your shirts”
(Annatina, Alia, Jegan, Kate, Matt, Caitlin, Alex, Sofia – who were standing in the back come to the front to feel each other also free to join the new group)
5. While number 4 is going on Charlie goes up to the table, finds his size, outlines his heart, then cuts it out himself to join the group (turn to the next slide – heart movie)
6. As soon as Charlie's done bring the other half that wanted to participate over to the right section with rods and plates
nd
7. As I'm guiding the 2 group to the rod area Matt and Sofia join me to help me
 - guide them by showing it on ourselves and talk softly to guide them through they don't hurt themselves
8. When Charlie joins the group Annatina and Alex leave the group to the stethoscope corner and hangs out with the stethoscope
9. At this point all VAP students and Charlie are free to do anything they want to experience and watch

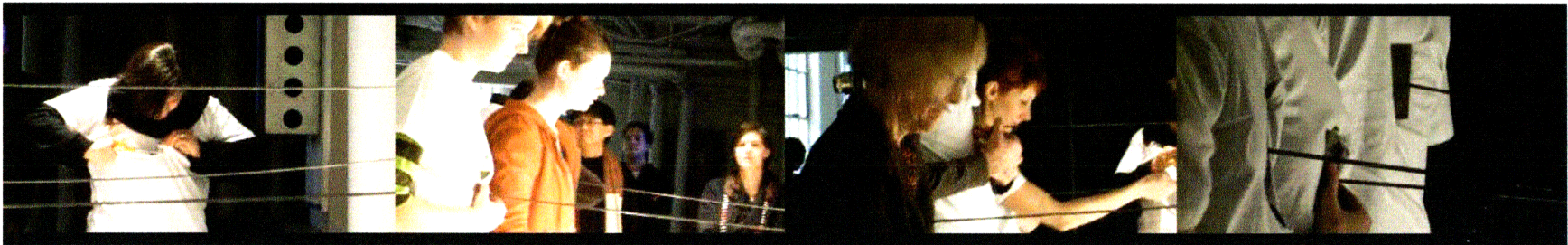
intention:

Here I gave my instruction a couple days before to some people. They would guide other people through following my cues for actions. I thought these subtle instructions would allow the participation to happen more smoothly.

after thought:

Everything looked very natural and the flow of circulation was very smooth. I didn't have to get any more volunteers after the first group and the rest of the audience came in and out of the performance without hesitation. People were constantly changing their roles becoming audience/performer simultaneously.

However, I was feeling dissatisfied with the fact that ½ of the audience was not getting the “real experience” and that they knew what to do and what to expect. I wanted to create an experience that is unfamiliar, therefore, more genuine to everyone. A situation where one can be true to oneself.



date: Spring 2008
title: (with)drawing room
ITs: objects

-something that resembles me, something that can
replace me and guide people

-rope that connects all the transitory spaces, that
also connects me to the spaces

transitional space

-stairs

-ramp

-hallway

-loading dock

-hallway

-platform

intention:

In order to make a line from one transitional space to another I used a long rope. The audience became part of the walking tour of inside and outside. From previous performances I have become increasingly interested in stairs, hallways and other transient spaces. These were “in-between” spaces where inside and outside, imagination and reality, and self and other could be explored. The audience was asked to hold my hand. Then I said, “I’ll take you there.” I handed them plastic casts of my hand. They were the shape of my grip. They held my hand and I let them go.

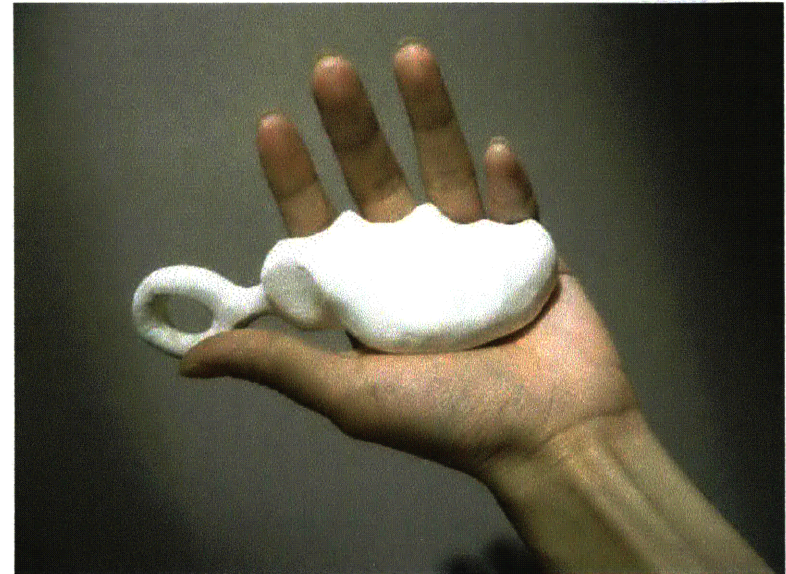
Who is the audience?

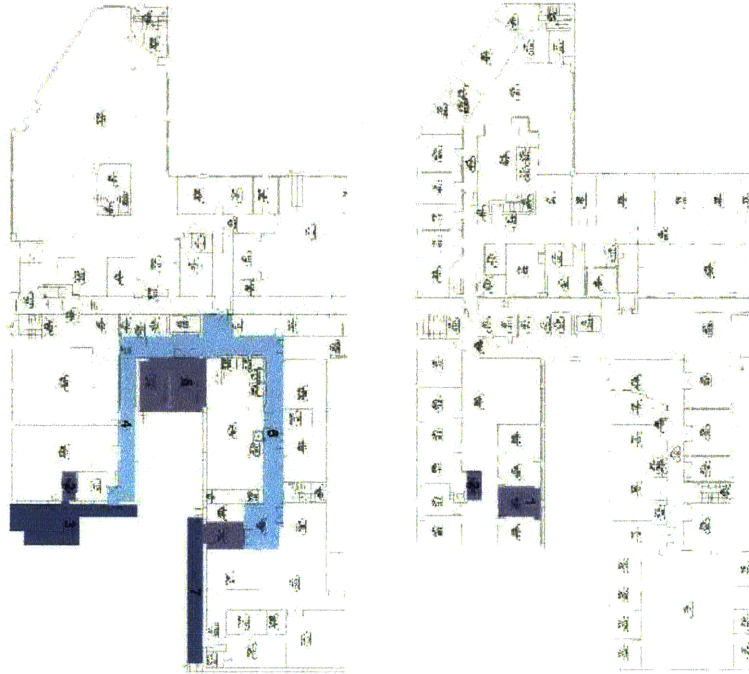
Who is the performer?

Who is watching who?

Where is the artist?

Do you trust the artist?



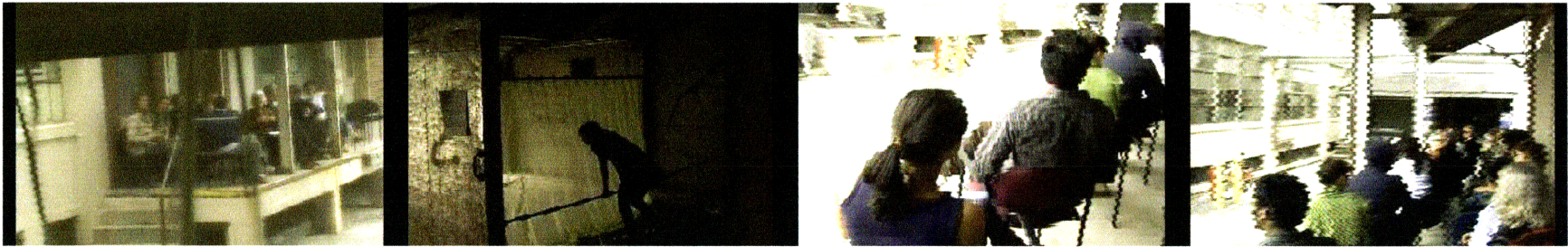
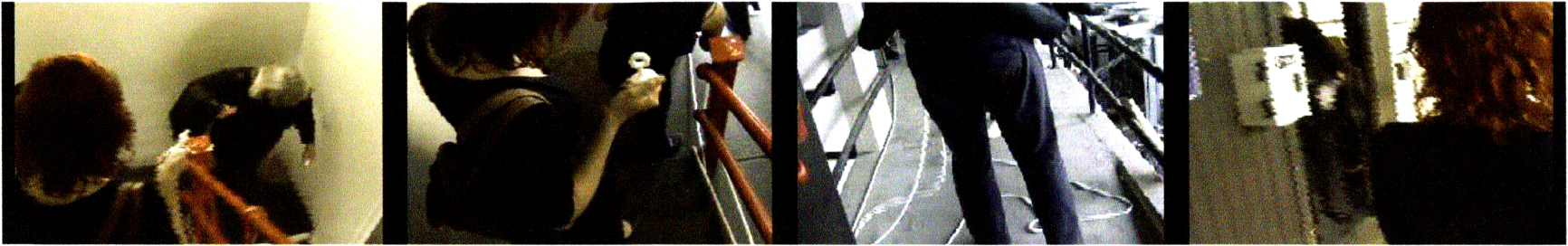


after thought:

I realized that I rely too much on the things I made. I thought they could do so much and that people will understand the metaphor of each object. There was no back-up. I wasn't there to fix anything when the objects couldn't do their jobs. I thought about the role of these objects and questioned their necessity. I decided that the only reason, for me, to make objects is to allow for a performance. In a way, these objects are not important.

The project was executed with my absence in mind. This was my first attempt to "not be there".

Name	In/out	Kind	Windows	Doors	Walls	Ceiling	Floor
1 Studio	Inside	Room	2: looking out	1	4 interior walls	Yes	Yes
2 Stairs	Inside	Transit	None	At least 1 each floor	4 interior walls	Distant	Distant
3 Ramp	Both	Transit	2: looking in	1: outside to inside 1: one-way door inside to outside	1 exterior wall	Yes	Yes
4 Hallway	Inside	Transit	3: looking out	6: inside to inside 1: inside to outside	3 interior walls and 1 distance wall then 2 interior walls and 2 distant walls	Yes	Yes
5 Loading Dock	Both	In-between space	None	1: inside to between space 2: garage doors between space to outside	3 interior walls	Yes	Yes
6 Hallway	Inside	Transit	None	11: inside to inside	2 interior walls	Yes	Yes
7 Platform	Both	In-between space	1: looking in	2: between space to inside	1 exterior wall	Yes	Yes



date: Spring 2009

title: What is it?

ITs: objects

-something that resembles previous projects
two empty spaces

intention:

Do I need to be there all the time?

Can I leave my work?

Would it still work when I am not around?

What are people expecting of me?

How am I perceived?

How are my works perceived?

What would people do?

This was an experiment to see how my work is perceived
and to learn about what I do and what I make. I wanted to learn
about myself.

a list of questions that will help (I) understand her work better

- 1
what did you do?
- 2
did you pick it up?
- 3
how was it? did you wear it? if not, why not? how did you wear it?
- 4
do you think i should have been there?
- 5
did you miss me? did you feel abandoned?
- 6
did you wish that i gave you the instruction before?
- 7
was it too open? too closed?
- 8
how did you feel when i closed the door?
- 9
was it too long? was it too short?
- 10
too many people? too little people? too many objects? too little objects?
- 11
what about the objects? what did you think about them?
- 12
did it look performative? did it do what you expected?
- 13
did you talk to other people?
- 14
did you hear other people?
- 15
did you touch other people?
- 16
did you laugh?
- 17
were you sad? did i hurt you?
- 18
did you trust me? did you trust this performance?
- 19
did you trust this as art?

20
 did i wrong you in any way?
 21
 did you feel comfortable?
 22
 what did you think i was doing? did you know where i was?
 23

 24

 25

Above were questions I wrote alone in the other room during the performance .

What is it?

CHARACTERS

I who asks many questions
 needs help understanding what (I) does
 YOU who comes to see a graduate student's art project
 is somewhat familiar with (I)s work and has participated in
 (I)s performance before
 IT is reminiscent of something (I) has made before but a little
 different
 looks performative

SETTING

two adjacent rooms
 these rooms are have the same size and look
 one with (IT)s, the other with (IT)s
 "instruction/intention/script"

 the room with (IT)s

(IT)s are on the floor
 there are two kinds of (IT)
 one with one, the other with two

the other room
 benches around the walls
 this is where (I) is

Act 1 <in the room with (IT)s>

: what is going on?
 : are we supposed to put these on?
 : what is it?
 : how do you know that they are something to

put on?

: because that's what (I) does.
 : (I) doesn't always make wearable things.
 : remember last semester? she made those

masks?

: do you think these are masks?
 : these look like ears. maybe that's where your ears

go.

((YOU) puts it on)

: can you see me?
 : a little bit... but not really. who are you?
 : it's me

((YOU) put it on)

Act 2 <in the other room>

((I) is sitting on a bench writing a list of questions)
 ((I) tries to listen to the sound from the next room)
 ((I) thinks about questions that will help (I)
 understand her work better)
 ((I) waits for (YOU) to come into the room)

Act 3 <(YOU) comes in>

((I) hands this "instruction/intention/script" out to (YOU))

((I) waits for (YOU) to sit down on the bench and finish reading this)

((I) asks the questions)

((YOU) tells what happened in the room with (IT) to (I))

((I) hopes to understand (YOU) and (IT))

after thought:

After the performance I had e-mailed everyone who participated in the performance to write me a response.

Here are some of the responses:

Did you think of Mel Bochner?

2 mental spaces.

And you, clipboard in hand, quizzed us about our feelings.

We were supposed to perform the masks, and thus our general resistance to performing them.

Reassurance of hearing you direct the discussion

Your objects are platforms to construct and facilitate relationships, gestures, experiences, metaphors, etc.

Analyzing them destroys their poetry.

Awkwardness of forcing participation and analysis.

A lot of hesitation and almost tension in the room.

Waited for something to happen.

The mood was somewhat strange.

Memory is sometimes more powerful than experience.

People don't like to read.

Experience of sharing.

Look at more art.

The presence of two video cameras documenting whatever was supposed/expected to happen.

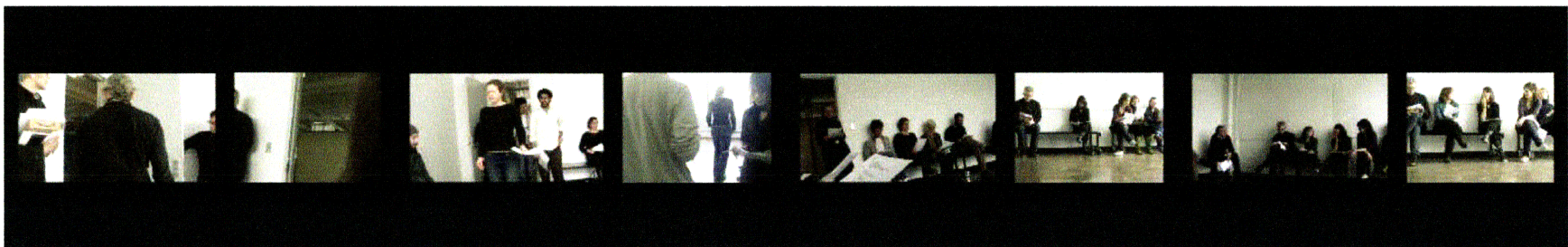
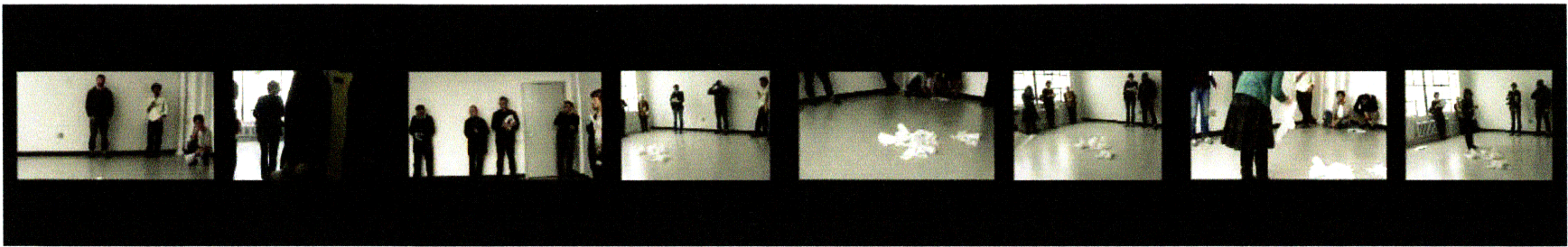
Input and Output.

Your voice was there in writing and the meaning, and I could trust your voice in the piece.

My memory.

You have to take control.

Not enough.



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SUGGESTIVE IMAGE INDEX

suggestive image 1

traced drawing of a still image from a video documentation
project title: Take My Weight Off Your Shoulders
date: fall 2008-spring 2009
description: A questionnaire was given out to everyone in the critique. It asks, "how are you feeling today?" Which number describes the weight on your shoulders today? Calculate your burden.

suggestive image 2

traced drawing of a still image from a video documentation
project title: (with)drawing room
date: Spring 2008
description: A tour of Joan Jonas Performance Hall was given. We look into her space. We look out. Then we look at where we are.

suggestive image 3

traced drawing of a still image from a video documentation
project title: Muscle Match
date: Fall 2008
description: Muscle pattern was hand-sewn to fabric. The participant was asked to imitate my face with the mask.

suggestive image 4

traced drawing of a still image from a video documentation
project title: A Puff of Air
date: Fall 2008
description: Plastic tubes were attached to an air bag.

Exhaling and inhaling became visible.

suggestive image 5

traced drawing of a still image from a video documentation
project title: Find Your Heart, Open It Up, Let Them Feel
date: Fall 2007
description: When leaned against the wall one can witness his/her heart beat vibrating the rod.

suggestive image 6

traced drawing of a still image from a video documentation
project title: Embody: to give a body to a spirit
date: Fall 2008
description: Multiple tubes were attached to multiple bags. Exhaling and inhaling animate the object.

suggestive image 7

traced drawing of a still image from a video documentation
project title: Embody: to give a body to a spirit
date: Fall 2008
description: A piece of trace paper was used to make a shape that resembles a flower with closed petals. Humming into the "flower" opens up the shape due to humidity and sound vibration.

suggestive image 8

traced drawing of a still image from a video documentation
project title: Who Am I Not?
date: Spring 2009
description: When I ask "What Am I Not?" The participant tells me what needs to be taken off in order to

look more like me.

suggestive image 9

traced drawing of a still image from a video documentation

project title: Find Your Heart, Open It Up, Let Them Feel

date: Fall 2007

description: Everyone received a t-shirt to wear and was asked to mark his or her heart on the shirt. Then I asked them to cut it open with a pair of scissors. I asked, "can you let them feel?"

suggestive image 10

traced drawing of a still image from a video documentation

project title: What Is It?

date: Spring 2009

description: Six fabric masks were left on the floor in the middle of the room. The participants were asked to go into the room. Then I closed the door and left.

suggestive image 11

traced drawing of a still image from a video documentation

project title: Take My Weight Off Your Shoulders

date: fall 2008-spring 2009

description: This was a proposal for MIT Mental Health Services. I simulated its waiting room. Participants were only allowed to come in if they said they needed help. Once they are in the room, they were invited to play with "modular weights" which you can zip onto your shoulders.

suggestive image 12

traced drawing of a still image from a video documentation

project title: A Puff of Air

date: Fall 2008

description: I have left a written instruction with objects at each station. It was a part of my effort to make "a performance/a week"

suggestive image 13

traced drawing of a still image from a video documentation

project title: Embody: to give a body to a spirit

date: Fall 2008

description: There was a projection in the front of the room that showed some ways of using the objects. These objects were made out of trace paper and resembled membranes. They were left in the middle of the room on a table for people to use.

suggestive image 14

traced drawing of a still image from a video documentation

project title: Performance Workshop

date: Fall 2007

description: Metal instruments were left in the middle of the staircase. Participants took turns to play every instrument.

suggestive image 15

traced drawings of a still image from a video documentation

project title: Who Am I Not?

date: Spring 2009

description: I asked "do you really know who I am?" and "do you think you know me?" to my acquaintances.

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