Failing, Falling, Flying, and the Knowledge “Gap”

THESIS

Presented in Partial Fulfillment of the Requirements for the Degree Master of Fine Arts in the Graduate School of The Ohio State University

By

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Abstract

The purpose of my research is to examine and gain an understanding of the space between knowing and not knowing as it relates to methods of serious play, repetition, failure, chance, and documenting lived experiences. This occurs through explorations of photography, especially focusing on the camera as vehicle for documenting experience, as well as my impulsive and reactionary studio practice. I am interested in the boundary where science meets poetics. I loosely model my studio experiments on the scientific method. I set up a problem centered on these aforementioned subjects and explore it through designing camera obscuras, of small and large scale, which are used in performance. These often absurd or makeshift pinhole cameras become the documentarians of a performed trajectory. Through the use of specially made analog cameras, and the structures that carry or propel them, I have discovered that futility, failure, and active engagement with materials are means that produce unexpected, compelling results. These results are sculptural, photographic, performative, and experiential art pieces, which could have never been pre-determined. The work in ‘Thesis’ is a culmination of three years of the prolific fumbling and fervor of this process.
Acknowledgments

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Vita

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Fields of Study

Major Field: Art
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Chapter 1: Notes (poems)

Significant words and themes

Physical manifestations of experience

Contact- a constant

Translation (obstinate/adhere, incite the surface, less visible, fuzzy, loss)

Memory/pastness

Gestures usually fast ("release")

Experience (renderings, stand-ins)

What do you gain when you lose?

Process art

"Activating" the camera

Unique exposure techniques

Process

Medium of photography

Methods of the most basic camera
A camera must have minimum

An Aperture

A light-tight structure

Light sensitive material for recording “images” (paper, film, sensor)

3D space with which light can hit or travel to the light sensitive material

Thoughts

-These cameras could be attempts to make IMAGES that could NEVER be made intentionally or in the traditional way we make photographs (framing, aperture, shutter speed, lenses, etc.)

-It takes away the CONTROL.

-I am “SHORT-CIRCUITING” LOGIC and INTENTIONALITY of taking an image.

-ABSURDITY of massive labor into essentially cameras/objects that do not produce “good” images.

-Taking a picture is a “tricking of our SUBCONSCIOUS” to seem like we’ve EXPERIENCED something. We experience life through images. We make images using a camera. What is the role of the camera in our society?

**Tossing** by H. Reed

Reaching forward, arm bent like a crooked branch

A swift counter-clockwise lift of a cool metal handle

An angular portal opens three stories up

Inside, humming air mimics a squeaky wheel
A pinky finger grazes the edge of a windowsill
A body twirls backwards, just catching itself
Passing the projected column of the day’s saturated light
Minute hollow forms stippled on a shiny gray floor
Each one crumpled in luster black, unnatural
Outside, nature’s breath is steady
A decisive kneel and fold over
The cove of a hand nestles one yielding form
A tool that transcribes
Imprints in its sealed off chamber
A method of passing ray beams through gaps
Dazzling scribbles of light
Coal-colored Stuttering
Feather-like stammering

Face facing the exterior light now
One hand at thigh’s side
Knees slightly ease forward
Toes curl under like bitten lower lips
A body leans and presses at the belly
From the ground straight up an arm appears like a sprout
Popping out of the red-brick building
A gust of wind sweeps through
Fingertips loosen
A flick of the wrist and jerk of the elbow
A suspended gizmo arcs, parting the gale
Leaping towards a landing

Impact and flounder
Reverberation and record
Gentle flutter
Stillness
Chapter 2: Overview (Woolgathering and the Nodus of Whigmaleerie)

I want to fail. I want to fall down. I want to fall down so many times I question getting back up, or more precisely, *how* to get back up.

How does one reach a place of not knowing? What lies in the space between knowledge and ignorance? I try to live in the “gap” between knowing and not knowing in order to exist in a fruitful place of blurriness. Having no pre-determined notion of how to construct something, or of how to make a specific, functional object, leaves me finding the most irrational, inefficient ways of making. This futility leaves plenty of time for error, problem-solving, and happy accidents. This approach creates designs and solutions that are unlike anything I could plan. They emerge from a raw place, less influenced by expert knowledge or educated instruction. My process invites acting on impulse, immediate desire, and responses in the moment. It requires continuously “messing up” while also getting closer to a solution. It demands taking the longest, winding road, to get to any place. It is over-complication. It is hopefulness. It is craving the excitement of not knowing what can happen.

I am fascinated by the way in which we use the camera to record our experiences and life events from beginning to end. From new births to retirement parties we take snapshots of our lives using our cameras. While taking snapshots and recording our life’s journey, the camera remains passive and often quite still, as does the photographer. Many photographers will set-up a tripod and take a picture of an event. I am rejecting
this conventional method of taking a picture in order to find my own way of
documenting. I want my way to be more tactile and physically connected to the camera. I
want the light to have a direct trace on the image or document to give it an authenticity. I
want the camera to have more agency in the making of the picture, to be more present.

I am challenging the conventional use of the camera and creating my own
methods for documenting experience. My current interest is in imaging a trajectory or
journey of gesture (movement) is manifested in the work, Woolgathering and the Nodus
of Whigmaeleerie (Daydreaming and the Intricacy of Notion). In this series, I wish to
suspend the camera in pursuit of flight, rather than in stillness. I am attracted to the vast
and innovative possibilities open to travelers, explorers, and researchers and find it an
exciting, prolific place for making. This body of work is results of failures, intentional
play, and seemingly impossible notions, with hints of humor and touches of sadness.

The video, photographs, and bicycle-camera-imaging-machine in the exhibition
“Thesis,” demonstrate my desire to explore failure as process, the studio as lab, and the
ideas of sense, nonsense, and serious play with the goal of creating new camera
contraptions that aim to image some kind of physical progression of time and space, a
trajectory of start to finish (see figure). The performance, the imaging machine sculpture,
the resulting paper negative prints, the constructed cameras, and the actual bodily
experience of being inside the Imaging apparatus as it makes exposures is my art.

I constructed a “flying” camera-obscura-apparatus as a sculpture with functional,
detachable, cardboard pinhole cameras (see figure 2). The pinhole camera has no lens
with which to filter or focus the light entering the apparatus. The light entering the
aperture is hitting and drawing onto the paper inside, creating a negative image (often
called a paper negative). The light touches the people, places, and things around it before bouncing off of them and through the tiny hole into the camera onto the silver gelatin-coated paper surface. These simple cameras produce unique negatives that can never be reproduced faithfully, unlike film negatives. The long exposures that these cameras create act like direct contact prints, with a one-to-one relationship of minutes spent exposing to minutes of the image inside spent developing.

*I had to grow foul with knowledge, realize the futility of every- thing, smash everything, grow desperate, then humble, then sponge myself off the slate, as it were, in order to recover my authenticity. I had to arrive at the brink and then take a leap in the dark* (Bogart, 122).

-Henry Miller

Miller’s quote really resonates with my current art practice and interests in performing. During a performance, I wheel my ramp, helmet, cones, tape, elbow pads out on a handmade platform before going back to grab the Imaging machine in my studio I wheel this eight foot by nine foot sculpture barely out of the frame of my studio door, down the hallways, around tight corners, into the elevator (where it has to be squished and angled to just hardly shut the telescopic elevator door), down the hallway, through swinging doors, down the exterior concrete ramp (with two sharp right angles), and finally outside. At this point I have already set-up my white, wooden ramp, orange caution cones, and yellow tape to block off the take-off area. Eventually, I arrive at this takeoff site with this machine, which cannot balance on its own and must be continuously
attended to whilst also checking the four pinhole cameras to make sure they are secure. Right before I get in, I remove the tape covering each pinhole camera’s aperture. It takes me a lot of time to maneuver myself into the machine. Once I swing my leg over and sit on the seat, I must pop my head upwards through an opening and gaze through the plastic structure to see what lies ahead of me. The weight of the main, scrap-wood architecture is on my shoulders. There are shoulder pads made from cut-up knee pads to soften the two points of contact. My helmet’s front plate fills with condensation from my breath meeting the surrounding air. I take a moment to catch my balance, putting one foot ready on the right pedal. I push my other foot off the pavement and start to propel myself forward. I get as much speed as I can on a bike too short for my legs. I aim for the four foot wide ramp and before I know it, I hear a KERPLUNK sound, and feel the enormous shift of weight as the front wheel leaves the ramp, micro seconds of suspension in air, then touches the ground. The back wheel follows quickly and in an instant I’m coasting along on a straight-away. My body shakes from the adrenaline but I always manage to clumsily fall out of the machine and cover each pinhole camera with their respective tape to end their exposure (see figure 13-22).

The six, silver gelatin, fiber paper negatives (prints) featured in our third-year, Master’s of Fine Art, Candidate show, “Thesis,” are airy, atmospheric, and activated by the motion used to create them (see figure 20-21). Each image is a layered collection of light, collected over time and certain distance. The produced images are black and white abstract traces of light being collected on a sheet of light sensitive paper over a period of several minutes while it is being moved or taken on a journey. These prescribed actions,
trajectories, or journeys are considered prior to designing and making the experimental cameras.

Some recent things I have come to discover about the work and my practice are that I strive for faithfulness to my prescribed process of image capturing. I set up parameters and follow through, then repeat as necessary. The sincerity of completing the journey from one place to another by various means (walking, dancing, jumping, “flying”, skipping, ramp jumping, etc.) and the direct contact of light to paper adds an authenticity to the document unlike any representational “straight” digital capture could. This idea of faithfulness also applies to making camera exposures during performances such as the ramp jumps made on campus with my Imaging Machine for Land and Air.

It would have been easy to make some atmospheric pinhole images with any motion and call them documents of flight. In considering the pursuit of flight, it was important that the images truly be captures of attempts of “flight” performed by me tirelessly dragging down the nine by eight foot contraption from the third story studios down to the Hopkins Hall courtyard, getting in the cumbersome, ramshackle, machine (out of breath and sweating in my flight suit and shiny blue helmet) as a crowd of onlookers anxiously waits for me to crash, fall over, or actually make the jump.

The Imaging Machine for Land and Air was a result of the desire to become more physically integrated in the camera-body itself as well as the act of photographing (see figure 9 and 12). It was a challenging scale shift that offered new obstacles and problems to solve. Prior to the building of the flight machine, I had been working with much smaller hand-size cameras that I could throw or move around quite easily. Moving to a human body-size scale was a large jump and adjustment. It has so much more physical
weight and parts to consider. The act and the experience of photographing in this playful, absurd, DIY construction offer rich possibilities. Fumbling and riding around inside this cramped machine is cause for great uncertainty. I wonder often if it might just fall apart completely as I ride it, leaving me exposed to the surroundings, left to collect the cardboard pinhole cameras from the ground. The pinhole cameras are attached to the imaging machine using duct tape and straps, as well as constructed props underneath them for stability. Before getting on to the machine (already feeling like the orchestrator of pending amusement) I must remove the tape covering from each camera’s aperture manually and start the light collection and exposure of the silver gelatin paper inside. I am interested in physically and actively making photographs by way of the camera as a manipulative tool to be played with in function, materiality, and design. The bike foundation of the imaging machine allows for the photographer’s body to be incorporated as part of the apparatus, fueling its motion with every pedal. The apparatus holds the cameras as they are moved by the power of the photographer from point A to point B while making a three to thirty minute exposure. During these exposures, the apparatus often attempts a speedy ramp-jump off a six-inch, homemade ramp in hopes of flying, or being in suspended in mid-air, if even for only a moment.

The “flying” aspect of the sculpture draws on historical references such as the flying machines of Leonardo da Vinci, Glen Curtis, the Wright Brothers, and Amelia Earhart. The camera element of the sculpture draws on the earliest photographic techniques of capturing image and Leonardo da Vinci’s recording apparatuses. It stemmed out of a desire to “activate” the camera by way of its materiality. I made the series Projectile Pinholes (see figures 1-7), where I cast rubber, or flexible, camera
designs with the intention of throwing them out of my studio window (see figure 1-7). I am inspired by these earlier innovators and their designs and wish to see the world in a fresh way, as they once did. Amelia Earhart, in particular, inspires my boldness and empowerment as a female artist and inventor.

Figure 10 is a screenshot from a significant scene in my thesis video piece, *Woolgathering and the Nodus of Whigmaleurie: The Pursuit of Flight*, 4:46, 2017. I describe the scene in written notes as follows:

A portal sweeps a blurry of golden grain.

A haze of focus, each sailing stem shooting up against the blue plane.

An abstract streak, a blip, dark and soaring.

Stutters, then stops, on a fluffy stock with fragile brilliance.

Repetitious waving and the bug held on tight, legs like claws in a toy machine.

Why has the bug stopped here?

How long can it hold on?

We watch it take off, being swept away in with the wind.

This scene in particular is meant to speak to the majestic and grand pursuit of flight. I chose to use digital video in order to best mimic our own vision as well as give me the capability to use a diverse set of equipment that allowed for an immediacy and diversity I needed in working. *Woolgathering and the Nodus of Whigmaleurie: The Pursuit of Flight* explores the ideas of light in the camera viewfinder, fenestrations, openings in a black void of space, and the pursuit of flight. What is it like to “be” the
camera? Can we “activate” the camera through gesture or movement, giving it some agency? How can we create a more tactile and connected experience between photographer, camera, and subject during photographic documentation? In *Woolgathering and the Nodus of Whigmaleerie: The Pursuit of Flight*, the collected footage is a result of shooting through many fenestrations and openings in objects from a spectroscope and bug loop to a cardboard pinhole. Movement is employed actively and throughout the video and is broken up by longer cuts of still shots. Many of the still shots are moments of vast space, color, and sky which gives pause to the constant motion as well as an opportunity to catch up or contemplate the prior scenes. Figure 8 is a screenshot of my face from a low angle. It suggests power and my poignant gaze suggests a particular seriousness about the task at hand. Figure 8 is also an example of the slower pauses, or breaks, between the quicker moving shots of footage in the video. When making the video and in conversation about the work, I realized the pacing of the video mimicked the pedal-and-coast formula of riding a bike. The pedaling is much faster and you keep pedaling and pedaling until you’re ready to coast along. You pause the pedaling, rest your feet, and allow the wheels to take you jetting across the pavement or terrain. It can be transcribed as something like this:

```
pedal pedal pedal
pedal pedal pedal
cooooaasssttttt
pedal pedal pedal
pedal pedal pedal
cooooaasssttttt
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Chapter 3: Interview

Phone Interview on “Thesis”, 3/17/17, OSU Urban Arts Space

(Interviewer was in gallery next to the work, while the interviewee/artist was outside the space. This interview has been edited for clarity and is uncondensed).

Q: What memorable responses have you had to your work?

A: One of the most memorable responses I’ve ever had to my work, personally, is probably just a feeling of excitement and stage fright right before going on a ride out in public to make images… getting all suited up and taking the difficult decline down three floors from my studio to outside. As for other people, my first ride out in public with the machine, I had one guy playing Frisbee yell at me, “Hey Amelia! Amelia Earhart!” Then another religious man in full dress coat and a peculiar black hat, holding an animal horn actually challenged me to a duel.

Q: What does the title refer to?

A: The Title, *Woolgathering and the Nodus of Whigmaleerie*, roughly translates to daydreaming and the intricacies of notion. It refers to the sense of flight, image capture,
and the artist as adventurer. It’s a bit whimsy and hopeful. It also suggests a level of complexity and interpretation related to these ideas.

Q: How does the “performance” aspect of your work play into ideas of photography?

A: The performance aspect really surfaced from repeated attempts to try to “activate” my previous camera designs or make them become more present in the image-making process. For example, the set of blue rubber pinholes I made to throw out of my third floor studio window. Every project leading up to this one involved my body and its trace or gesture being a large factor in the making of the images. The images act as document for the performance in order to make an image.

Q: How do you see the relationship between object and the images?

A: I see the relationship of the object and the images as one of tension. They are so far separated when you consider them visually in a single space. One being bright, loud, shiny, and humorous, and occupying three-dimensional space. While the pinhole-camera prints, mounted on thin metal, are black-and-white and atmospheric. They [the prints] are extremely flat, very representational of the two-dimensional photographic plane. I enjoyed the absurdity and playfulness of the viewer discovering that these images were made by this machine/object. They are two things very unlike each other and yet one could not have existed as it does without the other to prompt it. I made the cameras in order to make pinhole images of motion. I made the Imaging machine in order to create
mobility for the cameras and my body that create the images (see figure 9 and figure 13-22).

Q: How does the video fit in to this work?

A: The content of the video is meant to inform the viewer of some of the photographic process and other interests of the work. It is footage that is shot through many openings, apertures, or “viewfinders,” in order to make it feel as if you are the camera seeing these scenes. There is a lot of movement and exaggerated light rays falling across the screen throughout. I wanted to focus a lot of presence of light and how it entered these different frames inside the video screen. The video piece is mounted above eye level in front of the Imaging flight machine in order to point the viewer’s attention upward to notice the gallery window and in turn the sky, which the machine is directing to in order to suggest flight (see figure 11).

Q: Describe a real-life situation that inspired your work.

A: I often think back to several memories that I can eagerly say have influenced my work. The first is when I was a young child. My mom was a single parent who had to transport me and my two sisters around in this great, blue-glitter, Astro Van. After we were all strapped in, it seemed like the sliding door always got stuck and we needed to get where we were going, so she’d reluctantly tell my older sister to sit near the open door buckled up. As we drove it felt like a theme park ride. Just…super windy and made
even slow driving feel fast. It was Florida, so the sun really exaggerated the sparkle of the van’s paint. Even if you were squinting you could see it swooshing by, glistening.

The second situation that I recall happened between the first and second semester of grad school at OSU. I had just finished my first review just days before and it was snowing (also, my first winter in Columbus). Our first-year exhibition was imminent and I needed to figure out what I was going to make or show. I had gone in circles overthinking and critically hating all the work I had made up to this point. I was extremely frustrated and tired of always feeling like I had to control and plan out my art-making. I was holding a box of light sensitive paper thinking about all of these things when I suddenly had an overwhelming impulse to chuck the paper out the window. And so I did. I threw an entire box of light sensitive paper sailing into the sky from an open window three stories up. Little did I know how important that moment would be to my future practice (see figure 23-24).

Q: Where do you see your work going after ‘Thesis’?

A: I have many thoughts and ideas about new camera designs, especially some smaller-scale pinhole designs I have put aside making in order to focus on this larger project. I definitely want to incorporate my body into the process even more, to become the actual surface that records the action through photographic means. I want to create a human-powered machine or suit that allows my body to be inside the light-tight space in the camera as it collects light and records an action or space. I know my interests in building pinhole cameras and imaging trajectories is still strong and I want to keep going.
Chapter 4: Glossary

“Ramshackle – adjective, (especially of a house or vehicle) in a state of severe disrepair. Synonyms: tumbledown, dilapidated, derelict, decrepit, neglected, run-down, gone to rack and ruin, beat-up, crumbling, decaying (Online Etymology Dictionary)’’.

My Imaging Machine for Land and Air has been described as ramshackle. This words correlates to ideas of what failure may look like. Ramshackle relates to ideas of decay and disrepair and wonky duct tape bikes with cardboard plates and twist ties. Ramshackle also demonstrates the history that the objects in my work display through visual degregation.

“Deconstruction…In popular usage the term has come to mean a critical dismantling of tradition and traditional modes of thought (Encyclopædia Britannica).” I relate this term to the ideas of dismantling the conventional methods of taking a picture. I think about all of the parts and tools needed to achieve this action and how I can separate and deconstruct them physically and conceptually.

“Play- noun, activity engaged in for enjoyment and recreation, especially by children. ‘A child at play may use a stick as an airplane.’ Synonyms: amusement, entertainment, relaxation, recreation, diversion, distraction, leisure; enjoyment, pleasure, fun, games, fun and games; horseplay, merrymaking, revelry (The American
Heritage®). Additionally, “play is the general word for any such form of activity, often undirected, spontaneous, or random (Merriam-Webster.com)”.

Play has been a huge factor in my work, especially since starting grad school. I think about play like I think about the idea of impulse or reflex. Dr. Sydney Walker writes about Deleuze’s ideas of sense, nonsense, and play in her first chapter “Artmaking as Nonsense” in her unpublished manuscript where she describes our “pedagogical challenge is thus to incorporate nonsense in artmaking in a manner that precludes entertainment or shock and functions as a productive catalyst for creating a new kind of sense (Walker, 1)”. The Meaning Making Art Making seminar I took with Dr. Walker gave me a clearer idea of why play is so important to my process and overall practice. I wanted to move away from the more obvious, calculated, and logical making into a more “wishy-washy” grey area of making. I gathered from Dr. Walker’s class and her interpretation of Deleuze that spontaneity, experimentation, randomness, and paradox are important strategies for artmaking. Disruption of the everyday is imperative for this to happen. In other words, nonsense is a means of discovering a new kind of sense that can be logically played out as process in the studio or applied to thoughts on making a system of art production. For my work, I find that failure, futility, and repetition have become my means of using nonsense to disrupt my everyday practice and create new systems or methodologies for my projects.

How do I use play in my art practice? I give myself parameters of only using what materials are around me or available in the building. I build something in small amounts of time or a set amount of time and then react to the materials at hand and my first
impulses. I shove unlike things together and ignore the logic of physics or reasoning to
the best of my ability. I let things fall or break and I put them back together another way.

“Failure- noun, lack of success. Synonyms: nonfulfillment, defeat, collapse,
foundering, fiasco, debacle, catastrophe, disaster; Informal: flop, megaflop, washout,
dead loss, snafu, clinker, dud, no-go (Google search).”

Ideas of failure have played a large role in my practice. Artists like Chris Burden,
Felix Gonzalez-Torres, Bas Jan Ader, and Bruce Nauman have inspired me. Lisa Le
Feuvre in the introduction to the book, Failure, quotes “Samuel Beckett’s words:’ to be
an artist is to fail as no other dare fail’ (Le Feuvre, 12).” She continues further, “when
failure is released from being a judgmental term, and success deemed overrated, the
embrace of failure can become an act of bravery, of daring to go beyond normal practices
and enter a place of not-knowing (Le Feuvre, 13).” I give myself ridiculously difficult
tasks that seem futile, like building a flying machine and many cameras out of flimsy
recyclables, tape, and teenage-size, free bike. I have no prior expertise or knowledge of
how to construct such a thing. I go into a project like this knowing that I will probably
fail to make a functioning object or apparatus, but that every time I “fail,” I must
reconsider the structure and re-work it. I must react with immediacy, impulse, a desire to
make it work, certain hopefulness about what some might call futile gesture that is
repeated many times with fervor and intent.

Failure is a relative term I use to encourage risk-taking in my practice. I often try
things that I know will probably not work, but continue to try them anyway.
I am less concerned about polishing or reflection, but more interested in embracing the
messy, the anti-aesthetic, or the product of a process. I think people’s interest in failure
(in art) is greater when there is sincerity (faithfulness) to the process and outcome. I find failure a productive means of giving me unexpected results. Perhaps one could even say it has a charming absurdity I am attracted to.

**Chance**- noun. The occurrence and development of events in the absence of any obvious design. "he met his brother by chance. Synonyms: accident, coincidence, serendipity, fate, destiny, fortuity, providence, happenstance; (Google search)."

“a: something that happens unpredictably without discernible human intention or observable cause Which cards you are dealt is simply a matter of chance.
b: the assumed impersonal purposeless determiner of unaccountable happenings : luck an outcome decided by chance (meriam-webster.com).”

Additionally, chance is a fueling factor in my work. My current approach to image capture allows for a lot less control. I resonate with John Baldessari’s work, especially his *Throwing Four Balls in the Air to get a Straight Line* from 1972-73 in which he makes thirty-six attempts to achieve a straight line. Baldessari makes thirty-six attempts because that is the amount of shots in a typical 35mm roll of film. He sets parameters and a practical system for executing a non-sensical experiment involving hardly a predictable outcome. I feel as if my work is also embracing chance as an aspect of (Iversen, 133)

“**Indeterminacy**, in philosophy, can refer both to common scientific and mathematical concepts of uncertainty and their implications and to another kind of indeterminacy deriving from the nature of definition or meaning. It is related to deconstructionism and to Nietzsche's criticism of the Kantian noumenon (Wikipedia.com).”
What do you do with uncertainty in artmaking? What do you do when you use failure and nonsense as a medium, but then the work becomes a success? Do you stop making that work and move on? Do you sabotage yourself or the work? These are questions I have been faced with recently when thinking about where my work is heading after grad school. As far as now is concerned, I have plenty of interest in pursuing more absurd and delightful camera designs to make images of gesture and journey. I want to continue my current pursuits and push myself even further into the gestures of photography. I will continue to explore these themes and questions.
Appendix: Figures (Illustrations and Images)
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Figure 13 Installation View 1, 'Thesis'
Figure 14 Installation View 2, 'Thesis'
Figure 15 Installation View 3, 'Thesis'
Figure 16 Installation View 4, 'Thesis'

Figure 17 Installation View 5, 'Thesis'
Figure 18 Installation View 6, 'Thesis'
Figure 19 Installation View 7, 'Thesis'
Figure 20 Installation View 8, 'Thesis'
Figure 21 Installation View 9, 'Thesis'

Figure 22 Installation View 10, 'Thesis'
Figure 23 Documentation of lumen printing 1

Figure 24 Documentation of lumen printing 2
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