On the (Painterly) Interruption of Projected Images: Bodily Engagement as Discontinuous Transition

This practice-based project considers what happens when projected video/film is placed in combination with drawing, and vice versa. The research conceives of the staging of video projection installations and related works in terms of their spatial and temporal dimensions. The main approach both in my practice (which focuses on drawing and video installation) and writing, aims to realign the layers of projected images in which bodily engagement performs as discontinuous transition. Since filmic media dematerialize the trope of bodily engagement, the drawing activity seeks its way of survival through performativity, promoting temporal continuity in a ritual manner. The text considers selected works by Pipilotti Rist, Dennis Oppenheim, VALIE EXPORT, Peter Campus, Joan Jonas, and Pablo Picasso in detail. Rist’s work is examined and critically interrogated as an example of immersive illusionistic video installation. Dennis Oppenheim’s Two Stage Transfer Drawing is considered as an example of kinetic transmission through the sensory body, which creates layers of images and screens (or interfaces). Using the physicality of projection, VALIE EXPORT’s Auf+Ab+An+Zu expands its filmic images into the real space, in which participants are invited to mark the real space of the screen. The text asks how this work reconfigures the space-time of its multiple performative elements. Peter Campus’s work is introduced as a productive example of the possibilities of closed-circuit installation. By manipulating the materiality of the screen, Joan Jonas’s complex video performance installations take this possibility even further, generating the screens’ own spatiality and temporality, as in the work Glass Puzzle, which is described in detail. Both of my text and practice focus on the materiality of the screen and consider how it can be rethought or restaged through bodily engagement.

**Item Type:** Thesis (Masters)

**Identification Number (DOI):** https://doi.org/10.25602/GOLD.00010422

**Departments, Centres and Research Units:** Art

**Date:** 2014

**Item ID:** 10422
Body dissatisfaction is a term used to express the feeling that people may have that their actual physical appearance is not how they would ideally like it to be. Poor body image and low self-esteem contribute drastically to body dissatisfaction. During adolescents, poor body image is especially harmful, because all of the rapid changes both physically and mentally occurring during puberty. Also, adolescents are becoming more and more exposed to the media and the media keeps getting more and more provocative. Young girls are looking to women with unrealistic body shapes as role models.

As engagement, it aims to advance one of these scenarios—Great Transition—by identifying strategies, agents for change and values for a new global agenda. As the third in a trilogy, Great Transition builds on the earlier Branch Points (Gallopín et al., 1997), which introduced the GSG’s scenario framework, and Bending the Curve (Raskin et al., 1998), which analyzed the long-term risks and prospects for sustainability within conventional development futures. At the microscopic scale, subatomic matter undergoes discontinuous quantum leaps between states. At the macroscopic scale, as well, apparently identical complex systems can bifurcate into distinct futures at critical crossroads.