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1/1

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My artistic practice is rooted primarily in video and sound, utilizing analog and digital devices to explore the ways in which recording technologies fail on a fundamentally human level. My investigation into the mnemonic capacity of recording technology is fuelled by an interest in Quantum Theory. The Principle of Uncertainty states that events are not determined in a peremptory manner, but that the possibility or tendency of an event to take place has its own intermediary layer of reality, halfway between the massive reality of matter and the intellectual reality of the idea of the image.ⁱ This intermediary layer is called *Potentia*, and it is a concept that, for me, defines the shifting reality of a video or sound record.

The recorded image embodies a past and the proliferation of that past into the future. The present moment of viewing runs a parallel course to the recorded image, coexisting impassively, indifferent to a causal interaction between spectacle and spectator. Consequently the record exemplifies the paradox of sterile division: avoiding infinite regress by immobilizing the subject, while also deterring its active progress.ⁱⁱ In other words, a video or sound recording constitutes a neutralized double of the subject, extracting the recorded body from its corporeal shell and displaying it as sonorous and optical sense event removed from both deterioration and action. I view the hyper-athletic body as analogous with the recorded image; both engage in a futile perseverance towards preservation, attempting to maintain a past and temporary state and subsequently project the living body beyond its inherent deterioration.

There are two components to the installation *I/I* (2016): a large, hand-constructed set of bleachers, designed to narrowly seat one spectator per level, and a false basketball court supporting a television. Attached to the bleachers is a mechanism called “The Butt-kicker,” this device converts sound into vibrations, causing the bleachers to rattle as if a phantom crowd is stomping on the steps. The pattern of vibrations shifts every 10 minutes, mimicking different sports cheers. The video is composed of over 2,000 distinct red colour mattes, and lasts for the total length of a regulation basketball game. Each red frame has been individually sourced and coded from the pixels of an iconic image in sports history. Played sequentially, the red pixels form the basic make-up of the original photograph, essentially preserving the image in its entirety. However, despite containing all of the digital data, the subjective and mnemonic capacity of the photograph as a record has been almost entirely lost. The television on which the video is played rests on a small false court, highlighting the physicality of the recording, and placing the technology in the position of surrogate player or athlete. The video also has a sound component, a squeaking sneaker that ticks off like a metronome or score clock. Concentrating on the colour red, the video relates to a study in psychology that states athletes in red have a greater chance at success on the court.

Link to Work:

https://www.youtube.com/watch?v=XzF68MP29_I

ⁱ Allday, Johnathan, *Quantum Reality: Theory and Philosophy*, (Northwestern: CRC Press, 2009), 424.

ⁱⁱ Deleuze, Gilles, “Fifteenth Series of Singularities,” *The Logic of Sense*, Trans. Mark Lester (London: The Athlone Press, 1990), 100.

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