Turning to see otherwise

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A thesis submitted in partial fulfillment of the requirements for the Master of Fine Arts degree in Visual Arts
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TURNING TO SEE OTHERWISE

(Thesis format: Integrated Article)

by

Jennifer Martin

Graduate Program in Visual Arts

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Fine Arts

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Abstract

This thesis dossier, in combination with an exhibition at the McIntosh Gallery, considers whether an archival collection can generate an alternative narrative other than that which may already exist in the original film and photographic documents. Rather than represent a singular truth, I seek to articulate the transformative realities of collective memory by re-orienting the material for broader viewer identification. I have mined photographic and filmic materials from a personal family archive to focus fragments that specifically record the gesture of the turning face—the turning towards the observer. This “turn” then includes both the turn towards the initial film-maker embedded in the documents, and, a later, fragmented turn which is re-oriented and looped to construct a new narrative which turns its gaze towards the art observer. Thus, the “turn” is both formally and metaphorically suggested and variously defined in this dossier. I used the action of the turn as a way to consider re-orientation, and, even disorientation, as a means to discover new ways of seeing. The thesis discusses my use of this specific gesture and the relevant archival materials in the context of contemporary art production and reception, calling on the three key theoretical themes: knowledge production, feminism and film theory. Through a close examination of the archival materials and these theoretical considerations, I found that, by articulating the archival image through seemingly disparate spatial and temporal relationships, an alternative narrative could be produced.

Keywords

photography, film, archive, memory, identity, gesture, Michel Foucault, Donna Haraway, Sara Ahmed, Paulette Phillips, Laura Mulvey, Feminism, Queer Phenomenology.
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As I write my name on the cover of this thesis, I think of all of those who have contributed to the production of my thesis work in varied and invaluable ways. I think of all the incredible people who made this thesis possible and added to a memorable graduate experience that will forever inform my life and practice. It is to those many people that I owe my deepest gratitude.

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I dedicate this work to my family. To my parents, thank you for your constant supply of support and encouragement. We have lived in many places, and after these two years, I am still amazed that we found ourselves together, in London, Ontario, at a time when I have needed you so much. To my partner, Justin, your creativity, passion and patience have kept me grounded and pushed me to achieve things I never thought were possible. To my grandparents, for they are who started it all and to whom I owe my deepest gratitude.
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# Table of Contents

Abstract .......................................................................................................................... ii  
Acknowledgments ......................................................................................................... iii  
Table of Contents ........................................................................................................... v  
List of Figures ................................................................................................................ vi  
Introduction .................................................................................................................. 1  
Chapter 1: Turning to See Otherwise ........................................................................... 4  
  1.1 Considering the Archive ......................................................................................... 6  
  1.2 Queer Phenomenology and the 'Turn' ................................................................. 8  
  1.3 Regarding the Spectator ....................................................................................... 11  
Chapter 2: Interview with Paulette Phillips ............................................................... 17  
Chapter 3: Documentation of Practice ....................................................................... 33  
Bibliography ................................................................................................................ 44  
Curriculum Vitae ......................................................................................................... 45
List of Figures

Due to restrictive copyright laws, some of the images in this thesis have been removed. Below are the page numbers where the listed images would have appeared.

Figure 1.0 Martin, Jennifer. *Provenance*, Inkjet Print, 2013 ........................................ 14

Figure 1.1 Martin, Jennifer. *Provenance*, Inkjet Print, 2013 ........................................ 14

Figure 1.2 Paulette Phillips, *The Directed Lie*, 2012. ...................................................... 14

Figure 1.3 Martin, Jennifer. *Shift*, Inkjet Print. 2014......................................................... 16

Figure 1.4 Martin, Jennifer. *Shift*, Inkjet Print. 2014......................................................... 16

Figure 1.5 Martin, Jennifer. *Turning to See Otherwise*, Digital Projection, 2013............. 17

Figure 1.6 Martin, Jennifer. *Rising*, Digital Projection, 1 min, 2013 ......................... 17

Figure 2.0 Phillips, Paulette. *The Directed Lie*, Installation detail. 2012 ongoing ........ 33

Figure 2.1 Phillips, Paulette. *Find the Performer; poster*, 1983. ................................. 33

Figure 2.2 Phillips, Paulette. Still from *Monster Tree*, 2006. ....................................... 33

Figure 2.3 Phillips, Paulette. Still from *Crosstalk*, 2004. ............................................. 33
Introduction

This Master of Fine Arts thesis dossier is comprised of three components, and it is in support of my thesis exhibition at the McIntosh Gallery, from August 8th to September 6th, 2014. The three components of this dossier include, a comprehensive artist statement, an interview with the artist Paulette Phillips, and some select documentation of my arts practice completed over the duration of the MFA program. All components of my thesis dossier question and consider whether art forms that include archival material can escape their formation and generate an alternative, temporally-conflated, narrative. Rather than represent a singular truth, I seek to articulate the transformative realities of collective memory, recollection and identity formation. With a personal family archive I utilized negatives, photographs and Super-8 films that all spanned multiple generations to consider these questions. Narrowing down this extensive collection, I chose to focus specifically on the gesture of the turn (both formally and metaphorically) to convey modes of re-orientation and disorientation in order to reveal new ways of seeing.

My comprehensive artist statement discusses the gesture of the turn and considers the use of familial archival materials in the context of contemporary art. The statement considers Michel Foucault’s thoughts on the archive and its institutional methods of ordering history, Sara Ahmed’s theories related to Queer Phenomenology, and Laura Mulvey’s material considerations of the still and moving image. Through a close examination of the materials in my personal collection and these theoretical formulations, I found that, by articulating the archival image differently, a temporally and spatially-dislocated narrative could be produced. In this way, the once authoritative archival record may represent an alternative history that is in flux rather than fixed.

The second component of my thesis dossier is a transcription of an interview that I conducted with Toronto-based artist, Paulette Phillips. Phillips’ work in installation, film, photography and sculpture and explores how visual representation can influence our understandings and perspectives of the world. As I began to experiment with 16mm film and video early in my graduate career, I was introduced to Phillips’ 16mm film to digital video piece, Crosstalk (2004). This film became specifically relevant to my practice as it
features individuals moving through space, slowed in time, and turning towards the
camera to confront the viewer. The themes presented in this single piece, succinctly
embodied many of the ideas I was interested in exploring. In the summer of 2013, I was
incredibly fortunate to have a chance to sit down with Paulette Phillips in her home in
Toronto to discuss her interdisciplinary practice, and to hear about her experiences in the
art world in Canada over the last few decades. Our conversation continued to examine
how she uses art to explore notions of truth and authority and how she articulates her
practice to highlight the difference between what we see, what we think we see and what
we know.

In chapter three, I have included documentation and descriptions of my studio practice.
The work presented in this collection combines a selection of still photographs, a 16mm
film, and digital projections, all produced throughout the duration of the MFA program.
Each piece was created from original materials found within my personal family archive.
The collection includes photographs, negatives and Super-8 films that span multiple
generations of life in Ontario during the 20th century. The remixing of these archival
documents is important in the production of my work because it functions to consider the
relationship between the space of memory, the place of the present, and the objects that
stand in between. As I appropriate imagery from the past, I will often abstract, slow and
repeat certain aspects of the source scene. These formal decisions are made to destabilize
the conventional presentation of the imagery; to question the authoritative traditions of
archive, and to re-orient the objective traditions of the photographic and filmic mediums.
Seeing that I am not interested in using the imagery to illustrate complete narratives,
rather, this act of fragmentation and destabilization seeks to incite the production of
discourse within and about the observer.
Chapter 1

1 Turning to See Otherwise

Traditionally, the archive serves a narrative function. It prescribes the limits of history and often defines what will and will not be preserved. Michel Foucault provided a classic definition of its form in his 1972 text *The Archaeology of Knowledge and Discourse on Language*,

The archive is first the law of what can be said, the system that governs the appearance of statements as unique events. But the archive is also that which determines that all these things said do not accumulate ‘endlessly in an amorphous mass they are not inscribed in an unbroken linearity, nor do they disappear at the mercy of chance external accidents, but they are grouped together in distinct figures, composed together in accordance with multiple relations, maintained or blurred in accordance with specific regularities...¹

Many believe that an archive and the photograph can capture, solidify and accurately represent a moment in history. The archive constantly but not consistently works to catalog and categorize, to include and exclude and it is this exclusionary aspect that interests me. Through my studio practice, I question whether the photographic medium and an archival collection can reference an alternative historical narrative, one that supports the fluid and transformative realities of collective memory, alternative recollections and multiple identity formations. Entering into the MFA program at Western, I chose to work with a personal family archive. The archive provided a rich and extensive set of materials, spanning multiple generations and encompassing thousands of photographs, negatives and Super-8 films. Often, the use of the archive in contemporary art is paired along with re-considerations of the broader, socio-cultural representations of war, politics, or genocide. In contrast, the material within my archive was a seemingly

“ordinary” collection of images, which were void of any of these apparent traumas. I distinctly wanted to utilize this family archive, rather than a public archive, to support my argument that the construction of history and truth exists within any archive—be it public, political or personal. I would go further to argue that the general exclusion and resistance to seeing the relevance of the informal, family archive within the formal, public narrative of history is one the greatest failures of traditional archival systems (leading to the loss of many alternative histories). I considered photography and film as the quintessential media of the archive, and so, I sought to establish the relevance of this archive specifically through these mediums. As I began to focus on the gaps, shifts and mutations of the traditional narrative systems and formal discourses of representation, I came to realize that alternative forms of seeing and thinking could be articulated. It was through a close examination of the materials themselves that I found the potential within the everyday and singular gesture of a turn.

Family often formulates how one may know and see the world, constituting a production of knowledge that establishes set ways of seeing and understanding. Throughout the rest of our lives, we work to negotiate these ways of seeing.\(^2\) I chose to utilize this specific archive to challenge these often unquestioned, hetero-normative understandings and representations of identity, memory and recollection. I examined the ways in which an examination of knowledge production, feminist philosophy and film theory could function together to support my interest in the destabilization of the archive and its materials. In doing so, I found this destabilization could support the existence of multiple temporalities found within the stillness of filmic movement and in the potential of a single gesture.

\(^2\) Comment made by Allyson Mitchell during a studio visit in the spring of 2013. Mitchell is a maximalist artist working in sculpture, performance, installation and film. Her practice melds feminism and pop culture to investigate contemporary ideas about sexuality, autobiography and the body.
1.1 Considering the Archive

There are many guidelines that direct the maintenance, standardization and organization of traditional archive systems. The provenance of the material is one component of an archival set that often holds great relevance. The provenance is the chronological tracing of the ownership, custody or location of an historical object. The provenance is also documentation that is considered contextual evidence or authentication of the material in relation to its original production or discovery.³ While the destabilization of archival structures and components is integral to my work, the consideration of provenance is one method I used to situate the work. The diptych Provenance [Figure 1.0 and 1.1] is composed of two photographs that document the boxes of photographs, negatives and films used in the production of my thesis work. Each artwork preserves and positions the original box ordering of the material, and, forms the referent I used to order my alternative construction. Through the use of this existing, or found, archival system, I set the parameters for the rest of the work, explicitly situating each artwork within its own familial archival classification.

The incorporation of archives in many contemporary art practices has arguably shifted many perspectives on history, memory and representation. Artists will often utilize systems of archival classification to blur the lines between real and unreal, public and private and collective memory.⁴ Of particular relevance to my practice is the work of


⁴ Okwui Enwezor curated the 2008 exhibition, Archive Fever: Uses of the Document in Contemporary Art at the International Center of Photography. The exhibition featured the works of 20 contemporary artists referencing the archival document as a means to rethink identity, history, and loss. The work takes many forms and several of the artists utilize fictitious cataloguing methods, and imagine the lives of fictitious persons.
Toronto-based filmmaker, photographer and installation artist Paulette Phillips. I joined Phillips in her home in August 2013 to discuss her interest in the archive. We spoke in depth about her investigation of materials and methods of representing identity, both of the individual and the collective. She highlighted the ways in which personal and public “truths” can be forgotten, rewritten and fabricated. In her ongoing body of work, *The Directed Lie* [Figure 1.2], Phillips uses a lie detector to affirm that the representation of truth can be manipulated even at the biological level.

She described this process of working:

*The Directed Lie* refers to the series of questions I pose that are based on this idea of the probable lie... I ask them to say no to the probable lie. Therefore, what we are seeing is people lying, and that is what I have directed them to do. It is a reverse or negative way to find out what the truth is...I was interested in the three registers of representation; the way the subject looks, the willful articulation of the subject, and the subject’s physical internal response. It was the contradictions between these three registers of truth or appearance of truth that are interestingly complex. Combining what you can see, what you can’t see, what you think you can see to create a circumstance where the viewer is in the position of assessment, judgment, engagement and highly conscious of the act of looking.\(^5\)

Working exclusively with individuals from the arts community, *The Directed Lie* combines an extensive archive of video interviews, mechanical drawings, sculpture and installation. Phillips seeks to engage the viewer in the act of looking, suggesting that both the archive and history must be approached with criticality, even when presented as truth.

Foucault comments on the traditional method of examining history and truth in the introduction to *Archaeology of Knowledge*, providing an overview of the methods of deconstruction and further outlines the processes and transformations involved in the dissemination of history. He states that the traditional method of constructing history

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focuses on pre-formed continuities, which trace points on a clear, distinctive path. He introduces the term “discontinuities,” which are interruptions of this path. These interruptions allow for transformations and the forging of a new, more fluid method of analysis, that concentrates on difference: He states, “(T)he problem is no longer one of tradition, of tracing a line, but one of division, of limits; it is no longer one of lasting foundations, but one of transformations that serve as new foundations, the rebuilding of foundations.”

Essentially, Foucault examines how meaning and knowledge are constructed rather than absolute. Foucault focuses on the shifts, disruptions and mutations of the traditional narrative by promoting historical discourse as discontinuous, and, by renouncing the traditional notions of history as methodical and causational.

1.2 Queer Phenomenology and the ‘Turn’

The issue of discontinuity that Foucault raised has been taken up within contemporary feminist and queer theory. Feminist theorist, Donna Haraway relates notions of discontinuity to issues associated with identity formation; she conceptually recognizes transformations of identity as figuration:

Figuration is about resetting the stage for possible pasts and futures. Figuration is the mode of theory when the more “normal” rhetoric’s of systematic critical analysis seem to repeat and sustain our entrapment in the stories of the established disorders… Feminist humanity must; somehow, both resist representation, resist literal figuration, and still erupt powerful new tropes, new figures of speech, and new turns of historical possibility.

6 Foucault, The Archaeology of Knowledge, 4.

Haraway’s figuration theory can be read not only as critical, feminist theory, but also as an alternative conception of consciousness, one that accepts a fluid corporeality of identity, memory and recollection. With this in mind, I began to explore the fluid, fragmented narrative potential that emerges from still and moving images by considering methods that reconfigure, destabilize and interrogate archival structures and archival materials. Through this material and conceptual exploration, I engaged with the philosophy of becoming as considered in Haraway’s feminist theory most explicitly in the photographic work Shift [Figure 1.3]. The figures portrayed in this diptych are charged by displacement. The shifting of features could be recognized as deformed and grotesque, reflecting the experience of disturbed memory, one positioned in disillusion. Or perhaps, the figures in this piece exist in a space of transformation rather than deformation; conceivably the transformations could move beyond the assumed representation of the grotesque to a space that is recognized within Haraway’s philosophy of becoming, a space that could support a fluid consideration of identity, memory and recollection.

I was introduced to an extension of these ideas last Spring when it was recommended that I read Sara Ahmed’s book Queer Phenomenology: Orientations, Objects, Others during a studio visit with artist and “third wave” feminist activist, Allison Mitchell. At the time of our visit, phenomenology had been of interest to me: however, my knowledge of phenomenology was situated mainly in the traditional, early 20th-century phenomenological thought of Merleau-Ponty, Husserl, and Heidegger. While individual components of phenomenology had been considered for centuries, theorists of the early 20th century focused their study on the subjective structures of consciousness as they relate to memory, thought and emotion. Husserl expresses that the central component of subjective experiential structures is intentionality. Through intentionality, one’s

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consciousness is directed toward something, in turn, experiencing the object or being. The result of this experience is the creation of personal meaning, which ultimately remains distinct from the objects presented. Queer Phenomenology: Orientations, Objects, Others outlines an alternative perspective of such theories. Ahmed combines traditional considerations of intentionality with Queer studies and thereby transforms the possibilities of phenomenology by examining how bodies are situated in time and space.

Bodies take shape as they move through the world directing themselves towards or away from objects or others… being “oriented” means feeling at home, knowing where one stands, or having certain objects within reach. A queer phenomenology reveals how social relations are arranged spatially, how queerness disrupts and reorders these relations by not following the accepted paths, and how a politics of disorientation puts ideas within reach that might, at first glance, seem awry.

Ahmed suggests that the space that one’s body inhabits becomes a ‘question of “turning,” of directions taken, which not only allow the unknown to appear, but also to enable us to find our way through the world.’ thus, discovering a new way of being and seeing. The gesture of the turn has been at the forefront of my practice and is evident in the video work Turning to See Otherwise [Figure 1.5]. After digitizing the original Super-8 films from my archive, I selected momentary fragments of the film that featured the singular gesture of a turn. Once the split second action was slowed, I created an endless repetitive loop, providing the viewer with an opportunity to examine a single moment in

The process of delay not only brings stillness into visibility but also alters the traditional linear structure of the film’s narrative.

### 1.3 Regarding the Spectator

Throughout my work with the archive, I sought to undermine the nostalgia that resonated from those mediums that are so distinctly attached to a past era. I consistently try to blur any traditional, recognizable narratives that could possibly inform interpretations. I do this with the hope that a discussion of the work will go beyond the general assumption that it is simply a romantic reconstruction of the old. This blurring in the artwork allows the material itself to become both a reflection on, and, a method for, rethinking the past, and the present. Despite this, I would take this opportunity to tell a story that might recall the nostalgic nature of the material, but one that I feel is an important informant of my desire to focus on the stillness of movement.

My grandmother passed away from an undiagnosed brain tumor a number of years ago. Her house was cleared out, her belongings were split among family members, old furniture was sold, and unwanted goods were taken to both the thrift store and the dump. From this collection of belongings, I inherited a slew of Super-8 films that had been lost in the depths of her basement. As I did not have a Super-8 projector to view the films they remained in old box under my bed for years. Finally, I found a free 8mm reel-to-reel editor online. I had never seen or used an editor before, so I followed the directions and loaded on the first film I picked up titled, “mum in the kitchen.” Not knowing what to expect I loaded the full reel on one side and an empty reel on the other and began to feed the film through the simple mechanism. As I cranked the film through the editor, I controlled the speed by hand as each frame of the film appeared before me on a small screen. Illuminated were images of my grandmother, a woman much younger than I had ever known; her back turned to the camera. As I cranked the film forward, anticipation mounted as the film slowly accelerated. Since each second of film is made up of 24 frames, the time it took for her to turn, to see her face, was like nothing I had ever experienced. This gesture, which seemed so profound in that moment, would not have
been noticed had I viewed it in real time. Finally, as her body began to turn, her head
tilted back, and as her eyes met the camera, her face lit up in a way I do not think I have
ever seen before. That moment in my living room, focused so intently on a simple series
of images, will always stay with me. The split-second action informed my interest in the
potential of stillness that can exist within movement and the power of the delayed
sequence within film.

Laura Mulvey addresses the delayed sequence in her book, *Death 24x a Second:*
*Stillness and Moving image:* Time as it passes becomes palpable, not in the fleetingness
of a halted second but in the fleetingness of a sequence in process, an amorphous, elusive,
present tense, the immediate but illusionary ‘now’ that is always experienced as fading
into the ‘then’.  

The moving image is composed of 24 still frames per second. When the moving image is
slowed the presence of the photograph emerges from the moving picture and emphasizes
the variations in time. As the representation of time shifts with the destabilization of the
moving image, new modes of spectatorship can be established. Raymond Bellour
describes this transformation in spectatorship in terms of the ‘pensive spectator’:

[The] concept of the pensive spectator anticipated the thoughtful reflection on the
film image that is now possible, a way of seeing into the screen’s images, shifting
them and stretching them into new dimensions of time and space. The pleasure or
poignancy derived from the still image then leads to pleasure or poignancy
derived from the fragment. The pensive spectator rescues those aspects of the
cinema that Roland Barthes felt were lacking in comparison to the complexity of
the photograph. 

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The particular aspect of film that Barthes felt was lacking in the cinematic moving pictures was the punctum he describes in his 1980 seminal text on photography Camera Lucida, “for punctum is the sting, speck, cut, little hole - and also cast of the dice. A photographs punctum is the accident that pricks me.” 14 The punctum of an image is the place that holds the spectators gaze and inspires a private meaning, a detail that is suddenly, unexpectedly recognized and consequently remembered. Mulvey addresses Roland Barthes’ dismissal of punctum in the moving image by asserting that punctum can indeed exist in the delayed sequence and is recalled by the returning and repeating of certain moments, breaking down the linearity of narrative continuity. 15 While Mulvey’s considerations of punctum are grounded in the language of cinema, I feel they are especially evident in the case of home videos. The familiar unedited aesthetic of the family film—the sound and the smell of a running projector—are so distinctly aligned to memories that watching the films may, in fact, trigger a viewers personal reflection, similar to the way in which Barthes experienced punctum. Mulvey’s assertion that punctum can indeed exist in the delayed sequence, supports the experience I had encountered with my first viewing of the Super-8 film. I would argue with Mulvey that the punctum is present and articulated through the delayed image, especially the image that is repeated and re-contextualized. Mulvey adds, that the punctum in film could be compared to the ‘representation of invisibility’ – it is only when it can be stilled that it can be caught for thought and reflection. 16 I would further the argument by saying that it is through the manipulation of the moving image that the potential for punctum is encouraged; as the image is transformed into the realm of disoriented slowness and isolation, the almost-stillness of the image is open for new interpretations outside the narrative flow of its nascent action and movement. For as Mulvey also points out, ‘The pause for the spectator, usually ‘hurried’ by the movement of both the film and the

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narrative, opens a space for consciousness of the still frame within the moving image.\(^{17}\) Informed by this mode of thought, I created the video loop *Rising* [Figure 1.6]. The split screen video presents two moments in isolation. The video on the left of the screen presents what could be a static image of the sun, or perhaps the moon, the scratches and grain from the original Super-8 film signal that it is in fact a moving picture. A bright spot in the video on the right of the screen mimics the luminescent sun/moon as it emerges from a field white of overexposed film. A child is revealed in a swim cap emerging from a body of water, a single breath is taken before for the child submerges beneath the surface once again. Caught in an endless cycle, the film recalls the moments of ebb and flow, caught for an opportunity of thought and reflection.

As traditional qualities of the photographic index shift between the still and moving image, the representation of time oscillates between past and present. I believe that by articulating the archival image through seemingly disparate spatial and temporal relationships an alternative narrative is produced, transforming the ways in which the archival image may be interpreted, understood, and recognized.

Figures for Chapter One

Figure 1.0 *Provenance*, Inkjet Print, Dimensions, 16" x 20", September 2013

Figure 1.1 *Provenance*, Inkjet Print, Dimensions 16" x 20", September 2013.
Due to restrictive copyright laws, this image has been removed.

**Figure 1.2** Paulette Phillips, *The Directed Lie*, 2012. Installation view

**Figure 1.3** *Shift*, Inkjet Print. Dimensions 16in x 20in. April 2014

**Figure 1.4** *Shift*, Inkjet Print. Dimensions 16in x 20in. April 2014
Figure 1.5 *Turning to See Otherwise*, Digital Projection, 2 min, Dimensions varied, August 2013.

Figure 1.6 *Rising*, Digital Projection, 1 min, Dimensions varied, November 2013.
Chapter 2

2 Interview with Paulette Phillips

Paulette Phillips’ work in installation, film, photography and sculpture explores how visual representation can influence our understandings and perspectives of the world. In a recent, ongoing project, *The Directed Lie*, [Figure 2.0] Phillips has developed an extensive archive comprised of mechanical drawings, video, and sculpture. These disparate media combine to explore the difference between what we see, what we think we see and what we know. I joined Paulette Phillips in the summer of 2013 at her home in Toronto to discuss her interdisciplinary practice and engage in a conversation regarding ideas of truth and construction, spectatorship and voyeurism and about the performance of self.

JM: Paulette, you recently returned to Toronto after a couple of months in Berlin, what have you been working on?

PP: I am working on a traveling project called *The Directed Lie*. I have done it in various cities around Canada and Europe including Berlin, Dublin, London and Paris. I am hoping to do it in New York, and then I will wrap it up. It has been four years.

JM: You have had a prolific career over a number of decades, which includes a definitive shift from cinema to your interdisciplinary arts practice. Could you tell me about your early career including your motivations to focus primarily on gallery exhibitions rather than cinema?
PP: I started making work in the early 80’s doing multimedia performance. I was working with film, video and live performance. I was interested in those different modalities or technologies in relationship to how information is received and mediated. Early on, I shifted between single-channel video and multimedia performance work. Now I consider this a precursor to installation. It has always been about the present moment. I think installation is like that, the here and now, it doesn’t refer to any other time.

*Find the Performer* (1993) [Figure 2.1] was very much about affecting a city. It created something in which the whole city became aware of it, but didn’t really know what it was. In the performance, I was standing on the street corner while adopting the common attire of the people that inhabit it. In each location, there was a camera across the street, and they would film me. The shoot would create a frame, and when people looked at it they didn't see anything in the frame it except themselves, and that is what I was most interested in. It was about expectation and finding presence within oneself. I think is often what I am trying to do. With the video work, I was interested in a fragmented narrative and how meaning gets generated between what you are looking at and yourself. The idea was influenced by Barthes’s *Death of the Author* (1968) I would tell a story through the voyeuristic gaze. The videos were dramas that were recreated and were quite ambitious. To tell you the truth, through all of that work, there was a level of frustration. The kind of work that was being made here [Toronto] during that time was not the kind of conceptual work that I was doing. It was the 80’s; everything was very highly politicized and the alternative media was dominated by queer culture and an activist agenda. I felt that the work that I really loved seemed to exist in film, so I tried to reposition myself within the film world. The transition came out of the frustration and a real interest in engaging a larger audience. Geoffrey O’Shea and I formed a ground called UNIS, an early collective in Toronto. We were a media collective interested in getting on television and we produced a magazine that was distributed as a VHS tape. We would commission artists to make small works, and then we would try to distribute it. During this time, I enrolled at the Canadian Film Center, and I spent a big chunk of time trying to make films. I was writing and learning a ton but then I realized it was just a rabbit hole chasing that beast. In 1990, I did a performance called *Under the Influence*. It was performed on a big tippy stage. That piece went from being a performance in a
warehouse to being taken up by Factory Theatre Company, to be performed on their stage. At that point, I made the jump into theatre. I was interested in the idea of an audience. In a performance, you might have 200 hundred people come to see something whereas in a theatre you might have 3000 people. Suddenly, I was moving between theatre and film like I had done with video and performance earlier in my career. There was a lot of success during the 1990's in the theatre world. I did a couple of large-scale pieces that used multimedia, video, film and moving stages, all the while I was constantly writing feature and short films. It was around 1996 that I became involved with my current partner, Michael Buchannan. He wasn't a part of theatre and film scene [because] he is a sculptor. It was also around this time that, Deirdre Logue invited me to do a piece for the Images Festival using a 2" x 3" screen. In response to this invitation, I made the first iteration of The Secret Lives of Criminals. I brought up Michael [Buchannan] as he has an enormous skill set for fabricating things, and he was able to help me define the language that got me incredibly excited about making things. I could do things rather than waiting for a big film to happen, which had been pretty frustrating. There was a lot of encouragement, and the art world was suddenly ready, in a way, that it hadn't been. There was a good reception to what I was doing. I was infused and excited about it… in a way, I was just going back to what I had always been interested in.

JM: You mentioned that conceptual considerations have been an instrumental part of your practice but during the 80’s in Toronto there was not a lot of support for conceptual work. I am interested to hear if the photo conceptual movement that was happening during this time in Vancouver impacted your work in any way. Or, if there was, in fact, a real division between what was happening in Vancouver and Toronto at that time?

PP: Yes, there was a real division at that time. A Space Gallery was here, and it was an important gallery but there was a change in its mandate and its direction that happened around ’85. People don’t talk about this very much, but there was a slate brought in, a group of people that would become the board of directors. They were voted in
unanimously and suddenly the old guard was out, and the new guard was in. I think the energy among artists in Toronto was different before and after that change. There were obviously tensions and struggles. In Vancouver, a whole different thing was at play, I mean, it’s a boys network in Vancouver and how well I would have done out there is another story. It is a bit of a tight buddy system out there. It’s hard to say.

JM: In addition to the conceptual components of your work I also found that there is often a historical starting point at the basis of many of your projects. The example that I am thinking of is Monster Tree [Figure 2.2] and your research associated with history and mythology of Niagara Falls. Is historical research an important component of your creative process?

PP: The historic is an important aspect of my creative process, and it seems that just about all of the work would come out of a historical incident or reflecting on a particular ethos that isn’t currently present. When I become curious about something I will follow it to the end, and I will research things really particularly, one thing has lead to another but there is not always a plan. While the historical has enormous resonance, it isn’t as much about the historical as much as it is about the contemporary. It is always about the person who is looking at the work. I make the work so somehow I am factored into it, but the work is not about me.

JM. I am interested if there are any theorists that have informed your work in the past or are of current interest?

PP: Yes, there are many. Recently, I have been reading Jonathan Crary and Beatriz Colomina. It often goes project to project. I was reading a lot regarding affect while I was working on the Irene Grey project. I read a lot, and I don’t read a lot because I am always
so busy. I always wish I read more. Simon Sullivan, Brian Massumi, Deleuze, Donna Haraway, all kinds of people…

JM. What about other artists, are there any artists that have particularly informed your practice?

PP: There are many artists that have informed my work over the years. I go to see things, and I get excited about a lot of work. I saw a show Berlin a few weeks ago including a piece by Hilma af klint. She was a painter of the 19th century and was working as a modernist in abstraction, but she never showed her work. It had an incredible spiritual dimension to it, but it was highly sophisticated geometric abstraction. They were really incredible. I am interested in abstraction and have been waiting to make a shift where I work more particularly in a non-representational way. The kind of work I like has a sense of humor and a philosophical depth that makes me think.

JM. Some might say that film and visual arts traditionally and academically remain somewhat divided. Does this division affect your practice or the ways in which it is received by the arts community, critics and peers?

PP: There are a lot of different streams or tributaries of film. If you think of experimental film and video art, they are different languages and educations. There is communications theory, film theory, experimental film, and video art. Video art to me was always coming out of a more sculptural practice and was much more aligned to visual art than it was to media studies.
JM: Have you found that moving freely within these disciplines has affected your practice or the ways in which the arts community, critics and peers, receives your work?

PP: Nobody recommends that you move around from medium to medium and that you are not known, nobody thinks that is a particularly good thing to do [laughs]. I think, however that it is, what it is. Being in Toronto, I think people know me; I have had a successful practice. For the last ten or twelve years I have been between here and England. I spend a lot my time in England, and a lot of my work and opportunities have come out of my time there. Here in Canada, institutionally I have had less support and fewer shows. With the exceptions of my fabulous gallery in Toronto [Diaz Contemporary], the Musée d'art Contemporain, the Power Plant, Oakville Galleries and a few others but there hasn’t been too much support in Canada.

JM: In addition to an interdisciplinary practice you have also assumed multiple roles as an artist, student, and educator, often simultaneously. How do you manage these multiple roles? How do they inform each other?

PP: It is always about being in two places at the same time, and not losing the energy in your class. When I am teaching I like to create momentum, energy and instill excitement in the students, so they are interested in pursuing their craft and developing as an artist. I want to make that flow happen really well but as soon as I am taken out of the city it disrupts that. It is always great to be making new work, I mean it’s scary, but the challenge of that and having a context to make new work in is always the most exciting thing that can be happening. Juggling [an art practice] with teaching can be difficult. When you are maintaining old work and showing pieces that you have already made, it requires a lot of guidance as well as work. Life gets busy. An educator in Toronto started a talk with the statement “Why do we insist on creating institutions that imprison us?” I thought that was such a great way to put it, and I think of it often. I wonder why can’t we
create teaching and learning modules where people can focus in an in-depth way. The time management in educational institutions is not currently structured, in a way, which is best fit for the students or the professors and practitioners. A big part of me would like to impact the institution that I am teaching in, but I can’t continue to maintain a career and do that. There are all of these limitations to what we can do.

JM: In 2008, you graduated from the MFA program at York University. What spurred your decision to pursue an MFA degree following a highly successful arts practice and extensive experience as an educator? In what ways did this experience in grad school affect your practice and pedagogy?

PP: It was really simple; I put it off because there was never any reason to do it and then, OCAD was developing a grad program. I wanted to teach graduate students because I thought it would be stimulating to work with students who already have practices and to be able to engage with them in a sophisticated and developed way. I also wanted to impact how they developed curriculum and pedagogy. Based on my experience I would have been able to teach regardless of having a master’s degree. However, I thought that it would be really beneficial to go through a masters program to experience it. I am really, really glad that I did. Now when students are writing thesis papers or in the studio I know what struggles they have. To engage in an institution like that, to be a student and experience what that means to be a student was humbling, and I really enjoyed it.

JM: Would you say up until the point of your master’s degree you were primarily working in film, photography and installation? Can you tell me about your choice to specialize your MFA degree in sculpture?
PP: I had a research topic that I was really interested in. So why sculpture? In support of the idea of already being trained in filmmaking. As I mentioned during the 90’s I was writing scripts, directing and developing that skill set. Filmmaking is a skill set that I am reliant on and one that defines me. The art component is the installation, and the installation is a sculptural practice. Regardless of the fact that I make films my considerations of space, how the viewers situate themselves within that space, how the work performs against and with the body are essential. Those installation components are sculptural concerns, so it only made sense for me to do a sculptural degree. I wouldn’t know what else to do it in. Certainly, I never wanted to be considered a media artist.

JM: I chose to skip a question earlier in our conversation, but I would like to ask it now. Would you go so far to consider yourself a media artist? In a media based arts practice do you feel there are limitations to the classifications of this category?

PM: This is me being stubborn, but I have never wanted to be considered a media artist. I never really wanted to be considered a performance artist either. I don’t like those terms, and I don’t like those categories. Even though I have said I do performance I would rather be embedded in a discipline that is about space, time, immersion and reflection. These are all things related to artistic, philosophical engagements with time and space; in the broadest of categories. I think the terms identify communities, where you locate the discourse and what kind of discourse you want to engage in. I think the art world is a more interesting place to exist; however problematic it is. Maybe I would be more successful if I did position myself as a new media artist but then I would have to take up the position of the frontier and the new and I would have to frame my work in a different way. Part of me just doesn’t care enough to worry about it. For whatever reason, I want to make work and try to figure out someway to sustain that practice while finding an audience for it. It is not easy not in this country [laughs]. It is the reality of things.
JM: Recently, in my practice I have chosen to work with 16mm film. This material choice has presented a few challenges from the basic access of supplies to the conceptual considerations that situate the use of film to a specific era. You have shot several of your projects on 16mm film including *CrossTalk* (2004) [Figure 2.3]. Can you tell me about your motivations to work with 16mm film and if this choice has ever caused viewers to read your work as nostalgic?

PP: Well, I think people want to [read the work as nostalgic], however, I do things that undermine the nostalgia. I am very conscious that it is not my intention. I hope I am successful at having the viewer position themselves in the work in a way I want them to be positioned all the while, creating a generative experience that is not closed and so specific that they have to get it. I think there is enough of a puzzle in the work so that you have to orientate yourself according to your own GPS and position. I have shot a lot of 16mm including *CrossTalk* and *Floating House*. Almost all of my work at a particular time was shot on 16mm because there was huge latitude in terms of creating image quality with 16mm as opposed to video. You could just better control it; at least that is how it was. I am not so sure about that now. To show a loop in the gallery is a huge luxury though. The problem is my work has had to go transcontinental, and it has to be maintained. It takes a lot of money to maintain a projector and it is very expensive to make 16mm work. I just made a piece on 16mm film called Trace Elements. The piece is to be shown as a film loop in a gallery. I made this film last summer while I was thinking about first rule of forensic science, which states, “When two things touch, trace elements are exchanged.” I wanted to work with that law and those criteria. So, I settled on the idea that I wanted to cast the text in ice and have it melt and evaporate until there wasn’t any evidence of things having even been there. Producing not an exchange but a transformation. I had been reading Laura Mulvey’s book *Death at 24 frames per second*, which is about the indexical and the material qualities of film itself. One of the arguments she makes is when you record something on film is that you actually capture and register the light that you are shooting. The film is then chemically altered, and elements are exchanged. The result is the light without a translation; the light as it was when it was
captured. This really struck me and I knew that I wanted that text in film. So I shot this as an analogy to film in a way. While film will probably always exist, it does seem as though that era is gone. It’s a film about film.

JM: The piece sounds quite incredible.

PP: Well, since I have mostly used film for practical reasons it was certainly a romantic impulse to memorialize this idea of what film is and to talk about it from its materiality perspective.

JM: Although *Crosstalk* (2004) is not one of your most recent works I was hoping we could spend a little time talking about it. The cyclical action of the gaze in this piece is very powerful, oscillating between spectatorship and the voyeurism. Can you tell me how you came to make this piece?

PP: *Crosstalk*, the title itself comes from when an organism is in distress it starts to oscillate and vibrate to send a distress signal to the organisms around it. I just loved that idea of it being distress and oscillation. Years ago, I was on a streetcar and a woman sat down on the street, in front of the streetcar in distress. The streetcar had to stop, and she wouldn’t move she caused this huge traffic jam. She had created a battle and her refusal to move caused the whole city to back up. I was just thinking of the ramifications of this event and her being in distress, signaling and reverberating outward. I wanted to recreate that event so I set out to do it just as the way I described it to you. The video ended up being a bit different because she didn’t sit there but instead stopped the streetcar. I filmed the background separate from the foreground so that I could enhanced that idea of separation more, and the idea of crosstalk could be accentuated. I can’t say that I love what I did, and I can’t say that I loved her performance. I wasn’t really happy with the
work but then I feel in love with the background. It was a bit of a stroke of genius to realize that I didn’t actually need her and with the viewer in her place they became the site. It was way more powerful without her than with her.

JM: It’s interesting that you chose to recreate the scene for CrossTalk. I feel that the question of authenticity is a subtle thread that is prevalent in your work, engaging the viewer in a curiosity to determine the real, and the constructed. I wanted to talk about your recent piece The Directed Lie. This project seems to function to produce an alternative portrait of an individual based on bodily reactions rather than determined thoughts; however, you are directing the answers. Can you tell me a bit about this choice to direct the outcome of the test? Is this choice a commentary on the controversial accuracy of the polygraph itself?

PP: The Directed Lie refers to the fact that the test itself is based on what I wrote. It is based on probable lies and the notion that a series of questions that I ask are related to lying and most probably the person has done them. I have created a template of things that everybody does, all of the time lies that they may have performed. I ask the person to say no to all of the types of questions that have guilt, lying, or jealously associated with them. It is a negative way to find out what the truth is. It is a real way of testing something. The thing is, you won’t have done all of them, but you will have done some of them. Some of them will matter to you, but not all of them, and that is what produces the response.

JM: Is that how a lie detector test would normally function?

PP: Well, it is a real test but it is a real test that is related to not having a testable issue. I am getting into nuances of the polygraph itself. In order for the polygraph to work you have to have stakes just like in a narrative. The person has to not want to be detected and
has to want to hide something. Since I am only interviewing artists and testing artists, I am in the opposite circumstance where they don’t want to hide anything, and they are willing participants. I had to devise a way to get a circumstance where I could produce a response. I was interested in the three registers of representation; the way something looks, the willful articulation of something, and the bodies’ internal response. It was the contradictions between these three registers of truth or appearance of truth that are interestingly complex. Combining what you can see, what you can’t see, what you think you can see to create a circumstance where the viewer is in the position of assessment, judgment, engagement and highly conscious of the act of looking. There are many ways this piece functions, including the performance as a relational project. The one on one interaction between the interviewee and myself is an interaction that never gets seen by anyone which is such a weird way to work; it’s true. It’s a very intimate thing to experience. The interviews are formed into an archive, and it is only the six minutes that I record nothing else. I have interviewed people who are really quite profound and incredible. It has been really amazing to do it.

JM: I have an underlying interest in memory recollection and the ways in which it informs one’s identity especially in patients with dementia or memory loss. These interests led to my curiosity regarding your choice of individuals to interview for this piece.

PP: Well, they have to be people who are predominately working as artists, curators, and collectors.

JM: Did you envision that The Directed Lie would be based in the art world from the beginning? How do you think this piece might have functioned had you worked with another set of individuals?
PP: I needed to have people get it. I guess my experience is that I didn’t want to engage the general public because I didn’t want to have to explain what I was doing. The conceptual aspect of what I was doing wouldn’t have to be explained to an artist. Why I was doing this was never really a question. Practically either people didn’t respond to my email or they said, “How soon can I get there?” People really seemed to want to do it. So, it made sense that it just be the art world. I thought it would be an interesting portrait that would become an archive of the artists involved. The main idea came from something that happened early on when I was making narrative film. I had an experimental filmmaker who played a role in that film, and he became really upset in terms of making a narrative film saying, “all you guys do is tell a lie and then try to cover it up”. That always struck me as being a definitive moment regarding the idea of storytelling itself. Semiotics are very important to me; the idea that we exist within the symbolic and within representation. So when you start to think really complexly about issues related to what truth is and what truth isn’t and what is constructed, things can get really complicated. I think artists deal with these issues all of the time. I wanted a meta portrait of what this very notion of representation is. The first time I asked a question that I had initially and naively thought was neutral, “Are you a woman? Are you a man?” I realized right away that the question was, in fact, incredibly loaded, and the answers were really contradictory. Not in every case but in so many different ways it brings up so many different complications.

JM: I guess that is the thing with those absolutes, the yes, and no; they don’t always function on every level and in every situation.

PP: But yet they do, and it is an interesting thing. As artists where we exist and how we exist in the confines of the world that on one hand greatly overvalues art and, on the other hand, greatly undervalues art. These contradictions are so enormous and there are just so
many contradictions within the art world it seemed like a good place to start. It’s a great, diverse, deep, interesting topic that has rich territory.

JM: There are many components of the final piece including the archive, the wall sculpture, the mechanical drawings and the video. What is the relationship between these components? How important is the meaning of the material in relation to the meaning of the larger piece?

PP: There is a projection, a table, the chair, the books, the whole archive, and then there is the text [on the wall], and this is a part that is really growing, it is not fixed. It hasn’t stopped; it is not really installation based except for the archive. The other works are all independent sculpture. I am interested in how I can manipulate the richly diverse elements that I am in touch with and how I can turn that into sculpture and materialize it. So, the text the “No” and the “Yes” are made of chrome, and you can see yourself in the answer. The reflective surface is something that I have worked with for over 30 years. Additionally, I made a couple of sentences in the chrome because I think they have a capacity to make people think and to see themselves within. One question “Have you ever used your attractiveness it get something that you wanted?” was really popular. I think I made an edition of three, and I think all three sold. I am showing in a commercial gallery, so I am really pleased to see this work find home within collections and to have a materialized aspect to an immaterial practice.

There are mechanical drawings, but they are originals, and I would love for them to go somewhere some day. But for now, I am really interested in the sculpture, I don’t want that part of the project to stop and maybe that part of the project won’t stop. I want to take the data that I am generating and figure out a way of turning it into light. Yeah, don’t ask me how; I am trying to figure it out.
JM: Are you continuing to interview individuals as part of *The Directed Lie*? Where do you see this project going? Is there an end in sight? Or is an endless project?

PP: I am hoping to do it in New York, and then I will wrap it up. It has been four years. I would like it to find a home in a museum as it was always made for a public space.

JM: Do you have any other projects on the horizon?

PP: I have done a few other things. There is another project that I am working on that is called *Stendhal Syndrome*. I am recording people in museums as they look at art. It is shot from the knee down; you look at their feet. People move very eloquently, and it is the notion of the embodied viewer; how people are in public space and how people are when they are considering something. When they are thinking and looking at a piece of work that moves them their body language becomes very articulate as if it’s a performed choreography. It is quite beautiful and quite captivating.
Figures for Chapter Two

Due to restrictive copyright laws, some of the images in this thesis have been removed.

Figure 2.0 Phillips, Paulette. *The Directed Lie*, 2012 ongoing. Installation detail. Web. 28 June 2014

Figure 2.1 Phillips, Paulette. *Find the Performer; poster*, 1983. The Colonnade, Toronto. Web. 28 June 2014

Figure 2.2 Phillips, Paulette. Still from *Monster Tree*, 2006. Diaz Contemporary, Toronto. Web. 28 June 2014

Figure 2.3 Phillips, Paulette. Still from *Crosstalk*, 2004. Web. 28 June 2014
Chapter 3

3 Documentation of Practice

Provenance

The diptych titled *Provenance* is comprised of two photographs that document the boxes of photographs, negatives and films that were used in the production of my thesis work and referred to in my thesis as a *personal family archive*. These photographs capture the materials kept in chronological order, and the extent to which the owners maintained this order. The term provenance refers to documentation that is considered contextual evidence or authentication of the material in relation to its original production or discovery.18

Date: September 2013

Media: digital Epson Premium Luster photographs

Dimensions: 16” x 20”

**Shift**

These photographs were created from a digitized Super-8 film. After mining the Super-8 films frame by frame, I discovered that in some areas of the film, a quick transition had been captured in one frame as a double exposure, which is a common process in photography. After selecting, enlarging and editing a select number of these clips I discovered the seemingly grotesque nature that emerged from these images. This aesthetic became an important component of my thesis work as it represents a turning back and forth, in a way, that speaks to the potentially disturbing reality of history and memory.

Date: April 2014

Media: digital Epson Premium Luster photographs

Dimensions: 30” x 40”

Installation Detail: Photographs are framed and displayed right of gallery entrance

*Shift*, Series of 5, 30” x 40”, Inkjet Print, 2014.
Shift, Series of 5, 30" x 40", Inkjet Print, 2014.
*Untitled*

This series of 48 prints references the 24 frames per second of moving film. A twisting and turning narrative is established as the sequence of images begins at the end of the scene and weaves between the two rows. The 4” x 6” size print is intended to reference the family snapshot while the evenly spaced rows are reminiscent of the cataloging practices common in archival systems.

Date: February 2014

Media: digital Epson photographs

Dimensions: 6” x 4”

*Untitled, 2014. Installation detail*
*Untitled*, 2014. Installation detail

*Untitled*, 2014. detail
Looking Back

Looking Back (2013) utilizes archival Super-8 film footage I transferred to a digital format and re-filmed with 16mm. A moment in history that has been captured in this film has been slowed down to a fraction of the original film speed. An instantaneous, banal moment is extended into an endless loop and recalls the cyclical action of memory. The slowing of time establishes a scene that mediates interplay between the fixation of a memory and a fleeting thought or action. Looking Back features three individuals poised in a gaze that confronts the viewer. The film provides a visual representation of dialectic relationships that both question the gaze and voyeurism, as well as the oscillation between the moving and still image.

Date: August 2013

Media: 8mm film transferred to VHS to digital to 16mm film, 16mm Kodak Pageant Projector, Looper

Duration: 2 min

Installation Detail: Projected on wall 5” x 7”, Silent.

Looking Back, 2013. Installation detail
**Turning to see otherwise**

The gesture of the turn has been at the fore-front of my practice. After digitizing an original Super-8 film, I selected a momentary fragment of the film that featured the simple gesture of a turn. The original film was overexposed, which caused the film to be very low in contrast and at times difficult to make out. Once the split second action was slowed I created an endless repetitive loop, which provides the viewer an opportunity to examine a single moment in extreme detail. The process of delay brings not only stillness into visibility but also alters the traditional linear structure of source narrative.

Date: August 2013

Media: 8mm film transferred to VHS to digital

Duration: 2 min, loop.

Installation Detail: Projected on wall 8’ x 6’, Silent.

*Turning to see otherwise, August 2013. Still from video.*
**Rising**

The split screen video presents two moments in isolation. The video on the left of the screen presents what could be a static image of the sun, or perhaps the moon, the scratches and grain from the original Super-8 film signal that it is, in fact, a moving picture. A bright spot in the video on the right of the screen mimics the luminescent sun/moon as it emerges from a field white of overexposed film. A child is revealed in a swim cap emerging from the body of water; a single breath is taken before for the child submerges beneath the surface once again. The film recalls the moments of ebb and flow as it is caught in an endless cycle; caught for an opportunity of thought and reflection.

**Date:** November 2013

**Media:** 8mm film transferred to VHS to digital

**Duration:** 2 min, loop.

**Installation Detail:** Projection, 3’ x 4’, Silent.
Feminist theorist Sara Ahmed suggests that the space in which we occupy becomes a question of “turning,” of directions taken. Once a body turns not only does the unknown appear, but the new direction enables us to find our way through the world and discover a new way of being and seeing. This metaphorical consideration of the gesture of the turn and the notion of orientation/disorientation are reoccurring elements in my work. This photograph and projection are created to disorient and reorient the filmic and photographic materials. As the projection moves across the photographic print the image is revealed and concealed while it morphs into one.

Date: April 2014

Media: 8mm film transferred to VHS to digital, 24” x 18” inkjet print

Duration: 2 min, loop.

Installation Detail: Projection, 3’ x 4’, Silent.
dis/orientation, April 2014. Print detail.
Bibliography


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Curriculum Vitae

Name: Jennifer Martin

Post-secondary Education and Degrees:

Whatcom Community College
Bellingham, Washington, USA
2001-2003 A.A. Graphic Design

University of Hawaii at Manoa
Honolulu, Hawaii, USA
2007-2008 BFA.

Emily Carr University of Art and Design
Vancouver, British Columbia, Canada
2008-2010 BFA.

University of Western Ontario
London, Ontario, Canada
2012-2014 MFA.

Honours and Awards:

University of Western Ontario Graduate Entrance Scholarship
2012

University of Western Ontario Graduate Research Travel Grant
2012-2013

University of Western Ontario Graduate Research Grant
2012-2014

Social Science and Humanities Research Council (SSHRC) Graduate Fellowship
2013-2014

Related Work Experience

Teaching Assistant
The University of Western Ontario
2012-2014

Digital Technician
Visual Resources Library
The University of Western Ontario
2014 - Present
Visual Identity Coordinator
The School for Advanced Studies in the Arts and Humanities
The University of Western Ontario
2014 - Present

Solo Exhibitions:
Turning to See Otherwise
McIntosh Gallery
London, Ontario
2014

Selected Group Exhibitions:
balloon/portal/starres/fiends
DNA Art
London, Ontario
Upcoming Oct 2014

Split Film Filament
The ArtLab Gallery
London, Ontario
2013

Collaboration with Charlie Egleston & Pete Labelle
Sweet Magic London and McIntosh Gallery
London, Ontario
2013

Sweet Magic London
207 King - pop up gallery
London, Ontario
2013

Artful Waters: Embracing New Media for Social Change
Heritage Gallery
Vancouver, British Columbia
2012

Eco-Arts Emerging Artist Exhibition and Panel
The Roundhouse
Vancouver, British Columbia

Downstream Re-Imagining Water
Concourse Gallery
Vancouver, British Columbia
2012
Postcards from home – the Vancouver edition
Emily Carr Alumni Exhibition
Vancouver, British Columbia
2012

Postcards from Home
Ste. Emilie Skillshare
Montreal, Quebec
2012

Connecting the Dots
560 Gallery
Vancouver, British Columbia
2011

External Grad Show
The Lido Gallery
Vancouver, British Columbia
2010

Emily Carr Graduation Exhibition
The Concourse Gallery – Emily Carr University
Vancouver, British Columbia

Considering the Heart – a photographic exhibition
The University of British Columbia
Vancouver, British Columbia

The Alchemic Search for Gold
The Concourse Gallery – Emily Carr University
Vancouver, British Columbia
2009

Sonitus Octulus
Jinx Gallery
Bellingham, Washington
2009

Ladyfest
Ground Floor Gallery
Bellingham, Washington
2009