

New Materialities: Final Project

by Emily Whiting



'Rethinking the embodied structure of
human subjectivity...'
Braidotti, 2000:158

'questioning the boundaries of the body and
representations of it being a bounded entity'
(Coard. R, 2017:1)

Pay attention (T. Ingold, 2010)

Part of a existential interconnected web
'...that bind multiple interacting parties
together' (Attala. L, 20127:2)

Matter out of place.

Douglas. M, 1966

Liminality. Gennep. A.V, 1909

‘Betwixt and between...death, being in the womb, to invisibility, to darkness, to bisexuality, to the wilderness and to the eclipse of the sun or moon’ Turner. V, 1969: pp. 359

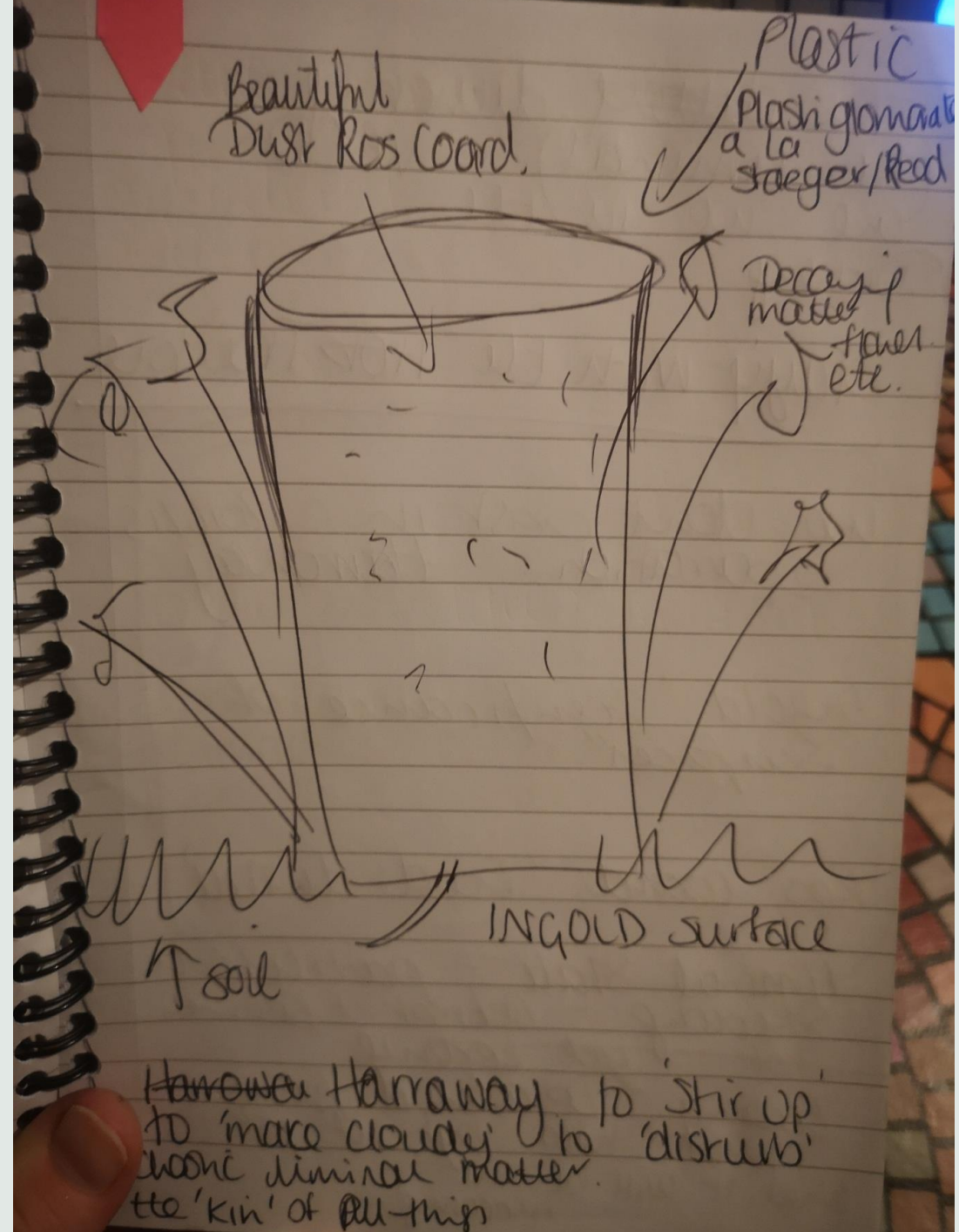
‘our discarded ‘bits’ lie uncomfortably between being you and the rest of the world’

Coard, R pp2

‘people are processes’ and are all ‘in motion’ in our ‘thingyness’, Ingold, 2010:8

‘Things are alive because they leak...circulations of materials continually give rise to the form of things even as they portend their dissolution’ Ingold, 2010:7

How it started...



DIDN'T GO TO PLAN...

- Trying to emulate something that was intricate and part of a huge tangled chaotic web of complex interacting processes
- Fallen into the trap of human centred thinking/ exceptionalism, believing I had unbounded agency over the materials.
- Ah, the irony! Reminded me of the way we all looked outside for 'Nature' ... I was still seeing myself as separate to nature rather than part of it.
- I had to sit with the trouble (Haraway, 2017)
- ...and, Pay attention (Ingold, 2010) to work out how to move forward.



AS I PAID
ATTENTION I
SAW THIS....

ROHAN WAS
MESMERISED

...



THEN THIS...

- Rohan was trying to interact with swirling dust... I wondered if people's interactions would be more interesting, so I invited everyone I knew to capture dust if they felt inclined and send it to me.
- I kindly received a few images. I realised they were all pictures of settled dust, not dust in motion. Not only could I not emulate it, but it was illusive enough that we couldn't easily capture it either.
- Instead of trying to take agency over the materials, I decided to see what happened when the materials were allowed take agency over ME. And I suddenly understood Bennett.





THEN, A FRIEND SENT ME
THIS...

TORIL BRANCHER – ARTIST
'HOW LONG IS FOREVER?'

- [Toril Brancher — Gallery at Home](#)

I ALLOWED THE
MATERIALS TO HAVE
AGENCY OVER ME.
I PLAYED WITH THEM TO
SEE WHAT TRANSPIRED IN
THIS NEW EXCHANGE,
WITH ME BEING LED BY
THE MATERIALS.
KEEPING IN MIND
SHEDDING, SHED SELVES,
BECOMING, SYMBIOSIS,
INTERCONNECTION...



ORGANISED IMAGES...





I USED DYING
FLOWERS TO
SHOW
SHEDDING...







SHORT VIDEO...

MUSIC CAME TO ME, I DON'T FEEL I COMPOSED IT, I FEEL THE MATERIALS AND THE MODULE SO FAR HAD AGENCY OVER ME.

I HEARD A TUNE AND I JUST PLAYED IT...

IN THE PIECE I CAN HEAR THE INFLUENCE OF THE SWIRLING DUST MINGLING, THEN IT SETTLING ON THE GROUND.

VIDEO LINK...

- <https://youtu.be/DqFfYFQ71f0>

WARNING: TEETH, HAIR AND PLACENTA
PRINT.



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