



# *Flesh Prison*



## Goals For this semester:

- 1) write about Artaud and Stitt.
- 2) complete a longer video
- 3) apply for the presidents research award.
- 4) The Winter School.

## Goals completed

- 1) Completed a twenty page paper, which will become part of my thesis next year.
- 2) Flesh Prison, will be fifteen minutes in length.
- 3) Received the Grant
- 4) I performed at Gray Space in Brooklyn NY, and was accepted at The Winter School in Glasgow, Scotland.

Using the material provided in the budget, I would build a set for a video piece, that would be loosely based on the novel, *Our Lady of The Flowers*, by Jean Genet.

This project would be actualized through the Sculpture course: individual consultations, taught by Mags Harries. I would use a corner of the Collective Space in Mission Hill to construct the set.

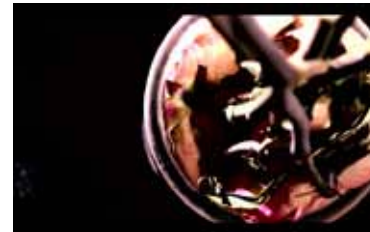
The title of the video is *Flesh Prison*, it's intended running length will be about twenty minutes, shot rhythmic montage style.

The top photo is a dress I constructed out of fabric, flowers, and cardboard. When the dress is shown in the final video, it will signify a personality, or character. The rest of the photos are still frames from the working video, which is shot with a Panasonic, HD camera.

The research I have been doing in addition to reading our lady, is as follows: Antonin Artaud, *The Cruelty of Theater*, Bertolt Brecht, *Brecht On Theatre*, and Julia Kristeva, *The Power of Abject Horror*. I have been attempting to understand the connection between theater, video, and performance art.

*Flesh Prison* would hope to achieve the following:

I am deeply concerned with moving the audience into a state of feeling, through anger on the part of the performer. In this way I view my practice as cathartically dialogical. The action of the performer allows the audience to become empowered through anger masquerading as love. This action allows for a wonderful doubling of empowerment for the viewer as well as the performer. Which in turn, allows for everyone to be specifically located within ones own body, emotions, and mind, when viewing *Flesh Prison*.



[sarahh.net](http://sarahh.net)







# Story Boards

## Flash Prison

① Shoot mirror to mirror



cut to reflection shot in water?

② must fight w/ self (show self on top or self)

Same dress → different dress or 2 dresses reversed

red purple  
purple red

(cut) hand dress almost done destroy? maybe

Dark

Silence w/ image.

⊗ slow slow blur to focus

Use black background

Use same II to blues no frame

Sand will carry moment equal to flashback?



Stage make up buy over 2 pages list  
(dress under water) ⇒ find camera  
Must

Face under water

plexi glass

grave = Iowa → where?

beauty of county sides

Shoot landscape?

build Longs → blow up?

replace w/ found footage



What do I want

Multiple  
anger  
cars  
dark  
angry

Queen Beany?  
Childhood? → maybe not?  
Theater?

(Theater of self referentiality)

Theater and life are inseparable  
behavior becomes a set (roles)

## Our lady of the flowers

Jean Genet

⊗ Fast frame to still frame is same space

⊗ shot repeats

⊗ Very slow zoom, but film fast moment then speed up

Build set

in bedroom (use black background)  
Make flowers w/ clay

(hang from ceiling) balls?  
(cut) hand?

Watch Hitchcock

✓ Birds  
✓ Vertigo

from core  
cut shapes  
out

① Use suit → film in suit multi

② Same scar →? No hair

Make red scarf → or red tie (scarf)

③ It is okay to cut out what you don't need for the work

④  
Big purple dress  
Red dress  
Purple dress  
⇒ in some scene have same dress wear.  
(fox)  
⊗ just no hold cloth

⑤ plastic box = see through ⇒ (film) (dress in water)  
(pers. black background) (side view) bottom

is a technique in film making in which a series of short shots are edited into a sequence of continuous space in time and narrative → used to suggest the passage of time rather than to create a realistic reality w/ optical effects.

⑥ montage = extremely short shots  
Spa snow.com  
1930-1950 - w/ optical effects.

⑦ Soviet montage theory = is an approach to understanding and creating cinema that relies heavily upon editing  
Sergei Eisenstein 1920s  
Montage = French for "build, organize"  
Montage = "the nerve of cinema"

The creation of impossible spatial models not concerned with the depiction of a complete possible spatial or temporal continuity as found in the classic Hollywood system.  
Changes between shots are obvious, less fluid + non-seamless



## Teaching Philosophy

Teaching means possessing the ability to speak articulately and respectfully about work that you do not like, work that could potentially be utterly offensive. The opposite also rings true. It is often harder to unpack work that is technically and conceptually sound. These are challenges that I am aware of and ready to take on in a completely serious and dedicated manner.

Teaching is the ability to see the beginnings of an idea, and collectively in a critique setting, expose the possibility and potentiality in which to further this idea. However, it is important not to make the work for the student. This is a delicate balance, which sometimes can be hard to maintain in a collective setting.

As a performance instructor, I understand that I relinquish my right to leave the room, during a difficult or uncomfortable performance. However, I will not hesitate to articulate why I might have left the room, in a hypothetical situation, such as a performance festival. I will also make it extremely clear that if anyone, at anytime, is uncomfortable with an action that is occurring, they are free to leave the room. I will encourage the students who leave to articulate why they felt uncomfortable, because this information could be beneficial for the performer.

My biggest challenge will be to know when I need to stop an action that is too dangerous. I will stop an action involving risk, if the student had not previously talked with me about what he or she was planning to do. I will also stop an action if it has the potential to put the performer or audience in a situation of untenable risk. I will make it extremely clear at the beginning of the semester that the students will need to speak with me before engaging in an action involving risk.

I will expect students to be continually engaged with each other's work. If a student continually misses class without appropriate reason, they will not be allowed to perform until they have proved that they are fully committed to the class. If a student misses the day that they are scheduled to perform, without proper notification, they will not be allowed to make it up during the following class.

I know that teaching will not be easy, nor do I expect it to be. I cannot imagine that everything will work out perfectly. There will be situations that I am unsure of my position, however I am ready to take that risk.



## Working Syllabus

Open Studios (PER 4026 01)

Monday and Wednesday 6:30 p.m. -9:30 p.m.

Fall 2011 and SP 2012

### Class objectives:

On the first day of class each student will be required to present his or her work. The presentation can range from a formal lecture to a performative lecture. The five to ten minute presentations must include past work, current work as well as expectations for the upcoming semester.

Every student will be required to perform once a week. There will be scheduled times and dates that will be posted on the performance door as well as the blog. The first few weeks the performances should be ten to twelve minutes each. There will be time for longer performances later in the semester. Each performance will be critiqued; therefore discussion will be an imperative part of this course.

Documentation is a required part of this course. Students will be expected to have a mini DVD tape to record his or her performances. Every week, the students will take turns documenting each other's work using a photo camera and video camera. This is an important part of the performative process. Documenting the work of another allows for further understanding of how to document your own work.

Half way through the semester we will have dinner and critique night. Collectively we will look at documentation from an earlier performance during the semester. This will allow for an opportunity to critique the performance, documentation and future ideas for a longer amount of performance time.

There will be at least one visiting artist who will potentially lead a workshop for the class. This will be chosen according to how the class dynamic develops and what further exploration is needed.

I will also be available for individual consultations by appointment to talk further about your work. Office hours are available upon request.

An artist statement will be required at some point in the semester. The statements will be exchanged, read by all class members and returned the following week with comments. Your final artist statement will be posted in the blog.

The students will be required to put together an end of the year performance for the SMFA community with the possibility performing at an off-site space. This will act as the final, the last performance of the semester. The performance should be a cohesive reflection of

# Budget : Flesh Prison



**72.00**

12.00 an hour for 6 hours to get materials From place to place



\$33.98 /GA-Gallon

1 in. x 4 in. x 8 ft.  
\$2.85 /per: board  
20 boards = 57.00



2 In. x 180 ft., Self-Adhesive Drywall Joint Tape  
\$7.47



Joint Compound  
\$3.98 /Each

DryWall = \$6.83 /Piece  
6 sheets = 40.98

7.99 per box nail and screw  
1 box each = 15.98



**= 231.39**



Easy Clay 2-pack 2x100g - Blue color clay bar  
\$13.99 EA x 6 = 83.94



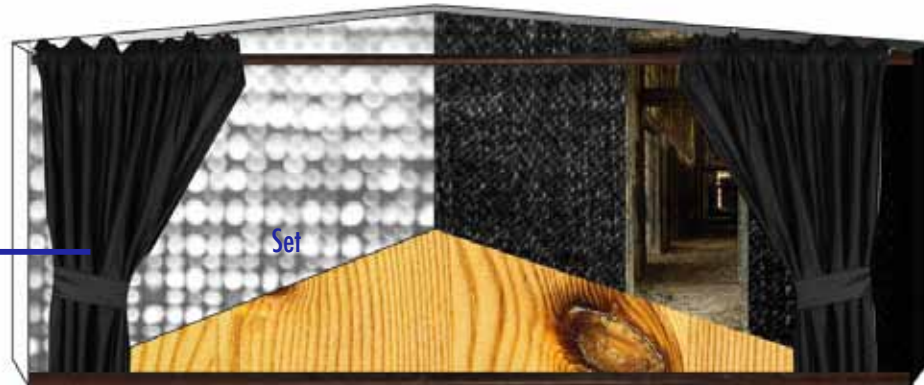
12 Pc Hot Glue Sticks 4in. x 5/16in.  
5.69 pc x 5 packs = 28.45



Black fabric 5.00 yrd.  
25 yard = \$125.00

**= 468.78**

Set Design

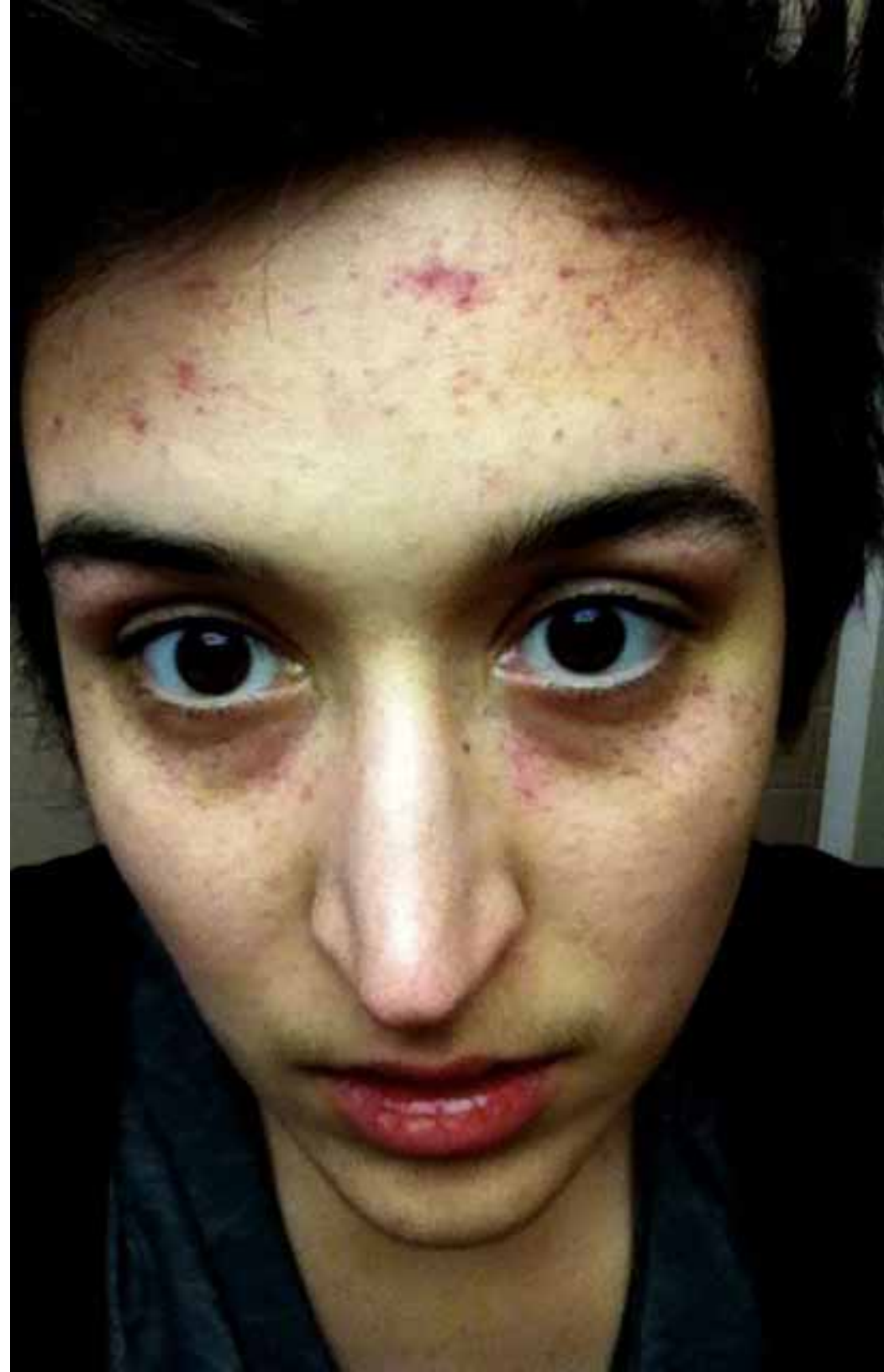


Set



## *I'm Fine*

I'm Fine was a five minute performative action. Performed during Performance Projects, in front of my classmates. before I started I informed them that I had taken viagra. I then proceeded to repeated the words I'm fine until I was hands and knees of the floor, screaming as loud and hard as I could, until I pissed my pants. I screamed so hard during the performance that I broke multiple blood vessels in my face. An invisible risk became visible.



International Festival of Live Art, Scotland

# new territories 2011

Monday 14 February – Saturday 26 March 2011

Glasgow | Aberdeen | Edinburgh



International Festival of Live Art, Scotland  
**new territories 2011**  
14 February - 26 March 2011  
Glasgow | Aberdeen | Edinburgh

Featuring specially commissioned work and 30 British Premieres by international artists offering an array of performance, talk, workshop, screenings, online debates, "non-stop adventures and experiments" (The List) and "a playful sense of adventure" (The Guardian) (The Guardian)





## *I'm Fine*

*I'm Fine* was a twenty minute performative action. Performed during the winter school, Black Market International, in Glasgow, Scotland. The audience stood in a small corridor while I stood opposite them. I repeated the words *I'm fine* until I was hands and knees of the floor, screaming as loud and hard as I could. The tension in the small room completely transformed by a cathartic action. I was not aware of it at the time, but a women in the audience began to cry.

★ [Christina Mansdorf](#) to me [show details](#) 25 Feb (9 days ago) [✉](#) [↩ Reply](#) [▼](#)

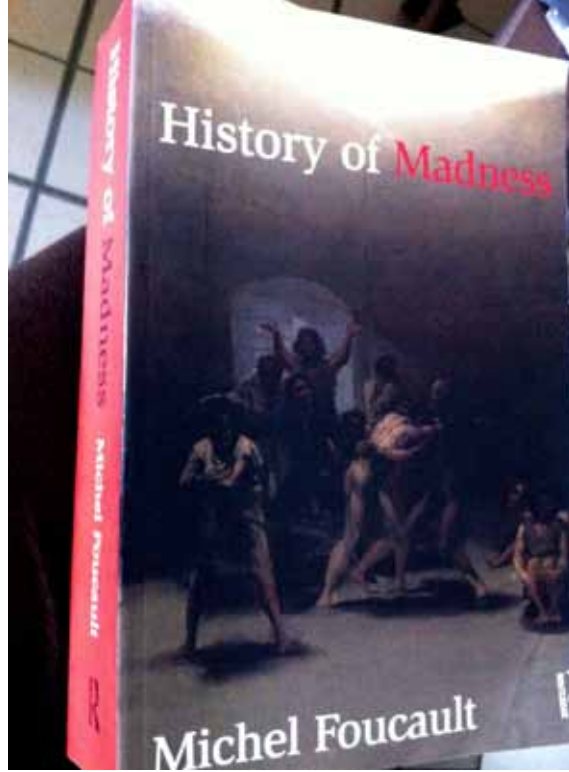
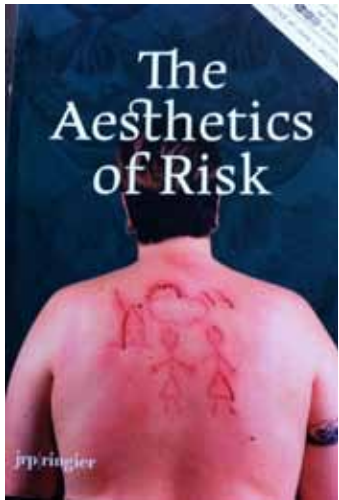
Congratulations Sarah! We are pleased to announce that you have been granted a President's Research Award in the amount of \$350.00 towards your project. The committee was impressed by the high caliber of all of the submissions and there were many. You are to be commended for your fine work.

Attached is a form which you must complete and return to Christina Mansdorf in the President's office. Your check will be sent to you directly from the financial office and will take approximately two weeks. Next semester, please provide us with a one-page description of your finished project with documentation for our files. If you submitted materials that you would like returned to you, please come to the President's Office by **Friday, March 11<sup>th</sup>** to pick them up.

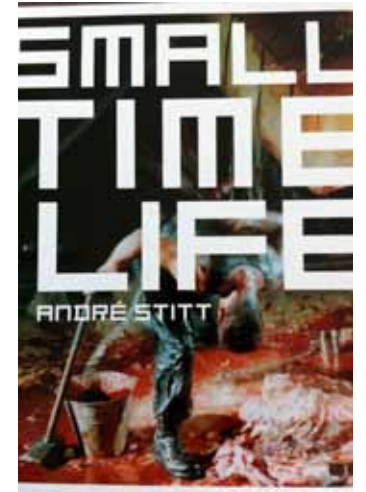
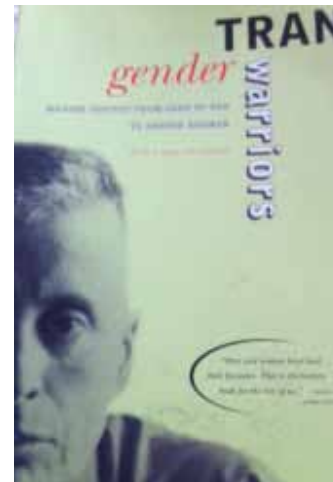
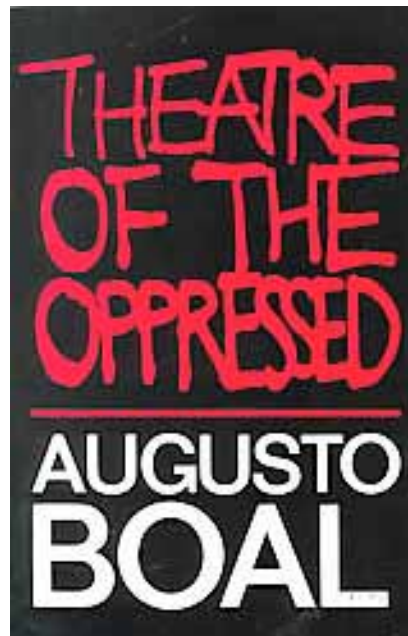
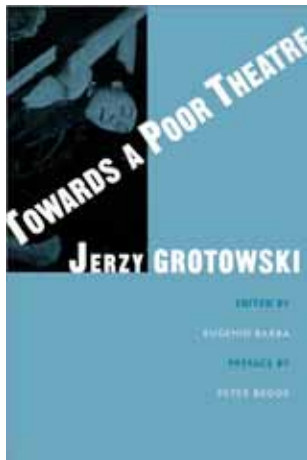
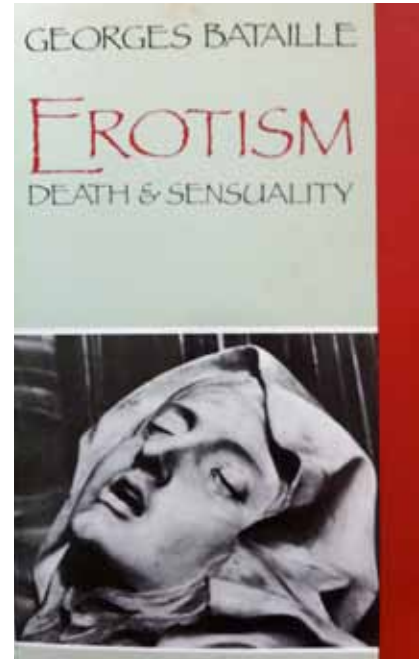
Again, congratulations and all the best for your continued success.

Christina

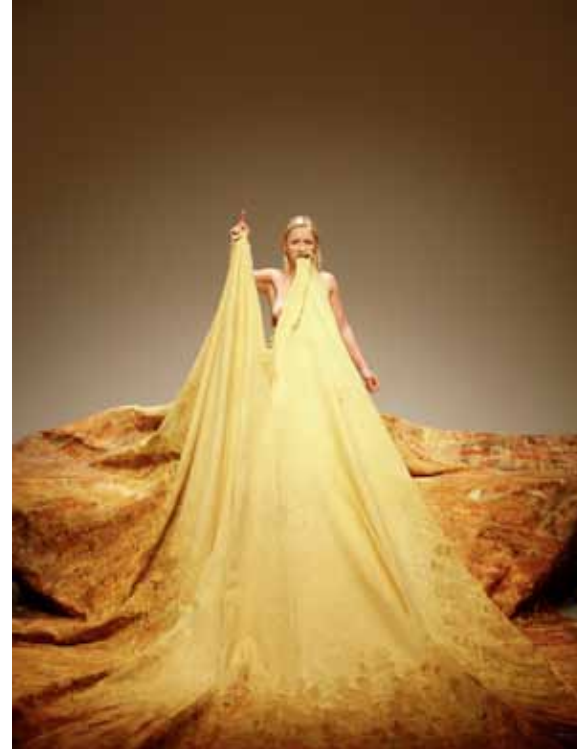




Texts I am reading/rereading



# Artists that are a part of my genealogy



Amanda Coogan  
Antonin Artaud  
Andre Stitt  
Annette Messenger  
Berlinde De  
Bruyckere  
Francis Bacon



## BMI

*Black Market International*

Was a week long intensive performative based workshop facilitated by Boris and Jacques, members of Black Market. The workshop was based on not having a plan in advance. The group of twelve did three two hour performances and one five hour performance. There was no goal for the performance other than the duration.







## GRACE SPACE

Friday, April 15  
8:30pm - 11:30pm

Location:  
At Grace Exhibition Space  
840 Broadway, 2nd Floor  
Brooklyn, NY 11206

- Cathy McLaurin
- Joe Joe Orangias
- Celeste Welch
- Creighton Baxter
- Jessica Borusky
- Sarah Hill
- Chris Zacher

Curated by Sarah Hill

### CATHY MCLAURIN

My process involves obs...  
to it. I take something th...  
is left to organize their o...

I am interested in the use...  
furniture/carpets, article...  
sight, smell, and touch. T...  
cal pondering of meanin...  
are: temporality, memor...  
Francis Bacon, and anim...

My practice is interdis...  
sculpture, installation, p...  
My studio is wherever I...



in the world...  
own it and...  
rienced.

objects. I use...  
in unusual w...  
r than an ins...  
tuctions in me...  
Global event...  
incorporate in

appropriate fo...  
sted in the pe...



### CELESTE WELCH

I start with my stuff. The arrangement and fastenings reference visual funnies or remain formal. Looking at fashion with sculpture in mind I am interested in the ways that the body and its costume can work as one non-human object. As a cat psychic I am inspired by the ongoing discourse with my two cats, Mr. Teenie and Bramble. They are the innocent eyes in my work and the sculptures become attract...

I acquire materials, idea...  
sense of them visually an...  
of objects I am hoping to...  
of time that it takes to cr...  
tive action.

As a self-proclaimed pro...  
Different states of sleep...  
materials and use of time...  
that force the body into...  
the image of a floating c...  
completely in green gen...



s with curiosi...

groupings. ...  
such as cro...  
d there give...  
project in c...

g of warmth...  
like to put pe...  
uld like to se...  
d be a variety...  
e spicy like j...



### CHRIS ZACHER

Chris Zacher's (Boston, ...  
lar cultural sight gags. H...  
joke told with a stutter, ...  
as attempted prosthetics...  
attempts at a cathartic c...



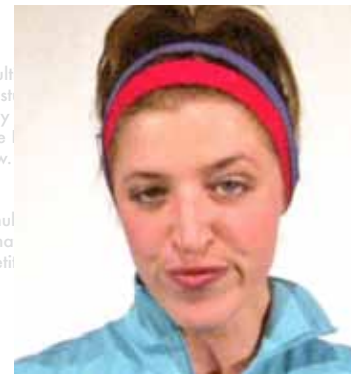
objects prese...  
PLE STEPS T...  
ending failur...  
uation where...  
will ultimate...

### CREIGHTON PAECHT B.

Creighton Paecht Baxter...  
ary artist with...  
Creighton's work investigates and interrogates cultural images of the object, the feminine, horror, excess, and shame. In the past she has worked and exhibited collaboratively with artists such as Lyle Ashton Harris at SMOCA, Jarbas Lopez at the ASU Art Museum, and Sue Chenoweth at Ghost Gallery.

### JESSICA BORUSKY

Jessica Borusky is a mult...  
Boston for her MFA in st...  
Jessica utilizes the body...  
founder/member of the...  
touching you, somehow.



attends the...  
or intellectual...  
ay to commu...  
moving and c...



### JOE JOE ORANGIAS

Joe Joe Orangias is a mul...  
of life cycles, transforma...  
He is interested in repeti...  
actions

ston. his work...  
dy, in effect...  
mal transacti...

I'm Fine



I performed at Gray Space in Brooklyn NY, on april fifteenth 2011. I Screamed the words I am fine over an over again. An audience member proceeded to interrupt my performance, because he was moved into a state of dealing with his own specific catharsis. I then processed to piss myself while standing up.







