

# embody through making

(or in this case prepare to embody by asking more questions and reading)

[link to this with videos](#)

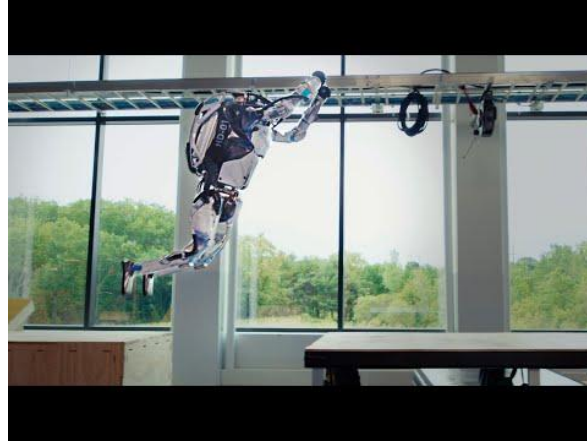
things that move in nature which make me uncomfortable:



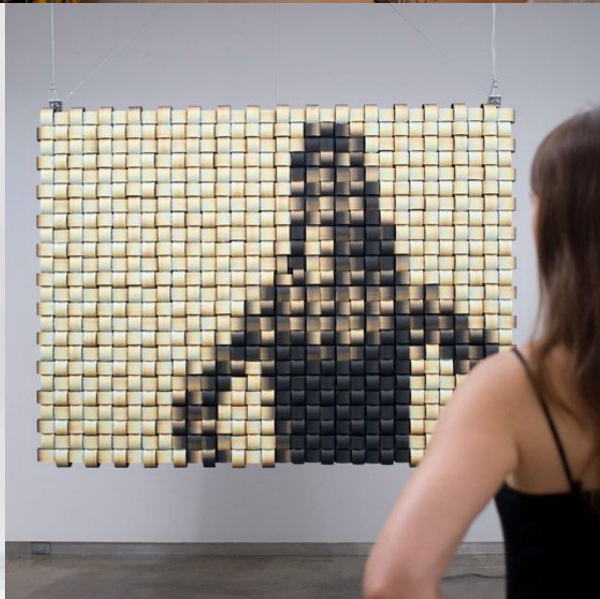
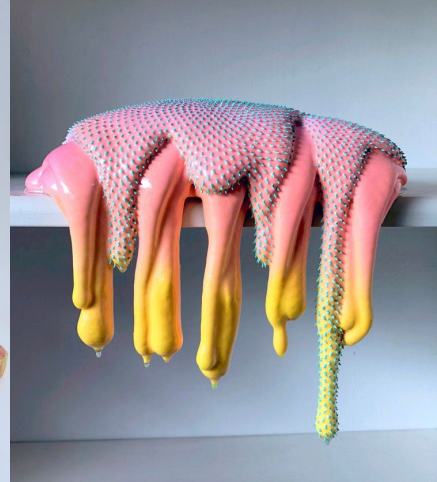
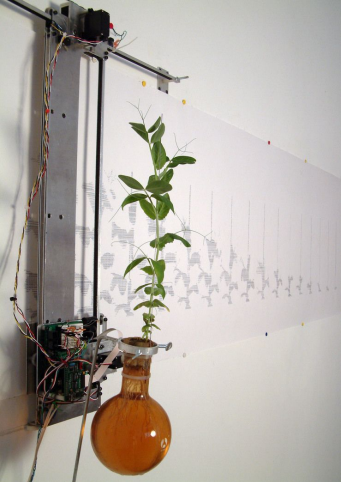
things that move in nature which fascinate me:



artificial things that seem to move in natural ways:









*Fly Revolver*  
David Bowen

This work fascinates me and is, in part, what drives me to be here today.

What knowledge do I possess which is not represented here?

What perspective can I contribute to this space?

Which aspects of this work can I identify as "unexplored"?

How can I create situations which cause people to question whether something is natural or artificial?  
...this is the root of my fascination.

Why is this uncertainty important?

What can this emotion be used for?

*James Prosek*

What can art provide in this time when our earth is indeed looking vulnerable to rapid and regrettable change induced by human influence?

*Mark Dion*

Your question answers itself - the job of the artist-naturalist is precisely to interrogate the question of nature when it is subject to rapid change and its very definition is evolving in unprecedented ways.

*In Search of Nature*, James Prosek and Mark Dion in conversation



What are visual and auditory cues that designate something as natural?

**noises**

breath

scrape

scuffle

rustle

thump

moan

chirp

squeak

**motion**

wiggle

scurry

fly

flap

trip

shadows

breathing

**texture**

furry

rough

soft

wet

sticky

slimy

**color**

green

brown

blue

Both types of motion underlined here have very strong auditory cues that accompany them. This is what I want - engagement of more than one sense.

# What could this project look like?

## **a box with something trapped in it**

some mechanism that simulates a scurrying trapped animal the type and frequency of motion can be changed to cause the viewer to guess different things are trapped inside

## **fish bone instrument**

use fish bones being plucked to make noises that can be electrically enhanced and generate some shadows from the fish bones moving...these will inherently be a little bit scary

## **a surface that undulates**

surface composed of components which raise and lower in a very natural way (maybe nitinol, or magnetically actuated) this motion controls how much light is filtered through the surface

## **a machine that breathes**

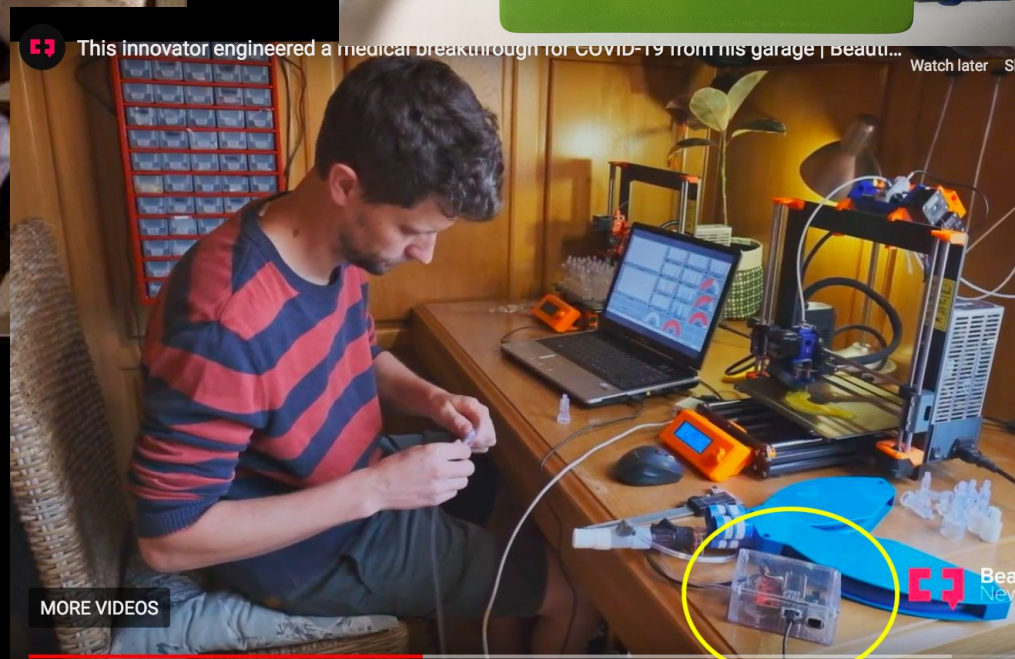
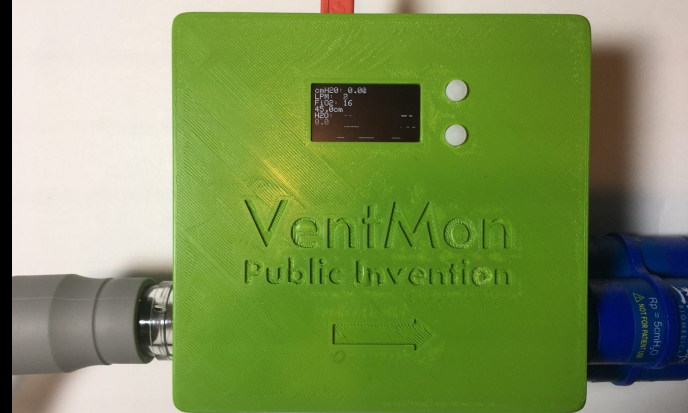
the speed, depth, and "wetness" of the breathing varies in response to COVID 19 data it can sound like different people and animals

this project is a natural combination of two elements in my work before DT!

- Invasive Species Installation with Ed Andrews
- VentMon with Public Invention

## **fake leaf shadows**

using ev film, create a transparent surface that emulated the pattern created by the shadows of swaying leaves



MORE VIDEOS

0:30 / 1:23

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# The Nature of Breath

This is a machine that breathes where the speed, depth, and "wetness" of the breathing varies in response to COVID 19 data. It should be naturalistic in the auditory component and artificial in the visual component.

## **intent**

how/why/when is breath an indicator of life?

how fragile is breath?

are we in control of our own breath?

how far does breath as metaphor extend into our relationship with the natural world?

does the juxtaposition of visual and auditory effects cause us discomfort?

