



Katie Lewis. 201/1206 Days. pins, thread and graphite; 75" x 30" x 2"

STUDIO DESCRIPTION

"Who we are, how we view the world, how we interact with each other are all created through social, biopolitical production [of maps]."

- Michael Hardt and Antonio Negri (1)

Maps of all forms are artifacts through which much of the world is rendered visible. While maps may in fact be matter, their mass, texture, and form do not constitute space in and of themselves. Yet in our experience of space, territory, and boundaries, maps are synonymous with visual representation, translation, and the performance of socio-political and spatial fabrics. Mapping Body, Mapping Sea undertakes the study—and making—of alternative cartographies of the body and of the sea. Through a series of five linked and iterative modules, students will produce body|sea mappings which provide critical alternatives to increasingly privatized and surveyed notions of public space.

MODULE 1 UN-SEEING THE SEA: HEARING, SMELLING, TASTING, FEELING—THE SEA

in the sea

In the first module, students are invited to work on site/in sea to record physical experiences of their bodies in space in an effort to un-see the sea. Through a series of phenomenological activities, students focus on isolated sensations of hearing, smelling, tasting, and feeling the sea in its various forms—as water/as foam/as spray/as salt. Students are invited to document their experiences through textural, gestural, and other 2/3d recordings.

Fabrizi, M. and Lucarelli, F. Measuring Space: Notation and representation through dance and architecture, random footnotes from the “Danser sa vie” exhibition in Paris.” Abitare Magazine, 13 January 2012.

Merleau-Ponty, Maurice. Phenomenology of Perception. London: New York: Routledge & K. Paul; Humanities Press, 1974.

Pallasmaa, Juhani. 2005. The eyes of the skin: architecture and the senses. Chichester: Wiley-Academy.

MODULE 2 INTRODUCTION TO FLUID/ALTERNATIVE CARTOGRAPHIES AND NOTIONS OF PUBLIC SPACE
in the classroom

Taking place in the classroom, the second module introduces students to a body of fluid cartographic work undertaken by artists, architects, and scholars. The works chosen privilege not media, but issues of temporality, movement in- and through- space, and citizenship and non-citizenship. Following this introduction, students research specific works of their choice and collect relevant materials to be used as ready-made materials for remaining modules.

John Akomfrah. Vertigo Sea, 2015.

Yto Barrada. Colline du Charf—Lieu dit du tombeau du géant Antée, 2000.

Matei Bejenaru. Travel Guide, 2005.

Tiffany Chung. Vietnam, Past is Prologue, 2019.

Allan de Souza. Borough Boogie Woogie, 2016.

Daniela Kostova. Various works.

Isaac Julien. Western Union: Small Boats, 2007.

Italian Limes. A Moving Border, 2014-present.

Lynch, Kevin. Image of the City. Cambridge: MIT Press, 1960.

Bouchra Khalili. The Mapping Journey Project, 2008-2011.
Perry Kulper. Various drawings, 1980-present.
Katie Lewis. Various works, 2002-present
Étienne-Jules Marey, various motion studies, 1870-1904.
Julie Mehretu. Various works.
Sohei Nishino. Tokyo, 2014.
Polynesian stick charts, Marshall Islands.
Christina Sharpe. In the Wake. Durham: Duke University Press, 2016.
Songlines, Aboriginal Australia.
Li Song Song. Beihai, 2016.
Marie Tharp. Various oceanic maps.
Carrie Mae Weems. Museums, 2006.
Liu Xiaodong. Migrations, 2016.

MODULE 3
in the studio

ASSEMBLAGES—LIQUID TRACES + READY MADES:
INTRODUCTION TO LIQUID MEDIA

The final three modules take place in the studio. Students will use materials gathered from the first two modules to create liquid/alternative cartographies, and are invited to experiment with liquid-based media including print-making and chine-collé techniques among others.

The first of three studio-modules introduces students to processes of thinking through making. Rather than seeing artifacts of production as finalized work, students are encouraged to use the process of making to explore and formulate a set of research questions and observations about the body|sea. Students are invited to explore different liquid media and develop a method of making which aligns with their line of questioning.

MODULE 4
in the studio

LIQUID PRODUCTIONS

Students use the second studio module to develop alternative body|sea mappings. This work may take place in the studio or may require students to return their site(s). Desk critiques with instructor and with peers will occur regularly throughout the module.

MODULE 5 STUDENT SHOW/PRESENTATION OF WORK

in the studio

In the final studio module, students develop a format for presenting their work. What does it mean to present a collection of body|sea mappings, and how should the works be understood?

Students are invited to design and set up an exhibition space, exhibition format, and event for collective discussion and reflection about the work.