

01- Dangerous with Love

02- Jamie Hamilton

04- Description of proposed project-practical element

I plan to continue my physical exploration and construction of aerial structures, building upon the substantial architecture which I have produced in my first year. In the past year I have spent much time developing aerial sculptures and rehearsing upon them. In the coming year I wish to move forward into the area of performance/public engagement. I feel that at this stage experimentation in performance is an essential part of understanding how to evolve my practice. I also would like to find ways to create installations which could allow a playful and exploratory relationship with the public, allowing a group experience beyond spectatorship/observer. This might be in the form of a sort of environment in which people interact with it and each other. I will also try hard to find a venue in Berlin to host an installation and performance for my thesis show.

05- Description of proposed project-written element

I will compile a manual for the creations which I invent and build. This will consist of drawings used in designing. I will write instructions which will tell the reader how I built the installations and the modalities of thinking which I use to make decisions. In writing the manual I will draw from a diary of my endeavors. I will try to explain my desire to create movements and structures which are elegant and slender, as if animalized. I will study the works of engineers such as Buckminster Fuller, of sculptors such as Tomas Saraceno, Simon Rodia and Marcel Duchamp, as they create work which although architectural and mechanical feel in accord with the laws of nature.

06- Project results

My project will manifest in sculptural installations made of steel fabrications, wire ropes and nylon lines. Tall masts will rise into the sky supporting structures of fabric and rope. Along these structures I will travel playing the role of a rope dancer and acrobat engaging in the uncertain act of dancing at the edge of his ability high above the ground. Working with the experimental non-profit arts organization Axle Contemporary, the production of live public performances/showings of my sculptural installations and aerialism will occur. The first of these is currently scheduled for October of this year. Ultimately I want to bring an installation to Berlin next summer for my thesis show.

07- Brief description of research method:

My research method will be in studying structure and form and in deploying my own particular method of building and training. I will explore the strength of tensile and compressive members

and how they “ingredient” can be combined to make greater from. I will cut and join steel and rope exploring their potential to support funambulism. I will explore movements on the wire rehearsing them to the point of being able to perform them in a public setting. I will explore this process noting how its rigors can and do allow for spontaneities.

08-Initial Bibliography

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09-Research question

How can and by what means are raw materials such as steel tubing, plate, rod and nylon rope transformed into installations which support aerial performance and at the same time protect the performer from a fatal fall?

10- Intended Audience

My initial intended audience are my friends and my colleagues and teachers in the Transart program. The audience will eventually grow to the greater community, including public performances and audience participation with the structure as the installations become more realized and my confidence as an aerialist increases.

11-Short Statement of Current Practice

I am building and rehearsing upon large aerial installations. This practice involves exploring my physical potential as an aerialist and performer. I am training to expand my physical capacities and movement vocabularies. This training includes working on flexibility, strength, and gaining control of my body and mind. I am also using my expertise in building and rigging to explore, build, and create my own aerial apparatuses and sculptures. These practices over the last year have developed into a large and complex installation, allowing an environment for the aerial

explorations to take place.

12-Formulate entire Project

My project is an experiment in physical, structural and sculptural possibility. It is based in building and rehearsing, but, ultimately, I hope that it will become a group experience blending performance and installation, inviting the audience/viewer to engage internally and perhaps physically in common notions of play, freedom, labor and the confronting and addressing of fear.

13- Technical description and production

The project consist of tangible and intangible aspects. The tangible aspects are the structures of steel, cable and rope, welded, knotted and spliced. There are ground anchors which must be planted to support masts. Connections must be designed and built to allow the components to function as a whole. These elements will be carefully designed and made so that they will be trusted to support live loads in the air. The documentation of this process will take place with digital photography and video. The intangible aspects are the time and devotion to rehearsing and developing motion and gesture through forms of physical and mental training.

14- Connect Past and Future Project

This project is an evolution of the work which I am currently undertaking and have been developing over the last year and half. I will use the investments of time, labor, and materials which I have already made in the creation of aerial installations to begin to bring my sculptural creation and funambulism to a live performance setting.

15- Connect studio and research project

The practical project is an exercise in invention. It is about expanding my capacity as a sculptor, funambulist, and live performer. The research project is the description and relic of this process.

16- Brief description of conceptual motivation

Without experiencing feelings of wonder and curiosity, I feel a sadness. It is hard to say exactly why this is, for it can happen even though I am well fed, well loved, and have a comfortable home. But something inside me has always wanted to reach beyond. As a youth I experimented with psychedelics, with extreme sports, with journeys into unknowable realms.

In the last couple of years I have thought a lot about what motivates me and how to channel my intense initiative. I feel something is missing. Something more elemental, wilder and universal lies waiting to be created. The emotional and physical places climbing and wire walking take me are extraordinary, hard even to describe, but as personal practices it seems they have hit a ceiling.

These experience of fear, elation, and freedom are perhaps universal. Using them as a bridge to others would, in my eyes, allow my artistic practice to grow in exciting and unpredictable ways. If the work is about risk and transformation than it is about being human, which means that it will live through being shared.

17- Abstract of written element

My written element is a manual for the work which I create. The manual will present my processes for design, building, and ideology as a sculptor and performer. Using drawings and photograph as illustration, the manual will describe to the reader how one could build and use my aerial installations. It will contain for example the descriptions of knots and techniques of rigging and welding as well as stories of how I came to use such techniques some of which I taught myself, other were taught to me, or were learned through research.

18-Proportion of Written/Practical element

80% building/ training/ rehearsing/ performing 20% writing/ journaling/ reading/drawing.

19-Possible location of project

The land on which I live in La Cueva N.M. A large architectural volume in Berlin for the thesis exhibition next summer.

20-Timeline for the realization of project

July, August: Summer residency feedback refining plans.

September: Intense rehearsal in preparation for first public performance on high wire installation.

October: Preparations and Performance. Video documentation for winter residency presentation?

Nov- March 2014: Building masts, nets, sails, stakes, and installation elements, training, training training.

April-June: Erection of installation and rehearsal upon structure

June-July: Live performance of elements and techniques built /developed over the last two years.

21-Budget

\$10,000-\$20,000 (US)

\$5,000 for shipping work to Germany and back

To fund this project I am hoping to secure some support from individuals who have followed my work for some years now. The rest of the cost I will fund myself.

