

01- Dangerous with Love

02- Jamie Hamilton

03-

Studio Advisor:

1st-

Michael Bowdidge. Every conversation I have had with Michael has been fantastic. I feel that he has an insight into what I am looking for and what he says affects how I think.

2nd-

Mary Ting. I felt a real connection to her when I meet her at the winter residency. I also felt that she had an understanding of my passion for invention.

Research Advisor :

I am in the process of asking some people whom I know would be fantastic, but may not be able to do it. I would love for one of my advisors to be local so that I could meet 8 them in person.

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.

05- Description of proposed project-written element

I would like to explore the connection of my practice to realms of spiritual and metaphysical states, especial in relation to performative and creative acts. Exploring journeys to the under and over worlds, I will study how shamanic and mystical philosophies have inspired human endeavors to reach up and across and to communicate. Structures such as bridges and towers connect and elevate us, allowing us perspectives of the places beyond. Those who reach toward the heavens and over the voids, whether they be engineers such as the Roebings or a funambulist such as Philippe Petit, hold tremendous power and intrigue. Actors stand upon an elevated stage which is as Artaud explains a magical and insane realm. Certain acts and

motivations extend beyond ordinary logic and rules of reason, as for example what the artist John Outterbridge says of the Watts Towers creator Simon Rodia, “People called him insane and rightfully so, but in time they discovered that Rodia was draped in the kind of insanity that we all need.”

I will keep a daily diary of my endeavors 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 and Simon Rodia, aerialists such as Philippe Petit and Nik Wallenda, and others such as Werner Herzog. How are these acts of epic creation and endeavor performative and communicative and what do they tell us of man’s collective desire and our own individual desires?

06- Project results

My project will manifest in sculptural installations made of steel fabrications, wire ropes and nylons 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.

07- Brief description of research method:

My research method will be through artistic practice, reflection upon itself, and by finding a relationship to performative and shamanic activity through that very artistic exploration. By studying shamanic activity I will not limit my research to ritual and religious practices alone, but will explore a large definition of what shamanism means and how in fact it can manifest in many forms of endeavor/creation.

08-Initial Bibliography

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09-Research question

To what degree do epic endeavors such as bridge/tower building, funambulism, or extreme

alpinism (and my own humble sub epic actions and creations) become performative and shamanic, allowing us to feel and celebrate the commonality of human desire?

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 research and practice are different ways of looking to satisfy a yearning. To explore what is possible for us, and to understand which limits are real and which ones illusionary? If one wants to get to the other side, whether that be a river, a mountain, or the realization of an ambitious plan, this is a process of peril, but also a process of transformation. Sometimes this transformation can catalyze something more universal. In their different mediums the reading/ research, writing and the practical elements contribute to and are explorations in giving form and voice to extraordinary emotions which come to all of us when dancing at the edge of our capacity.

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 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 explores the connection of performative and shamanistic traditions and how I may be able to compare and find resonances to builders and extreme adventurers. I am interested in cases where the transformation of an individual or small group (whether it be through triumph or failure or by some other means) is achieved, and how it can, by mysterious pathways create a transference and transcendence in a larger group or “audience”. I also will explore madness and quixotic practices and how this relates to transcendence and mutual experience.

18-Proportion of Written/Practical element

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

19-Possible location of project

The land on which I live in La Cueva N.M. It would be wonderful to be able to have an opportunity to install this work in a more public setting such as a park or plaza.

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)

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.