

*WE OFTEN TALK ABOUT THE
WEATHER TO AVOID THE PO-
TENTIALLY EMBARRASSING
MOMENTS WHEN WE
ENCOUNTER OTHER
PEOPLE.*

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By nature men are neither kings, nobles, courtiers, nor millionaires. All men are born poor and naked, all are liable to the sorrows of life, its disappointments, its ills, its needs, its suffering of every kind; and all are condemned at length to die. It is the weakness of the human being that makes us sociable; it is our common miseries that turn our hearts to humanity; we would owe humanity nothing if we were not human. Every attachment (affection) is a sign of insufficiency. If each of us had no need of others, he would hardly think of uniting himself with them. Thus from our weakness our fragile happiness is born. . . . I do not conceive how someone who needs nothing can love anything. I do not conceive how someone who loves nothing can be happy.

—Jean-Jacques Rousseau, *Emile*, Book IV

Introduction

Recently, my sister sent me a package. In it was an assortment of fabric strips, which are often used on the clothes of children so that they won't lose their belongings. On the strips is written 'PLS RETURN' – MY NAME – MY NUMBER. As you can understand from this, I always have been considered in my family as someone clumsy, who loses, forgets or breaks things on a daily basis. Despite some efforts to improve myself and to control my actions towards my surroundings, nothing has really changed, and the clumsiness and sloppiness are still present in my daily life. But hopefully, these kinds of problems can be fixed! Happy me, now, there is a considerable chance that at least my belongings, as magic can occur, could come back to me. Often lacking control over my actions sparked my interest in investigating the contradictions which can occur between the mind and body language. I'm wondering how involuntary movements can be triggered by emotional responses manifesting themselves.

The need I felt to write about involuntary movements is first of all an inner investigation about the notion of emotions - a word originating from the Latin root *emove* of which *e-* means "out of" and *movere* means "movement" - but it also involves our emotions in relation to others. Secondly, I considered the physical representation of emotions and their physical transformation into visible, palpable images.

Consequently, by emphasizing

these manifestations of the body interacting incessantly with the mind, it is also a simple way to pay tribute to our weaknesses and our fragilities. Especially in this search where the manifestations of the body take control, manifestations where the body unintentionally betrays what it wants to hide. Thoughts are sometimes too overwhelming and emotions too often repressed, and can therefore explode through the appearance of spasmodic movements which are not in our control anymore. It is this turning point that will be questioned, through unnoticed micro-movements and the dramatic appearance of pathology.

Concerning my own practice, these questions take on another perspective. I explore the notion of contradiction through space and materials. How in the field of sculpture can we pose questions on the contradiction between the conscious and unconscious? How can materials get out of our hands or how could they merge together? This includes the consideration of the space as an extension of the body, where sculptures merge with the walls, and the walls with the structure, as George Perec says, if you hang a painting on a wall, you forget about the wall. The painting is deleting the wall and the wall is deleting the painting.

To discourage any rationality, any order among the following chapters will be non-existent. They will appear in irregularities, spasms, like the matter itself which is researched in the text.



The social perception of the body

In general, human beings have the tendency to categorize people according to their appearance and behavior in relation to others. We make many assumptions and conclusions during our first encounter of a new person. Even if we don't want to be judgmental, some conditioned ideas or clichés will infiltrate our mind. The body and its patterns of movement are a clear, physical representation of you, where any unclear information will be grasped and interpreted without us having control over it. The images of the persona are in a continuous building process and become more and more ingrained and thus harder to erase.

Pierre Bourdieu¹ describes the body as a perceivable form that produces an impression. The body functions as a language, which sometimes speaks on our behalf. A language which betrays what we want to hide and therefore reveals the truth, our most inner and secret self.

I often question myself on the meaning of the word "truth". It is described as a body of real things, events and facts. However, the truth can also depend on different points of view - what could be true for me may not be true for you, which makes it a matter of subjectivity. Everyone lives in their own reality and tends to see their own truths.

1 Pierre Bourdieu, *Remarques provisoires sur la perception sociale du corps*, in: *Actes de la recherche en sciences sociales*, Vol. 14, April 1977, pp 51-54.

As with many other emotions, our power over our minds, or lack of it, plays an important role. In the sense, the more you will focus on it, the more it will intensify. Like

how, if you pay more attention to a particular area of the body, it triggers the vasodilation of blood vessels in that area increasing the blood flow there. Our bodies are a translator of our thoughts and feelings, whether they are positive or negative, appeasing or violent. What about the feeling of wanting to hide, what does it say about us? If we want to hide certain thoughts or actions it is because they put us in a vulnerable and therefore uncomfortable situation. I will therefore investigate the phenomenon of blushing. This is a perfect example of an involuntary bodily performance that is often associated with shame or modesty. Bourdieu explains this emotional reaction as a betrayal of body and language. By trying to hide its weakness and hypercorrecting itself, the body comes to be taken over in every sphere by clumsiness .

Darwin² was also interested in how humans express their emotions towards each other. In his book “The Expression of Emotions in Man and Animals”, He elaborates on a study of the reaction of blushing. He defines it as an emotion that we cannot fake or simulate and that is often associated with guilt and fear. It’s a response to social interactions, and more specifically in a situation where we feel threatened, where we imagine how we appear to others. Darwin claims that we can only find the expression of blushing among humans because they have developed a sense of morality and possess the ability of cognitive self-representation.

2 Charles Darwin, *The Expression of the Emotions in Man and Animals*, 1872, Chap XIII- self-attention- shame-shyness- Modesty: Blushing, pp310-347.

Blushing is a signal to our peers conveying that we feel ashamed, guilty, flattered and so on. The reaction that accompanies blushing is also one that involves the whole body. For example not only do our cheeks redden, but we physically try to hide from the other person's gaze, by doing awkward movements, mimics and grimaces.

But what is actually happening in our body when we are blushing? Blushing occurs when an emotional trigger causes your glands to release the hormone adrenaline in your body. Adrenaline has an effect on your nervous system, which causes the capillaries that carry blood to your skin to widen. What is interesting is that receptors in the veins of the human neck and cheeks dilate in response to social threat to create the response of blushing. We feel threatened by what others could think of us and this precise thought activate and makes changes on our bodies.

This involuntary reaction to social threats can also extend throughout the body. For example, say one person walks down the street, and crosses paths with a group of people who stare at them. Even if the staring (or even glancing) is short-lived, our imagination can lead us to believe that there was an intense focus aimed at us. Therefore, we may question our behavior: why are these people staring? Is it me? Is it how I walk? In being overly self-critical, our body then starts to dysfunction, as if it was dismantling itself against our own will.

In addition, blushing is not only associated with shame, it has often been seen as a sign of female modesty. It is also safe to conclude that blushing has been carefully culturally constructed. As we can interpret in Jane Austen's novels, she emphasizes the importance of female modesty because it was a main element of the courtship practice of the time. Marriage was a crucial institution for women because they were economically dependent on their husbands. The female was expected to play a passive role in courtship and, to make the best of this position, women would try to retain the possibility of meeting a new potential husband in mixed company without damaging their reputation.

As Ruth Bernard Yeazell³ argues, modesty was playing the role of an "erotic double agent", where on the one hand it would seduce the suitor and on the other hand protect her virtue and reputation from their advances.

As the writer Mandeville⁴ claims, the presence of others is necessary for the blush of modesty, whereas it is not necessary for the blush produced by shame. All of them involve the fear/anticipation of a loss of honor and reputation. Consequently, it depends on the norms and values of a given society and varies with groups and historical contexts.

3 Yeazell, R. B. (1991). *Fictions of modesty. Women and courtship in the English novel*. Chicago: University of Chicago Press, p22.

4 Mandeville, B. (1732/1988). *The fable of the bees, or private vices, publick benefits, with commentary, critical, historical and explanatory* by F. B. Kaye (Vol. 1). Indianapolis, IN: Liberty Fund.





Blushing can also be a signal to communicate sexual interest in another. Austen also used blushing to suggest the sexual tension between characters and their awareness of the situation. Blushing has been more associated with women than with men. For example in Austen's novels, she uses the term 'coloring' to refer to male physical expressions of anger, indignation or physical exercise; whereas women are described as blushing. Blushing for a man would have been characterized as 'unmanly' and therefore has been reserved as a 'feminine' term for woman characters.

It is interesting that this uncontrolled action is emulated by women using makeup to paint their cheeks red (mainly for aesthetic purposes). For example, throughout the portraiture of women across the centuries, more specifically in the Renaissance, women were represented with white skin and strikingly flushed cheeks. It was a sign of health, beauty and freshness but also a symbol to show their belonging to a social class, more specifically to underline the difference between the bourgeoisie and the peasants working in the field. In the middle ages, the model of feminine beauty was a whitened face with red cheeks, to be interpreted in a coding of color, with white for purity and red for love.

We can observe that faking red cheeks with makeup is still relevant

today. It is not as much about showing your belonging to a certain social class but more about adding some vitality to your look and following fashion trends.

Generally, blushing is highly connected to the notion of norms which are cultural phenomena that impose, forbid, trigger and manipulate thoughts in specific circumstances to regulate social behavior. As Talcott Parsons points out, formal notions of normality serve to provide safety by organizing groups and maintaining order within the general public. They dictate interaction between people in all social encounters, for example what is appropriate to say, to wear or how to behave. We often associate norms with rules that demand conformity. Many norms are so anchored in our society that we do not even question them anymore.

In art, there are many who play with the transgression of rules, as for example Ulay's performance where he stole a painting entitled "The Poor Poet" (1839) by Carl Spitzweg from the Neue Nationalgalerie in Berlin. After carefully wrapping the painting in a felt blanket, he brought it to the apartment of a Turkish immigrant family. By replacing their "angel picture" above the sofa with this valuable painting, he sharply drew attention to the accepted rules of where treasured paintings should be and to the fact that we have been deeply instilled with restrictions and mechanisms of exclusion.



Bronzino, I. de Medici, 1565

Dialectic of its being for another

In an interview between Jeff Wall and Thierry de Duve⁵ entitled “We are all actors”, Jeff Wall says, “we are performing almost all the time, that even manners are acting and that acting is inherent in being”. It is then intriguing to analyze how the image of our self-representation is activated within our social relations. Since being a kid I have always associated the act of staged performance with dishonesty. I wanted to believe in the pure and naive idea that all relationships are honest and true, where lies and manipulation are wholly excluded. Of course, the sense of deception was powerful when I realized that relationships are way more complicated and blurry than this sweet dream. Then, after becoming a bit obsessed with the concept of truth, it came to my mind that emotions were harder to fake. Again however, actors would be a counter example, considered as masters of playing emotions on commands. Therefore, my interest was particularly directed towards small almost unnoticed gestures: I could see in them the genuine manifestation of honesty, fragility and truth that I was looking for. It brought me specifically to micro-movements that come from our unconscious and that we cannot control. We usually tend to hide them to stay in control of our bodies, due to our habit of corrective self-representation in social surroundings. We try to hide in fear of being judged wrongly because it could contribute to the image that others have of ourselves which in turn affects our self-image.

5 Youtube video, We are all actors, conversation with Jeff Wall and Thierry De duve.

In his photography, Jeff Wall works in a specific and staged manner. He recreates a staged scene of an everyday situation that he could have potentially witnessed. He hired actors, found a location, set up lights and tripods, chose the costumes and directed the way the actors moved. His Images are a balance between a strange atmosphere of a banal moment of everyday life and that it is slightly too perfect to be real. The gestures of the actors are minimal but actually represent the body of the narration in his pictures. He constructs an image where he magnifies new gestures to emphasize and question social relations.

In an essay titled “Gestus”⁶ from 1984, Jeff Wall explores the question of what signifies a gesture and its evolution of meaning throughout art history. We mainly represent ourselves through our body which performs through expressive gestures that function as emblems or symbols open to interpretation. Jeff Wall defines a “Gesture” as “a pose or action which projects its meaning as a conventionalized sign” but it refers specifically to Baroque Art and its dramatic gestures. These gestures were conscious of their manifestation as an essence that is in control. Thereafter, Modern Art abandoned those gestures to replace them with more condensed and mechanical movements. Jeff Wall named those new kinds of gestures ‘micro gestures’, since they were condensed, smaller, involuntary, compulsive and more violent. As Jeff Wall says, they “correspond to our increased means of magnification in making

6 Jeff Wall, *Gestus*, in *A Different Climate: Aspects of Beauty in Contemporary Art*, exh. cat. (Düsseldorf: Städtische Kunsthalle Düsseldorf, 1984), p. 37.



Mimic, 1982, Jeff Wall.

and displaying images". They originate from an individual's unconscious and are out of their control. It is a form of mutation which requires a new kind of attention, although if we don't reflect on those unconscious gestures, Jeff Wall believes it will cause "a regression of the individual" and "grow conformism."

Micro-movements are an infiltration, a mutation or gesture that is transformed into a minuscule almost unnoticeable action from everyday life. They appear at first as an involuntary behavior, which manifests itself as a slight bodily movement in response to an emotional state as for example fear, excitement or embarrassment. Those micro-moves work as an emblem of our social interactions, they respond to everyday social threats. They are the glitch of our largely self regulated bodies; they remind us that nothing is definitively under our control. The involuntary and the unconscious talk about the essence of being human, about fragility. They show the fight between the controlled and the uncontrolled, between the automatic and the compulsive, the spontaneous and the calculated, the conscious and the unconscious aspects of ourselves.

Our expressions are full of micro-movements that are packaged to be interpreted without us noticing it, as the following story illustrates in a quite unexpected manner. At the beginning of the 20th century, a German horse called “Kluger Hans” (Clever Hans) became well known because people believed it could respond with its hoof to fairly simple questions involving calculation. Due to this intriguing phenomenon a scientific commission was organized to study it. The result of



this inquest was that the horse could not count. Instead it could sharply perceive the body language of his audience, since they made unconscious micro-movements with their heads while asking the questions to Hans. More precisely, he could perceive the peak of involuntary curiosity that preceded the final hoof and he then consequently knew when he had to immobilize it. That's how and why he was consistently choosing the correct answer.

The glitch of the controlled movements

In his well-known essay “Notes on Gesture” Giorgio Agamben⁷ says that the bourgeoisie had lost its gesture. He argues that the bourgeoisie had codified gestures with clear established interpretations. This confidence of gesture reverses itself with the philosophy of Nietzsche -the gesture becomes multiplied in its possible interpretations, and thus unreadable. It transformed into a form of interiority and lost the lightness that the bourgeoisie had imbued it with in the past. The Kantian expression “purposiveness without purpose” is an enlightening description of this condition. As Agamben says, “what characterizes gesture is that in it nothing is being produced or acted, but rather something is being endured and supported. This gesture is something that escapes us, it becomes a transmitter, plays a role of an intermediary, it becomes “pure mediality”. In other words “the gesture is essentially always a gesture of not being able to figure something out in language; it is always a gag,” - like something to fill your speech, as the actor improvises when they forget their lines.

Subsequently, Agamben makes a link with Tourette’s syndrome and describes it as “an amazing proliferation of tics, spasmodic jerks, and mannerisms- a proliferation of involuntary gestures that cannot be defined in any way other than as a generalized catastrophe of the sphere of gestures”. The patient enters into a sort of dance where any coordination is lost and the movements become broken, as if they

7 Giorgio Agamben, “Notes on Gesture” In: *Infancy and history: The destruction of experience*, Trans. Liz Heron (London-New York: Verso, 1993) p.135-140.

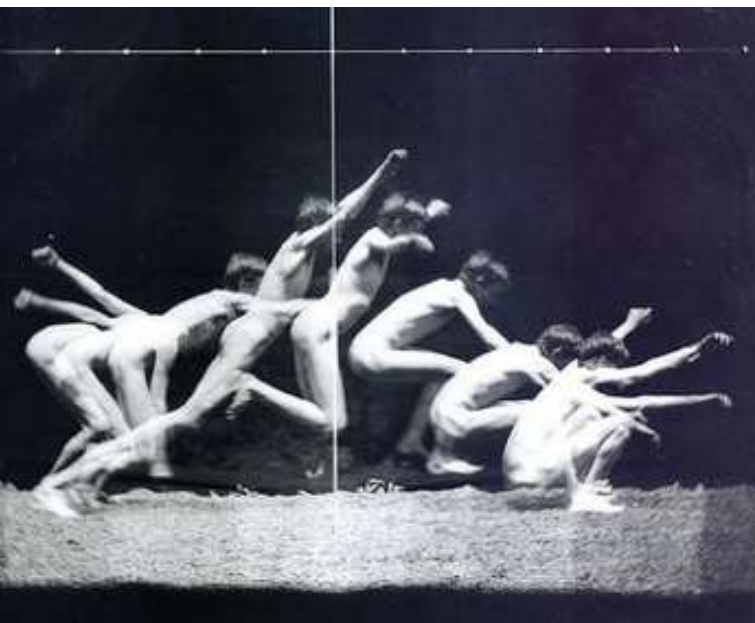
were unable to stop or had to throw themselves onto a nearby object to arrest the frenzy of movements. The numb body acts strangely as a malfunctioning automaton.

Surprisingly, Agamben evokes an analogous feeling to watching Marey and Lumière films, which were produced in the same year. Their box of light could capture movements that have been lost. We could say that generally art returns liberty to gestures by creating an image, whether pictorial, cinematographic or sculptural. The image is linked to a memory - an involuntary memory - and on the other hand the image arouses other elements, which engage with the involuntary memory.

However, it is astonishing that after 1885, those disorders almost stop to be recorded in the first year of the twentieth century, until we realized that by ordinarily walking in the street, your path could cross some cases of ataxia, tics, and dystonia. "Everybody had lost control of their gestures and was walking and gesticulating frantically." Henceforth those syndromes and pathologies had suddenly become the norm.

In the humorous South Park series (Episode 8 of Season 11), Eric Cartman pretends to have Tourette's syndrome, so that he can finally say what he wants without getting in trouble. "How liberating it is", he says! After a while the situation backfires against him, he starts to say embarrassing things that he doesn't want people to know





about him. He has no control, no filter over what he says. His thoughts disobeyed him.



Tourette's syndrome is mainly known from cases where people throw away insults in an involuntary manner. In a scene of the movie "The Square", a crowd is attending a talk with an artist. After a moment someone with Tourette's syndrome starts to manifest himself, convul-

sively speaking loud and insulting people. The crowd therefore starts looking at him, which increases his stress and therefore increases the proliferation of insults in turn. In this intimate context of contemporary art, the situation becomes embarrassing, with a man having to raise his voice to ask if people can be tolerant and that this person has the same right to be at this lecture as everyone else. All the while, the man is involuntarily insulting the host, the audience is trying to pretend that nothing is happening, though the embarrassment on their bodies and faces says much more.

In the sphere of uncontrolled movement, we noticed a lot of different pathologies, for example Chorea that is often associated with Tourette's syndrome. Chorea is slightly different. It is an involuntary movement disorder that is more represented by a flow of movements through the musculature in a non-repetitive or rhythmic way. The person loses the ability to produce gestures, being stopped during their course by spasmodic jerks, tics and mis-coordinated movements which appears like a sort of dance - called Chorea.

Another kind of pathology that is interesting to relate is the mistakes of speech that Freud explores in his book "The Psychopathology of Everyday Life". He distinguishes between superficial "slip of the tongue" disturbances and "paraphasias" which manifest themselves under pathological conditions. They are the action that is failing in language. The words are asso-

ciated with others in a peculiar manner, there are different examples of mistakes of speech as interchanging words, as anticipations, as contaminations and substitutions. But missing words is also about forgetting, which lead us to the unconscious. Freud explains that he was often confronted by utterances of patients which,



in trying to cover some thoughts, were unintentionally giving their feelings away. For example, “patients speak of an aunt and later, without noticing the mistake, call her “my mother”, or designate a husband as a “brother.” We can then speculate “that they have identified these persons with each other,

that they have placed them in the same category, which of their emotional life signifies the recurrence of the same type”.

However, uncontrolled spasms can also be focused only on a specific part of the body. The syndrome called “alien hands” is a good example, in which one hand fights against the other without listening to the conscious commands of the patient. The psychoanalyst and author Darian Leader illustrates this notion as an action without an agent. The hands are in permanent conflict - if for example one hand wants to light up a cigarette the other will try to extinguish it, if one hand brings food to the mouth the other will

7 Darian Leader, “Hands what we do with them and why”, pp 7-10.

try to block it. “In Kurt Goldstein’s original 1908 paper, his patient had grabbed her own throat and squeezed with the left hand, saying ‘the hand does’ rather than ‘I’m doing’”. She says that her hand was possessed by a bad spirit and sees it as a second entity. Therefore patients will talk to the hand trying to convince it to finally obey. Darian Leader evokes this paradox of manual agency in the transformation of the modern idea of freedom. Today, free choice and independence take an important place in our lives, and society makes us believe that everything is possible if we work hard enough on our self-determination. But the consequence of this is that all the activities that are not consciously controlled easily become pathologies. And that’s why new kinds of addiction rapidly arise, such as shopping addictions, sex addictions, internet addictions and phone addictions. But he points out that the real addiction is “autonomy addiction: the illusion that we can be fully masters of ourselves.”

We can illustrate this subject with many movies, for example Superman or Into The Wild, where a young boy decides to leave society to live on his own in nature. In this case, he decides to be the master of his own life and choices but ends up dying alone because of a mistake over which grapes he could eat.

Unconscious Fall

Falling is generally described as an involuntary body movement towards the ground, and more specifically the action of losing balance so as to be driven to the floor, a process of detachment from natural surroundings. The action of falling has



often been used as a powerful image throughout art and history, for example in the expulsion of Adam and Eve from the Garden of Eden or the tragic Fall of Icarus, but also in the free fall of Newton's apple, the fall of meteorites or even Alice in Wonderland falling into a hole to discover a hallucinatory world.

The body that is falling is a body which is asleep; it has lost its command and does not respond anymore. In that case, if the gesture manifests itself, it appears as nervous spasms. The destination of the fall for the body is a lying position, a position of inertia, a death position. The fall is an image which talks about gravity - the floor attracts the body and the falling is this



magical moment in between where the body is not stable, neither standing nor lying on the floor. The fall is perceived as a stop in time. The fall is for me the image of abandonment, a self-abandonment. There is no more fight, no more fight against the gravity, the air rises in a tactile manner which moulds the body, trying to support the body

but failing. The muscles are unconscious of

the fight against gravity and are in total relaxation. The spirit and the body do not fight and are in total appeasement.

The Fall makes us inevitably think about Bas Jan Ader's work, master of gravity, who was always falling, whether from his bike, a three or even a roof. In his work, Ader uses the model of the tragic hero in Greek drama, which is "someone who takes the conscious decision to carry out a plan that will inevitably lead to his fall"⁷. Indeed, he uses the model in a more condensed way by climbing up, hanging and falling from a tree. No one really cares why or how he climbs the tree but everyone is touched by him falling from it - we see all of the danger, the tragedy and the fate of the fall. As Jan Verwoert would say: "The existential truth of emotions lies in the reality of their expression".

In his last work *In Search of the Miraculous*, which consisted of an ocean journey, Ader set sail from Chatham, Massachusetts to Groningen in a thirteen foot tall boat. Then, he left alone, fell into the sea and tragically disappeared. All that is left of the work is a picture of Ader in his small boat. This attempt to cross the ocean alone in a small boat embodies the role of the romantic tragic hero in enacting a fantasy of the solitary sailor who challenges the limits of society to confront the power of nature. Indeed, in a quite unexpected and sad way, he embraced the role of a romantic tragic hero.



7 Jan Verwoert, Bas Jan Ader: in search of the miraculous, *Afterall Books* (May 5, 2006), p28.



Thinking of masters of falling, we would immediately consider dancers as an example of them. How their bodies seem to not completely follow the law of gravity, never looking heavy, and flowing together and uniting with their surroundings. Indeed, in dance the fight between bodily capacity and the mind takes an important place.

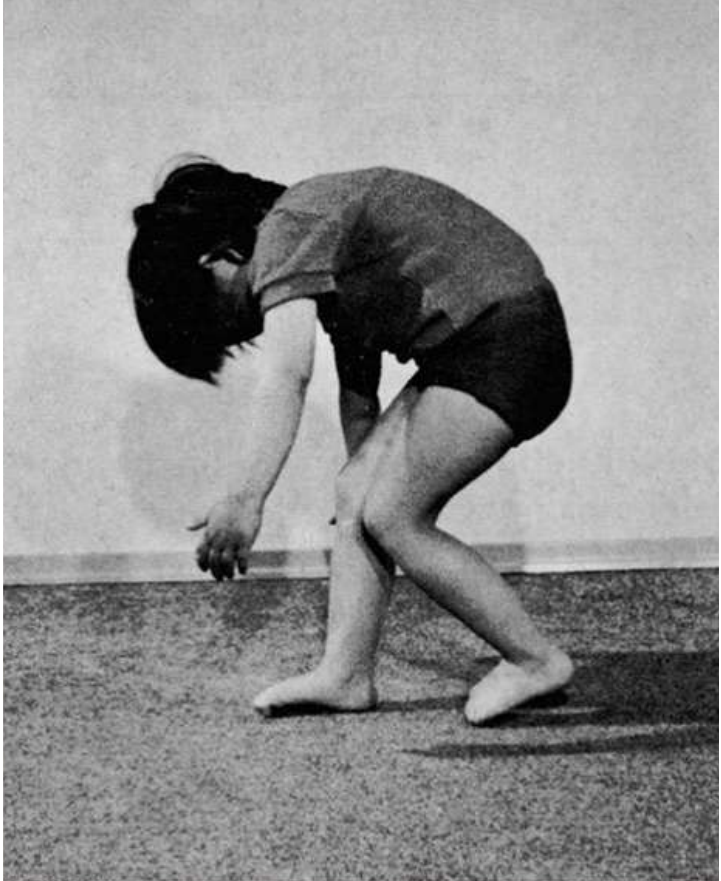
The French choreographer Jérôme Bell, in his piece entitled *Véronique Doisneau*, describes a portrait of a ballet dancer, who the piece is named after. She is 42 and is set to retire in a week from the National Opera of Paris. She looks upon her career nostalgically, and talks about the hierarchy present in ballet dance, the relationship between the body and the codes, gestures and learning which shaped her. In ballet dance, the expectations of the bodies are strict and often underlied by pain and injuries, therefore we can see how norms shape and damage our bodies and how we can try to resist.

In contrast to this, Ohad Naharin has created a movement language called Gaga, which consists of a deep listening to the body and physical sensations. It thinks of movements as something that can heal. It's about small gestures and delicacy. Mirrors are forbidden because it is not about looking at yourself but about sensing yourself. This dance is not only applicable to dancers but is also open to anyone who is willing to discover and feel their body through movement.

In the show “Black Marrow” (2009) choreographed by Damien Jalet and Erna Omarsdottir, the bodies of the dancers become abnormal forms crawling under stretched black plastic. It seems like a witnessing of the mutation of an unknown species, which is in a hurry to get out of the ground. Their movements are repetitive, exhausting and full of violence. The bodies become dismantled, gesticulating in a spasmodic manner, losing their breath and fighting to survive their last scream. The music of Ben Frost brings a repetition and exhaustion that will transform the dancers into industrial machines, pagan gods and carefree golden youth. In her piece, they try to engage with the idea that our bodies are controlled by involuntary spasms. If our souls were tormented by parasites, disturbing actions of our bodies to transform us into animals who only follow their primary instincts and fight to survive.

Nowadays we live in a society where we are conditioned to be in control of our behavior, bodies, diet and our habitat. With too many structures, we tend to repress our thoughts. By not listening to the first sign that our body gives us, we create frustration and incomprehension in our human actions. Consequently, It is interesting to investigate how are we influenced by our surroundings and how structures shape our body and our mind.

Our body is talking to us all the time but we have a tendency to not listen to it very well. Therefore the importance of emotion, which manifests itself through involuntary movements, should be considered with care and delicacy. The micro-movements that the body lets appear are hints from our minds, infiltrations that tell the truth about ourselves and our relation to society.



Ozlem Altin, *Dangling*, 2011, Photograph Nick Ash .

“The clumsy one is weighed down by his cold or numb body, by a body that he does not fill or coincide with sufficiently to command. His body is faster and slower than itself at once. His body is a piece with the ground but has not yet acquired the grace of the ground”
“clumsiness as an infiltration of failing in human action”.

Ozlem Altin



Images.google.com, *Waterfall.*





Images.google.com, *Fallen Teeth.*



Images.google.com, *Nail biting.*



LIFE Photo Archive hosted by Google, 1940's.



LIFE Photo Archive hosted by Google, 1940's.



LIFE Photo Archive hosted by Google, 1940's.



Buster Keaton, *Steamboat Bill, Jr* 1918.



Allan Sekula, *Shipwreck and workers*, Istanbul, from the series *TITANIC's Wake*, 1998-2000.

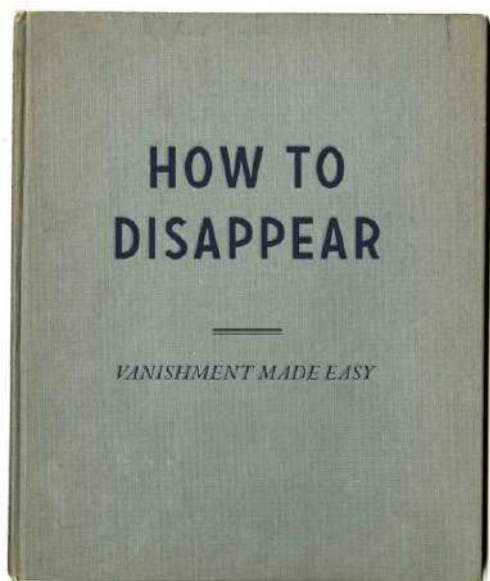


Martin Kersels, *Tripping 1* (a.b.c. 1995), C-type prints.
triptych, Los Angeles.



Screenshot Caption: *Felix Baumgartner's supersonic freefall from 128K'*, The Verge. 2012.





Andrew Blyszak, How to disappear. 2014.



Ohad Naharin, *Last Work*, 2015.



Jeremy Lipking, *Untitled*, 1975.



Rembrandt, *The Jewish bride* (detail), 1665.



Each movement appears like hesitation.

Ozlem Altin, *Each movement appears like hesitation*, 2009.





Melanie Bonajo, *Your Karma Is Leaking*, 2012.

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Fine Arts
BA Thesis 2018

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