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Spectra on the edge of embodiment

An exegesis presented in partial fulfillment
of the requirements for the degree of Master
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1. Abstract

This creative-practice research references a body undergoing transformation in the search of the essence of self based on perceptions of a skin rendered permeable by years of my own emersion in eastern esoteric practices.

In this exegesis, I allude to a transformative process that shifted my art practice from figurative clay sculpture and painting to the projection of digital light forms. The projections belie an interface of the flesh body encased in the skin and everything else that is considered as 'outside'. At this interface is an ontological model of self that has a subjective malleability, one that blends with the external world of visible objects and invisible forces, felt but not seen. Composed of photographs of surfaces I have encountered, the projections transcend the world of material edges and boundaries into a borderspace where the "active power of things" alluded to by political and ecological theorist, Jane Bennett in her work *Vibrant Matter* holds sway (Bennett, 2010).

The phenomenologist Merleau-Ponty's notions of the borderless self centred in his description of "flesh ontology" offers a framework within which I engage an audience in propagating their connections to personal corporality and surrounding spaces (Merleau-Ponty, 2004). This artwork makes visible how the world touches us and we touch the world, igniting the haptic experience of perceiving life as one single continuous existential experience.