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THE EROTICISM OF PRESENCE
(allusion to the essence of an object)

BY

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Requirements for the Degree
MASTER OF FINE ARTS

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Date: April 17, 1986.
The first and only images of people without their clothes on I ever saw, before I encountered The Art World, were those photographs I found in my Father's "girlie magazines". I say, "...only images ...", but these made regular appearances in our home the first of every month.

I became accustomed to the poses and expressions of the models as one would a package of cigarettes or a fine wine but one thing bothered me. Who were these people I had the privilege of sharing my intimate thoughts with? They allowed themselves to be sexually vulnerable for me but in doing so they lost their own identity. They became erotic presences for the camera. And I willingly surrounded myself with those sexual delusions. I allowed myself to believe that those images were accounts of actual life happenings. Every bedroom housed a throbbing body on the verge of orgasm; every model was a sexual deviate. I was twelve years old.

At the age of eighteen I enrolled in the BFA program at Mount Allison University, Sackville, New Brunswick. There, in sculpture class, I encountered my first live nude model. It was so strange; I was talking to her one minute about class work, and the next she was stretched out on that dirty, chalk-dust mattress posing. NAKED! I mean she seemed like such a nice girl. Then the professor
told all of us to: walk around her; find the best angle; assume her pose; and then, to attack our mound of clay. We were to look at the forms, to feel the weighting, and to understand the composition. Forget that a naked woman was lying at our feet, forget that she was even a She and concentrate on the forms and structure.

I felt I was with one of Dad's "girlie magazines" model. Yes, it did seem that even there the unclothed model was just an inspirational prop. But there was a difference. She was a real person with whom I held an actual conversation. She was flesh and bone. She had an opinion, a life. She was there!

I began to photograph that year as well - still-lives and landscapes mostly. But I also was the first in my class to photograph what I thought was a "nude". (A nude being: "A representation of an unclothed person modelling for the purpose of Art Making".).

She was from my home town, Oxford, Nova Scotia, and She wanted the photographs for her boyfriend as a Valentine's Day gift. I was a friend of her's. She trusted me. And I could also process and print negatives. (She was worried that if Kodak processed the pictures Kodak would destroy them on the grounds of "indecent exposure").

So I agreed to photograph her.
She wanted to be seen as the "beautiful pin-up girl". The whole time I kept thinking how awful the experience was. "Why doesn't she just be herself? Is it indeed possible to take off your clothes and still retain those qualities that are "you", or do you have to pretend to be someone or something different?"

In the end the pictures were not of her but of a social-sexual myth: the pin-up girl. They did bear some resemblance to my friend however, as any mirror image does its subject. But due to the overriding qualities of the pin-up, those resemblances were subordinated.

I began to think about unclothed models and their representation in a different light. The "sexual" does not have to be the overriding quality in a work with a "nude". There is also intellect (That process between artist and model involved with the making of a representation.).

The model provides the artist with the source for a work through his or her own presence. The artist applies his own interpretation and rendering of that particular model through a particular media. With this in mind, I began to model for myself and for other artists.

I posed for painters, sculptors, draughtmen, and photographers, noting what sort of pose was required by each of the different
media artists. I found that "straight" photography was the one medium that best emphasized my mental state as a model. It could be interpretative while retaining those qualities of being that were characteristic only of myself.

There was not only a difference in my mind about the potential of the individuality of the figure as "nude", but also between the photograph and a more traditional art medium. In painting, for example. Both mediums have the potential to mirror the subject, but it is only in photography and live performance that the person as subject for a nude can be rendered as a real time event.

For example, when a video camera and deck are directly hooked up to a monitor, and the camera is on the play/record mode, the now recording image plays simultaneously on the monitor in a direct relation to the real life/time event like a mirror. Given this observation of moving video imagery one could consider movies on film as a "longhand" form of video. However, because film must first be chemically processed the "movie" can not be viewed at the same time as it is being exposed to the event. So although film documents a real time event, it can not be directly compared to that moment. It relies on the audience's memory for that comparison, should they have witnessed the original event.
Movie film is composed of individual and separate still imagery known as the frame. It is because of this structure that "movies" resemble the still photograph. Therefore, a photograph, like the still frame of a movie, is a direct "quote" from a real time event and relies on the audience for that recognition/connection.

Long, long ago, when the photograph did not exist, painting was the "surrogate photograph". The photograph as, "...an actuality." is a cultural perception. Like painting, it is usually an interpretation of the subject. An unclothed person in a photograph is perceived as an actuality rather than a painted fabrication and must be treated or assessed accordingly. We consider the nude and its situation to be real. We forget that this rendering has been subject to an artist/photographer's visual and intellectual interpretation. Like the photographs in my Dad's magazines, we believe what is a fabrication to be true, actualité (The magazine advertisement is an example used to illustrate the strength and weakness of photographic conviction, and its popularity for being so.).

Having come to this revelation, I was forced to reassess my own nude photography. I had been photographing other people—friends as nudes—in such a way that their bodies became expressive metaphors for emotions I was feeling (Their bodies were abstractions in flesh of emotions I was feeling in silver.). Could
I be exploiting my friends as the magazines had their models?

Unable to answer this inevitable question, I decided to concentrate on my body as the expressive form for my emotions and thoughts. It was later, in Rochester, at RIT, that I again began to photograph my friends as the subject for my MFA thesis project. This time I would try to acknowledge their nude personna rather than imposing my own emotions or creating formalist decorations of them.
I should like to say that all of my efforts were for that moment, that piece of time in which I could express the intensity of my concerns, en masse.

Alas, we cannot go back to that moment. We cannot feel how it truly was. That moment is lost. We can only hope to find the reasons for its being, its manifestation. We can try to recreate a semblance of it here.
THE EROTICISM OF PRESENCE

(allusion to the essence of an object)

From the original thesis proposal; Nov. 9, 1984.

Statement of Purpose:

I will combine straight photographic prints, video and film elements with the imagery of performers, both static and animate, auditory elements; and, painted elements all arranged in the general form of constructed collage. I plan to explore the connections the photographic process has as a two dimensional medium to the three dimensional space/time event it represents, drawing particular attention to the allusions to art found in "real" life .... This is not to say that my work deals solely with process. On the contrary, my work usually encompasses expressions of personal rapport with my subjects as well as with concern for process.

Statement of Procedure:

The gallery space will also become a subject/object and will therefore be an integral part of the space occupied by the other pieces that shape my thesis project.

There will be five main bodies of work:

1) A performance involving myself and film sequences to be performed and to be recorded on video tape.

2) Color slide projection sculptures.

3) Three dimensional sculptures with photographic references.

4) Photographic references. (straight photography)

5) The written thesis describing my procedure and observations based on research and my own insights.
Without fashion we are all naked, and it is the decoration of fashion that sells a NUDE. But to be naked in life expresses a confidence between friends that far surpasses the fashion and the protection of nudity. The naked presence of an actual person/friend is in this way erotic. And it is this honesty and directness I try to achieve with my photographs. For this reason I photograph my friends.

It was with a friend that I encountered my first truly aesthetic experience based on a true life situation.

We were walking home from RIT and in the course we crossed the parking lot just beyond the residences. There on the asphalt we saw an orange lying just behind the rear wheel of a parked car. The car's engine was on but it was not moving. My friend and I looked at each other and felt as if a great parable was about to reveal itself. There was such a feeling of complete harmony in communication between us at that moment that we did not need to speak. The orange was sublime in its existence and yet it was nothing. A form of nourishment. The car left and in leaving, the sphere that was once the orange, became the plane. Physically altered, now the sphere in flatness of plane, in space of mind. It was the event in combination with a mutual recognition; the Photograph.

I realized then what it was that I must achieve with my work.

It would begin as it has always begun: with the individual person, that person being unclothed to acknowledge the person resembled rather than as a NUDE FASHION PROP. That individual imprint witnessed and then extracted by myself.
Provision 1:
The nude individual should be in an environment in which he is usually seen, the bedroom. An environment which bares the mark of that specific individual. And it should be the subject's own room, filled with their own personal artifacts and notions. I will also affect the space just by being there. In addition, my lighting and camera compositions will be significant influences.

Provision 2:
Lighting and color should emphasize the artificality of a posed photograph. They should present that artificality as an expressive condition by evoking a contrast between the mundane physical reality of a subject and environment and that mundaneness manipulated theatrically by the photographer.

8 x 10 ektachrome film should be used in the camera to reinforce the directness of the correspondence between the subject, the photographer, and the image recorded on the film. Because this particular film produces a reversal transparency original, rather than a negative from which a print must be made later in the dark room. Its immediacy, scale and illusion of three dimensionality best represents the actual moment of direct contact of the photographer with the individual subject/environment. The presence of the subject and the immediacy of the proces of making the
"portrait" photography are primary. Eliminated is the need for post-photographic manipulation. (example: contact printing, enlarging, color correction, etc.)

Provision 3:
Each 8 x 10 portrait will be complemented by a video representation shot in a manner similar to the framing of that specific ektachrome portrait. The moving video image will provide the static portraits with an additional dimension: animation, implying life; dialogue, to expand on the statement of character; and, creative intrusion by the photographer into the event with obvious editing techniques that will emphasize the disruption of the real event. (example: jumpcuts, close-ups, sound/voice overlays, etc.)

The dynamic combination of the static and the animate will give, to what could be "an anonymous nude" an additional breadth of voice, character, and an opportunity for individual personal and social commentary.

My first subject was a woman friend who had the public reputation of being a "bad girl" and who was in turn publically disgraced and ridiculed by people who were of this opinion. She is an attractive woman and, as most attractive women know, is the object of many
passions. Passions which confused and tormented her. In the
transcription below; from her completed video portrait, she
explains her situation.

SHE IS SEATED ON HER BED HOLDING A PALM LEAF PUPPET. THE LIGHTING
IS COOL DAYLIGHT AND WARM HOUSE LIGHT. SHE REFLECTS:

"I heard somebody on the bus say something about me - these two
guys were getting on the bus and I was getting on the bus in front
of them - and, they said "You see That Girl ahead of me", the one
guy says to the other guy "do you see That Girl ahead of me"? And
he says "yeah" and he said, "Well, I heard She's a really easy and
good lay" and that was really awful don't you think? - because I
don't have sex I don't do that and I didn't even know who the guy
was and he was saying that about Me!"

"Picked me up and we went out and got som'thin to eat and - then
he, we drove by the Monroe Porno Theater, and so, he wanted to go
inside, so we went inside and I was not into it, I looked so nice,
I had this dress on and, and I wanted to look really good 'cause
I have only seen him once for fifteen minutes and then I end up,
we're in the dark in a really scummy area of Rochester; and we went
in and we sat down and there were about twenty-five people all
scattered around. And we watched the film and he put his arm
around Me."

"We sat through one and a half movies. They had GET PHYSICAL and
SCHOOL GIRLS they were really repetious, they did the same acts,
they did the same positions, and they do it the same way every
time and I got bored. He got excited. So we left after the
second movie and we went back to his place 'cause it was so close.
And he was going to stop off and get something to drink but - he
asked me what I wanted and I said nothing 'cause I don't drink at
all. And I think he wanted to get me like a lot of guys, they
want me to drink or somke something so they can get me relaxed-
sensual."

"Went back to his place and he was, he showed me his clothes - we
went in his closet! It was a walk-in closet that's what he
showed me and he showed me his "special skiing jacket" that he
only uses when he goes downhill skiing. "It's very nice" what am
I going to say! And then he told me that he is really interested
in getting a facial, and he uses Clinique Make-Up for Men and it
was so funny to hear this guy, he was so materialistic. And then
we were kissing and rolling around on his bed with no clothes on, and I didn't want to have sex with him 'cause I didn't know him very well, and I didn't want to. I really didn't. And he got mad and said, "We've known each other long enough, we've talked on the phone a couple of times, and I think we really should." And then and then they start, they always start, its-this is the same thing, its always the same thing when you get to a certain point - and then they say how good they can make me feel. I don't feel like I owe them anything, when we, this is when we go out on dates - I pay 'cause 'cause younger men expect more than older men. They do 'cause I've gone out with guys who are - you know 31-29. I don't like either one better, I don't like either one."

"It was the same feeling - and neither one of them make me tingle. No. There's something missing between both of them, and neither one of them - make me so-so excited so-so. I don't know why that is, I really don't."

"No, I know why I can't, I just don't trust anybody."

"I had I had sex with him and I asked him, I said - I like honesty I really like honesty, and I said "Is this just for the night or are we going to continue like this?" And he said "No, No I'll see you at school." and I didn't know that he literally meant I'll see you at school. I thought he meant that we'll go out, we'll have a really good time - but it was; I'll see you when you're in one of my classes, and I didn't see him, we didn't go out again - and I was really mad. 'Cause he lied to me he mislead me so he could have sex with me. So then that's why I don't have sex because - I just don't trust them."

"And then, the first time I had sex, that was pretty awful 'cause the guy - there were two guys and they had a bet on - which one of them would not be a virgin anymore. And they thought because I talk about sex that - I would be willing to have sex but I had never done it before and I still don't know why I had sex with this guy."

"I don't trust any anybody I tell these things to, I guess I'm waiting for the day that all these things I say come back to me - my Mother says my Mother says that, that will happen to me - she says that someday - like I'll have this job and like this tape maybe - I'll have a job and somebody will BLACKMAIL ME!"

"I'm in this advertising agency, you know this is graphic design, this is my life to be. And I couldn't talk to these people; and one day I started to talk with them about boring things and then
I mentioned something about sex I think - and all their eyes just lit up - I said I made a mistake, because you can't do that."

"I wish I knew when to say things you know - to be the business side and the personal side together; you can't just have one or the other and I would really like to learn how to do that right now, that's my biggest problem."

"I guess there is a time for, you know, you can't be that way, you can't be the same way all the time - you have to respect other people too. Like you can't I couldn't just talk about sex constantly because people would, it would bother certain people. You know."

SHE LOOKS AT HER PUPPET AND SAYS LAUGHING:

"I like this guy, he has been with me the longest."

These words are all that is left of that video.

She felt that in the context of the thesis show she and her statements would have no greater or lesser effect on the audience than the other portraits; and that if she in her video statements were taken out of the context of the show, her career prospects and public life/reputation would be endangered. So after the show for her security, I erased the tape, gave her the 8 x 10 transparency, and chose not to mention her name here.

The transparency was a double exposed image by accident. But the implied movement and subtle character transition of the double exposure seemed to suggest more effectively the progressing from live action, through still photography, to the suggested movement of video.
The puppet was also on exhibit. Its "cognitive meaning" was an important element in her video statement and if one did not participate of that statement, the puppet would have "no meaning". It was like "my orange" in this respect.

The woman mentioned previously also performed in the live performance, of which I will explain later.

The portrait I next chose to produce was one of myself. In it I attempt to disclose information on my thoughts about photography as well as a self portrait. The editing structure and progression of statements coincide with that of the previous tape/portrait. An occurrence exhibited only when those tapes were playing simultaneously in the show.

I see my video as being the "conscience" of the show.

I AM SITTING ON MY BED DRINKING RED ZINGER TEA. COOL DAYLIGHT WARM HOUSE LIGHT. I EXPLAIN:

"When you look at a video, you're looking at a person that's trapped behind a piece of glass, and who is talking to you but you can't talk to them. And they're trapped in there - being themselves - because they're lacking the stimulation of another person - they're lacking the personality of the person to give them a personality."

"So there's a loneliness that happens, or a sort of isolation that can happen - when - the photographic person plays such a large part in one's life."
"When I photograph I don't really see the person so much as I see the composition and the structural elements. I see the environment that they're in, and I see the person and the people I usually photograph are people that I've know over, you know, a period of time, and there is no involvement. However, I have photographed people that I have been attached to, and - it's funny because - when I see the images, and I see them stylized according to how I want them to look - I'm not attracted to them. I guess because there is so much of me in the photographs that the attraction is more towards my art work."

"So, you see a nude figure on a bed, the camera in a dominant position - the figure is passive and laying - and this is the - you know - this is a "traditional format" in art. The figure is here for the viewer, and the viewer does whatever they want to do with the figure."

"I got this card - and it's beautiful. He writes, Why can't You say what You want. It's something I can't give You. Because I'm not like You. Do We have to lie together? I just like to talk and think and feel. I'm trying to understand. You've touched Me. I want to thank You but Words can be so strong."

"I don't have the person, but I have the writing of that person and it's writing that is like this tape. It's written with an image in mind - my image or the image of you; and it's written from one point of view, it's a monologue. Caught with the past because it's talking to a past image but caught also with the present, the present that the individual who is writing or talking about knows about."

"Why does our society need, with all it's - you know - truth and honesty and openness - WHY, why does that society need to have recordings of people being honest? Why do we need to make it so personal? Is it because we've become such a technically oriented regimented society where personality can not fit because pressures are too great, and if weakness is exhibited the society will fall? Is it some sort of perversion that we enjoy hearing other problems? Is it a learning? Or is it another entertainment thing where - it is so real but so safe?"

"The people come and screen You and safely say, 'Well, I like that person. Oh, I don't like that person.' They never have to meet the person, they just see the IMAGE of that person and they can decide from that."
WIN. CAN'T YOU SAY
WHAT YOU WANT.
ITS SOMETHING I CAN'T GIVE YOU
BECAUSE IM NOT LIKE YOU.
DO WE HAVE TO LIE TOGETHER?
I JUST LIKE TO TALK AND
THINK (AND FEEL.)
I'M TRYING TO UNDERSTAND
YOU'RE TOUCHED ME.
I WANT TO THANK YOU
BUT WORDS CAN BE SO STRONG.

TO

ERIC

HAPPY V- DAY 2/14/19 WM
Like the previous 8 x 10 portrait of the woman, the 8 x 10 of myself was also double exposed for the same expressive reasons.

My card, like her puppet, was also exhibited. In fact, they were exhibited together in a plexiglass display-case pedestal at the entrance of the exhibition (I did this to promote questions such as, "What is the relevance of the objects to an exhibition of photographs?" and, "What do these two objects mean?" Questions which would be answered by the previously mentioned portrait videos.).

Included in both of these videos was the element of undressing. I wanted to stress that "element of undressing" and the emotions it creates in contrast with the same person who is already naked (We are both unclothed from the beginning of our respective tapes.). In the first tape she undresses as she describes (video dub) the guys undressing her with their thoughts, "... You see That Girl ahead of me?" I undress as I say, "... I don't really see the person so much as I see the composition and the structural elements.". In both cases we are drawn to look at that event with anticipation even though we have already seen the resulting nakedness.

After completion of these two portraits (chromes and video) I was faced with a very difficult decision. It was near the end of January (1985) and I wanted to have my show completed and exhibited
by that May (1985). That was to be the end of my academic studies at RIT, and I would then be leaving for Canada where there would be difficulties in finding the facilities needed to complete this project. Also, money was low. For these reasons I needed to compromise my goals slightly.

I would continue to do 8 x 10 portraits but the individual video accompaniment had to be dropped. It would simply have taken too much time to shoot and complete eight more of them (I originally wanted to have 10 portraits all together). So I decided to increase the power of statement made by the 8 x 10's by enlarging them on glossy 16 x 20 cibachrome (I believed that the already completed portraits of the woman and myself would be enough of an indication to the audience of the strength in statement of a combined media effort. And, if each of the future portraits had had that combination they would convey truly different experiences of the people portrayed).

I then photographed eight more people. (4 men, 4 women) And printed them.

It was important for me to have the same number of male portraits as female portraits to give the final exhibition a sense of balance. Both sexes would be represented equally.
Provision 4:
Coinciding with the presentation of the previously mentioned Provisions, I will also present, and participate in a mixed media performance. It will combine projected 35mm slides, 16mm film, video imagery, recorded original piano compositions and live performers. One of my intentions is to involve the audience partaking of the opening's fervor within the actual evolving thesis process, with the eroticism of presence!

The woman from the first portrait mentioned also participated in the performance. We saw her participation in the performance, as well as mine, as a chance to further develop our portrait presences (those seen as 8 x 10 chromes and video) by expressing, through live action, our creative and expressive selves.

On a completely separate and different (stylistically) video tape we would and did both appear as abstract dancers signifying male and female personas.

The abstraction of our figures occurred during taping through the use of striated lighting patterns in various degrees of pink and blue. (much like the patterns created by Venetian blinds) The pink light was produced by the projection of a 35mm slide exhibiting pink arched lines, the blue by a slide of converging blue vertical lines. These configurations of lines were used to suggest
the contours of a sphere and cone respectively, as well as to abstract the figure: pink for girls, blue for boys.

The sphere and cone were important to the performance because of their symbolic references, as geometric objects, to both sexes (sphere-female, cone-male). And not only did they appear in the performance but the floor plan of the show/exhibition area was also designed around said motifs (explained later).

This dance video tape was exhibited with the 8 x 10 chromes, prints and video portraits during the exhibition allude to the more symbolic and expressive natures of those portraits and to acquaint the audience with the objectives of that specific tape.

The performance evolved as an expression of events "from" and "to" the making of the previously mentioned tape. The tape, after a sufficient viewing time in the exhibition area, was removed from that context and placed into the recording deck of a video camera which was hooked up to a color monitor in the performance area. On the opposite side of the performance space another monitor displayed a copy of that tape. The live performance, which was a variation of the actions depicted on the screen of the second performance monitor involving the sphere and cone, the pink and blue lighting, gauze which we wore and my piano compositions, proceeded and was recorded over a portion of the "exhibition tape" in the recording deck (Three media actions seen: exhibition tape, live performance,
live/recording tape.). Following that the monitors were turned off and a 16mm film (depicting similar dance events designed to enhance the four picture screen area of an uncut 8mm film) was projected onto a screen which I held. That projection was accompanied by Debora Bork on a violin. At the conclusion of the film I closed the screen, folding the final projected film images inward. Then I exited.

The Performance:

She and I removed respective emblems from their protective cases
A ball A cone
A television echoes abstract patterns of pink and blue figures intertwined by static reliefs
the set went black
A piano sounded punctuating the now gone silence twin monitors recorded, record
She was playing now
the ball rolls and She runs to recapture It
It orbits about Her arms up and down the boy
runs racing His rocket to imaginary planets
She has been seen He has been interrupted
A stone, A shot A club, A staff
Collision

Confrontation
An offering
Still watching
eye fixed on eye
the toys are put down
She rocks in self abrasion As He pulls
His fabric up about Her
Her child through the threads She reaches to pull Him upward
the cloth falls
the Pietà rocks
standing
He offers
feathers falling from His hands
She lies
covered
pushes cone
into
sphere pushes
"A specific amount of light, when passing through the
cornea of the eye, has the potential of creating a blindness."
piercing violin
She leaves
fragments of emblems
in Her hands
He bears
four mirroring images
they move together and fold within Him
The monotone collapses
He leaves
A ball, a cone are returned
placed on the mylar mattress
they contain their impressions.

The ball and cone pushing one another was a symbolic referent
describing the impression process of photography, each object
impressed its presence on the other, the interaction/union of male
and female identities, and the process through which we see (Cone
being ray/light image. Ball being eye. The image having a
"brilliance" to inform or mislead the individual/audience, "...has
the potential of creating a blindness." Like the public opinion
formulated by seeing an unclothed person in life or in artifact—
being moral or immoral.)

In addition to the abstract performance/video/film/geometric shape
imagery, there were also two original chalk pastel paintings; one
male torso/one female torso; my bed with a mirrored mylar mattress; and, two color slide projections of nude male and female personas. (35mm) These were presented to further illustrate the abstraction of the figure by the artist and to suggest again the strength of a mixed media experience and expression (The bed was the bed I was photographed in and the reflections on its mattress during the exhibition were of those people viewing the show.).

Provision 5: The Space
All of my imagery should be arranged in an environment evocative of my work. It should be as complete an experience as it is possible for one to create. A media environment of sight, sound, taste, smell, and touch. An interactive experience in which the within and without are present as the art piece simultaneously shapes itself and manifests itself. Something to freely go into and come out of.

I wanted the architectural experience of being compressed into a space. Not confining but intimate, private, like a bedroom. A hall leading to a hidden room. A cone pushing into a sphere.

The audience was required to participate in the exhibition in order to experience the exhibition. They walked down the hall and into the room of their own free will.
The entrance was threatening though, to ensure the safety of the people within (only those who were not intimidated by the exterior went inside. Like meeting and knowing a new friend.). Mirrors were used in conjunction with the narrowing tall hall space to achieve this effect.

A silver powder was placed on the black painted floor on which the audience stepped. Consequently they left their imprint on the black floor, as they, in turn, were imprinted upon by the show (On opening night I required the audience to remove their shoes when they entered to give all of them a common "nakedness" as well as a textural vulnerably. The ritual and implied respect to the space was also of importance.).

The air was activated by the smell of Hyacinth (pink and blue) and with the motion of feathers.

Food and drink was also provided.

The space evoked that of a womb, a bedroom, a brothel, a nightclub, a theater, and a fun house—examples of extreme confrontational contrasts. Like the portraits, the environment was both disquieting and comforting (see slides).
Thesis statement; writing on interior exhibition wall.

Whenever I'm in a public place, with a mirror, I don't recognize myself because I don't resemble myself. I'm almost always embarrassed. I cannot portray myself because I'm rarely in the proper setting. Yet it is me I see, the circumstances cannot deny it. Still, I do feel at a loss.

My bed is my refuge, it supports me with my past as it remains a part of my present. I sleep with my dreams around me.

It isn't that we can't see each other, we just missed the similarity. You are like the orchid though I am without fragrance. Delicate quiverings unlike human reaction jangled by the mirror (A memory to your memory's holding, there is no echo.). Technology woos the soul for it can talk without being recognized. It is shy perfection, humanity concealed. Sustained essence—I see you again and again.

To know you in my life, to be allowed to hear your voice, unafraid of my world—just together as ourselves—really ourselves, is indeed an honor.


- THE SLIDES -

1. Puppet and card in display case directly in front of the entrance hall.

2. Taken from above right of the exhibition; entrance hall on immediate left.

3,4,5. The male side of the exhibition exhibiting: thesis statement, male portrait/video and male cibachromes.

6,7,8,9,10. The male portraits.

11. Performance area with slide projected cut outs.

12. Performance video, bed, and female drawing.

13. The female side of the exhibition exhibiting female cibachromes.

14,15,16,17. The female portraits.

18. Taken from above left of the exhibition.
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<td>1</td>
<td>Installation Shot</td>
<td>The Eroticism of Presence April 85 Eric Mosher</td>
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