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The Blue that Blew Bloo

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My thesis, a video installation entitled *Untitled (blue video)* explores how the image of the color blue affects the body externally and internally. So much of the world is experienced through images. An image can be something that is physical, like a photograph or a statue, but it can also be something that exist on a screen. Yet an image of something can form in one's mind. Blue can function like an image, in that it is something physical we can see and touch like a Yves Klein monochrome. But blue can also be experienced through digital screens that emit blue light waves. The word blue can also be listened to and felt internally, like Blues music, folks *feel* the blues. These layers of interacting with blue physically, digitally, and aurally are explored throughout my work while researching blue and in my thesis I will discuss the historical, theoretical, and contextual influences for the work.

Blue is all around us. It is in the air and in the sky. The color spectrum of blue is the color that gets lost and scatters everywhere up and down and back to our eyes. The color that gets rejected back is the color of an emotion, the color of interior life. It is melancholy and filled with desire. I am interested in this color blue and how it affects one's body externally and internally. Blue puts my body into question. Is there a selfhood in the color blue? Can one find themselves in this infinite space? I have been most interested in the way authors, poets and artist thought about the color blue. For example, Maggie Nelson's book *Bluets*, combines theory and research on the color blue and mixes it with her own personal narrative. Nelson was obsessed with blue. She fell in love with the color. Like Nelson I want to "find out what blue means, or at least to me,

apart from meaning.”¹ I am first thinking of how blue is physically experienced in space, like the blue that is in the atmospheric distant of the landscape. But also how blue is experienced or mediated digitally on a screen or a surface. In these two spaces I explore how the body is affected by the phenomena of seeing blue and the possibilities of opening it up as a personal essay.

Imagine being in a movie theater and seeing nothing but the image of the color blue emitting from the screen. The blue image being thrown onto the screen from the lit projector, is then being reflected back onto everyone in the theater. Everyone is being blued. This blue image and light is one concern of mine. But how does one embody this blue light that affects one internally? Derek Jarman’s film *Blue* captures this experience. In the 1990s, Jarman was considered a radical queer filmmaker, Jarman challenged mainstream narrative film with avant garde aesthetics to push the representation of queer bodies. Jarman used historical figures like St. Sebastian and the artist Caravaggio by using their mythologies to challenge history and give a representation of queer bodies as something other than a “regular guy in a regular cinema.”² For Jarman filmmaking could be used as a tool for gay liberation.

For *Blue*, Jarman filmed a Yves Klein International Klein Blue monochrome painting, Jarman was interested in Klein’s idea about the political potential of the color blue and its power to change the mind and body through a radical abstraction. While making the film Jarman was dying of AIDS and was going through a physical change that made him more aware his body. Jarman wanted to make a film about the experiences of dying with AIDS, to contradict the image of queer bodies living with AIDS. He thought that the mere representation of an image was not enough to relate his own extreme bodily experience; he felt that the color blue could be

¹ Nelson, Maggie. *Bluets*. New York: Wave Books, 2009. Pg. 16

² Fowler, Daren, "Step Into a Blue Funk: Transversal Color and Derek Jarman's Blue." esis, Georgia State University, 2014. h p://scholarworks.gsu.edu/communication_theses/109. Pg. 10

that representation for him. *Blue* embraces this affective quality of color, using vision, sound, touch, and emotions to produce a space whereby color is no longer a single sensation, but a presence upon and in the body—a becoming blue for all that comes in contact with the blue.³ Like Jarman I wanted the viewer to be rethink what the color blue can mean, one thing that is different from my use of blue than from Jarman’s is that I bring representation back to the image. In *Untitled (blue video)* I give a personal abstract essay of what blue can be and how blue has affected my body. I wanted to continue this idea of a queer blue body, both representational and nonrepresentational. Jarman uses Klein’s ideas of blue, and mixes them with his own life story through the use of blue. I wanted do the same.

I wanted to use Jarman’s *Blue* and concepts of blue to think about a bodily relationship to the color. In some parts of my thesis I call it an “embodiment” of the blue image from screens like projectors and digital surfaces. What I mean by this embodiment can be understood through a phenomenological inquiry, or as Vivian Sobchack talks about it in her essay “Fleshing Out the Image: Phenomenology, Pedagogy, and Derek Jarman’s *Blue*”. Sobchack uses *Blue* as a way to show her students the methodological and pedagogical power of sees *Blue* in a phenomenological inquiry. Sobchack talks about *Blue* and cinema “[t]hrough its particular perceptive and expressive technology, the cinema’s modes of perception and expression not only *refer* to embodied experience but also *use* embodied experience (of material enworldedness, orientation, movement, seeing, hearing, and reflection) as the medium of such reference.”⁴ To even further extend this concept of embodiment to relate to my work, Laura U. Marks talks about haptic visuality in her essay “Video haptics and erotics.” Marks talks about haptic cinema and this involved visual participation that extends to the senses when experiencing a video work. “Because haptic visuality draws upon other senses, the viewer’s

³ Ibid Pg. 5

⁴ Pg. 20

body is more obviously involved in the process of seeing than is the case with optical visibility.”⁵

For Marks haptic cinema encourages a relationship between the viewer and the image that creates a subjective space that can be erotic. “Haptic images are erotic regardless of their content, because they construct an intersubjective relationship between beholder and image.”⁶

For example in *Untitled (blue video)* there is a scene where only my arm comes into the frame of the image to touch the blue sky. There this relationship between the viewer and the image of my arm reaching out to touch something we cannot. The illusion is broken when one becomes aware of the digital artifacts that show from the shadow. The tension created makes a metaphor for longing and desire in the scene.

The cinema has always been my first source source of inspiration. The directors I reference like Derek Jarman, Agnes Varda, and Gus van Sant, have in some way challenged or experimented with mainstream cinema. Gus Van Sant and Derek Jarman being in two different countries were apart of the New Queer Cinema that happened in the 1990s. The term New Queer Cinema (NQC), coined by Ruby Rich, was a group of directors that were challenging mainstream film by representing the *other* form of being homosexual, people who were true queer outsiders and not a perfect image of a gay person. Ruby Rich defines NQC as “a style favoring pastiche and appropriation, influenced by art, activism, and such new entities as music video. It was an approach in search of new languages and mediums that could accommodate new materials, subjects, and modes of production.”⁷ Being queer was also more than just an aesthetic for art, it was a stance in opposition to the normal. “The idea of aspiring to be normal (and hence invisible) was rejected, and ‘queer’ became a self-declaration and a political stance.”

⁵ Marks, Laura U. "Video haptics and erotics." *Screen*, Winter, 39, no. 4 (1998): 331-48. Pg. 332

⁶ *Ibid* pg. 341

⁷ Rich, B. Ruby. *New queer cinema: the director's cut*. Durham: Duke University Press, 2013. Pg. xvi

⁸ I wouldn't call myself a queer artist but I embrace the tactics of queering things to find that others space that isn't the binary. Sexuality colors my politics.

Agnes Varda, declared the grandmother of the French New Wave, has always experimented with film while engaging with social and political concerns. Today Varda has stopped making films but still continues making art. What most excited me about Varda's work is how she was never afraid to put herself in the work. She would combine footage that would be considered documentary but at the same time mixing it with fictional scenes, clashing narrative film with documentary. Varda put herself in her films as the role of herself. In her film *The Beaches of Agnes*, Varda says, "I am playing the role of a little old lady, telling her life story."⁹ In both films *Beaches* and *The Gleaners and I*, Varda embraces the new technology of video and plays with it in a creative way that opens up new forms of personal film essays. Like Varda, I think about selfhood in relation to the subject I am researching. Who is this person in the camera and how has the image created multiples of myself?

A recurring element in Varda's work is the use of a mirror. "In my mirrors I met others, the others."¹⁰ Varda plays with mirrors to look at different versions of herself. The camera becomes a body double, a shadow that shows her herself. In an earlier video work of mine, *The Untroubled Mind*, I use the mirror to perform a disappearing act. The static video frames an upper image of my body, the only sound is that of water in the background. As time elapses the viewer become aware of the mirror due to the condensation from hot water. I disappear into the condensation on the mirror. The mirror reflects truths. Sometime it is hard to accept what is being shown, but instead of accepting the image, I just question it. Mirrors have always been a

⁸ Getsy, David. *Queer*. London: Whitechapel Gallery, 2016. Pg. 12

⁹ *The Beaches of Agnes*. Directed by Agnes Varda. France: The Cinema Guild, 2010. DVD.

¹⁰ibid

trope in film, it is normally always a male staring back at himself, questioning, who are you?

Video can be another form of a mirror to look back into oneself and see a different self.

Throughout *Untitled (blue video)* there are scenes that I have appropriated, directly and indirectly from films by Jarman, Varda, and Van Sant. But even though I am taking direct footage from these films, I do not think of it as directly appropriating the way that Richard Prince does. The term appropriation is originally associated with a certain type of art making and artists living in New York City in the 80s, the Pictures Generation.¹¹ Certain artists like Richard Prince or Sherrie Levine directly appropriating without authorization to critiquing art making and the concept of the “original”. Or like Cindy Sherman who was taking images of herself acting, or embodying, cliché stereotypes of women to talk about identity seen through the media like films and advertisements. For me as a growing artist, it is difficult to think of anything as original anymore, we will always reference someone that was before us or challenge what was there before.

If anything, I am paying more of a homage to the artist that I am taking from. I use their work as a poetic statement and a quotation. It's a form of pastiche¹². I've adopted their visual language to think and feel the way they did when making art. It helps me establish my own mode of art making and thinking. Pastiche has been a long time practice by artists. It is not meant to be seen as directly stealing but rather as a form of visual intelligence. As Ingeborg Hoesterey states in his essay, *Postmodern Pastiche: A Critical Aesthetic*, “[w]e will have to get accustomed to the existence of the artist-scholar and the scholar-film maker who produces a *cinema erudita*. The postmodern pasticher is as much an intellectual hybrid as the product

¹¹ Prior forms of appropriation have been since Duchamp thought of the readymade. Other forms include Cubism, with Picasso's use of depicting real life onto the canvas. To Robert Rauschenberg calling his works combines. From Pop art use of appropriating pop culture images (Andy Warhol and his use of Marilyn Monroe). Hannah Hoch and her use of collage, layer and taking images from new media.

¹² Pastiche can be an artistic work in a style that imitates that of another work, artist, or period.

he/she puts out.”¹³ Jarman’s film *Caravaggio* is an example of pastiche. Jarman wanted to tell his story through the life of the artist Caravaggio. “The intermedial juncture of painting and film then constitutes the first level of pastiche structuration. On another level, the visual narrative continuously merges the optics of the late sixteenth century/early seventeenth century with today’s visual styles, thus creating a palimpsest of contemporary and historical visibility.”¹⁴ Pastiche is like re-mixing, a post-modern feeling that’s aesthetic. Every artist steals or has borrowed from another in one way or another and the space of the internet has opened that possibility even further for artist to take images.

Images rule the world, they are shared, seen, swiped, deleted, and shifted in and out of bodies through wifi. They tell stories, can represent a truth but they can also be an abstraction. Aesthetically, formal clean sharp images are often in favor. This positions resolution over content and creates a hierarchy, a class of images. In her essay, *In Defense of the Poor Images*, Hito Steyerl says that “[t]he contemporary hierarchy of images is not only based on sharpness but on resolution.”¹⁵ Cinema would be at the top of the hierarchy chain if we were to think about how people like to see clean clear images. The internet has become that space that has changed what images are and have become. Digital screens have changed what film, video, and pictures are. They all become amassed as digital images or as Steyerl puts it, “poor images.” My thesis work goes in and out of images shot on film to personal footage shot from a handheld video camera. As digital technology has advanced so has the degrading of the image.

I have download and ripped films, videos, music from the internet and DVDs. In the realm of the internet images become content to be remixed or appropriated, making everyone a

¹³ Hoesterey, Ingeborg. "Postmodern Pastiche: A Critical Aesthetic." *The Centennial Review*. Vol 39, no. 3 (1995): 493-510. Pg 508

¹⁴ Ibid Pg 504

¹⁵ Steyerl, Hito. *Hito Steyerl: The Wretched of the Screen*. Berlin, Germany: Sternberg Press, 2012. Pg. 33.

producer of new creative content. There is no need for a new sharp camera when one can simply use their phone to make images or appropriate content online. Just like how Steyerl tries to expose the hierarchy imposed on images, in my practice I don't position one form of video/image over another. All the images are treated on equal grounds. "The poor image embodies the afterlife of many former masterpieces of cinema and video art. It has been expelled from the sheltered paradise that cinema seems to have once been."¹⁶ They become, just like the video footage, digital information that is made of the same ones and zeros.

Throughout *Untitled (blue video)* I wanted to embrace a homespun amateur aesthetic in regards to both the way the film was made and what it looks like. Several scenes were shot on my iPhone and at times I used a consumer grade digital camcorder. The camera to me is like a pencil, a tool. It is used as an extension of my body to make my experiences material. I embraced the digital artifacts that happen to the video either while shooting or in post-production. I overlay and collage other images on top of each other to either push a metaphor or just to be playful with the imagery. For example, the beginning scene of the video, and other moments, there is a blue light orb floating around in the frame. The light for me is meant to represent a lost blue light wave.

Steyerl talks about *The Imperfect Cinema*, by Juan Garcia Espinosa to elucidate this idea of the amateur aesthetic. She says, "Espinosa argues for an imperfect cinema because, in his words, 'perfect cinema—technically and artistically masterful—is almost always reactionary cinema.' The imperfect cinema is one that strives to overcome the divisions of labor within class society. It merges art with life and science, blurring the distinction between consumer and producer, audience and author. It insists upon its own imperfection, is popular but not consumerist, committed without becoming bureaucratic."¹⁷ Espinosa saw a cinema as a

¹⁶ *ibid* Pg. 44.

¹⁷ *ibid* Pg. 39.

democratic art form that could be for the masses. Today online so many people make videos on sites like Youtube that have made it accessible for everyone. Cinema could be that art form that shapes the mind of the viewer. It could be used as a political tool for revolution and resistance.

Ideally I want the viewer to have an immersed experience while watching the work. Unfortunately being contained to the space of the gallery I have limitations that I have to work with. A video installation is the closest thing to having a controlled environment. I played with the space by giving the viewer the choice to sit or not by providing carpet and pillows. It is meant to be a safe space for all. The blue ocean carpet is a sensual landscape for one to roam and lie. The mountains of plush pillows are meant to help one feel at ease. The softness of the pillows and carpet is meant to invoke a sensual interaction with the video. One may feel bored, confused, sexual, frightened, uncomfortable, or lost. Hito Steyerl also pushes the way the viewer is meant to experience the work in immersive video installations. For example, in her installation *Factory of the Sun*, the viewer enters a blackened room that is gridded with blue LED lights and the viewer has the option to sit on a beach chair and experience the video. The grid engulfs the viewer, and structures a virtual screen by bringing it into the physical realm, making the viewer's body aware to a totalizing power of the grid.

In our screen culture the grid is something that neither we nor the image can escape. In our digital LCD monitors or the screen of our phones, the grid lays out the virtual world before our eyes. Grids are the underlying matrix that set up our concept of perspective in the world. Linear perspective has been one of the dominant ways of looking out into the world but looking at the world through images structures time and space. Modern painting challenged linear perspective with cubism, collage and different abstractions. Painters such as Agnes Martin and Piet Mondrian have dedicated their work being about the grid. Artist from the 1960s such as Sol LeWitt and Chuck Close used the grid to expose the illusion that has been hidden from painting,

they were interested in the mythology of the grid and its relation to the Universal, or a way of Being.¹⁸ For me the line in the grid is a line as a form of the self, the line as body and the body in relation to the grid. Similarly, in my work I play with the representation of space in a video piece *drawing on landscape*. The video work is a performance of me drawing on the surface of a projected image of a landscape. In the video the camera is moving vertically along a beautiful blue depth in the landscape. The projected image is being confronted and flattened by the lines being drawn causing a disruption in the visual experience by bringing the illusion forward.

Linear perspective fixes these views of space and time. It is an objective view of the world that is ordered. Hito Steyerl makes an interesting claim about linear perspective and its relation to colonialism: "The use of the horizon to calculate position gave seafarers a sense of orientation, thus also enabling colonialism and the spread of a capitalist global market, but also became an important tool for the construction of the optical paradigms that came to define modernity, the most important paradigm being that of so-called linear perspective."¹⁹ It is interesting to think how this could apply to a digital grid. From grids that shape the motherboards for electronics to grids that flow through the pixelated LCD of screens, grids have always shaped the physical and digital history of the photographic image. The gridded sensors in cameras pick up light then transform it to 1s and 0s, light is then propelled through the gridded sensors in projectors to radiate a full picture of totality. With the rise of new technologies in digital recording, the grid can be opened up new ways of seeing and deconstructing linear perspective, and can challenge the perspective of space in an image. But we cannot forget that even though technologies gives us this new advantage, it is all still in the totalizing realm of the

¹⁸ Krauss, Rosalind. "Grids." *October* 9 (Summer, 1979): 50-64.

¹⁹ Steyerl, Hito. *Hito Steyerl: The Wretched of the Screen*. Berlin, Germany: Sternberg Press, 2012. Pg. 15.

grid. Abstraction is chaos in the grid, we need to understand the grid to be able to change the ideal of the totality.

Agnes Martin found inspiration in the landscape Martin saw the grid as innocence - her lines were her emotions. The landscape for Martin is a space of contemplation and inspiration, Martin drew the landscape as a grid. Lines are grass. When one is moving in a space new lines and shapes are produced. The light unfolds the world's illusions. The landscape is a space that is also constructed and we must be aware of that form of looking. Like Martin I found inspiration in the landscape. The landscape has been a major element in my work for the past year. In relation to thinking about the embodiment of the image I am interested in this embodiment of the landscape. I ask, how does one's body and mind change from experiencing different landscapes? There are certain scenes of landscapes in my work that were shot in my hometown of San Angelo, Texas and some landscape shots from Gus Van Sant's *My Own Private Idaho*. With this appropriated footage I wanted to make the connection to a queer landscape that Van Sant was capturing. I started playing with the connection of overlaying my body and the picturesque landscape I shot in my hometown. Relating this notion of the blue body as terrain to the space of landscape.

Rebecca Solnit's book *The Guide to Getting Lost* opened this connection between blue and the landscape for me. Solnit describes blue in a poetic way, as a thing that got lost and ends up in the space of distance. She says, "The color of that distance is the color of an emotion, the color of solitude and of desire, the color of there seen from here, the color of where you are not."²⁰ Solnit describes blue as this space of desire and yearning. The phenomenon of seeing blue in the landscape makes one want to go beyond where they cannot. Like Solnit, this is the blue that interested me, it made me aware of my body in relation to the space that I

²⁰ Solnit, Rebecca. *A Field Guide to Getting Lost*. Penguin, 2006. Pg. 29

occupied, and made me question how this blue makes one *feel* internally. Landscapes are one of the most commonly depicted forms of image, and a lot of artists have referenced the body to the landscape. Early European painters saw this blue as a way to give depth and distance. They wanted the viewer to be drawn to an image so there could be the sense of going beyond the limits of the surface. Blue could be drawn out like a force to be consumed by.

Currently residing in Dallas, this is my landscape that I have been trying to understand. It is a modern expanding city opposite of the space of my hometown, which is like a small city. It's hard for one to not feel existential or angst against a space that has a hard time accepting the other. Dallas is a city with layers of repressed oppression against the other, one can't help but want to expose Dallas of its "evil light that shines"²¹, just like in Errol Morris film *The Thin Blue Line* that exposed the flawed judicial system in Dallas. There are cityscape shots that I have appropriated from Morris's film mixed with my own shot scenes. The text-lyrics are from a pop-rock song call *Dallas* by the Silver Jews that reflects this angst, I opted out of using the upbeat sound of the song to just using the lyrics.

William Gass, in his book *On Being Blue: A Philosophical Inquiry* talks about his notion of blue language, for Gass blue "is the interior color of life."²² Gass understood blue as a sound with movement, "[t]he word itself has another colour. It's not a word with any resonance, although the *e* was once pronounced. There is only a bump now between *b* and *l*, the relief at the end, the *whew*."²³ In *Untitled (blue video)* I was thinking of the way blue is written, then spoken. First the viewer sees the different ways blue can be written, like in French it is written *bleu*, but also that blue sounds like other words, like *blew*, or it can make no sense but sound like, *bluo*. Then the viewer is engulfed with a large image that fills the screen of my lips where I

²¹ "Dallas" lyrics by Silver Jews

²² Gass, William H. *On being blue: a philosophical inquiry*. Boston: David R. Godine, 1976. Pg. 76

²³ *ibid* Pg. 34

literally blew the word blue out of my mouth and with my voice, the sound of the smacking of the lips brings it to a sexual bodily dimension making one rethink their own body in relation to the confrontation of my mouth. "At its aural base, blue has the gestures of sound or, inversely, sound has the gestures of blue."²⁴

Through my time exploring blue, I also made objects by continuing this thought of a blue sexual language in relation to imagery. In my piece, *Untitled (blue jesus)*, I have the viewer interact with the work by sitting on one of two blue boxes, put on headphones, and listen to a poem by James Kirkup called *The Love that Dares to Speak Its Name*, that entails a sexual encounter between Jesus and the Roman soldier who took him off the cross. By listening to the poem the viewer is taken to a sexual space through sound. The viewer looks up to a cut up painting of *Man of Sorrows* by Maerten Van Heemskerck, seeing Jesus's pain as sexual ecstasy. The original image by Van Heemskerck was cut up and as a result the viewer only sees Jesus's face, his chest and the cloth covering his crotch. The viewer is in a safe space of erotic sound. The space is meant to make one feel uncomfortable. My use of appropriation in this image was to continue the symbolic visual depiction of Christ's body as a sexual metaphor. In Leo Steinberg's book *The Sexuality of Christ in Renaissance Art and Modern Oblivion*, he mentions how "Heemskerck's iconic vision transgresses because (for most of us) the pictorial economy is thrown off balance by the genital symbol. Inordinately affective in psychic impart, it remains exiguous on the scale of the picture-one either misses it or sees nothing else; so that the failure becomes a failure in art."²⁵ I was very interested in this depiction of Christ's sexuality. Jesus did go through a painful experience but one cannot help but wonder if the artist was intentionally depicting Jesus with a large penis that is hidden beneath that white cloth.

²⁴ Fowler, Daren, "Step Into a Blue Funk: Transversal Color and Derek Jarman's Blue." esis, Georgia State University, 2014. http://scholarworks.gsu.edu/communication_theses/109.

²⁵ Steinberg, Leo. *The Sexuality of Christ in Renaissance Art and in Modern Oblivion*. New York: Pantheon Books, 1983. Pg. 90.

In the project *Untitled (blue balls)* I wanted to continue thinking of this sexual dimension of blue language with the use of objects. A viewer walks up to a pedestal and is asked by a card to pick up two blue balls that are on the pedestal. The cards also states that when the viewer is sad and lonely to squeeze the balls to release all tensions. The balls are round hardened clay, all rolled and shaped between my hands, then painted with blue acrylic paint. It is a one off sexual innuendo joke. What I am most interested in is the simple exchange when the viewer is infected with the language, the title, and is able to actually physically touch round balls that are a blue color.

When it comes to making objects my end goal is to have the viewer be able to participate in the becoming of the art object. I do not want there to be a hierarchy between the object and the viewer. This idea dismantles the gallery and museum settings by having the viewer interact with objects to have a different sensual experience. Light and color can have these same qualities as being objects that require interaction. For example, in my thesis installation the viewer is surrounded by some form of blue from the blue painted on the wall to the blue pillows and carpet. The space functionings as a mini theater taking the viewer on an abstract ride of blue bodies, landscapes, and blue sounds. It is mediated by a projector challenging the viewer with different levels of experiencing a body of color. Brazilian artist Helio Oiticica was very interested in this concept of a body of color, Oiticica sought to challenge painting and deconstruct its myths to recreate a new language for color, structure, space, and time. In his own words, Oiticica thought that “when color is no longer submitted to the rectangle, nor to any representation of this rectangle, it tends to “embody” itself; it becomes temporal, it creates its own structure, and the work then becomes the “body of color.”²⁶ Oiticica’s work ranged from painting to making three dimensional color structures to making structures for

²⁶ Ramírez, Mari Carmen, Luciano Figueiredo, and Hélio Oiticica. *Helio Oiticica: the body of color*. London: Tate, 2007. Pg. 202.

people to wear and interact with. Before his death Oiticica, became very interesting in dance and its transformative power as an immersive creative act. In the series *Parangole*, Oiticica transformed his work to make color structures, or capes and costumes, for people to wear and dance in. Since I am interested in the body dance became a medium to explore the way one's body moves and functions. The body can become an object, but it is an object that is subjective with layers of social and cultural illusions. Oiticica saw dance as a true expression of the self: "In reality, dance, rhythm, is the actual aesthetic act in its essential raw state - implied here is toward a direction of immanence Such an act, the immersion into rhythm, is a pure creative act, it is an art."²⁷ For him when one puts on his structures they embody the color on them and make continuously new images.

Blue has an affinity of meanings and is very much a social and cultural phenomenon. Derek Jarman said blue "is an infinite possibility waiting to become tangible".²⁸ Blue is indigo, cobalt, cyan, sky, ocean, azure, iris, teal, IKB, periwinkle, aquamarine, sapphire, royal, Bieu de France, Prussian, American, powder, turquoise, oxford, Navy.²⁹ My main goal for this project was to explore what blue meant for myself, and seeing the color through different media. The viewer may not understand all the visual references and that's where the work can be limiting, but one can also go and do the research. Even though I have multiple meanings that informed my research for the work, the color blue is what structures all its meanings. So many things have different meanings that it is difficult to be aware of all meanings. My hope is that the viewer will go away with a different thought and *feeling* about the color blue. For me blue is sadness, calming, religious, nothing, in the sky, in the water, landscape, love, sexuality, fucking, desire, longing, music, power, hope, queer.

²⁷ Bishop, Claire. *Participation*. London: Whitechapel, 2010.

²⁸ *Blue*. Directed by Derek Jarman. United Kingdom: Zeitgeist Films, 1993. DVD

²⁹ Fowler, Daren, "Step Into a Blue Funk: Transversal Color and Derek Jarman's Blue." esis, Georgia State University, 2014. http://scholarworks.gsu.edu/communication_theses/109. Pg. 24