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Supplementary Writing for FYR

MFA Committee

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On Im/materiality:

Light and sound can be bounced, amplified, extinguished, and contained by interaction with material structure. A light beam can be redirected by a mirror, and a sound wave can be displaced by a tube. Inversely, the presence of light dictates the placement of the mirror, and the presence of sound precipitates the construction of an echo chamber. This interaction of difference is the essence of my line of inquiry on this subject. Yes, light and sound are made up of waves and particles and are therefore technically material.

Im/materiality is a stylish way of putting it, and I'm interested in style more than I am in science. Light and sound, unlike aluminum and wood, are spatial volumes you can't stub your toe on.

In the case of dance, the body is the material and the flow of movement is the immaterial. Parallel to the mirror and the light beam, the body alters the effect of the flow of movement, and vice versa. I am using the term *spatial construction*¹ to describe the method for both my sculptural and my choreographic practices because they're both concerned with shaping planes to contain, direct, and redirect immateriality.

On Opacity:

I am interested in the ways in which humanity does not make sense, which means outside of categorization, which means formless. Part of how I explain this is in rather Christian terms of surrender to larger spiritual workings outside of individual control. In my choreographic work, this presents as dancing with my eyes closed, because it is an embodiment of unknowing and of surrender to the subtle workings of sensuous existence. Another way I approach this topic is through the writing of Édouard Glissant on *Opacity and Transparency* from his 1990 book entitled *Poetics of Relation*. I remain a novice in the study of Glissant's work, but upon first read it resonated deeply because I had never heard of scholarly writing about *not knowing*, only about *knowing*.

Spend enough time with your eyes closed, refusing to explain or communicate anything, and you might find yourself figuring out ways your research *could* actually include more social interaction. Herein lies my interest in giving way to form, via choreography, sound, and sculpture. The chasm between the aforementioned sensual essence and formal legibility is where I find myself practicing. As Glissant put it, "a lingua franca is always

apoetical” (Glissant 112). I let go of control, and I try out making choreography from within this opaque space between feeling and form.

¹ The term *spatial construction* comes from the laboratory period of sculptural practice as architectural model during the Russian Revolution, as exhibited famously by artists Alexander Rodchenko and Katarzyna Kobro. Similarly, my usage of sculpture is as model for architecture. In *Synthesis* class, I did some writing on constructing social housing. In that case, the walls are the material, and domestic life is the immaterial. I haven’t yet figured out how I relate to the political implications of my usage of Soviet avant-garde materials.