

**IMAGE FILES 004:
COLIN SELF**



"Ascension of Christ," Salvador Dalí, 1958

I have been obsessed with experiencing phenomena since I was a child. Growing up in Aloha, Oregon, my imagination was inhabited by vast forests, sprawling fields, a graveyard, wildlife creatures, and the Catholic Church. Nothing excited me more than a ghost story, a perplexing light in the sky, or videos of religious figures mysteriously bleeding from their palms. I reveled in my inability to understand fragments of reality and this purposeful ambiguity that edged my mind toward sustaining uncertainty.

Salvador Dalí's "Ascension of Christ" offers a stimulating question to my credo of curiosity. The story of Jesus Christ encompasses an empirically grandiose form of phenomenon— one that has dramatically shaped Western culture into a hierarchical, capitalist providence. Salvador Dalí, a surrealist and master of illusory cognition, restaged the body of ascension and galvanized our attention to a less empirical orientation. In which direction is he moving? Where are his nipples and genitalia? Does he have a gender? If you squint your eyes, why does Christ's silhouette resemble mounted taxidermy?

To see a human body oriented this way resists a concrete understanding of its form. Concepts of sky, gravity, and materiality are dissolving. Everything is crazy. The body is mysteriously post-human, mutating, genderless; creating mythologies of its own.

In her essay "Mythology and the Re-Make: The Culture of Re-Performance and Strategies of Stimulation," Jenni Sorkin writes, "In the retelling, the action is always at least once removed, reproducible as an oral tradition, preserved and reanimated by the fact that the new receiver uses his or her own aural faculties, intuiting the action through hearing and perceiving rather than simply seeing. In this way the action comes to inhabit the receiver's imaginary."¹

So much of what I attempt to create in my work is affect-based experience. The work exists as energetic transactions of the body, its actions, and its voice. I want spectators to walk away with a lucidity of imagination and reality, particularly with attention to their own transmission of energy.

"A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century" by Donna Haraway deepens this experiential curiosity in me, stating "The cyborg is a condensed image of both imagination and material reality, the two joined centres structuring any possibility of historical transformation,"² insinuating "the utopian tradition of imagining a world without gender, which is perhaps a world without genesis, but maybe also a world without end." It is within this quote that I see the empowerment of an unsettled orientation, and its allusion to immortality. The lucid orientation of my consciousness as a child has grown into my ability to perceive and transmit phenomenal experiences of gender and sexuality.

It is from here that my attention to consciousness and objects refuses concrete explanation. I believe in the energetic transactions of information through image and sound to be a post-human resource of evoking transmutation. By allowing the unequivocal power of phenomenon to seed in my consciousness, I have become a vessel to navigate affect and construct phenomenological experiences.

¹ Sorkin, Jenni. "Mythology and the Remake: The Culture of Re-performance and Strategies of Simulation." Eastofborneo.org (2010): 1-10. 13 Oct. 2010. Web.

² Haraway, Donna Jeanne (1991). "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century". Simians, Cyborgs and Women: The Reinvention of Nature. Routledge.



Screen Captures from Barbra Streisand- He Touched Me ("A Happening In Central Park")



Checkers Roxbury (Raisin), Lisa Katnic, 2011



"Sharon," Colin Self, 2013



*Screen Capture from Meteorite crash in Russia:
Video of meteor explosion that stirred panic in Urals region*



"Janelle Winters," Colin Self, 2012

Bloodline by Colin Self by | x

https://soundcloud.com/imagefilepress/bloodline-by-colin-self

Stream Explore Search Upload

ImageFilePress 9 days

Bloodline by Colin Self

Click to play 5:10

Write a comment ...

Like Add to set Add to group Share

ImageFilePress

ImageFilePress 2

Related

ImageFilePress BINDING MY BREASTS by D'hana... 13

Click [HERE](#) or on the image above to listen

“Bloodline,” Colin Self, 2009

Colin Self is a composer and choreographer living in Brooklyn, NY. He attended The Evergreen State College in Olympia, WA and graduated from The School of the Art Institute of Chicago in Chicago, IL in 2010. He is currently working on ELATION, a six-part new-age opera series about transfiguration and is releasing a USB bracelet album in October, 2013.

IFP002:
IMAGE FILES 004 COLIN SELF
was published by
IMAGE FILE PRESS
on July 24, 2013
using the typeface
Akkurat Pro
<http://imagefilepress.net>
info@imagefilepress.net