Amanda Moore

projects:
Cambridge, Berlin and Stuttgart

“void communication: the medium and the real” performance still, 2011, MIT.

(Photo: Nomeda Urbonas)
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Amanda Moore’s research is focused on the overlaps & borders of various disciplines that address issues of technologically mediated communication. Devices employed by everyday technologies to communicate—broadcast television, Skype, Facebook, blogs, email—claim to close gaps in time and space between individuals, while they simultaneously augment and conceal an already present void in communication. Through the use of mimetic mediation in performances, she aims to facilitate interactions with the void as a means of achieving mutual understanding. In 2011 Moore received a Master of Science on Visual Studies from MIT’s Program in Art, Culture & Technology. Projects include “void communication: the medium and the real,” “becoming archive,” “the no no nothing,” “performance, perception, parasocial interaction, and “Society of Creatives.” Live performances, mediated by technology, are transmitted via Skype, webcast, YouTube and radio broadcast (WMBR 88.1 FM).
The transformation of communications technology has expanded our potential today to connect with others and share information almost infinitely. Today, technological devices enable us to interface with each other virtually anytime, anywhere. Even in the most basic interpersonal communications, there exists a gap, a void in mutual understanding. This divide is often overlooked as we want so badly to believe we are understood/understanding that our minds compensate, our minds perceive what may or may not be there, sometimes we perceive things that are not there at all. These perceptions enable us to believe in the success of our communications and move forward. We experience communication as a synthesis of transmitted signs and cues received and interpreted through emergent virtual perceptions of each individual’s subconscious perceptual void. If the success of communication is reliant upon these virtual perceptions, which come from a space other than that of the individuals attempting to communicate, then when we communicate, we are in actuality interacting more with this void space, than with each other. The use and implementation of additional technological tools for interaction with one another deepen this fundamental divide between transmission and reception of human interpersonal communication.

As a movement, Feminism emerged in the late 1900s and focused primarily on gaining the right to women’s suffrage. It reappeared in full force in the 1960s and 1970s, and continued throughout the late 1980s, as an ideology focusing on the cultural and political equality of the sexes. Second Wave Feminism critiqued gender inequality by posing questions about otherness, objectification, bodily integrity, and power. Are sexed identities such as “man” and “woman” social constructs that should be questioned and critiqued? Or are there important differences between the sexes, which should be reflected in the private and public realm? In the mid 1980s, a new generation of women, under the banner of Third Wave Feminism extended this debate to investigate the intersection between gender, race, and class.

Many artists engaged in a Feminist practice have not considered themselves Feminists. One of the reasons for this is that the very label “Feminism” is gendered, so it is commonly assumed that only women truly belong and should participate. Moreover, Feminist theory is frequently misunderstood as being nothing more than a hatred of men, which renders the movement a magnet for misogyny. In fact, Feminism does not only struggle for women’s rights but advances the causes of racism, homophobia, lesbophobia, colonialism and classism by revealing how gender inequality touches each of them.

While it is true that contemporary issues take time to trickle down from the art world into the curriculum of a fine arts education, it is also true that art school itself is a generative force behind these very ideas. The objective of the exhibition Art School Feminism is to break down the negative views toward Feminism by revealing its relationship to much of the artwork created at the School of the Museum of Fine Arts. The exhibition focuses on work that is not only influenced conceptually by Feminist theory, but which also relates to Feminism through formal aesthetic decisions. Feminist art is unique in that it is not organized around a unifying aesthetic; rather, it asserts that radical ideas demand radical form. For this very reason, Feminist artists have been able to expand the boundaries of painting, sound, sculpture, photography, film, video, and performance art. This tradition is alive and well among the students at the School of the Museum of Fine Arts, Boston.
A weekend-long inflatable intervention on the MIT campus co-organized by myself with the support of the MIT Society of Creatives and the MIT Council for the Arts. Over 3 themed days in May, “Construct,” “Experience,” and “Deconstruct,” Sweat Lodge was a nexus of performances, happenings, structures, workshops, and experiences focusing on social and sensory perception. The project was designed to facilitate creative collaboration between MIT students and the communities of MIT, Cambridge, and Boston. Projects facilitated experiential environments for audience participants through performance, architecture, installation, sound, visuals, smell, taste or other sensory media.

http://socs.mit.edu/SweatLodge/Index

Sweat Lodge (2010)
Weekly experimental participatory broadcasts produced and programmed by Moore. Episodes were transmitted via FM radio in the greater Boston area and worldwide over internet stream on WMBR, Cambridge 88.1 FM, Fridays from 2-4 AM EST.

wmbr.org

The No No Nothing (2010-12)
A performative lecture and reenactment based on current research topics such as Mesmerism, Wilhelm Reich, The Cold War, Native American Ritual, Crystallography, which took place on June 30, 2010 at Württembergischer Kunstverein Stuttgart.

www.wkv-stuttgart.de/verein/mitglieder/jour-fixe/2010/

Performance, Perception, Parasocial Interaction (2010)
Performance and 3-channel video installation, produced for “The Future Archive” exhibition, curated by Ute Meta Bauer, n.b.k., Berlin, June/July 2012. The videos and performance were the manifestations of an ongoing archival and experimental research project begun in 2010 at MIT. Performance research documentation synthesized with archival materials form research in the history of telecommunications experiments at MIT CAVS to suggest new modes of communication. The live performance was composed of simultaneous video projection, live chroma key effects, pre-recorded and live theremin concert.

Archival Materials Include:
“Communicationsphere,” Aldo Tambellini, MIT’s Center for Advanced Visual Studies, 1980
“Black Gate Cologne,” Otto Piene and Aldo Tambellini, WDR, Cologne, 1968

For more information, please see enclosed brochure printed in English and German and/or
www.nbk.org/ausstellungen/future_archive.html
Becoming Archive (2011-12)

A live painting performance event in collaboration with Justyna Koek. “Plein Air” took place in the park around the Villa Merkel on September 6, 2013, as part of “Crossing Media - Der Kunst die Bühne.” The performance staged scenes from well-known old master paintings throughout the park. As we travelled through this transformed environment we simultaneously painted the scenes “Plein Air” while discussing the social, political and philosophical issues historically related to painting and through the act of performance, we revealed more about the contemporary problematics of being an artist.

“Plein Air” was one of the products of an ongoing collaborative project with Justyna Koek, entitled “Learning to Paint,” whereby, on January 1, 2013, Koek and I decided to stop making performances and to become painters. From early January 2013 until August 2013, we met weekly to develop our knowledge of painting as a medium and to establish our own individual style and vocabulary. We experimented with different techniques, materials and methods, often inviting guest artists to discuss their own approaches to painting and to critique our work. Video documentation of our painting sessions was screened alongside “Plein Air.” The video was again screened in connection with an exhibition of the paintings, entitled, “Learning to Paint,” in November of 2013.

“Plein Air” performance documentation, The Villa Merkel, Esslingen am Neckar, September, 2013. (Photos: Daniela Wolf)
Recent scientific discoveries of microscopic organisms, “not of this earth” in our atmosphere were likely delivered to us via meteorite from outer space. According to some scientific theories, it is very likely that meteorites also delivered some of the primordial elements necessary for the development of life on earth. The term, “Alien,” is commonly defined as either ‘a foreigner,’ or ‘a being from another world.’ Through a metaphorical and literal approach this ongoing research project intends through text, image, sound and other media to explore these connections, to reflect on our own position in and relationship to the universe, our sense of belonging and our perception of and our means of communicating with Others.

Untitled “Aliens” (2013-14)
The Cult of Self-Love

The Cult of Self-love is presented as an alternative method for being good. We often involve ourselves in systems of belief because of self-love, thus we connect with something greater than ourselves in order to save ourselves. The Cult of Self-love places our individual selves above all while at the same time bringing us into a community of others who share our similar interests. We love others because we need them to love us. The Cult of Self-love teaches that we must each worship our individual selves through personal ritual daily. Personal rituals of self-love are diverse and vary according to each individual’s needs and desires. The cult of Self-love encourages individuals to pay daily homage to their own inner voice by devoting time each day to listen and reflect upon their thoughts in the presence of crystals. The cult of Self-love recommends followers to check in with their own bodies through daily Crystalogical interactions. Self-love is the highest form of love that one can experience. Self-love must begin immediately.

CRYSTALS

For more information about crystals and self-love, to get involved, or to make a donation, please contact Amanda Moore.

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