IRENA PEJOVIC

CHOREOGRAPHING WITH

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WITH
reality = becoming

everything has perception

we are moving, sensing

material is movement

space is movement

sound is movement

becoming is collective

reality = process

everything is an event

everything is relational
Line is Movement

Material is Movement

Sound Explorations

Moving-Sensing

EMERGENCE:
EVENTS

WHAT IS ACTIVE, OCCURRENT

Space is Movement

Nature: an improvised architectural space

Urban Areas: transitional spaces

Moving to Make: Improvisation

Introduction

EMERGENCE: EVENTS

Line is Movement

Material is Movement

Sound Explorations

Moving-Sensing

MOVING TO MAKE: Making an Improvised Architectural Space

Conversation with Robert Whitman
The world is an event composed of events, where the environment, materials, objects and bodies are in a dance, making forms, making space, making time: rhythmic, fast, and slow, in a flight, to what is not-yet and is about to happen. Being is relational – my work is situated in this ongoing, improvised transformation.

There are no bottom layers, no bottom particles, no fixed beginning or end, everything is a process.

I make marks through movement – materials as sound, water, topology, and moving bodies are my trigger – what is continuous and active, becomes part of my piece. Weight, size, surfaces and temperature, and the abstract: duration and perception intrigue me. I use them as a source for play to have one body activate another: water pushes sand, sand holds pigment, water dissolves, mylar marks. Wood is warm and cracks, metal echoes. By assembling these events, visual and physical triggers activate multiple senses: spatiality, balance, texture, color, scale, mobility, and immobility.

We are all emergent bodies in an active space that is fluid and temporal. The present is both a reaction to the past and a potential for the future. We are in a dance, rhythmic, in a flight, to the moment that is about to happen.
We are part of a complex evolving system: reality, where bodies emerge and move in multiple directions, always in relation, creating pathways and networks, making one continuous event. Each individual movement is unique and never repeats – but happens as a reaction to a previous one. Past and future are in every moment of the present. Henri Bergson (1859–1941) calls this process of transformation Reality is Becoming. In Bergsonian terms, no part of reality is fixed or given, but is a “reality-as-becoming”, where multiple processes contribute to the becoming of one event. The individual is not an individual by itself, but is a product of the process of individuation: the individual is becoming in a relation to other individuals. Becoming is a collective process.

I have chosen the ongoing active transformation of the world as my lab. Our experience of the world is fluid, landscapes change and have no boundaries, water moves between materials, rocks create partitions – together, they make space and choreograph us. We are moving-sensing bodies, in an incomplete transitional space. When the work arises from this mode of being, it leads to a very particular form of making, where what can be applied to the work is applied to the space and the viewer. As a reaction to an event, the work becomes a process with no fixed beginning or end. This process-based approach to making puts the viewer in the role of an explorer - to see the work, one has to become part of the work. The viewer moves as the work suggests, and allows activating senses like navigation, spatiality, balance, touch, and vision as movement. Movement happens in the work because things are in relation. Movement happens because the work is temporary. Movement happens because vision becomes rhythmic and durational.
Standing is not still. The body is moving with gravity, balancing, keeping from falling," said Steve Paxton, an American experimental dancer and choreographer. In our movements we use the surfaces and the weight of the body, using gravity, balancing, pushing, and weighting, to come to a continuous sense of improvised being.

Form is continuously forming. I have applied this to building/making, using the relation to come to a form-to-movement through improvisation.

Creativity in life processes lies into reading creativity forward, which means joining with the movements, with the material, with the awareness, and such feeling forward, Ingold calls it a process of improvisation. In Thinking Through Making, nothing is ever finished, but it’s on its way to becoming something else. Creativity, per Ingold, lies in improvisation, rather than in innovation.

Moving to Make: [Improvisation]

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Form is continuously forming. I have applied this to building/making, using the relation to come to a form-to-movement through improvisation. Thinking-forward in making means moving with the material, moving with its grain. Tim Ingold calls this process Thinking Through Making. Creativity in life processes lies into reading creativity forward, which means joining with the movements, with the material, with the awareness, and such feeling forward, Ingold calls it a process of improvisation. In Thinking Through Making, nothing is ever finished, but it’s on its way to becoming something else. Creativity, per Ingold, lies in improvisation, rather than in innovation.

Line is Movement

"Duration is measured by the trajectory of a body in motion and that mathematical time is a line." Henri Bergson.

Line is the moving.
Line is duration.
Line is past, present and future.
Line is experience.

Line is a direction.
Line is a force, a trigger.

To think forward is to move, mark, make, is to make an event.

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“Duration is measured by the trajectory of a body in motion and that mathematical time is a line.” Henri Bergson.
In nature, multiple speeds of movement go in multiple directions, self-choreographing, creating one continuous event. Nature outgrows itself, it’s spontaneous, making and forcing space to happen. When weather patterns change, landscapes change. There are no rules, only forces.

I am interested in the incidental movements caused by forces in nature, specifically those that are close to ruled/urban environments. In late 2014, during Phase I of the project "When a tree falls, the sky falls", I documented events in parks like fallen trees, emerging tree roots against man-made lines, blocks of asphalt in the middle of a grass field, and others. I questioned the divide between the imposed organization of movement and one that happens because of forces in nature. In parks, the movements of both bodies (humans) and bodies of nature (trees, grass, rocks) are maintained and enforced. They are static and composed. When an isolated event like a fallen tree happens, nature makes a shift in the way of moving. Pathways become an observation point, and the space between trees encourages moving through. The park visitor becomes aware of gravity, weight, distance, and temporality.
While working in the park, I thought about Whitehead’s idea on the consequences of movement: How can past transformation become future potential? How can we extend the act of falling to tumbling, sliding, breaking, crumbling?
Later in 2015, I continued this project in a forest hill area in Montclair, New Jersey. A forest was a different setting from a park. Fallen trees were everywhere, crossing each other, partitioning and making pathways. A staircase was cutting through the forest, allowing for transition and multiple viewpoints, and acting as a rule for a way of walking. The dialogue between the ruled and unrul environment was present.
As the visitor would start walking up or down the stairs, a change in the landscape arrived as a large bright blue form inserted in a relation to a fallen tree. Vision as movement was activated, as well as the sense of spatiality, depth, and the action of falling. Working between nature and the transitional space (the staircase), the work was engaging the disengaged viewer.
Durational viewing revealed more forms: painted branches, sticks, paper tubes, and other forms made out of stained pleated fabric. Pigmented sand, crumbs of dried pigment, and small broken branches activated focused (zoomed-in) looking.

I related this way of finding to the analogy of the mushroom hunter. In an active environment, the mushroom hunter has to focus on one particular event, one mushroom, or a cluster of mushrooms. By focusing on the event, the hunter keeps this way of looking for a longer time. Blue spots start appearing in intended and unintended areas. A blue tape on a light fixture, or a blue garbage container would suddenly feel as if it’s part of the work. The world and the work merge, and the divide between imposed movement and movement by nature temporarily disappears.
Over the course of 20 days, weather patterns interfered with the project, blurring the boundary between the forms and the landscape further. Snowing as the act of erasure and marking happened. Removal of snow and adding more pigment as an additive process followed. This type of dialogue between the work, the weather and myself, turned the project to be not for the person that would pass only once, but for the person who returns to the site. To see the whole event, the viewer had to come back every day.
Humans are goal-oriented fast movers. The key to our activation is change. Ironically, we work towards stasis. When change does happen, our relationship to it is fast and temporary. Temporality in urban spaces happens not only because of outside forces, but also because the human force as movement: the speed of our vision, our transition from one place to another, and our multiple orientations. Human activity turns urban areas into transitional spaces.

Moving in Penn Station, 2014 - Present
Proposition for relational space making

As the gate is being announced, the participants walk fast focusing on one task: reaching the gate. As their bodies navigate the available space, space is being constantly moved and generated. The participant is disconnected from the surrounding and makes and rides the new space generated.
Relational thinking arises as a result of the idea that reality is a process, where everything is relational and everything starts as an event. To think relationally means to identify two with one another.

**EMERGENCE: EVENTS: What is ACTIVE, OCCURRENT**

[space, material, bodies, objects, sound]

**everything has perception**

John Cage: Interpenetration: Each object holds a center, each object penetrates the other; everything is affected by everything.

**Space is Movement, Material is Movement**

Everything has its own grain that is a precondition for movement to happen. It's the measure given. Landscapes form as water moves, forces, cuts, makes. Humans build, the world partitions – roads, pathways, lines, directions form. Space and body are in continuous shifting dialogue. We are in relation with others, we choreograph, as we are thinking-forward, improvising, making.

**we are moving, sensing**

Standing is not still. Stillness is always on its way to movement. Erin Manning.

**WE ARE MOVING-SENSING IN RELATION ENVIRONMENTS, OBJECTS, MATERIALS, BODIES**

Relational thinking arises as a result of the idea that reality is a process, where everything is relational and everything starts as an event. To think relationally means to identify two with one another.

**Sound (sound is location)**

In her book, Relationscapes: Movement, Art, Philosophy, Erin Manning refers to music as the accelerator: “Music leads to urgency, music is the accelerator”. I have explored sound as a trigger for movement, and the relationship between our body and sound. Listening for me, has always been more of a corporeal experience rather than an acoustic one. I mapped sounds in nature and live concerts, exploring how body-sound coupling happens. How do body and sound fold, move and mark? In nature, I mapped the movements of the ocean waves, at times looking and at times listening. The sound of water had trajectory and location. Location meant a place, a point in time, a direction, a trigger, a distance, a place of arrival and departure. Location meant time: duration as experience.

**Choreographing Objects**

...And so it is with the choreographic object: it is a model of potential transition from one state to another in any space enginable", notes William Forsythe and also compares the choreographic object to the musical score as a potential of perceptual phenomena to instigate action. "A choreographic object, or score, is by nature open to a full palette of phenomenological instigations because it acknowledges the body as wholly designed persistently to read every signal from its environment. A choreographic object is not a substitute for the body, but rather an alternative site for the understanding of potential instigation and organization of action to reside in". Continues Forsythe.

The dialogue between the two objects is where choreography happens. How does one object activate another? What are its active movements and acoustics, how does the object cross space, partition, divide, change?

**Choreographing Objects (acoustics of objects)**

- Piano sound mark is made with something soft, fluid (as water)
- Male voice mark is made with a round pointy brush
- Bass sound mark is made with a dull material (pressed leather or rubber)

While observing a whole composition, sound materialized in: silk, fish thread, water, soft brush, more water, drops of water and oil, soft and dull scratching/body movement, underlining it all is water, soft rocks, soft waves, and wind. When the sound of piano is water, and bass sound is leather, materials and sound share the same properties in senses. Material and sound are actively participating in choreographing space with their volume, texture, surfaces, and weight. When sensing happens at multiple levels: material can be heard, and sound can be felt.
Relational movement means moving the relation. It’s an ongoing process, a transformation, where there is no climax, no turning point, no beginning or end. What moves in relational movement, is the relation, the space in between. This is what flickers, dances.

Duration is our experience of moving from point A to point B. Henri Bergson’s idea of duration talks about time as mobility. Time is what happens, and what causes everything to happen. In his book Creative Mind, Bergson states: “When we evoke time, it’s the space that answers our calls.”

Urban Camping, 2014
In *Urban Camping*, I was dealing with a small room with a very specific way of movement assigned to it: an in and out movement. The work arrived as a reaction to the measures given: the size of the room, the leftover marks from previous projects, and the ceiling structure. Materials as white and fluorescent pink Mylar stripes, tree logs, pleated fabric, sand, black tulle, wood dust, plaster, black pigment, nylon, and lumber were engaging with the space by wedging, leaning, balancing, hanging, sticking, draping, pulling, tracing, scratching, stretching, pushing, filling, pouring, breaking, clipping, squeezing, crumpling, taping, and tying. Three working lights were illuminating the work, acting as a mark maker rather than a spot light.

The way of moving was limited, at times claustrophobic, the viewer had to lift his foot to skip over a piece of lumber, squeeze between the objects - by scratching plaster and removing part of the work, the body was being painted on at the same time. A circular pattern on the floor was repeating what was already there on the ceiling. This floor-to-ceiling relation introduced a vertical movement in the room, continued by wrapped Mylar strips around the exposed pipes in the ceiling. In a scaffolding style, thin lumber pieces were building an architectural structure, starting by balancing on tree logs and the wall, and then building up to the top. The light fixtures were meant to reveal, and open up space. Thinking about the phenomena of our perception and reality always being partial, tiny Mylar clippings were carefully arranged to hang inside the pleated fabric and continued as a pattern on the wall, forcing the viewer to zoom in to small marks, and zoom out to larger gestures in the room. The piece was meant to unfold, as the viewer is moving through it. The wall and the floor were materials, not a boundary. A scratch and peel pattern that was already on the wall was continued revealing the fluorescent pink color under the top layer of gray paint.

*Urban Camping*, 2014
Office Space, Finley Hall,
Montclair State University, Montclair, NJ.
Multiple geometric forms building upwards make the main gallery in this restored Ottoman bath: starting from the floor as a square, to an octagonal shape (dome rim), to a square (light fixture), ending into a circle (dome). Vision crosses the space diagonally going from and to each one of the four corners that are the focus (stop) points, enhanced by small quarter domes. Vision also circulates around the walls of the gallery, and the dome. The space is intersected by natural light coming through the many circular dome windows. The angle of the light changes with the location of the sun during the day. Being in this active geometric space, the viewer is in a stasis.

Dance: Art :: A Formula, 2014
Gallery AMAM, Gevgelija, Macedonia

"Music, Dance, Time", 2014, Acrylic on Mylar and Iron Frame, 500cm x 51cm, 197” x 20”.
Total drawing length: 100 feet.
Geometric forms made the building feel centering and stable, in what was otherwise an unstable moment: the crumbling of the walls due to moisture. I took this as the first event, and the next step was changing the way the viewer moves through the space, making pathways to cut through the space using Mylar, fabric and painted branches. Water pushed pigment on the Mylar drawings, thread stretched and pulled the fabric – in parts creating dense and short movements, and in parts long and stretched. The work took over the space between the floor and the horizon line (removing the dome from being the dominant form), making pathways that were very close to a body height. To pass and see, the viewer had to confront something of his or her own body size. Combining drawing and pathways, the work engaged the viewer in a looking-moving activity. The 100-foot sound-and-time based drawing installed in the middle of the entrance, extended the time to get to the main gallery.
MOVING TO MAKE:
[Making an Improvised Architectural Space]

How do we make an improvised architectural space using the different ways of moving? What are the ways to cross space? What are the moving limits of a body material?

“How do you make the biggest movement out of the smallest movement?”
Merce Cunningham
At Index Art Center in Newark, NJ, I was interested in the area between the two columns standing in the middle of the gallery. I explored the different ways to move from left to right, and from the floor to the ceiling. I used seventeen chairs from the gallery and fabric to stretch the time we need to move from point A to point B, thinking about Bergson's idea: When we evoke time, it's the space that answers our call. Fabric was draped over the HVAC system that was extending throughout the gallery ceiling and was wrapped around the columns, engaging the rest of the gallery space and starting a floor to ceiling relation. Chairs were stacking, balancing and weighting on other chairs, pressing the fabric, stretching it, and making open spaces for the fabric to weave through. The participant was able to walk through the piece and sit on three chairs. While sitting on chair one, one participant is sitting alone and in relationship to the work. In another part of the piece, two participants can sit across each other, at a distance that is close enough to be in relation, but not close enough to hear each other. A person would have to either raise their voice, bend, or move the chair, and with that move-with-the-work.
Material is movement. Water moves pigment, sand holds water, plaster crumbles. The pleated pattern in the paper forces the water to move up or down. I force a left to right flow by over-watering, going against the grain. When dry, with every little fold or lift, the piece crumbles, changes. When the work is situated in this mansion, the relationship between the esthetics of the work as temporal and fragile and the space that represents class and capital appear. How are the poetics of the work changing the space, what are they activating. How are the two in opposition and in a close relation at the same time?
My sound explorations began with attending live concerts and making experimental direct linear drawings, mapping the folds and stretches of my body as they were happening as a result of moving-with-sound. The initial drawings looked like subterranean water maps, and consisted of a continuing line swirling over and over again, sometimes stretching and filling up the whole paper. Later, the way of drawing changed; it became more “filtered” and indirect by the use of materials like neon twine, homemade brushes, traced projected dance performances, (of my own). All these made for new mark making.
When introduced to weather patterns, the drawings were exposed to new actions like erasure. Nature gave the work a new continuum.
Mapping the sound of ocean waves, 2013

Moving-with, Moving-with: Listening, moving, mapping, 2013
As the drawings grew in length due to time, they were folded to form openings to invite for walking around the piece, engaging the viewer in a participatory viewership. The drawings in their overall shape look like Japanese scrolls, but they have no recognizable content. They are a mark of body-sound coupling.
“To my surprise, I found that dancers who had skated when they were children and some of them quite well, couldn’t roller skate now because of their dance training. They froze, and it was very awkward. They needed a kind of abandon to actually do it.

YOU SEE IN THEIR THINKING, DANCERS HAVE AN ONGOING DIALOGUE BETWEEN THEMSELVES AND THE FLOOR, AND I HAD PUT WHEELS BETWEEN THEM AND THE FLOOR. THEY COULDN’T HEAR THE FLOOR ANY MORE AND THEIR MUSCLES DIDN’T KNOW WHERE THEY WERE.”


With Floor, 2015
space, material, sound, objects, bodies
Montclair State University, Montclair, NJ.

On the occasion of Swim, Soundies, and on the experience. Conversation with the artist. New York City.

by Irena Pejovic

Robert Whitman is an outstanding American artist, born in 1935, whose seminal and continuing works are non-narrative, imagistic theater pieces. His theater works are rich in visual and aural images, incorporating performers, film, video, slides, sound, and executive props in environments of his own making. Beginning in the 1960s, Whitman has presented more than forty theater pieces in the United States and abroad. His has had numerous one-person exhibitions of his sculpture and installation in leading galleries and museums worldwide.

Whitman was one of the ten New York artists, who, participated in the performance series, 9 Evenings: Theatre & Engineering, in 1966, and was a co-founder of Experiments in Art and Technology, a foundation that provided artists with access to technology. He has continued to collaborate with engineers and scientists on installations and works that incorporate new technology, including lasers, advanced optics, and most recently, specialized programming for video cell phones.

His most recent performance work is Swim, designed for both blind and sighted audiences, held at PeakPerformances, Montclair State University.

I.P. Since I was a part of Swim, I related it to as a performance. I also thought about the experience of the audience. And one thing that really intrigued me in Swim was the pace and the rhythm of the piece. It was continuous, almost like a heartbeat, it felt as if the word Echo was repeating. I kept on thinking about ebb and flow in the sequence of events, is this something that when making, sequencing and timing the events, is this something you were thinking about – the natural ongoingness in things?

R.W. I don't think, let's see, I mean, thinking is very dangerous. So if you just rely on intuition, which is what I fancy. Somebody did ask me the question about the sequence. And he put it in another way, he said, what would your younger self think of this piece? And, my younger self might have thought that it's a little organized, a little too organized. This piece does have a kind of a natural sequence in some parts. For example, the sound of the washing machine goes into the sound of the heartbeat, it felt as if the word Echo was intriguing me in this piece? And, my younger self might have thought that it's a little organized, a little too organized. This piece does have a kind of a natural sequence in some parts. For example, the sound of the washing machine goes into the sound of the heartbeat, it felt as if the word Echo was intriguing me in Swim, I was walking with...
the rhythm of the Echo, the rhythm of the piece.

R.W. Yes, and the swimming.

L.P. Was swimming and something else that could be another aspect of the activity of swimming, or water as a fluid type of event?

R.W. Well, you know, people think about such things, are free to observe such things. The way you are doing. That's not my job. (laughter)

R.W. A few people that were close to me commen
ted that there was anticipation, but I felt that when there was waiting (and maybe anticipation) there was a kind of suppression, or unconscious. But in

R.W. My view is not objective. If I am sitting
the water boiling on the stove.

R.W. My view is not objective. If I am sitting
the trees – that's a more expressionistic kind
of movement. I am trying to think about other
activities in that piece that would be different.

R.W. Why I asked the question on the
natural movement is because I was also trying
to relate the piece as a performer.

R.W. Right, well you know, for example in
Pascale, one of the images was somebody rowing a boat, a rowboat in the Hudson that
was on fire.

R.W. Yes, I saw that.

R.W. Oh you did. Did you see it in a picture or
a video?

L.P. I saw it in a photograph, and it looks really
surreal.

R.W. Yes, he just rows along as if this is a
way.

L.P. I am glad you said ordinary, which takes me
to the non-ordinary experience, to Soundies.

R.W. You know, don't know. The thing is this
is this piece. In other pieces, I've had totally
different kinds of movement; they are more
physical or different. The piece before it that I did,
at Montclair State University it was all of these
couple of sections for example, at the back of the
stage... part of the task was bringing into
a place a kind of wall of cardboard boxes, and
in a certain point, performers jumped through the
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of a great danger of the apprehension of art. Rationalization is not where you want to be, you want to apprehend the piece in the place of yourself that you can’t reach by thinking. That’s something.

LP: That’s really beautifully said. I do want to make a comment on technology, because you started the Experiences in Art and Technology. What were some of the concerns that you had about technology and how they relate?

R.W.: Well, I was, like, I gave them a credit, ask Julie Martin. I asked Julie, how come Bob and Billy decided that I should be one of them? She didn’t give me a direct answer, but I have been working with engineers to solve problems that Billy directed me to before the whole thing required a name, so my idea, basically is, if you have a problem that you can’t solve, I mean...some guy is just smart enough how to figure out on their own problems. But that’s not me. I would go to someone smarter than myself, that knew more about materials to solve the problem.

Some people are gifted and understanding, they are engineering, and maybe you call the engineering of the material that they are using, I think David Tudor might have been one of those, who knew enough about circuits. And I didn’t. I was too intimidated. And I didn’t. Yeah, I should have said, what the hell does R.W. know enough about circuits. I asked him what were some of the concerns that you had about technology and how they relate?

R.W.: I compared that to the way of looking to Soundies, which was making a comment on the systems, this is what I want to do, so they made it, so all I had to do is push a button. [Laughter]

LP: I feel that when they are sharp and clear they are so fixed...

R.W.: Well they are just different, they are another experience.

LP: I want to mention the Palisade. The reason I looked up Palisade, first of all, is because you talked to me about the place.

R.W: The walking.

LP: Yes, the walking. One interesting thing about the Palisade project is the way of viewing to the outside from the museum, and the use of the binoculars.

R.W: And the telescope, right.

LP: I compared that to the way of looking to Soundies. If looking in Soundies is the enhanced, looking it feels like in both cases, the way of viewing is enhanced by activating other senses, to make things more clear.

R.W: It’s a funny idea, a line that is going through, a line that is going from one place to that place, and when you are looking through the tube, you are separated from the environment that you are in, whereas those were filled with slide projections, and maybe some continuous film. Now, the reason I am interested is because I made another catalog, arranged myself at the image above ground, looking that brought you closer to the experience of the museum.

LP: What were the photographs of?

R.W: There was more than just that, there were couple of bridges, some rocks, some crashed, stuff from the road. You know when I drove by the Palisade Parkway the other day, I talked on my goodness gracious, if the things that I was talking about and you go now today, that’s a long time ago...and I have not been there in a long time.

LP: In the catalog you are making a comment on film, it’s the expansion of space.

R.W: Well, that’s where I kind of got stuck on technology, so that Billy directed me to before the whole thing was talking about and you go now today, that’s a long time ago...and I have not been there in a long time.

LP: It definitely made it feel more alive, it was a video image that was accompanied by sound... but it was really graceful in the way of moving. I was in the water and a moving screen, which was a moment that brought a lot stronger experience than if I was working with a flat image. I think that relationship between myself and the screen... I was moving sort of with the hose, the water, with the speed of the screen, so yes, I was performing my task, taking in what was happening between the water and the image. So the detecting, there were just so many things happening at one moment, which was really nice.

LP: Well, good [laughter]

LP: You have said that what is important to you is the relationship between things, how things come together, for example in Palisades, there is the relationship between the museum and the outside, there is the experience of that relationship. In Swim, it’s the experience of the relationship between one event and another and the events within the events. R.W. Well, the idea is, that’s how the overall image is made of these different parts. And they might relate to each other, talk to each other, so you get the overall image...in the experience.
Irena Pejovic (maiden: Kojkova, b. 1981, Gevgelija, Macedonia; lives and works in Cranford, NJ) received her BFA and MFA from Montclair State University. Pejovic makes events that go beyond the visual realm, choreographing movements that turn the audience into an explorer of a world that is active and becoming—as a set of unfolding relationships—in a way that they have not before. In her work, the audience is moving-sensing, using vision, sound, navigation, feeling texture, color, scale, being both mobile and immobile. The work, the space and the viewer take an equal part in the making of the events.

Recent solo exhibitions include Galerija AMAM, Gevgelija, Macedonia; Galerija Karas, Zagreb, Croatia; Gallery MC, New York, NY; and Gallery Aferro, Newark, NJ. Selected group exhibitions include: 2015. dirt-e, Central Booking, New York City, USA, curated by Ben Davis; 2014. Sliver, Index Art Center, Newark, NJ, USA; 2013. Stars in My Pocket like Grains of Sand, curated by Jayson Keeling, Lower East Side Printshop, New York City, USA, New Print Show, Bushwick Print Lab, Brooklyn, NY, USA. 2012. Legacy Printmaking Center of New Jersey, Branchburg, NJ, USA; Rhythm and Movement, Lana Santorelli Gallery, Hoboken, NJ; International juried exhibition, Box Heart Gallery, Pittsburgh, PA, USA.

Recent residencies include 2012 Artist in Residence at London Print Studio, London, UK. In 2012, she served as a member of the Board of Directors at the Printmaking Center of New Jersey. Her work is included in the Contemporary Print Collection of the Museum of Arts and Crafts (Muzej za Umjetnost i Obrt), in Zagreb, Croatia. Pejovic was awarded the 2013 Step Beyond Travel Grant from the European Cultural Foundation, the 2014 Cultural Grant from the City of Gevgelija, Macedonia and the 2014 UMD John L. N. Bitove, C.M. Macedonian Heritage Scholarship Award.

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