

Assembly Manual

An object marks the entrance.

It marks your entrance into a space. You are in this space, your body moves through it.

The space is not what it used to be, it is white and something else. It no longer represents the same kind of work and labor: its history changes, yet remains. Work remains. And the object marks this history. Remarks it. Assembles it.

You are now part of that history. Step through the arch, into the arch. Step into your body. Move.

Experience the space, the walls, your hands, your legs moving forward, your weight shifting. Experience the intimacy of stepping in.

This object is a veil to walk through. What does it reveal? What does its silent geometry speak, unfold, manifest?

Do you feel intimacy? Intimacy always implies tension, a tension of bodies in space, of bodies with bodies, of muscles within a body. Intimacy as tension and intention. Do you feel it? Do you experience its form, echoing an ancient function and reminding you of where you are now?

This object constructs. It constructs your situation, a situation within a space, it constructs your body. It's not about composition, it's about construction.

There are different materials to build, to construct, to create. Here, the artist invites us to experience a determined sensation of the world. Step into it. Shift it by being there. Make it yours. It is an intimate space. It is constructions.

The constructions on the wall are photographed. They are portrayed constructions. Documented. An outer manifestation of inner space.

This inner space is stage. You're mis-en scène. Your mise-en scene. She is too. And they.

Mise-en-scène implies will. And desire. The desire to put forth the will of the artist and the model, together. Their inter-action, their constructing together. And you with them. This desire is a poetics of relation. These women participate. And the artist inserts her comments and notes to a centuries-old art form. Her notes are about self-possession. The desire here has nothing to do with the model's body. It's a desire to activate. To construct. Together. To gather. The artist does not work alone. And now you are here too. An assembly.

To construct elegance. A body completes the composition of geometry, gesture, form. It is not an object. And where is your body? Drawings here are a placeholder for art, for the studio, transformed into the intimacy of a room, of a dialogue.

You ask yourself: is she nude or naked? Is there a difference? Does the nude undress? What does nakedness reveal? Revelation as nakedness. "Nakedness in the guise of the nude." Geometry, gesture, form. Constructing together.

Several events were prepared in coordination before their effective accomplishment. Your gaze is that accomplishment. Your looking is an accomplishing of the mise-en-scène of these portraits, of these documents— these photographs of naked women before drawings. Of drawings behind naked women. Of a mise-en-scène. Drawings and naked women. There is no spontaneous event. The event is unique but never spontaneous. It is deliberate, and planned. This event is about identification and mutual transformation: the artist transformed by her muse, *the* muse, a woman, her body transformed by her own will, and that of the artist, transformed by a drawing, by a pose, a gesture. Transformed and completed by you, by your body in this room.

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