

SLIPSTREAM
JENN E NORTON







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Curated by Linda Jansma and Crystal Mowry

The Robert McLaughlin Gallery, Oshawa
Mount Saint Vincent University Art Gallery, Halifax
Kitchener-Waterloo Art Gallery, Kitchener
Judith & Norman Alix Art Gallery, Sarnia
Kelowna Art Gallery, Kelowna
Dunlop Art Gallery, Regina

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JENN E NORTON: SLIPSTREAM

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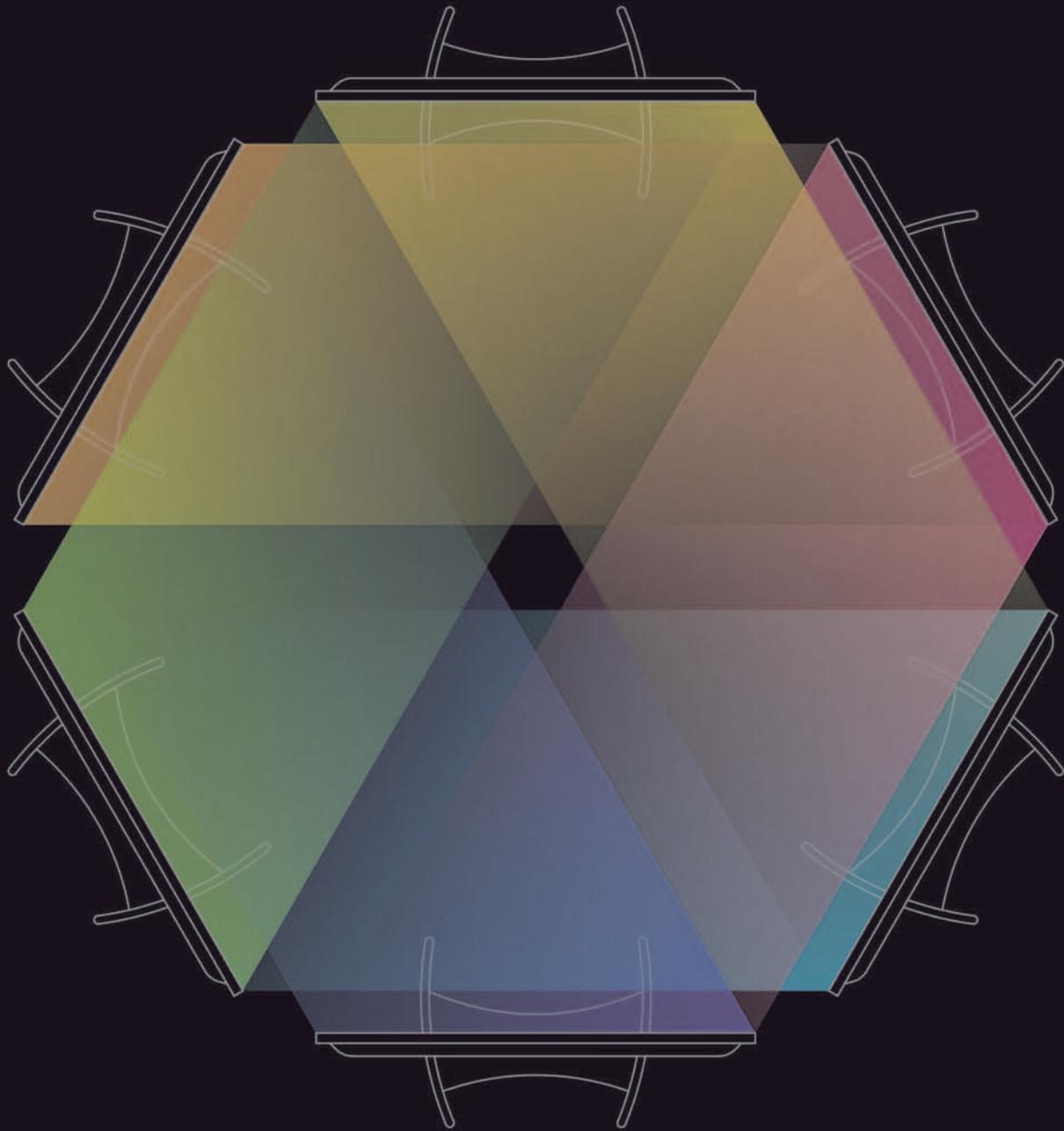
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Courtesy of the artist

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FOREWORD AND ACKNOWLEDGEMENTS

Everyone will experience Jenn E Norton's newest installation, *Slipstream*, differently. As they do with all exhibitions, people will bring their own experiences and memories as they are reflected in this multi-platform work: because, in this instance, we are reflected, quite literally. Our bodies are multiplied as we are united with the dancer. As she moves between screens, we move our devices to experience augmented reality created to more fully engage with the work. In doing so we expand our understanding of the time in which the dancer, choreographer, and inventor, Loïe Fuller, lived and in turn, influenced so deeply. Norton has created a work that heightens our awareness of our surroundings through both contemporary and historical technologies and lifts a voice, once prominent, from obscurity while shining a light on a particular time and place.

We are indebted to and thank Jenn E Norton for her work in developing *Slipstream*. We also thank Linda Jansma and Crystal Mowry, exhibition co-curators for initiating the exhibition and its tour, and, along with Maryse Larivière, for writing insightful essays for this publication that expand our notion of a specific historical era through a contemporary lens.

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SLIPSTREAM:
THE DANCER IN THE MIRROR

LINDA JANSMA
SENIOR CURATOR
THE ROBERT McLAUGHLIN GALLERY



In thematic re-examination of the fin de siècle, with *Slipstream*, Jenn E Norton has created a work that combines an interest in Art Nouveau architecture with the innovative dance techniques of Loïe Fuller. The viewer experiences the work in two distinct ways: through the dance shown on six life-size monolithic monitors that surround the visitor, and through Augmented Reality (AR) that enables one to access additional details through a hand-held device. *Slipstream's* simultaneous use of old and new technologies collapses time and space as we become conscious of where and how our body exists in relation to it. Inspired by a 2014 residency in Paris, Norton's particular interest lies in making the invisible visible as one imagines the space between the monitors as the dancer moves between them. Fuller's position as inspiration, and early modernist and feminist, also allows for reflection on her personal place as an innovator of renown that has been all but lost, or made invisible, in the annals of history.

Loïe Fuller's (1862–1928) likeness is far better known than is this American-born theatrical impresario. The name may not resonate, but the poster images of her swirling, fabric-obscured body by Henri de Toulouse-Lautrec, sculpture by Francois-Raoul Larche, along with lampstands, vases and bowls do. However, Fuller, ninety years after her death, remains elusive. A particularly telling story occurs when Fuller first arrives in Paris—only to find that her Serpentine Dance is being performed by another dancer at the Folies-Bergère (and, as Fuller would recall: “my imitator was so ordinary that, sure of my superiority, I no longer dreaded her”¹). She protests, but before she can take her rightful place on stage, must dance under the other artist's name for her first two performances: “Although no one in Paris could have known it at the time, it was an ironically perfect beginning for someone destined to construct her career around self-replication, mirrored images, and identity play.”² Over the

1. Loïe Fuller, *Fifteen Years of a Dancer's Life* (London: Herbert Jenkins Ltd, 1913), 54.
2. Rhonda. K. Garelick, *Electric Salome: Loïe Fuller's Performance of Modernism* (New Jersey: Princeton University Press, 2007), 1–2.

following decades, not only does Fuller dance at the Folies-Bergère, but around the world for audiences that include royalty, government officials, and fellow artists, many of whom would become her close friends. Her lack of an off-stage presence (she lived quietly with her mother, as well as her partner, Gabrielle Bloch) only adds to her onstage mystique where she converts her “physical self into pure aesthetic form.”³

Fuller moves the dial away from the formal ballet of the day, to a modern form of dance as self-expression that would continue into the twentieth century, defining the works of such artists as Isadora Duncan and Martha Graham. She not only controlled the form and language of her many dances, but also how they were viewed. Along with her unique choreography, she invented new lighting and staging techniques, using as many as thirty electricians to project colour through gelatin emulsions onto her silk costumes creating kaleidoscopes onto her swirling form (she patented many of these inventions). She was the only artist to demand and obtain her own theatre at the World’s Fair held in Paris in 1900; designed by Henri Sauvage, visitors were greeted with a sculpture of Fuller over the entrance. While she may have been self-deprecating, she was also an incredible self-promoter (as evidenced in her autobiography, *Fifteen Years of a Dancer’s Life*) and an astute businesswoman, having images of herself created for sale in theatre lobbies to her many admirers. As Elizabeth Coffman notes of this modernist, multifaceted performer:

Fuller’s dancing embodied the intersection, or, to use the historically specific term, the interpenetration of the arts and sciences, and, by connotative extension, the interpenetration of both feminine and masculine codes of performances.⁴

3. Ibid., 8.

4. Elizabeth Coffman, “Woman in Motion: Loïe Fuller and the ‘interpenetration’ of art and science,” *Camera Obscura* 49 (June, 2002), 73 +, accessed March 8, 2018



Left: Frederick W. Glasier, *Portrait of Loïe Fuller* 1902

Right: Isaiah West Taber, *Loïe Fuller in La danse blanche* 1897



5. Jacques Rancière, *Aisthesis: Scenes from the Aesthetic Regime of Art*, translation Zakir Paul (London: Verso, 2013), 145.

It is this interweaving that is of particular interest to Jenn E Norton as revealed in her most recent installation: *Slipstream*. Her research in Art Nouveau architecture, during a residency at La Cite International des Arts in Paris, led her to Fuller's Sauvage-designed theatre and then to the performer herself. Norton's homage to Fuller, a performer considered synonymous with the Art Nouveau movement, is produced through her famed Serpentine Dance, performed by Guelph-based dancer Katie Ewald ("[the] serpentine dance emblemized the harmony between the dream flowers drawn by moving veils and the new power of electricity."⁵).



This is not the first time that Norton looks to the past in her media-based practice: “I have often addressed time-based media from a position of hindsight, using a toolset of antiquated cinematic and digital technologies, while drawing upon actual historic figures of cross temporal, dimensional, fictive and factual bridges.”⁶ 2010’s *21st Century Fox Sisters* re-imagines the famous 19th century mediums in an interactive space while *Weighting Light* from 2015 references the motif of a woman—Norton is particularly interested in the complex relationship of images of women in the Art Nouveau era—by Art Nouveau designer Francois-Rupert Carabin (who used women as support structures within the context of his furniture designs) as computer-generated imagery (CGI) animation.

Within this context of her own work and its specific interweaving of history and technologies, both historic and contemporary, Norton examines the elusive Loïe Fuller. We hear the work before we enter the gallery space—the swooshing sound emitting from the monitors almost assaulting our senses. The six screens surround the viewer on their stands, a Stonehenge of metal and glass. Once inside the circle of screens, the viewer becomes part of the installation by virtue of the Pepper’s Ghost optical illusion technique that Norton uses—the technique created by covering the monitor screens with a reflexive Plexiglas that produces infinite figures of Ewald’s dancing form, as well as drawing us into the space. Pepper’s Ghost, used in theatres and amusement parks by the mid-nineteenth century, is a fitting historic technique to capture Norton’s fascination with both historic and contemporary forms of illusion. Its result, the production of multiple images is also particularly apt in comparison to Fuller who used mirrors in her own performances: “she multiplied her image in a way that dispersed the spectator’s gaze and caused her actual body to disappear into a maze of virtual movement.”⁷

6. Email to author
from Jenn E Norton,
March 12, 2108.

7. Coffman, 73 +.

Ewald, colour tinting her white silk dress in homage to Fuller, dances from one screen to the next swirling, in our mind's eye, across the space between the screens. Like Fuller, who is underknown, whose very name no longer conjures the adulation it once did, and who abstracted her body to the point of its disappearance, Norton digitally removes Ewald, allowing the movement of the fabric in its abstracted form to take centre stage. The removal of Ewald is also, of course, a nod to Fuller who, although considered the mother of modern dance, has virtually disappeared from its history.

That invisible space between the screens, animated in the viewer's imagination, also finds form in the AR component of the installation. Here, Norton expands upon the ribboned tracings she added to the dance on the monitors, postproduction, to the screens on our hand held devices. Here is the detail of the Art Nouveau architecture that Norton researched while living in Paris available to us as we move our device, allowing us to consider the floor in the installation where the forms congregate and then arc over and above the monitors on which Fuller's Serpentine Dance continues, echoing the organic architectural forms, as well as the tracings of the dancer's skirt. All the while the swoosh of the skirt envelopes us in a sound that is at times violently loud as it moves with the dancer (Norton was not interested in copying Fuller's soundscapes of classical and contemporary music. Indeed, the swoosh of the fabric serves to increase the dramatic tension of the work). The dancer and we continue to be reflected to infinity, bridging the past and the present into a slipstream of movement and time.

With *Slipstream*, Jenn E Norton has created both a conceptual and imaginative space, shared by dancer and viewer alike. She notes Fuller's far-reaching influence in theatre design, dance technique, and staging, as well as her scientific and

technological breakthroughs. Yet the fact that Fuller continues to remain elusive is what is particularly intriguing:

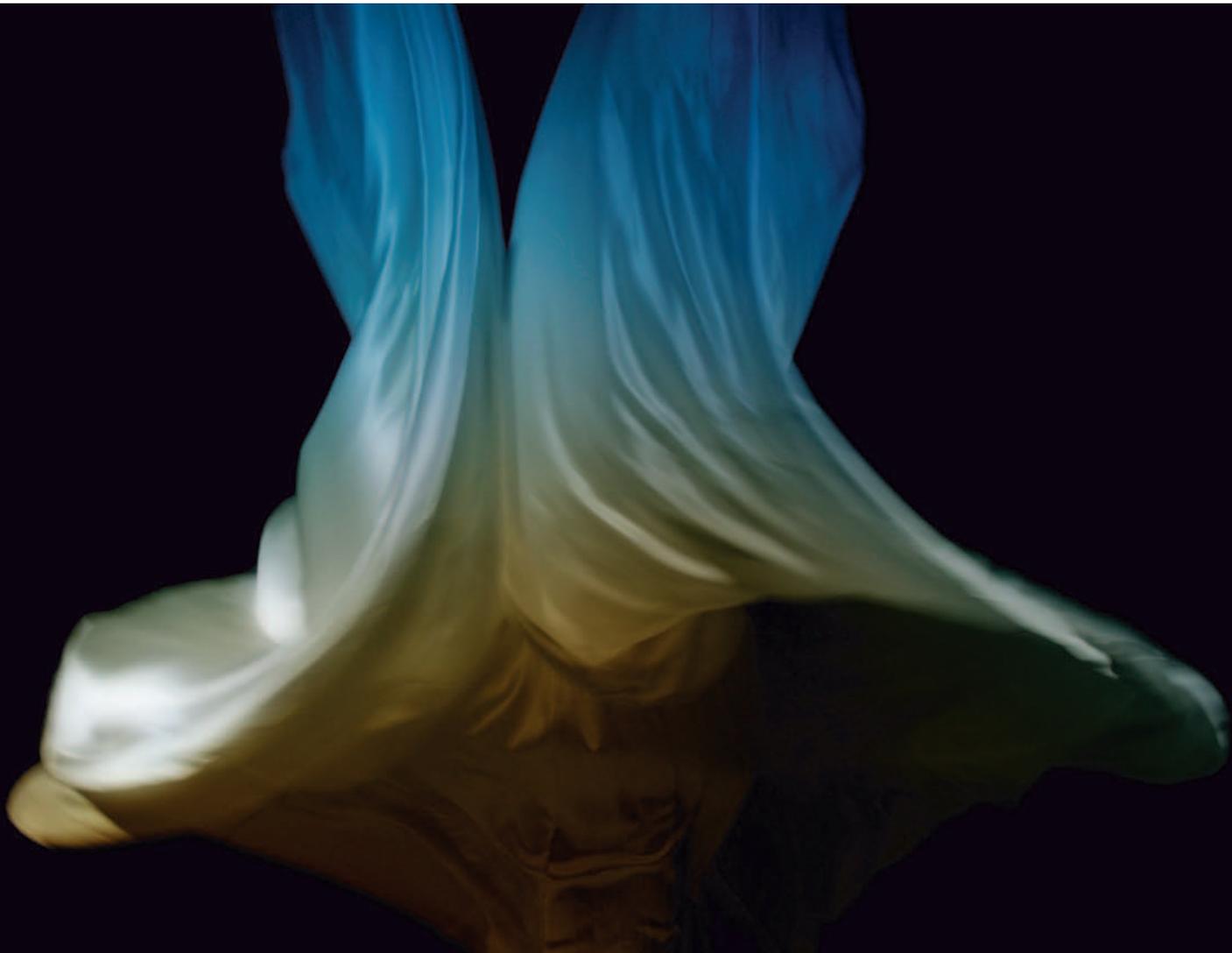
For me, her [Fuller's] movement through the monitors reflects this far-reaching influence, as though her gestures are in the air, yet she is a fleeting form, an apparition.⁸

The dancer, the inventor, the entrepreneur, the woman is resurrected and reinvented by Norton through contemporary technologies that no doubt would have both intrigued and pleased Fuller.

⁸. Norton, email to author.

DREAM SEQUENCE

CRYSTAL MOWRY
SENIOR CURATOR
KITCHENER-WATERLOO ART GALLERY



Although ghosts often return from a place of darkness, they too clothe themselves in the imagery of time, in air and nebulousness, like more glorious intermediate beings – though wings are almost always forbidden to those who were once enflashed.¹

In 1891, during the performance of an otherwise forgettable production, the histories of modern dance and the uncanny converged in an unlikely way and through an unlikely vessel. Playing the role of a young widow named Imogene Twitter, Loïe Fuller improvised a state of hypnosis induced by the play's titular character, Dr. Quack. As Fuller began to dance, her arms traced serpentine lines from within her costume. Yards of silk undulated and swooped around her body, and the audience “transfixed in a state of ecstasy,”² attempted to give title to her form:

It's a butterfly!

It's an orchid!

The historical context no doubt left its mark on Fuller's modernity. Her world was pulsing with new technologies, all aspiring to some form of disembodiment. Protocinematic amusements such as phantasmagoria had swept through the United States in the early nineteenth century after gaining popularity throughout Europe as a form of theatrical entertainment. Conceived as the performative equivalent of telling ghost stories under the cover of night, phantasmagoria incorporated the use of magic-lantern slides and early forms of rear-projection. The most popular imagery for these performances—ghoulish characters and mythical beasts—reveals how fear and entertainment were woven into the zeitgeist. As cultural historian and critic Marina Warner writes, the phantasmagoria “introduced the animate to the illusion...it

1. Marina Warner, *Phantasmagoria: Spirit Visions, Metaphors, and Media Into the Twenty-First Century* (Oxford and New York: Oxford University Press, 2006), 223.
2. Loïe Fuller, *Fifteen Years of a Dancer's Life* (London: Herbert Jenkins Ltd, 1913), 31.

foreshadows the function of cinema as stimulant, and prepares the ground for the medium's entanglement with hauntings, possession, and spirit visions,"³ thus expanding the capacity for the otherworldly in a theatrical context. Equally exciting, albeit with more practical applications, the evolution of telegraphy had enabled intercontinental communications and what cultural historian Jeffrey Sconce has described as "endless displacements of agency."⁴ With modern spiritualism in her periphery, in a period that encouraged communications between the living and the dead, Fuller was primed for an era rich with spectral implication.

More than a century later, Jenn E Norton resurrects the bewitching technologies of the past to create a discourse with imagery made very much in the present. In *21st Century Fox Sisters* (2010), Norton employs the "Pepper's Ghost" illusion to conjure apparitions of Margaret, Kate, and Leah Fox – the notorious sisters whose performative séances fed the spiritualist fervour that swept the United States in the mid-nineteenth century. As visitors proceed through a parlour environment, motion-activated elements trigger fictionalized confessionals wherein the sisters unravel the theatricalities that brought them fame and eventual ruination. Later, Norton employs stereoscopic viewing devices and computer-generated imagery in tandem to create works that are as much about the function of vision as they are about its limits. In *Weighting Light* (2015), visitors don stereoscopic viewers to see a caryatid holding up the source of her own likeness: a digital projector aimed toward a mirror opposite. While still performing as an architectural support, Norton's caryatid is updated from the ancient form of a robed, columnar woman to reflect an Art Deco–inspired *Maschinenmensch*.⁵ Of her interest in the chronological dissonance at play in such works, Norton has stated, "[By] imposing the past upon the present with women who lend their bodies to spirits in order to hold

3. Warner, 147–148.
4. Jeffrey Sconce, *Haunted Media: Electronic Presence from Telegraphy to Television* (Durham, NC: Duke University Press, 2000), 49.
5. In Fritz Lang's 1927 adaptation of *Metropolis*, the *Maschinenmensch* (an anthropomorphized robot) possesses feminine physical attributes. A specific likeness—that of the film's character Maria—is electrically transferred to the robot.



Samuel Joshua Beckett, *Loïe Fuller Dancing* c. 1900 gelatin silver print © Metropolitan Museum of Art

a captive audience, parallels are drawn between covert feminism of the Victorian era and some aspects of 3rd Wave Feminism.”⁶ By placing women at the narrative centre of her ambitious, digitally conceived works, Norton offers a subtle reminder that her practice is part of a continuum that includes not only Fuller, but the Fox Sisters, early computing pioneer Ada Lovelace, and countless others.

Slipstream, like much of Norton’s work over the last decade, is indebted to the imaginative vestiges of the Victorian era that have contemporary resonance: the belief that industrial and technological innovation may have implications for embodied consciousness. As an installation accompanied by augmented reality, *Slipstream* renders a dancer in two distinctly different experiential modes. Rushing across a ring of large monitors installed at eye level, Norton’s dancer carves an infinite looping path around the illuminated visitor. Clothed in voluminous silk, Norton’s dancer channels Fuller’s sweeping gestures; the ombré colouration of the fabric shifts and becomes fugitive as she moves across the screens. The atmospheric sound of fabric flapping encircles the visitor, adding to the disorienting sense of constriction that can be felt as the dancer and her reflected double drift across the screens. Her movements are extended virtually when visitors use a handheld device to access augmented reality software: A scan of the gallery space through the device reveals metallic tendrils curling across the illuminated floor in every direction, a hallucinatory nod to Fuller’s influence on Art Nouveau’s depiction of women.

Fuller was unique in her ability to transform a discipline from the outside, without laying any previous claim to an expertise rooted in tradition. Motivated by experiment and a desire to exceed the externalized limits of her human flesh, she elevated the dancing body into what philosopher and theorist Jacques Rancière has described as “the potential that isolates a site and builds

6. Jenn E Norton, statement on artist’s website, jennnorton.com, accessed April 7, 2018.

this site as a proper place for supporting apparitions, their metamorphoses, and their evaporation.”⁷ Norton invests *Slipstream* with an agency that is tethered to liminality; the dancer exists in both the past and the present, skipping temporal boundaries with every disappearance into the dark. Fuller’s movements are summoned through a contemporary dancer’s body, and with the aid of video and mirrored screens, the gallery is transformed into a mise-en-abyme stage for her performance. While we can discern the contours of the dancer’s torso, her extremities remain obscured by fabric and her head is obscured by the darkness in which she dances. Hers is a body that never stops, never tires.

What is dance? It is motion.

What is motion? The expression of a sensation.

What is a sensation? The reaction in the human body produced by the impression or an idea perceived by the mind. A sensation is the reverberation that the body receives when an impression strikes the mind.⁸

The success of phantasmagoria—regardless of whether it is in the use of crude magic-lantern slides or contemporary digital visualizations—has less to do with the mechanics of vision and more to do with an individual’s desire to coexist with unknown phenomena. *Slipstream* transports us to the space between our senses and imagination, where the most rewarding illusions are most commonly manifest. While our eyes adjust to the cover of darkness, and the walls are barely visible, we can be forgiven for mistaking the gallery for a Victorian parlour or a dance studio. We can be forgiven for wanting to forfeit what can be explained and demystified. We can succumb to a physical sensation that, until now, was strictly immaterial, unseen.

7. Jacques Rancière, *Aisthesis: Scenes from the Aesthetic Regime of Art*, trans. Zakir Paul (London: Verso, 2013), 94.

8. Fuller, 70.

FLORIFEROUS FIGURE

MARYSE LARIVIÈRE



Tableau I: The stage is in obscurity. Waltz music. The lights are suddenly on, surrounds the dancer, circling her like a landscape medallion bordered with florets. The figure: standing still, the dancer flings the dress over her head, moving forward and backward. After this figure, her dance commences. The dancer, positioned in the middle of the stage, picks up her skirt on each side and lifts it. By moving her hands from right to left, she mimics the form of a spiral dancing towards the spotlight. When she reaches the front of the stage, she immediately changes the movement with her arms, and while keeping up with the same dance step, she makes a large circular gesture that gives the dress the shape of a giant flower, the petals being the dress in movement. Then, in small rapid rounds backwards, with the skirt up on each side, she quickly moves back to the centre of the stage, while perfectly timing her swirls. Finally, rolling up the dress around her two arms, she genuflects while holding the dress high up behind her head to create a backdrop. This last figure is an ending tableau full of grace for this first scene. Pause. The lights go out.

The scenario Loïe Fuller choreographed for *La danse serpentine* (1891) plans a series of movements balanced between force and vulnerability. Her dance-writing, inventive and stimulating, avoids narration. In its place, she designs a vitality that movement, form and luminous colors can live in. She writes her performance in botanic tableaux from abstractions already inscribed in the natural world, the gems of her garden. A pantheistic communion with nature, *La danse serpentine* comes in three flavours: a rose, a cloud, a butterfly. Her dance is the corollary of many blooms. In her choreography, she presents the repetition of gestures as floral intensifications. The fresh buds of rhythm open up to the warmth of her bodily excesses. Her quick blossoming announces the modernity of form. She finds in nature the language that immaterialize her body through shapes, forms, colours,

lines, textures, lights, sounds, fragrances, flavours, and into abstract art. A bouquet of sensations shapes her intentions. Her dance shimmers into the slipstream of an emerging modernity. A taste for artifice, her sublimated femininity elaborates this image of timid water. A dance written in white ink, her gestures are punctuated by the sound of her breath, by the whispers of the ample fabric brushing against her body, flowing in the space around her. The costume is her medium, the materialization of light, of a spiritual energy. Bathed in illuminations, the body evades the gaze; her tenacity as subject swirls into motion. *Drapé de soie, son corps se dérobe pour devenir pure mouvement.* Draped in silk, her body vacillates between pure movement and chromatic dynamism. Enveloped by subtle impression, she applies the cream of thoughts generously all over her trembling figure. Her body dazzled by movement. She performs a dematerialized sculpture deciphered through an embodied absence. *De façon autonome, ses mains dansent, sculptant l'espace.* She interprets the evanescence of form in space, the continuous process of an engagement with ethereal matter. With her dress flooded in air and coloured lights, she secretes herself. And her figure dissolves in the foliage of abstraction, the femininity of resistance.

Tableau II: The stage is in obscurity. Waltz music. The lights are like in the first tableau. The figure: the dancer, standing still, lifts her dress, and rolls it around her arms until she holds it flat to her forehead, with her feet clearly visible. Followed by a dance step while the dress is unfolded by lifting it behind her and released behind her. She walks towards the spotlight, raising and lowering the dress on her side in order to represent herself as a gigantic flower. Once she reaches the front, she turns her back to the audience, and at that moment, the lights change colours. Then, the dancer swirls right and left with every step she makes to form a gigantic rose by turning her body halfway, left and right.

She continues dancing to the back of the stage, turns around, faces the audience, and then lifts her dress up from left to right. With the upward movement of the dress, while bending her body with each half-turn, the dancer forms a deleafed rose. She accelerates and amplifies the movement. Finally, she runs rapidly to return to the front, turns around, holding the dress to the front, lifting it, while bending her body backward in such a way that her face can be clearly seen by the audience, with the dress surrounding her to form a background. This tableau represents an astonishing figure full of invention. Pause. The lights go off. The lights are turned back on and the dancer leaves the stage.

Becoming a rose, a disappearance act. Loïe Fuller performs her floral ablutions beneath the silk that clothes the likeness of her figure. Her elongated dress is a projection screen for concrete poetry, and impressionist painting, and avant-garde sculpture and the preternatural scent of a flower, secretive, crepuscular. Her figure is obscured by the lights cast back from the multiple mirrors, and the multitude of stars reflecting from the projectors. This is a longing for metamorphosis, both on stage and in the studio. The genteel fabric, in pastel-tones and infinite shades, finesses her choreographies, sweeping them along in the slipstream of a feminine future. “It is important that popularity disperses this delicious contemporary burgeoning, suggestive, special, and extracts somewhat its lesson,”¹ the poet broke in unison with her corporeal song. *Elle chante comme une fleur*, en silence. A perfect music for the night. She performs a poem in flying folds, and swellings of petals. Her silent lyrics draw the fluid contours of the female figure. She moves effortlessly, continuously; complex is her image that thinks the camera. A bed of bright crystals, the winds onward, crust of moss, and sparkling echoes, the screen unites again here with the filmstrip of her dancing dress. Flower, power, film. A punch hole at the start of the reel of history, she

1. Stéphane Mallarmé, “Considérations sur l’art du ballet et la Loïe Fuller,” *National Observer* (London), May 13, 1893.

extracts herself from representation. Into and out of duration and ardor. *Her pensive image is skilled in the manipulation and the disturbance of visual pleasures.*² And to the other side of choreography, the time-lapse film of her night-blooming flower.

Tableau III: The stage is in obscurity. Waltz music. The lights are like in the first tableau, projected on the dancer at the back of the stage. Pause. The lights go off. The lights go on again, projected from each side to create beams of light that move across the back of the stage. The figure: standing in front of the light, she balances her dress on her arms, and extends them in the air as if her silhouette was at the centre of a spider web. Her dance starts, she steps to the right and left, before returning to the centre, always in front of the light. Then, she moves back to dance in the rays of light, do two rounds until the beams go off, and the frontal lights resume. The dancer lifts her dress up in the air and circles around the whole stage, imitating a giant butterfly. Once the movement is done, she returns to the centre of the stage, and turns her back to the audience. She bends backward, then stands upright again, swirling and moving her dress high up in front of herself in such a way as to create circles that move up and down, hiding the dancer. Finally dancing from left to right and right to left, twirling and waving her dress here and there, she plunges onto the stage floor. The dress immediately falls on her, hiding her completely. Pause. The lights are on the dress, with the dancer apparently disappeared. The lights go off. The lights go back on. The dancer is out of sight.

Rayons ultraviolets, hautes fréquences, champs électriques. The electric conversation, between flower and the winged critter, tingles the ears of the dancer. Scientific research generates the language of her difference. Technology elongates life in movements. Film deepens her changing moods. Writing, collapses the many histories, channels the multiflora past into

2. Trinh T. Minh-ha, *When the Moon Waxes Red* (London: Routledge, 1991), 114–115.

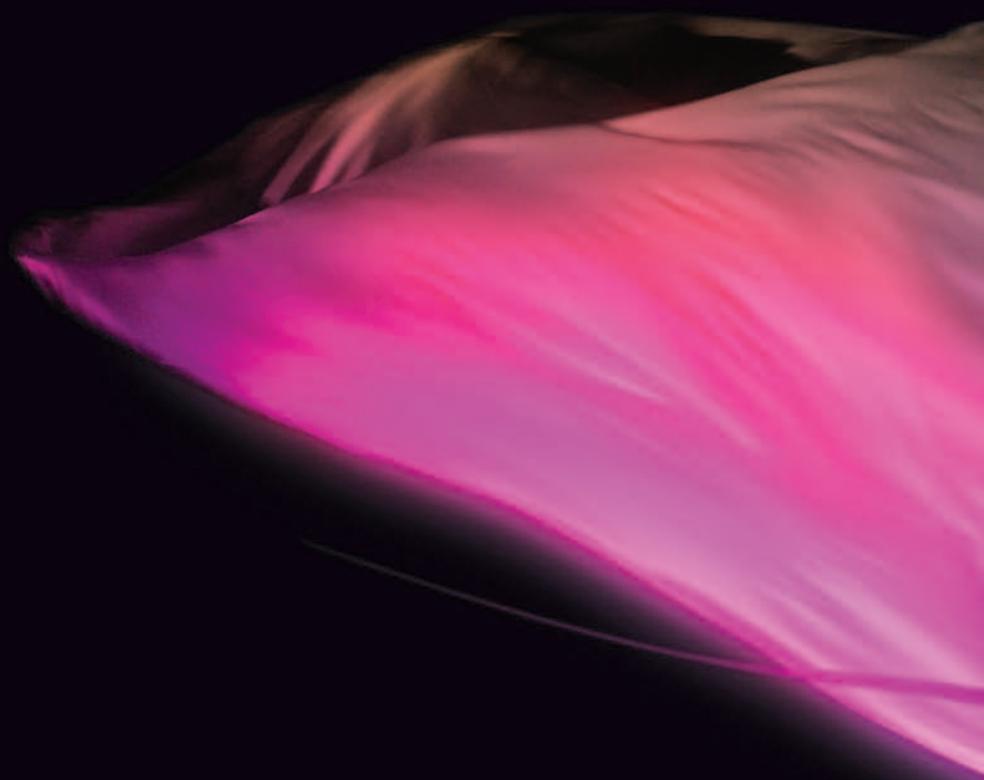
a continuous buzzing present. A whirlwind of dialogues. Insects or emulators, until now the dancer inspires all of her mimicries, but never reproduces its original copy. Reiterations, the dancer's owns, and the ones of her imitators, her doubles, her disciples, her lover, all of them women, conceal an agile act of refusal of her, of theirs, of effacement from history. The revised invitation: abstraction is a feminine invention. A shell, a veil, a feminist resistance. The reenactments of Loïe Fuller's phantasm invokes the past of feminism while constructing its always imminent future. *The voices amalgamate, and coalesce, and in her night, the dancer collects the threads of the diaphanous meaning of her world. Silkworms and cocoons. Her ephemeral poem pervades time.*

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*The three tableaux are edited and reimagined translations of Loïe Fuller's original document, the scenario for *La danse serpentine* from Giovanni Lista's book. The last three sentences of the poem partially borrow syntax and images from Clarice Lispector's *Água Viva* (New York: New Direction Publishing, 2012).



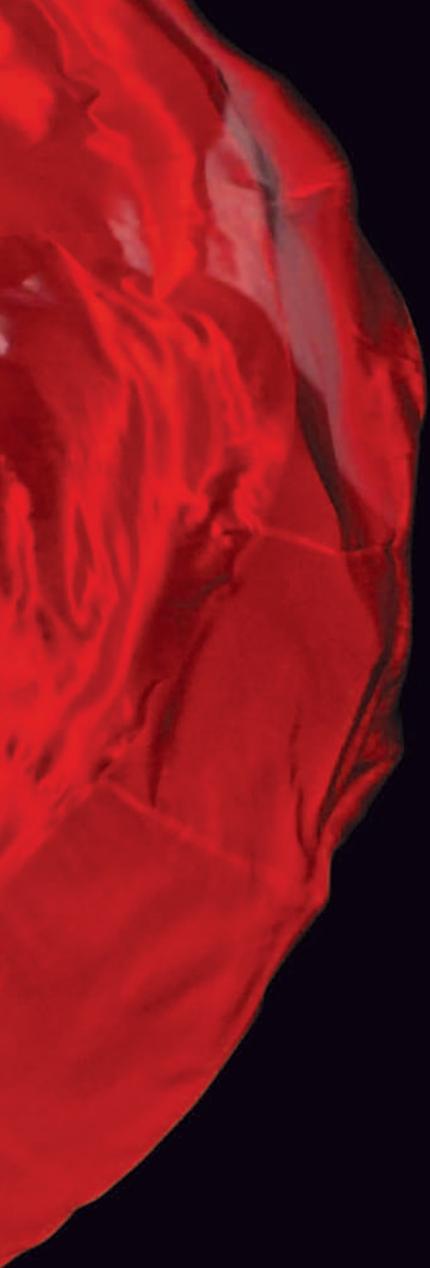
















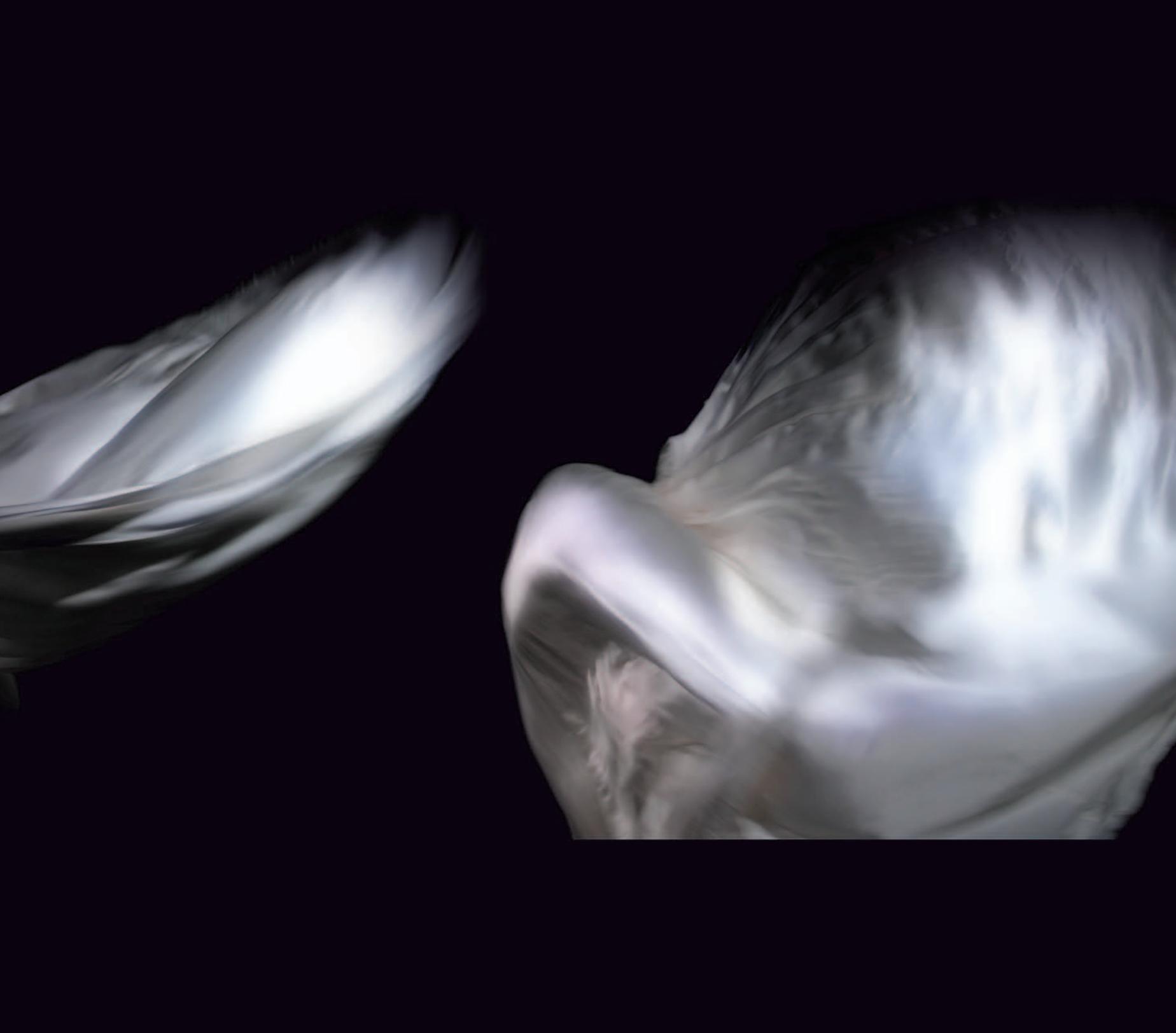








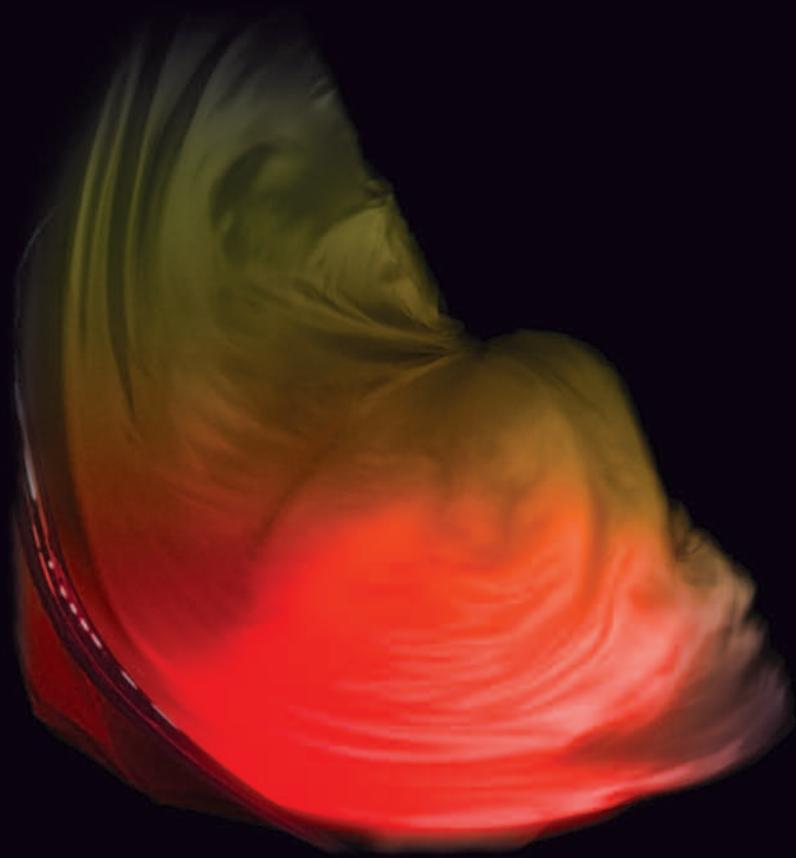


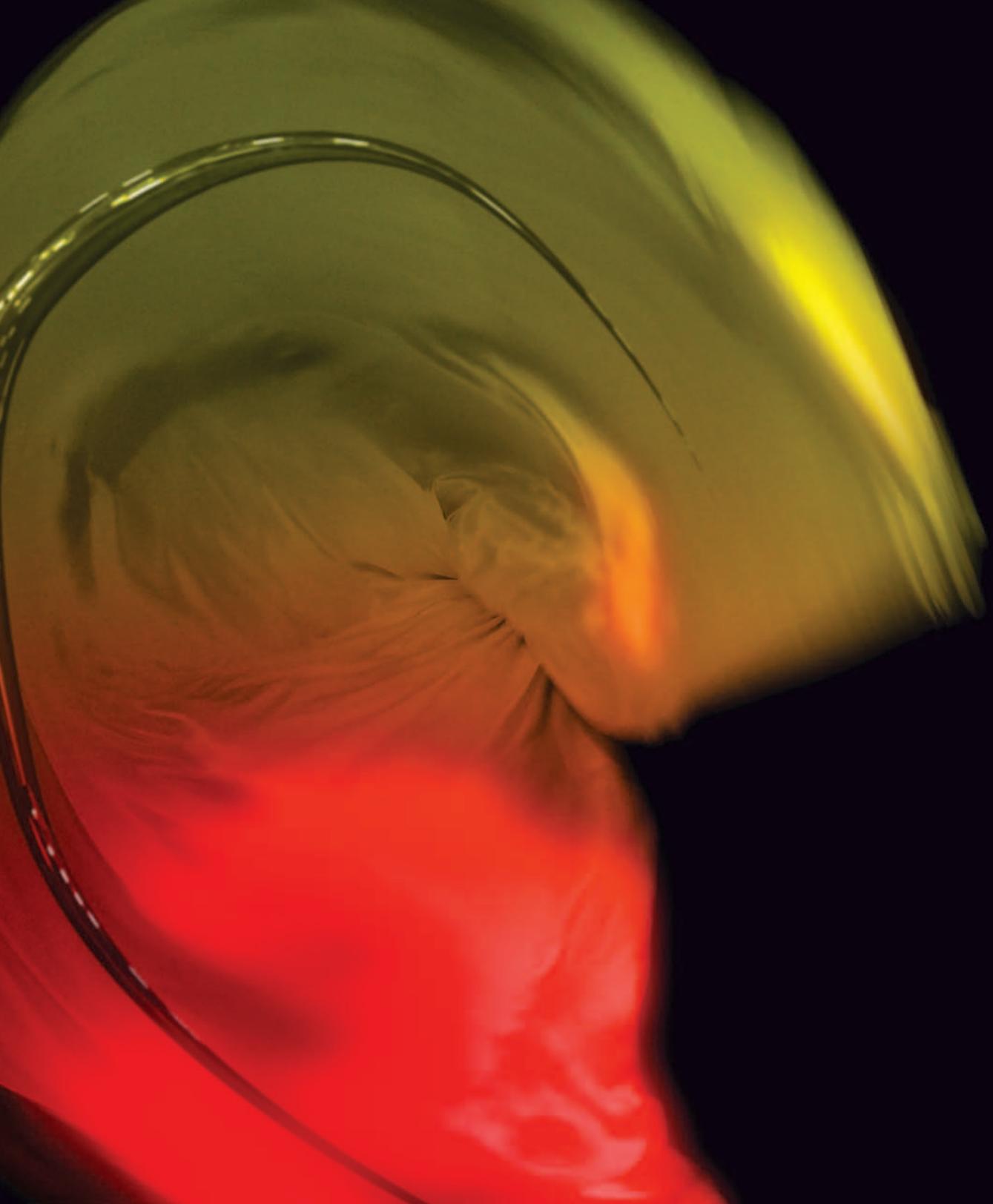
























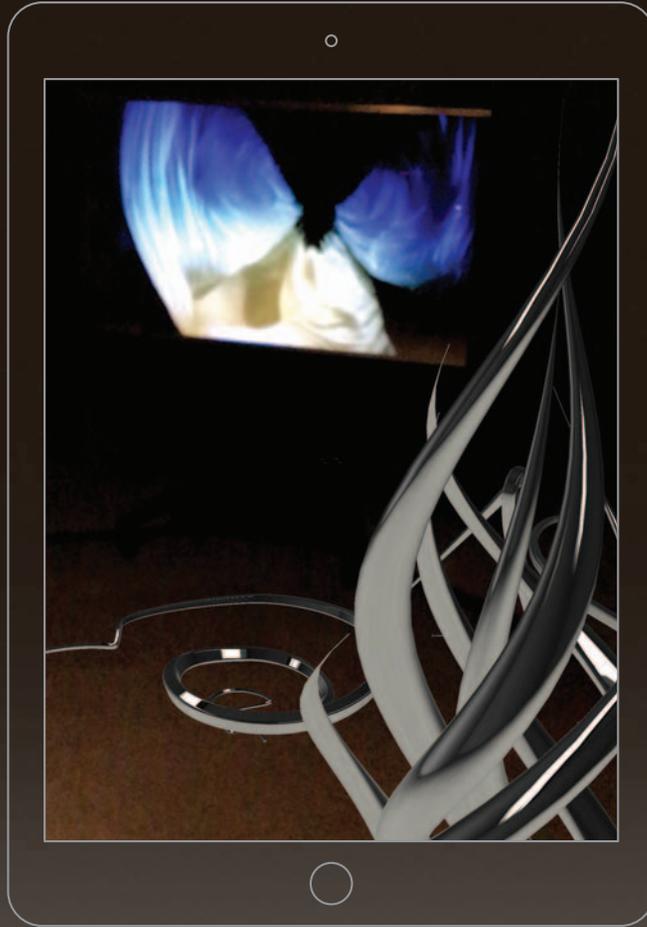






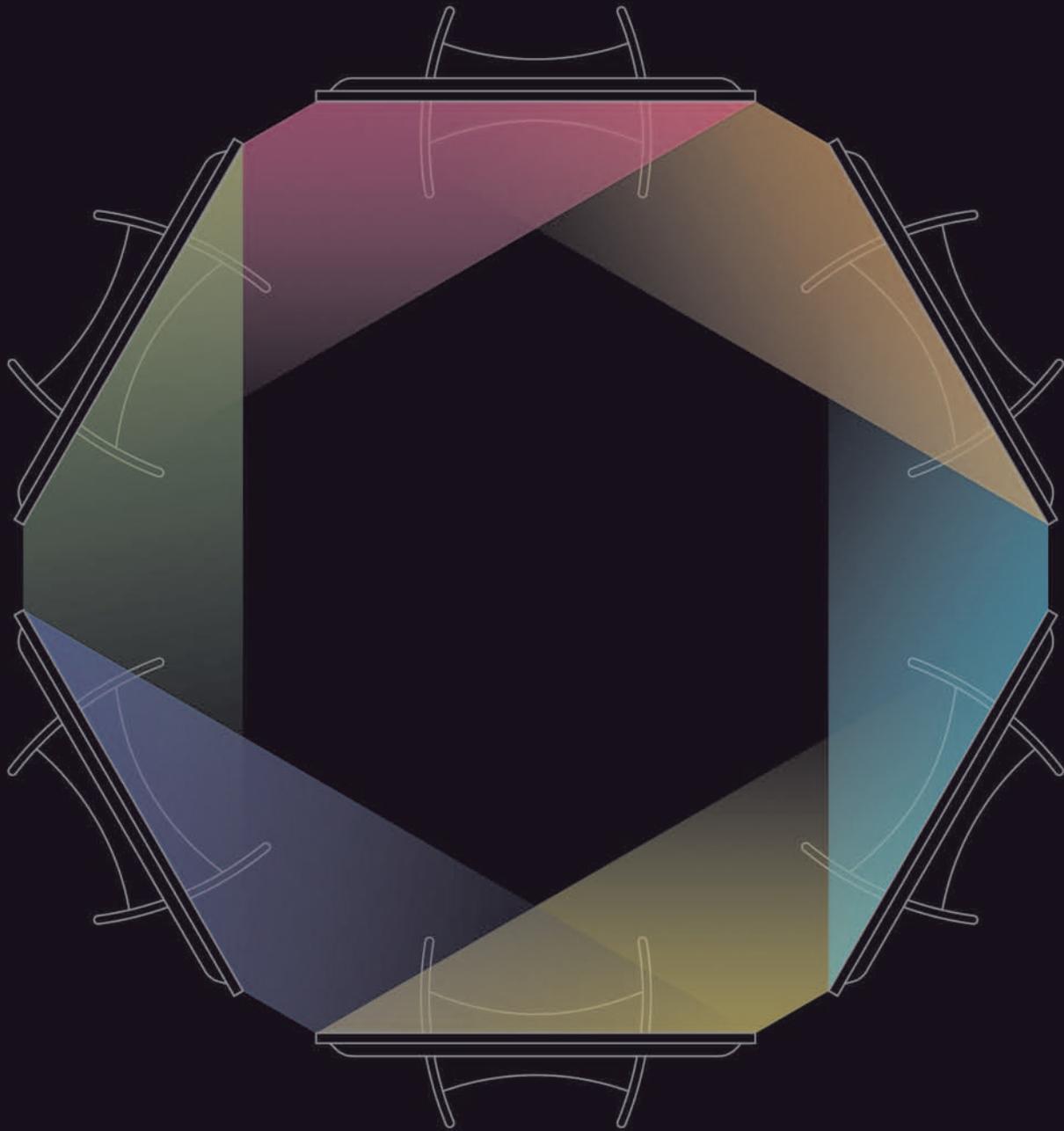












BIOGRAPHY

Jenn E Norton is an artist using time-based media to create immersive, experiential installations that reframe familiar objects, landscapes, and activities as fantastical, dreamlike occurrences. Using stereoscopic, interactive video, animation, sound, and kinetic sculpture, Norton's installation work explores the blurring boundaries of virtual and physical realms. Often using video as a starting point within her process, Norton's imaginative video compositions of disjunctive imagery are bound together in post-production, using a combination of pre-cinema and contemporary display technologies. Recent national and international exhibitions include Lorna Mills' *Ways of Something* in *DREAMLANDS: IMMERSIVE CINEMA AND ART, 1905–2016* at the Whitney Museum of American Art, NY, NY; *Doldrums* at Beton7 in Athens, Greece; and *INTERACTION* at THEMUSEUM in Kitchener, Ontario. She is currently a PhD candidate in Visual Arts at York University.

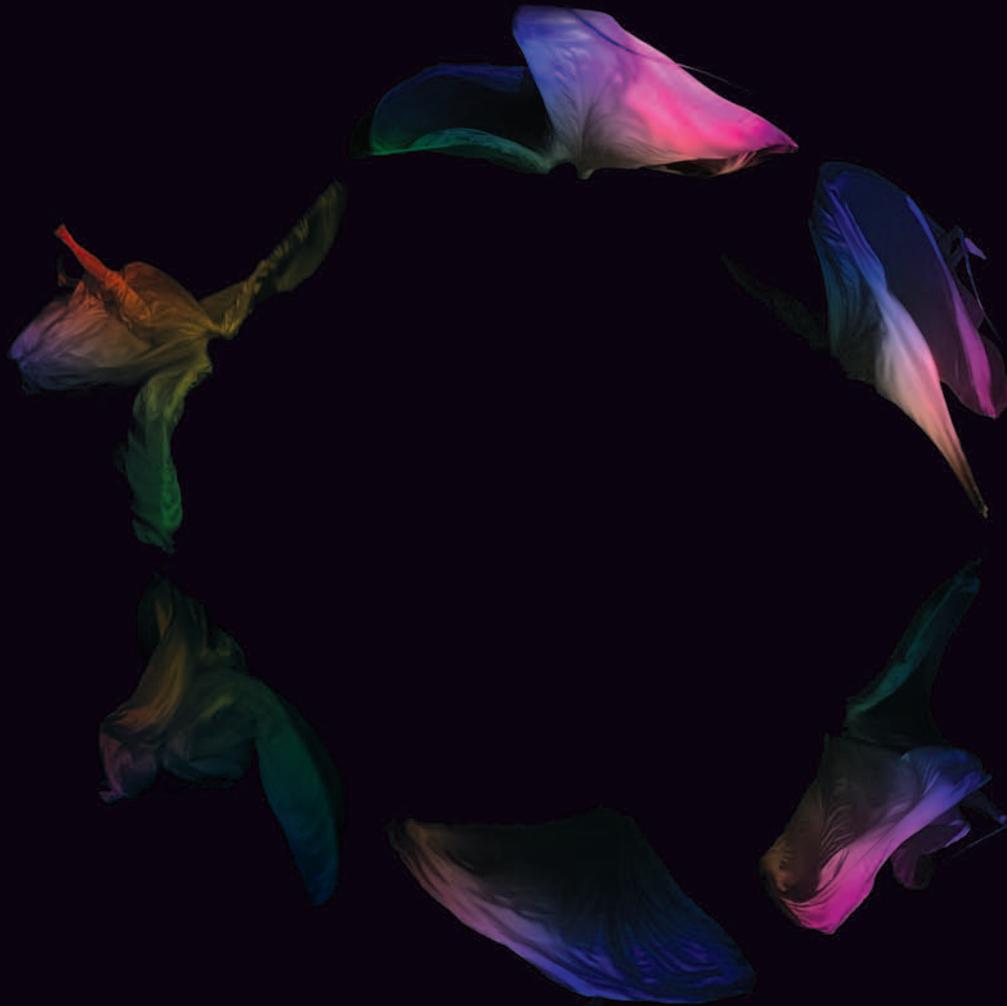
ACKNOWLEDGEMENTS

I would like to thank Linda Jansma and Crystal Mowry for the incredible opportunity to produce and exhibit *Slipstream*. It has been an immense pleasure and honour to realize this project furnished with their insight, trust, and rigour. I would also like to thank dancer Katie Ewald for her talent and dedicated interpretation of Loïe Fuller's choreography, to Juliann Wilding whose research, commitment, and passion resulted in the beautiful recreation of Fuller's silk garment, and to Dr. John Phillips for his expertise in the design and fabrication of the reflective panels. Many thanks to Scott McGovern for his tireless support and consultation during the production of *Slipstream*, and to Ed Video for generously providing studio space and resources for this project. Ewald's performance was shot at Cinespace Studios in a sound stage provided by York University, which was facilitated by John Greyson, Janine Marchessault, and Larry Gilmore. I would also like to acknowledge the gracious support of The Robert McLaughlin Gallery and the Ontario Arts Council that made this installation possible.

Performance by Katie Ewald
Costume design construction by Juliann Wilding
Camera by Scott McGovern and Jenn E Norton
Reflective Panel Design and Fabrication by John Phillips







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