HEAVY SET:
SENSATIONS OF BEING

by

STEPHANIE SUTTON

BFA, Georgia State University, 2009

A Report Submitted to the Lamar Dodd School of Art
of the University of Georgia in Partial Fulfillment
of the Requirements for the Degree

MASTER OF FINE ARTS

ATHENS, GA
2017

HEAVY SET:
SENSATIONS OF BEING

by

STEPHANIE SUTTON

Approved:

______________________________
Michael Marshall, Major Professor

______________________________
Date
I am an artist exploring ideas of body image and the fat identity. With lens-based performance, I can embody multiple perspectives to investigate the complex relationships we have with ourselves and our reflection. I oscillate between giving my viewer the chance to make discoveries alongside me in front of the camera, and becoming my own “audience of one” where I can be a spectator looking at my experiences from the outside. The plurality of positions with which the self can identify becomes apparent as the boundaries of subjectivity become blurry. Rather than finding objective answers about what my body type means, my work generates questions about what it means to be a body.

ON STIGMA: ABJECTION AND THE OTHER

“Abjection is thus characterized by revulsion, fear of contamination, association with the deathly aspects of the body, a repeated expulsion that marks the self’s borders... The fat body represents the corporeality and inevitable death of all bodies - a condition, like plague in the arteries, is universal but must be fought constantly and repeatedly, and is projected onto fat bodies.”

Le’A Kent

Loose flesh is to be avoided because it’s seen as lawless against social constructions of discipline and visually confronts notions of death that are otherwise denied. Seen as being encased in its unsightly excess of tissue, the fat body reminds us of our mortality and, ultimately, our lack of control. Representations of the fat body exploit these fundamental fears to solidify its devalued state, to establish a cultural norm by delineating its marginal counterpoint.

In the video performance Salt Lick, I chose to emphasize the mouth as the site where negative fat narratives originate for its abject reminder of bodily boundaries and the prescribed place where the desire for food and sex should be disciplined. Salt blocks are typically used by farmers to supplement their livestock’s diet with minerals and, after being licked repeatedly by the animals, show the smooth peaks and valleys their tongues have eroded into the shiny material. Taking inspiration from these performative sculptures, I sucked and scraped the block to show

---

a reductive process that utilized only my unbridled mouth as a tool. This doomed effort ends early with bleeding, swollen lips and an unimpressed block of salt. Gleaning from his work Sometimes Making Something Leads to Nothing, I might argue along with Francis Alÿs that my negative assessment of the piece as failure neglects to acknowledge the success of performing a needlessly difficult task.

Food can be a productive visual tool when telling a story of the fat experience. In terms of perception, (over)eating is one expectation about the fat body that I can depend on viewers to bring with them into an installation. For Demonstration of Licking, Eating, and Drinking (from Voyager’s Golden Record), I pulled reference from the namesake image sent into space on the Voyager spacecraft in 1977 to illustrate the physicality of eating. The idea for this “culture capsule” was to provide information about Earth and humanity should the spacecraft ever find itself in the hands of other sentient beings.\(^2\) Included were images, sounds, diagrams, and maps giving directions on where to find humans, how we do things, and what we look like. My version of the feeding performance, remixed as video, is seen from a perspective over my shoulder. An ice cream cone, a grilled cheese sandwich, and an entire pitcher of water - food items that aren’t without their own health connotations – are fondly looked at and played with as I eat them from start to finish.

To explore the power of self-awareness without the sociological setback of self-consciousness, I borrow anthropological methods of looking. Rachel Herrick’s work The Museum for Obeast Conservation Studies has a similarly ethnographic approach, but she utilizes hyperbole and satire to emphasize the unfounded otherness fat people experience. The clinical methods I have borrowed for Demonstration reveal the objectivity I want to see myself through. The desire to be seen reflects astrophysicist Carl

Sagan’s motivation behind his Golden Record passion project: where to find me, how I do things, and what I look like.

A robotic voice recites characteristics of gestures and movements that are signature to a fat person’s appearance in the video *Movements*. Images of my labored chest, sweating and breathing heavily, are rendered to compliment the audio list that is divided into sections on walking, standing, and sitting. Elizabeth Behnke, creator of The Study Project of the Phenomenology in the Body, is concerned with the ethical implications of corporeality and defines ghost gestures as the bodily movements we perform, consciously and unconsciously, as part of our social intersubjectivity. Behnke is optimistic that, “when lived from within, ghost gestures lose their power to haunt us…” because the awareness of the otherwise anonymous gestures can “open up alternative styles of movement and micromovement in a ‘productive movement’ that need not simply re-produce what has gone before.”

Identifying these distinctive movements is the first step in claiming their ownership and making progress toward seeing difference as valuable. And because I have agency in representing these superficial observations, I can diffuse their impact as negative judgements.

**ON DISCIPLINE: DUALISM AND DISEMBODIMENT**

“Our bodies, we learn, are unruly animals. They must be tamed. Their urges are inappropriate; their hungers are fed or denied according to someone else’s will. Our tutors do not teach us to heed internal signals; instead, they list rules - eat at noon, don’t pee in the closet, wear an undershirt between October and April - by which our bodies must perform. We are taught to control them. Thus, we learn the all-important corollary: “I” and “my body” are separate entities, and what is good for one may be deadly to the other. We learned not to trust ourselves.”

Joan Dickinson⁴

Western constructions of the body can be traced back to Greek, Christian, and Cartesian philosophies that separate and privilege the logical, invisible mind over the irrational, physical body.

---


containing it.\(^5\) When the unruly body communicates desires of hunger and exhaustion that are not conducive to demonstrating discipline and self-mastery, it is taught that the mind can overcome such moments and rule beyond the needs of the objectified body. The body object has become othered through its subordination to its mind subject counterpart. Subscribing to this hierarchal attitude is particularly dangerous for persons who have bodies that have already been culturally rejected because their internalized devaluation widens the gap between their sense of self and othered body. The impulse for many fat people, then, is to give in to this compartmentalization and live primarily from “the neck up.”\(^6\)

In my earlier work, I was consumed with the idea that one could trigger disembodied transcendence or a breakthrough of willpower when enduring tasks that required time. Eleanor Antin’s body work in *Carving: A Traditional Sculpture* and other artists looking at Marxism in the 1960s and 1970s used performance to critique the artist’s role in labor and production. Tehching Hsieh’s *One Year Performances* carried this conversation through the 1980s, utilizing his person and the element of duration for its compelling measurement of commitment. The photographs that compromise *Exercise* aim to compress thoughtful acts, and the time they demand to make, into single images. I sat, laid, and stood until it was physically unbearable and left the camera’s shutter open for the length of my stamina. The camera served not only as a collaborator of time through its long exposures, but also as a witness; a surrogate audience that motivated me to push through moments of wanting to give up. To prepare for these endurance pieces, I

---


squeezed ice in my palm for 15 minutes - a common exercise prescribed to mothers planning for a natural childbirth to help them build pain tolerance. In order to cultivate patience, I counted grains of rice to engage with the (Marina) Abramovic Method durational practice in tedium.

The summit of Mount Everest, reached at 29,029 feet above sea level, is the highest point on Earth and a universal peak many feel compelled to climb and conquer. This objective goal stands in full contrast to subjective goals of weight loss. For the performance INSURMOUNT, I walked 29,029 steps or 13.09 miles (just shy of a half marathon marker) in a circle during a live streamed performance. The concept of being thin can be a more inconceivable idea than climbing to the top of Mount Everest and I wanted to prove my desire. The feeling of anticipation that accompanies watching live events online is what I sought to sustain in the virtual audience for the long duration of the performance. But after four and a half hours, I anticlimactically finished.

The circular, Richard Long-esque mark my feet left behind on the ground grew back sooner than I could comprehend my dissatisfaction with completing the task. From the viewer’s perspective, the performance was a success because I conquered the goal without any visible sign of a struggle. However, I was disappointed that I had not learned anything new about myself because I wanted to find a boundary or limit of what my body was capable. Mountaineering aligns with my spiritual interest in experiencing needlessly difficult tasks as a process of refining the self. I chose what felt like an impossible distance for me to walk in romantic hopes of finally capturing failure on camera, to demonstrate that I was operating at full capacity and willing to push myself off a cliff to prove I had found its edge.

The desire to use my body against itself comes to a head in the video Grass Piece where I mow a seemingly unbound green lawn space. My body grows larger and the mechanical sound from the mower
gains volume as I progress in the field toward the camera. I demonstrate diligence, physical exertion, and the manicure of appearance - virtues of character typically disassociated from the fat body. But, by proving myself as capable despite my body, I am simply validating negative assumptions that inform the external stereotypes that cloud my internal sense of self-worth. The conflicting feelings of these alternating positions is reflected as I walk back and forth in the picture plane. Eventually, I walk past the frame to shut off the lawn mower and the view of the manicured field is finally unobstructed. The performance closes in climax as I surrender to the exhaustion heard in my labored breath as I approach the camera. The camera shakes as I turn it off, bringing awareness to the imagined barrier between the audience and the performer.

ON HEALTH: MEDICAL PATHOLOGY

“It would be like starving a St. Bernard because a study of dogs shows that greyhounds live longer.”
Deb Burgard

While it is a step backward to discuss health while reconceptualizing notions of fat embodiment, it also feels irresponsible to address fatness without acknowledging the medical misinformation fueling its cultural stigmatization. The question of health is the foundation people feel justified to stand on when showing concern for the fat person in the best-case scenario, or, in the worst-case scenario, expressing prejudice towards them. But medical discourse is an original perpetrator of the violence toward fat people with its pathological narratives assigning conditions on the fat subject as diseased and unnatural. Biological essentialism, outdated standardizing devices like the Body Mass Index, terms like “morbidly obese,” and sensationalistic catch phrases such as “the obesity crisis” have been scientifically debunked but remain ingrained into popular culture’s perception of fatness, primarily as the model of deviance that individuals are encouraged to conceive their bodies against.

8 Samantha Murray, The 'Fat' Female Body (Basingstoke, UK: Palgrave Macmillan, 2008) 44.
But the truth is that most of the medical data we have about obesity health comes from studies performed on patients recovering from weight cycling. Weight cycling is repeated, dramatic changes in one’s weight and is a dangerous condition for any body, regardless of size. Hypertension, depression, and adverse body fat distribution are all risks associated with weight cycling. The long-term success rate for dieting is less than 5%, with a failure rate falling somewhere between 90-95%. Yo-yo dieting creates repeat customers for weight loss companies so it might not be surprising that the industry that financially benefits the most from the public perception that fat=unhealthy are also the main financial contributors for funding obesity research. However, by 1987, sixteen long-term international studies had found that obesity and being overweight alone were not major risk factors for heart disease or death. Newer studies have found that there is no dose-response relationship between the degree of weight loss and health benefit and, further, a whopping 91% of what accounts for health outcome has nothing to do with the patient’s Body Mass Index categorization.

ON METAPHOR: THE OBESITY PARADOX

“Remember that our cultural legends include two canonical modes for trending: advances to something better as reasons for celebration, and declines to an abyss as sources of lamentation.”

Stephen Jay Gould

The obesity paradox refers to medical research reporting evidence that certain types of cancers and strokes are best healed in the bodies of patients who are overweight. This data is supported by mortality rates citing overweight and slightly obese persons as outliving those that fall in the Body Mass Index’s recommended “normal” weight ranges. Scientists are researching whether the overweight body is potentially better armed against types of chronic disease than its thin counterpart. The hypothesis asks if, rather than a symptom of poor diet and a sedentary lifestyle, weight gain is an early

---

9 Burgard, "What Is 'Health At Every Size'?” 47.
12 Burgard, "What Is 'Health At Every Size'?” 47.
14 Burgard, "What Is 'Health At Every Size'?” 47.
symptom and defense mechanism for future metabolic diseases. This phenomenon begged me to question its potential evolutionary implications. If the overweight body shows progressive signs of adaptation, what do the future bodies of humans look like?

Surrendering to the disappointment I felt from being in front of the camera after INSURMOUNT, I started photographing landscapes in an effort to make work outside of myself. I was most drawn to the mounds of dirt I found in the constantly-developing suburban landscape. The piles are temporary space solutions of materials that will eventually fix cosmetic blemishes or elevation inadequacies of existing landscapes. I realized that these piles of dirt and sand are seen as in-between states of construction: temporary and requiring improvement - much like the fat body. The mounds became important substitutes for my body, allowing me to process medical research and how it relates to failure experiences specifically as a fat person. Influenced by Felix Gonzalez-Torres’ anthropomorphic piles in Untitled (Portrait of Ross in L.A.) and Myoung Ho Lee’s Tree series, the portraits depict a constructed terrain where reverence is given to the mound for its potential as a future landscape in my series If You Squint (they look like mountains).

In the landscape photograph Pink, the blue sky has been replaced by a flat field of fleshy, Caucasian skin color. Reality, as context, is immediately rejected with this obvious digital manipulation. The seemingly unmanipulated terrain below the horizon is then questionable for its location in the physical world. The overcast sky can only be seen indirectly.

---

through its reflection found in milky puddles that sit at the base of a chocolate-colored landform. Tracks have eroded the landscape but it is unclear if they are made by nature or machine.

I deliberately use adjectives associated with food when describing my images to emphasize the nourished, fat body I am concerned with profiling. Food is also employed as a material in this series. In *A Domestic Future*, grains of rice become indistinguishable from the interior carpet they are mounded on top of. Sesame seeds become subjects of reverence when they are piled, one-by-sticky-one, on top of themselves to form a miniature mountain that is eventually covered by a glass cloche dome in the video *Tea Ceremony*. Looking at Wolfgang Laib’s meditative works with miniscule materials and his affinity for the cone shape, I create perfect mounds by packing brown sugar into plastic cone molds in the video *Inconclusive*. The idealized forms are deformed by water flooding into their white cube environment. The residue left behind is ultimately wiped away by my hand, a gesture of dismissal after this small achievement in perfection.

The body is most overtly represented in the image *Idol* that pictures a pile of white sand. The unnatural peak on the top of the mound hints at its construction by human hands. The viewer is asked to make the connection between the mound’s maker and the shadowy figure looming over it from behind the camera. The edges of the white backdrop, which has been erected for photographing the mound outdoors, exposes the constructed scene and nods to mechanisms typically used for portraiture. This same visual language is applied in *VIP*. Strobe lights, their stands and umbrellas, are all left in the frame for

*Figure i*
this portrait of a wood chip mound at night. The bright flashes are strategically positioned to flatter the contours as they wrap around the form, giving maximum depth to the subject’s curves.

ON TRANSFORMATION: RITUAL AND REUNION

“The body - what we eat, how we dress, the daily rituals through which we attend the body - is a medium of culture. The body, as anthropologist Mary Douglas has argued, is a powerful symbolic form, a surface on which the central rules, hierarchies, and even metaphysical commitments of a culture are inscribed and thus reinforced through the concrete language of the body.”

Susan Bordo

The work in If You Squint was made in response to the medical research I inadvertently uncovered while looking for arguments in favor of disciplining the body. My understanding changed when the pathological medical infrastructure, built to support the cultural abjection of fatness, collapsed under the critical weight provided by fat study scholars. It is here that I recognized being fat is a natural occurrence and the only choice I have incorrectly made was to subscribe to the notion that my deviation from the norm qualified as a failure of character. This personal pardon was a pivotal reconfiguration for how I see myself and my work.

Still exploring spirit-building practices around mountaineering and the Himalayan region from my studio, I turned my attention to the Tibetan Buddhist ritual of making sand mandalas. In the six-hour performance video Salt Mandala, I construct an amateur version of a traditional mandala design with table salt. The practice is meant to cultivate personal awareness through detachment from one’s self, to purge bodily desires and surrender to discipline. But, with a new skepticism toward this kind of dualistic mentality, I reconceptualized the ritual to

---


express a reunion between corporeality and incorporeality. I wanted to fully embody the mental patience and tedious chak-pur techniques but also take breaks when I felt tired. Rather than showcasing the purity of endurance, this video bluntly cuts between the multiple, relaxing sittings the mandala took to make. Ronald Grimes, Professor of Religion and Culture at Wilfrid Laurier University, might encourage such an improvisation because, while we assume ceremonial rites are traditional and based in conventional formalities, Grimes argues that we must also acknowledge that they are inherently creative because, at some point, they were created. “As soon as one admits that ritual is fully historical and cultural, the door is open to admitting that is it constructed and on occasion, constructive”. I documented the performance from two different perspectives: one view is from a fixed, objective camera pointing down on the mandala and the other view is seen from a head-mounted GoPro camera that mirrors my shaky, subjective point of view of the process. The sand is usually swept into a vessel when completed and dispersed in a body of water as a symbolic gesture in ephemerality. My mandala was instead swept into a salt shaker and, over time, I sprinkle a little bit on the food I eat.

Horses are evaluated by their height in increments of “hands high” which is counted by human palms stacked horizontally from the ground to the top of the horse’s shoulders. In 15.3hh, my body can be found draped over a white form that slowly moves and reveals itself as a horse when the viewer registers that its movements are from breathing. The horse contracts his muscles, highlighting the contrast between its taught and rigid physique under my soft, curved shape. He steps forward and backward while resisting my tight embrace around his neck and stomach, shifting his own weight while negotiating the burden of mine. I eventually dismount from the horse in slow motion to make the invisible pull of gravity (in this case, measuring in at fifteen hands and three fingers high) more visible as our bodies disengage. This metaphoric act is both a nurturing surrender of taming the wild body and,

---

simultaneously, an expression of physical relationships that are mediated and phenomenologically possible because of the body.

Understanding that the self can be expressed equally as a fat or thin body is a transformative realization. Because I can intellectually recognize the myths of medical pathologies and dualistic philosophies that fuel the cultural abjection of fatness, I am no longer burdened by the futile task to reconfigure my physical form in order to “better” reflect my interior self. Disdaining my body is no longer on the agenda and, therefore, the drive to see it change has been replaced by the feeling that it doesn’t need to.

ON TRANSGRESSION: POLITICAL IDENTITY

“Fat people are widely represented in popular culture and interpersonal interactions as revolting - they are agents of abhorrence and disgust. But if we think of revolting in terms of overthrowing authority, rebelling, protesting, and rejecting, then corpulence carries a whole new weight as a subversive cultural practice that calls into question received notions about health, beauty, and nature. We can recognize fat as a condition, not simply aesthetic or medical, but political.”

Kathleen LeBesco22

Framing the fat identity as a marginal experience, comparable to that of homosexuals or people of color, is often dismissed because the common mentality is that, unlike race or sexuality, being fat is a choice. But, when considered as a political choice, fatness presents assertive noncompliance to patriarchal structures of docility. If dieting, exercise, and other Foucauldian “technologies of the self” are ways in which one can demonstrate their self-surveillance,23 then the fat body should be viewed as radically rebellious. I accredit the fat subject as a hypervisual example of listening to the body’s insights and desires. The corpulent self is one that engages its will with the body as a site where pleasure is indulged rather than disciplined. This body acceptance stands in political, social, and emotional opposition to the cultural abjection of fatness. And with this sensitivity, the fat self has the potential to see the image of its body, then, not as a symptom of moral or physical weakness, but as an expression of a transgressive identity.

Like the dirt mounds I examined in If You Squint, fat people are seen as constantly under construction: either temporarily fat or momentarily failing at being thin. Per writer Le’A Kent, this suspended state labels the fat body as incomplete and “makes it bear the full horror of embodiment,

---

situating it as that which must be cast aside for the self to truly come into being.”

Before and After is a side-by-side diptych of full body photos similar to what you can find in standard weight loss advertisements. However, the images are identical except for a black censorship bar obscuring my face in the picture labeled “Before”. Exposing the model’s identity and no longer subjecting it to the past functions to reconstruct the fat body as valuable in the present.

Beyond repairing my personal body image, proudly identifying with my body also helps reduce the social stigmatization of being fat. Even though no secret information about their appearance has been unveiled, when someone “comes out” as fat, they are revealing “the surprising - and potentially subversive - attitude that being fat is acceptable”.

In Elephant in the Room, this liberation is expressed through dance. Dressed in only a t-shirt and underwear, I dance alongside the 1978 song “Every 1’s a Winner” by Hot Chocolate. The video and audio play at a slower speed than originally recorded, exaggerating the swing of the dancer’s hips and deepening the singer’s voice, to emphasize the physical and figurative weight of the body. Mobility issues fat people endure when negotiating space is set free by the ease at which the dancing body moves. Like the earlier feeding performances, this work presents desire through the pleasures of having a body capable of transmitting sensory experiences. These libidinal acts complicate prevalent representations that deny sexuality in the fat body and function as powerful vehicles for transgressing the boundaries of subjectivity.

ON PERSPECTIVE: PERFORMANCE FOR THE CAMERA

“Instead of standing for itself as a direct expression of the performer’s wish to communicate, the act of communication, whether oral or visual, stands for the performer’s loss of control. Thus, speaking from a large body is always already arrested - the spoken word, the performance, the gesture all become sucked into the sign of excessiveness that fat connotes.”

Petra Kuppers

Sociologist Erving Goffman coined the term “spoiled identity” to distinguish stigmatized identities that cause a person to be unfairly treated or marked for disapproval by others. Like skin color, disability, or gender, the fat body is a particularly visual signifier to one’s social circumstance. Goffman warns of the dangers in internalization, when a person absorbs the devaluation and negative narratives projected on them by others. Because the attribute is a part of our physicality and, therefore, cannot be concealed, simply moving through the world in fat body can be a daily isolating experience. My early images in Exercise reveal this vulnerable position. By holding still for as long as I can, I am desperately trying to prove stamina and patience in order to earn back the credibility my body’s appearance has lost. But the dark vastness of the night surrounds and confirms my solitude as the lone figure, suspended by shadows.

The point of view from a spoiled identity is crucial for understanding my urge to objectify myself in my work. The effort to see my reflection in a superficial experience I have constructed without the daily fog of stigma. Haley Morris-Cafiero bravely uses the public gaze for her self-portrait photograph series Wait Watchers. She subjects herself to the object of spectacle, simply existing as a fat person in public space, in order to capture the critical facial expressions of her spectators. Because the spoiled identity of fatness has been assigned to the margins, I have been an involuntary outsider most of my

life. So, while it’s futile to expect that I can see myself through the eyes of others, my impulse to try is not as far-reaching as someone identifying as an insider.

The unconscious biases and deep-seated perceptions we have of ourselves are hard to change. But I have discovered that, when I view footage from a performance for the very first time, I can loosen some of those restraints. With the earnest intention of showing the images to an audience, there is a small window during that initial viewing that I can see my body from the perspective of an outsider; I read the recorded gestures and appearances as a witness. It is here that I recognize the negative judgements as projections of myself, my harshest critic. This sacred act of hyperawareness allows me to step outside of myself and embody someone else’s vantage point.

*How to Be Seen* is a guidebook on how to see and how to be a fat person. The reader can find two ways of experiencing the fat body. The first section provides new inscriptions in which to read the fat subject from the position of an observer, a reference to aid in looking at the fat body from an objective audience. I then offer instructions on how to navigate space, social situations, and personal identity as the fat person. The guides offer an oscillation in perspective that mimics the role swapping that is unique to the practice of performance for the camera: relocating from the position of the performer in front of the camera, subjected to the gaze, to behind the screen, as a spectator of one’s own subjectivity. I use this comparative approach to process what it means to be seen; the camera lens acts as a mediator, through which I can focus, and refocus, my biased vision.

My attempt to demarcate subjectivity and objectivity as interchangeable categories of experience is proven slippery with these guides. Trying to see myself through the eyes of an outsider to embody the observational voice, I only further emphasize the futility of speaking authentically from multiple points of view. But the beauty and distinction of performance for the camera is its mediation: the opportunity to temporarily embody multiple perspectives from behind or in front of the screen. While I can’t speak as an outsider, through the camera, I can temporarily see like one.
HEAVY SET: SENSATIONS OF BEING

“Transgressing containment, proliferating multiplicitously into corpulence, her body is one of flux... at once, this; suddenly, that.”

Jana Evans Braziel

_Abundant Woman_ depicts an orange tree swaying gently in the breeze while boasting a bounty of healthy-looking oranges. Its limbs are heavy and their range of motion is limited, but the tree body is seen at the moment of reaching its full expression: barring an abundance of fruit. This unbound depiction of nature stands in contrast to the landscape under maintenance in _Grass Piece_. Indeed, the burden of proving my self-control is still present despite a new and overwhelming sense of validation in being worthy without improvements. The large projections in the _Heavy Set_ installation wrap three walls in a darkened theater room while sound plays from hidden speakers, immersing viewers in a concert of conflicts. _Grass Piece_ functions as the progress bar while also directing the viewer’s gaze back and forth between the set of videos projected on opposite walls. Along with _Elephant in the Room, Demonstration, Movements_, and _15.3hh_, the videos play, sometimes simultaneously, in a polymorphic sequence that evokes a matrix of sensations that contradict and complicate one another. These unresolved tensions of corporeality are what it means to look at, perform, or be a body.

---

_Braziel, “Sex and Fat Chics: Deterritorializing the Fat Female Body”, 247._
FIGURE INDEX

Figure a: Stephanie Sutton, Salt Lick, 2016, HD video, 16:34

Figure b: Francis Alýs, Sometimes Making Something Leads to Nothing, 1997, video, 9:54

Figure c: NASA, Demonstration of Licking, Eating, and Drinking, 1979, Golden Record phonograph image

Figure d: Stephanie Sutton, Movements, 2016, HD video, 1:43

Figure e: Eleanor Antin, Carving: A Traditional Sculpture, 1972, 148 gelatin silver prints and text panel.

Figure f: Stephanie Sutton, Training With (R)ice, 2014, Archival Inkjet Print, 18”x9.5”

Figure g: Stephanie Sutton, INSURMOUNT, 2015, Archival Inkjet Print, 58”x44”

Figure h: Stephanie Sutton, Grass Piece, 2016, HD video, 8:36

Figure i: Félix González-Torres, Untitled (Portrait of Ross in L.A.), 1991, Candies individually wrapped in multicolor cellophane, ideal weight 175 lbs.

Figure j: Stephanie Sutton, Pink, 2016, 30”x20”

Figure k: Stephanie Sutton, Tea Ceremony, 2016, HD video, 9:06

Figure l: Stephanie Sutton, Idol, 2016, 30”x20”

Figure m: Stephanie Sutton, Salt Mandala, 2016, 2 channel HD video, 6:34:06

Figure n: Stephanie Sutton, 15.3hh, 2017, HD video, 2:41

Figure o: Stephanie Sutton, Elephant in the Room, 2017, HD video, 3:50

Figure p: Stephanie Sutton, Summiting, 2014, Archival Inkjet Print, 30”x24”

Figure q: Haley Morris-Cafiero, Blondie, 2010-2014

Figure r: Stephanie Sutton, Demonstration, 2017, Archival Inkjet Print, 15”x12”

Figure s: Stephanie Sutton, Abundant Woman, 2017, HD video, 0:51
BIBLIOGRAPHY


