



# 4 Months, 9,618 Miles and a Mobile Studio

Nell Ruby  
ACME Lecture  
10.27.18

(excerpt: sabbatical proposal)

...spend time reinvigorating my senses by traveling, re-seeing, being outside, observing and making – using various materials to draw what I see. *I want to perform the part of an artist.* This will involve an easel, paints, charcoal, a board, a palette and me looking like a cliché out in a field or in front of a dilapidated barn or gas station. I would like to freely explore the things that invite me in: meadows, breaking architecture, wrinkles. *Also, I need a beret.*







### The Route

- ❖ Residencies
- ❖ Museums
- ❖ Public Art
- ❖ Inspiration





**The Studio**



**Flat files**

**Solar Panels!**



**Way more than you need!**















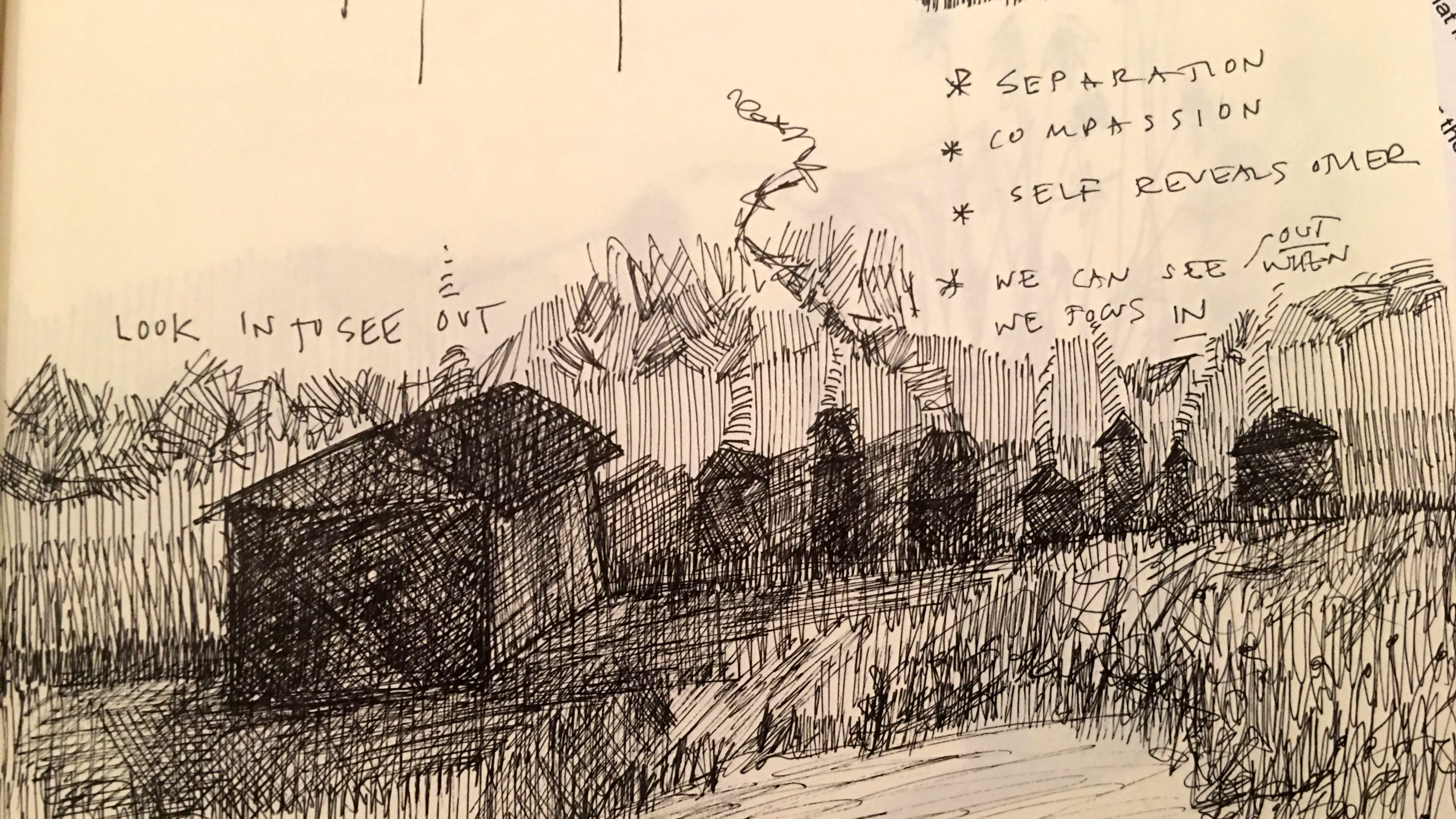




- \* SEPARATION
- \* COMPASSION
- \* SELF REVEALS OTHER

LOOK IN TO SEE OUT

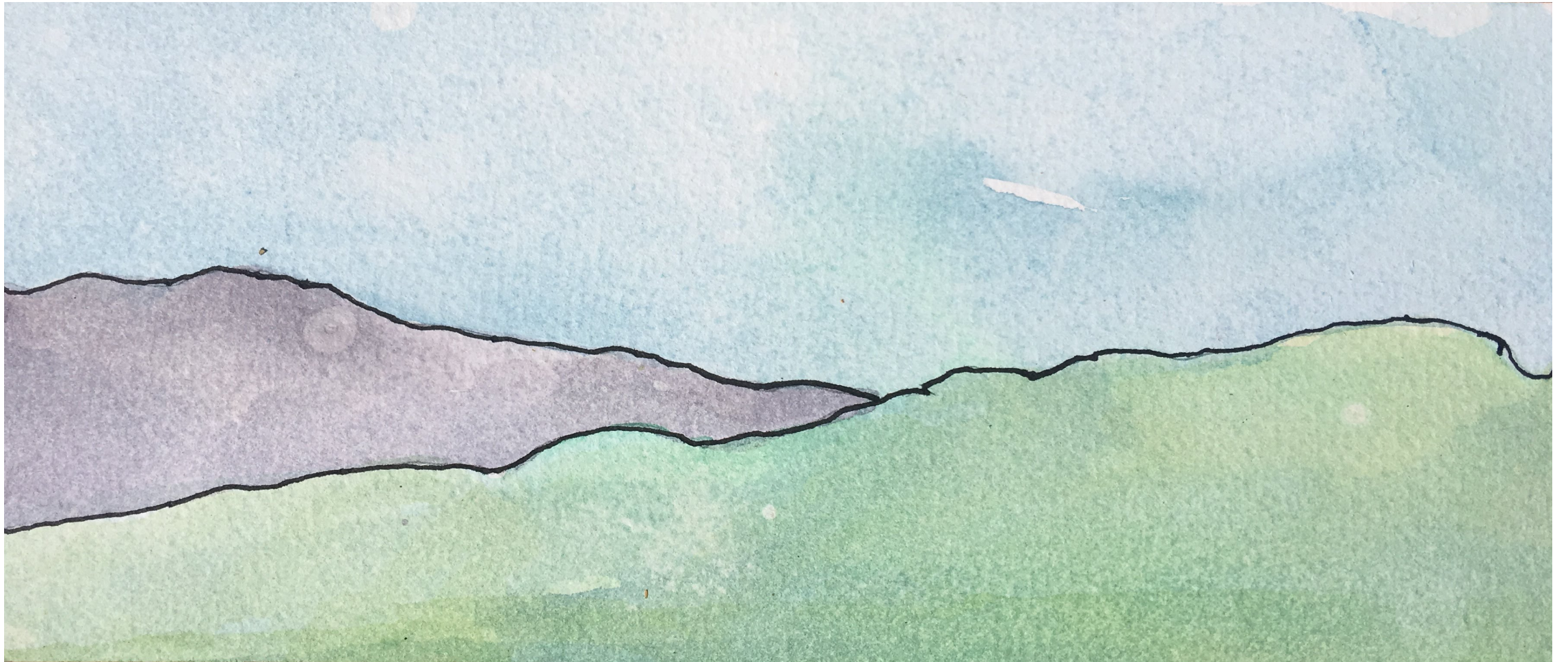
\* WE CAN SEE <sup>OUT</sup> WHEN  
WE FOCUS IN























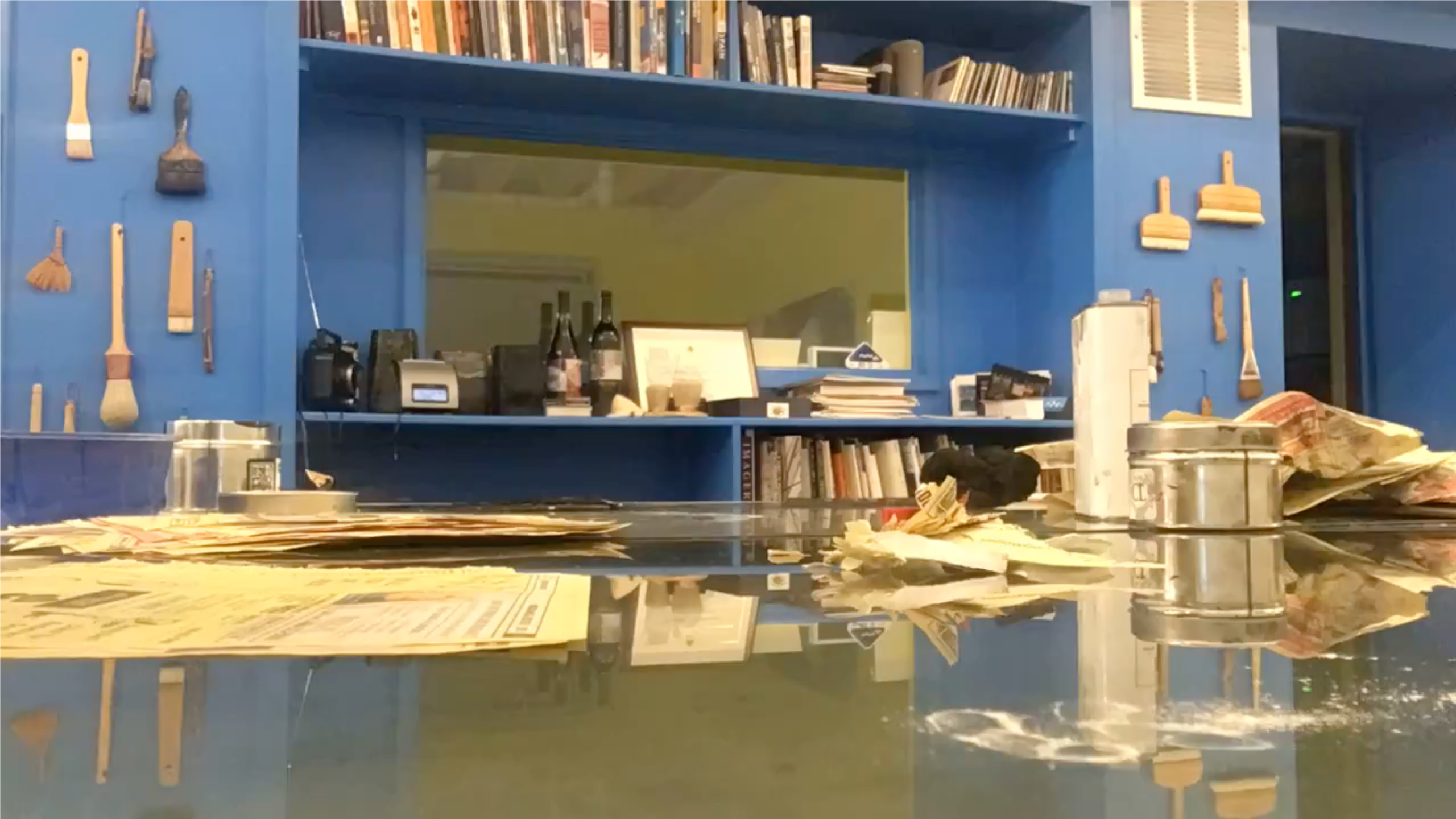


# Collograph / Process





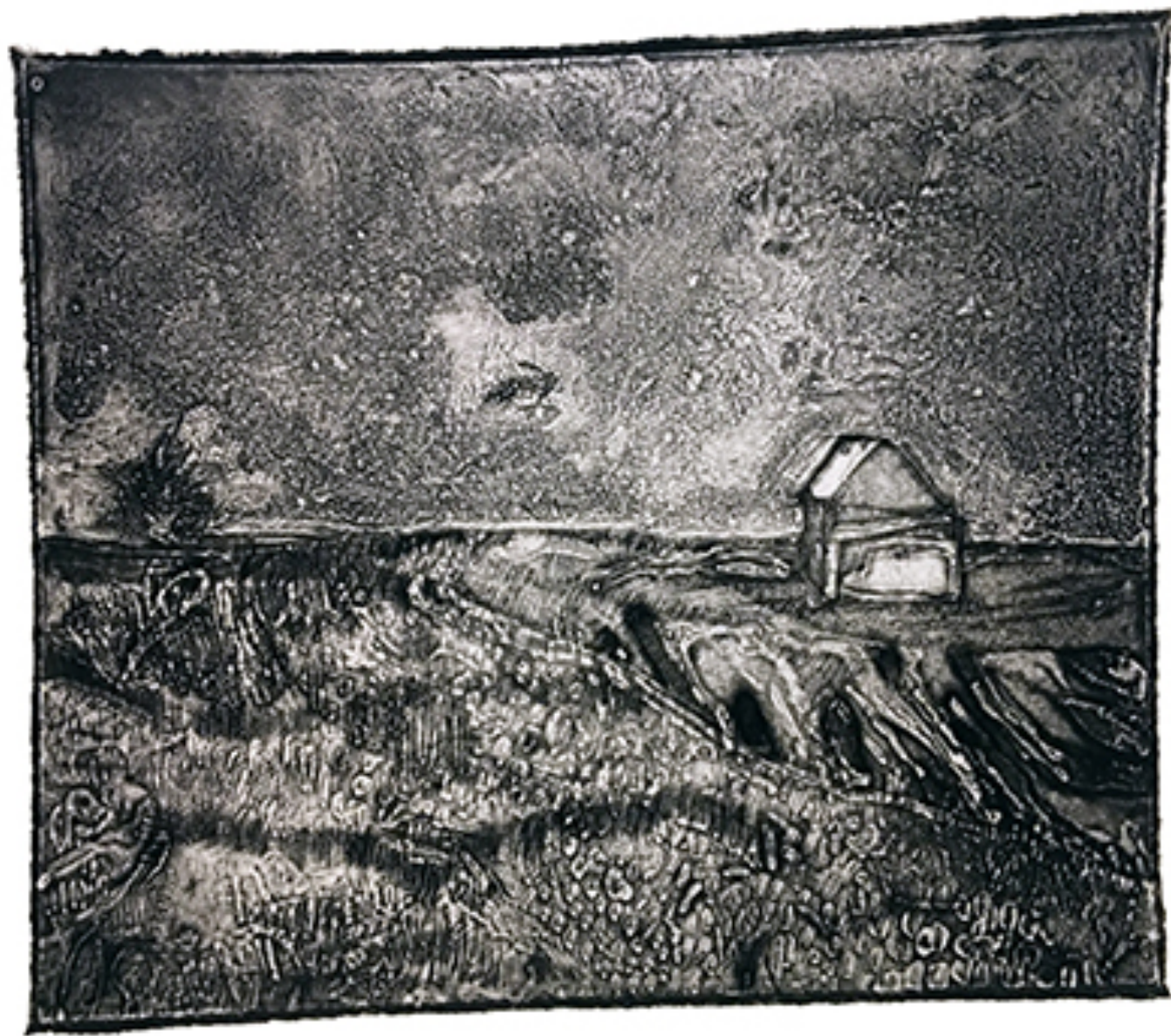












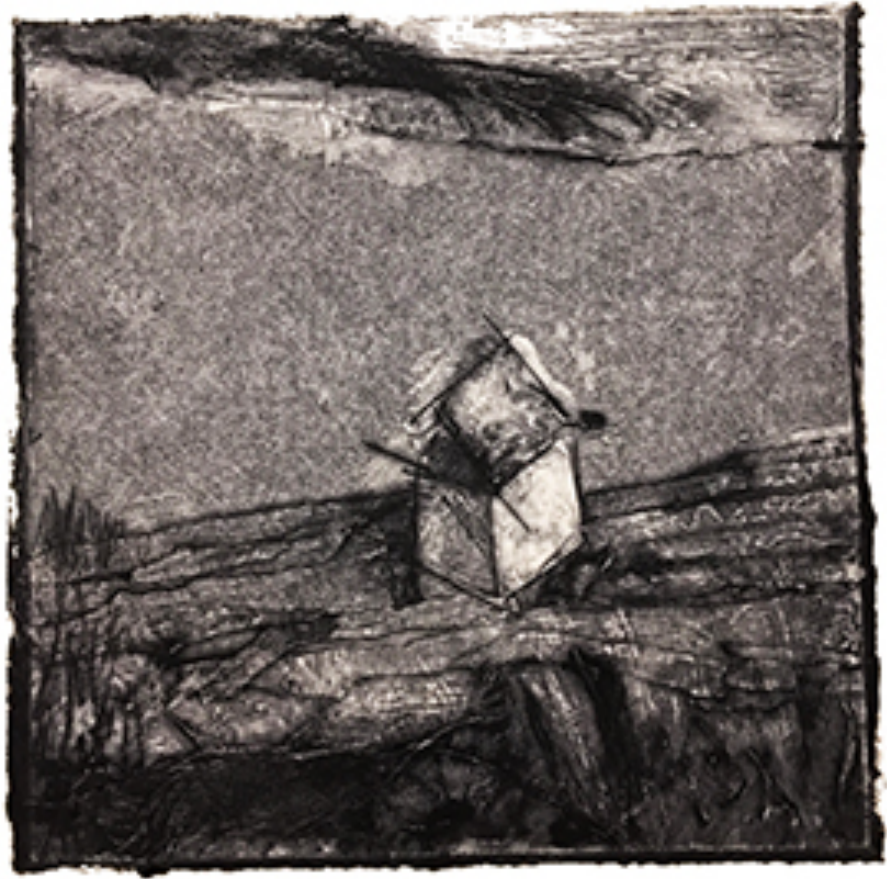








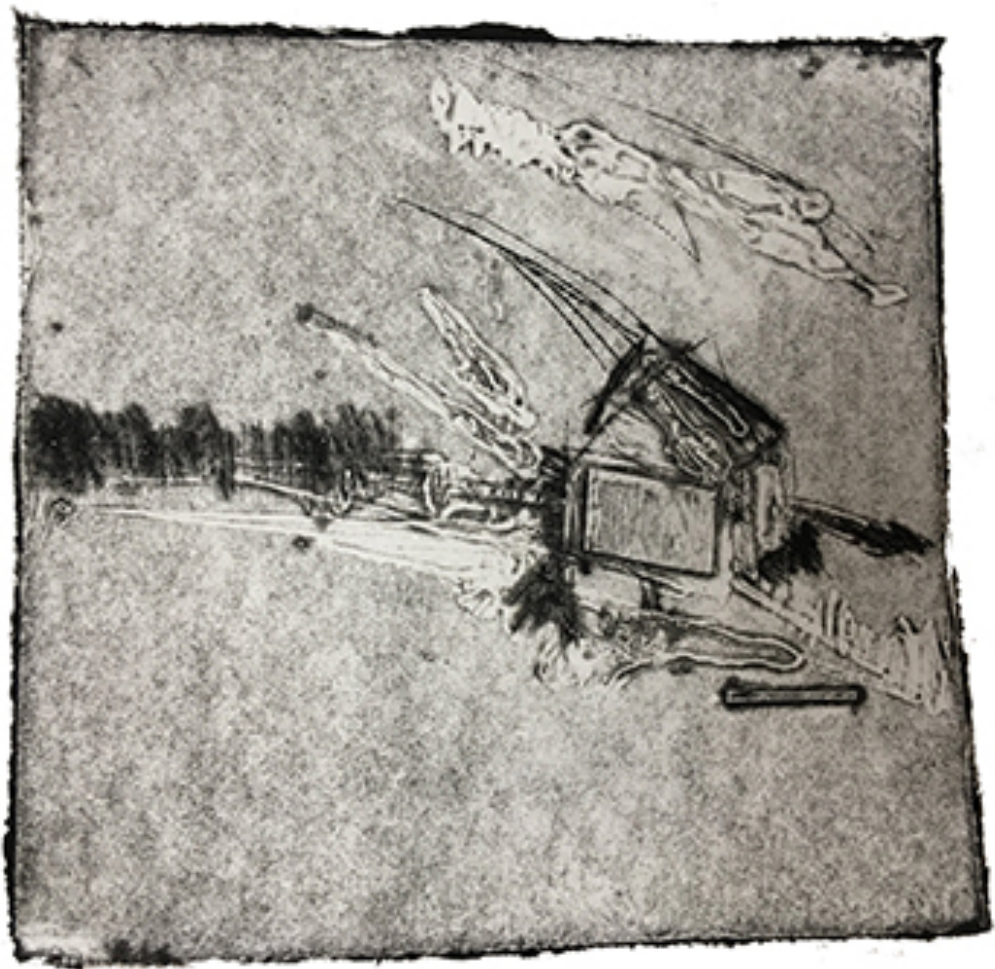




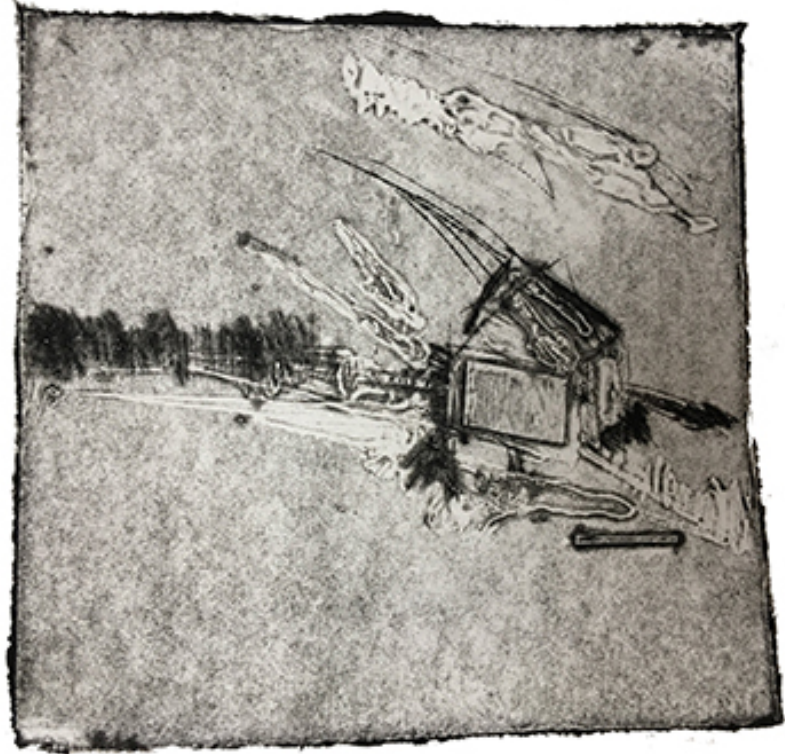




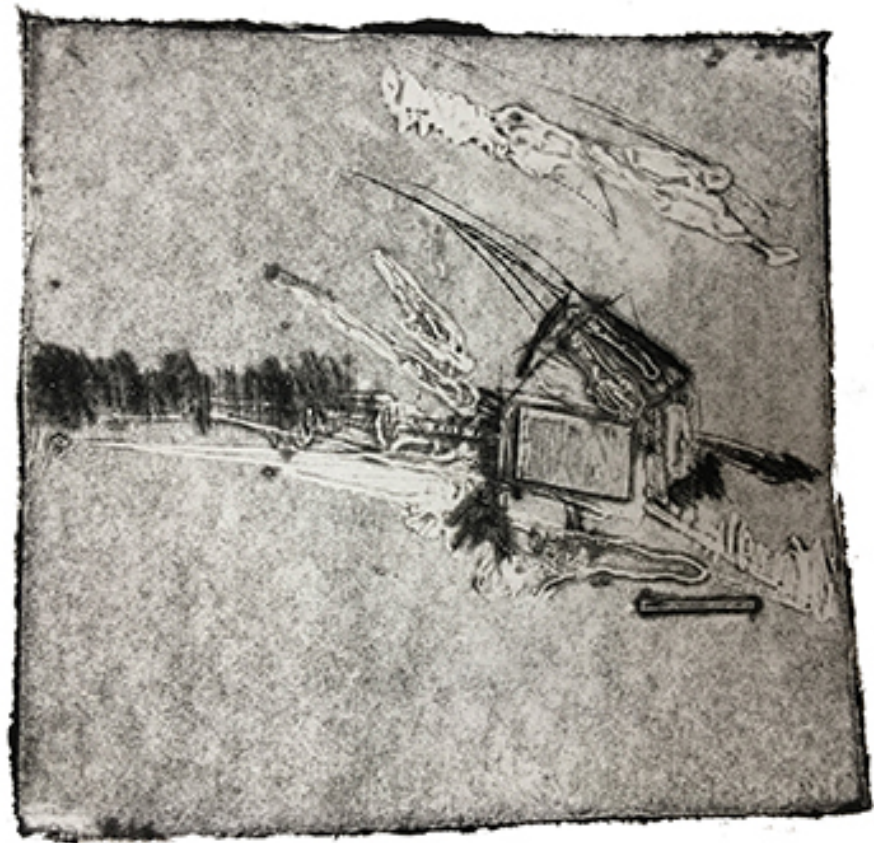
















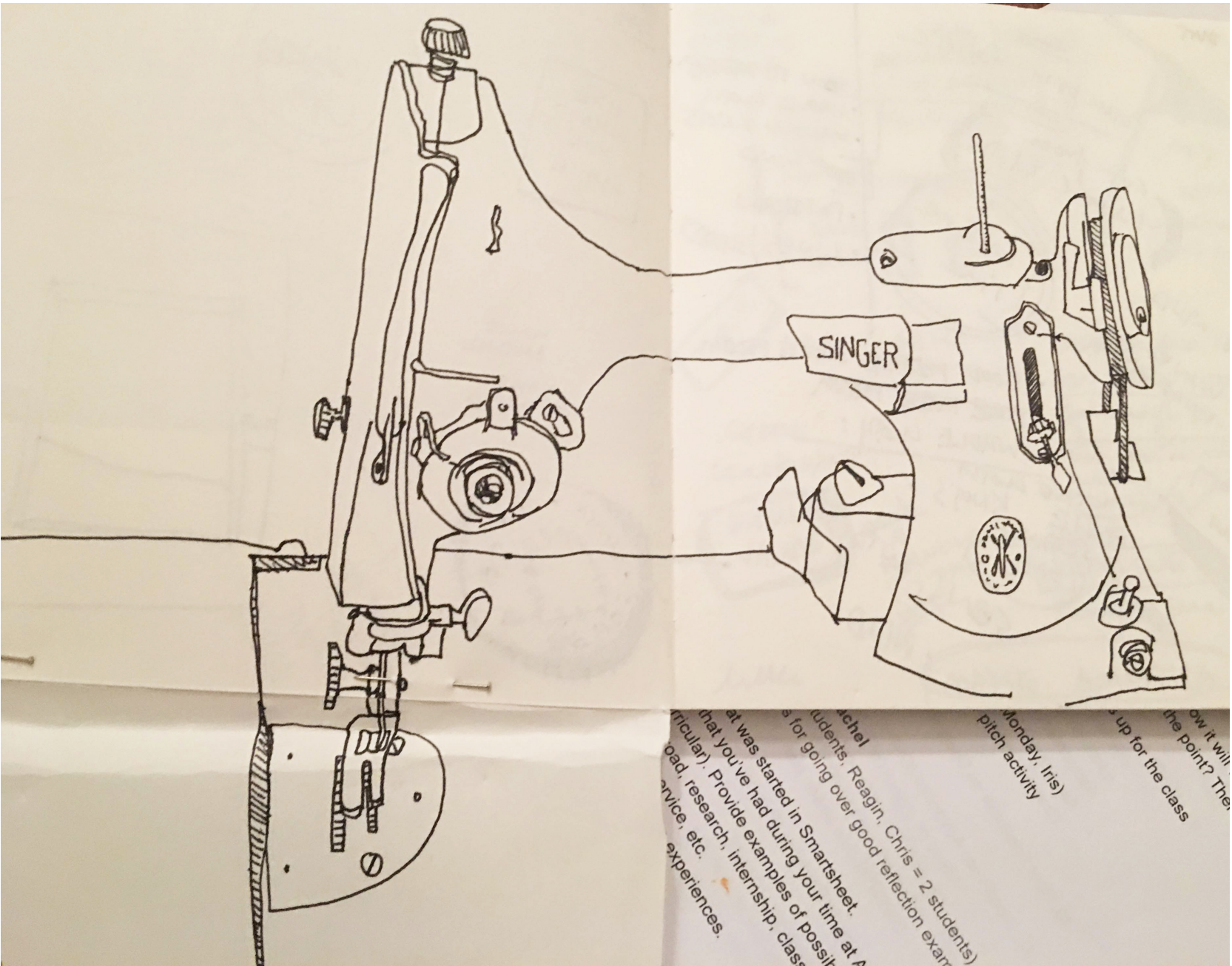






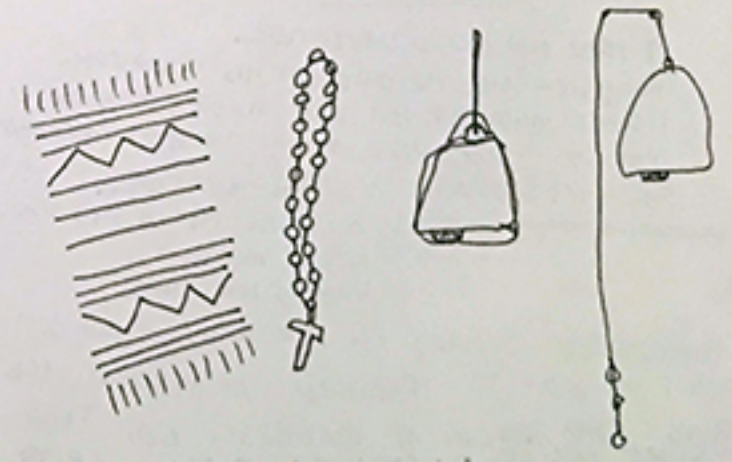
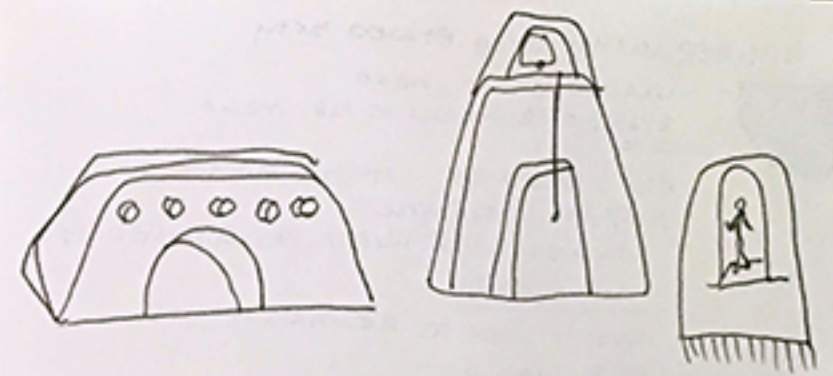
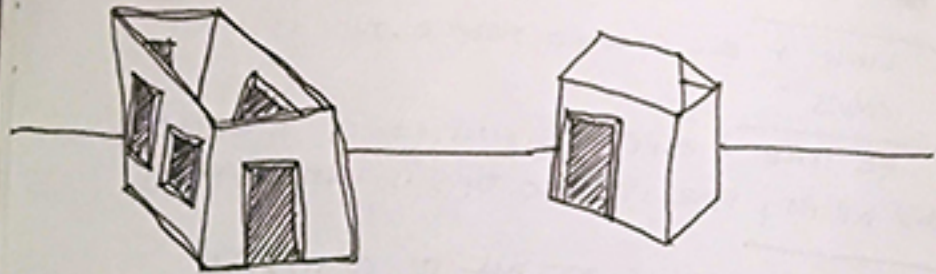






...how it will  
...the point? The  
...up for the class  
...Monday, Iris)  
...pitch activity  
...Michel  
...students. Reagin, Chris = 2 students)  
...s for going over good reflection exam  
...at was started in Smartsheet.  
...that you've had during your time at A  
...road, research, internship, class  
...service, etc.  
...experiences.











V.L.A.

L.F.

LIGHT ← → LIGHT  
 MAKES US SEE WHAT WE BLANK AS (makes visible)      SEE WHAT IS INVISIBLE TO US

GRID (Y) ← → GRID (□)

FIXED BUT MOVES TO FOLLOW LIGHT      ← →      FIXED, BUT MOVEMENT OF LIGHT PUTS ON Δ'S IT

COMPLEX STRUCTURE      SIMPLE STRUCTURE

WHITE      SILVER

METAL      METAL

CREATED TO GATHER INFORMATION, PRODUCT IS TRANSLATED INTO A SEPARATE FORM

CREATED TO LOOK AT - THIS IS THE PRODUCT, BUT MEANT TO EXPERIENCE IN PERSON - AS ART TO Δ US

LOOKING INTO (OUTER) OUTSIDE OF KNOWN UNIVERSE (WORLD PART) (NOW)

INTENDED TO GRAB US IN THIS WORLD (INNER WORLD) HERE (NOW)

ASK ROBERT - DID WHITBY HAVE THOUGHTS ABOUT THE VLA & THE LIGHTING FIELD?  
 LISTEN TO (MAD) RIVOLI.

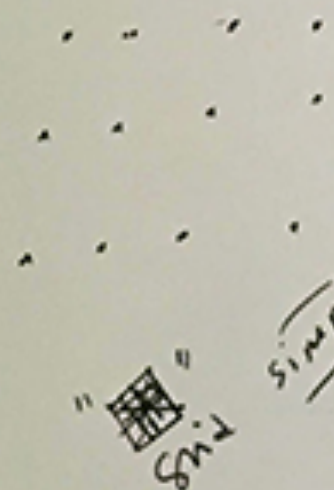


NOTES.

- THE ROOFS ARE SUBTLE IN THE LANDSCAPE - NOT SUPER NOTICEABLE
- BUT ONCE YOU NOTICE THEM, THEY ARE THERE AND SERIOUSLY "THERE"
- THE OBSESSIVELY CAREFUL GRID (TRIPLE SURVEYED FOR ACCURACY) AND ITS MAINTENANCE, A LITTLE LIKE A ZEN MONK RAKING THE SAND
- THE IMPOSITION OF THE ACCURATE AND GEOMETRIC GRID ON THE NATURAL, ORGANIC AND ~~ROUGH~~ IMPRECISE GROUND AND ~~GRASS~~ SUPPLY AN ~~UNAVOIDABLE~~ UNAVOIDABLE WEIGHTING OF ONE ON THE OTHER
- I UNDERSTAND SPACE - THE DIMINISHING SIZE / COLOR OF THE POLES AS THEY REcede
- I "UNDERSTAND" INFINITY, THE

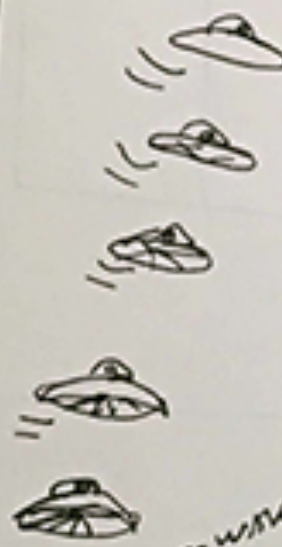


FIXED IN SPACE, LIGHT  
 MOVEMENT W/ ANGLE  
 PERSPECTIVE  
 MEANT TO PERCEIVE  
 TEACHERS VS



SING  
 GRID  
 ALIGNMENT  
 MOVEMENT  
 STASIS  
 LIGHT CHANGES  
 HORIZONTAL  
 GEOMETRY

REST  
 FIXED IN PLACE BUT  
 MOVE TO FOLLOW THE LIGHT  
 CREATED TO FOLLOW INTERACTING THE  
 PRODUCT IS ANOTHER FORM  
 TEACHERS VS



COMPLEX  
 "Y"  
 W/M

MOVEMENT TOWARD SUN? (OR SOME  
 MOVING PLANET) STRATEGIC  
 ALIGNMENT  
 GRID

SPACE | DRY | GASEOUS  
 PROTECTED  
 NO RADIO INTERFERENCE  
 NO SERVICE ORGANIC PLANET  
 OTHER WORLDS RADIO WAVES IMPROVED ON  
 (TIME IN LIGHT YEARS)

Carlo Ravelli - All Reality is Interaction  
 We are heat  
 time is related to heat  
 [AS I'M SEEING VLA]

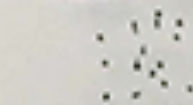
COMPARE VLA W/ LIGHTNING BOLT

MARKING TIME      marking space

TIME ONLY EXISTS IN NR/My WORLD -  
 WHAT IS IT?

INTERACTIONS / PROCESSES

1970



made to experience  
 non tech

(formed metal)  
 (spherically complex)  
 SIMPLY

markman

HEAT

1980



made to inform  
 high tech

WHITE

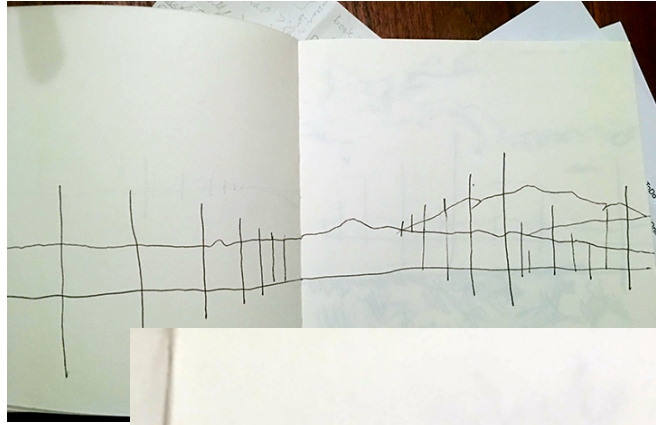
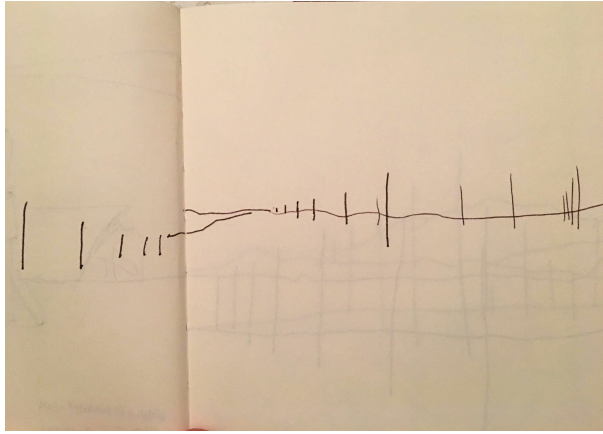
markman HIGHLY  
 RESTRICTED

[UNOBTURSED  
 LAND

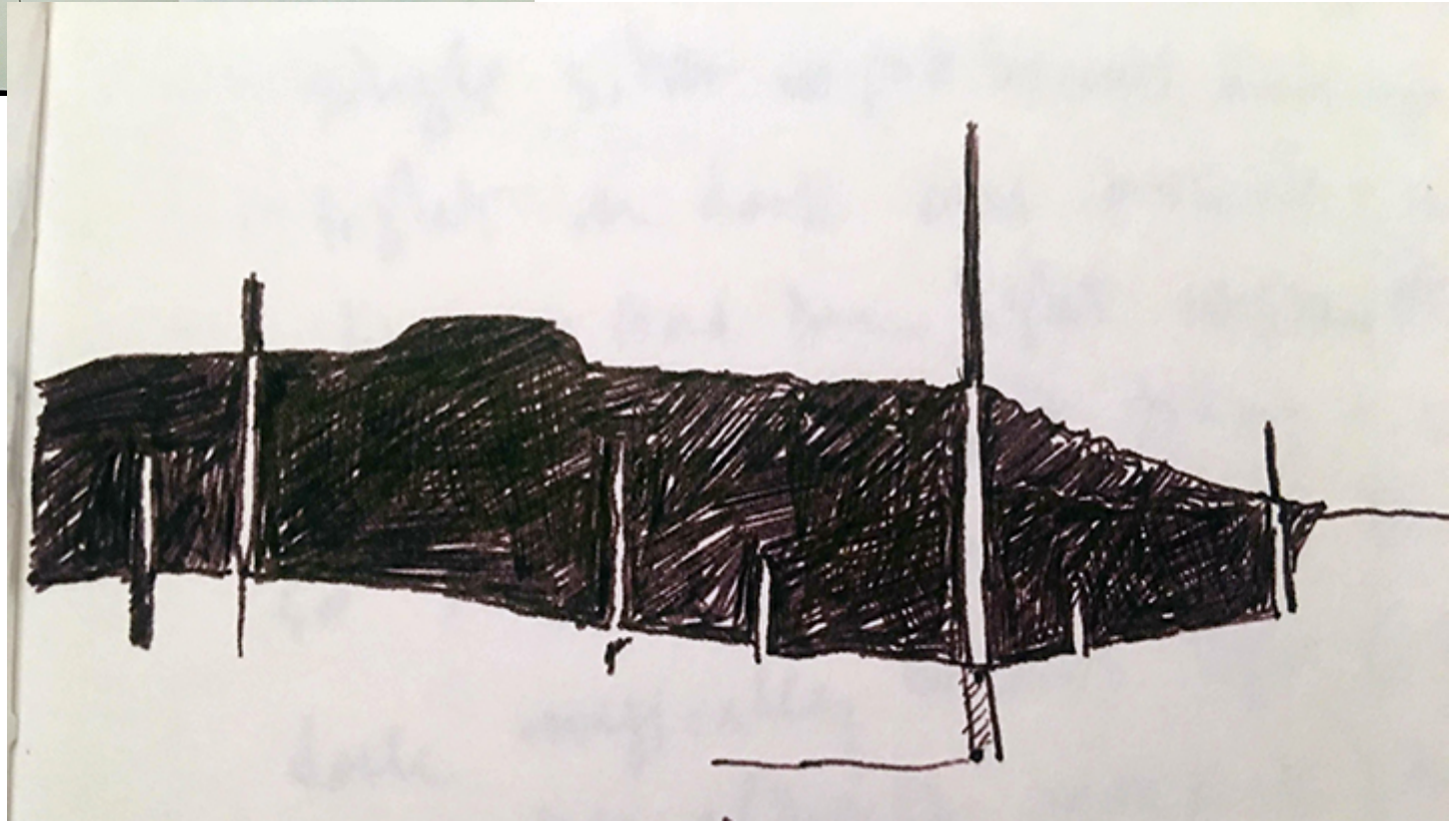
[ANIMALS  
 INTERFERE

[DRY  
 OPEN





IF YOU SAY THIS IS A SPECIAL PLACE? AND MARK IT WITH BEATEN CRAPPED, FORMED, SYMMETRIC MOTIF, AND TELL EVERYTHING YOU MUST ENJOY IT ALONE - DOES THAT MAKE THE SAME WORK? IS IT A WAY OF FRAMING MARKING THE SPACE? A GEOMETRIC LABYRINTH





SERIOUSLY "THERE"

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- I UNDERSTAND SPACE - THE DIMINISHING SIZE / COLOR OF THE POLES AS THEY REcede
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*World's only Corn Palace*

*Photo: Ed Schaffer*























