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Excitability

A thesis submitted in partial satisfaction of the
requirements for the degree Masters of Fine Arts

in

Visual Arts

by

Vanessa Roveto

Committee in charge:

Professor Lesley Stern, Co-Chair
Professor Mariana Wardwell, Co-Chair
Professor Tara Knight
Professor Michael Trigilio

2012

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Co-Chair

Co-Chair

University of California, San Diego

2012

DEDICATION

This project is dedicated to my grandmother Jean, who passed away during the course of my studies. My biggest champion, I imagine her response to this as being something to the effect of: “Honey, you know I’m always proud of you. But God is not happy about this.”

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ABSTRACT OF THE THESIS

Excitability

by

Vanessa Roveto

Masters of Fine Arts in Visual Arts

University of California, San Diego, 2012

Professor Lesley Stern, Co-Chair
Professor Mariana Wardwell, Co-Chair

It is important to write an abstract that gives a clear impression of the content and major divisions of the doctoral dissertation or master's thesis. Use whole sentences, not elliptic phrases. Abstracts of doctoral dissertations must not exceed 350 words. Master's theses abstracts must not exceed 250 words. The abstract must include the title of the doctoral dissertation or master's thesis and the student's name in full. The top margin should be 2.5".

EXCITABILITY

version one-point-zero

"It's all in the mind, you know."
—Spike Milligan

PSYCHIATRICAL NOTES

February 31, 2012

In the Program, the patient claims she was routinely penetrated, harvested and probed by medicademic diagnosticians. In the confusion that took hold of her on many occasions, she claims to have endured through hypnosis a systemic attempt at mental and intracorporeal discipline. This ultimately sent her psyche to what she calls "the origins of Evil itself." Medically, this is known as "erotosteria."

Beforeward

Erotosteria has recently become something of an interpretation industry, fashionably reconstituted and recirculated in the post-art moment. Artacademicians have become the clinico-dramaturgical Svengalis par excellence, and their femmemale art-patients the source of specialized case studies by practitioners in every field. A vessel of pathologies, the erotosteric offers something for everyone.

Trauma studies point to the maladapted erotosteric subject, incapable of properly integrating psychic shock. The event is thought to be re-ignited by environmental triggers and transubstantiated into psychosis.

But perhaps there is a more sinister machination at work. Perhaps these seemingly

randomized triggers are pulled by a cunning individual or institution to enact a specific dysfunctional behavior spectrum for an eager audience.

Introducing Remarks

This academic treatise will thus explore the interacting agents that converge to produce the femmemale erotosteric, as conjured by knowledge-production infrastructure, the psychinicalization of society, and the praxis of the historian-diagnostician.

Context

To begin in the post-art future-present, one must first time-travel. And so: Art criticism emerges in the Renaissance, with the Medicis stealing every piece of art and putting it on display. Diderot organizes salons in the 18th century. In the 19th, Baudelaire contributes something. The 20th century has Kuspit declaring the end of art, but then continuing to criticize it, thus practicing necrophilia. In the 21st, the sagacious observation is that art bargainers, curatorial consultants, and medicademics are the principal critical forces.

These forces seek systemic regularity as their exhaustive protocol.

Aesthetics

There is a general medicademic consensus that erotosteric femmemales somaticize more than their male counterparts. It's believed that femmemales are more likely to externalize emotive responses, manifesting their traumas as psychomotor dysfunctions, leading to poor aesthetics. Their post-art work is considered primitive, and even bewitching. "She

must be tamed, she must be seduced,” they say.

The medicademic practitioner with the dilating device thus opens the femmemale erotosteric's aesthetic aperture in order to conjure her symptoms or subdue her into exhaustion.

TESTIMONY OF ASSISTANT EXPERIMENTER

The femmemale subject's unpadded cell, as with the other subjects' cells undergoing experimentation, was far removed from the primary research locus of the Institution. Industrial-grade decontamination sinks had been installed, as had been peepholes that allowed the illusion the subject could see out, when in fact they were especially designed to provide external surveillance. Other equipment decisions included the erection of a fiberglass tree near a book depository to give the appearance of the subject's natural milieu, in addition to a mixed-use space with a rustic swing-set to put the subject at ease. We acknowledged that the subject should have the fantasy of opportunity for naturalistic behavior. Equipment was therefore designed with two major objectives: to produce opportunities for the subject to enact atypical behaviors and to un-facilitate reproduction.

Hopes were that in her medically furnished cell and with reduced access to normalized intellectual and emotional stimulation, the subject would easily comply with the experiment's goals. We believed that our ultimate efforts at producing a responsive environment would provide the subject natural opportunity to enact erotosteria rather than needing to be overtly coerced.

Medical Theater

The staging of pathologies in 21st century America by the medium-curator consultant draws the likes of paracelebrities, psycho-philosophers, and mid-range politicians to the sterilized lab-gallery, mechanized museum, or republicized space.

The *folie a deux* of power and pain, diagnosis and sadism, and embodiment and hypnosis

all dance within the multiple allusions that the presentations evoke, often overcoming the aesthetic pathologist's attempt to banish such allusions through systematic framing and self-conscious use of dry, medicademic language.

MESSAGE BOARD ENTRY

Dear reader, I'm new to this subject but an old hand at living with it... I just stumbled onto it as a result of doing a bit of research. Even today I hope that "she" reads this post. Finds it compelling, and contacts me to let me know it's not all in my head!!! Anyhow, I'm writing because I think I may be experiencing an episode.

Causes of Erotostalking

...excessive burning desire in the wombrane... arising from elevated uteristic temperatures being communicated to the cerebellum... emanating from a corrupted fallopilesion blossoming out via channels in the spine...

TESTIMONY OF ASSISTANT EXPERIMENTER

In order for the experiment to be initiated, Project Leader indicated to us that the subject be unclothed and manually stimulated. As the subject was told this was standard operating procedure within the rarified Facility, she willingly complied. She was then placed in a holding chamber with other subjects, and forced to speak about the particulars of her aesthetic background. During her pitiful monologue, several experimenters went into a fugue state.

Generally speaking, with or without clothing on, the subject quickly began to become desensitized, and would later occasionally sleep through the probing. "Let's rouse her up," said Project Leader at one point late in Stage III polishing. To do so, we projected past vital creative experiments onto screenal surfaces in order to intimidate the subject, and used language that was abstract, and at times, even miserable.

External manual or electrical stimulation of the muscles and tendons of the subject also enabled us to generate various "elastic poses" in our demonstrations. Through such techniques, we could produce at will performances of experimental still-lives in the erotosterical subject, whose symptoms could then be eradicated with a counter-suggestion. Within mere weeks, it became clear that the femmemale subject had begun to develop a taste and aptitude for mimesis.

Acritical Alternative

Criticism is often defined as the process leading to a judgment. Aesthetic criticism is often defined as the process leading to a judgment of aesthetics. In the post-art moment, an alternative methodology must emerge. In effect, one must be cautious in writing too rigidly about the insane.

KEYWORDS: chronopolitical aesthetics, *nonrelation érotique*, penile law, clapitalism, encrypted symbolic gesture, antipsychotic medicinals, monodelusional, pathological mourning, *die amputation der clitoris und nymphen*, forensic fissures, fictive materialities, obsessional lesions, nightmares of participation, machine bastards, probology, nonconsensuality, medicademical, paramnesia, *folie lucide*, binarchy, nosological entity, "all of the objects erotically entertained by the subjects were fake people," vomitography, the neovagina, overt homosexuality, stimulation by simulation

PSYCHIATRICIAN NOTES

August 38, 2012

Regardless of corporeal fact, the patient's parents were convinced she was a man trapped in a girl's body, due to the child's predilection for sexual vulgarities. When she was 7, they went to a renowned surgical graphologist, who had recently gained notoriety for affixing a human wrist and hand onto a human stomach so that the patient could masturbate while manning his computer. The surgeon-artist drew up plans to graft an adult-male penis and testicles onto the child's pelvic region. The surgery date was cancelled and the procedure was never followed through, however, due to the surgeon's sudden disappearance. The patient says it had something to do with a permanent erection he gave to a pornographic performer, who later died from excessive ejaculation.

Vomitile

In the erotosteric body, the corporeal divides separating the body from its disgust, from the past to the future, are mutable, allowing for the endless recapitulation of a lost sense of pleasure.

By disavowing opportunities for swallowing, emancipating herself from an opportunity for libidinal exchange, the erotosteric is a vomitous, anarchic entity.

Dictionary Entry: Premature Ecstaticulate

Premature Ecstaticulate is the stimulus-response relation between a male artist's hard-ons and clinico-aesthetic events yet to occur. The penile sensitivity to the yet-to-have-materialized work is currently an object of ongoing scientific investigation. It's been posited that the erections appear to be a response to an imminent castration, predating its presumed stimulus often days, and even weeks, beforehand.

Sadomasochistics

Academia's taste for medico-theatrical control, an extension of the anatomoclinical technique, has colluded with a sadomasochistic incitement to perform.

The machinations are such: The sadist and masochist cosign a contract to honor a reciprocal vow. The masochist is a victim in search of a torturer who wants to educate the torturer about his architectonic unstable schemes. The masochist spends time blueprinting the operations, while the sadist systemically destroys them outside the social, scientific, aesthetic, and theoretical practices that produce the body as a knowable object.

PSYCHIATRICIAN CASE NOTES

24 March '12

Today the patient recounted her first attempt at ritualized self-annihilation. At the age of 15, she threw herself off the first-floor balcony of her parents' condominium. They did not take notice, even though they were positioned nearby. She was only partially damaged, so she walked up and through the apartment again, then ejected herself off the balcony in the same fashion. This continued for a half-hour and more than a dozen attempts. She thought that perhaps at some point, she would change her mind. She was surprised to discover she didn't. Both legs were broken after the 14th attempt. At that point her parents decided to call an ambulance. She says they did not accompany her in the vehicle, but only met her later, after they attended to their daily routines.

Conceptulate

A weaving together of psychic moments in a performative Baroqueing of traumatic impacts. The belated stagings of soul-scars as an attempt to return the psyche to a state of quiescence. A broadcasting of oblique fictions. This is the conceptualized erotosteric femmemale.

MESSAGE BOARD ENTRY

Dear reader, it's true that since puberty, I have fallen, sometimes hard, for women I do not know, and will never know. Art stars and such, mostly. It starts as an innocent crush, and then something makes me feel connected to these women. The next thing I know, I'm planning our first date, living out our relationship, and having conversations with these women in my head. I'm not talking about harmless fantasizing. I will seriously think that this someone was meant for me, that we were destined to be together.

Accountables

The aesthetic-historian provides detailed accounts of the everyday life of the pathological post-art erotosteric, but is unable to account for the everyday life of the subject, insofar as the subject resists this reduction to the pathological.

TESTIMONY OF ASSISTANT EXPERIMENTER

Before the experiment, the subject had been fed an especially nutritious diet. But now divested of proper monetary allowances and therefore access to adequate provisions, the subject would lie for days in her cell without making any attempt to work, or even

masturbate. We did occasionally give the subject fresh doses of medicine, which she eagerly consumed. Additionally, the assistant to Project Leader installed black mold into the subject's cell walls, after which further bodily decline could be readily observed. On several occasions, brain-matter ejectiles were even seen escaping from her fundament.

Later, discipline was further established by putting the subject in a harvesting dungeon. The subject was hypnotized and yoked to another subject (whose mental organ had been excised without his awareness). Many hours were endured having experimenters criticize the subject and the subject's output, but because she was tethered to an immobile lobotomized subject, loss of control led to a sense of helplessness. Once educated, the subject was unyoked, and endured the obscenities at first somewhat calmly. In the later phases, however, she began enacting a set of analyzable psychoerotic modulations.

Re-performance

The ventriloquized erotosubject functions as a critic who subverts dominant ideological discourses, pathologically performing the postures of delirium for eager spectators.

There is a traumatic act of repetition in order to integrate it into a psychic economy, but also the act of forgetting in order to repeat.

PSYCHIATRICIAN NOTES

Using procedures of the collision of the montage, I conjoined together escalation of thoughts and narrative phenomena in order to induce chapters of connection and genealogies of word-thoughts in the subject. What is clear is there are vital correlations between the insulated subject-narrator and aesthetic fashioning, between the nervous system and the vibrations of a space.

The Integration of the Oppressor

Self-analyzing one's own artistic process is to be both analyst and analysand, policeman and criminal, Nazi and homosexual Jew. To perform the act of self-critique is to perform the identity of Self, then demolish it. To summarize: Becoming one's monster makes one one's monster.

If one gazes too long into the abyss, it looks right back at you, says Nietzsche. And then you fall in.

It is this collapsing of the subject-cathexis into the object-cathexis that is the currency of the post-art pathological moment. Yet in order to describe an object (process), the describer must be in a weaker epistemic position opposite the to-be-described object (process) if he is to be able to describe the object (process) at all. The unified s/object (described/r) is thus in the position of having its own member in its own orifice, negating possibilities for anything other than the deplorable situation of interminable auto-erotica.

Precedent Histories

...thought to have a ferocious sexual drive... family tried to deal with behavior by sending her to an exterior township... tranquil periods were followed by awakenings of her love... after fleeing the locale by railway, she re-began her ambushes back home...

...sent accusatory and affectionate electronic communication and made implicit declarations of her love... suffered a hyper-personality, a necropassive aggression, and pseudo-expansiveness...

...claimed the local Ambassador wrote letters to her... that he watched over with secret emissaries under various gender disguises... expressed grandiose plans concerning him...

...believed an aesthetic practitioner was in love with her and that he persecuted her with his subordinates... thought that she and her current lover could live together in a menage a trois with the aesthetic practitioner...

...believed a performative historian wanted to marry her... often in an exalted state and decorated her acadasyllum uniform with found ribbons...

Performative Selfhoodship

In the post-art contemporary, the minoritized are tasked with enacting their selfhood under the guises of “Identity Art.” This is minstrelsy, the miserable parody of one’s suffering for the Nation. Remember: The court jester is still a member of the monarchy. The minoritized should be actors who simply refuse to act. Or should parlay their skills into the emancipating gesture of the Check Mate. This is the cynical lesson of the Duchampian narrative of artist to chessman.

TESTIMONY OF ASSISTANT EXPERIMENTER

During the inescapable-art phase, the subject received 50 trials of unfiltered artwork, lasting for an average of 10 seconds, with an interstitial interval of approximately 2 seconds. In addition, there was an unplanned break for self-purification with a pencil utilized as a stabbing object. The subject seemed to be locked into a private ritual, so we did not initially intrude.

Once the bleeding was under control, the subject completed a variety of tasks, including and limited to working with the number 16; differentiating between the present moment and right now; and identifying every letter in the sequence A, B, C.

On all accounts, the subject failed.

Following the lack of completion of the aforementioned, the subject was tasked with the allegory portion of the procedure. At this point, the experimenter was prepared to appear to supportively engage in any diaphanous discussion of personal problems with the subject. After sobbing uncontrollably and recounting the particulars of her childhood, in specific a sexual incident involving a comb, the subject was given 100 seconds to respond to the artwork, either verbally or by pressing a variety of buttons in an elevator. The subject was then told, “There may be a pattern or a principle by which you can assess this visual allegory, but that is up to you to figure out.”

The subject was then bodily aroused with pages from an influential work of philosophy,

and asked to proceed.

I'll read from the subject's testimony here:

"The artwork presents an allegory of a face, substituting root vegetables, citrus, and nut meats (themselves allegories for autumnal symbols, the New World, and testicles) for the features of the typical human form. A veritable faccia alla capricciosa, the artist two-dimensionally illustrates the primal intercourse between man and nature, between oppressor and oppressed, and between nose and tuber. Which is to say, the piece critiques the bourgeois accumulation of nutritive capital by making the very acquisitions of his primitive cannibalism the substance of the corpus. [Exceptionally long pause.] Also, one anagram of the artist's name is "B-Group Dali copies me." [Exceptionally long pause, followed by some dissociative phenomena.] May I have my pencil back?"

Notes on the Erotosterical Process

A propensity to mistake a wall for a door. Etiology remains obscure to all but the psychiatrists. Has been isolated as nothing more than an erotoneurotic feedback loop. A bitch in heat that attracts a coterie of failed translations. The failure of translation medically known as *repression*. *Translation* not to be confused with *interpretation*. For there to be translation, something must have meant something. The enigmatic signifier fails to properly materialize. A sacrificial distillation of the fractured nature of femmemale logic.

PSYCHIATRICIAN NOTES

Medically speaking, erotosterical patients are generally unattractive and unsuccessful persons, so their eroto-dramaturgy is likely a psychotic attempt to compensate for reduced self-esteem.

MESSAGE BOARD ENTRY

Dear reader, my doctor believes I have the condition, but I think he's wrong. I know that the artist spoke to me through various media in an attempt to communicate her love for me. I understand how absurd that sounds, but it's true.

Delusionals

Of persecution (e.g. erotic pursuit, neuronal control)

Of ideas concerning the conduct of oneself and/or others (e.g. allegorical alienation)

Of relationships (e.g. "spectral phallus," transitional art-object)

Of grandiosity (e.g. deflated sense of humility)

Of somatic type (e.g. rape, pregnancy)

Sacrificial Sacrifice

The Socratic proposition is when the soul is born into the world, its inclination is to forget its previously acquired vision of heaven's divine light. The human narrative process is to re-enter this state to recollect one's vision of the meaning of things. One is to attain the dissolved ego that shuts out the bland usualness of life. To allow for porosity, and later, for sacrifice at the altar of the economy. This is the Folly of the Cross.

The medicademic God-figure seeks to conjure this state in the erotosteric artist and later forfeit its subject. By creating opportunities for madness to be performed, the perpetrator sets the trap. Once the art-performer enacts up to the limits of its value, the artist is thrown or throws oneself out the window. Or is simply vagued into irrelevancy.

MESSAGE BOARD ENTRY

Dear reader, I arrived at the conclusion that my daughter may be suffering from [the disorder] after I watched a transmission on “delusions.” Although, by nature and nurture, she is very superstitious. She actually believes in conspiracy theories that are put forward in various Program documentaries. These beliefs are unshakeable. She seems both naive and yet crafty at the same time.

Lexicon

The social production of a type of seriousness—a Fascist homoglossia—in the Academy disavows the artist from thinking with a language, or languages, of her own devising.

The Phallic Grotesque

The prosthetic penis points most obviously to the Grotesque, as its utilization enumerates the body as an event. The intimacy of reification announces itself. What is communicated is the agonizing of reminiscence. Emphasized is the aesthetic loss by the utter banality of its pragmatism. Its naked endurance is use-value embodied.

PSYCHIATRICIAN NOTES

June the Sixth, Two Thousand Twelve

As for a kind of mass consciousness, we can distinguish triplicate aesthetic experiences for the subject: first, the penis in absentia; second, the present but unfelt penis; third, the conscious penis taking part in extramural relationships. These hold true until the penis enters into an artistic context. Then there are periods when it no longer surfaces, escaping from the process of historicization.

Sadism Inhibition Mechanism

It's posited that psychopathic persons have had disruption to the sadism inhibition mechanism (SIM) such that representations of acts that cause harm to others do not become triggers for the SIM.

TESTIMONY OF ASSISTANT EXPERIMENTER

It is unlikely the subject knew or even suspected in the event of impregnation, her body would be dissected and studied. She had received repeated assurance of her survival from Project Leader. It is my belief the subject did not want to commit acts of human intercourse anyway, as we had been able to re-route her libidinal instincts toward the half-hearted fashioning of inanimate objects.

Stalkology

The exponential proliferation of technological communication equips the erotostalker with new modes of surveillance.

As she fears face-to-face contact, the access to a surfeit of personal data in the technological age allows her to pathologically elaborate on the symptoms of the schoolgirl-crush, whereby she would see the object of desire across the dining hall and imagine a whole life together.

PSYCHIATRICIAN NOTES

Maytober, 2012

The patient claims she was infected with homosexual microcubes during the medicademic term in order to perform Queer topographies. In the nanotechnology laboratories adjacent the Facility, the patient claims they routinely tested their genetic mutations on the students studying aesthetic deployment, as they were compliant prey, often anesthetized and demoralized through mental and fiscal impoverishment. The microbes were pumped into the laboratory waste pipes that were routed above the patient's workspace, where imperceptible holes had been drilled to allow airborne release.

TESTIMONY OF ASSISTANT EXPERIMENTER

Were we ourselves aroused? Many of us were certainly. At least that's what it appeared like. But that was not part of the standard regulations, merely an appealing byproduct. Therefore, I do not believe we were overly aroused. We were agitated perhaps because the subject was not complying at times or reacting to the creative stimuli in ways we had hoped, but no true excitability was felt.

Dictionary Entry: Vulversion

There are numerous erotogenic attachments that can contribute to disturbed palettes during the sexual endorsement of the femmemale erotosteric. A careful penetration exclusive to the perilabia is always indicated with such compositions. In femmemales, common miscurements for coital discretion include inflections of the urinary membracles, fallopian fissures, septicemic lesions and ovarian tumoroids. Adjustment to inflections of apareunia such as monolabial originators and herpatomic confections can contribute to coital discretions. Estrogen groan is a particularly common reaction of disturbed sexual palette compositions related to poor vulvar attitudes among post-menstrual femmemales, and may be a retirement of similar charts in post-menstruating femmemales on “hormonal bitch” convergence. Vaginal non-secretion is often reported by lactating phalli as well. Femmemales undergoing “rafter theft” for pelvic mitosis often explode in severe dyspepsia in relation to the altitude of the vaginal wands and their tendency toward detumescence. Vulvar dryness is sometimes seen in Dedrat's tabernacle, an animalcule disposition that augments the dermacrinal glands that produce salvation and oral techniques.

Artborgs

Art personalities are being developed by the later-capitalist structures to seamlessly function within social networking systems, often under the guises of “public practice.” Additionally, bodies and minds are being altered in compliance with pharmaceutical peddlers to properly congeal into new-media circuitries that reduce the body of the artist to a host of deplorable pathologies and pseudo-affects.

DILATION EXAMINATION INSTRUCTIONS

ignore subject
outcome criteria
achieving intercourse
is a crude measure
of treatment's success
efficacy of cognition
behaviorism
affects large gaps in our understanding
best is to inform
step by step
she may have questions
emphasize she may stop the exam at any point
but do not encourage this
discuss coping techniques
paced breathing
"i can do this!"
then: dilator insertion
do not push her legs apart
she will push them apart for you
use lubricant to aid in mutual non-discomfort
give her the option of watching examination
in a mirror
light pressure, keep going
if discharge is represented
collect samples
insert another finger after she pushes
if examination can no longer continue
emphasize that it is successful
just to have attempted
ask her how it went
gather feedback
ensure she understands
in case of psychological referral
it does not indicate you believe her pain
is not real

PSYCHIATRICIAN NOTES

2012: Summer Period

Today the patient admitted to me that to prove herself to be a contemporary artist she once paid her neighbor to penetrate her repeatedly over the course of a month. She even went so far as to imagine herself enjoying it.

Anti-capitalist Slant

The act of penetration is often thought to be innately transgressive in its violation of autonomy. By suturing that gap then, there is a denial of interdependence. The pollution occurs from within. The audience is denied the pleasure promised by the fetish. The audience is alienated and hostile. There is no audience.

In the same vein as the sexual pervert and manic-depressive, the erotosteric attempts to forge new classifications, operating outside the anthrotaxonomies of the Institution, a false Salome for a false King David.

TESTIMONY OF ASSISTANT EXPERIMENTER

As Project Leader says, "If you wish to lead in the thinking, your thoughts must occupy the mind of the lesser subject, and the latter's thoughts must become involuntary." This was ultimately observed through our Macroscope when the subject was caught obsessively consuming the creative output of an art celebrity she admired. The subject introduced the pages of the artist's writing into her mouth, and even went so far as to ingest the book-jacket photo of the artist in its entirety, swallowing him whole.

Notional Conclusion

To propose [REDACTED] is in fact a symbolic illustration of manuals on sexual pathology in an [REDACTED] setting misses a larger part of the point. [REDACTED] is not merely an attempt to shock the new-proletariat hipster, or simply demand for recognition of [REDACTED] inequality. Rather, it is a semi-articulate outcry for revenge on [REDACTED] for acts of [REDACTED] in an art-historical context.

PSYCHIATRICIAN NOTES

Date unable to be located

In the narrower and broader aspects, alternative conceptualizations of erotic mania within a medicademic art-historical context bear further discussion. The behavior would seem to be a pattern of coping, prompted by such diffuse motivational systems as curatorial anxiety and low sexual self-appraisal in a regimented enclave. Where these presently inconclusive results are concerned, the eroticized subject continues to be an artist-disorder in search of a disease-model.