

# UC San Diego

## UC San Diego Electronic Theses and Dissertations

### Title

Instances Instantiate

### Permalink

<https://escholarship.org/uc/item/5k37f7pq>

### Author

Boyd, Ela

### Publication Date

2013

### Supplemental Material

<https://escholarship.org/uc/item/5k37f7pq#supplemental>

Peer reviewed|Thesis/dissertation

UNIVERSITY OF CALIFORNIA, SAN DIEGO

**INSTANCES INSTANTIATE**

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

in

Visual Arts

by

Elanor Boyd

Committee in charge:

Professor Sheldon Brown, Chair  
Professor Louis Hock  
Professor Teddy Cruz  
Professor Clinton Tolley

2013

©  
Elanor Boyd, 2013  
All rights reserved.

The thesis of Elanor Boyd is approved and it is acceptable in quality and form for the publication on microfilm and electronically:

---

---

---

---

Chair

University of California, San Diego  
2013

## **DEDICATION**

I would like to dedicate this work to the artists that have inspired my creative practice—Light and Space artists, James Turrell and Robert Irwin and experimental filmmakers, Maya Deren and Chris Marker.

## TABLE OF CONTENTS

Signature Page.....	iii
Dedication.....	iv
Table of Contents.....	v
Acknowledgements.....	vi
Abstract.....	vii
Instances Instantiate located in the supplemental files	

## **ACKNOWLEDGEMENTS**

I am extremely grateful to the individuals who have supported me throughout my training and the thesis process. First, I would like to thank my family Jill Wright, Tony Boyd, Lili McGuinness and Emma Sophia Marshall. Next, I would like to acknowledge the UCSD Visual Arts faculty that have been instrumental in the development of my work, Sheldon Brown, Louis Hock, Teddy Cruz, Jennifer Pastor, Anya Gallacio, Amy Adler, Norman Bryson, Michael Trigilio and Amy Alexander.

ABSTRACT OF THE THESIS

**INSTANCES INSTANTIATE**

by

Elanor Boyd

Master of Fine Arts in Visual Arts

University of California, San Diego, 2013

Professor Sheldon Brown, Chair

Ela Boyd's video installation work explores issues of representation and visual perception in terms of the body, time and space. In her Visual Art MFA thesis exhibition catalog essay, **Instances Instantiate**, she considers the ways in which instances of multiplicity instantiate the actuality of simultaneous modalities of embodied presence. Outlining her research and practice, Boyd looks to constructions of cinematic production, (character, set, context and linear succession) as an analogy for our experience of perceiving, apprehending and simulating a continuous reality. Whereas the formal aspects of film/video media, such as frames, pixels, editing/remixing and spatial presence substantiate properties inherent to space-time outside of our perception of it. Boyd utilizes Gilles Deleuze's philosophy of film and Henri Bergson's philosophy of time to evince her own ontological theory of multiple selves existing in various modalities simultaneously. Expanding upon this theoretical trajectory to posit multiple selves as proliferating via mediated spaces and "time-traveling" within conscious apprehension and projection. She looks at the metaphysical body, the cinematic/iconic body and the fantasy body (imagined or dream self). Boyd uses the body-in-space to address what is considered to be actual/viable embodiment, new forms of intersubjectivity and to



generate a sense of a de-centralized presence. Through film theory and her own artistic practice, Boyd unfolds three temporal scenarios; multiplicity, parallel and potential. Lastly, expanding upon the ontological implications of flattened, extended and multi-dimensional/ conceptual space, Boyd is able to advance her theory of embodied perception.