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## A New Generation for Art and Science

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## A New Generation for Art and Science

### Abstract

My interest in this cross-over between art and science, specifically, the body and supportive technologies, has lead me to mixed media and installations where I can examine degeneration and a “new” generation using a combination of conventional and unconventional materials. Unlike re-generation, which is a return to an original state, “new” generation gives way to new arrangements.

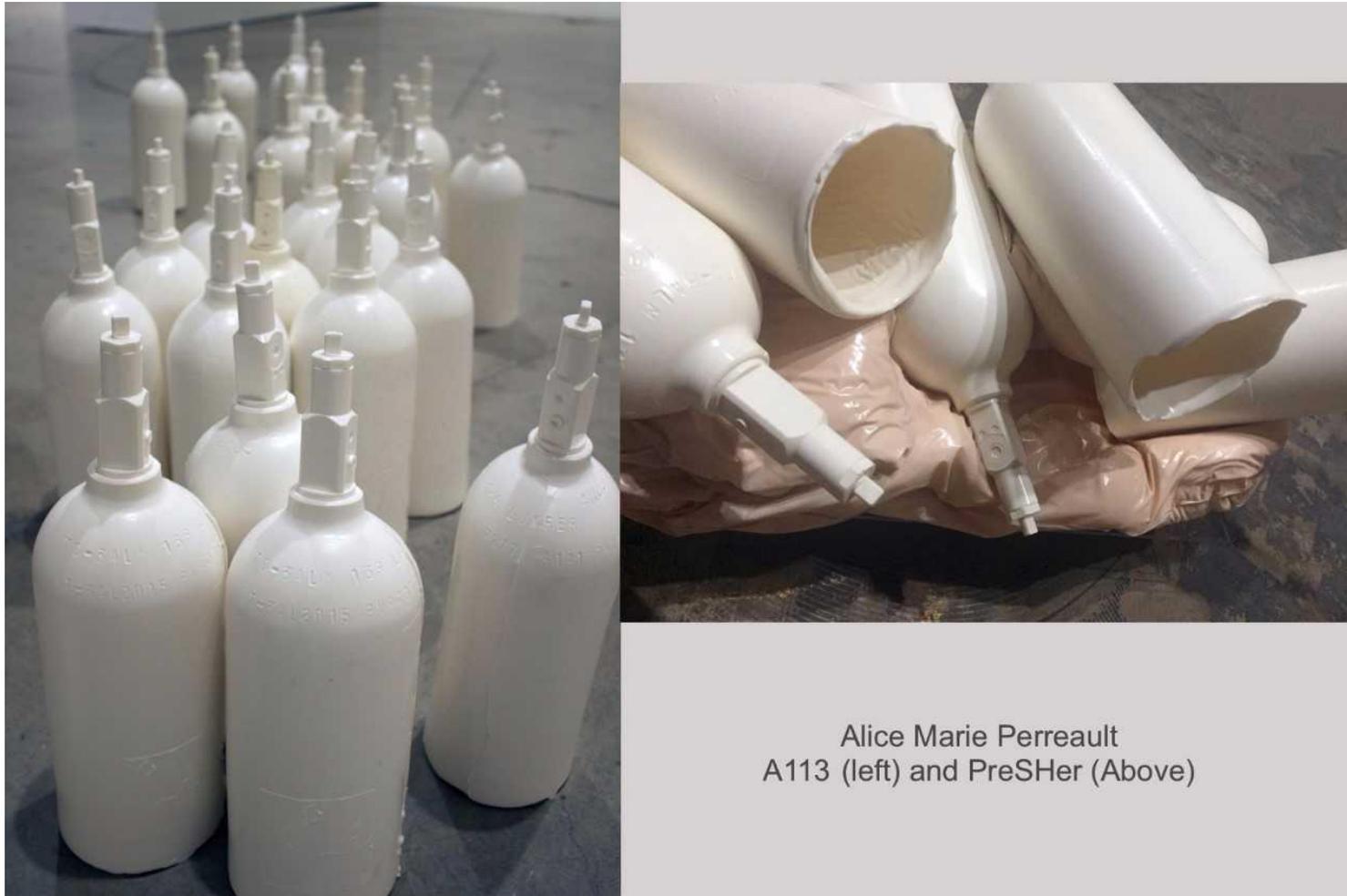
### Keywords

Art, Science, human body, supportive technologies, mixed media, installations, degeneration, “new” generation, conventional materials, unconventional materials

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Alice Marie Perreault  
A113 (left) and PreSHer (Above)

**A-113 Shells and PreSHer**

*Alice Marie Perreault*

*(Photo Credit: A. Perreault)*



Alice Marie Perreault  
Pinched

**Pinched**

*Alice Marie Perreault*

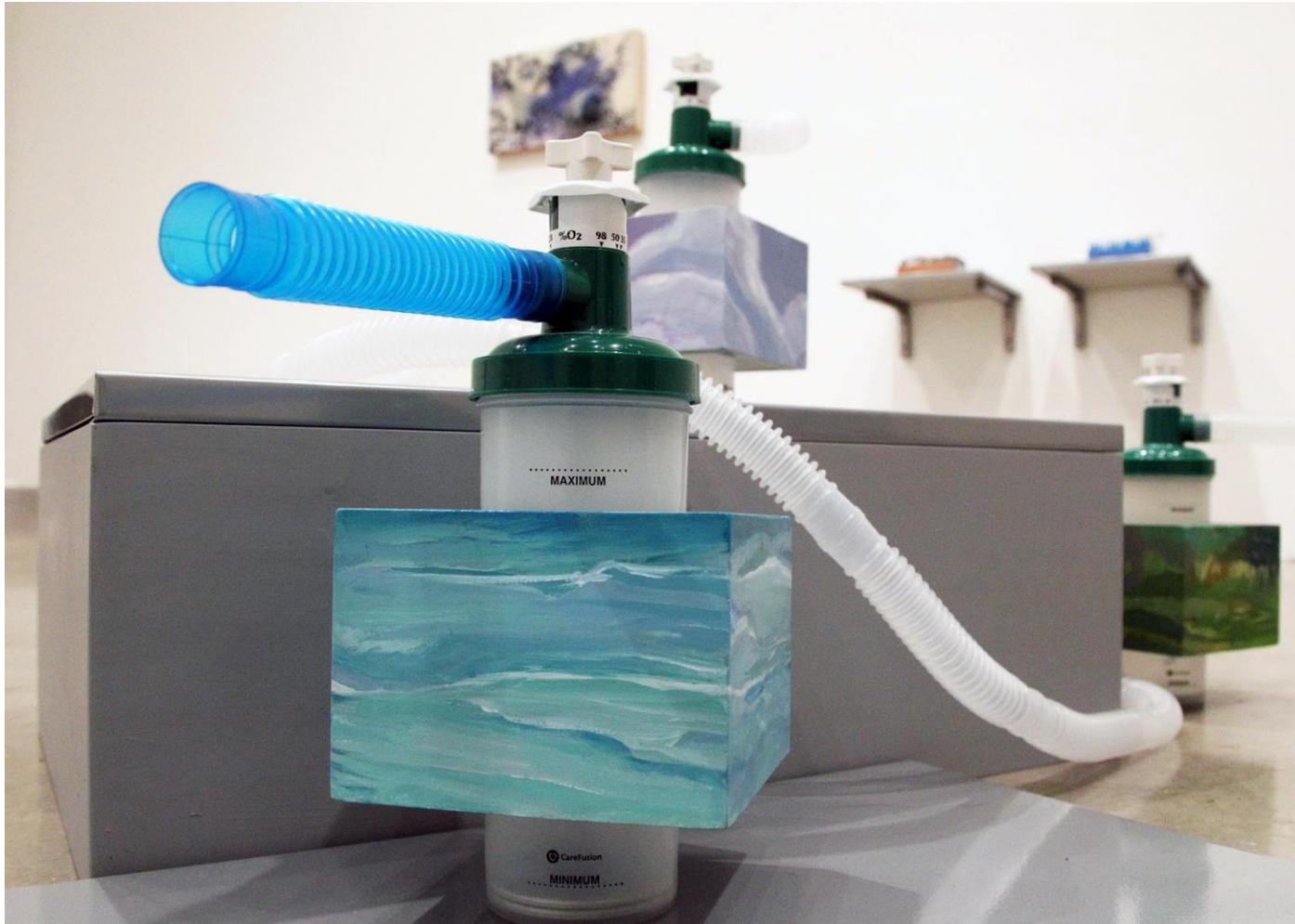
*(Photo Credit: A. Perreault)*



**Ten Millimeters Painted in Red and Ten Millimeters Painted in Blue**

*Alice Marie Perreault*

*(Photo Credit: A. Perreault)*



**Three Weeks, Three Days, Three Minutes**

*Alice Marie Perreault*

*(Photo Credit: J. Carol)*

## **A New Generation for Art and Science**

*Alice Marie Perreault*

I have multiple artistic ambitions. Within each of them is an interest to sensitize people to physical frailties without perpetuating pity. I care about the nature of disabilities, aging, and the stigmas that surround these conditions. Such circumstances cross all ethnicities, cultures, religions, social statuses, and sexual orientations. Anyone who lives long enough will find themselves needing caretakers. Yet, little is done to validate individuals whose survival depends upon others.

Transforming frailty into the sublime can speak of dignity within debility. One way I do this is with medical supplies. I live in a medical home and re-purpose these materials in my art to render new associations. In 2007, the major primary care physician associations developed the Joint Principles of the Patient-Centered Medical Home. The definition has now evolved and the medical home is stated to be patient centered, comprehensive, team-based, coordinated, accessible, and focused on quality and safety. I am using the term “Medical Home” in this context to refer to a location, a practice and a philosophy.

My interest in this cross-over between art and science, specifically, the body and supportive technologies, has lead me to mixed media and installations where I can examine degeneration and a “new” generation using a combination of conventional and unconventional materials. Unlike re-generation, which is a return to an original state, “new” generation gives way to new arrangements.

Medical references can be tough to embrace due to their connection with weakening bodies and mortality. Toying with these items in aesthetic ways can circumvent this and a multi-faceted language forms to offer opportunity for consideration. This hybrid of light-hearted and heavily loaded- natural and technologic- best reflects my voice.

Living outside mainstream, where access, communication and understanding are obstructed, deepens my need to broaden societal norms, or at least throw a stone into the pond. While most under-represented groups have abilities to speak for themselves, this sphere of physically dependent individuals, who are either seen as anomalies or anonymous, have little or no control over their own dignity, a reality that most will experience.

*Three Bodies* is a three-person show I curated for Peggy Phelps Gallery of Claremont Graduate University. The collection references the signified human body through channels that point to its regeneration, frailty and precariousness. Jue interprets an organic, microscopic view of body; Jue flirt with augmentative, medical supports for survival and; Wong considers the precariousness of bodies to affirm other perspectives from which to do and see. The show reflected how art and science overlap when referring to the body and considered societal placements and restrictions.

In the upcoming year, I am participating in a collaborative installation at Pitzer College called *MANIFESTO: A Modest Proposal* that includes panel discussions and artists' lectures. The curator of the show, Ciara Ennis (2017), states that the goal is to "manifest ambitions on attainable solutions to the profusion of sociopolitical, cultural, economic, and environmental issues..." I have been invited to address the topic of Ableism, a wide-spread discrimination that deserves attention.

My vision is unique because it comes from an inside perspective. I have strong art-making skills, and a direct relationship with medical science and disabilities. Much art today that is interested in science spills into sci-fi, hyper-graphics and robotics as replacements to human nature. The interconnection between art and science that interests me is innovative in its simple complexities, like those where small collisions give birth to new forms of existence, steadily shifting the future.

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Ennis, C. (2017) MANIFESTO: A Modest Proposal. Pitzer College.