Lynne Scott Constantine

Interdisciplinary Artist and Writer

Digital Media–Mixed Media – Performance – Installation

Email: lconstan@icloud.com
Phone: (703) 303-7721
Website: https://edgewiseart.com

For Lynne Scott Constantine, artmaking is a way of thinking, of investigating the hard-to-perceive and the undreamt-of within our shy and fragile reality. Her photographs and multilayered digital photomontages invite viewers to make their own meaning from enigmatic juxtapositions of familiar and unfamiliar elements.

Before moving to the Outer Banks in 2018, Lynne was Associate Professor of Interdisciplinary Arts in the School of Art at George Mason University, Fairfax, VA. She holds an MFA in Interdisciplinary Arts from Goddard College and graduate degrees in English language and literature from Yale.

Image page 1: "Some (Re)Assembly Required,"
2026, digital photomontage.

Image page 2, top: "Vitruvian Woman I,"
2026, digital photomontage.

Image page 2, bottom: "Holding the Center as the World Melts,"
2026, digital photograph.

Image page 3, top: "Entanglements,"
2026, digital photomontage.

Image page 3, bottom: "A Hole in the World in the Shape of You,"
2026, digital photograph.

Cannupa Hanska Luger is a Native American interdisciplinary artist based in New Mexico whose community-oriented artworks address indigenous peoples, environmental justice and gender violence issues. He made the statement used as an epigraph in this booklet in the PBS documentary "Art and Science Collide," which aired 10/17/2025.



Some (Re)Assembly Required

Lynne Scott Constantine

There is not a hole inside of you. There is a hole inside your environment the shape of you. Can you fit back in?

- Cannupa Hanska Luger

What does it mean to be "embodied"? The body is much more than the meat on our bones or a mannequin for our wardrobe: it's a vessel, a symbol, a question, the site of our encounter with every other being and with the planet.

Not one inch of this exquisite Earth is untouched by the human footprint, and even the smallest action I take today will ultimately affect 8.3 billion people and 1 trillion other-than-human species of life. With such great responsibility, no wonder many people experience themselves as fragmented and scattered. What to do first? Where to reach out?

Thinking about embodiment is a good place to start. The body is the baseline for defining "human" and is the center from which connection and emotional bonds emanate. The basic human bodily form creates a sense of recognition that is the grounding for our interdependency. Yet the differences among bodies, particularly around gender, skin color, and perceived ableness, have historically led to disconnection, exclusion, and hierarchies of power.

Art participates in overlaying the body with hierarchical meanings. Consider the classical female nude, the West's idealization of the female form. But the classical nude is not the representation of an individual body; she's a mathematical construction, a set of proportions and shapes signifying "woman." She is readily idealized because she is fragmentary and featureless, her personality wiped away by the removal or wearing-off of her original bright coloration.



Similarly, the most famous sketchbook page in history, Leonardo DaVinci's "Vitruvian Man," overlays a male body with architectural proportions. If the intent is to show that architecture draws from the human form, its effect is to set those proportions as bodily ideals in the minds of generations of artists.

If we throw out the math and the architectural perfection, where do we look for the shared reality of living in our different human forms? I say, let's look at the body in motion: the lived experiences of doing and dreaming. The body not as a thing or a container, but as a story and a context.

Nearly all the bodies depicted in *Embodied: The Power of Presence* are of older women. Why? Who looks at what older women are doing, unless these women are TikTok grannies or entrepreneur influencers hawking makeup that won't land in your wrinkles? Yet when we observe people who have lived for a long time engaged in the activities that define their lives, we see not wrinkles and diminution but purpose, persistence, and power.

Some of the images I created for the exhibition are a momentary fragment of movement that might otherwise escape attention. A squatting artist painting an award-winning abstract in the "studio" in the corner of her bedroom; a woman embracing an icon of the peaceful home she's created; a theater lover playfully wrapped in a red boa; a woman transfigured in a moment of joy dancing with her husband; a retired scientist reaching a hand to her beloved orchids; a mother living the continued presence of her late daughter and grandson.



Other images are dream narratives reflecting the feelings associated with bodies in motion: a woman dancing inside a moon halo; a figure traversing a labyrinth as the surrounding trees adopt the colors of her scarf; a woman joyfully meeting herself on a secluded path; a steady figure standing at the center of a melting world.

The older women in these images are like the wool that appears in Suzanne Scott Constantine's mixed media works in this exhibition. Wool's natural crimp gives it elasticity, allowing it to stretch and return to shape—a beautiful analogue of human resilience, and a hint of how we might think about the challenges that our wounded world presents.

Perhaps a good place to start is with the magic of hands. If any motion defines the human desire for connection, it is the reach of a hand to touch something beyond our own bodies. A tree, a branch covered with lichen, a skein of wool, another hand–the miraculous and simple act of moving outward in curiosity, trust, and hope.



We cannot know what we will find on a journey of discovery that starts with reaching out. Scientists tell us now that when we reach out to a tree, we are embracing a kinship we only recently suspected. Trees have elaborate systems of chemical communication with other trees and flora in their environment. The complexity of their abilities was largely unknown to us because trees remain in one location. We couldn't see their "movements" because we didn't know how to look.

Trees act to further the same goals in community that we do when we are at our best: goals of peace, safety, nourishment, growth, and a bountiful future. Trees even have integrated microbiomes, like we have in our guts, to aid in basic functions of living. So do many other living beings. We are not so individual and sovereign after all.



We have only just begun to understand the biosphere as a web of interconnections joining us to all life and to our planet. And we have only just begun to understand what our embodied agency can do, despite our destabilizing sense of fragmentation, to "find the hole inside your environment in the shape of you," and fit back in.

What trees exhale, we inhale.
Whatever we touch returns our touch.
The earth is not a rock but a skein of relationships.
Our simple, singular task is to sustain all life.