

**A Line is a Brea(d)thless Length:
introducing the physical act of running as a form of drawing**

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Abstract

This practice-based investigation offers an understanding of the role of the body in drawing. The research proposes that drawing is not only connected to movement but can be located in a larger inquiry into the performative nature of human activity.

Analysis of artworks produced in the late 1960s and early 1970s provide a context and operative means to explore duration, expenditure of energy, measurement, and time in relation to practices of performance and drawing. The examination of these artists' works is provided to inform an investigation of physical processes of drawing through performance practice. My inquiry also leads to an encounter with Merleau-Ponty's concept of the body as a primary means of understanding our relationship to the world, in particular the 'flesh' as a porous interface that dissolves the boundary between subject and object. This underpins an analysis of performance-based practice that also seeks to investigate the act of drawing and embodiment.

The aim of the research is to investigate how the body as an instrument can be explored through malleable qualities of drawing. This includes a process of adopting Euclid's definition of the line as a model to explore linear properties beyond conventional mark making. Comparative analysis of works by Carolee Schneemann and Matthew Barney provide material that has been a key influence upon the research process. These works have influenced the trajectory of my performance art in the exploration of resistance, tension, measures of energy and endurance.

My consequent practice interrogated how the body moves through space; using (myself) the runner to articulate a form of drawing that tested the body's physical limits. A moment of transformation and change occurred when I began to articulate 'running as drawing'. Vital to this, was an understanding of using 'breath' and the discipline of marathon training to introduce how the physical act of running can be a viable form of drawing.

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Contents

| | |
|---|------------|
| Abstract..... | i |
| Acknowledgements..... | ii |
| Contents | iii |
| Preface | v |
| Introduction | 1 |
| 0.1 Performance drawing and the line..... | 1 |
| 0.2 Aims and objectives..... | 7 |
| 0.3 Methods | 8 |
| 0.4 Methodology..... | 10 |
| 0.5 Outline of chapters | 13 |
| Chapter 1. Positioning the role of the body in drawing..... | 16 |
| 1.1 The role of geometry and the notion of the line..... | 17 |
| 1.2 Measuring the body as an object through movement..... | 22 |
| 1.3 Dividing the body into parts | 27 |
| 1.4 The influence of science and the ‘flesh’ | 29 |
| 1.5 Summary | 34 |
| Chapter 2. Testing physical limits of the body in drawing..... | 35 |
| 2.1 Work no. 1 (Circle Drawing) in relation to performance..... | 35 |
| 2.2 The documentation process..... | 42 |
| 2.3 Performing (the) subject | 44 |
| 2.4 Defining a circle through sound | 45 |
| 2.5 Recording sound..... | 47 |
| 2.6 Work no. 2 (Line Dialogue) and the line..... | 51 |
| 2.7 Summary | 61 |

| | |
|---|------------|
| Chapter 3. Running as drawing | 63 |
| 3.1 Work no. 3 (Horizon/Distance) in relation to the camera | 64 |
| 3.2 The body in relation to the horizon line | 69 |
| 3.3 Running 'blind' | 72 |
| 3.4 From running to drawing | 76 |
| 3.5 Mechanics of running | 79 |
| 3.6 Perform, repeat, record | 83 |
| 3.7 Running as a performative act | 85 |
| 3.8 Summary | 87 |
| Chapter 4. Beyond the role of the body in drawing..... | 89 |
| 4.1 Work no. 4 (Restraint/Running) in relation to the line..... | 90 |
| 4.2 Including physical strength in methods to draw..... | 98 |
| 4.3 Reflecting on conditions of drawing..... | 105 |
| 4.4 The breath and circular movement..... | 109 |
| 4.5 Re-defining movement through drawing | 115 |
| 4.6 Training, endurance and phases of running..... | 117 |
| 4.7 Conscious actions involved in drawing..... | 124 |
| 4.8 Summary | 126 |
| Conclusion..... | 128 |
| Bibliography | 133 |
| Illustrations | 141 |
| Portfolio of Works..... | 148 |
| Appendices..... | 152 |
| Appendix I. Interviews..... | 152 |
| Appendix II. Maps and documents | 158 |
| Appendix III. Euclid's definitions | 161 |
| Appendix IV. List of publications and exhibitions | 162 |

Preface

When growing up on a farm in Canada, I measured distance by the trees, fields, and gravel roads that divided the land. In an area where the terrain is flat and the roads are carved into the earth and stretch far beyond the horizon, I developed an intuitive awareness of how far a mile was by running within this environment and using parts of the landscape as markers.

To determine my running routes, I used the dirt roads that had been laid out in the 1850s by early surveyors to form boundaries between farms.¹ As a system of lines, each section of the road was divided into 1.25 miles and together formed a grid-like block. In the first stages of a run, I would use these lines to count 'up' distance: 1.25 miles covered, 2.5 miles covered. And then, when reaching say, 5 miles, instead of using these lines to count up, I would then use them to count down: 2.5 miles covered, 2 lines to go, 1 line to go (almost home), and then the end of the line.

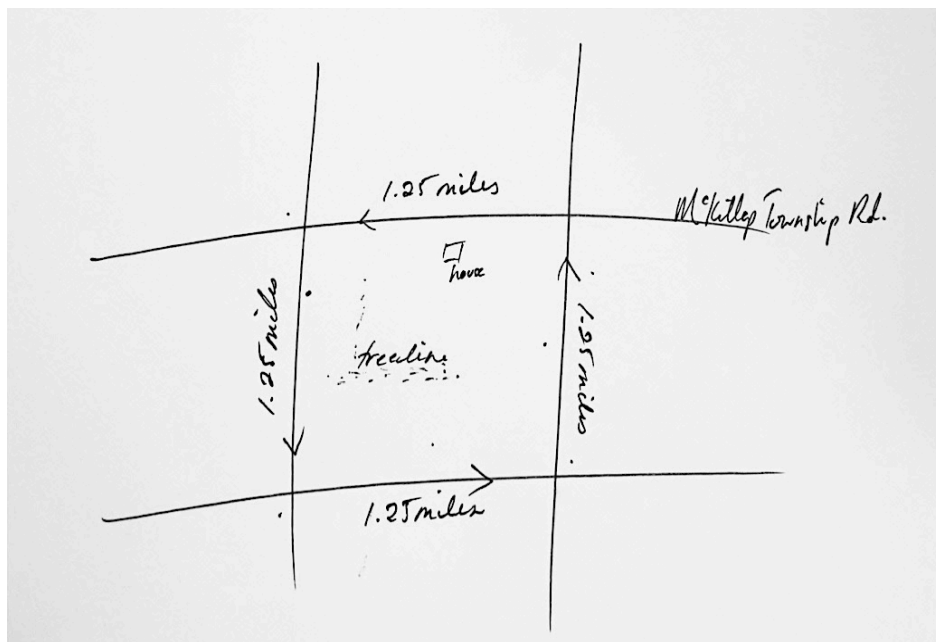


Figure 0.1, *Running Route Map (5 miles)*, 2013, notebook drawing, ink on paper, 12 x 8 cm.

¹ See Appendix II. Maps and documents.

While running and engaged in this process of measurement, I would initially fix my gaze on the horizon and focus on how each stride brought me closer to the pre-determined distance. As I progressed and fatigue became a factor, I would then break down the length into a series of shorter stints, using personal waypoints such as the trees, electrical poles, fields and barns. This technique enabled me to pace myself and manage my expenditure of energy.

First mile-and-a-quarter (1.25 miles)



Second mile-and-a-quarter (2.5miles)



Third mile-and-a-quarter (3.75 miles)



Fourth mile-and-a-quarter (5 miles)



Figure 0.2, *Running Roads: Huron County, 2011*, photograph sequence, photographic notes taken at intervals whilst running the 5-mile loop, Huron County, Canada.

From the many hours spent running the same roads, these set distances became engrained in my memory. By visualising each section, I could easily recall the feel of the gravel under my feet and instinctively knew the distance I had travelled. Springing upwards and forwards, with my body in flight, the long road helped connect me to the vast landscape and push my body to the limits of physical exhaustion.

Having run competitively from a young age, I am currently in the process of qualifying for the 100 mile Ultra-Trail du Mont-Blanc.² From the flat roads in Canada, I now train to build and improve my endurance and condition my body to endure long hours of running (sometimes up to 20 hours) in both cold and hot climates, through rugged terrain, high elevations and in darkness.

My practice as an artist has been primarily based in performance. As an undergraduate student, I initially studied sculpture and photography then focused on performance art. Making works that employed aspects of duration using video, sound and the live event, I learned that performance could enable me to experiment with the body as a material in the work. The circle drawings that developed from my undergraduate study extended into postgraduate work and provided the foundation for further research into the experience of performing. I now use my art practice to explore the body's strength and limitations.

Although training for marathons and ultramarathons has always occurred alongside my art practice, it was not until my third year of this research that I became aware of potential connections between running and drawing. I then realised how relevant my early runs across the landscape in Canada were to my research and I began to develop a practice that engaged processes and methods relevant to an investigation into running as drawing.

² The Ultra-Trail du Mont-Blanc (UTMB) is widely recognised as the toughest foot race in Europe and is a single stage mountain ultra marathon that takes place once a year in the Alps across France, Italy and Switzerland. The distance is 103 miles with a total elevation gain of 9,400m. The principal criteria for establishing qualifying races for the Ultra-Trail event are based on distance and positive altitude change; acquiring a minimum of 7 points in 3 races within 2 years of the event.

Introduction

0.1 Performance drawing and the line

Since the beginning of the twentieth century, movement has increasingly defined drawing,³ not only to represent movement in the visual traces of an action carried out in time, but also by utilising philosophical and theoretical concepts conceived a form of mark making as ‘thought’. Robert Morris works in this conceptual arena, as seen for example in his *Blind Time* drawing series (1973–2000). Rather than conventional, observational drawing he uses a task-based process employing the principle of movement and time to create a space for thinking.⁴ In correspondence with Morris, he describes drawing as ‘similar to the nature of dialogue as an open question’⁵ and has defined drawing in many different ways: as philosophical investigation, conceptual premise and a record of physical process.⁶

Wassily Kandinsky outlined the concept of the line as movement in his essay ‘Little Articles on Big Questions: On Line’ (1919).⁷ Additionally, Paul Klee’s *Pedagogical Sketchbook* (1925) and lecture notes written at the Bauhaus define an intuitive approach to working and describe drawing as ‘taking a line for a walk’.⁸ Both artists can be considered to have determined structural and definitive meanings of the line in drawing processes.

Traditional definitions of drawing do not cover the extent to which the body and materials used to record the body in drawing can be defined. This research follows the trajectory of art practices that consider performance and drawing to be a conceptual, temporal and liminal process for negotiation and transformational change.

³ Catherine de Zegher, ‘A Century Under The Sign of Line: Drawing and Its Extension (1910–2010)’, in *On Line: Drawing Through the Twentieth Century* (New York: The Museum of Modern Art New York, 2010), 25.

⁴ Barbara Rose, ‘Robert Morris: Drawing as Thinking’, in *Robert Morris: el dibujo como pensamiento* (Valencia: Institut Valencia d’Art Modern, 2011), 310.

⁵ Robert Morris, email message to author, 16 December 2010. See Appendix I.A Interview with Robert Morris.

⁶ Rose, ‘Robert Morris’, 310. (Further discussed in Chapter 4, section 4.4 The breath and circular movement).

⁷ Wassily Kandinsky, ‘Little Articles on Big Questions: On Line’, in *Kandinsky: Complete Writings on Art, Volume 1*, ed Kenneth Lindsay and Peter Vergo (Cambridge, MA: de Capo Press, 1982), 424–427.

⁸ Paul Klee, ‘Creative Credo’, in *The Thinking Eye*, ed. Jurg Spiller (London: Lund Humphries, 1961), 79.

The research of artists such as Jane Grisewood, who uses the line to address the reflective and meditative act involved in drawing, as well as Maryclare Foá, who considers the spatial and descriptive qualities of sound as a form of drawing help to position my practice in the emergent field of ‘performance drawing’.⁹ From working alongside one another, and at times collaborating, we share a similar focus to expand how drawing can be explored through movement.

My research looks at the body in terms of limits and the body performing in relation to the activity of running. It specifically asks if the body in movement, when incorporating endurance and duration essential to the activity of running, can be considered a valid form of drawing.

I use the term ‘performance drawing’ throughout to describe the physical act of drawing, either in front of a live audience or camera; based on the idea that the act of drawing can manifest an immediate and direct physical experience.

The term ‘performance drawing’ can be traced to Catherine de Zegher’s publication in 2001 titled, *Drawing Papers 20*, which accompanied a series of five solo exhibitions at The Drawing Centre in New York of artists work that ‘explored the interrelation of drawing and performance.’¹⁰ In a further text, ‘A Century Under The Sign of Line: Drawing and Its Extension (1910 – 2010)’, in the exhibition catalogue, *On Line: Drawing Through the Twentieth Century* (2010), de Zegher discusses how drawing as a cognitive process links to movement through its performative quality as a ‘kind of drawing in space’.¹¹ We can see for example how the action made by artist Tom Marioni in 1969 releasing a tightly coiled metal tape measure into the air that sprang open and created a sharp, loud sound has influenced the implications of what drawing can be and how a line can exist, (see Figure 0.3). This work, titled *One Second Sculpture*, documented in a single photograph reinforces how an event

⁹ See Jane Grisewood, ‘Marking Time: investigating drawing as a performative process for recording temporal presence and recalling memory through the line, the fold and repetition’ (PhD thesis, University of the Arts London, 2010) and Maryclare Foá, ‘Sounding Out: performance drawing in response to the outside environment’ (PhD thesis, University of the Arts London, 2011).

¹⁰ Catherine de Zegher, *Drawing Papers 20* (New York: The Drawing Centre, 2001).

¹¹ de Zegher, ‘A Century Under The Sign of Line’, 104.

can unfold to make a drawing in space.¹² Through the implementation of elements such as duration and sound, that move drawing beyond the visual form of perception, this approach establishes how such activities can operate as viable methods of drawing to represent line through movement and space.



Figure 0.3, Tom Marioni, *One Second Sculpture*, 1969.

In an attempt to break down the audience/performer relationship into one experimental whole and give significance to experiencing the ‘now’, terms such as ‘happenings’ coined by Allan Kaprow in the late 1950s or Lucy Lippard’s ‘dematerialization of the art object’ of the 60s have been used to describe artworks that utilised and embraced the everyday.¹³ Performance art became the ‘medium that challenged and violated borders between disciplines and genders, between private and public, and between everyday life and art, that follows no rules’.¹⁴ Within this ‘live’ context, art practices have also adopted new concerns relating to space and time to explore new perspectives of the body. Opening up new areas of practice, drawing has

¹² Tom Marioni, email message to author, 25 June 2013. See Appendix I.C Interview with Tom Marioni.

¹³ The original essay referencing the term ‘the dematerialization of the art object’ by Lucy Lippard and John Chanler in 1967 was first published in *Art International*, 12 no. 2 (February 1968), 30–36. See also Lucy Lippard, *Six Years: The Dematerialization of the Art Object from 1966 to 1972* (Berkeley: University of California Press, 1997).

¹⁴ RoseLee Goldberg, *Performance: Live Art Since the 60s* (London: Thames & Hudson, 1998), 20.

become a line made by walking in a field (Richard Long, 1967) or cutting through a house (Gordon Matta-Clark, 1974),¹⁵ (see Figures 0.4 and 0.5).



Figure 0.4, (top) Richard Long, *A Line Made by Walking*, 1967.
Figure 0.5, (bottom) Gordon Matta-Clark, *Splitting*, 1974.

¹⁵ Tania Kovats, ed., *The Drawing Book: A survey of drawing: the primary means of expression* (London: Black Dog publishing, 2005).

Forty years later, Martin Creed's *Work No. 850* (2008) in the Duveen Hall Gallery at the Tate Britain, London, can be considered 'running as drawing' (see Figure 3.8 in Chapter 3). Every 30 seconds an individual ran, according to Creed's instructions 'as if their life depended on it' through the 86 metres in length of the space. The sound and rhythm of the runner's footsteps reverberated, presenting a 'live' presence as the 'object of art'.¹⁶

My research embraces the idea that the body is not passive in the act of drawing but that a subjective position brings to experience something that exceeds the object of art (be it through the body, video, sound recording or drawing). I consider drawing to be a cognitive process, an act of thinking through the body, whether using an instrument such as graphite or using the body as a tool.¹⁷ Instead of attempting to re-define terms associated with drawing or performance, my concern is with the physical and temporal processes.

Works such as Trisha Brown's *Man Walking Down the Side of a Building* (1970) (see Figure 0.6), Bruce Nauman's *Performance Corridor* series (1969) and Robert Morris' *Blind Time* drawings (1973–2000) provide a broader historical context for this investigation.¹⁸ All of these artists have used the body as a primary source and the material for making work to constitute experience. More specifically, Carolee Schneemann's *Up to and Including Her Limits* (1973–76) and Matthew Barney's *Drawing Restraint* series 1–6 and 11 (1987–2010) evidence the physical act of drawing with imposed restrictions and are the key works that led me to consider the subjective role of the body.

¹⁶ Katharine Stout, *Martin Creed, No. 850* (London: Tate Publishing, 2008). Published on the occasion of the 2008 Tate Britain Duveens Commission by Martin Creed: *Work No. 850*, 1 July – 16 November 2008.

¹⁷ My use of the term 'body as a tool' references the 1960s and 70s explorations of the body as medium in Performance art. Tracing the emergence of this term 'Body As Tool', was the title of an article in a four page survey of the work by Barry Le Va. Also included were titles such as: 'The Body As Place', (Vito Acconci, Dennis Oppenheim) 'The Body As Backdrop' (Bruce Nauman, William Wegman), 'The Body As Object', and 'The Body in Normal Circumstances'. See Willoughby Sharp, 'Body Works', in *Avalanche* 1 (1970), 14–17. In addition to this, more recently, Cynthia Morrison-Bell writes in the exhibition catalogue, *Walk On: From Richard Long to Janet Cardiff – 40 years of art walking*, 'The body was an important point of departure for much art of the 1960s and 70s. Performance art – using the body as the tool and medium, as sculpture even, making it endure the limits of the language of art, testing it to its extremes, just as you would any material, to find out how much you could mould it, push it, twist it or break it'. *Walk On: From Richard Long to Janet Cardiff – 40 years of art walking*, co-curated by Cynthia Morrison-Bell (UK: Art Editions North, University of Sunderland, 2013), 1.

¹⁸ The *Blind Time* drawings are discussed in Chapter 4, section 4.4. The breath and circular movement.

I am interested in works that contribute to endurance, duration and using the body to perform in the activity of drawing. Therefore my use of the other key artists' works in this research is focused upon forms of investigation that contribute to my inquiry into the activity of running and concerns that relate to testing the body's limits. I have not therefore considered works by Carolee Schneemann, Matthew Barney, Martin Creed and Tom Marioni in terms of the political content of their work. Rather, it is the methods employed by these artists in their performance works that incorporates the entire body and self-restraint that are of value to my investigation.



Figure 0.6, Trisha Brown, *Man Walking Down the Side of a Building*, 1970.

My investigation into the act of drawing is not about the mark or questioning what drawing is, rather, it aims through practice to define drawing as an investigative means to seek a combined understanding of the body and the world within which it operates. Focusing on the conscious act of what it means to draw, using the line as a practical means for experimentation, through performance the practice has developed to demonstrate the activity of drawing as a physical act of making lines, both visible and invisible. This provides the means for me to question the paradoxical experience of how the body can extend drawing beyond visibility to find a new understanding and

way of working. Through considering running as a form of drawing I am providing a new and radical definition of what it is to draw. Or 'what drawing can be'.

I propose, by exploring performance and drawing processes that relate the immediate experience of the 'now', through the conscious intention 'to draw' the body can manifest a physical presence in the permanent sense. I aim to build on previous practices and the already accepted idea that the line is a means of exploring theoretical and philosophical concepts including the subjective body as a key material element in the work.

0.2 Aims and objectives

The aim of this research is to explore how drawing is not only connected to movement but can be located in a larger inquiry into the performative nature of human activity. Furthermore, I aim to question how testing physical limits can uncover a deeper understanding of what it means to use the body in drawing.

In addition, this research seeks to demonstrate how running is a viable form of drawing in the emergent field of performance drawing. It explores how duration, expenditure of energy and imposed restrictions on the body in the act of drawing can contribute to a new awareness of embodied consciousness.

The objectives are to:

- *Test through practice the physical limits of the body and thereby explore physicality and endurance, using drawing methodologies that are exclusively performance based.*
- *Examine performance-based drawing through the work of other artists.*
- *Analyse texts that relate to the body as a tool to draw.*
- *Reflect on findings in order to synthesise 'performance drawing' in relevant historical and contemporary contexts.*

0.3 Methods

To test the physical limits of the body and explore physicality and endurance a series of four performance-based artworks were produced, titled *Work no. 1 (Circle Drawing)*, *Work no. 2 (Line Dialogue)*, *Work no. 3 (Horizon/Distance)* and *Work no. 4 (Restraint/Running)*.¹⁹ At the beginning, in *Circle Drawing*, I focused on the durational element of drawing, constructing performances using traditional materials such as graphite on paper. These performances involved drawing for a long period, i.e. until I could no longer hold the graphite.

Incorporating larger movements to explore visible marking processes, I then started to work collaboratively with artist Jane Grisewood.²⁰ The aim was to expand the process of drawing, and to interrogate a particular approach to using graphite and the body. Combining our methods of drawing (based on my *Circle Drawing* and Grisewood's works titled *Marking Time*) we created the first of our six collaborative performances during a residency at the Lethaby Gallery, London in 2008. Using our entire bodies in the work we moved continuously back and forth across the length of the wall to produce the marks that comprised our drawings.

Responding to how drawing can be defined by movements that involve the whole body such as walking (Richard Long) and more significantly through close consideration of works such as Martin Creed's *Work No. 850*, I began to consider 'running as drawing'. My consequent practice interrogated how the body moves through space; using (myself) the runner to articulate a form of drawing that tested the body's endurance and physical limits.

In the process of producing the two bodies of work mentioned above, *Work no. 1 (Circle Drawing)* and *Work no. 2 (Line Dialogue)* in order to understand and

¹⁹ All works can be viewed on <http://www.caralimccall.org/portfolio>

²⁰ As mentioned in the Introduction, Jane Grisewood is an artist whose practice similarly focuses on drawing to explore movement and time. In her work titled *Marking Time*, she draws between two-dimensional and three-dimensional spaces; the line is drawing through time travelling across a space, whether on paper, sand or paving – all resulting from the act of doing; see Jane Grisewood, 'Marking Time: investigating drawing as a performative process for recording temporal presence and recalling memory through the line, the fold and repetition' (PhD thesis, University of the Arts London, 2010), 39. See also <http://www.janegrisewood.com>.

explore the descriptive, spatial and mapping qualities of sound, I began to record the activity of drawing, attaching a microphone to my chest during live performances. To further test physical limits, techniques were introduced, informed by running regimes and training apparatus, that addressed concerns of resistance and the action in real time. From artworks made with graphite on paper to making video and sound recordings of running with an elastic band, these methods were all used to highlight aspects of physicality and endurance as well as limits of the moving body.

To examine physicality I have addressed different experiences of embodied consciousness. To enable this examination when considering phases of endurance in relation to running, I have referred to three phases of endurance such as 'physical', 'mental' and 'emotional'. These phases have been used to interrogate my understanding of the body as both object and subject, for example, when analysing the ebb and flow of the conscious states that occur in the pursuit of completing a long distance run (15 miles or more).²¹ This is further discussed in Chapter 4, section 4.6.

Through an examination of key artworks and texts related to performance-based drawing since the 1960s, and from conducting interviews with artist Tom Marioni, Robert Morris and Carolee Schneemann, I inquire if, and how these artists link drawing and performance (see Appendix I. Interviews). Further to this, a comparative analysis of Carolee Schneemann's *Up to and Including Her Limits* and Matthew Barney's contemporary work, *Drawing Restraint* series 1–6 and 11 provides the premise for my proposition that opens up thinking of the subjective body, performance and drawing.

In analysing texts that relate to the body as having a central role in the drawing process, I have applied Maurice Merleau-Ponty's philosophy from *Phenomenology of Perception* as well as his later text 'Eye and Mind', where he

²¹ This mind-body connection references Merleau-Ponty's theory of perception, which is further defined in the next section 0.4 Methodology.

adopts the term ‘flesh’ as a way of describing not only the body, but also the basic substance of the world.²²

To further encapsulate the intimate, personal, embodied character and aspects of running, science journals and writers such as Henrich Bernd and David Lieberman have enriched the research as well as assisted in identifying key links to movement and physical experience.

Throughout the research, I have been writing descriptively, critically and analytically of my practice and that of others. Recording ideas, thoughts and experiments in notebooks, sketchbooks, photos and sound recordings (see Figures 0.1, 0.2, 3.5 – 3.7, 4.2 and 4.7) have provided methods of analysis and space for reflection. Moving through the research less in a linear fashion, but shifting back and forth from practice to theory that can be described as a dynamic spiral paradigm – being both reflective and reflexive.²³ The research model has looked at material from an ‘inside’ and ‘outside’ perspective and importantly across disciplines that nurture both phenomenological and empirical investigations.

0.4 Methodology

To understand issues of duration and the moving body this research turned to Maurice Merleau-Ponty's phenomenology and his phenomenological concepts of ‘lived’ experience. His philosophy has acted as a model through which I address the body in my drawing practice. This has helped to identify how the body manifests itself as physical and mental phenomena, which forms a bridge between the body and the world.²⁴

²² The term ‘lived body’ of the earlier writings in *Phenomenology of Perception*, is recast as ‘flesh’ (chair) in the later work.

²³ The notion of reflexivity, here, in an analytical sense, draws attention to the way in which this research attempts to consider ‘subject’ and ‘object’ of philosophical discourse. By *doing* the research, I embrace the personal that uses the ‘I’.

²⁴ Moran Dermot, *Introduction to Phenomenology* (London and New York: Routledge, 1999), 53.

I was introduced to Merleau-Ponty's *Phenomenology of Perception*,²⁵ through an investigation of artists working in the 1960s and the key concerns that my work addressed. Finding physical activity integral to the mind-body division revealed through Merleau-Ponty, I have come to understand how movement reveals the union of the body and the fusion of the self with the world. Addressing the paradox of the mind and body Merleau-Ponty alludes to how the involvement of the body is reciprocal, intertwining and circular. He writes:

Visible and mobile, my body is a thing among things; it is one of them. It is caught in the fabric of the world, and its cohesion is that of a thing. But because it moves itself and sees, it holds things in a circle around itself.²⁶

Inspired by Merleau-Ponty's search for a deepening of subjectivity, which centers on the 'moving body' as a way to explore physical presence; my research follows the concept of the body as an instrument.

While other philosophers such as Martin Heidegger and Jean Paul Sartre have considered similar phenomenological concepts, presenting an alternative understanding to the dualistic or Cartesian approach, Merleau-Ponty uniquely considers consciousness as a unified phenomenon.²⁷ By not separating consciousness from the world, Merleau-Ponty suggests that we are 'not just examining objects of consciousness, but examine the world through our bodies, a *being*, which moves, acts and responds.'²⁸ Specifically adopting Merleau-Ponty's theory of consciousness, I am able to inform the aspects of experience and the conscious act of 'doing' that are fundamental to my practice-based research.

²⁵ Maurice Merleau-Ponty, *The Phenomenology of Perception*. Translated by Colin Smith. (London and New York: Routledge 2006).

²⁶ James Edie, ed. *The Primacy of Perception: And Other Essays on Phenomenological Psychology, the Philosophy of Art, History and Politics* (United States of America: Northwestern University Press, 1964), 163.

²⁷ Ibid., 9.

²⁸ Merleau-Ponty was influenced by philosophers such as Hegel, Bergson, Heidegger and Sartre. He was most influenced by existentialist philosopher Edmund Husserl and in particular, his text: *The Crisis of European Sciences and Transcendental Phenomenology: An Introduction to Phenomenological Philosophy*, (1936). Bringing together the implications of science and philosophy, early in Merleau-Ponty's writing he elaborates on Husserl's questioning 'what is phenomenology?'. Ibid., 423–435.

In *Phenomenology of Perception*, Merleau-Ponty emphasises the body as being both object and subject. He considers the body as 'object', which is defined by how we construct the idea of a world that seems to exist 'out there'; whereas, the body as 'subject', emphasises our perception of how we 'feel our body' as an embodied inherence in the world. He claims that information of and from the world are perceived and received through our bodies and insists that it is only through reflection that we can gain a deeper sense of meaning of this duality.²⁹

The research aims to engage with Merleau-Ponty's articulation of the relationship between subject/object (self and world) i.e. dualism. This articulation leads to a particular awareness of the self that informs an understanding of the body 'with' and 'of' the world. Furthermore Merleau-Ponty defines the underlying structure of our being as a dynamic movement of back and forth perception. This oscillation between being and perception is what ultimately underpins my study of the role of the body and the activity of drawing. At different times throughout this inquiry, I return to Merleau-Ponty's writings and his claim that without considering individual experience, understanding the body's objective (using it as a tool), external information can have little or irrelevant meaning. In describing the importance of our experience, he writes:

All my knowledge of the world, even my scientific knowledge, is gained from my own particular point of view, or from some experience of the world without which the symbols of science would be meaningless. The whole universe of science is built upon the world as directly experienced, and if we want to subject science itself to rigorous scrutiny and arrive at a precise assessment of its meaning and scope, we must begin by reawakening the basic experience of the world of which science is the second-order expression... I am not a 'living creature' nor even a 'man', nor again even 'a consciousness'...I am the absolute source, my existence does not stem from my antecedents, from my physical and social environment; instead it moves out towards them and sustains them, for I alone bring into

²⁹ See Merleau-Ponty, *The Phenomenology of Perception*, 239.

being for myself (and therefore into being in the only sense that the word can have for me).³⁰

Here, Merleau-Ponty enables an understanding of the world from within one's own experience. He asserts that 'perception opens a window onto things' and from this position places importance on the forming of new information. Out of repeated encounters with the world in which we live, he proposes our perceptions of the world are woven and built upon; they change and evolve.

Rather than a single or absolute meaning of things, Merleau-Ponty's theory of perception highlights a 'transcendental' philosophy (one that allows the existence of many different perspectives). This approach supports the research in that every time I go for a run, or draw a new line, the action involved change. This puts precedence on the fact that although 'my experience' can be sequenced or coordinated with that of a previous moment and that of the following, in each action I aim to rediscover and uncover a new sense of the world.³¹ It is from this perspective that new experiences and understandings of actions can be formed.

To define the key elements of phenomenology that supports my theoretical approach, I adopt Merleau-Ponty's concept of the 'flesh' as a term which provides the preconditions and grounds for the distinction between mind and body, subject and object, inside and outside, and self and others; a kind of reciprocal understanding that while experience is constituted through the body, it in turn effects and is capable of transforming one's experience.

0.5 Outline of chapters

Structurally, the written thesis is divided into 4 chapters. They include:

³⁰ Ibid., ix.

³¹ Ibid., 62.

Chapter 1: *Positioning the role of the body in drawing*

I base my principle for drawing on Euclid's definition of a line: 'A line is a breadthless length'.³² This chapter addresses my deliberate play on words between breadth and breath. Euclid's definition suggests the line has no width, but rather exists by thinking of it as such, allowing the body and breath to be considered instruments for drawing.³³ Focusing on past ideas of representation and understanding of the physical body this chapter references historical examples such as Eadweard Muybridge's, *Running Man* (c.1887) (see Figure 1.6) to emphasise the body as the primary means of investigation. Following this, I introduce relevant concepts from Merleau-Ponty's *Phenomenology of Perception*, in particular, aspects of embodiment.

Chapter 2: *Testing physical limits of the body in drawing*

Describing *Work no. 1 (Circle Drawing)* and *Work no. 2 (Line Dialogue)*, this chapter addresses two series of artworks that prompted my research into exploring the body as a tool to draw. It focuses on a drawing practice that uses the visible line and repetition during the durational act of 'marking process'. Testing physical endurance, I begin to consider how the entire body is involved in the drawing process and address how the presence of an audience plays an active role in the work. I examine Carolee Schneemann's *Up to and Including Her Limits*, (1973–76) as well as Barry Le Va's, *Velocity Piece: Impact Run, Energy Drain* (1969 – 70). Both works became influential to my practice when I began to explore the subjective body and the spatial qualities of sound to define ways of representing the body in movement.

In Chapter 3: *Running as drawing*

This chapter marks a shift in my research, where the investigation into drawing changes from thinking about a tangible, visible marking process to

³² See Thomas Heath, *Euclid: The Thirteen Books of The Elements: Volume 1: Books I and II* (Cambridge UK: Cambridge University Press, 1956), 153. See also Appendix III. Euclid's definitions.

³³ According to Thomas Heath's account, Euclid's definition is defined as 'breadthless', however, in recently published books in mathematic studies, it has also been printed as 'breathless'. The misprinting can be found in college textbooks such as, Bill Lempke, ed. *A Basic Course in Geometry—Part 4 of 5* (Florida: Citrus Software Publishing, 2012). For the purpose of this research, I have used Heath's most accurate definition, however, have also used 'A Line is a breathless length' to place focus on the body. This is further explained in Chapter 1, section 1.1 The role of geometry and the notion of the line.

considering drawing, beyond visibility. It begins by describing series *Work no. 3 (Horizon/Distance)* and when I first considered the act of running to be a viable form of drawing. The role of recording both sound and image and the relationship between performance and video is investigated both as integral to the material of the work and as a means of documentation. Developing the relationship in my practice between performing and recording the repetitive actions in the drawing process, I consider Martin Creed's *Work No. 850* (2008) to reflect upon the representation of the body in action while running.

Chapter 4: *Beyond the role of the body in drawing*

Returning to how the beginning of this inquiry, examined the 'breadthless' line and investigating the body as both subject and object as well as a tool to draw, I establish the role of the drawing body as an open-ended, liminal means to explore a deepening experience of distance, speed and time. I reflect on the development and trajectory of my understanding of embodied experience through the body in drawing. In an account and analysis of *Work no. 4 (Restraint/Running)* I discuss methods using training plans and look to Matthew Barney's *Drawing Restraint* series 1–6 and 11 that brings the processes of resistance, restriction and tension to drawing. The inquiry concludes that the concept of the 'breadthless' line in relation to conscious actions (such as running as drawing) re-defines movement and the conditions of a drawing practice. This also clarifies an understanding of how the body and the line have been manifested in a practice that engages with performance, video and sound through drawing and the breath.

Chapter 1

Positioning the role of the body in drawing

Humans have always sought to question the world and our relationship to it and cave paintings dated 40,000 years ago reveal some of the first representations of how the physical form of the body has been seen ‘in’ and ‘of’ the world. According to writer, Gregory Curtis, the oldest cave paintings give evidence of the very moment when humans began to conceive of themselves; ‘when we became human’.³⁴ In Figure 1.1, the image conveys not only a representation of the shape and physical form of the human body, but the markings also offers a perception of movement. Located in the Matopos Hills, Southern Africa, which dates back around 13,000 years, I propose this cave painting can appear as a representation of the motion and sequence of running – each stride a forward movement of determination.



Figure 1.1, *Running Figure*, cave painting, c.13,000 years ago.

³⁴ This idea was first introduced by art historian, Max Raphael. See Georgy Curtis, *The Cave Painters: Probing the Mysteries of the World's First Artists* (New York: Random House, 2006), 11.

Bernd Heinrich, a scientist and American record setter for running 156 miles in 24-hours, first brought this image to my attention. After writing to Heinrich at the early stages of my research to ask him questions concerning running in relation to endurance,³⁵ he sent me the image and replied that, '[he] had never thought of running in terms of art, but then again it does appeal mostly to an inner urging that I think comes from something that lies deep in our species'.³⁶ Fascinated by how the image of the runner(s) brings together prehistoric ideas of what it means to draw as well as can suggest certain connections between running and drawing; this introduces a perception of the human body and the first part of embodiment (physical presence).

In this chapter, ideas of how we 'see' the body are examined, as well as how to consider the body as an instrument or tool to draw. By 'see' I mean to engage the visual act of perception, but also with insight and understanding of the nature and meaning of what is being represented. Bringing together key references that illustrate how the body can be considered an object, this chapter addresses the moving body and notions of the line.

1.1 The role of geometry and the notion of the line

In 300 B.C. the Greek mathematician, Euclid of Alexandria, believed that rays shone from the human eye, illuminating objects in order for us to see them.³⁷ A highly-regarded theory at the time, these lines were considered to have originated from the body to construct the way in which the human body viewed the world; that there was some (physical) contact that had to occur between the object of vision and the eye.³⁸ This theory of vision was a fundamental starting point for all Greek theories; Euclid in particular studied

³⁵ For the purpose of this research, I was interested to learn about his approach linking his running practice and experience with his scientific inquiry and asked if he thought endurance running was key to human evolution.

³⁶ Heinrich Bernd, email message to author, 20 October 2011. See Appendix I.D Interview with Heinrich Bernd.

³⁷ Gabor Zemlen, *The History of Vision, Colour, & Light Theories* (Germany: Institut für Philosophie, G. Grasshoff, 2005), 115.

³⁸ Ibid.

this understanding of light and followed the teachings of Plato in believing that these rays travelled in a straight line.³⁹

Although in hindsight, Euclid's theory of the projection of light was considered to be fallible, (Isaac Newton ultimately contradicted this notion in the seventeenth century when he identified that light was made up of particles in space).⁴⁰ Euclid is still famously acclaimed for his work in mathematics and the fundamental method of measuring distance. The earliest examples of using geometry are the land surveyors (or termed rope-stretchers) of ancient Egypt.⁴¹ It is believed that 'earth-measuring' and this concept of a line arose from the practical need to measure the earth.⁴² Credited as the 'father of geometry', Euclid's geometric theory provides the basis for identifying the structure of lines.⁴³ Today, geometry is defined as the visual study of spatial relationships. Addressing linear properties of two and three-dimensional spaces and the concerns of space and objects are measured in terms of size, scale and shape.⁴⁴

In Euclid's book *Elements*, (c.300 B.C.) he defines the line as a breadthless length.⁴⁵ When I first encountered this definition it made me question, what is a line – if a line has no breadth, no width, can a line exist? While Euclid's theory identifies fundamental properties of the line, his description is also a philosophical description, one that has contributed to an understanding of how the line operates beyond mathematical definition.

Although Euclidean geometry features largely in today's theoretical physics and mathematical applications, the line as a subjective construct to measure and explore space, can also involve philosophical discussions. According to

³⁹ Ibid.

⁴⁰ Alan Shapiro, 'Newton's Optics and Atomism', in *The Cambridge Companion to Newton*, ed. Bernard Cohen and George Smith. (Cambridge, UK: Cambridge University Press, 2002), 227–255.

⁴¹ Thomas Heath, *A History of Greek Mathematics, Volume 1: From Thales to Euclid* (New York: Dover Publications, 1981), 121–122.

⁴² Ibid.

⁴³ Micheal R. Jenkin and Laurence R. Harris, *Seeing Spatial Form* (New York: Oxford University Press Inc., 2006), 29–36.

⁴⁴ Ibid.

⁴⁵ As mentioned in the Introduction p.13, this research follows Euclid's definition of the line according to Thomas Heath, *Euclid: The Thirteen Books of The Elements: Volume 1: Books I and II* (Cambridge UK: Cambridge University Press, 1956), 153. See also Appendix III. Euclid's definitions.

Thomas Heath's extensive study into Euclid's historical writings, Euclid's definition of the line is to assume its existence: it does not have to be proven, it only requires to be understood.⁴⁶ Heath states, 'though [Euclid] was a competent mathematician, he was evidently much more a philosopher...he attaches most importance to the things, which require deeper study and contribute to the sum of philosophy'.⁴⁷ In relation to this, I am interested in how a line can be constructed in a philosophical sense, one that questions what is meant by drawing through space and how drawing a conceptual line can engage with an experimental, performative practice.

In Tim Ingold's book, *Lines: A Brief History* (2007) he offers an analogy between drawing the line and map making and describes the line to have a phenomenal presence in the environment. He describes Euclid's line as more visionary and metaphysical and describes the nature of the line as intangible and infinitely thin, and an abstract and conceptual construct.⁴⁸ Reflecting on my experience of running while in Canada, I realise that the line as defined by Euclid, has helped shape my perception of distance and form the subjective construct I used to navigate.

In this way, I have adopted Euclid's line and consider the expansive ideas of what the line can be and how it can exist. For me, the idea of a line possessing length but no breadth denotes presence and movement, in that a line cannot exist in a tangible, visible sense, but thinking of it as such connects and aligns our thoughts to a sense of place. As a method of measurement, the line in relation with the body holds a valuable understanding of how I construct a sense of connectedness and can 'see' myself as part of space. As Euclid's rays of light, an outward line implies a phenomenon connecting me to the world.

As part of a two-week residency at The Centre for Drawing Project Space, London, with Jane Grisewood, Birgitta Hosea and Maryclare Foá; we performed a one-hour drawing in front of an audience; drawing on the gallery

⁴⁶ Thomas Heath, *Euclid: The Thirteen Books of The Elements: Volume 1: Books I and II* (New York: Dover Publications, 2000), 119.

⁴⁷ *Ibid.*, 30.

⁴⁸ Tim Ingold, *Lines: A Brief History* (London and New York: Routledge, 2007), 47.

wall with graphite and white light according to pre-written instructions on cards (see Figure 1.2).⁴⁹



Figure 1.2, *Arc I Draw For You*, 2010, still image from documentary video, from one-hour performance with Jane Grisewood, Birgitta Hosea and Maryclare Foá comprising of written instructions using graphite, charcoal, and white light on wall, 'Arc: I Draw For You', exhibition at The Centre for Drawing Project Space, Wimbledon, London.

Before I was aware of Euclid's quotation, as part of this collaborative group performance, I compiled a collection of actions or rather, instructions to enact a drawing process that incorporates a particular awareness and use of the breath (see Figure 1.3). Considering a drawing by where, with a stick of graphite, someone would draw a line around someone else's drawing for as long as they could hold their breath. To develop the idea of how breath can construct the beginning and the end of a drawing, this written instruction aimed to bring together the task of drawing with an awareness of the body.⁵⁰

⁴⁹ This work was inspired by Maryclare Foá's research into the Fluxus artist and composer George Brecht, who invented 'Event Scores', which are performances comprising of written instructions for action. See Hannah Higgins, *Fluxus Experience* (Berkeley CA: University of California Press, 2002), 2.

⁵⁰ This work links to Robert Morris' *Blind Time* drawing series, which is discussed in Chapter 4, section 4.4 The breath and circular movement.

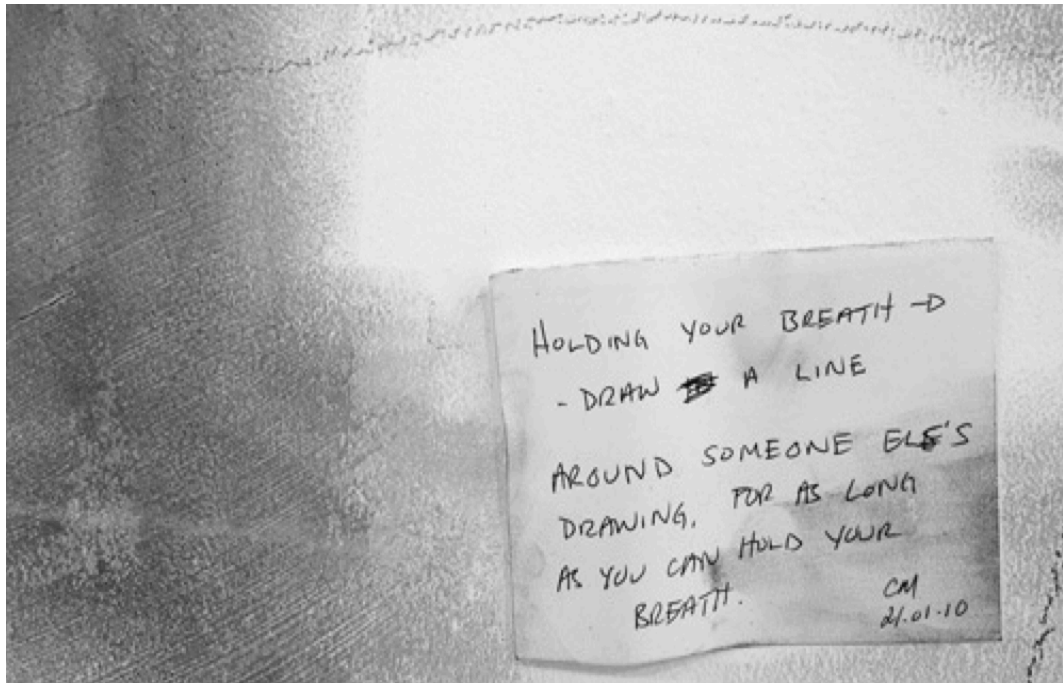


Figure 1.3, *Drawing Instruction no. 1*, 2010, documentary detail photograph of written instruction, from one-hour performance with Jane Grisewood, Birgitta Hosea and Maryclare Foá, ink on paper, each 5 x 7 cm, 'Arc: I Draw For You' exhibition at The Centre for Drawing Project Space, Wimbledon, London.

In an earlier work, *Run/Breath* (2004) using Post-it notes, in a large studio I performed a work about time and running breathless. I ran from one side of the room to the other, consecutive times – holding my breath, using my watch to count the seconds that it took me to make the run and then writing the time down on a Post-it note and sticking it to the wall. As remnants left of the performance, there was only a collection of times marked down such as 8.3, 9.4 and 10.6 seconds and my tired, breathless body. Although I was not as aware of the relationship building between exerting my body's energy, the line and drawing in these past explorations into physicality; it is evident that testing the physicality of the body through notions of the breath and bridging the disciplines of art and athletics has always been a key interest.

1.2 Measuring the body as an object through movement

Contributing to the understanding of how the physical body functions, in the mid-nineteenth century, Etienne-Jules Marey invented an instrument for measuring and recording the human pulse. Leading to the development of cardiology (the medical study of the heart as a muscle), his work has assisted in the scientific understanding of how the physical body functions.⁵¹ Detecting the regular rhythms and pulses of life, Marey's work informs the thinking of how the body can be used as a tool to measure. The inner heartbeat and breath in its sense of movement can be seen as a unit of measurement.

Historically, Marey's experiments into the recording of motion coincided with the rise of new devices and technologies. His works addressed 'to be of precise experiment and exact measurement,'⁵² which emphasise the relationship between the human body and the machine. The philosopher, Francois Dagognet has extensively written about Marey in his book, *Etienne-Jules Marey: A Passion for the Trace* (1992) and states that Marey's intentions were to illustrate and argue that the body can be considered a living machine and must be thought of in terms of a 'system of movement'.⁵³

At a time when physiology was very much concerned with the discoveries of the cardiac muscle, Marey was examining the rhythm, speed and energy of the body, measuring from the outside what was unfolding on the inside. Inadvertently entering a field of drawing through his study of movement, Marey used several different methods and mechanical instruments to trace and record the body. For example, exploring ways to measure and test motion, acoustics were recorded on graphs to illustrate the process of an active body in terms of its degree of movement and duration.⁵⁴ Most importantly, his invention of chronography developed the process of capturing sequential images and recording times and distances in order to analyse

⁵¹ Frances Dagognet, *Etienne-Jules Marey: A Passion for the Trace* (New York: Zone Books, 1992), 30.

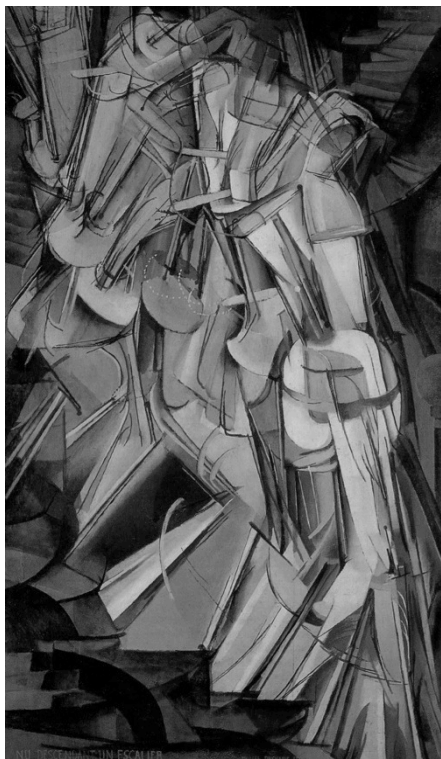
⁵² Ibid., 40.

⁵³ Ibid., preface.

⁵⁴ Ibid., 23.

aspects of movement.⁵⁵ Notably, it was Eadweard Muybridge who continued his development and furthered investigations into the body in movement.

During the 1870s, Muybridge's photographic investigation of the body progressed the notion of being able to capture the phenomena of 'invisible movement.'⁵⁶ Highlighting the rapidly changing relationship between science, art and the body as an image. At the time when 'seeing' the body in its movement was considered impossible, Muybridge's work helped to describe both the sense of movement in a still photograph and 'stillness' in motion.⁵⁷ His works relate to an important history of images, and notably are identified as an influence for Futurism and Cubism. For example, Marcel Duchamp's, *Nude Descending a Staircase* (1912) and Umberto Boccioni's *Unique Forms of Continuity in Space* (1913).



Figures 1.4, 1.5, (left to right) Marcel Duchamp, *Nude Descending a Staircase*, 1912; Umberto Boccioni, *Unique Forms of Continuity in Space*, 1913.

⁵⁵ Ibid.

⁵⁶ Ibid.

⁵⁷ Tim Cresswell, *On the Move* (London and New York: Routledge, 2006), 57.

The documentary photograph provided a means of preserving and enhancing what is considered visual knowledge.⁵⁸ Suggested in the Futurist manifestos, the body as a machine, could be captured as a moving and changing object. Published in 1910–12 the Italian Futurists promoted motion and change in real time, by writing about the body as machine, and movement as power.⁵⁹ As a result, artists inspired by these writings, making images in response to mechanical processes, have furthered these scientific methods and, here, helps to identify what thinking of the body as an external object means.

This approach is informed by Merleau-Ponty and his concept of embodied perception, in that ‘phenomenology begins with the essential correlation between objectivity and subjectivity.’⁶⁰ In emphasising the ineliminable role of consciousness in ‘knowledge’, subjectivity and objectivity are intertwined and, therefore, act as one.⁶¹ All my experience and understanding of ‘seeing’ ‘knowing’ and ‘being’ is enacted through the body as both subject and object and thinking of it as such.⁶² As part of this exploration, it has been important to consider how things appear, to explore how time affects embodied consciousness and to question how the condition of ‘being’ is bounded by this embodiment.

⁵⁸ Lorraine Daston and Peter Galison, *Objectivity* (New York: Zone Books, 2007), 17.

⁵⁹ Umberto Apollonio, *Futurist Manifestos* (London, England: Tate Publishing, 2009), 78–83.

⁶⁰ Dermot Moran and Timothy Mooney, *The Phenomenology Reader* (London and New York: Routledge, 2002) 5.

⁶¹ *Ibid.*, 22.

⁶² According to Lorraine Daston and Peter Galison, in *Objectivity* (2007), the historical understanding of the words ‘objective’ and ‘subjective’ have not always referred to an external object and the inner feelings of an individual. For Immanuel Kant, objectivity was used to describe the ‘forms of sensibility’ and the cause and effect of space and time. It was also the universal approach to define the preconditions of experience. In the research I follow this idea and define ‘objectivity’ as sensing of an outside/external and universal feeling, opposed to ‘subjectivity’, which I regard as my individual ‘means’, which can be described by an inner personal feeling or thought. See Daston and Galison, *Objectivity*, 30.

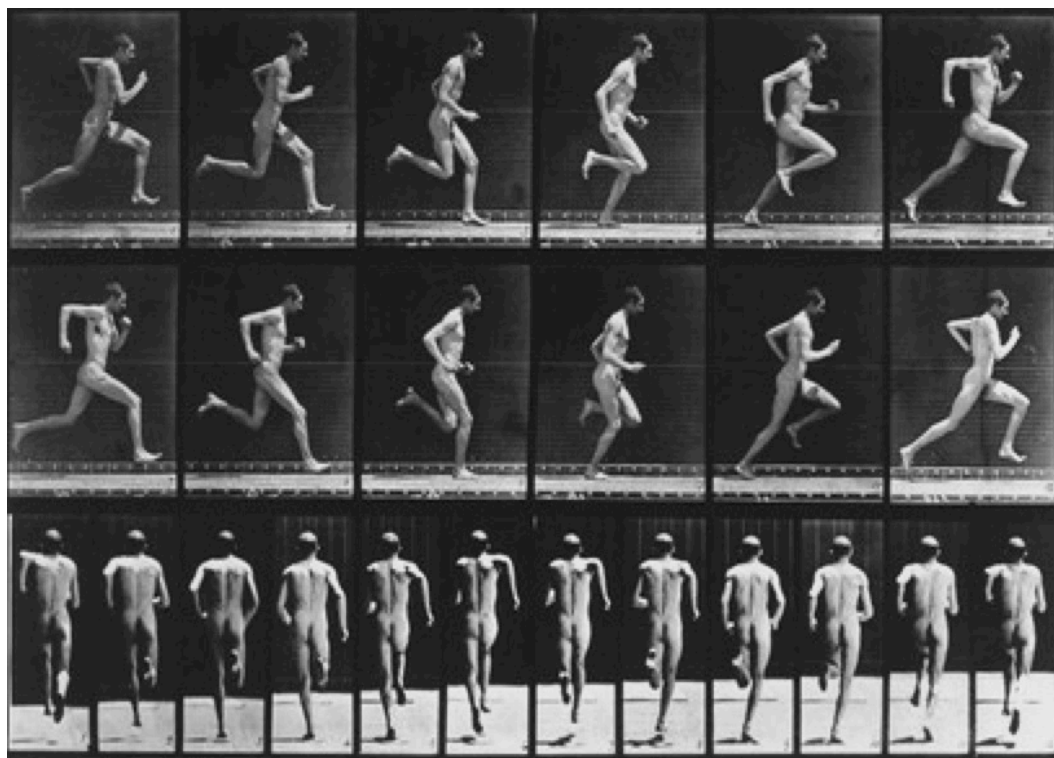


Figure 1.6, Eadweard Muybridge, *The Nude Running Man*, c.1887.

For the purpose of this study, it has been particularly useful to look at Muybridge's, *The Nude Running Man*, (c.1887), (see Figure 1.6). The work invites a visual analysis into the mechanics of running and identifies the three phases of the running stride through an objective view. His method of using the camera portrays the human anatomy moving through the sequences of symmetrical motions from different angles that project a (external) sense of knowing the body. Additionally, the bodies when photographed from the side angle such as the images in Muybridge's *The Nude Running Man*, could be argued to resemble the cave painting, *Running Figure*, (Matopos Hills, Southern Africa) referred to in Chapter 1.

Identified in the study of biomechanics, running is a sequence of strides that can be divided into three phases: *support*, *drive* and *recovery*.⁶³ The *support* phase begins when the forward-swinging foot contacts the ground, providing a

⁶³ Thomas Miller, *Programmed to Run* (Leeds, UK: Human Kinetics, 2001), 25.

stationary platform to absorb the impact of the body's weight. *Drive* is the next phase, when the powering-leg pushes through the runner's centre of gravity to extend and force the body forward. *Recovery* then follows as the point when the runner's body is elevated off the ground, allowing the knee to bend and the heel to kick up.⁶⁴ While running, the arms work with the opposite legs to maintain stability and assist in powering the body forward.⁶⁵ In relation to speed and effort, the arms move relatively straight back, mimicking the angles and speed of the legs. While the elbows lift, the opposite knee raises and drives forward. Similar to walking, running uses a symmetrical and repetitive motion that defines how the human body moves.

By analysing the anatomical process of running, a runner can adapt to run better and more efficiently. From the initial work of Marey and Muybridge, in today's highly technical sport science institutions, research based on photography enhances the performance skills of athletes.⁶⁶ The image of the body and 'seeing' it in movement impacts the conscious awareness of how the body moves.

According to Daston and Galison, photography as a medium that records and presents the body in movement has served scientific objectivity as a self-registering instrument, but also as a consequence 'holds subjectivity at bay.'⁶⁷ In emphasising the historical significance for the study of athletics and anatomy, I would propose that these developments within photography have influenced how I consciously think about the body as object-like and acquire a more analytical approach.

By recording with a camera (still and moving image) I use technologies to explore the body in relation to its form as a functional instrument. Seeing the structure of the physical body creates a particular moment of 'present-ness,' or perhaps, an awareness of one's own absence. The medium of video and photography can be utilised to articulate this presence and absence and in so

⁶⁴ Ibid.

⁶⁵ Ibid., 31.

⁶⁶ Ibid., 25.

⁶⁷ Lorraine Daston and Peter Galison, *Objectivity* (New York: Zone Books, 2007), 17.

doing challenge perceptions of the body in movement, which I will expand in the following chapter.

In further, considering the body as object beyond that of the photographic representation I began my investigation into embodied practice. Exploring a hybrid model between sculpture and performance to find how processes and the quality of having physical/tangible elements can operate as subject matter. Influenced by texts such as ‘Sculpture in the Expanded Field’ (1979) by Rosalind Krauss that emphasise the shift in how ‘artists operated within a new set of possibilities,’⁶⁸ I turned to articles such as ‘Body Works’, in *Avalanche*, vol. 1, 1970, which suggests how the artist uses themselves as sculptural material and ‘aims to remove experience from sculpture.’⁶⁹ Increasing the awareness of how artists have expanded the sculptural object and used the body as a substitute for material has helped to construct a key understanding of 1960s–70s artworks and their influence. In this section I have explored the body as object in movement and in the next section ‘Dividing the body into parts’ I continue to develop this, looking to this historical context informed by Merleau-Ponty.⁷⁰

1.3 Dividing the body into parts

Thinking objectively about the body can develop the way it can be analysed and broken down into measurement, not only into dimensions of arm and leg ratio, but as planes and two-dimensional surfaces. Dividing the body anatomically into parts is a standard concept across different disciplines such as the sciences and performing arts. Particularly in dance and theatre, the term ‘body plane’ is commonplace to describe positioning.⁷¹

⁶⁸ Rosalind Krauss, ‘Sculpture in the Expanded Field’, in *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge MA: MIT Press, 1979), 289.

⁶⁹ Willoughby Sharp, ‘Body Works’, in *Avalanche* 1 (1970), 14–17.

⁷⁰ In addition to the body as object, Merleau-Ponty’s general theory of experience is made central to art practices such as Robert Morris, which is further discussed in Chapter 4, section 4.4 The breath and circular movement. See also Carman Taylor and Mark Hansen, *The Cambridge Companion to Merleau-Ponty* (Cambridge UK: Cambridge University Press, 2005), 312.

⁷¹ Peter McGinnis, *Biomechanics of Sport and Exercise* (Leeds, UK: Human Kinetics, 2004), 25.

The best way to describe these planes is by imagining a person in an upright position and then dissecting both vertically and horizontally to divide the body into parts. The lateral and median planes divide the body from right to left whereas the frontal and transverse planes divide the body from the midsection, from upper and lower halves.⁷²

Visualising and imagining the body as a sculptural object, develops an objective way of thinking. A separation in terms of surfaces and parts challenges our subjective understanding of the body as a whole. This analysis and method of measuring undermines the body as a fluid entity. The act of physically dividing the body is a descriptive approach that explores the body dimensionally and geometrically as an object, but fails to address the conscious connectedness of both to itself and to the world.

Merleau-Ponty's philosophy and his work on consciousness in the *Phenomenology of Perception* has provided a means of exploring the body, and in particular, the body as immeasurable and indivisible in terms of mind and matter. First published in French in 1945 and translated into English in 1958, Merleau-Ponty's concepts are that the body is constructed 'in' and 'of' the world through movement. His theories break down the dualist idea of the mind and body and have been used to explore more than just the 'inside' and 'outside' notion of the body, but also the body as porous, permeable material of the world.

In the past, western philosophical thought has been dominated by the dualist position based on Plato's school of thought and developed by René Descartes in the seventeenth century. This states that there are two separate systems within a human being, one a 'mental thing' and the other a 'physical thing'.⁷³ This division raised the problem of how these two systems relate to one another, an issue referred to as the mind-body problem; a problem that is

⁷² Ibid.

⁷³ Fred Wilson, 'René Descartes: Scientific Method', *The Internet Encyclopedia of Philosophy* (2008), accessed December 2012.

quoted as one of the most significant questions that has dominated science and philosophy since the beginning of time.

In terms of my research, one of the main challenges posed by the mind-body problem is the question of how a thought (something happening in the mind) can influence the body, or vice versa; how the action of running or drawing can influence one's consciousness. The relation between mind and body or otherwise speaking 'mind and biological matter' has helped illuminate concerns about how the physical processes involved in drawing give rise to subjective thinking and the phenomena of our consciousness.

Further discussed in Chapter 4, when establishing perceptions of the body, my research is concerned with qualifying the distinction between the experience of the body and the 'anatomical' understanding of it, which arises as an important element in phenomenology. Since becoming aware of Merleau-Ponty's concept of the body, I have considered both the physical limits of the body 'in' and 'of' drawing as well as exploring what extends my physical body: blurring boundaries between what may be considered a material and immaterial world.

1.4 The influence of science and the 'flesh'

Since Merleau-Ponty's writings were published in the 1960s, his phenomenology can be linked to ideas reminiscent of ancient Zen Buddhism's account of non-duality and considered a precursor for modern neuroscience. Rather than looking to the term 'flesh' as an interpretation of Merleau-Ponty's engagement with Christian theology (or 'flesh of the world'), here an alternative reading is addressed based upon Merleau-Ponty being the major phenomenologist of the first half of the twentieth century to engage extensively with the sciences.⁷⁴

⁷⁴ Bernard Flynn, 'Maurice Merleau-Ponty', *The Stanford Encyclopaedia of Philosophy* (2011), accessed 12 November 2012, <http://plato.stanford.edu/archives/fall2011/entries/merleau-ponty/>.

Scientists and academics, studying neural connections and motor cognition have been citing Merleau-Ponty's work when considering 'experience, mind and consciousness with an emphasis on the embodied condition of the human mind'.⁷⁵ According to physicians working in this area, interlinking the body's physical and mental sense of being, underpins the thinking of today's foundations for scientific inquiry.⁷⁶

The interaction between phenomenological descriptions of the body and scientific inquiry has provided a continual back and forth approach to my thinking of the body as both subject and object. Studying the terminology advocated by Merleau-Ponty, I aim to provide a further example of how terms and concepts that are utilised in philosophy and science can contribute to a key understanding of the body.

In addition to this, it has been interesting to consider how the roots of phenomenology are considered to have originated with Hindu and Buddhist philosophers who are thought to have been practicing phenomenology when reflecting on states of consciousness. For philosophy scholars such as David Woodruff Smith, phenomenology has been practiced, with or without the name, for many centuries'.⁷⁷ Although phenomenology as a discipline came into its own with Husserl's writings in the early twentieth century, Smith states, 'Hindu and Buddhist philosophers were practicing phenomenology while reflected on states of consciousness achieved in a variety of meditative states'.⁷⁸ In its roots meaning 'phenomenology' is the science of phenomena.⁷⁹ However, in today's interpretation it is often characterised by sensory qualities such as seeing and hearing and used to recall ideas of how to experience the present in meditation.

⁷⁵ For example, in the mid-1990s, cognitive neuroscientists termed the word 'neurophenomenology'. See Marc Jeannerod, *Motor Cognition: What Actions Tell the Self* (Oxford, New York: University of Oxford Press, 2006), 43.

⁷⁶ In areas of science, the question of 'what is consciousness' has been subdued by looking at the descriptive qualities of the body; exploring it in terms of its own function based on brain processes. Scientists have discovered particular areas of the brain that can detect when the body is thinking, feeling and moving, which denotes 'physical' processes. These ideas are claimed to be the critical foundations that Merleau-Ponty was considering in his philosophical studies in *Phenomenology of Perception* (1964).

⁷⁷ David Woodruff Smith, 'Phenomenology', *The Stanford Encyclopedia of Philosophy* (2011): 4, accessed 20 April 2012.

⁷⁸ Ibid.

⁷⁹ Ibid.

Through Merleau-Ponty's terms and understandings of the body, his concepts have provided a structure and a model for thinking that connects the ways experience and understandings of the body can be considered. To develop the analysis of this phenomenology, here I address specifically, Merleau-Ponty's idea of the 'flesh' and its impact on my thinking. In the 1960s, Merleau-Ponty's radical idea of the 'flesh' was part of the beginning of a conceptualisation of embodiment. In relation to artworks that addressed these similar concerns, such as Bruce Nauman's series of Performance Corridor works, or Robert Morris' *Blind Time* drawings, I have been looking to Merleau-Ponty's texts as a means of informing my search to uncovering subjectivity. In particular, subjectivity as a form of consciousness, which can help to navigate between dualism on one hand and addressing a sense of materiality on the other.

In Merleau-Ponty's text, 'The Intertwining–The Chiasm', in *The Visible and Invisible*, he states,

The flesh is not matter, is not mind, is not substance. To designate it, we should need the old term 'element,' in the sense it was used to speak of water, air, earth, and fire, that is, in the sense of a general thing, midway between the spatio-temporal individual and the idea, a sort of incarnate principle that brings a style of being wherever there is a fragment of being. The flesh is in this sense an element of Being.⁸⁰

Throughout his texts, Merleau-Ponty argues that human bodies are both 'immanent' and 'transcendent'. In this thesis, these terms are understood and used as the following: 'Immanence' refers to the material, corporeal flesh and bone aspect of the human body. It is through the immanent body that we experience sensation and are physically present in the world – we experience the body as a physical, tangible object. 'Transcendence' refers to those aspects of the body that are not material: our intellectual, imaginative and cognitive processes – it is what goes beyond our physical and visual representation of the body.

⁸⁰ Maurice Merleau-Ponty, 'The Intertwining–The Chiasm', in *The Visible and Invisible*, ed. Claude Lefort and trans. Alphonso Lingis (Evanston: Northwestern University Press, 1968), 139.

My understanding of the 'flesh of the world', which Merleau-Ponty defined as 'the distance between', brings awareness of how I interact and become part of the world through my senses.

For centuries, the theory of mind defined by Descartes suggested that humans were composed of two distinct substances, either material or immaterial. This placed consciousness and human emotion in the realm of the ephemeral.⁸¹ However, the body as the 'flesh of the world', or rather as the porous interface between our 'inner' and 'outer' worlds, enabled us to think of the body as both material and immaterial.

What makes Merleau-Ponty unique in his alternative to Descartes' dualism is that he considers the relationship between the body and mind through an investigation which bridges philosophy and science, placing importance on the body in movement.⁸² In *Phenomenology of Perception*, the body is described as in play with the world, in a circular and continuous back and forth motion between thinking of the body as an object then again as the subject. This defines the porous interface that exists between what is considered the 'inner' and 'outer' sense of the world.

In the late 1950s, biologist Roger W. Sperry proposed that the left side of the brain is normally dominant for analytical tasks and the right side assumes dominance in spatial tasks.⁸³ Later proving that neural circuitry is specifically 'wired' for specific functions and showed that the two sides of the brain can operate almost independently.⁸⁴ I propose, these findings is an example of how phenomenological concepts continue to be extended by artists, writers, academics and scientists.

⁸¹ Robert Van Gulick, 'Consciousness', *The Stanford Encyclopedia of Philosophy* (2011), accessed 10 March 2013, <http://plato.stanford.edu/archives/spr2014/entries/consciousness/>.

⁸² See Dermot Moran and Timothy Mooney, *The Phenomenology Reader* (London and New York: Routledge, 2002), 5.

⁸³ John Dew, 'Are you a Right-Brain or Left-Brain Thinker?', *Quality Progress Magazine*, April (1996): 91–93, accessed 2 December 2012 from <http://barna.ua.edu/st497/Pdf/righorleftbrian.pdf>.

⁸⁴ Recent research has further shown that in using the right side of the brain, the body learns and adopts skills through bodily movements. Whereas the left side of our brain functions linearly and methodically, constructing our inner dialogue. This 'split-brain' idea has been accepted and influenced many. For example, Betty Edward's popular book *Drawing on the Right Side of the Brain* (1979) follows this idea and aims to build on trying to 'train' the connection between the brain's left and right hemispheres.

In developing and recognising the difference between the two processes of gathering data and transforming information, I am interested in exploring ways of describing how we might experience the body as a 'whole'. I propose that there is a correlation between us sensing our bodies as both an object and subject by the left and right side of the brain and suggest that these terms function interchangeably.

Science has taught us against all intuition, that even solid things, like crystals and rocks are mainly composed of empty space. It is our consciousness that has evolved and adapted to explore the magnitudes of size and speed in which our bodies operate at.⁸⁵

While running, I imagine the body operating like a machine. Listening to my feet hit the ground and my breath exhaling, I can control the energy around me and can influence the slowing of time and speed of my movement. In exploring notions of transformations, I imagine I am able to visualise atoms and molecules moving, making me feel expansive, transient and disconnected from the solid, tangible sense of the physical world. Thinking about the body this way helps me to experience a sense that I am moving lighter, faster and seemingly becoming more a part of the world.

At the core of my practice, I have been exploring these areas between a physical and non-physical sense of being. Suggesting how the body and the process of drawing can operate between these separate dimensions has resulted in a new understanding of bodily presence.

⁸⁵ Richard Dawkins: *Why the Universe Seems So Strange*, (TEDGlobal 2005).

1.5 Summary

This first chapter introduced the concept of the line as a visible and non-visible means to measure and engage in the act of drawing. From examining the body as an object, the extended ideas of a way to objectify the body or 'see', presented the dichotomy between subject and object.

Drawing on relevant aspects of Merleau-Ponty's phenomenological ideas I have attempted to articulate my evolving understanding of the body in relation to an anatomical understanding. I described how the phenomenological ideas of 'flesh' and intertwining (in situ to Merleau-Ponty's text in *The Visible and Invisible*) frame the research and provide a way to combine boundaries between the material and immaterial world. Moreover, I have come to recognise the complexity of material and the materiality of forms.

Examining conscious experience from the phenomenological ideas developed by Merleau-Ponty, I have looked to concepts of embodiment and terms such as 'flesh' to help describe forms of perspectives of the body. This leads us to recall how historical, experiential, scientific and philosophical approaches that explore the correlation and interchangeability between the subject/object body are also used in this field.

Chapter 2

Testing physical limits of the body in drawing

This chapter focuses on the physicality and endurance aspects of my performance-based artworks that constitute a marking process. Examining issues of duration, expenditure of energy and the relationship between movement and consciousness, I discuss and reflect upon *Work no. 1 (Circle Drawing)*, the title of the series that prompted my initial questions and directed my focus into exploring the performing body as a subject within drawing.

Applying Merleau-Ponty's concept of embodied consciousness, I consider how performative aspects of my drawing practice frame an understanding of temporal presence. Barry Le Va's *Impact Energy Drain* suggests how physical actions can be used as a drawing material in relation to the tactile qualities of sound. I discuss *Work no. 2 (Line Dialogue)* and explore the line in my collaborative practice. Here experience changes through the flux, negotiation and exchanges of energy between myself and another.

2.1 Work no. 1 (Circle Drawing) in relation to performance

While undergoing an undergraduate Art and Art History programme in 2004, I performed for the first time, *Circle Drawing*, (re-titled *Work no. 1 Circle Drawing*) in Toronto. This artwork subsequently initiated this research investigation. In this performance, I stood two feet from the wall with a stick of graphite in hand capturing the outline of my arm drawing a full circle. In the beginning my ambition was to continue the process for as long as possible, exploring the limits of my body and how this continuous task might determine the outcome of the work. However, I did not set out to test how long I could draw for, rather, I was interested in the effect that my body had on marking the paper while undergoing this process. The process set in motion, develops and builds on the very action of drawing circles and the collision between 'chance and order' to generate its own aesthetic.



Figure 2.1, *Work no. 1 (Circle Drawing) 1hour 57minutes*, 2007, documentary photograph from performance drawing, graphite on paper, 150 x 220 cm, 'Fwd:Cult – Forward Culture' exhibition at Nolas Gallery, London.

Since the first drawing performance in 2004, I constructed the work twelve times, performing in galleries, college hallways, window spaces, artist studios and a coffee shop. For each performance, I have grasped a piece of graphite in hand and used a large sheet of paper or the flat surface of the wall to make a drawing (see Figures 2.1 – 2.4). In experimenting to discover my physical limits, I used various grades of softness and hardness of graphite sticks to test the durability and to use graphite of various tones (light/dark). Technically, a 4B graphite stick is condensed enough that the lines will not rub or smear, and each line is clearly visible and defined. Using 120gm paper allows for the paper to stretch with an effort of marking but is strong enough in that it does not easily rip.

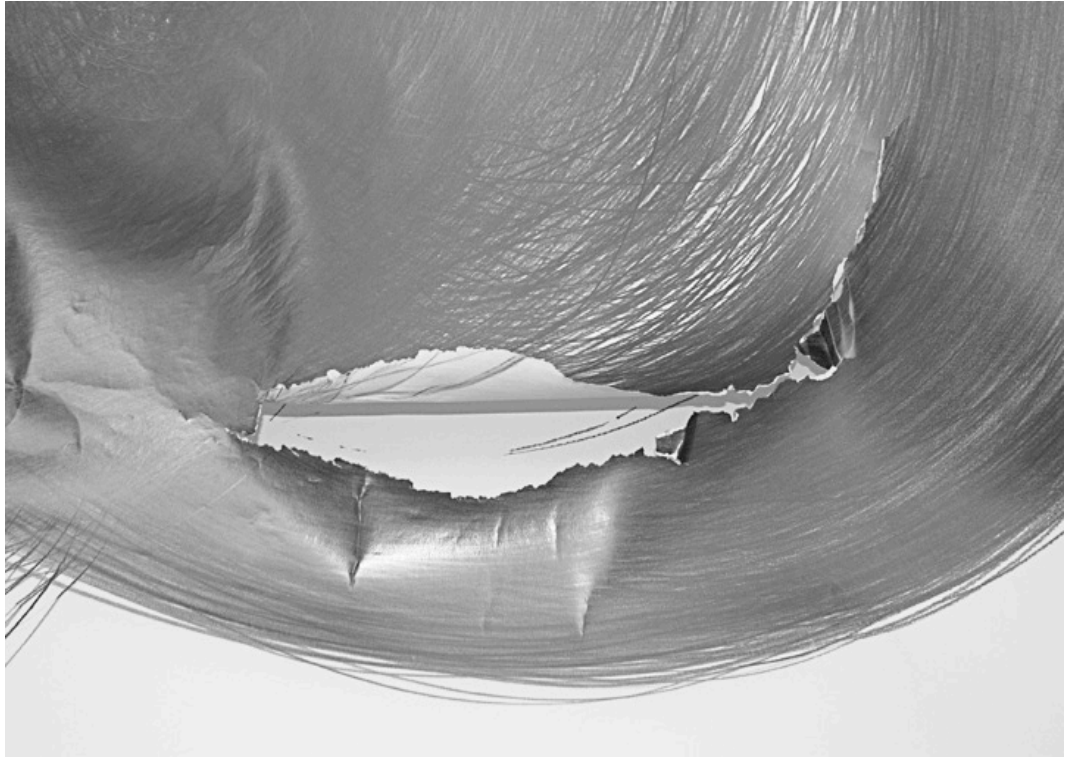


Figure 2.2, *Work no. 1 (Circle Drawing)*, 1 hour 57 minutes, 2007, detail of documentary photograph, from performance drawing, graphite on paper, 150 x 220 cm, 'Fwd:Cult – Forward Culture' exhibition at Nollas Gallery, Liverpool Road, London.

In these works an important aim is to maintain a constant movement and draw a visible line that embodies effort and pace. But, fatigue eventually becomes a factor, and I have to alter the position of my body in order to keep on drawing. As a conscious act to test my endurance, decisions have to be made and the role of the body in drawing starts to change.

At the beginning, I can easily focus on the length of my arm and the height of my reach. But in trying to establish a new position that makes it more bearable to go on, the arm contracts and I slightly shift the weight of my body from one side to the other by bending my knees and arching my back. In this way, the drawing process becomes more demanding of my *entire* body. My upward movement is consequently derived from my feet pushing into the ground, and my knees bend to increase the force of driving my arm around, while the downward movement is affected by gravity and acts as a recovery position. At this point during the performance, my whole body is noticeably putting effort into drawing circles (see Figure 2.3).

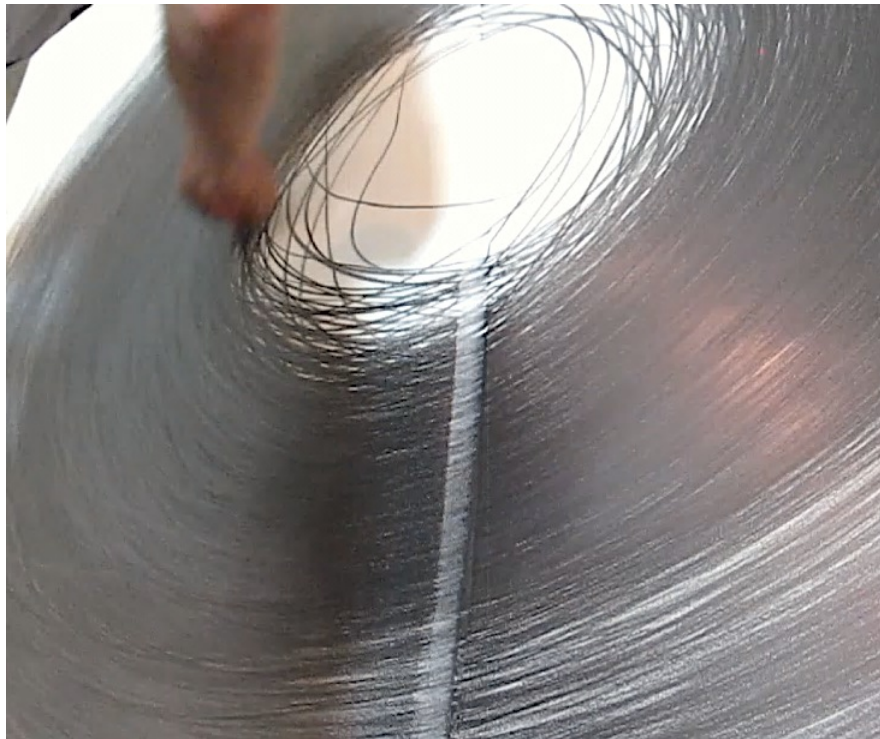
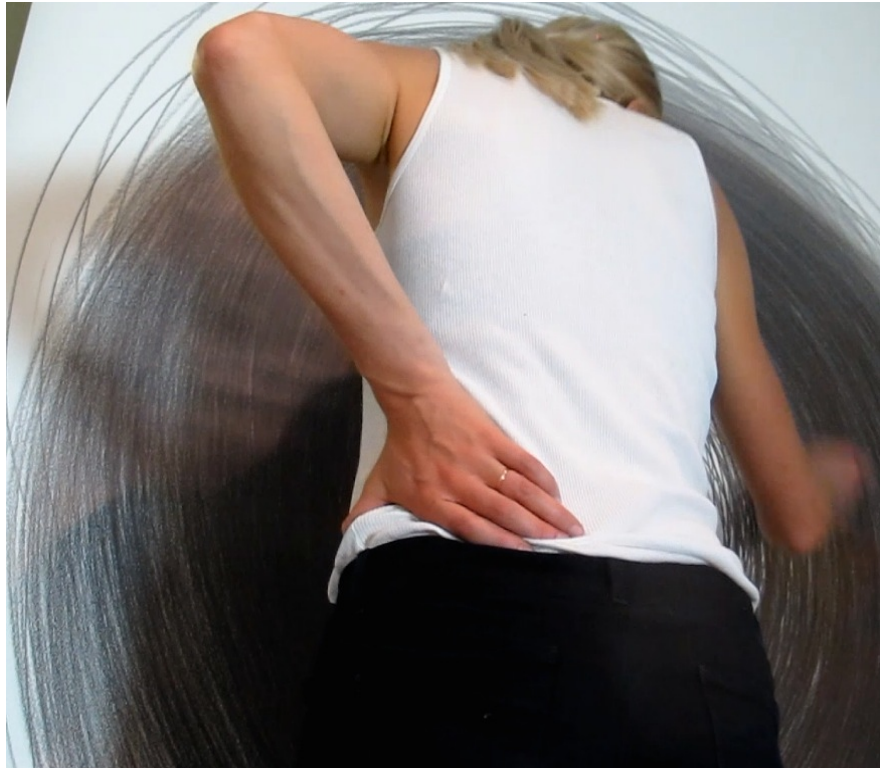


Figure 2.3, *Work no. 1 (Circle Drawing) 1hour2minutes*, 2012, set of still images from documentary video, from performance drawing at 'Circle Drawing' exhibition, Taylor St Baristas, City of London, London.

Depending on the surface (brick, drywall or window) traces of the architectural space and impressions of the wall appear in the drawings. In some performances, the paper has ripped, and if drawing on a particularly rough surface, the skin on my knuckles tears, and traces of blood appear on the paper (see Figure 2.4). These markings are another unpredictable outcome of the performance represented in the drawing. From the varying pressure I use in the act of drawing, in combination with the fragility of the paper and the strength of the graphite, all these elements are recorded in the drawing as an outcome of the drawing process. Each performance records through the textured surface created on the paper the physical limit of the hand, the energy expended and the material characteristics of the surface of the wall.



Figure 2.4, *Work no. 1 (Circle Drawing) 2hour47minutes*, 2007, detail of documentary photograph, from performance drawing, graphite on paper, 150 x 220 cm, 'Phase Space' exhibition at Brunswick Centre, Camden, London.

In scrutinising a single photograph that documented Carolee Schneemann's *Up to and Including Her Limits* (1973–76), it is evident that the artist employed her whole body in the work (see Figure 2.5). In my correspondence with Schneemann, she stated that her work is based on 'exploring the energy of the body as the material'⁸⁶ and later states, how her 'entire body becomes the agency of visual traces, vestiges of the body's energy in motion, art historical reference to Pollock's physicalized painting process'.⁸⁷ Schneemann has presented this work as an installation, however my focus is on what is depicted in the single black and white photograph used to document the performance.⁸⁸



Figure 2.5, Carolee Schneemann, *Up to and Including Her Limits*, 1973–76.

⁸⁶ Carolee Schneemann, email message to author on 16 July 2013. See Appendix I.B Interview with Carolee Schneemann. (Energy of the body as material is further discussed in Chapter 4).

⁸⁷ Ibid.

⁸⁸ For Schneemann, her intention at the time of making '*Up to and Including Her Limits*' was for the work to become an installation. She states, 'my question was how many video monitors would it require to replace the live active body with its virtual activity. For each performance a video documentation was shot so that live performance and closed circuit pre-recorded video of the same actions were shown concurrently on a group of monitors adjacent to the performance. In its final form, *Up To And Including Her Limits* composed 6 video monitors on which tape loops were seen adjacent to the walls of drawing. In its final form, *Up to and Including Her Limits* composed of six video monitors on which tape loops were seen adjacent to the walls of the drawing'. Ibid.

Figure 2.5 shows Schneemann restricted by a harness, actively exploring the relationship between the body as subject and a tool to draw. Suspended from the ceiling, unclothed and propelling herself with a crayon in her hand to mark the surrounding walls and floor, *Up to and Including Her Limits* involves the whole body as an extension of the rope itself.⁸⁹ I consider the random and yet determined markings on the wall as extensions of Schneemann's circular movement at the limits of the reach of her body. Throughout the duration of the performance, this extension of Schneemann's body is a key concern that relates to my circle drawings.

Thus, my initial focus on Schneemann's work was on this image of her body representing movement in the conscious act of drawing, but further reflection on this work identified for me a way to explore the body as both subject and object. Becoming the work and making the work, using the action of drawing to involve space and time has generated my interest into the marking processes, which demonstrates movement.

In the performances of *Work no. 1*, although I was standing in a stationary position (my feet would never leave the ground or barely move), with my arm in full motion, I began to realise how the whole body was engaged in the process of drawing. The markings made from this effort indicated that not only the presence of my body, but also the energy and exertion I expended was exposed, recorded, and visibly present in the drawing. It is from this awareness that my methodology of running began to take form.

In Chapter 3, I return to these ideas to discuss the extent of the body's involvement in drawing, however, in considering Schneemann's work, it has been important to examine how the photograph operates beyond a mere record of the event. To develop the role of documentation, I will now discuss the issues concerning documentation and the live event.

⁸⁹ Carolee Schneemann, *Up to and Including Her Limits*, 1973–76; consists of a performance, live video relay and two-channel analogue video with audio; crayon on paper, rope, harness suspended from ceiling. See Carolee Schneemann, *More Than Meat Joy: Performance Works and Selected Writings* (New York: McPherson & Company, 2003), 231.

2.2 The documentation process

Questions concerning how drawing can explore duration and physicality have roots in the 1960s definitions of performance art and Allan Kaprow's term 'happening(s)'. As mentioned in the Introduction, a happening defines any activity as a performance that stresses the significance of the 'now' – about being there 'in' the moment. For Kaprow, 'he sees most art as a convention—or a set of conventions—by which the meaning of experience is framed, intensified, and interpreted, he attends to the meaning of experience instead of the meanings of art'.⁹⁰ Reflecting on this premise, ultimately it was the process of drawing that developed my interest in the field. Not because of the image or the actual marks being made, but because of what I felt in the immediate physical experience of expending energy. Testing the body's limits I became interested in the meaning of experience.

Influenced by the immediate sensation of a live event and the anticipation of the unknown, I have been interested in exploring drawing because of its immediacy as a medium. Similarly to the act of running it allows access into pre-reflective, pre-conscious concepts of the body through movement.

My learning about the many performance-based artworks since the 1960s has been through the documented image. Artworks that are considered as examples of 'performance art' or a 'happening' have been documented at the time as low quality black and white photographs or early video recordings, plus any written descriptions from the artist or audience members that might exist. I have often been aware of having a sense of the 'missed event' due to the image as a source of a single performance that had taken place at a particular time and place.

Up to this point, I have considered the drawing as providing in itself explicit documentation of its own process. *Work no. 1* focused on how the process of drawing was embedded in the resulted image. However, here I want to stress

⁹⁰ Jeff Kelly, ed., *Allan Kaprow: Essays on the Blurring of Art and Life* (Berkeley: University of California Press, 2003), xiii.

how the drawing forms both ‘the act’ of the performance and its documentation.

Schneemann’s work is most often been discussed in connection with the emergence of the feminist art movement in the 1960s and in addressing the breakdown of dichotomies between mind/body and subject/object (which is discussed in Chapter 4). But for me, at this point, what was important was extending the act of drawing into the realm of performance with the document providing access into and beyond the moment of the live event.

Schneemann’s iconic image has influenced my practice methodology and has significantly impacted on my research both in terms of the photograph’s status as a documentary record and references to the embodied mark-making process depicted in the photograph. The image of Schneemann’s performance with its scribbles and muted tones has influenced material choices I made in *Work no. 1*. The monochrome graphite in my initial drawings is a formal reference to the black and white effects of the documented material from the era of 1960–70s.

At this point in my research, I was trying to capture the dynamism and vitality of movement. Furthering the research of motion as evidenced in Muybridge’s photographs and the works of the Futurists discussed in Chapter 1, Schneemann’s work has helped me to develop and elicit a sense of weight and temporal motion. In demonstrating the importance of the ‘live’ event to shape the experience of effort, energy and the motion, Schneemann’s document provides an example of the difference between a photograph with the intention to capture movement and a photograph as a means to document performance. Issues of recording and performing are further addressed in Chapter 3 in section 3.5, ‘Perform, repeat, record’. However, here it is important to stress how performance art has framed my approach, and it is from this framework that the practice has evolved and developed.

2.3 Performing (the) subject

Work no. 1 (Circle Drawing) has been ‘performed’ in lighted outdoor areas and very dark enclosed spaces, as well as in front of both large and small audiences ranging in numbers from a few to a hundred. To varying degrees, the space affects the energy and outcome of the work. In some cases I have drawn for long periods of time, up to three or four hours, while in others I have stopped within an hour. Each performance has ended either because the process has become too painful or I am unable to hold the graphite.

Drawing in front of an audience, the viewers played an active part in my consciousness. As I drew, I was aware of the presence of the ‘the other’ and as result from this, I consider how these actions are not only ‘my own’ experience but others as well, or rather the connectivity between the two. Although I may have been concentrating on my aches and pains, my rising temperature and being tired and thirsty, the activity of drawing was impacted by the ‘thought’ of the viewer. The mental perceptions of how someone else may ‘see’ the body brings a deepening sense of embodiment. In so far as the visual and tactile experience of the body and my surroundings seem inseparable. Parallel to the notion of embodiment addressed in Chapter 1 as having a particular sense of either being ‘inside’ or ‘outside’ oneself, when I became absorbed in the fluid movement of drawing circles, this relationship between the audience and my idea of ‘performing the subject’ continually altered.

One moment, it seemed each circle drawn was more painful than the last, and during other times, unaware and not consciously thinking about the physical body, I experienced drawing as a continuous, smooth process. A process by where a similar fluidity of my arm swinging was in sync with thoughts, unattached to the sense of the physical feeling of *having* a body, but where the mind drifted. On reflection, this strange experience, I assume is what varies my sense of time passing. I experience ‘pockets of time’ or rather my awareness of space and time disappear.

At this time in my practice, I began to question how conscious thoughts informed the limits of my physical body in the work, and to what extent these

shifts in consciousness can give insight and a closer understanding to Merleau-Ponty's idea of embodied perception. How could the idea of the body as an instrument help to explore this concept of 'inside' and 'outside'?

In questioning to what extent my actions involved in drawing were conscious in all the performances up to this point, led to researching ideas based on the body as a vehicle of being in the world, and specifically reading Merleau-Ponty's text 'The Body as Object and Mechanistic Physiology'.⁹¹ I began to explore how the actual shape and innate capacities of the body determined my experience. And how, by expending energy, perception of the body can transform one's emotions and perceived energy. The subjective experience was significant, but so was the consideration of drawing to explore embodiment and the object-like body.

In Chapter 4, I return to these ideas. However, now I pause and examine these performances in relation to the circle that is implied in the work, as well as the significance of sound.

2.4 Defining a circle through sound

In Euclid's definition, 'a circle is a plane figure contained by one line such that all the straight lines falling upon it form one point among those lying within the figure are equal to one another'.⁹² In more recent definitions, a circle is described as 'a set of points equidistance from a single point'.⁹³

In *Work no. 1 (Circle Drawing)*, the intention to inscribe a perfect geometrical circle is an aim of this task. Achieving the natural movement of my arm swinging, as I draw, I have the mental image that with each rotation of my arm, the line drawn refers to Euclid's accepted definition. However, with

⁹¹ Ibid., 84–102.

⁹² Thomas Heath, *Euclid: The Thirteen Books of The Elements, Volume 1: Books I and II* (New York: Dover Publications, 2000), 158. See also Appendix III. Euclid's definitions.

⁹³ Lee Smolin, *Time Reborn: From the Crisis of Physics to the Future of the Universe* (London: Penguin Books, 2013), 7.

varying emotions carried by my adrenaline and fatigue, my body as an instrument, fails to achieve this task. The image that I draw is never the same as the one that I hold in my mind.

Reflecting on the video documentation of performances of this work, I became aware of the rhythmic and cyclical sound that reflected my body's mechanical movement. Similar to the regular beat of a metronome, the sound of my arm swinging emulated the inner rhythms of the body operating as a machine. Although each circle drawn has its own discrete duration and definition, when played together in a sequence, the continuous sound mimics the churning and regular rhythmic pattern of a mechanical system. This also relates to Marey's investigations of the inner workings of the body referred to in Chapter 1.⁹⁴

While listening to the *swooshing* of the paper in the recording, I could recall how my body felt compelled to sustain the movement. More so than the visible drawing the sound recording better reflected the experience of drawing. From this point, it was the sound that was driving the performance beyond the visual idea of drawing a circle or having the presence of an audience.

This realisation led part of my investigation into the physicality of the body through audio recordings. Further to explore 'the sound of drawing,' I began performing *Work no. 1* in dark and enclosed spaces. As a way to emphasise the importance of the physical characteristics of sound, I performed in spaces that had particular acoustic properties and which restricted the visibility of my body.

This critical point in my research was reached when I was able to exploit this relationship between movement and sound. When drawing, the specific rhythms and pulses of my energy were evidenced in the sounds I made. At the beginning the sounds were louder, more constant and even. As the drawing progressed they became sharp and staccato in beat and towards the end of the drawing process they were slow, faint and irregular. I became aware that

⁹⁴ In addition to Marey's investigations of the inner workings of the body referred to in Chapter 1, this also relates to Oskar Schlemmer's Mechanical Ballet and his drawings of the body as a mechanism.

throughout the final moments of every performance (feeling tired but trying to pace myself), I could concentrate on the sound of my breath and try to restore and accumulate energy. The sounds I made permeated my bodily being – with every upward movement – an inhalation of air expanded my lungs and continued to drive the marking process forward. I listened to the heart beating and deep breathing assisted me to endure the painful process.

2.5 Recording sound

Sound became an aid or tool in my drawing process. The recorded sounds from the live work revealed how the rhythm in my natural everyday movement echoes the biological systems that make up the physical understanding of the body. Like the flowing of fluids and *swishing* of blood in the body, from the sound of drawing circles in *Work no. 1*, these sounds enabled me to perceive my body as a porous ‘flesh of the world’.⁹⁵ Through its duration and temporal movement, the visceral image of the body produced by sound has provided an understanding and mode of thinking that the body is not only as a system of mechanical operations, but also the subjective being through forms of materiality.

Barry Le Va’s *Velocity Piece: Impact Run, Energy Drain* (1969–70)⁹⁶ consists of two speakers at opposite ends playing a recording of Le Va running in a straight line back and forth in the gallery. When I first read about this work while developing the early stages of building my performance-based practice, I was prompted to explore further how image could be evoked through sound. Reflecting upon Le Va’s approach I began to experiment with ways in which particular physical qualities related to the expenditure of energy, such as velocity, speed, acceleration and rhythm to produce sound.

⁹⁵ From Merleau-Ponty’s articulation of embodiment, this ‘flesh of the world’ as described in section 1.5. The influence of science and flesh, is what Merleau-Ponty termed an articulation of touching and seeing. See also Rosalyn Diprose and Jack Reynolds, ed. *Merleau-Ponty: Key Concepts* (Stocksfield UK: Acumen Publishing Limited, 2008), 66–67.

⁹⁶ Barry Le Va and Ingrid Schaffner, *Barry Le Va: Accumulated Vision: Extended Boundaries* (Pennsylvania: Institute of Contemporary Art, Philadelphia, 2005), 84.

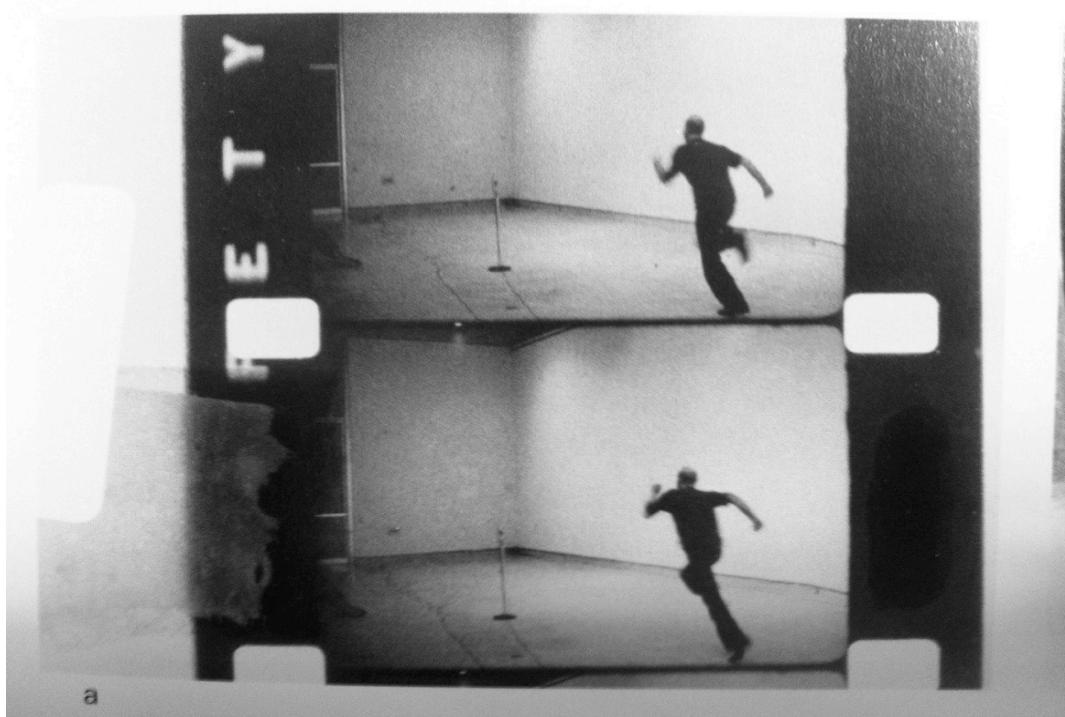


Figure 2.6, Barry Le Va, Velocity Piece: Impact Run, Energy Drain, 1969–70.

In Le Va's description of the event, he writes:

The sounds were of my footsteps and the impact of my body against the walls. While I was running, the microphones were set up at either end of the rectangular space so that there wouldn't be any dead spots; then, for the exhibition, the speakers were placed in approximately the same position. People would have an auditory experience of the footsteps going in a straight line from one end to the other, my body hitting the wall, bam, stop, and back again. What the sounds did was to articulate the changing location of the footsteps as they traveled across the floor... My activity had a specific purpose: to continue running until I had utterly exhausted myself. There were physical barriers—the walls; there was a finite duration—I ran for one hour and 43 minutes' and there was a single configuration—a straight line.⁹⁷

⁹⁷ Ibid.

His work emphasises the simple task of running until exhaustion and the specific conditions i.e. those of the gallery space influence the production of the work. The action was running. The time was allocated by the body's energy source and the shape of work, I consider, was in accordance with Euclid's straight line.

Although Le Va has evidenced this work through a series of still images from film (see Figure 2.6). He insists that the material of the work is only ever the sound recording made within a gallery. He thought of himself as an object – but that it was not about him. 'It was about the space – its architecture – distances – materials of the walls and floors'.⁹⁸ The recording clearly identifies the sound and rhythm of running, demonstrating how Le Va's body operated as a drawing tool that explored the relationship between sound and the dematerialised art object (his body). He also made clear in his work how the body as a material could become depleted and become exhausted through time. This leads me to propose at this point that issues of physicality and endurance can arise from questioning the non-visible body.

When creating a work influenced by *Velocity Piece: Impact Run, Energy Drain*, I recorded the sound of a sprint I made when running between two different points on a gravel-running track. Here, I was interested in identifying the threshold to which how my body was present, only through sound, in the drawing I was making. This process captured the place I was running 'to' and the place I was running away 'from'. Two speakers, one positioned at the beginning and the other at the end point of the sprint route repeatedly played the recorded sounds of the run. This experimental work made in direct reference to Le Va informed how the manipulation of sound and the activity of running can be utilised to construct the sense of the material body and provide a description of space.

⁹⁸ Although in the case of *Velocity Piece: Impact Run, Energy Drain* (1969–70) the reference to a performance becomes explicit, Barry Le Va looked at it as sculpture in time—where all the aspects of an extended sculpture—non-objects—would come out through an activity—the durations, stereo and acoustics of a particular space/place. See Nick Kaye, *Art into Theatre: Performance Interviews and Documents* (Amsterdam: Harwood Academic Publishers, 1996), 43.

The sound of running back and forth – resembled the sounds made during one of my circle performances. As with the repetitive movement of drawing circles with my arm swinging, the rhythms of running evoked specific physical properties of the body. These particular sounds and rhythms helped question a temporal presence that also became a framing device for the viewer's potential understanding of the work as performance.

The examination of these tactile-like qualities was an important development in the research in two ways. First, it marked the foundation and initial shift in using running, and second, it revealed the importance when sound seemed evident in its palpable, malleable and spatial possibilities. Following on from the discovery of the complexity of sound and its role in my practice, the question arose of how can I record and document the physicality of the body using these apparently invisible forms of drawing and to evidence the connection between drawing and movement.

In 1971, Le Va stated that his work was not about materials or about a specific process, rather it was about time, place and the physical activity.⁹⁹ His work identified the growing concern of a number of 1960s artists, whose interest was in expanding the 'experience' while exploring the limits of 'what art could be'.¹⁰⁰ At this time expanding forms of practice placed new emphasis on the viewer's experience. The viewer was able to enter the gallery and experience a single work, rather than view a space filled with objects. Works such as Le Va's *Velocity Piece: Impact Run, Energy Drain* as well as Carolee Schneemann's *Up to and Including Her Limit* opened up new explorations of spatial relationships. This expanded field of the 1960s has directly affected the direction for my research.

Assisting the analysis of these artworks by Le Va and Schneemann, the critical tools of the methodology and the phenomenological ideas of Merleau-Ponty in particular have been another key influence in my practice and methodology.

⁹⁹ Liza Bear, 'Discussions with Barry Le Va', *Avalanche*, 3 (1971): 66.

¹⁰⁰ This 'experience' is examined closely by Rosalind Kraus as mentioned in the Introduction. See also Rosalind Krauss, 'Sculpture in the Expanded Field', in *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge MA: MIT Press, 1979), 277–290.

Building on the ideas of subjective experience, I have progressively turned toward processes of drawing to explore temporality, presence and transient states of consciousness.

2.6 Work no. 2 (Line Dialogue) and the line

In 2008, I began to work collaboratively with Jane Grisewood in a series of live performances titled, *Work no. 2 (Line Dialogue)*.¹⁰¹ This series of works comprised of six different wall-drawing performances from 4–12 metres in length. It embraced the durational aspect of drawing in real time and the repetitive nature of moving back and forth.

Before further introducing these performances, it is important to look to Tom Marioni's *Drawing a Line as Far as I can Reach (Edinburgh Drawing)*, (1972) and more inadvertently his *Walking Drawing* (1974); where Marioni demonstrates his approach to drawing as both a task and intimate practice (see Figures 2.7 and 2.8). In *Drawing a Line as Far as I can Reach (Edinburgh Drawing)*, Marioni marks the reach of his arm from a sitting position in a series of graphite drawings. Lines were created along a sheet of paper demonstrating the artist's focus on tracing the extension of his body onto a visible surface.

¹⁰¹ The title of this performance series, *Line Dialogue*, was initiated by Grisewood's investigations into repetition and the fold, and references Gilles Deleuze's book, *Dialogue II*. See Jane Grisewood, 'Marking Time: investigating drawing as a performative process for recording temporal presence and recalling memory through the line, the fold and repetition' (PhD thesis, University of the Arts London, 2010). Demonstrating a crossover from one artistic medium to another, recently *Work no. 2 (Line Dialogue)* featured in Jeremy Brock's play 'The Blackest Black' at the Hampstead Downstairs Theatre, 9 January – 8 February 2014. Brock took inspiration from Grisewood and in the second act the actors performed a 3-minute detail of our 1 to 2 hour drawing performance. See Appendix IV.C Notebook documents.

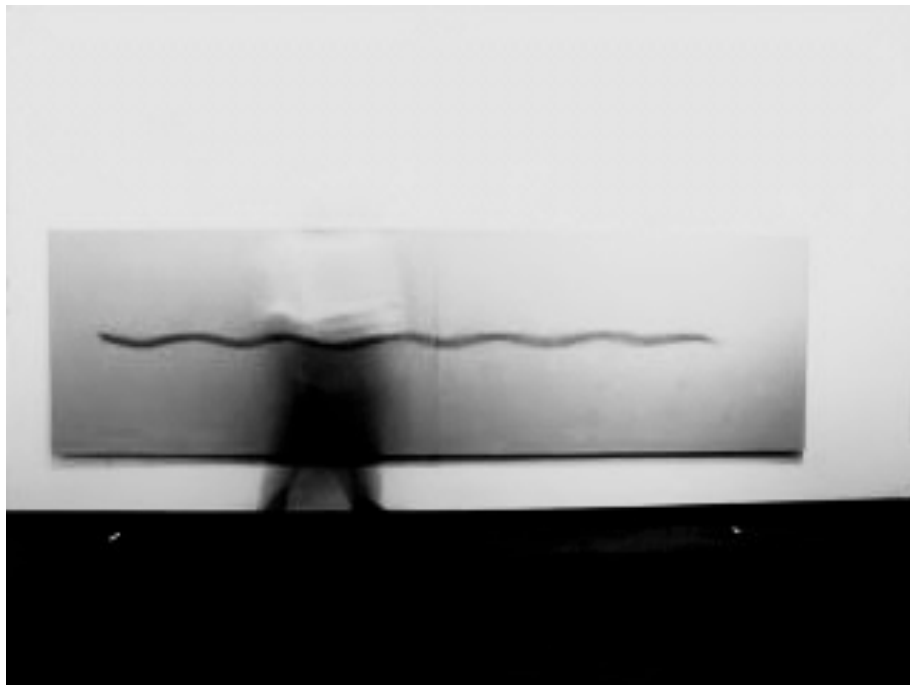


Figure 2.7, (top) Tom Marioni, *Drawing a Line as Far as I can Reach*, (*Edinburgh Drawing*), 1972.
Figure 2.8, (bottom) Tom Marioni, *Walking Drawing*, 1974.

In the second work, Marioni made *Walking Drawing* by strapping coloured pencils to his waist and repeatedly walking back and forth next to a three-metre long sheet of paper attached to the wall. In my recent correspondence with Tom Marioni, in relation to this work, he states, 'drawing a line, etc. is like doing yoga and holding a pencil, a record of my reach, measurement of my body, imitating the way a tree grows not how a tree looks.'¹⁰² The processes by which he becomes absorbed in the 'doing' and movement of mark making help construct his task based principles. His work also shows how this approach connects to an understanding of drawing as a means of exploration and mediation.

In all the performances of *Work no. 2 (Line Dialogue)*, I engaged in the process of drawing with artist Jane Grisewood, (see Figures 2.9 – 2.13). Similar to my approach in *Work no. 1 (Circle Drawing)*, when working in collaboration, I would hold a stick of graphite in my right hand with a tight grasp and draw. However, during these performances with Grisewood, instead of exploring endurance by drawing a circle, the horizontal lines we drew from the action of moving from one side of the room to the other determined the form of the work.

Wearing black/dark clothing to form a relationship between our bodies, Grisewood began at one end of the room and I at the other. For her, the intention is to follow the last line drawn and trace underneath the line that went before, beginning at the height of her reach and then moving back and forth. My aim was to maintain a steady effort and create lines at the maximum point of my reach, and with a back and fourth movement attempt to repeat the same line drawn. Together we created a cumulative mapping of movement where lines merged, and traces of time and energy became visible. In the performance itself, weaving in and out, over and under with different rhythms and paces to draw, the work highlighted both our physical approach to drawing and yet revealed our diverse drawing processes.

¹⁰² Tom Marioni, email message to author, 11 July 2013. See Appendix I.C Interview with Tom Marioni.



Figure 2.9, *Work no. 2 (Line Dialogue) IV*, 2012, documentary photograph, from a two-hour performance drawing with Jane Grisewood, charcoal and graphite on wall, overall 500 x 220 cm, 'VAM' exhibition at Belmont Art Collection, Vancouver, Canada.

Working closely with another motivated a different kind of method of drawing and bodily awareness. This expanded the ways of testing limits and exploring the body, emphasising the interchangeability and flux between subject and object and the negotiation and exchange of energy between another and myself.

We explored the nature of subject and object relationships, as well as addressing issues of spatiality, movement and the exchange of energy. Although, the presence of Grisewood added to the complexity of the activity of drawing, working with another artist proved to be strenuous and exhausting. This creative exchange nevertheless also provided a supportive and restorative energy during the negotiation of the drawing process.

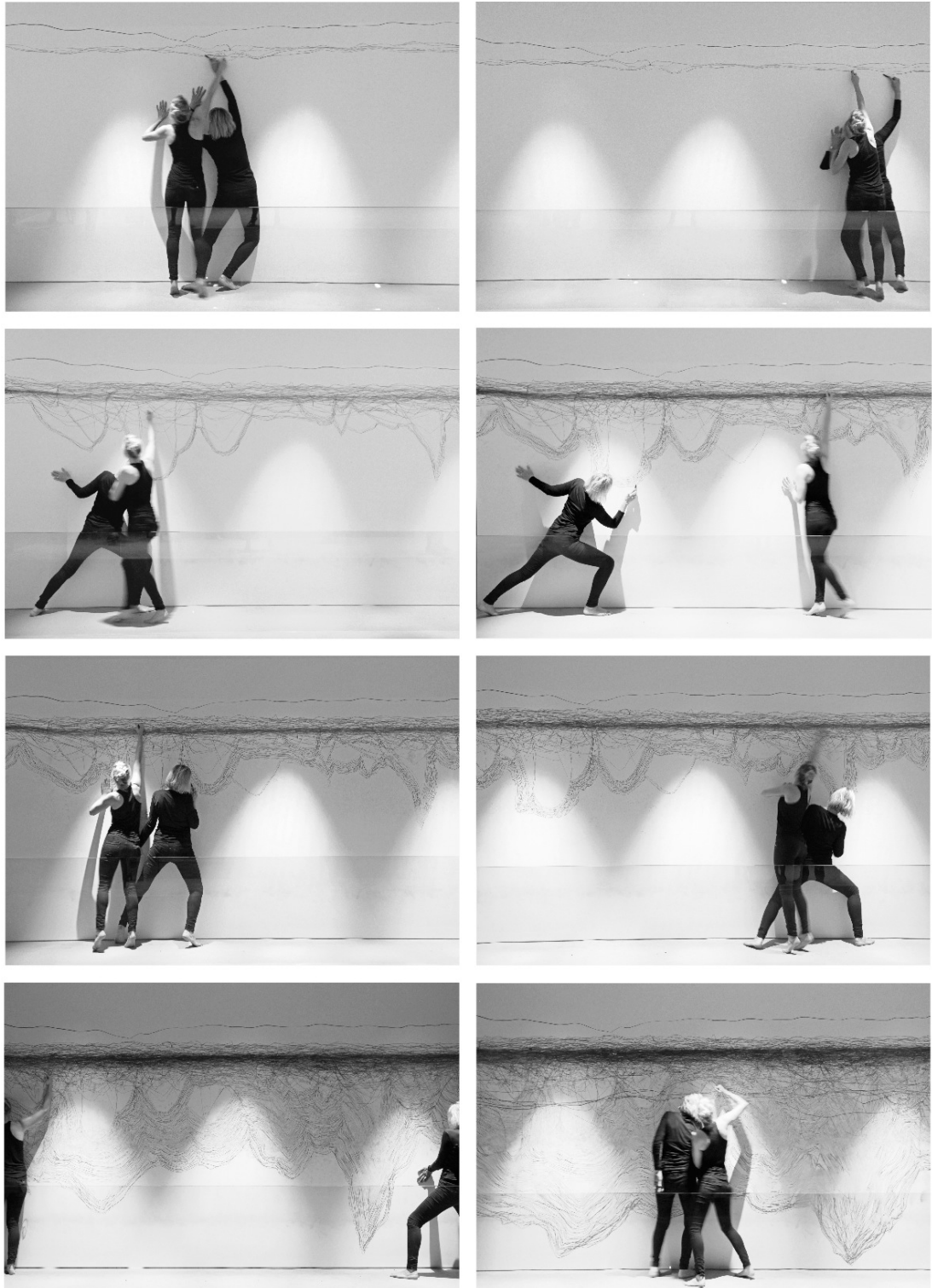


Figure 2.10, *Work no. 2 (Line Dialogue) IV*, 2012, sequence of documentary photograph series, from a two-hour performance drawing with Jane Grisewood, charcoal and graphite on wall, overall 500 x 220 cm, 'VAM' exhibition at Belmont Art Collection, Vancouver, Canada.

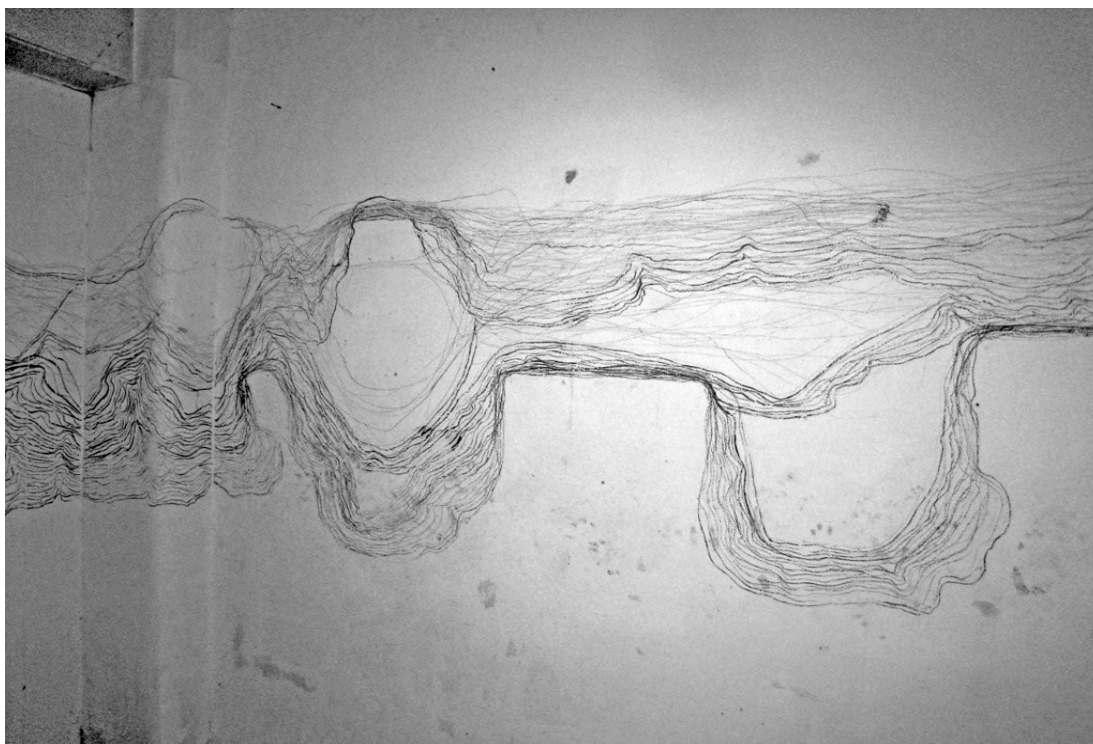


Figure 2.11, *Work no. 2 (Line Dialogue) II*, 2008, set of documentary photographs, from a one-hour performance drawing with Jane Grisewood, charcoal and graphite on wall, overall 1100 x 150 cm, 'Wrapped and Encased' exhibition at Wolstenholme Projects, Liverpool Biennial Independents, Liverpool.

Since 2008, we have performed this collaborative work in six different locations for various durations of time between 30 minutes and 2 hours. The first performance involved drawing on a wall 10 metres in length and we began by drawing on a strip of lining paper, however, as the work developed the lines extended below the strip of lining paper to incorporate the bare wall. In the second performance in this series at Liverpool Biennial Independents, *Work no. 2 (Line Dialogue) II*, (see Figure 2.11) we worked directly on the wall and negotiated around not only each other, but also the exhibition itself. We clambered over obstacles such as tables and sofas, around corners and other artworks fixed on the wall.

Work no. 2, helped to identify that drawing's use of the most basic element, the line, can be employed as an investigative tool to explore and represent the body in movement. In this series of collaborative artworks with Grisewood the line functions to give shape, form and structure. It substitutes for a specific theme or conceptual outcome and becomes the means of investigation in the work. Exploring the process of the visible line being drawn, curator Catherine de Zegher describes this phenomena as an open-ended activity, characterised by a line that is always unfolding, always becoming'.¹⁰³ As mentioned in the Introduction, she states:

Many artists made line the subject of intense exploration, including semiotic and phenomenological investigations. By line as such, they understood its pure existence in the world and the meaning that could be attributed to this existence as creative intention and interpretation. In fact, shaped as an 'l', line is the first linguistic mark of differentiation, signifying the subject's entry into language.¹⁰⁴

In these collaborative performances with Grisewood (at the Lethaby Gallery, Centre for Drawing and Liverpool Biennial Independents), we allocated one hour, and then erased the drawing when the performance was over. For the last three performances (at Belmont Art Collective, Vancouver Art Gallery and

¹⁰³ de Zegher, 'A Century Under The Sign of Line', 23. In de Zegher's descriptions and explorations into drawing as a semiotic and phenomenological investigation, they are referenced to the expansion of drawing since the 1960s and 1970s and echo Bernice Rose's essay in *Drawing Now* (1976).

¹⁰⁴ Ibid., 23.

Performance Space), drawing the line made for an open-ended activity that effectively allowed us to draw until there was a natural end as we did not allocate a fixed duration for the work. The end point of these works was denoted by either the venue was closing, or one of us grew too exhausted to continue further.¹⁰⁵

In *Work no. 2 (Line Dialogue)*, each line made during the performance is a record of how we both involve the passage of time throughout movement and simultaneously traverse the space while drawing. However, here the lines that dip and dissolve into either my line or Grisewood's line can further represent the linking and crossing over points when I experience her body as mine. Comparable to the ebb and flow of how I experience my body as subject/object; by collaborating with Grisewood another layer of 'inside' and 'outside' is experienced, as I inhabited hers, as well. Merleau-Ponty explains:

Just as the parts of my body together form a system, the body of the other and my own are a single whole, front and back sides of a single phenomenon, and the anonymous existence, of which my body is at each moment the trace, henceforth inhabits both bodies at once.¹⁰⁶

Accordingly, I observe that perception and movement are not related to one another as causes and effects, but coexist in a complex, interconnected whole. The immediate correspondence between 'another' and myself is physically, consciously experienced through empathy and perception.¹⁰⁷ We experience each other not as isolated objects separated from each other, but rather as cohabiting bodies with similarities. Merleau-Ponty claims that, it is through others that I become more aware of myself (and the world): There is a sense that from thinking through others, I reflect back on myself.

¹⁰⁵ The Belmont drawing remains as a permanent drawing, whereas the other performance drawings were up for the duration of each show.

¹⁰⁶ Ibid., 406.

¹⁰⁷ Ibid., 144.

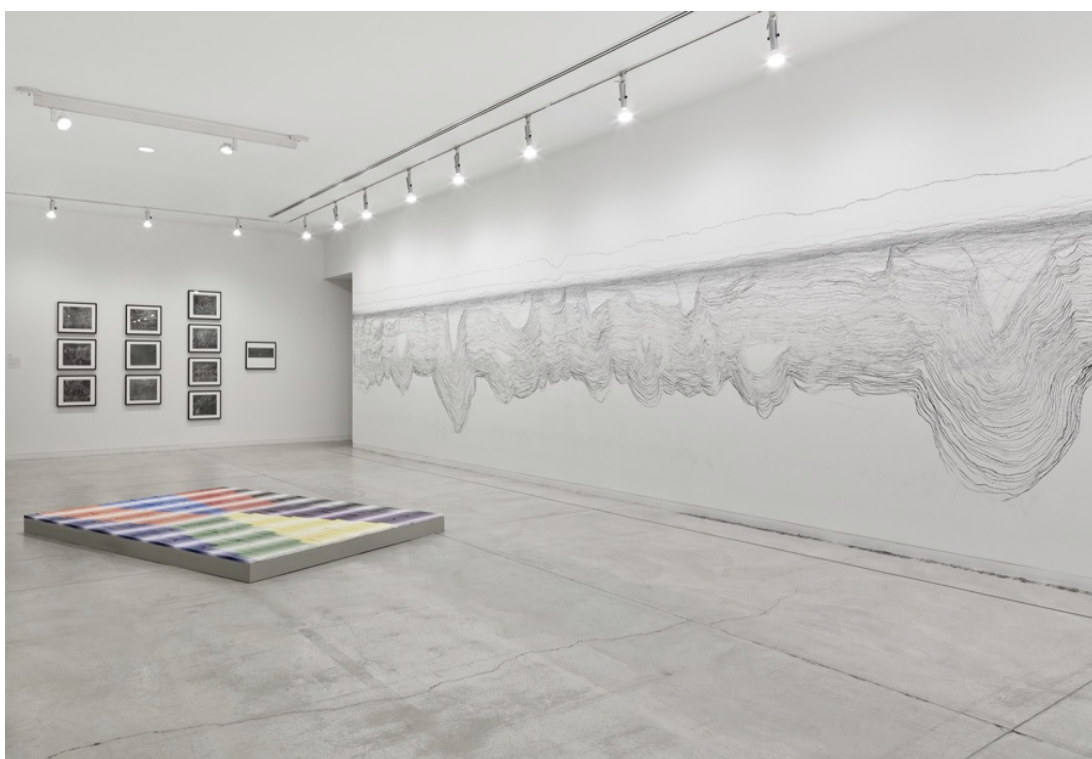


Figure 2.12, *Work no. 2 (Line Dialogue) V*, 2012, set of installation photographs, from two-hour performance with Jane Grisewood, charcoal and graphite on wall, overall 1200 x 200 cm, 'Again, and Again, and Again' exhibition at Vancouver Art Gallery, Canada.

The performance of *Work no. 2* at Vancouver Art Gallery (see Figure 2.12 and 2.13), as part of the exhibition *Again and Again, and Again* (2012), was connected to the exhibitions' intention to demonstrate how repeating an action over and over fosters a 'multiplicity of narratives and interpretations'.¹⁰⁸ In repeating the performance here, the specific aim of this performance was to address more the audience and how the role of the body is represented in the act of drawing. As with our other performances, we worked with our backs to the audience and against a long white wall.



Figure 2.13, *Work no. 2 (Line Dialogue) V*, 2012, stills from documentary video, from two-hour performance with Jane Grisewood, charcoal and graphite on wall, overall 1200 x 200 cm, 'Again, and Again, and Again' exhibition at Vancouver Art Gallery, Canada.

For the first time in this series of work, we wore small, mobile cameras attached to our bodies that recorded the bodily movements engaged in this process of drawing. I had been experimenting with the camera whilst running and was keen to continue bringing the documenting process into the act of drawing. Wearing the camera brought a sense of control, or empowerment to our role in the work. It represented the obsessive nature to record, document

¹⁰⁸ Organised by the Vancouver Art Gallery, curated by chief curator/associate director, Daina Augaitis. The drawing performance took place on the opening night for a duration of 2 hours. The drawing itself stayed for duration of the show (31 May 2012 to 31 September 2012). See http://www.vanartgallery.bc.ca/the_exhibitions/exhibit_again_again_again.html.

and capture the passing moment and the time involved in the laborious task, but more importantly establish a particular sense of presence.

The documentation of the two-hour performance demonstrated our proximity to the wall, and the movements needed to negotiate between each other. It recorded the rhythm and pace of our related but independent methods of drawing. The interest in using the camera for this work was to heighten the fact that although we were performing, we were also recording, documenting and marking the process. My concerns with the role of the camera are explored in Chapter 3, as are the works that continued this.

2.7 Summary

At the beginning of my inquiry this investigation into drawing was prompted by drawing the visible line (in charcoal) and exploring my experience of performing the subject. Through *Work no. 1 (Circle Drawing)* and *Work no. 2 (Line Dialogue)*, I explored the recording of energy, capturing notions of time and body awareness to create a visible line. It has become evident in the process of drawing that investigating the phenomenon of visible line provides a means of representing the absence of the body and its ephemeral qualities. Barry Le Va's *Impact Energy Drain* informed my exploration into physicality and by drawing on Le Va's methodology in the production of my experimental work has led to a greater awareness of the tactile properties of sound, which formed the basis of the development of my practice.

Having analysed the conscious and unconscious shifts in my drawing performances, Merleau-Ponty's theories of phenomenology can represent a descriptive meaning of how I experience an 'inside / outside' or 'subject / object' body. In highlighting the subject and object relationship, this chapter focused on the significance of the line through the collaborative performance drawings with Jane Grisewood.

In Chapter 3, I continue to address the role of the body in performance and introduce the concept of 'running as drawing'. Testing and re-testing the

threshold of the physical presence of the body in order to find new limits of what drawing can be, I develop the argument by moving from drawing as a haptic mark-making process to involve the whole body in making the work.

Chapter 3

Running as drawing

This chapter describes *Work no. 3 (Horizon/Distance)*, which comprise of two videos made with a camera harnessed to my chest. Marking the significant shift in the research when I changed from thinking about drawing as a tangible, visible marking process to consider drawing beyond visibility. Using the body as a tool to draw, here, the research begins to address how running could be also drawing.

To develop the key concerns for highlighting the context of this work, I examine the relationships between recording the act of running as performance and the document, and between the live work and the viewer. In particular, how with the camera strapped to my body, it can be used as a drawing tool to capture a direct and straightforward representation of the moving body. I refer to the early work of experimental filmmakers such as Michael Snow and Stan Douglas to address how temporal space can be explored beyond the human eye.

In the last sections of this chapter, the focus is on running as a performative act. Through an examination of Martin Creed's *Work No. 850* (2008), I explore the materialisation of the line and awareness of the body beyond a means to run, but to re-enact the thought of running. I suggest the moving body in the work is an internalised declared activity, as defined by philosopher J.L Austin: It is 'not to describe my doing...it is to do.'¹⁰⁹

¹⁰⁹ See J.L.Austin, *How To Do Things With Words* (Oxford, New York: Oxford University Press, 1975), 6.

3.1 Work no. 3 (Horizon/Distance) in relation to the camera

Returning to the flat, rural landscape where I grew up in Canada, my intention at this point was to further explore the activity of drawing. As an experiment, I began by recording a run using a small camera strapped to my body, running for a half mile with the camera pointing directly ahead. Although it was not a long distance, running in two feet of snow, the cold temperatures increased the work effort and tested my capability to run (see Figure 3.1). The video recorded the sound of the snow crunching beneath my feet, the arrested movement of making fresh tracks in the snow and the effort expended as the crisp air filled my lungs. Making this run in a familiar, yet testing environment, I focused on the trees in the distance and began ‘drawing with the camera’. As a result, this work has enabled my practice to become more physical and develop works that explore performing to camera.

The camera became an essential part of my running kit. I wore it during long marathon races and at times I sought locations, so that in the video recording the horizon would feature – either easily identified or somewhat obscured. I wore the camera running through long dark tunnels, up hills, and in vast landscapes. As a result, through the frame of the camera each run recorded the outdoor landscape that helped to identify the concerns in my practice: exploring bodily perception and its invisible yet physical presence.¹¹⁰ Rather than constructing a permanent trace to make a drawing or record the figurative body involved in the process of marking, the camera was turned outwards and recorded the landscape that was being encountered.

¹¹⁰ From the video recording, at the time I recalled, Canadian artist Jana Sterbak and her video installation at the Venice Biennale in 1993 titled, *From Here to There*, which presented recordings of a camera strapped to the back of her dog exploring the winter landscape. Using the frame of the camera to provide an experimental perspective, this work was seen as a 6-channel video installation with a split screen. Since undergoing this research, *Work no. 3 (Horizon/Distance)* also brings to mind artists such as Veronique Chance and Tim Brennan, who have used cameras to film whilst running that address the screen and image.



Figure 3.1, *Work no. 3 (Horizon/Distance) Snow Field*, 2010, set of documentary photographs, from performance to camera, running a half-mile through two feet of snow, Huron County, Canada.

As the runner/performer, I was not fully aware of what the camera was capturing. I simply strapped on the camera and began running. (In addition to this, the camera I used did not have a screen or the ability to view what was being recorded). The device is compact and lightweight, and the fitted harness allows for the documentation process to become as subtle as possible. However, although the weight of the camera does not occupy my attention while running, my awareness of the camera recording the landscape and movement in real time alters my 'intention' to run.

In order to encapsulate a better sense of my body's movement, rather than performing 'to' the camera, I recorded running 'with' the camera. Using the camera in this utilitarian way, the image-making process, although fluid and impressionistic is also structural. By this I mean the video produced certain relations between how the work is made and used to evidence the event. With the tree line in movement, the sound of the recording equipment 'clicking' against the apparatus and my hands sometimes in view of the camera, the video provides access into a run in the most minimal and basic form (see Figure 3.2).

For the viewer, with no other presence seen or implied, the sensation of movement is captured in the horizon line. The black line against the white snow mimics a magnetic flux and an unrest line, which is induced by the body's running stride. Becoming the viewer's own, the frame of the camera and the wide-angle-camera-lens is used to create a particular image-making process that manipulates our idea of how perception and movement coexist.

Work no. 3 extended my practice beyond the restraints of the wall or the reach of my arm as in the performance *Work no. 1* and *no. 2*. From the gallery to the field working in different types of environments and the exploration of my physical limits proposed challenges and new issues to consider. Up until this point my performances had been produced in relatively contained spaces. Working in a wide-open and isolated landscape profoundly altered the scope of the work; rather than the tangible, visible line marking by hand on an architecturally defined static surface (usually a wall), I now focused on the shifting horizon and the demanding effort needed to run.



Figure 3.2, *Work no. 3 (Horizon/Distance) Snow Field*, 2010, sequence of still video images, from performance to camera, running a half-mile through two feet of snow, Huron County, Canada.

When running, I often determine my speed by my 'work rate'. With time and experience it becomes far easier to pace oneself more accurately without the need for equipment, such as a GPS watch. The pace and rhythm of the breath in relation to my arms and legs swinging become a way to calculate limits. However, when running, for example, in wintry conditions, with increased resistance and higher than normal work rate, it is more difficult to have a sense of distance, speed or time as familiar senses are altered. Instead of focusing on the senses of the body, I then look to the other systems of measurement such as using landmarks and places I know well, such as on a 400-metre track or the 5-mile block (mentioned in the Introduction) as units of measure.

I also divide my running routes into different parts labelling them 'the first half', 'second half' and 'nearly there'. Using markers on the route that focus on smaller distances helps to 'count down' the miles; and perhaps more retrospectively gives me a sense that the run is a lot shorter than it is. These methods of visually measuring and navigating through space are conditioned and affected by the environmental characteristics, such as other runners, visibility of the path ahead, as well as shifting patterns of thought, such as thinking of the body as object or machine. On more familiar routes, the landmarks can easily help to focus on the upcoming parts of the run and the objects that will be encountered; marking these points along the line; I am constantly anticipating the changes of scenery and terrain.

In the video performances included in *Work no. 3 (Horizon/Distance)* my thoughts were primarily engaged in the process of estimating the distance of running from past experiences. Calculating the distance between trees or landmarks, I recognised and counted down how many breaths and lengths of the track I had still to run.

3.2 The body in relation to the horizon line

The issues and concerns raised in the series *Work no. 3 (Horizon/Distance)* have prompted investigations into how the body negotiates space and builds a relationship with the horizon line. From strapping the camera to my body, the recording in the snowfield represented an experience of what it might be like to run in deep snow in sub-zero temperatures through the open spaces of Canada. Performing with the camera brought a particular physical nature of making work that explored spatial relationships and perspectives of the body.

Focusing on how objects in the distance can be used to evaluate and determine 'speed', and in this case, provided a foundation for which the sense of pace and tempo can be considered. Here, the mathematical definition of speed 'a distance travelled per unit of time',¹¹¹ and the equation of 'Average speed = (total distance) / (total time) or $S=D/T$ ' is reflected through a phenomenological approach to time. Speed, or also termed the velocity (the rate of change in position), is considered to be an individual sense of the body experiencing movement.

The distance between the nearest solid object and one's own body can destabilise navigational norms/measures. (As well as emphasise the ambiguity and uncertainty of time and place). For example, the common perception that running in the dark, feels harder than during the daylight hours can be considered to alter one's perceived effort and provide a sense of speed. Seeing objects on the horizon help devise physical/mental tasks. In relation to *Work no. 3 (Horizon/Distance) Snow Field*, the pattern of apparent motion of objects and visual sensation of moving through the environment created and heightened a different perception of effort and speed of running.

Through the use of the camera, which becomes part of the artist's/my body, the video reveals the relationship to objects in the surrounding environment and the first person point of view. From the viewer's perspective, the moving horizon line indicates the presence of the physical body and an intangible way

¹¹¹ Paul Davies, *About Time: Einstein's Unfinished Revolution* (London: Penguin Books, 1996), 52.

of *being* in the world, reflecting that the body as we experience it, is always in flux. Despite my efforts to constantly keep rhythm and position my moving/running body in the world, the work explores how we have a fluid sense of spatiality, distance and length.

The physicist Paul Davies considers that the earth's horizon, 'is the boundary for our vision.'¹¹² He proposes that it is the image-based line that separates sky and earth that creates the idea of limit and acts as the parameter of our world. I understand from Davies' book that the horizon line is a projection of the visual system and a construct of perception. In *Work no. 3 (Horizon/Distance) Snow Field*, the line demonstrates the particular phenomenological inquiries of my methodology that explore how the existing world is presented to us and can appear differently. Underpinned by Merleau-Ponty, he writes:

Every external perception is immediately synonymous with a certain perception of my body, just as every perception of my body is made explicit in the language of external perception. If, then...the body is not a transparent object and is not presented to us in virtue of the law of its constitution, as the circle to the geometer...We have relearned to feel our body; we have found underneath the objective and detached knowledge of the body that other knowledge which we have of it in virtual of its always being with us and of the fact that we are our body.¹¹³

In John Bale's book, *Running Cultures*, he uses the example of the horizon as a 'sacred space'. Suggesting, 'it is something that we have constantly sought after in hopes to reach it and the world beyond.'¹¹⁴ Addressing how athletes are tested and affected by greater speed, Bale recalls as an example of how the mind can set an idea of limit: In the 1920s through to the 1930s and 40s the idea of humans running the four-minute mile was impossible. However, in 1954 when it was finally achieved, the four-minute mile was considered

¹¹² Paul Davis, *The New Physics* (New York: Cambridge University Press, 1989), 26.

¹¹³ Merleau-Ponty, *Phenomenology of Perception*, 239.

¹¹⁴ John Bale, *Running Cultures* (London and New York: Routledge, 2004), 21.

commonplace.¹¹⁵ In terms of horizons, breaking records and having a goal in mind, aiming towards something is as equally physical as mental.

For many athletes, there is a battle between *thinking* about the body, and trying *not to think* about the body. Prompting further inquiry into how 'thought' can impact and alter perceptions of the body, I was inspired by Ben Rubin's *We Believe We Are Invincible* (2004). In this work, Rubin interviews track athletes to examine the 'mental edge' athletes try to develop as they prepare moments before competition. Despite the rush and adrenaline in the moments before the race, one runner stated:

My body slows down. Time slows down...In that moment when they say take your marks, set, I become the gun, so when that gun fires, its almost like I am the bullet being fired out of the pistol and that's my reaction, when I hear the sound...its not that I sound out everything around me, I've already sounded out everything, because I am the bullet.¹¹⁶

This idea of mentally imagining oneself becoming something 'other', or achieving an aim that is nearly impossible, can seem like an elusive, however, personal and practical way to deepen the sense of embodiment. I believe, the thoughts, feelings and relationship to self as the starting 'gun' fires, demonstrates how high performance athletes can potentially help 'compress' the body's movement in space and time by mentally training and acquiring skills to transform the perception of limits and physical boundaries.

Considering Merleau-Ponty's understanding of how certain things may seem as though they are dissolving, but rather are reconfiguring in unusual ways, the emphasis on which the body is seen or thought of differently is not a matter of having or sensing a physical body but conceptualising it as such. He writes:

The experience of our own body teaches us to embed space in existence...Experience discloses beneath objective space, in

¹¹⁵ Ibid.

¹¹⁶ Ben Rubin *We Believe We Are Invincible* (2004) duration: 9minutes 18seconds. Commissioned by the National Track and Field Hall of Fame in New York City.

which the body eventually finds its place, a primitive spatiality of which experience is merely the outer covering and which merges with the body's very being. To be a body, is to be tied to a certain world...our body is not primarily in space: it is of it.¹¹⁷

From this, I propose: the track athletes' techniques to bring calmness and visualise the body differently, are not a matter of deconstructing the body, but rather thinking of it as another form of space. Thinking of the body as physical and non-physical, material and immaterial, can project a certain bodily being or physicality of space.

In emphasising the importance of shifting from using physical-mental instead of mind-body, the research seeks to form a sense of presence in the world beyond the physical geometrical outline of one's body. I propose, the body 'becomes' something other, or can evolve and adapt under a new set of conditions. Once the limit, aim or intention has *knowingly* been reached, a new horizon appears (a new desire or objective).

3.3 Running 'blind'

In the first performance to camera in the series *Work no. 3 (Horizon/Distance) Tunnel* (2010), whilst on a trip in the South Island of New Zealand, I recorded a mile long run through a tunnel (see Figure 3.3). Again, with the camera strapped to my body. Like drawing, the camera was used as another tool to help capture a direct and straightforward representation of movement. From drawing with the hand, facing the wall, *Works no. 3* series involved the moving body running through space, furthering physiological awareness of the body as the 'primacy of perception'.¹¹⁸

¹¹⁷ Merleau-Ponty, *Phenomenology of Perception*, 171.

¹¹⁸ This 'primacy of perception' refers to Merleau-Ponty's theory of perception, as discussed in the Introduction 04. Methodology, which identifies how our understanding is always derivative in relation to having a body and an embodied inheritance in the world.



Figure 3.3, *Work no. 3 (Horizon/Distance) Tunnel*, 2010, sequence of still video images, from performance to camera, running through the Homer Tunnel (0.75 mile) Milford, New Zealand.

In the performance, the structure of the tunnel shaped and altered both experience and video documentation. In the recorded image, the tunnel's uniformity helped to bring focus on the body moving, however, this surrounding environment also challenged the ability to judge distance, forming a type of blindness. Measuring distance, speed and time I was limited to the sound and rhythm of my obscured footsteps. Additionally the acoustics of the tunnel bent and duplicated the effects of the sound of my moving body. My footsteps were louder and faster than usual. It was when I became closer to the end that I could regain the familiar sense of measuring distance. Through increasing awareness of the changes of the shape and amount of the light becoming bigger and brighter, I regained the sense of the experience of running. The sounds became more familiar and the visual horizon line appeared. In this work, I was interested in the tunnel as a transient space, a passageway from one location to another. The architectural structure of this different environment introduced new considerations to my research, testing further my sense of distance, speed and time.

In considering the recorded material in this series of works, I refer to the early work from the (Canadian) experimental filmmakers Michael Snow and Stan Douglas documenting activity through the moving image. In both Snow's and Douglas' use of the camera, their films support the idea that space can be explored beyond the human eye.

In Snow's work *Wavelength* (1967), a film that presents a 45minute zoom, which narrows gradually across the space of a New York Loft, his concern is centred on finding a correlation between the film's duration and projection of time.¹¹⁹ In Snow's written statement to accompany the work, he writes:

I wanted to make a summation of my nervous system...make a definitive statement of pure film space and time, a balancing of 'illusion' and 'fact', all about seeing. The space starts at the camera's (spectator's) eye, is in the air, then is on the screen, then is within the screen (the mind).¹²⁰

¹¹⁹ Elizabeth Legge, *Michael Snow: Wavelength* (London: Afterall Books, 2009), 1.

¹²⁰ Ibid.

Considering the rendering of imagery made in artist' film works that cross into cinema, through Snow's description of his work, I further began to recognise the qualities of how documenting and recording the duration of an action in real time can develop particular nuances of embodiment. In wearing a camera, I am in many ways influenced by this area of experimental film that use the mechanical lens to bring a particular quality and intention to the work.

In Stan Douglas' film installation, *Overture* (1986), Douglas uses 16mm film footage from c.1899 – 1901 of a railway journey through the Canadian Rocky Mountains,¹²¹ (see Figure 3.4). The grainy, flickering image of the landscape is coupled with three spoken excerpts from Marcel Proust's, *In Search of Lost Time* (1913 – 1927), at one point the narrator reads:

...my mind struggled in an unsuccessful attempt to discover where I was, everything revolved around me through the darkness: things, places, years.¹²²

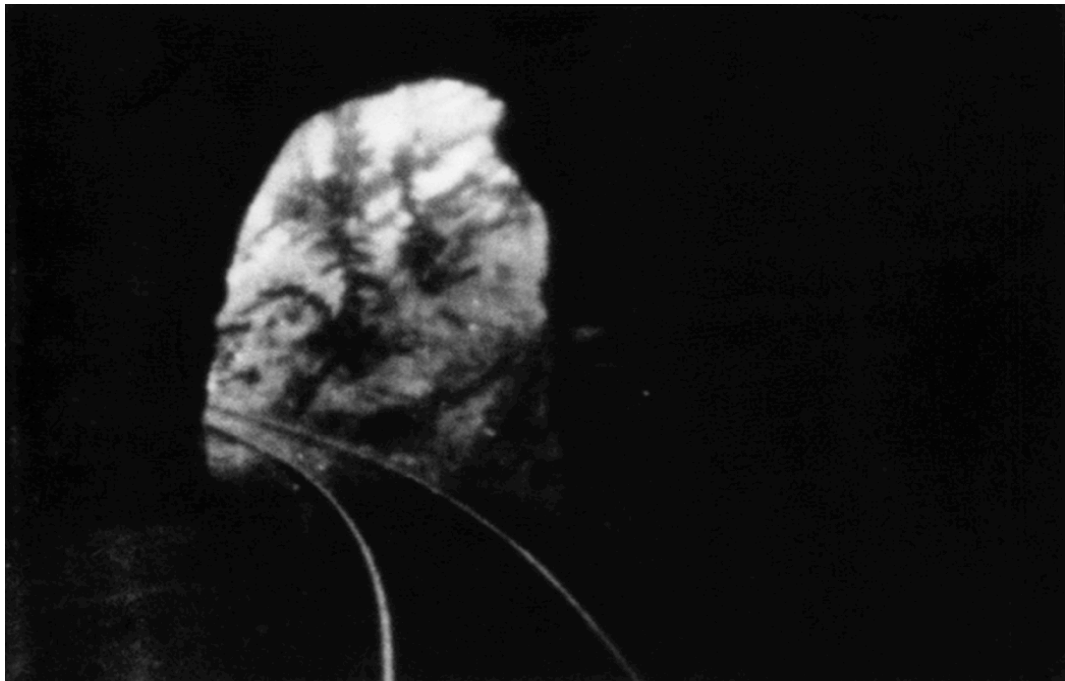


Figure 3.4, Stan Douglas, *Overture*, 1986.

¹²¹ Christine Ross, *The Past is the Present, It's the Future Too: The Temporal Turn in Contemporary Art* (London and New York: Continuum Publishing Corporation, 2012), 282.

¹²² Ibid.

As the film's narrator speaks about the moments between sleeping and waking, Douglas synchronises the speech with light, and silence with darkness. The film reel begins as the train exits a tunnel and ends as it enters a different tunnel; on a loop, the beginning and end of the film is indecipherable and the 7-minute film seems more like a perpetual journey.¹²³

Experiencing an unfamiliar sense of 'place' in Douglas' film recalls for me the feeling of running through the tunnel, and the imagery that the work presents. Nearing towards the light, the interruption of darkness plays with a sense of place and it is hard to distinguish when the end is in sight; so that the perception of time and space can be both altered and beyond our grasp.

In both performances in *Work no. 3*, using the camera to mediate these perspectives, it is not my purpose to replicate this experience. However with the camera attached to the body as an extension of the body it is used to record and present an embodied landscape, to extend the process of looking and question a way of 'seeing' beyond the body's capacity and senses.

3.4 From running to drawing

After making links between the physical act of running and thinking about drawing processes, there was a point in my research when I found it difficult to articulate the difference between when I was running and when I was drawing. To address this, I began to consider the expression 'running as drawing'. Rather comparing the two activities, 'running as drawing' became an analytical tool, a way of thinking that has since become a way to question how I perceive the role of the body in drawing.

Beyond the usual journal and note-taking methods (marking distance, speed and time of a run), after each run I made a map/drawing that formed an

¹²³ Steve Lyons, 'Stan Douglas and the New-Old Film' (MA diss., Concordia University, 2010), 20.

account of my running history (see Figure 3.5). Through studying particular phenomenological concepts of duration, these map/drawings became part of the journey into thinking about running as drawing. This process assisted in questioning what exactly 'experience' might mean in this particular discourse.

It is important to note that these map/drawings were supplementary to my main inquiry. Instead of interrogating the 'now' moment of running, they provided a means to reflect the post-event and provide documentation. However, the visual representation of the line in these drawings establishes a key link between the act of running and thinking about running as drawing.

Mostly I run on the same trails, over and over again many times. After some time the memory of a run becomes merged with the last. In order to examine the particularity of each run I analysed the map drawings, which enabled me to reflect my perception of the body. Some lines drawn with more pressure for example denote an 'uphill' effort or the feeling of fatigue and finding it difficult to run. Whereas other parts of the line marked softly, represented a moment when my memory faltered and I was unable to recall a particular part of the run. The process of trying to recall the conscious act of running through this form of note taking engaged what seemed to be two different states of body awareness.

Through this post-map drawing process, I had to re-imagine my body as a drawing device – making lines through the landscape – marking territory and carving through space and leaving an evaporating imprint of the body with each run. These visualisations could connect to a line drawing on digital navigational mapping systems commonly used today.

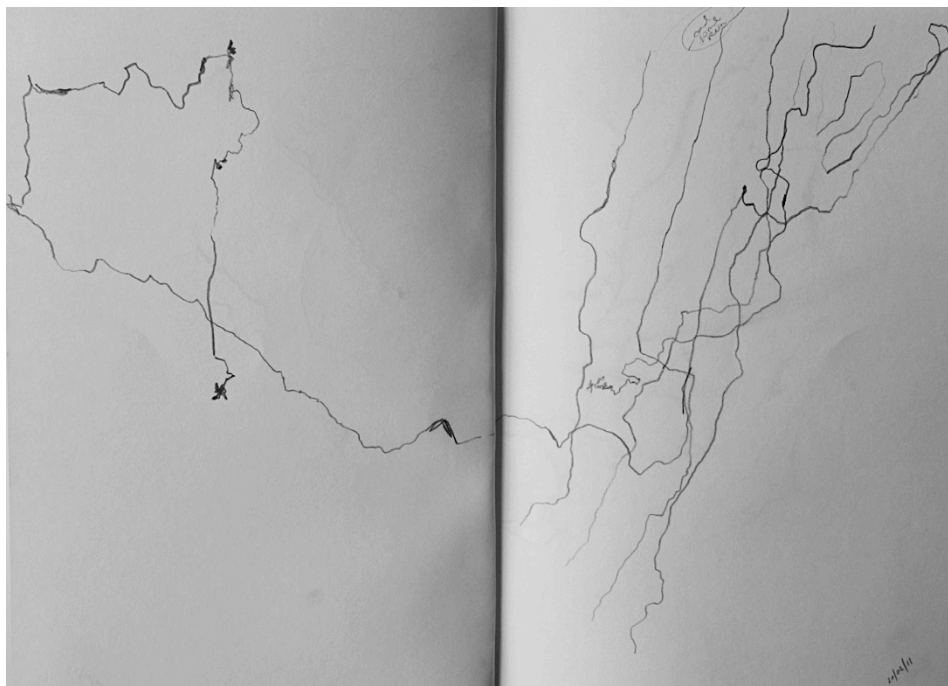
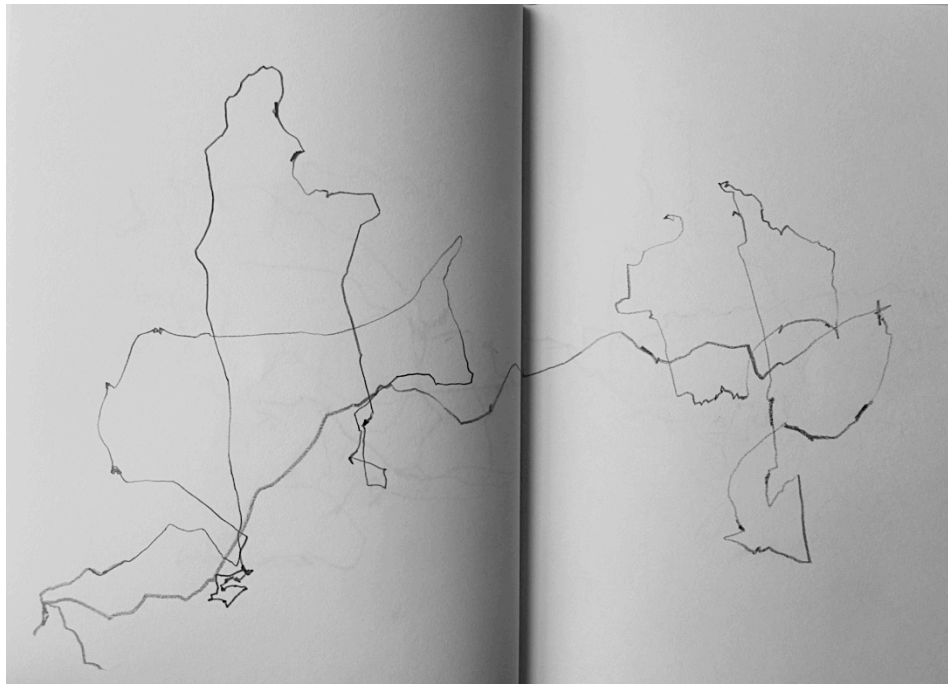


Figure 3.5, *Post-Run Map Drawing*, 2010, notebook drawings, graphite on paper, 40 x 30 cm.

3.5 Mechanics of running

In preparing for a run, I determine my essential needs depending on the distance. In temperatures of less than 10 degrees, for every 10 miles I run with 500ml of water. In warmer temperatures, I double the quantity of water and use electrolyte tablets every hour. In terms of food, I carry nuts, dried fruit or chocolate and refuel every 45 minutes with 200 calories.¹²⁴ A constant field of testing and experimenting, to keep hydrated with food energy levels restored, has taken months of training to adapt and ensure the correct preparation.

Equipment for Ultra-runs consists of the following; a running vest that carries two litres of water, food, mobile phone, windproof jacket, head-torch, sunglasses and a small safety kit with a whistle and pain relief medicine. I also carry a map, map cover, a compass and GPS system, and wear a heart-rate monitor and will put vaseline between my toes to avoid any blisters (see Figure 3.6). As well as the basic needs of my running equipment, for example, shirt, shoes and shorts, and hats and gloves in colder temperatures, over the years I have accumulated further additions that I consider 'extensions of my body' to record, navigate and improve my running.

Using a Garmin GPS system, I can calculate the miles and duration of the run. I can either log in a route that I want to travel and be directed, or use the device to record the route taken under my own direction. Wearing a heart monitor, this system can also calculate the number of calories I have expended, my average heart rate per minute, and speed.¹²⁵ I use this information to record and analyse each run.

¹²⁴ Recommended rates of carbohydrate intake during prolonged exercise are typically 60–70g per hour, and typically 1.2–1.7g protein per kg body; it has taken months of training to get my body to be able to digest carbohydrate feeding while running.

¹²⁵ Typically expressed as *beats per minute (or bpm)*, my heart rate can vary as my body's need to absorb oxygen and excrete carbon dioxide changes. For professional athletes, the well-trained heart adapts in order to provide a high cardiac output, which is the volume of blood pumped per unit of time in the most efficient manner. Because of this advantage, mechanically the heart adapts by increasing the volume of its chambers and thickness of muscular walls, and decreasing its heart rate.



Figure 3.6, *Running Tools and Equipment*, 2012, documentation images.

In the early stages, I was only interested in the basic understanding of what ‘felt’ right. However, as I progressed to run further and faster, learning about average heart rate or the amount of calories needed, it has become essential to learn the science of running to improve my endurance ability. Applying technological instruments based on scientific research can provide a clearer understanding of how and when the body needs to be refueled. Running now becomes not just about ‘running by feel’, it is about discipline and learning how to regulate the body’s energy system beyond the bodily senses.¹²⁶ Outside of the phenomenological method and thinking of how events are perceived consciously, technological equipment operates as extensions of the body and has consequently improved performance.

These devices have enhanced my understanding of the body and have been the catalyst for a deeper inquiry into embodiment. However, scientific understandings do not negate the different experiences that are explored with each run. Technology combined with empirical observations can bring a new perspective and alter an understanding of representations of the body.

A mirrored or complimentary approach can be identified in my drawing practice to help condition, develop and further explore limits similar to how I approached running, a ‘stripping away’ of materials and then re-building of additional aids. For example, I have exchanged materials such as paper and graphite for the camera, and considered the body as both sculptural object and material. Then, I have re-built my practice to include elements of time and distance as well as additional aids. Figure 3.7 depicts the materials used in *Work no. 4*. This image is taken from a page in my notebook and represents part of my working methodology, which involves recording the tools and equipment I need for each work. This equipment is necessary for my training as a runner/artist.

¹²⁶ See Michael Austin, *Running and Philosophy: A Marathon for the Mind* (Hoboken, New Jersey: Wiley-Blackwell Publishing, 2007).

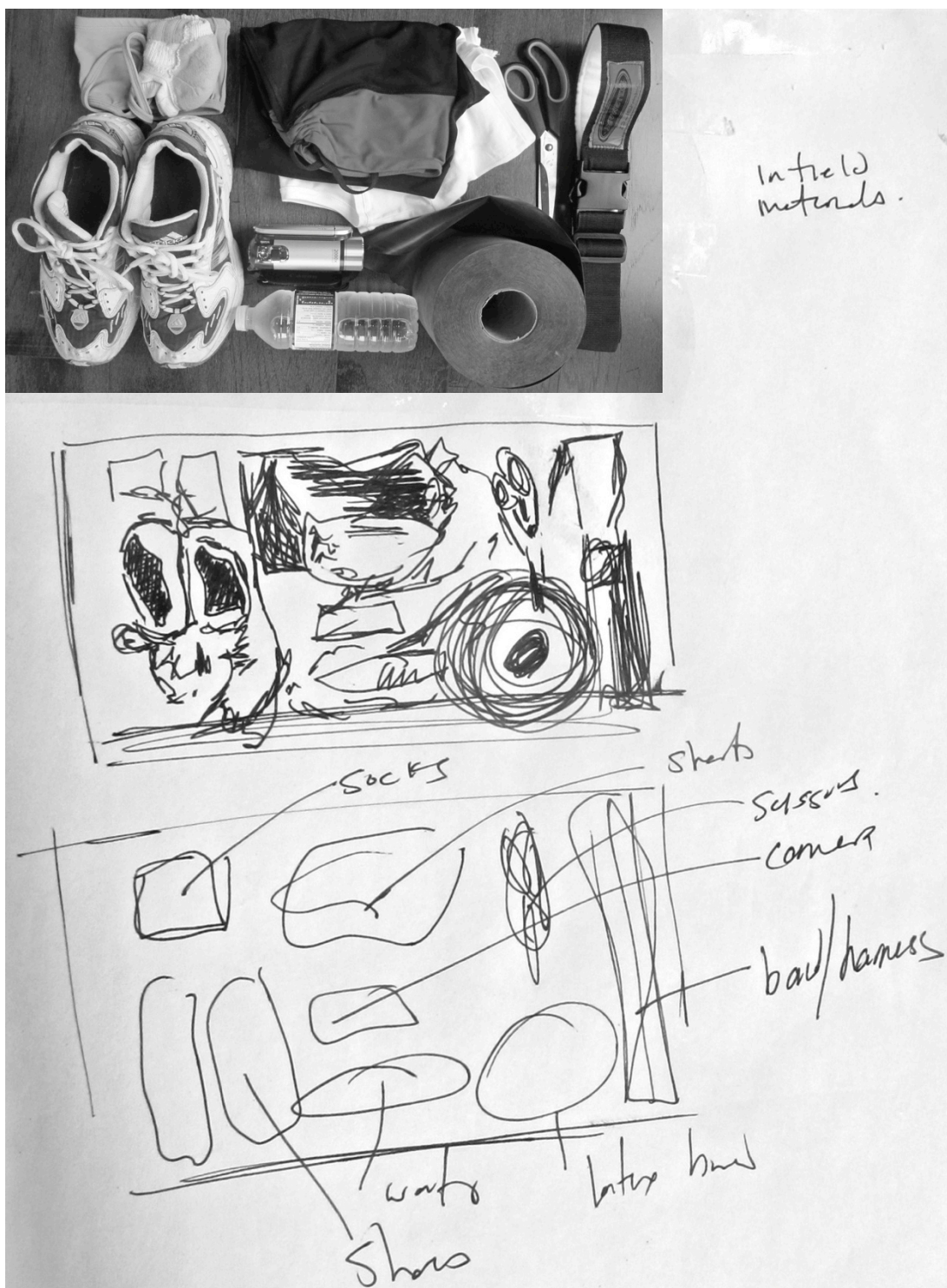


Figure 3.7, *Restraint/Running Tools*, 2012, notebook drawing, ink on paper, 17 x 20 cm.

At this point in my research, I consciously introduce the figure of the runner/athlete to draw attention to the physical regimes of training that form a significant part of my method. Furthermore, to acknowledge the techniques and skills I consider constraints in relation to the body as well as the materials and devices used in the production and the documentation of the work.

3.6 Perform, repeat, record

Questions over the documentation of a live performance and ‘the performance’ have since the 1960s been continually debated, especially the issue of ‘where’ the work takes place. This section references the title of Amelia Jones and Adrian Heathfields’ book *Perform, Repeat, Record: Live Art in History* (2012), which features essays that address how the ephemeral nature of performance art creates challenges for its documentation and how a single image of the event, for example, can create new intentions within a work. Here, it is useful to refer to Schneemann’s *Up to and Including Her Limits* and explore the links between recording, performance and documentation and how the expressive physical action is exemplified in a single image that stands in for this work today.

Most performance-based practices are often mediated through photographs or video documentation, and the connection between performance and documentation can be usefully exploited. My first interest when using a camera was to record the action of my physical movement, which helped to further interrogate and analyse the activities I engaged in when drawing. When looking back at this footage, I now recognise that I was performing to the camera. This has led to using the camera as an instrument, an extension of my body and a device to capture specific movements. In doing so, the camera has become ‘the other’. Although there was no live audience, I was performing to the camera, and my awareness of recording the event created an equivalent effect.

Additionally, through wearing the camera and performing, where the work and documentation processes reside have become increasingly blurred. For

example, what initially served to separate the performance or live event from the documentation was the video, whereas now, the recorded material is both the documentation of the act of drawing/running and the work itself. *Work no. 3*, and performing 'with' a camera has brought awareness to the performative act of drawing and thinking of both running and the video material as the key elements and identifies a unique perspective in relation to 'embodied' drawing.

In *Work no. 3*, the camera provides a way to record the moment 'of' or being 'in' the act of drawing, but it also operates as a tool to mediate and reflect on the experience. Like the graphite stick that moves with the action when drawing, the camera has become a tool to both draw and to record the body performing. In this sense, as Philip Auslander states in his article, *The Performativity of Performance Documentation* (2006), 'performance art and documentation participates in the fine art tradition of the reproduction of *works* rather than the ethnographic tradition of *capturing events*'.¹²⁷ The re-representation of the work goes beyond capturing the event to distill a sense of my experience and the nature of the performance. On reflection, I was not engaging in an isolated practice in thinking about artworks that were defined by performance or video, but a practice contextualised by the diverse media in order to express an idea about revealing a bodily sense of movement.

From interlocking the act of performing and recording, this documentation embedded in performance, can dissolve the debate between the value of 'being there' and the recorded performance. To quote Auslander again, 'the act of documenting an event as a performance is what constitutes it as such'.¹²⁸ This indicates the critical issue of the act of drawing itself, which I will now discuss in 'running as a performative act'.

¹²⁷ Philip Auslander, 'The Performativity of Performance Documentation', in *A Journal of Performance and Art* 84 (2006): 1–10.

¹²⁸ Ibid.

3.7 Running as a performative act

What constitutes the idea of running to be a performative act? I would argue that the performative aspect of running is located in the experience of the line being drawn, visible or invisible, physical or non-physical. From thinking about 'running as drawing' as I am running, I propose that the repetitiveness, both present in the physical and the cognitive process, makes running performative.

The term performative according to J.L Austin, and later described by theorist Judith Butler, can be briefly defined as to 'repeat the meaning in an act'.¹²⁹ In trying to understand the general synthesis of one's own body, analysing the performative helps to explore the flux between body as either an object or subject of consciousness, and reinforces drawing as an investigative means. It positions the performing or moving body to have declared the act of 'doing' whilst internalising the activity.

Judith Butler considers that whenever we use the term 'perform' or 'act' we are engaged in a practice of citation.¹³⁰ Butler claims an act is an existential concept, a 'becoming', which one enacts, stating, 'our actions carry on and on... And continue to perform, manifesting and extending beyond the essence of their meaning'.¹³¹ This can suggest that by performing we might allow the 'existential' concepts to merge and become something other than themselves, with emphasis on 'running as drawing' to enable the interaction between drawing as two processes: a conceptual process and a physical one.

It is helpful to turn to Martin Creed's *Work No. 850* in the hall of the Duveen Galleries, Tate Britain, London, (see Figure 3.8). Beyond the idea of how this work demonstrates Creed's intentions in physical experience and everyday life, or its impact on what can be considered art, this performance contributes to the nuances of running that highlight the performative nature of human

¹²⁹ Judith Butler, 'Burning Acts, Injurious Speech', in *Performativity and Performance*, ed. Andrew Parker and Eve Kosofsky Sedgwick (London and New York: Routledge 1995), 197.

¹³⁰ *Ibid.*, 140.

¹³¹ *Ibid.*

activity. In the neo-classical building, *Work No. 850* filled the space with the sound of footsteps and the steady breathing emanated from the runners as they sprinted across the gallery. In this performance, one runner at a time in a straight line ran from one side to the other. They disappeared and reappeared through the doors of the gallery, creating a continuous loop. In intervals with a 15-second pause, each sprinter operates as a drawing tool, different speeds and rhythms. The audience had the option to walk along, run beside, or stand still, watching and tracking the runner.

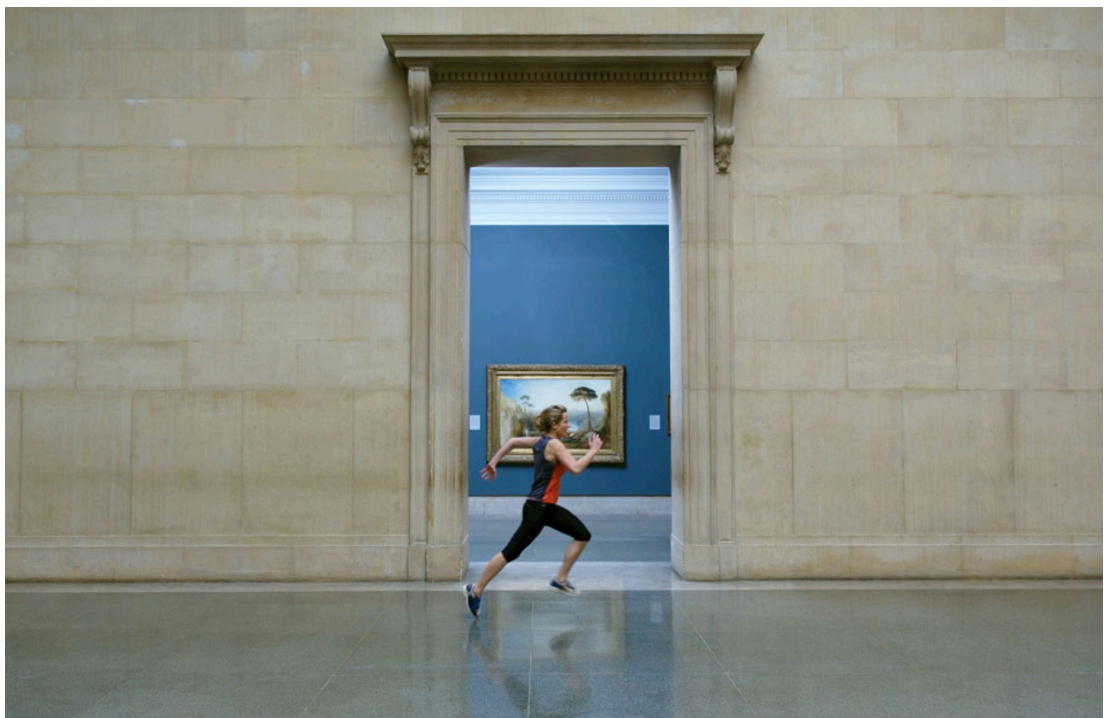


Figure 3.8, Martin Creed, *Work No. 850*, 2008, documentary photograph, Duveen Galleries Tate Britain, London.

Running at top speed, the movement produced a particular sound and representation of the body. With a similar emphasis as Le Va's sound recording discussed in the previous chapter, the task of running constituted the material of the work. As well as being informed by Euclid's definition of a straight line, this work was structured around the performative aspects of running that involved duration, intentionality and the spatial and temporal conditions of the event. However, unlike Barry Le Va's *Velocity Piece: Impact*

Run, Energy Drain (1969–70) the runner in this case had been instructed by the artist. Creed's role as the artist had implemented the idea of running in the gallery setting, but the principle of his work was embedded in a system of 'everyday actions' as instruction.¹³² The work is not framed by performance and examining the performative act, but rather opens up the context between the human activity and spectatorship. Both of these perspectives are significant in relation to 'the viewer' and are further addressed in the following chapter through series, *Work no. 4*.

3.8 Summary

This chapter introduced the shift in my practice when I began to consider 'running as drawing'. It further identified the change in my thinking about drawing as a tangible and visible marking process, to consider drawing extended beyond visibility.

By wearing a camera whilst running, (like a pencil to capture a line in drawing), the two performances in series *Work no. 3*, helped to develop how the body can be a means to record space and time. *Work no. 3*, produced in an outdoor landscape enabled me to investigate further the body in movement, in relation to the horizon line. Through the frame of the camera, I focused on running as a method to draw, and in this last section analysed this and how surrounding environment influenced running as a method. Describing the methods and devices, I use to track my training runs, this chapter emphasised how I apply both technology and phenomenological notions whilst investigating and testing limits of the body.

By identifying the video recording process that links my research to experimental film as well as discussing the performative act in relation to Martin Creed's *Work No. 850* (2008), this chapter brought a heightened

¹³² Katharine Stout, *Martin Creed, No. 850* (London: Tate Publishing, 2008). Published on the occasion of the 2008 Tate Britain Duveens Commission by Martin Creed: *Work No. 850*, 1 July – 16 November 2008.

awareness to the role of the performing body by defining the repetitive physical and cognitive processes within drawing. Trying to understand how when one's own body, is being in the 'act' and 'doing' helped to explore the flux between body as either an object or subject of consciousness, and reinforces drawing as an investigative means.

In Chapter 4 'Beyond the role of the body in drawing', I continue to establish the role of the 'performer's' body. I return to Schneemann's work *Limits*, in relation to Matthew Barney's more contemporary *Drawing Restraint* series 1–6 and 11, and introduce the last of the series investigated in this research, *Work no. 4 (Restraint/Running)*.

Chapter 4

Beyond the role of the body in drawing

In this final chapter, I reflect on the distance travelled from *Work no. 1* and my initial explorations into drawing with graphite in hand (in a stationary position), to moving through space and investigating ‘running as drawing’ using resistance and restraint. The developing research has led me to consider the body beyond a tool to draw.

As a result of the shifts in my practice raised thus far by issues of physicality and endurance, my understanding of the body as a tool to draw has become a means of exploration in and of itself. Linking Carolee Schneemann’s *Up to and Including Her Limits* and Matthew Barney’s more contemporary *Drawing Restraint* series 1–6 and 11, the chapter explores the activity of drawing that focuses on physical strength and methods, but also addresses the politicised body.

Reflecting on aspects of restraint, tension and motion through ‘the line’ the research establishes a form of drawing that utilises methods and techniques that enhance physical performance. I use the word performance here, in relation to athletics: to endure a longer duration, strengthen outputs and create work based on the productivity of training.

In concluding the research inquiry, the final section re-addresses the ‘brea(d)thless’ line and establishes the role of the body in drawing through the conscious act of breathing. I focus on how bodily breath as a mechanism that can be used to explore a phenomenological method of drawing, and re-defines movement by suggesting how consciousness is realised through transforming one form of energy to another.

4.1 Work no. 4 (Restraint/Running) in relation to the line

In *Work no. 4 (Restraint/Running)* 2010 – 2014, I have extended the use of running as a method, imposing a new set of rules and limitations in the arena of performance-based drawing. In the first performance of this series, over a two-day residency in the Lethaby Gallery at Central Saint Martins, UAL, I attached myself to a large marble pillar in the middle of the gallery with 15 metres of the elastic material.¹³³ Bounded by the latex band the aim was to run from the pillar to the edge of the space and achieve the maximum resistance in each sprint; stretching and exhausting the material until it broke (see Figure 4.1). The material's elastic quality restrained both the rate of speed and the effort of running: not knowing exactly the extent of the latex band's elasticity and its limited durability (it could break at any time) produced a vulnerability that challenged my drive to run.

Similarly, when first making *Circle Drawings*, I did not have a clear grasp of how long the performance would last; and therefore, had to develop an understanding of pace, finding a balance between effort and the strength of my own body. In addition to this, as when working with the depleting graphite stick, with each sprint I was altering the elasticity of the latex, lengthening the line I was running and exhausting its marking ability.

¹³³ For the series *Work no. 4*, I use a resistance band called; 'Thera-Band.' It is a product with maximum resistance (27.5 pounds of resistance at 150% stretch) in which physio and athletic departments use for strength and recovery.

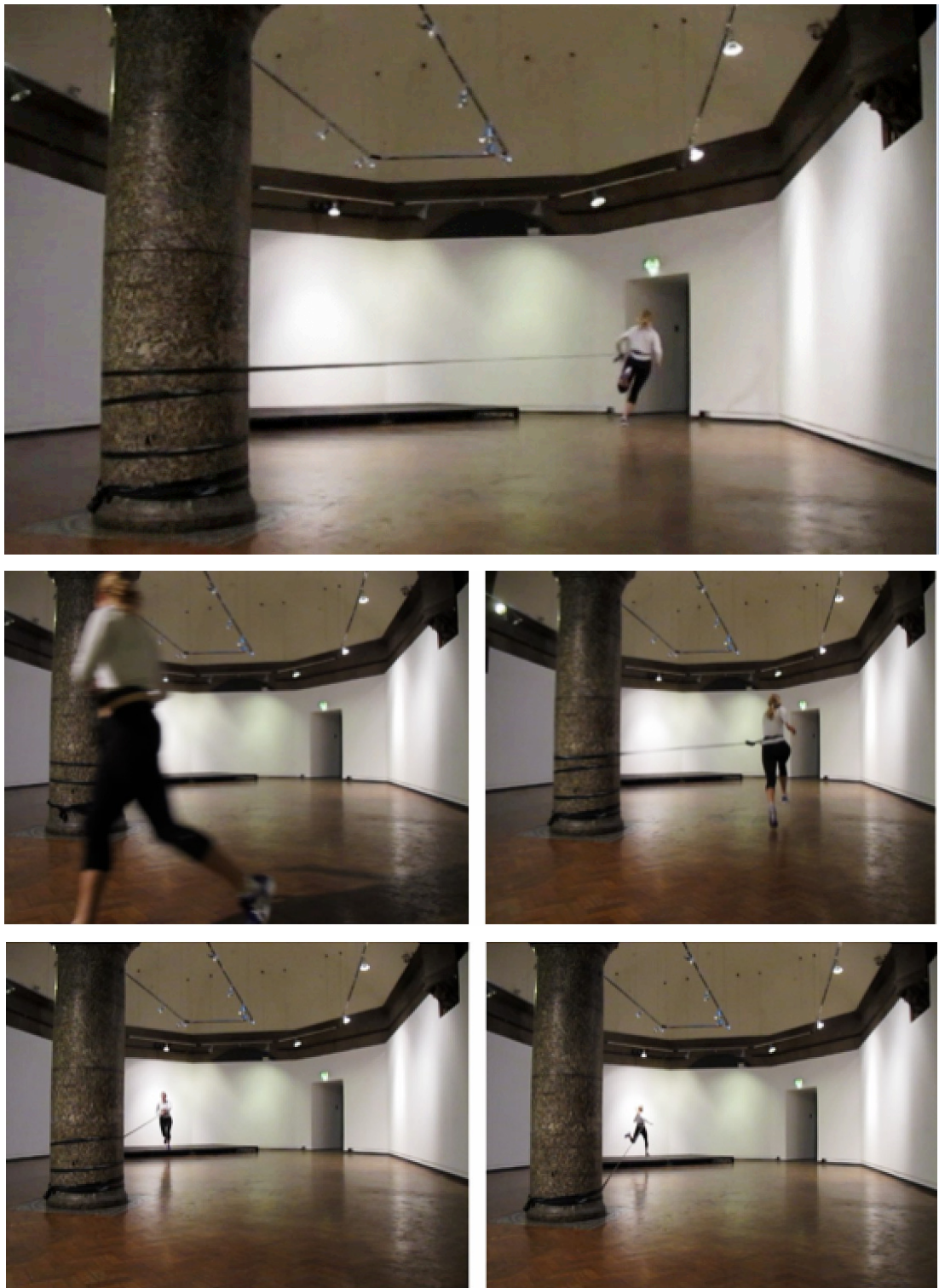


Figure 4.1, *Work no. 4 (Restraint/Running)* Lethaby, 2010, sequence of still images, from performance to camera, from two-day residency at Lethaby Gallery, Holborn, London.

Wearing specific runner's clothing such as sprint training shoes, when performing in gallery locations especially, helped to locate and induce a sense of distance or separation between myself as an artist and the viewer – but closer relationship between the body (myself) and the athletic training scenario. As well for practical purposes in performing a run, wearing appropriate clothing was required to help heighten my experience of running as drawing.

Running in and out (back and forth) and around the pillar to which I was attached, determined the outcome of the performed drawing. However, ultimately due to the amount of energy expended 'in' and 'of' that space, the action, as well as the length of the latex band, the size and shape of the gallery needed to be considered when defining the elements and construction of the work.

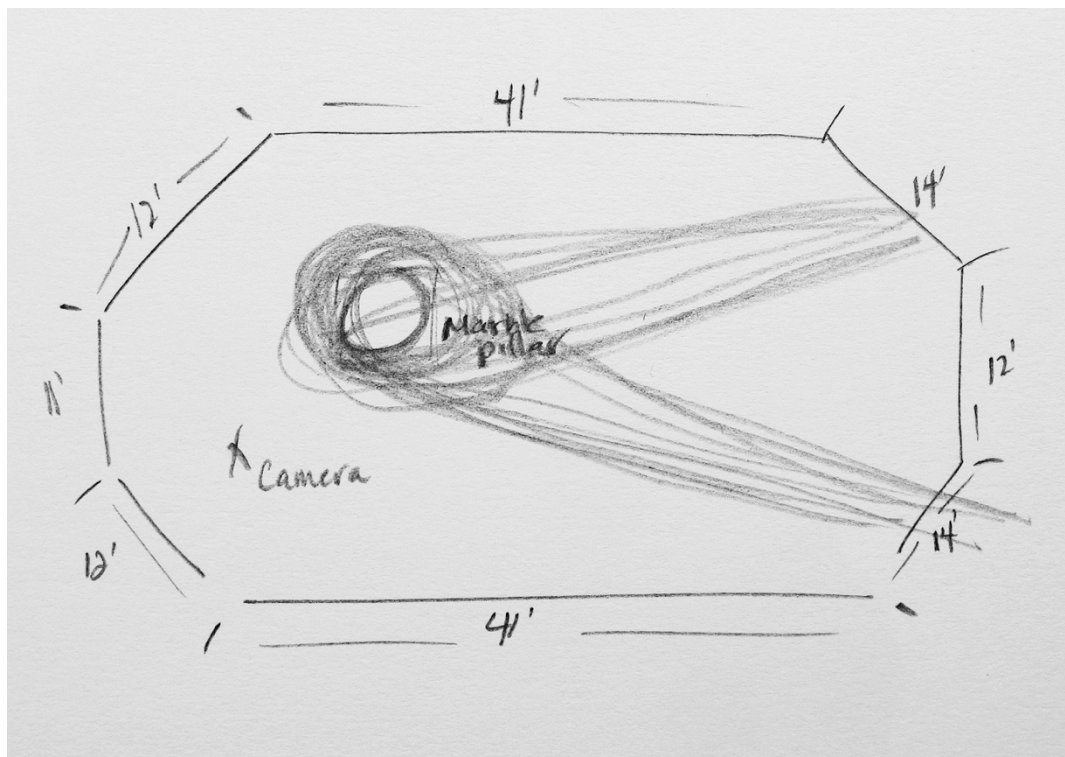


Figure 4.2, *Lethaby Gallery Diagram*, 2010, notebook drawing, graphite on paper, 10 x 15 cm.

Figure 4.2, the diagram shows the shape of the movement that was made during the performance. As part of the investigation, analysing the 'trace' of the moving body and considering how the work produces a certain form provided further insight to how the live event can be influenced by the architecture of space.

This first performance in the series, *Work no. 4 (Restraint/Running) Lethaby* (2010) was particularly experimental. I arrived in the space with the intention to work with the training material and adopt the sprinting drills I have used for speed training in my running practice to construct a performance. It was while setting up the camera to record and perform that I decided how to use the second room next to the main gallery space, going out of the primary space as well as out of the frame of the camera. In this work, the size and shape of the space determined what I could do with the latex, for example: how far I could make it stretch. This resulted in running in two different lines (going out from, and around the pillar in different directions).

While preparing to perform the work again, this time with a live audience, at the new Central Martins Kings Cross building, I sought to mimic a 100-metre athletic racetrack scenario, by using one large rectangular space and emphasis the single straight line (see Figures 4.3 – 4.6). In this specific exploration of running as drawing, the performance further defined the aspects of the line, the line as a means to explore my physiological awareness as a key material element of my practice.



Figure 4.3, (top) *Work no. 4 (Restraint/Running) KX Building*, 2012, documentary photograph, from performance at CSM Granary Building, Kings Cross, London.
 Figure 4.4, (bottom) *Work no. 4 (Restraint/Running) KX Building*, 2012, documentary photograph, from performance at CSM Granary Building, Kings Cross, London.



Figure 4.5, (top) *Work no. 4 (Restraint/Running) KX Building*, 2012, documentary photograph, from performance at CSM Granary Building, Kings Cross, London.
 Figure 4.6, (bottom) *Work no. 4 (Restraint/Running) KX Building*, 2012, set of documentary photographs, from performance at CSM Granary Building, Kings Cross, London.



Figure 4.7, *Restraint/Running: Proposal diagrams no.1 and no. 2*, 2012, photographic notes.

The performance took place in the main corridor of the college and could be viewed from many different angles and from above. A few of my peer group were invited to watch, but I was also aware that the space has a lot of pedestrian traffic. Unable to anchor myself to the architecture, I had the aid of my (male) running coach to hold one end of the band.¹³⁴ My intention was not to emphasise gender roles, but to stage running as an art form staging the event in a quasi athletic track scenario, wearing running gear and including the visible assistance of my coach.

My original proposal was to run the entire length of the interior. In running the entire length of the building, I had hoped to test my strength against the latex that I had suspected would have taken hours to disintegrate/exhaust. In the end the performance consisted of seven sprints before the elastic broke. The

¹³⁴ Being attached to the band, calls to mind other works such as *Art / Life: One Year Performance 1983–1984 (Rope Piece)* by Tehching Hsieh and Linda Montano, who spent one year (between 4 July 1983 and 4 July 1984) tied to each other with an 8-foot-long rope. As well as Marina Abramović / Ulay's work, *Relation in Time* (1977) when they are tied together by their hair.

impact of working in a privately owned/public space raised questions beyond how to cope with my own resistance and tested my range of control and modes of working with other particular constraints, such as regulated safety procedures.

Institutional 'health and safety' regulations restricted the use of the space available for the performance and influenced the production of work, which was perceived by the audience as a monitored event or test rather than a durational performance. Volunteers were needed to hold string that formed a safety barrier along both sides of the track, making a human barrier for safety reasons, for example to stop audience members or passers by straying on to the 'track'. Although the string became a linear element in its own right, it obstructed the idea of how the runner and the stretch of the latex became part of the whole space.

The aim was to bring the figure of the athlete and specific attributes of a runner into the content of work such as physical strength, speed, duration and resistance. When looking back at the documentation, I realise the work presented different intentions from those I was trying to achieve. The space helped to construct a straight line – gained from running, but, in fact, the space in a way also consumed the work. It was too large with too many obstructions. The sound of running was obscured and the role of the (male) assisting in the event became too prominent in the outcome of the work.¹³⁵ Addressing these issues in the work provided a situation that enabled me to consider how an experimental work can be used to catapult a particular idea, but in executing that work, the work can become something different due to the environment, the approach to restraints and the energy in a space following a performance. I am also now further aware of how unintentional political references (such as the gender of participants) or conditions attached to specific spaces (such as building regulations) can alter meaning and reception.

¹³⁵ Trying to overcompensate this, I invited sound artist Tania Spinks to perform simultaneously as I ran, to heighten the quality and respond to my speed with the sound of her string instrument. However, in terms of my research, my intention was to become more aware of the experience of space and reflect on my subjective state, rather than introduce a new form of collaboration.

In addition, what the diagram brings to this specific performance, as a method of analysis is to make possible a way to reflect on intentions, which also emphasises how ideas are not fixed in time. Although *Diagrams no. 1 and no. 2* (see Figure 4.7) help to illustrate the idea and show how the work was constructed: these working-plans (in this case made before the event) allow an emphasis to be made on the particular intentions of the work. Linking the images to other conceptual diagrams, such as Figure 4.2, it is not only about how ‘the idea’ of the work transpired, but to reflect on the runs and how the viewer and materials in the performance are considered.

From this, my own stance has evolved, somewhat pragmatically, into actual working conditions where now I consider more prominently the camera as the viewer, with a new approach that the live event is one part, trying to harness (and control) how the viewer encounters the work is another.

4.2 Including physical strength in methods to draw

This series, *Work no. 4* using the latex (as a line of both support and restraint) led me to re-consider Carolee Schneemann’s *Up to and Including Her Limits* and the image of her physical presence in the process of drawing. As identified in Chapter 2, reversing the subject/object positions and extending herself as the instrument to draw, Schneemann’s body in movement is fully integrated as material. Reinforcing the idea of the body not only as object but subject became possible through the use of the line. In further, reading Schneemann’s statement that her work is based on ‘exploring the energy of the body as the material’ in conjunction with Merleau-Ponty’s body as flesh and fabric of the world, has created a bridge between the primary experiences of the body, the environment and the materials that define the work.¹³⁶

¹³⁶ Carolee Schneemann, email message to author, 17 July 2013. See Appendix 1.B: Interview with Carolee Schneemann.



Figures 4.8, Carolee Schneemann, *Up to and Including Her Limits*, 1973–76.

Since the late 1960s, Carolee Schneemann's work has been linked to the struggles of female artists who sought to construct a perception of the body in artworks as subject rather than object.¹³⁷ Performing *Up to and Including Her Limits* in front of a live audience without any clothing was found problematic, primarily because it revealed the woman's body as expressing (with) emotion and desire and was seen as an outburst of frustration during that period.¹³⁸ In Figure 4.8, unlike other photos that illustrate this work, this image identifies a different aspect of her practice that does not easily link to the transgressive political issues of the late 1960s and 1970s.

According to Alison Green, who has intensively studied Schneemann's work produced between 1969 – 73, 'for Schneemann, performance was something balanced between known and unknown, practice and extrapolated, and was

¹³⁷ Ibid., 5.

¹³⁸ Anette Kubitz, 'Fluxus, Flirt, Feminist? Carolee Schneemann, Sexual Liberation and the Avant-garde of the 1960s', *N.paradoxa*, 15 and 16 (2001): 15–29, accessed 11 October 2012.

aimed at engaging both the performers and the audience in unpredictable ways'.¹³⁹ Although Schneemann's practice is seen to address feminist issues, it also resides in the context of drawing itself. A large aspect of her work is exploring the body as the material and its involvement of motion. In a conversation with Schneemann, it became evident to me that, at the time of making *Up to and Including Her Limits*, she was also working through issues of temporality, performativity, duration and the body as the material of the work. In describing her work, she stated, 'the premise was to 'displace concepts of performance: a fixed audience, rehearsals, performers, predictive durations, sequences, conscious intention and technical cues'.¹⁴⁰

As Cameron explains in his essay 'In Flesh', there has always been a fascination with Schneemann's work. Artists such as Janine Antoni, Marina Abramović and Matthew Barney are directly or indirectly making reference to her work, and have all worked in historical dialogue (whether it is acknowledged or not).¹⁴¹ Cameron explains, the result of the impact of Schneemann's work beyond the context of Feminism is that because viewers had difficulty accepting and speaking about the work because of its link to political issues; which I believe still exists today.

Barney's *Drawing Restraint* series 1–6 and 11 has also had a significant impact on my practice. Although Barney's work does not directly reference the politicised body in a similar manner as Schneemann, his exploration of the body is tied to the athletic and sexual, cultural issues.¹⁴² However, fusing performance art, video and sculptural aspects, the triangular relationships between desire, discipline and the body in drawing provide the basis for both Schneemann and Barney. In Matthew Barney's ongoing performance-based drawings (sixteen so far), he similarly uses the singular active body to perform using the extension of the line. Not necessarily questioning what is left from

¹³⁹ Alison Green, 'Intermedia, Exile and Carolee Schneemann', in *Across the Great Divide: Modernism's Intermedialities from Futurism to Fluxus*, ed. Christopher Townsend et al. (Cambridge: Cambridge Scholars Press, forthcoming).

¹⁴⁰ Carolee Schneemann, email message to author, 16 July 2013. See Appendix I.B Interview with Carolee Schneemann.

¹⁴¹ Dan Cameron, 'In Flesh', in *Carolee Schneemann: Up to and Including Her Limits*, ed. Dan Cameron. (New York: New Museum of Contemporary Art, 1996), 12–13.

¹⁴² 'Matthew Barney', Guggenheim Collection Online, accessed 7 February 2014, <http://www.guggenheim.org/new-york/collections/collection-online/artists/bios/1207>.

the performance or traces from his movement, but exploring what the role of the body is in the isolated act of drawing within his environment.¹⁴³ His works reflect his past as an athlete, adopting both ritualistic and training actions to explore limits of the body.¹⁴⁴ In the particular works *Drawing Restraint 1–6* and 11, Barney constructs a very clear relationship with his drawing materials. In the documented material his movements appear regulated and controlled, self-constrained and methodical. Compared with Schneemann, Barney demonstrates a certain intention ‘to make a mark’. He also presents the body, not as a passive body, but an active one, including his physical strength in his method to draw.

Whereas Schneemann used the rope (see Figure 4.8) to balance and consider her body as the extension of the rope, Barney’s early *Drawing Restraint* works were initially conceived using apparatus such as a harness and flexible cord to frustrate the ease of drawing.¹⁴⁵ His fundamental principle is that the form can only take shape when it struggles against resistance. Barney states: ‘similar to how resistance is used to build muscles, obstacles, can be used to strengthen an artist’s output.’¹⁴⁶

Constructing situations that restrain his movement while drawing, Barney reaches, jumps and extends his body to explore his physical limitations. In *Drawing Restraint 1–6* (1987–89), a mini-trampoline was fixed onto a base on the floor with a fifteen-degree angle (see Figure 4.9). Over the course of a day, Barney would jump using the trampoline to make marks with graphite on the ceiling. Powering his body upwards to construct a series of single marks, tracing movement, but more importantly directing his focus onto the intention and the direction of movement. In stretching and reaching, the act of drawing in Barney’s work identifies an understanding of the athlete and the athlete’s body as an expressive tool.

¹⁴³ Neville Wakefield, ed. *Barney: Prayer Sheet with the Wound and the Nail* (Basel: Laurenz Foundation Shaulager, 2010).

¹⁴⁴ ‘Matthew Barney’, Guggenheim Collection Online, accessed 7 February 2014, <http://www.guggenheim.org/new-york/collections/collection-online/artists/bios/1207>.

¹⁴⁵ Ibid.

¹⁴⁶ Neville Wakefield, ed. *Barney: Prayer Sheet with the Wound and the Nail* (Basel: Laurenz Foundation Shaulager, 2010).



Figure 4.9, Matthew Barney, *Drawing Restraint 1–6*, 1987–89.

In *Drawing Restraint 11* (2010), Barney used climbing ropes to scale the gallery wall (see Figure 4.10). Making three consecutive ascents (which are to indicate the phases of his larger inquiry into the human form and sexuality). In this work, he created a relationship between his body at the threshold of physical limitations and the visible marks being made, in different places, at different heights and with different conditions.



Figure 4.10, Matthew Barney, *Drawing Restraint 11*, 2010.

In his use of ropes and attachments, Barney demonstrated how his body struggled to conform to and negotiate a relationship with the act of drawing and the materials involved. In one way, the taut rope appears to support and help extend the body's reach, but in another respect, it seems to create conflict as he struggles against the confinement of being attached to the inflexible, fixed material.

Barney's work in comparison to Schneemann's raises particular discussions of the gendered and politicised body.¹⁴⁷ Within their own particular historical and contemporary contexts Schneemann (1960s) and Barney (1990s) both bring the subjective-body closer to the audience as a way of interrogating the artists' and audience's experience.¹⁴⁸ Barney's and Schneemann's use of the active body to perform and extend their bodies as the material has had an impact on my thinking. Since studying these works, I have become increasingly mindful of Schneemann's importance and critical role for the feminist movement, and how her work moves beyond this. In these examples: *Up to and Including Her Limits* and *Drawing Restraint 1–6 and 11*, works that focus on duration and drawing itself, I aim to position *Work no. 4* and the developments of my practice between these particular works. Building on the relationships mentioned in the previous chapter (i.e. the runner in relation to Creed's *Work No. 850*), in the next section, this research looks to how the persistence and determination of running, in terms of moving and drawing, can reveal a new understanding of the role of the body that is not just bound to the notion of 'a' runner drawing in space, but 'the' runner.

Other artists have used physical activity such as channel swimming (Karen Throsby), wrestling (Jennifer Locke) and choreographed movement through dance and sport. In Jennifer Doyle's recent lecture, she identified many artists, who consider the relationship between embodied practices and testing their capacity to sustain resistance.¹⁴⁹ Doyle's research directs attention to gender inequity and cultural issues, but most interestingly, asks what artists have to offer in thinking about these subjects.

However, I am particularly interested in the crossover between art and running and to draw on my expertise as a skilled and experienced runner. Where, while

¹⁴⁷ Carolee Schneemann's work has been considered a response to the feminist issues of the 1960s to 70s; whereas, Matthew Barney's work, in particular his 'Cremaster' series, can be linked with issues between sexuality and overcoming any biological constraints.

¹⁴⁸ The subjective-body, here, relates to the discussion in section 1.4 The influence of science and the 'flesh'. Informed by Merleau-Ponty and his concept of embodied perception that phenomenology begins with the essential correlation between objectivity and subjectivity, this subjective-body, I regard as my individual 'means', which can be described by an inner personal feeling or thought.

¹⁴⁹ Jennifer Doyle, 'Experimental/Sport/Media: An Illustrated Lecture' (Chelsea College of Art and Design, London, UK, 15 January 2014),

sprint training, athletes use resistance and speed to build muscle and achieve a faster, stronger body: they train at higher altitudes or different temperatures and on different terrains to challenge their regular training patterns. When the body is tested by conditions set by the environment or challenged by certain restraints, it can transform the familiarity of running into an unfamiliar experience. On the other hand, when using drawing materials that involve unconventional tools, such as ropes and harnesses, the restraints set by the body's physiology can transform one's drawing experience.

This places my relationship closer to the activity of running and concerns in artist' practices, such as Matthew Barney's that incorporate a skill to have self-restraint and practice that is governed by discipline.

4.3 Reflecting on conditions of drawing

This section reflects on the condition of drawing in relation to series *Work no. 4 (Restraint/Running)* in outdoor locations. From the first performance in 2010, the latex had become part of my running/drawing kit. Like the camera in *Work no. 3, (Horizon/Distance)* the latex was the tool to hand.

During a trip to Portugal while participating in an academic conference,¹⁵⁰ running outdoors at mid-day in the streets of Lisbon, I attached the latex band to a sidewalk lamppost and executed the drawing in a public space. Again, testing the limits of my body, making 'running drawings' until the latex broke (see Figure 4.11).

¹⁵⁰ Senses & Sensibility: 6th UNIDCOM/IADE International Conference 6th to 8th October 2011 and Drawing Research Network Conference 5 October 2011.



Figure 4.11, *Work no. 4 (Restraint/Running) Lisbon*, 2011, still video image, from performance to camera, Calçada do Carmo (Rossio Train Station) Lisbon, Portugal.

This work was similar to the first performance in this series titled, *Work no. 4 Lethaby* (2010); not only because it used the same equipment and process as a means, but because it was developed by visiting the location and determining ways to construct the event given the space available. Exploring the difference between an indoor contained gallery space and the vast outdoor landscape, using a longer band of material, I could run farther in terms of distances as well as longer in duration.

Repeating this work again a few months later in Canada, I ran attached to an even longer band in an open field (see Figure 4.12). Using over 20 metres of material, the latex's elasticity and longevity withheld better, causing greater difficulty in sustaining my effort of running before the elastic broke. In fact, it never broke. My exhaustion denoted the end of the performance.



Figure 4.12, (top) *Work no. 4 (Restraint/Running) Soil Field*, 2012, still image, from performance to camera, Huron County, Canada.

Figure 4.13, (bottom) *Work no. 4 (Restraint/Running) Wheat Field*, 2013, still image, from performance to camera, Huron County, Canada.

Attaching the band to a pole on the edge of the field: running away and coming back; running away and coming back; was recorded on camera taking 'timed' still images (see Figure 4.12). Referencing artists' works that use the movement of one's body as a way of marking over the landscape, such as Richard Long's, *A Line Made By Walking* (1967) mentioned in the introduction. Long's work, as its title describes, is a line made by walking, showing the pacing of moving up and down in a field of grass. Marking/drawing and recording time and energy, rather than performance to camera, the work is presented as a photograph.

In running through wheat fields, the visible traces became even more evident (see Figure 4.13 and 4.14). This re-engaged my inquiry within the process of making a visual mark. With each run, the physical form of a line emerged in the landscape.



Figure 4.14, *Work no. 4 (Restraint/Running) Wheat Field*, 2013, still video image, from performance to camera, Huron County, Canada.

In this series, shifting from the inside to outside, marking the visible and invisible line with the moving body, each experiment enabled me to hone the key aspects of my work. From exploring the competitive nature of testing the ability to sustain resistance, I learned that I was searching for a way to engage with running as a drawing material to acquire a sense of mental, physical focus that advocates growth and development. From the gallery space to the field, these recent performances were intimately made, with a specific purpose to return to a private/personal environment, expanding the conventions of the artist/viewer relationship and physical experience through the revisited act of marking. The two most recent versions of this work are further discussed in section 4.6 Training, endurance and phases of running.

4.4 The breath and circular movement

Through the performances in the series *Work no. 4*, it became apparent how in the vast, open space, the sound of the physical act of running was absorbed. My drawing, rather than filling the space, was consumed by it. Compared to running indoors and listening to my footsteps bounce off the walls, when running in this vast, open and solitary space, it was easy to focus on my breath and my body's subtle movement. The soft soil absorbed the sound of my contact with the ground and the distance between my body and anything else made for the sound of my breath to be heightened and prominent.

As a result, my focus in these works turned to the breath, the breath that brings conscious awareness to the body and links together issues of physicality, both visible and invisible, conscious and unconscious actions.

Since testing aspects of endurance in *Work no. 1 (Circle Drawing)*, I recalled how in the final moments of every performance, I would use the breath in order to retain concentration and bring a sense of return and renewal. Pulling air from the exterior inward, I would focus on the physical feeling and sound of my lungs expanding. Like waves of water, the breath's inward and outward cycle bathed my body. Gathering strength and energy, I would pace myself,

searching for a rhythm that would clear my mind and make the physical body feel more at ease.

This process of breathing draws me closer to observing the entirety of an embodied experience. I have discovered that the breath can transform the body and condition a different state of being, which in the broad sense I refer to as an understanding of the physical and mental relationship that reflects a certain sense of presence. In Chapter 2, I described Merleau-Ponty's idea of the 'flesh' and my beginnings of understanding and conceptualising embodiment. While reflecting on states of consciousness in endurance, I have found it useful to consider the meditation taught by ancient Hindu and Buddhist philosophers and deeply somatic practices of phenomenology.¹⁵¹

For example, Yoga practice of *prāṇāyāma* (breath control) has a strong orientation that is centred on the theoretical concept of the *lived body*.¹⁵² As my practice has become grounded in sensory experience, the breath that links the body and crosses phenomenological approaches has influenced the understanding of experience. Not only does the oscillating breath pump the heart and circulate the blood, but also this process of inhalation and exhalation helps to create an opportunity to become aware of the body beyond its participation in sustaining life. The flow between our inner and outer worlds has certain physical effects that make it also important to become a (mindful) practice in an academic context.

Concentrating on breath is a particular technique that can help define physiological movements to impact the understanding of embodiment. Again, thinking of the body through forms of practice, which are rooted in the notion of becoming increasingly aware (stimulating brain activity) can at the same time manifest a state of the mind that is holistic and relaxed.

¹⁵¹ Peter Harvey, *An Introduction to Buddhism: Teachings, History and Practices*, second edition (Oxford, New York: Cambridge University Press, 2012). This idea was first brought to my attention in David Smith, 'Phenomenology', *The Stanford Encyclopedia of Philosophy* (2011).

¹⁵² James Morley, 'Inspiration and expiration: Yoga practice through Merleau-Ponty's phenomenology of the body', *Philosophy of West and East* Vol. 15, No. 1 (2001): 73–84.

The repetition and flow of both inhaling and exhaling indicate that the body is in movement; additionally, breathing's fluid repetition also provides stillness and sense of ease. As a mechanism and an involuntary action, the breath can increase the rhythm of movement in adapting to physical activity and state of being. However, we can control it and be both conscious and unconscious of our breath. Strictly speaking, breathing in, is thereby an involuntary/voluntary increase in the capacity of the thorax (the upper part of the body and chest) that results solely from contraction and flattening of the diaphragm.¹⁵³ Lowering the air pressure in the thoracic cavity results, in an inrush of air down the trachea (windpipe and airway from the nose and mouth). While running and engaged in heavier breathing, the rib cage itself expands further, increasing the capacity. Breathing-out is normally passive resulting from the elastic recoil of not only the lungs but also from the wall of the thorax. Naturally, the breath adapts to the energy needed, when expending high amounts, the breath increases without thinking about it.

As a way to experiment, I began working with the rhythm of my breath and the fluidity of running to make apparent the restricted drawing process. By speaking into a hand-held voice recorder, I described 'the line' I was exploring in relation to my practice while running. In the most recent account, I constructed a work in relation to Euclid's 23 definitions of geometrical shapes, sprinting 10 metres back and forth and at each end reading aloud one definition at a time.¹⁵⁴

Re-introducing the invisible line further defined the drawing process that enacts the loss of energy and my tiring body. Using the definition of the line and my running breath, the recording of my exhausted breath resulted in a particular pragmatic approach, weaving together theory and practice in its physical and cognitive processes.

In the early stages of my inquiry, artworks such as Robert Morris' *Blind Time* drawing series (1973 – 2000) introduced the phenomenological notion of time

¹⁵³ Novotny Kravitz, 'The Science of Breathing', *IDEA Fitness Journal* (2007): 36–43.

¹⁵⁴ See Appendix III. Euclid's definitions.

and energy as a method to define the body through the breath. In one of the first ninety-eight drawings, *Blind Time I* (1973) involved dipping his hands into a mixture of graphite and powdered pigments to leave traces of his fingers on paper. The estimated time for making the drawing was stipulated and recorded on the drawing along with the actual time it took to create it.¹⁵⁵ In addition to this, Morris also included the margin of error between the estimated and actual time. Thus bringing attention to the difference between intention and outcome.¹⁵⁶

In this process, Morris found a space for 'thinking'.¹⁵⁷ Although he states, he has always made objects and sometimes the idea is more in the foreground, he never 'dematerialized' the work.¹⁵⁸ The method for producing the drawing relates to a task-based performance that allows for unexpected and varied results, for example, he writes:

With eyes closed make 500 strokes on the left within a 50 minute time period, and then with holding the breath; attempt to repeat the motions on the right.¹⁵⁹

Consisting of a large archive of drawings on paper (see Figure 4.15), working with his eyes closed Morris would rub and smooth-over the surface of the paper with his hands, basing each drawing on a task and in this particular one, holding his breath (uncannily this work resembles lungs).

¹⁵⁵ Ibid.

¹⁵⁶ Barbara Rose, 'Robert Morris: Drawing as Thinking', in *Robert Morris: el dibujo como pensamiento* (Valencia: Institut Valencia d'Art Modern, 2011), 310.

¹⁵⁷ Ibid.

¹⁵⁸ Robert Morris, email message to Author 5 May 2010. See Appendix I.A Interview with Robert Morris.

¹⁵⁹ J.P. Criqui, D., Davidson, and R. Morris, *Robert Morris: Blind Time Drawings 1973–2000* (London: Steidl, 2005), 56.

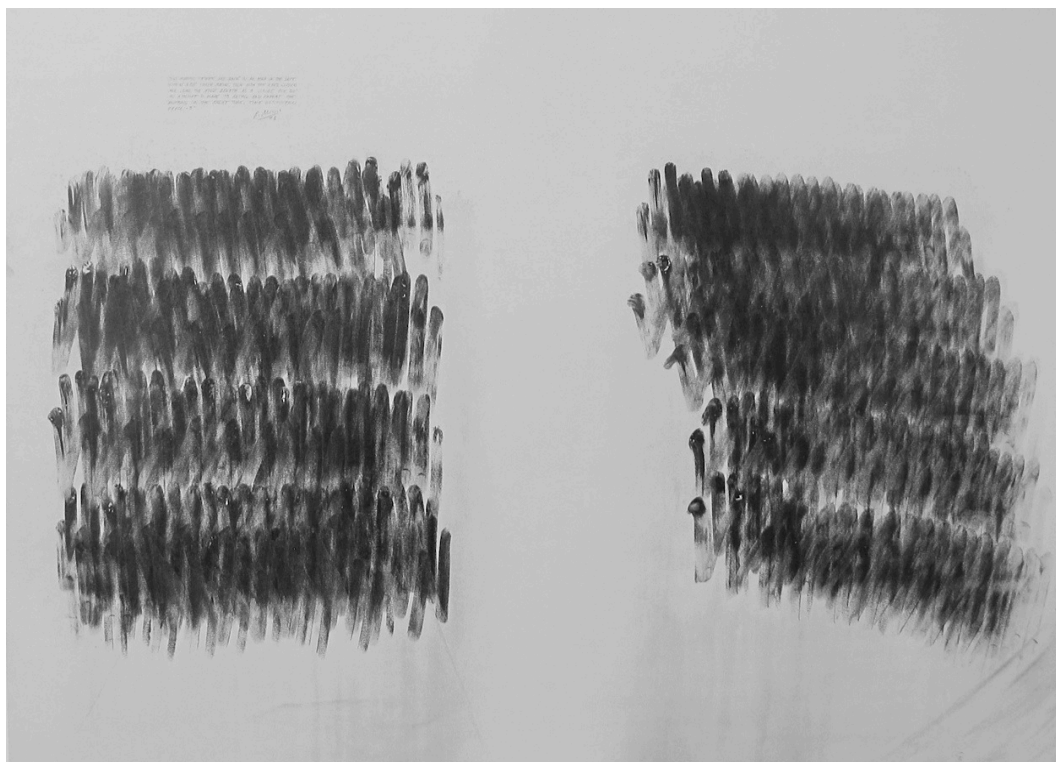


Figure 4.15, Robert Morris, *Blind Time I*, 1973, powdered graphite and pencil on paper, 88.9 x 116.5 cm.

The impact of using the breath as a mechanism uncovered some possibilities to incorporate methods and systems of working using the body's tactile / physical inner sense of being to experience and measure time. Morris's acts of recording and measuring the experience of how long he thought it took, removed one of the primary senses used to explore the subjective notion of time. Counting the breath and trying to mimic the rhythm of a normal pace of breathing can be a strategy to try and measure the duration. Like the heartbeat, the breath is a bodily movement that provides a rhythm and pace. It is a result of these movements that the 'inside' body has a relationship to what seems like the 'outside'. I propose that this can give the effect of a decrease in speed when the body is overexerting itself. For example, the sound of breath gasping for air and an awareness of deep breathing, can give the perception of a decrease in speed.



Figure 4.16, *Everest Basecamp Trek*, 2013, documentation image.

This was particularly the case on a recent expedition (as part of a charity event) to Mt. Everest base camp. At 5364 metres above sea level, there is only 50% of the air pressure compared to normal living conditions, which makes it harder for the body to re-oxygenate cells and the ‘work’ required to move at a normal rate is considerably increased. The experience offered a way to test movement and identify how easily I have become accustomed to my understanding of time in relation to expending energy. In my mind, I could move at my normal rate, but with the inability to re-oxygenate restricting my body, I could only move at a slower pace, my sense of speed seemed strange and unfamiliar.

Breathing at this altitude was comparable to the restriction of the latex band in *Work no. 4* (2010–2014) or my early *Run/Breath Performance* (2004) mentioned in Chapter 1 that consisted of running from one side of the room to the other. Taking and holding deep breaths at each end, I remember thinking at the time that each run felt longer than the last and that with each gasp I tried to inhale more air.

In these situations, I discovered the physical/mental body could adapt to a certain point. In exercising these conditions and confined restraints, the lungs expand and the experience becomes less and less strained and awkward. Until the body (physically and mentally) exceeds exhaustion, what triggers that moment between crossing boundaries of endurance is still a question that remains. However, here, the breath changing in length can be used as a device to measure energy, time and space perceived, which although it is difficult to qualify, indicates a relationship between the body's conscious and unconscious awareness.

I consider that Morris' act of holding his breath was a key condition in his studio drawings and in his methods of marking time. It can be assumed that this sense of movement and duration heightened with his awareness. Time embodies the performative act of drawing. When drawing with eyes closed, like running without looking at the horizon, the experience can feel strange and unfamiliar. With one sense removed, the other senses intensify to compensate. In Morris' act of drawing (with eyes closed), the rhythm and sound of his breath would have become more dominant. Using Morris's work as an example, this research looks to define performative drawing, which involves expending energy and using breath as a tool.

4.5 Re-defining movement through drawing

Movement by definition, whether running or breathing, can be described as a change in position with respect to time and surroundings.¹⁶⁰ According to basic concepts in science, movement is typically described in terms of velocity, acceleration and displacement. It can be explained through the laws of motion stating that the actions of an object are dependent on a system of forces as well as on thermodynamics, denoting the principles of 'displaced'

¹⁶⁰ See Robert Disalle 'Newton's Philosophical analysis of Space and Time', in *The Cambridge Companion to Newton*, ed. Bernard Cohen and George Smith (Cambridge UK: Cambridge University Press, 2002), 33–56.

energy.¹⁶¹ Through scientific and mathematical explanations, these principles have governed movements of all objects on earth and in space.¹⁶² Laws defined by Isaac Newton in 1687 are still central to our questioning and understanding of our universe today.¹⁶³

In describing the first two laws of thermodynamics, energy can be described as movement in the context of running. If I run until I cannot run any more (my energy is exhausted) and until I restore my potential energy, I cannot run again. This energy that has been expended has been irreversibly transformed and I believe has somehow affected my environment. Within this area of biochemical science, movement is a measure of energy and the foundation of observing any change that occurs, and as I understand it, the body is constantly releasing, transforming and using energy that is in some way part of our universal cosmological make-up. Critical to the investigation into the physical drawing processes and the expansion of energy as an invisible trace, this part of the study defines how energy is connected to movement. Establishing how the body in motion can be visible energy whether it is the 'breath' or movement in space.

Proposing that how we perceive movement allows us to enter an investigation into a field of sensory and tactile functions, in *Phenomenology of Perception*, Merleau-Ponty describes the relationship of space and movement as 'displacement or change of position.'¹⁶⁴

¹⁶¹ The laws of motion state: 1. Every object remains in a state of rest or uniform motion in a straight line unless it is acted upon by force. 2. An object mass undergoes an acceleration when acted upon by force. In the form of an equation. 3. To every action there is an equal and opposite reaction. See Oxford English Dictionary, 2nd Edition (2000).

¹⁶² In the first law of thermodynamics: energy can neither be created nor destroyed, determining the sum of all energy in the universe to be constant. In the second law: energy does not obtain a perfect conversion of energy into heat; that in the process of converting or transferring energy into heat or action, a quantity of energy always escapes into the surrounding environment. The second law also states that, in all energy exchanges, energy that has been expended in a transformation process is irreversible. See Peter Atkins, *The Laws of Thermodynamics: A Very Short Introduction* (Oxford, New York: Oxford University Press, 2010), 16.

¹⁶³ In recent studies within Quantum Science; 'Newton's Laws are used to provide us with a very intuitive picture of the world. For example, how we visualise/observe movement'; See Brian Cox and Jeff Foreshaw, *The Quantum Universe: Everything That Can Happen Does Happen* (London: Penguin Group, 2011), 19.

¹⁶⁴ Ibid., 311.

He states:

By considering the body in movement, we can better see how the body inhabits space (and moreover, time) because movement is not limited to submitting passively to space and time, it actively assumes them, it takes them up in their basic significance which is obscured in the commonplaceness of established situations.¹⁶⁵

Referring back to the durational process involved in *Work no. 1 (Circle Drawing)*, although, at the time, I was exploring the visible trace of the expenditure of energy and the exposure of time involved in the process of marking, I was moving energy from one form to another. Like the shifts and changes from subject/object, I now consider the process from thinking about running to not thinking about running. These movements involved within consciousness are 'invisible' but can alter the perception of space and give evidence of time passing.

The ways in which the physical and emotional phases stimulate and shift a period of change in consciousness have been instrumental to my research. By escaping the perception of the body as bound to a definite sense of space and time, the experience of running through the notion of 'dematerialising the body', has opened up a transitory concept of movement that links to the process of drawing without a trace.

4.6 Training, endurance and phases of running

Endurance is a key component of my drawing practice and establishes a method of testing and pushing the limits of physical being. I define endurance as a subjective measure of the body's effort – it is an experience that can extend pre-conceived expectations of restraints. Such physical exertion can be characterised by pain and struggle, as the experience of enduring long hours and consuming/expending high amounts of energy can generate a

¹⁶⁵ Ibid., 117.

considerable amount of distress. Though in my practice, I am not focusing on the psychological constraints or the threshold of pain. Rather, I intend to raise the idea of what duration and physicality contribute and how together they might alter experience and change perceptions of the body. My interest in endurance originates from developing awareness of the body in terms of spatial awareness. The notion that while running I can keep a constant pace (in terms of physically moving in time and space), but can also begin to develop and become more familiar with the physical and mental phases involved in the repetitive, lengthened process.

From drawing a line, either by running or with graphite, the pivotal moments of how the body can speed up again, despite tired muscles and depleted energy stores (which are what slows the process), has prompted this aspect of the inquiry. In further, questioning what defines endurance has forced me to question what can limit endurance. In order to do this, I propose that the relationship between mind and body determines boundaries and limitations, stimulated by environmental experience.

Durational artworks, particularly in the 1970s became a vital art form that not only used the body as both subject and medium, but employed endurance as a way to explore physical, mental and emotional limits. Artists such as Marina Abramović and Ulay (Uwe Laysiepen), Stuart Brisley, Chris Burden and Tehching Hsieh have employed endurance as part of their performance practices; creating bonds between themselves as artists/object of art, the audience and time. In works such as, *Nightsea Crossing*, a series of twenty-two performances between 1981–87 that suggests how endurance can also be considered when motionless. During the work, Ulay and Abramović sat still, in silence facing each other for four days, seven hours each day. In an interview discussing this work, Abramović states ‘unless we become an object, the piece would be entirely unbearable...it’s another kind of survival’.¹⁶⁶

¹⁶⁶ Linda Montano, *Performance Artists Talking in the Eighties* (Berkeley and Los Angeles, CA: University California Press, 2000), 331.

Long periods of a single activity can be felt like a sacrifice. However, what endurance can enable in terms of duration is to give more to the processes involved; the fact that it deals with the paradoxes of time and allows for phases of duration as a measurement. According to Adrian Heathfield, the physical *giving* (of one's self) that incorporates and illuminates the notion of time is where other temporalities can be explored.¹⁶⁷ Here, I am interested in how duration involves the collapse of objective measure, but also reveals the spatial sense of the body; the giving of myself to space and time.

Artists such as Janine Antoni and her months spent training as a tightrope walker in preparation for her work, titled *Touch* (2002) are relevant. In Antoni's video installation, she appears as a tightrope walker, balancing on what seems like the sea's horizon (see Figure 4.17). Beyond the aesthetic relationships that can be explored in this work through her use of the line, Antoni's time in the studio preparing to construct the work and perform demonstrates the strenuous process of building strength and kinetic body awareness.¹⁶⁸



Figure 4.17, Janine Antoni, *Touch*, 2002.

¹⁶⁷ Ibid.

¹⁶⁸ In a phone interview with Janine Antoni, 14 October 2008. She spoke of the months preparing for the work, building the structure in her studio to practice. In asking her if she considered her practice as performance and she was clear it was not performance, but her work is defined as sculpture.

Since my early works, such as *Work no. 1* and *no. 2*, I have considered more prominently ‘the viewer’ whilst trying to control how the work is encountered by the constraints of the camera. In the two most recent versions of the work, *Work no. 4 (Restraint/Running) Bexhill-on-Sea* (see Figure 4.18) and *Work no. 4 (Restraint/Running) Back Hill* (see Figure 4.19), I have placed the camera to frame the performance of running, as a live event.



Figure 4.18, *Work no. 4 (Restraint/Running) Back Hill*, 2013, still video image, from performance to camera, Bexhill-on-Sea, UK.

Addressing different types of environments, *Work no. 4 (Restraint/Running) Bexhill-on-Sea* took place by the sea, which recalls Antoni’s installation *Touch* (2004). Here I used the horizon as a way to emphasise the angle and the straight, quivering line. Unlike the performances in *Work no. 3*, where the video presents the view of the runner, here the work uses the camera’s fixed-view to observe the runner.



Figure 4.19, (top) *Work no. 4 (Restraint/Running) Back Hill*, 2014, still video image, from performance to camera, Farringdon, London.

Figure 4.20, (bottom) *Work no. 4 (Restraint/Running) Back Hill*, 2014, set of documentary photographs from performance to camera, Farringdon, London.

Work no. 4 (Restraint/Running) Back Hill (2014), took place in a small street in London, immersed in the public environment. Using 10metres of latex material, a GPS watch to monitor my heart rate (which calculated my range was 140/160 bpm), I recorded this work, trying to emphasise the distinctive characteristics of making this work ‘as’ a runner. Using the skills I have refined by enduring long hours of training and preparing for competition, this work aimed to focus on how like training for a marathon, I train for my artwork.

Recording my breath with a small microphone (which replaced the sound recorded by the video camera in the final documentation), this work also aimed to demonstrate the physicality and athleticism demanded by controlling the breath. Inhaling at certain points, when resistance is at its highest, and releasing the breath when trying to recover, this performance introduces the body's particular physiological awareness. Rooted in performance art practices that use the line and explore breath, my practice now necessitates a building of skill and strength based on the discipline of marathon running.

An ultra-marathon is defined in standard terms as running a distance over 26.2 miles. Here, however, I define it further by proposing that although ultra-running comprises of running beyond this calculated distance, it can also be defined as undergoing transformations and different modes of 'experiencing' the body. To define the endurance process, I have used my experience of long durational runs and separate the phases of running into physical, mental and emotional processes. While running for long periods of time, this subjective measurement is a method of analysis, which informs how I define each section of the run. Investigating this objective thinking in relation to consciousness, allows me to engage with embodiment in the research and to experience the transformations that contribute to the ephemeral aspects of my practice.

For example, the *physical* phase I describe as the point in which the strain is felt on arms and legs: when physically and mentally I do not want to run anymore. The *mental* phase is running past the point when thought patterns such as 'I am too tired; I need to stop' dissipate. When mental fortitude takes over I know the struggling will subside and it will get better. Then, the *emotional* phase comes. When past the point of wanting to stop I feel strong again, 'a second wind' or as some runners call it, 'running with heart'. In the *emotional* phase, my mind and body feel to exist holistically 'with' and 'of' the world; where I experience a seamless link between my *physical* and *mental body*. It is the *emotional* part that stirs the primal need to run. When I can confidently embrace the fact that although I am struggling I have the feeling of no other purpose, but to run.

In terms of the body's qualities of endurance, it has been argued in scientific theories that endurance running has a primary role in evolution. Evolutionary biologists, Dan Lieberman and Dennis Bramble claim that running emerged nearly two million years ago as part of the Homo-sapiens evolution and is one of the most transforming events of human history; they assert 'running has made us human'.¹⁶⁹

In an article, 'How Running Made Us Human' (2004), Lieberman and Bramble argue that Homo sapiens evolved from ape-like ancestors because of the need to run long distances in search for food and water and to discover new life-sustaining environments many miles away.¹⁷⁰ From considering the adaptable and conditioning qualities of the body, early humans were able to travel long distances without exhaustion or injury.¹⁷¹ It is believed that due to our unique ability to store and release energy we were able to overcome the challenges and demands of long distance running.¹⁷² This evolutionary approach to anatomy and physiology suggests the importance of the history and legacy of the act of running, and proposes that the act of running re-enacts the chase from a million years ago is still a primal need today. I am interested in the possibility that running, and my desire to push limits, derive from our ancestral or animal-like qualities. From this, I am now aware of how running has affected the way I think about the body and why I run.

Training for marathons and ultra-marathons, building stamina and endurance requires long hours. It is not only important to strengthen the musculoskeletal system, the bones, the muscles, and the joints of the body, but also important to build the nerve and psychological system.¹⁷³ While running for several hours covering 20 – 100 miles, research studies have shown the significant importance for developing the endocrine system; a system of hormones and

¹⁶⁹ Lee Siegel, 'How Running Made Us Human – Endurance Running Let Us Evolve to Look the Way We Do', *ScienceDaily* (Nov 2004), accessed 3 March 2012.

¹⁷⁰ Phillip Maffetone, *The Big Book of Endurance Training and Racing* (New York: Skyhorse Publishing, 2011), 14.

¹⁷¹ Dennis Bramble and Daniel Lieberman, 'Endurance Running and the evolution of Homo', *Nature Review* (2004): 345–352, accessed 5 May 2012.

¹⁷² Dennis Bramble and Daniel Lieberman, 'The Evolution of Marathon Running, Capabilities in Humans', *Sports Medicine* (2007): 288–290, accessed 5 May 2012.

¹⁷³ Jay Hodde and Karl King, 'Endocrine System Depletion', *Ultra Running Magazine*, On-line Magazine (1999), accessed 5 May 2012, http://www.succeedscaps.com/articles/endocrine_system_depletion/

glands that regulates the chemical composition of the body during increased stress.¹⁷⁴ When runners speak of endorphins and adrenaline, commonly known as the ‘the runners high’, it is the endocrine system that is built around these hormonal responses. Producing and releasing endorphins that are associated with these emotions, the endocrine system regulates various aspects of the body, such as heart rate, body temperature, water balance and the amount of glandular secretions from the pituitary gland that is necessary for growth and survival.¹⁷⁵ This system as I see it, characteristically enhances the mental and emotional conditions of endurance. The endocrine system triggers how the body responds to extreme activity, physically, mentally and emotionally, but repetitively undergoing this stress, the body adapts and can be shaped by these experiences to endure further.

4.7 Conscious actions involved in drawing

In analysing the relationship between mind-body, it seems that perceptions embody and consume a measurement of time and energy. What triggers thinking from running and thinking about running, to running and not thinking about running? Or how do perceptions of the body change with the challenging experience of endurance? Considering the shifts of conscious thoughts to unconscious thoughts and the idea of transforming mental energy into physical energy leads to considering the different phases that the long-distance runner will endure.

When running a marathon, listening to the constant rhythm of my heart beating, my lungs exhaling and the motion of my arms and legs swinging, during the first 10 miles, I am keenly aware of my body as having a material or physical form or substance, I have a physical relationship to other beings or objects and things of the world. During this time, there is a heightened sense of my own presence. I am fully aware of the performative act of running. In

¹⁷⁴ Ibid.

¹⁷⁵ Ibid.

this heightened second phase, from running 20 – 30 miles at a sustainable pace, the physical energy of the body begins to dissipate, and my inner dialogue constantly questions in a desperate manner, 'how far'. When the physical body is tired, it is difficult to focus on anything other than the point-to-point relationship one's body has with the sense of place. As the body becomes fatigued, consciousness shifts and thoughts begin to slow.

It seems that despite the degree of training, when running continuously for more than 40 – 50 miles, these phases seem cyclical, waves of energy flow with different amounts of sugar intake or hill gradients. However, it always seems apparent after a certain amount of time, like a meditative act, the mental activity seems to absorb into a single thought. Enfolding on itself, every thought rests on the spatial and temporal moment – there is a sense of weight and feeling that time only exists within my body – I do not see or perceive time, but feel 'of' time.

In this phase of endurance, I conform to thinking about the body as a machine, I methodically think about placing one foot in front of the other. My relationship with the horizon line disappears; objects appear, but are less used as measuring devices; they become mere objects. However, I try to stimulate any feelings or emotions that could power my physical energy into mechanical movements. Again, listening to the constant rhythm of my heart beating, my lungs exhaling and the motion of my arms and legs swinging, thinking through and trying to remember how the body felt at the beginning of the run.

At different times throughout the research, I have referred to these experiences as physical, mental and emotional perceptions of the body. This analysis has helped me to develop an understanding of the different relationships I have with my inner and outer sense of being. While running things slow down and the body becomes bounded in an isolated system that operates solely on the physical objective to keep moving. Running on tired legs and using-up depleted energy systems, the body transforms itself from the state of mental focus to an emotional/objective-self. The body has to find ways of coping and managing the demands of energy from both the physical

and mental states of being, either in the form of emotion stirred by our survival instinct or finding that lost energy.

When I am consumed by an un-measurable sense of duration and there is no distinction between long or short, near or far; or when time surpasses me and I feel as though the flesh of my body dissipates and becomes an unconscious part of my bodily being: it is through these experiences I am suggesting that the body (and in relation to reflecting on these states), can help define a particular understanding of running as drawing. This research is not suggesting a conclusive definition of what consciousness is or to what extent my actions involved in drawing are conscious or unconscious, but by pursuing the idea of embodiment I have found that the body corresponds not only as an object of experience but also as the subject of experience produced through durations.

4.8 Summary

In this last chapter, the research has focused on drawing through the breath and established the role of the body in performance drawing. Proposing that it is possible to re-define movement, as exemplified by the energy used to run and the definitions of motion, this chapter gave emphasis to the different states of consciousness that are experienced while engaged in the act of physical endurance.

This chapter returned to Carolee Schneemann's *Up to and Including Her Limits* to look at issues raised in the research between body as subject and object. Finding that, although her work has been seen to address the body through a feminist perspective, it also presents the importance of the phenomenological position detached from the conventional ideas of drawing. Schneemann's work has brought the subjective-body closer to an understanding of how the act of doing, destabilises the structure of binary opposites, such as subject/object, mind/body, and visible/invisible. Considering the relationship between artist and viewer, Schneemann's work cannot be separated from the

body that makes it. This aspect of the work reveals how directly working with elements of time, space, materials and actions have called-for an ongoing investigation of what might be considered the role of the body in drawing.

Making a link to Matthew Barney's *Drawing Restraint 1–6 and 11* with Schneemann's *Up to and Including Her Limits*, this chapter has formed an understanding between the conscious act of drawing in the different historical and contemporary climates. This chapter has defined a further shift in my practice when running was used to study the tension, traction, time and measures of energy expended in varying locations. Moreover, through the consequences of thinking about 'running as drawing' in the outdoors, procedures such as being tied to a pole in the open field, the experience of physical tension were heightened and recognised through the breath. From the series of performances in *Work no. 4*, the direction of this research has drawn from the methods applied more directly from my training as a competitive runner.

While this project develops the role of the body in drawing, it more specifically establishes how the testing of the body's limits, which includes physical strength as a means, can be used to investigate in more depth the performative nature of running. For instance, what distinguishes 'an action' as art, from that of everyday activity, is the context in which the action is done. Through the works addressed in this chapter, I have signalled how within performance drawing, movement is intentionally constructed and that I consider physiological awareness to be a key material element.

Conclusion

Since embarking on this research, I have become increasingly aware of a number of artists who use graphite and drawing materials as part of performance. Most recently, a group exhibition titled *Draw to Perform* (2013) with participating artists including Jane Grisewood and myself, Stuart Brisley, Katrina Brown, Robert Luzar, Tony Orrico and Ram Samocha, investigated actions related to human activity that utilise the physical form and strength of the body.¹⁷⁶ This exhibition, which was comprised of three parts: video screening, live performances and a symposium, focused on the growing concern between how drawing is connected to movement through performance and highlighted the various practices in this emergent field.

My research has addressed what it means to use an extreme form of physical activity – running. Running has appealed to me because it concerns movement and the body's limits. In contrast to performances that consider drawing to be connected to movement through physical activity and the act of doing, this research makes a profound shift in preconceived ideas of what constitutes drawing. I propose that running is drawing.

During the research process the critical point came when it became clear that I could investigate running as a fine art practice to examine how the body operates. In a discourse concerning the body's limits, I consequently introduced running and incorporated an athletic approach into my methodology. Whilst there are artworks that use the body as an instrument in mark making processes, my contribution suggests there is more to uncover in the use of running and the skills related to the discipline such as marathon training.

This research began to seek a way in which I could inform my performance art practice through a more focused critical engagement with specific art historical works relevant to contemporary performance art practice. From

¹⁷⁶ Draw to Perform: A Three day symposium about Drawing Performance, curated by Ram Samocha, at]Performance s p a c e [London. 5–7 December 2013. See Appendix IV.D Notebook documents.

interviewing particular artists such as Robert Morris, Carolee Schneemann and Tom Marioni, I was able to bring a specific understanding of the 1960s–70s methodologies that I had been drawing from in my practice. When I first contacted Robert Morris in 2010, I had become interested in his practice as a model to explore the immediacy of making work and emphasise the ‘doing’. Morris was influential to informing my research of the processes and the experiences involved in mark making that dealt with issues such as time, movement and the body as a tool or drawing device. In particular by analysing the *Blind Time* drawing series, the work where he restricted his use of the breath to incorporate the body’s physical sense of experiencing and measuring time, I began to implement my marathon running skills to my method of drawing.

In conversations with Carolee Schneemann and Tom Marioni in 2012 and 2013, my research had already begun to focus on the body as subject, experimenting with particular physical qualities that related to the expenditure of energy, such as velocity, speed, acceleration and rhythm to produce sound. In my correspondence with Schneemann (through email and phone conversation) in relation to performance, I gained a heightened respect and deep admiration for her work. Challenged by both the public, political and personal concepts she explores, this forced me to consider the position of the body in my practice and the role of the body in drawing. Although my interest at the time was to acquire information about what she remembered from performing *Up to and Including Her Limits*; and how her relationship with that work has changed over time; I developed a further understanding of my practice in other forms (i.e. in terms of gender politics and feminism) through the perceptions of others.

Here, it is important to address that although these correspondences have been significant in my research in terms of the art historical context, they have also helped develop a space to ask questions and further my inquiry that reflects back onto my practice. As a result, given the opportunities to engage in conversation, the interviews added a particular perspective on the issues in my research. The process of writing and developing the questions to ask had an impact on the direction of my thinking and overall research methodology.

As seen in *Work no. 1*, at the beginning of the research process, my focus was to expose the action of direct movement through a visible, marking process. While testing endurance and searching for ways to use the body as a tool, these circle drawings on paper prompted this investigation into performance. Consequently, to better test the limits of drawing materials and my physical capacity, I constructed a practice that uses running and explores different aspects of the camera to record this process.

To mark this transition: working collaboratively with artist Jane Grisewood in the series *Work no. 2* and adopting Euclid's notion of the line, I have emphasised how in relation to the body, the line can be addressed as 'thought'. Considering Merleau-Ponty's 'The Intertwining – The Chiasm' and his concept of 'flesh', the early developments of my research investigated phenomenological ideas of the body's relationship to the world, exploring the concept of embodied consciousness as a way to observe that perception and movement coincide as a complex and interconnected whole.

Through *Work no. 2* and drawing in collaboration, my artworks continued to develop and address issues of embodiment, negotiation and exchange. As a result, I have progressively turned toward processes of drawing that aimed to explore temporal presence and transient states of consciousness. I have come to the realisation, that not only does the body operate in a linear function, but also can be involved in a 'circular' process, where the body is in constant fluctuation and change.

In addition to this, through the two video works, which comprise *Work no. 3* (*Horizon/Distance*), I began to record the activity of 'running as drawing'. This work prompted the idea that when I was running I was also drawing. In relation to the concept of the present (or now) and events perceived in real time, the mental and physical act of running became the foundation of the practice and research.

Using a small camera harnessed to my chest, I recorded images and sounds of the activity of running through the landscape, which resulted in 'video

performances' that indicated a move away from thinking of drawing as a marking process, but to the entire body having a more physically active involvement in the work. *Works no. 3 (Horizon/Distance)* expanded the research into the visual realm of exploring not only the body, but also the effect of the environment and the surrounding space around the moving body. This particular development opened up questions of documentation processes and forms of performance. The camera acted as the 'other', no longer only performing for a live audience, I performed to the camera.

From the most recent series, *Work no. 4 (Restraint/Running)*, which involves both live performances and performances to camera, the research began to address how the temporal line of the latex and restriction of movement can manipulate the potential of the breath as material and a drawing tool within art practices. In addition to this, returning to Carolee Schneemann's *Up to and Including Her Limits* and Matthew Barney's *Drawing Restraint 1–6 and 11*, I was able to analyse the effect on drawing with self-imposed restraints and physical exertion.

From Chapter 1 that focused on the historical context of the research and the methodological tools from phenomenology and science to inform how we consider the body as an object, the research aimed to build upon art historical models of the idea that the body can be used as a tool to draw. In Chapter 2 and 3, I developed the key aspects of my practical research in the series of works from 2004 to 2010, which have shaped and developed an understanding of how the body as a drawing device can give meaning to art practices, and can address the body's physiology through collaboration and embodying the camera into the drawing process. In Chapter 4, an analysis of my most recent performances helped to explore the implications of restraint and exertion, and developed the position of the camera and the audience. Here, the research findings established that the activity of running can be drawing within the field of performance, learning from models of 1960s practice and the theoretical ideas that support a non-dualistic approach to the body.

Finally, with reference to the title of this research: 'A Line is a Brea(d)thless Length: introducing the physical act of running as a form of drawing', I have established how the line – like the breath can provide a new perspective of the body. From expanding the limits of the body, this realisation is supported by research into phenomenology and ideas of the body and the world. The research has also been influenced by the previous art practices that have extended what drawing could be. I have drawn heavily from the research of other artists and have put in to practice their methodologies.

In this inquiry, running has been both method and subject to consider the body's limits and through the potential and broad field of performance, I have been able to bring these different disciplines of drawing and running together. From this process and development, I am now better aware of the potential of using my body as a drawing device, marking territory and making lines through the landscape. The key significance of running that has influenced this study has been its links to what makes us human and that it is the most primitive, extreme and basic form of human movement. In considering how duration, expenditure of energy and imposed restrictions on the body can contribute to a greater awareness of embodied consciousness, I have discovered the act of running is a form of drawing that principally tests human endurance and sustainability. Above all, this practice-based research methodology, which incorporates running through moving, breathing and drawing has established that 'running as drawing' can reveal the union of the body and the fusion of the self with the world.

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Illustrations

All images referenced in thesis are listed below with further detail and sources provided (in parenthesis). All work not listed with artist name or source is credited to Carali McCall.

Preface

- Figure 0.1: page v. *Running Route Map (5 miles)*, 2013
notebook drawing, ink on paper, 12 x 8 cm.
- Figure 0.2: page vi. *Running Roads: Huron County*, 2011
photograph sequence, photographic notes taken at intervals whilst running the 5-mile loop, Huron County, Canada.

Introduction

- Figure 0.3: page 3. Tom Marioni, *One Second Sculpture*, 1969
black and white photograph, 78.7 x 91.4 cm. In the collection of the San Francisco Museum of Modern Art. (Tom Marioni, emailed to author, 11 September 2013).
- Figure 0.4: page 4. Richard Long, *A Line Made by Walking*, 1967
black and white photograph that documents an action made by repeatedly walking back and forth in a grassy field. (Image sourced from <http://www.tate.org.uk/art/artworks/long-a-line-made-by-walking-ar00142>).
- Figure 0.5: page 4. Gordon Matta-Clark, *Splitting*, 1974
(Reproduced from *Laurie Anderson, Trisha Brown, Gordon Matta-Clark: Pioneers of the Downtown Scene New York 1970s*, exhibition catalogue, London: Barbican Art Gallery).
- Figure 0.6: page 6. Trisha Brown, *Man Walking Down the Side of a Building*, 1970
still image of Peter Muller's film. (Image sourced from <http://www.movingimagearchive.org/nfpf-grant-recipient-trisha-brown-dance-company/>).

Chapter 1

- Figure 1.1: page 16. *Running Figure*, cave painting, c.13,000 years ago
Matopos Hills, Southern Africa.
(Henrich Bernd, emailed to author, 20 October 2011.
Original photograph by Jeremy Smith).
- Figure 1.2: page 20. *Arc I Draw For You*, 2010
still image from documentary video, from one-hour
performance with Jane Grisewood, Birgitta Hosea and
Maryclare Foá comprising of written instructions using
graphite, charcoal, and white light on wall, 'Arc: I Draw For
You' exhibition at The Centre for Drawing Project Space,
Wimbledon, London.
- Figure 1.3: page 21. *Drawing Instruction no. 1*, 2010
documentary detail photograph of written instruction, from
one-hour performance with Jane Grisewood, Birgitta Hosea
and Maryclare Foá, ink on paper, 5 x 7 cm 'Arc: I Draw For
You' exhibition at The Centre for Drawing Project Space,
Wimbledon, London.
- Figure 1.4: page 23. Marcel Duchamp, *Nude Descending a Staircase*, 1912
oil on canvas, 147 x 89 cm. In the Louis and Walter
Arensberg Collection at the Philadelphia Museum of
Art in Philadelphia. (Reproduced from *Futurist Manifestos*,
London: Tate Publishing, 2009).
- Figure 1.5: page 23. Umberto Boccioni, *Unique Forms of Continuity in Space*, 1913
bronze, 1175 x 879 x 368 cm. In the Museo del Novecento,
Milan, Italy. (Image sourced from http://www.flickr.com/photos/80694622@N07/94498534_99/).
- Figure 1.6: page 25. Eadweard Muybridge, *The Nude Running Man*, c.1887
collotype photograph. (Image sourced from <http://www.ssplprints.com/image/95500/muybridge-eadweard-nude-man-running-c-1880>).

Chapter 2

- Figure 2.1: page 36. *Work no. 1 (Circle Drawing) 1 hour 57 minutes*, 2007
documentary photograph, from performance drawing,
graphite on paper, 150 x 200 cm, 'Fwd: Cult – Forward
Culture' exhibition at Noli Gallery, London. (Photograph
Geoffrey Stein).

- Figure 2.2: page 37. *Work no. 1 (Circle Drawing) 1hour 57minutes, 2007*
detail of documentary photograph, from performance drawing, graphite on paper, 150 x 200 cm, 'Fwd: Cult – Forward Culture' exhibition at Nolas Gallery, London.
- Figure 2.3: page 38. *Work no. 1 (Circle Drawing) 1hour 2minutes, 2012*
set of still images from documentary video, from performance drawing at 'Circle Drawing' exhibition, Taylor St Baristas, City of London, London. (Photograph Katarina Hruskova).
- Figure 2.4: page 39. *Work no. 1 (Circle Drawing) 2hour 47minutes, 2007*
detail documentary photograph, from performance drawing, graphite on paper, 150 x 220 cm, 'Phase Space' exhibition at Brunswick Centre, Camden, London.
- Figure 2.5 page: 40. Carolee Schneemann, *Up to and Including Her Limits, 1973–76*
performance with crayon on paper and rope and harness suspended from ceiling. (Carolee Schneemann, emailed to author, 16 July 2013. Original photograph by Henrik Gaad).
- Figure 2.6: page 48. Barry Le Va, *Velocity Piece: Impact Run, Energy Drain (1969–70)*, detail image of documentation—Impact Run, #2, 1970. (Reproduced from *Accumulated Vision: Barry Le Va*, Pennsylvania: Institute of Contemporary Art, 2005).
- Figure 2.7: page 52. Tom Marioni, *Drawing a Line as Far as I can Reach (Edinburgh Drawing)*, 1972, graphite on tracing paper mounted on paper support, 281 x 106 x 233 cm. (Tom Marioni, emailed to author, 11 September 2013).
- Figure 2.8: page 52. Tom Marioni, *Walking Drawing*, 1974
coloured pencil on sandpaper mounted to wood, 400 x 1600 cm. (Tom Marioni, emailed to author, 11 September 2013).
- Figure 2.9: page 54. *Work no. 2 (Line Dialogue) IV, 2012*
set of documentary photographs, from two-hour performance, graphite and charcoal on wall, overall 500 x 220 cm, 'VAM' exhibition at Belmont Art Collection, Vancouver, Canada.
- Figure 2.10: page 55. *Work no. 2 (Line Dialogue) IV, 2012*
sequence of documentary photographs, from two-hour performance, graphite and charcoal on wall, overall 500 x 220 cm, 'VAM' exhibition at Belmont Art Collection, Vancouver, Canada.

- Figure 2.11: page 56. *Work no. 2 (Line Dialogue) II*, 2008
set of documentary photographs, from one-hour performance with Jane Grisewood, charcoal and graphite on wall, overall 1100 x 150 cm, 'Wrapped and Encased' exhibition at Wolstenholme Projects, Liverpool Biennial Independents, Liverpool.
- Figure 2.12: page 59. *Work no. 2 (Line Dialogue) V*, 2012
set of installation photographs, from two-hour performance with Jane Grisewood, charcoal and graphite on wall, overall 1200 x 200 cm, 'Again, and Again, and Again' exhibition at Vancouver Art Gallery, Canada. (Photograph Rachel Topham, Vancouver Art Gallery).
- Figure 2.13: page 60. *Work no. 4 (Line Dialogue) V*, 2012
set of still images from documentary video, from two-hour performance with Jane Grisewood, charcoal and graphite on wall, overall 1200 x 200 cm, 'Again, and Again, and Again' exhibition at Vancouver Art Gallery Canada. (Camera Scott Robinson, Vancouver Art Gallery).

Chapter 3

- Figure 3.1: page 65. *Work no. 3 (Horizon/Distance) Snow Field*, 2010
set of still documentary photographs, from performance to camera running a half-mile through two feet of snow Huron County, Canada.
- Figure 3.2: page 67. *Work no. 3 (Horizon/Distance) Snow Field*, 2010
sequence of still video images, from performance to camera, running a half-mile through two feet of snow Huron County, Canada.
- Figure 3.3: page 73. *Work no. 3 (Horizon/Distance) Tunnel*, 2010
sequence of still video images, from performance to camera, running through the Homer Tunnel (0.75 mile) Milford, New Zealand.
- Figure 3.4: page 75. Stan Douglas, *Overture*, 1986
film still. (Image sourced from <http://moussemagazine.it/way-ofthe-shovel-mocachicago/>).
- Figure 3.5: page 78. *Post-Run Map Drawing*, 2010
notebook drawings, graphite on paper, 40 x 30 cm.

- Figure 3.6: page 80. *Running Tools and Equipment*, 2012
documentation images.
- Figure 3.7: page 82. *Restraint/Running*, 2012
notebook drawing, 17 x 20 cm.
- Figure 3.8: page 86. Martin Creed, *Work No. 850*, 2008
documentary photograph, Duveen Galleries, Tate Britain,
London. (Photograph Reuters: reproduced by The
Guardian).

Chapter 4

- Figure 4.1: page 91. *Work no. 4 (Restraint/Running) Lethaby*, 2010
sequence of still images, from performance to camera from
two-day residency at Lethaby Gallery, Holborn London.
- Figure 4.2: page 92. *Lethaby Gallery Diagram*, 2010
notebook drawing, graphite on paper, 10 x 15 cm.
- Figure 4.3: page 94. *Work no. 4 (Restraint/Running) KX Building*, 2012
documentary photograph, from performance at CSM
Granary Building, Kings Cross, London.
(Photograph Neil Seligman).
- Figure 4.4: page 94. *Work no. 4 (Restraint/Running) KX Building*, 2012
documentary photograph, from performance at CSM
Granary Building, Kings Cross, London.
(Photograph Pat Naldi).
- Figure 4.5: page 95. *Work no. 4 (Restraint/Running) KX Building*, 2012
set of documentary photographs, from performance at
CSM, Granary Building, Kings Cross, London. (Photograph
Jane Grisewood).
- Figure 4.6: page 95. *Work no. 4 (Restraint/Running) KX Building*, 2012
documentary photograph, from performance at CSM
Granary Building, Kings Cross, London. (Photograph Neil
Seligman).
- Figure 4.7: page 96. *Restraint/Running: Proposal diagrams no. 1 and no. 2*, 2012
photographic notes.

- Figure 4.8: page 99. Carolee Schneemann, *Up to and Including Her Limits* 1973 – 76, documentary photograph, from studio. (Reproduced from 'Breaking the Frame: Carolee Schneemann'. Film directed by Marielle Nitoslawska with Carolee Schneemann, 2012, 100 min).
- Figure 4.9: page 102. Matthew Barney, *Drawing Restraint* 1–6, 1987–89 set of documentary photographs. (Image sourced from <http://www.cremasterfanatic.com/SynopsisDrawingRestraint.html>).
- Figure 4.10: page 103. Matthew Barney, *Drawing Restraint* 11, 2005 sequence of still images, from documentary video, making three ascents at the 21st Century Museum of Contemporary Art, Kanazawa, Japan. (Image sourced from http://schaulager.org/en/index.php?pfad=archiv/matthew_barney/videos3).
- Figure 4.11: page 106. *Work no. 4 (Restraint/Running)* Lisbon, 2011 still video image, from performance to camera Calçada do Carmo (Rossio Train Station), Lisbon, Portugal. (Photograph Jane Grisewood).
- Figure 4.12: page 107. *Work no. 4 (Restraint/Running)* Soil Field, 2012 still image, from performance to camera Huron County, Canada.
- Figure 4.13: page 107. *Work no. 4 (Restraint/Running)* Wheat Field, 2012 still image, from performance to camera Huron County, Canada.
- Figure 4.14: page 108. *Work no. 4 (Restraint/Running)* Wheat Field, 2012 still video image, from performance to camera Huron County, Canada.
- Figure 4.15: page 113. Robert Morris, *Blind Time I*, 1973 powdered graphite and pencil on paper, 88.9 x 116.5 cm. (Reproduced from *Robert Morris: Blind Time Drawings 1973–2000*, London: Steidl, 2005).
- Figure 4.16: page 114. *Everest Basecamp Trek*, 2013 documentation image.
- Figure 4.17: page 119. Janine Antoni, *Touch*, 2002, still image from video. (Image sourced from <http://www.canadianart.ca/see-it/2009/05/07/janine-antoni/>).

- Figure 4.18: page 120. *Work no. 4 (Restraint/Running) Bexhill-on-Sea*, 2013
still video image, from performance to camera
Bexhill-on-Sea, UK.
- Figure 4.19: page 121. *Work no. 4 (Restraint/Running) Back Hill*, 2014
still video image, from performance to camera
Farringdon, London.
- Figure 4.20: page 121. *Work no. 4 (Restraint/Running) Back Hill*, 2014
set of documentary photographs, from performance to
camera, Farringdon, London. (Photograph Sam Pinkston).

Portfolio of Works

All works can be viewed on closed website

<http://www.caralimccall.org/portfolio>

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Portfolio of Works

Work no. 4 & Work no. 3

Work no. 4

- *Work no. 4 (Restraint/Running) Back Hill, 2014*
performance to camera with sound, 5minutes 40seconds, Farringdon, London.
- *Work no. 4 (Restraint/Running) Bexhill-on-Sea, 2014*
performance to camera, 5minutes 58seconds, Bexhill-on-Sea, UK.
- *Work no. 4 (Restraint/Running) Wheat Field, 2013*
performance to camera with sound, 48seconds, Huron County, Canada.
- *Work no. 4 (Restraint/Running) Soil Field, 2012*
performance to camera, Huron County, Canada.
- *Work no. 4 (Restraint/Running) KX Building, 2012*
performance with live audience, CSM, Granary Building, Kings Cross, London.
- *Work no. 4 (Restraint/Running) Lisbon, 2011*
performance to camera with sound, 2minutes 47seconds, Lisbon, Portugal.
- *Work no. 4 (Restraint/Running) Lethaby, 2010*
performance to camera with sound, 3minutes 4seconds
Lethaby Gallery, Holborn, London.

Work no. 3

- *Work no. 3 (Horizon/Distance) Snow Field, 2010*
performance to camera with sound, 30minutes 1second
Huron County, Canada.
- *Work no. 3 (Horizon/Distance) Tunnel, 2010*
performance to camera with sound, 5minutes 12seconds
Milford, New Zealand.

Portfolio of Works

Work no. 2 & Work no. 1

Work no. 2

- *Work no. 2 (Line Dialogue) VI, 2013*
30-minute performance drawing with Jane Grisewood in front of live audience
charcoal and graphite, overall 400 x 200 cm, 'Draw to Perform' exhibition at
Performance Space, Hackney, London.
- *Work no. 2 (Line Dialogue) V, 2012*
two-hour performance drawing with Jane Grisewood in front of live audience
charcoal and graphite, overall 1200 x 200 cm, 'Again and Again and Again'
exhibition at Vancouver Art Gallery, Vancouver, Canada.
- *Work no. 2 (Line Dialogue) IV, 2011*
90-minute performance drawing with Jane Grisewood in front of live audience
charcoal and graphite on wall, overall 500 x 220 cm, 'VAM' exhibition at
Belmont Art Collection, Vancouver, Canada.
- *Work no. 2 (Line Dialogue) III, 2009*
one-hour performance drawing with Jane Grisewood in front of a live audience
charcoal and graphite, overall 900 x 200 cm, 'Drawn Together' exhibition at
The Centre for Drawing Project Space, Wimbledon, London.
- *Work no. 2 (Line Dialogue) II, 2008*
one-hour performance drawing with Jane Grisewood in front of a live audience
charcoal and graphite on wall, overall 1100 x 150 cm, 'Wrapped and Encased'
exhibition at Wolstenholme Projects, Liverpool Biennial, Independents,
Liverpool.
- *Work no. 2 (Line Dialogue) I, 2008*
one-hour performance drawing with Jane Grisewood in front of a live audience
charcoal and graphite on wall, overall 1000 x 150 cm, 'Line Process Echo
Repeat' exhibition at Lethaby Gallery, Holborn, London.

Work no. 1

- *Work no. 1 (Circle Drawing) 1hour2minutes, 2012*
performance to camera with sound, 1hour 2minutes 33seconds, graphite on paper, 150 x 220 cm, 'Circle Drawing' exhibition at Taylor St Baristas, City of London, London.
- *Work no. 1 (Circle Drawing) 2hour47minutes, 2007*
performance with live audience, graphite on paper, 150 x 220 cm, 'Phase Space' exhibition at Brunswick Centre, Camden, London.
- *Work no. 1 (Circle Drawing) 1hour57minutes, 2007*
performance with live audience, graphite on paper, 150 x 220 cm, 'Fwd: Cult – Forward Culture' exhibition at Nolas Gallery, London.
- *Work no. 1 (Circle Drawing) 45minutes, 2004*
performance with audience, graphite on paper, 150 x 200 cm, 'Stimulus' exhibition at 1 Spadina Crescent, University of Toronto, Canada.

Appendices

Appendix I. Interviews

- I.A Interview with Robert Morris
- I.B Interview with Carolee Schneemann
- I.C Interview with Tom Marioni
- I.D Interview with Heinrich Bernd

Appendix I.A Interview with Robert Morris

Selected material from an exchange of sixteen emails and a phone conversation from 3 March 2010 to 16 November 2010.

C.M: To make a link between drawing and performance and your written work, how has your practice been influenced by terms such as performative and Lucy Lippard's dematerialization of the art object?

R.M: The *Blind Time* drawings are performative, but I have for the most part focused on the end product, the drawing (agreeing only once to be filmed making one). A number of performances (dances) happened at a certain time, and at that time these seemed to be engaged with issues which were only distantly related to the objects I was then making. The linguistic, so imperialistic and over-arching, does not leave us alone. So the writing just goes on all the time, ranging over what we have done, dreams, memories, losses, and mistakes. Connectedness, and perish the thought, unity, have kept their distance from my output.

I think I have banned 'practice' from my vocabulary. Sometimes I make art, but I don't see it as a 'practice'. Lucy Lippard raved about 'dematerialization' but I confess I never gave it much thought. I have always made objects; sometimes the idea was more in the foreground, but I never 'dematerialized' these (would that be like letting the air out?)

C.M: In your experience while making and thinking about the Blind Time drawings, was your aim in the work to represent the issues of time? What was the role of your body in the work? And, did the idea come from wanting to record how the work was made / performed?

R.M: Early on, time was a dimension I wanted to acknowledge in making drawings and objects. I don't think the issue, anyway as I saw it, was to 'represent' time so much as to acknowledge it. Time was a dimension usually lost in the finished object. I wanted to recover this dimension. Here, Charles Sanders Peirce's notion of the 'indexical sign' is relevant: some kind of trace left, some evidence that some process or some kind of labor had passed by. The body is the measure of scale. But I also wanted to put pressure on the body, sometimes literally (as when one negotiates the '61 PASSAGEWAY), but usually less literally. Issues of space go side by side with those of the body; both are part of the same equation for me.

R.M: Thoughts for August. Why would a young artist want to visit Morris, an old artist? If the young artist knows Morris' work and has read a few texts he has written... Well, that is all there is. Morris considers himself a rather boring person who trudges to his studio every day, seldom leaves his postal zone, doesn't travel to his European museum openings, or his NYC gallery openings, has stopped teaching at the university, won't give interviews except by email, and more or less refuses to become

part of the new digital age (he doesn't even have a cell phone). He knows more of the dead than the living; most of the old friends and enemies are gone. An aging artist who still works with his hands and is hopelessly stuck in a past analogue age. He doesn't want to talk about what he is currently working on. He has no gems of wisdom gathered from a lifetime of art making. Sex, good cigars, and philosophical surprises have dropped away. He dreams repeatedly about urban ruins and almost never answers his mail. What would his encouraging a younger artist amount to? It is their world now, not his. Even so, shouldn't he have a little generosity? Doesn't he sympathize with how hard it is to be a young artist today in this age of the new barbarians? Couldn't he discuss a few ideas, at least jot down a reading list? He seems at a loss as to what he could offer a young artist.

C.M: [my response] Why would a young artist want to visit Morris, an old artist? Well, I guess there is a generation gap, and I sure do think of myself only at the beginning of a long road as an artist. I understand you can't give me your top 10 tips to guarantee a long successful life of making good work... So it's hard to say exactly why I wrote that first letter to you and why I was so keen to make contact. It could have been to help clear-up some conceptions I've had about your work and as they say 'hear it from the horse's mouth' - but I think in some ways I am mostly just trying to get closer to the things I think about and to try to find out what an artist from the 60s/70s so prominent in my study has to say now. Trying to give a different voice from those tired books in the library.

Perhaps it's that I am wondering how an artist, who has influenced the way I make work, simply holds a cup of coffee and walks around his studio. And by corresponding with 'the real R. Morris' perhaps may allow a question to turn into conversation ...something that wouldn't happen otherwise, beyond the ones I have inside my mind while reading texts, interviews and reviews about your works. In my study, I am questioning, analysing, reflecting – And in some ways just trying to figure-out how a 'research' project can benefit my practice. The best things so far, in my short career have been the experiences of having conversations with other artists about their work and days events, whatever that may be... the difficulties of making an artwork that addresses the nagging notions that haunt us. It is usually those things that end-up making me feel as though I know a little more about the artwork I am thinking about and trying to make, than anything I read. What I wish or desire from this 'life in academia' – is more experiences that open up different ways of thinking –and conversations with artists do that best. And, that's where you come in. I have been asking myself: could that be why I wrote that first email to you? And it must be something like that.

C.M: In a brief phone conversation we had earlier in the year, you mentioned philosophy and in particular reading about phenomenology was just a way of study. It was very common in studying the arts in university to study philosophy. Was your intent to direct the reading of phenomenology into your artworks?

R.M: In the art making there was no programmatic application of particular ideas that I came across in my philosophical readings. And there was a temporal lag between university studies and later art making, and another lag between the art making and the writing which drew on both. But of course there were exceptions to this. In 2000 when I worked on the Blind Time series Drawing with Davidson there was a dialogue between his writing, excerpts of which I transcribed in the margin below the drawing, and the drawing itself-just what the nature of this dialogue was is an open question. Davidson later remarked to me that he suspected me of having a mocking relation to his texts, and I am not sure that he wasn't correct in some, but certainly not all, of the drawings. I think that various projects I engaged in over the years had no particular, or singular relation/resonance to texts (or the world). As I said, I don't see much that is programmatic in my approach.

Appendix I.B Interview with Carolee Schneemann

Selected material from an exchange of ten emails and a phone conversation from 28 February 2012 to 16 July 2013.

C.M: I have written about your work, mainly from my interest into drawing that explores physicality. My initial focus derived from the relationship you make between using the body in drawing and performance. Consequently, in further investigations I have since been addressing feminist issues.

Although your practice has been brought into the light of feminist issues, does it for you, predominantly reside in the context of drawing / painting, or what is the relationship? As the body as the material of the work, is your work based on exploring the 'energy of the body as the material' and issues rooted in temporality, performativity and duration?

C.S: Yes, all my work is based on 'exploring the energy of the body as the material'... and process, and transliteration of motive.

C.M: Interested in how limitations enter your work, how did you experience endurance? Was the work, 'Up to and Including Her Limits' intended to explore endurance?

C.S: While endurance is an aspect of the work, it avoids pain, injury to self or participants, it avoids the abject, appropriation, cynical criticism... it maintains pantheistic roots. And is always in essence feminist for its audacity and historic research.

Endurance is an aspect of sustained ways of creating material and imagery; for instance the handmade 300 rocks of 'Video Rocks'; and the recent lost-wax process of the forms then burnt away into a fiery pouring of aluminum – 'Flange 6rpm'.

In the performance, *Up to and Including Her Limits*, performing it was like an 8hr workday. It wasn't about endurance. If I had to stop, I would. In regards to limitations, I would refer you to my movement work in which bodies move at maximum speed bombarding each other crashing into each other and into walls surrounding the performance space. I trained my participants for muscular coordination, so that the energy of impact was absorbed without pain. The concept of 'Lateral Splay' is fully described in the early documentation of my work 'More Than Meat Joy'.

Appendix I.C Interview with Tom Marioni

Selected text from an exchange of eight emails from 23 June 2013 to 11 July 2013.

C.M: Interested in duration and physicality, how did you decide to stop in your works 'Walking Drawing' and 'Drawing a Line as Far as I can Reach'. Is about the experience of making a mark and testing the physical limits of the body? Was your body the material or like a tool to draw?

T.M: This is Drawing a Line as far as I can Reach 1972 made at the Richard Demarco gallery in Edinburgh. If you get my book Beer, Art and Philosophy all your questions will be answered, Google it or get it from Crown Point Press, San Francisco. Do people there know you are recreating my drawings? I'm glad someone is influenced by them.

C.M: Do you have your own definition of the line, or circle, that link to your Zen ideas? Also, are there any recordings of the sound involved in the making of 'Drawing a Line as Far as I can Reach?'

T.M: Dear Carali, I don't have a sound file. I have made tapes in the 70s and was also known as a sound artist then. Most of the sound art was about my drum brush drawings. The correct title of the drawing I sent you is 'Drawing a Line as Far as I can Reach (Edinburgh Drawing)'. It is in the collection of the San Francisco Museum of Modern Art.

My drawing a line etc. is like doing yoga and holding a pencil, a record of my reach, measurement of my body, imitating the way a tree grows not how a tree looks: it is a word in Chinese calligraphy, it means stick.

The circle drawing is also a measure of my reach and relates to Leonardo's diagram of man, the measure of a man.

Drum brush Drawing is a marriage of art and music, a pictorial record of the sound, the natural movement of my arms in a trance drumming state.

C.M: Can you describe how you are engaged in an awareness of your breath in your work?

T.M: In the 1980s after trips to Japan and China I studied Chinese calligraphy and began to write and draw with the soft end of a seagull feather (traditionally a writers instrument). I learned that breathing was a part of writing, in my case picture writing.

Appendix I.D Interview with Heinrich Bernd

Selected text from an exchange of eight emails from 20 October 2011 to 12 August 2013.

C.M: I am an artist working on a research project involving running and exploring the role of the body in drawing and have taken a real interest in your book, 'Why We Run', and was keen to learn more about your relationship between endurance running and your approach to linking it with your scientific inquiry.

I have attached some work in progress, along with a link to my website that has some images of my artworks in relation to running.

Unfortunately, in my research I have only found titles and have not been able to source the articles themselves of the following links. If possible, will you please send e-copies, or links to these:

- *Heinrich, B. Men vs. Women, Marathoners vs. Ultramarathoners. Ultrarunning 1985.*
- *Heinrich, B. Pacing: The lesson of the frogs. Ultrarunning, July–August, 1987.*

H.B: Dear Carali, I am very much pleased that you found something interesting in my 'Why We Run' (or, Racing the Antelope) book. I have never thought of running in terms of art, but then again it does appeal mostly to an inner urging that I think comes from something that lies deep in our species, and that you also feel because you run. I see running as beauty, and your attempt to translate the inner reality to sound and visual images – and to try to come to grips with it rationally sounds challenging!

As I had mentioned, I was struck by the beauty of the cave painting. It had reduced so much to an abstract image (I will see if I can find the original to send you). I do illustrate all my books with my own pencil sketches and watercolors (which are seldom reproduced in color). I only started to type recently, and never thought I'd have to bother with tools other than a pencil and a brush, aside from already all of the complicated machines in science that I had to use that bogged me down and I was glad to escape, so I have no digital copies of those papers you asked for, and digital only what I was forced to get. I think if you contacted Ultrarunning magazine they might have back issues.

C.M: Thank you for your email and sending cave painting image. Yes, I have recently signed-up to run my first 50mile ultra in February. It will be the farthest I've ever run, and I am rather looking forward to the grueling experience. Sometimes the best thing is stopping, but I agree running is beautiful. Attached are bits of text about running and my experience of it. In your research do you consider, like D. Lieberman, running is our first primal experience, and key to human evolution?

H.B: What other running have you done? How do you run/train now? Remember the first 20-30 miles should not be grueling at all, if you want to finish a 50 miler.

I like the images of running you write about – 'long straight, repetitive lines, motion, symmetry, space and time, constant rhythm'. You allude to metaphors for space and energy. Yes, 'running is our first primal experience'. I wasn't sure though how you transpose that to the visual. Do you have pictures? If so, would love to see.

C.M: I hope you had a lovely time in Maine. The idea of being in the woods away from computers...Internet...and mobile phones sounds wonderful. I've completed at least one sometimes two marathons every year for the past four years. There is a 100ft hill and a track nearby that I work on, my daily route comprises of an 8-mile loop (up the hill x2). I try to finish under 1hr. But I long for the country runs in Canada and the ones you talk about in your book. In my research, I am questioning how perceptions of the body change during a long run. What triggers my thinking, from running and 'thinking about running' to running and 'not thinking about running'? From your experience, do you have any thoughts about phases or modes of thinking when running for a long duration?

H.B: Thank you for your letter, which I am only now getting to read and answer. I am wondering how you are doing now that a month has passed. Are you still thinking of doing a 50? Do you still have that running fire inside, or is the English winter hard on it? I bet it rains there a lot. We have been getting some snow, and I love it for a change. How about your art project? I am afraid I did not help you much – all I do know is that art is all about emotion, and it's so important in running. So there is an obvious connection that begs to be joined. I think I did send you the image of the running Bushmen. Was it helpful? All best, Bernd

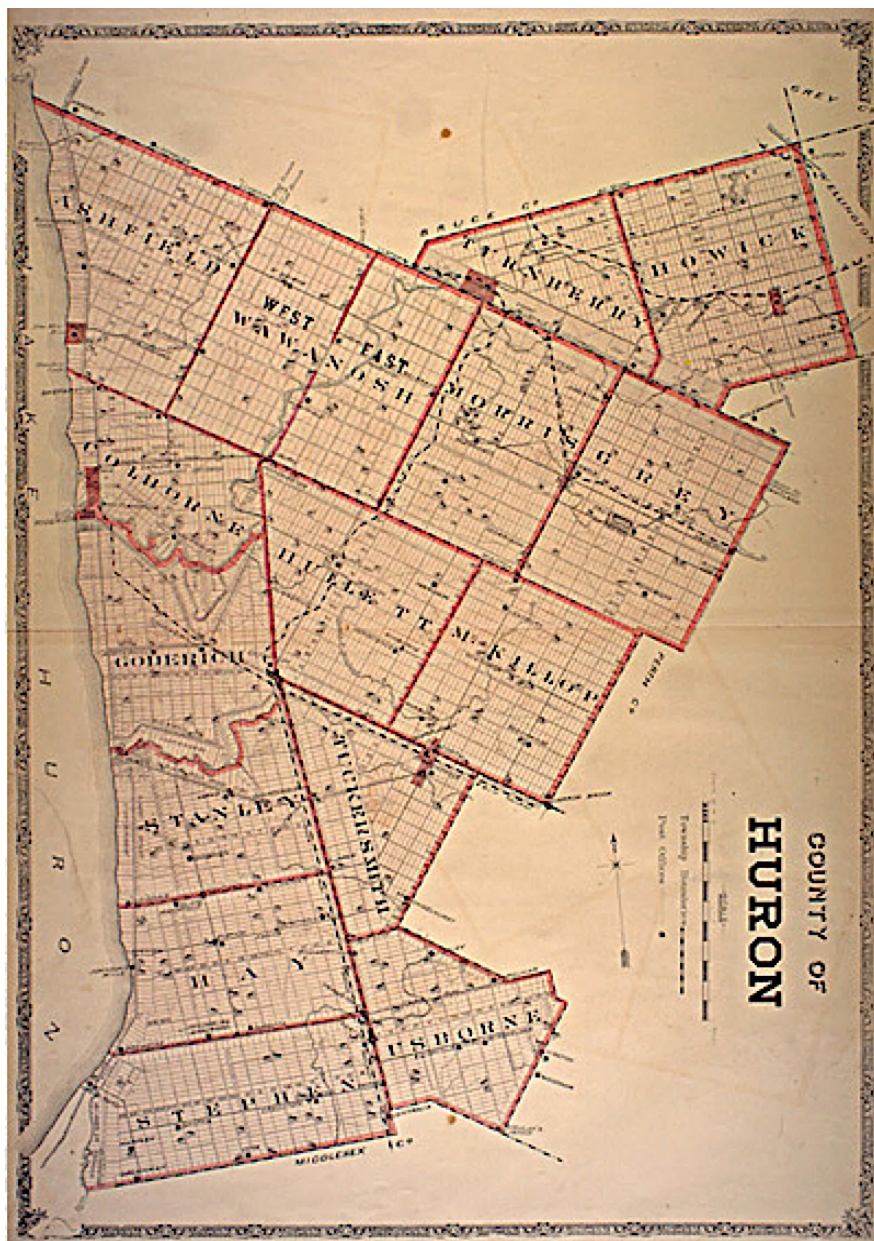
Appendix II. Maps and documents

Appendix. II.A

Map of Huron County charted in 1828.

Image courtesy of: The Canadian County Atlas Digital Project – Map of Huron County
Digital.library.mcgill.ca – 403 x 576.

[original source] Ontario County (Ontario Map Ref #23)
Illustrated historical atlas of the county of Ontario, Ont.
Toronto: J.H. Beers & Co., 1877.



Appendix II.B

The Canada Company, ed. James Anderson and Thelma Coleman (Stratford Ontario, Canada: Cumming Publishers, 1978).

Land Survey in the Huron Tract

Although the directors of the Canada Company in London, England decided that the virgin forest of the Huron Tract should be laid out into blocks of 640 acres each or 1 square mile, the surveyor-general of the Province of Upper Canada decided otherwise. Too much land would be taken up in road allowances around the block of eight 80-acre farms that a square mile would contain.

Except for variations in Goderich and Blanshard Townships, the whole of the Huron Tract was laid out in regular 1,000-acre blocks containing 10 farms of 100 acres each. It was felt 100 acres would support a family. This survey pattern was widely used in later settlements.

After the general route of the Huron Road had been established by Mahlon Burwell, John McDonald was engaged to make an actual survey of the road 1828-29. He then started over again 1829 laying out a range of 100-acre farms along each side from Wilmot to Goderich leaving an allowance for a sideroad after every fifth farm. The farms were long and narrow and if each farmer built a set of buildings near the road at the front and his neighbour across the road did likewise, then 10 farmsteads would be close together for social benefit within each block.

Each farm had a frontage of $\frac{1}{4}$ mile. The distance from one road allowance to the next enclosing five farms was $1\frac{1}{4}$ miles. Each farm was $\frac{5}{8}$ mile in depth, so that a sideroad passing alongside two farms abutting each other made a total depth of $1\frac{1}{4}$ miles.

It is interesting to note that the total distance around a block of 1,000 acres is 5 miles. The total distance around four 1,000-acre blocks is 10 miles, and around 9 blocks it is 15 miles, etc., the ratio escalating in like manner showing the relationship between the acre and the mile in English measures.

The width of a concession road or a sideroad is the length of a surveyor's chain which is 66 feet, made up of 100 metal links. A surveyor keeping track of distances in fieldnotes as he went along did so with a triple addition column on the side of the page headed by miles, chains and links. That is, 100 links = 1 chain; and 80 chains = 1 mile. Most sideroads, concession roads and city streets are 66 ft. wide which was the length of a handy surveyor's chain.

In the year or years following 1829, the next concession road inland and parallel to the Huron Road was surveyed also with a row of farms on either side of it. The back ends of these farms abutted the back ends of farms previously surveyed. Sometimes the line fences between lots on different concessions did not line up. Occasionally sideroads did not line up with existing sideroads. This happened in many townships because different

surveyors were using different instruments, or a mistake was made which didn't show up for some distance or for whatever reason. It was almost impossible to survey accurately through the original forest so the mistakes of these admirable men are perpetuated for all to see.

To the surveyor laying out farms, a block of 1,000 acres meant 2 concessions of farms separated by a concession road. To anyone living on a farm, a block of 1,000 acres means 10 farms surrounded by a continuous road allowance.

In Europe, roads were developed along ancient pathways which followed rivers and natural terrain. The surveying of North America happened in the age of Science and Reason when the orderly metric system was devised in France under Napoleon as a world wide scale of measures. However, the surveyors of much of North America were English-speaking and English-speaking people used the system of English measures. Many of the peculiar surveying terms used in Southern Ontario were Scottish in origin because many surveyors in Upper Canada were trained in Edinburgh.

Because of the Huron Tract's time in history, surveyors imposed a rigid mathematical grid of roads across the natural landscape almost totally ignoring streams and lakes and other natural features. It was idealistic and democratic. It was easier to do and simplified subsequent land sales and land title searches. It gave everyone a simple mathematical geographic address by lot and concession which never caught on in the Post Office. On maps it is customary to indicate concessions in Roman numerals and lot numbers in Arabic numerals. It is also customary to state the lot number before the concession number such as, Lot 6, Concession 7, of Hullett Township.

Although settlers were arbitrarily placed in neat rows on uniform rectangular farms up and down the concession roads of townships, the human preference for disorder soon softened the rigidity. Some farmers placed their buildings in the centre of their lots so that horses would not be overworked hauling loads for long distances to the barns. Some families chose to live on relatively isolated sideroads or near rivers on their land. Given time and needs, they soon re-arranged the shape of their properties as shown in Concession IV and V of the accompanying diagram. However, the custom of using straight lines as property boundary lines was kept rather than wiggly or curved lines found in ancient countries which are hard to describe legally.

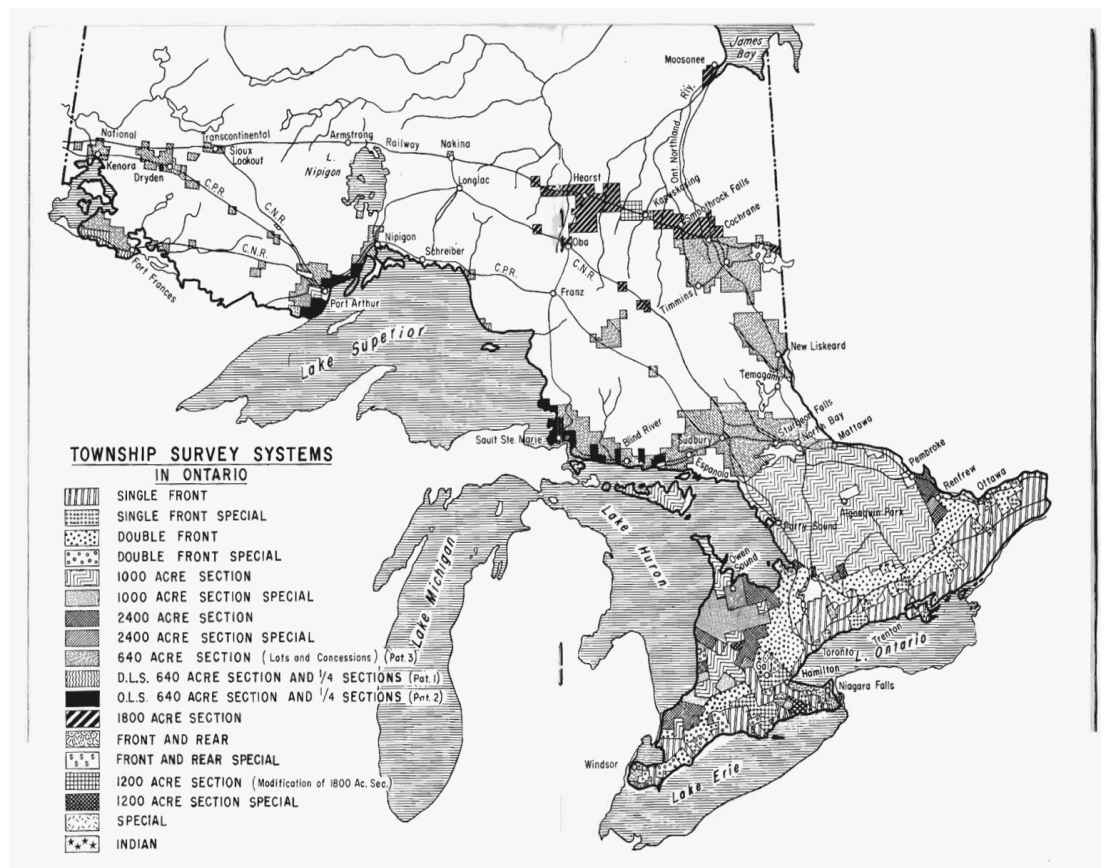
Now that the age of Science and Reason has passed, one can wonder about the wisdom of imposing the metric system arbitrarily across a landscape measured and permanently set in a different system, that works.

Appendix II.C

Map of survey systems in Ontario

After the first township survey had been made in 1783, the following seven different systems of surveys were adopted by the executive governments: single-front, Front-and-rear, Double-front, 2400-acre section, 1000-acre section, 640-acre section, 1800-acre section.

Image sourced from; W.F. Weaver O.L.S., P.Eng. *Crown Surveys in Ontario* (Toronto: Departments of Lands and Forests, 1962), 12.



Appendix III. Euclid's definitions

The following are definitions listed by Euclid in the beginning of his *Elements*, Book 1. These are translations from, Thomas Heaths, *Euclid: The Thirteen Books of Euclid's Elements*, Volume 1: Books I and II (New York: Dover Publications, 1956), 153–54.

Definitions

1. A **point** is that which has no part.
- * 2. A **line** is breadthless length.
3. The extremities of a line are points.
4. A **straight line** is a line that lies evenly with the points on itself.
5. A **surface** is that which has length and breadth only.
6. The extremities of a surface are lines.
7. A **plane surface** is a surface which lies evenly with the straight lines on itself.
8. A **plane angle** is the inclination to one another of two lines in a plane that meet on another and do not lie in a straight line.
9. And when the lines containing the angle are straight, the angle is called **rectilineal**.
10. When a straight line set up on a straight line makes the adjacent angles equal to one another, each of the equal angles is **right**, and the straight line standing on the other is called a **perpendicular** to that on which it stands.
11. An **obtuse angle** is an angle greater than a right angle.
12. An **acute angle** is an angle less than a right angle.
13. A **boundary** is that which is an extremity of anything.
14. A **figure** is that which is contained by any boundary or boundaries.
- * 15. A **circle** is a plane figure contained by one line such that all the straight lines falling upon it form one point among those lying within the figure are equal to one another; And the point is called the **centre** of the circle.
16. A **diameter** of the circle is any straight line drawn through the centre and terminated in both directions by the circumference of the circle, and such a straight line also bisects the circle.
18. A **semicircle** is the figure contained by the diameter and the circumference cut off by it. And the **centre** of the semicircle is the same as that of the circle.
19. **Rectilinear figures** are those which are contained by straight lines, **trilateral** figures being those contained by three, **quadrilaterals** those contained by four, and **multilaterals** those contained by more than four straight lines.
20. Of trilateral figure, an **equilateral triangle** is that which has its three sides equal, an **isosceles triangle** that which has only two of its sides equal, and a **scalene triangle** is a triangle that has its three sides unequal.
21. Further of trilateral figures, a **right triangle** is that which has a right angle, an **obtuse triangle** that which has an obtuse angle, and an **acute triangle** that which has its three angles acute.
22. Of quadrilateral figures, a **square** is a quadrilateral which is both equilateral and right-angled; an **oblong** that which is right-angled but equal; and a **rhomboid** that which has its opposite sides and angles equal to one another but is neither equilateral nor right angled. And let quadrilaterals other than these be called **trapezia**.
23. **Parallel** straight lines are straight lines which, being in the same plane and being produced indefinitely in both directions, do not meet one another in either direction.

Appendix IV. List of publications and exhibitions

IV.A Articles

- 2013 'An Interview with Carali McCall'. *Here Elsewhere*, by Emmy Lee, published online, 19 March 2013.
- 2012 'Pushing the Boundaries with latex'. *Arts London News*, by Line Elise Svanevik published online, 13 February 2012.
- 2012 'On Duration', co-written (J. Grisewood and C. McCall) *Performance Research*, Vol.17/No.5, October 2012, pp. 64–65, ISSN 1352-8165, Routledge, Oxford.
- 2011 'The Sense of Drawing', co-written (J. Grisewood and C. McCall) conference paper & *UNIDCOM/IADE*, International Publication, Lisbon.
- 2009 'Arc: I Draw for you', co-written (M. Foá, J. Grisewood, B. Hosea, C. McCall) *Studio International*, January Issue.
- 2010 'Drawn Together', co-written (M. Foá, J. Grisewood, B. Hosea, C. McCall) *Tracey: Contemporary Drawing Research*, online journal, September Issue.

IV.B Conference papers

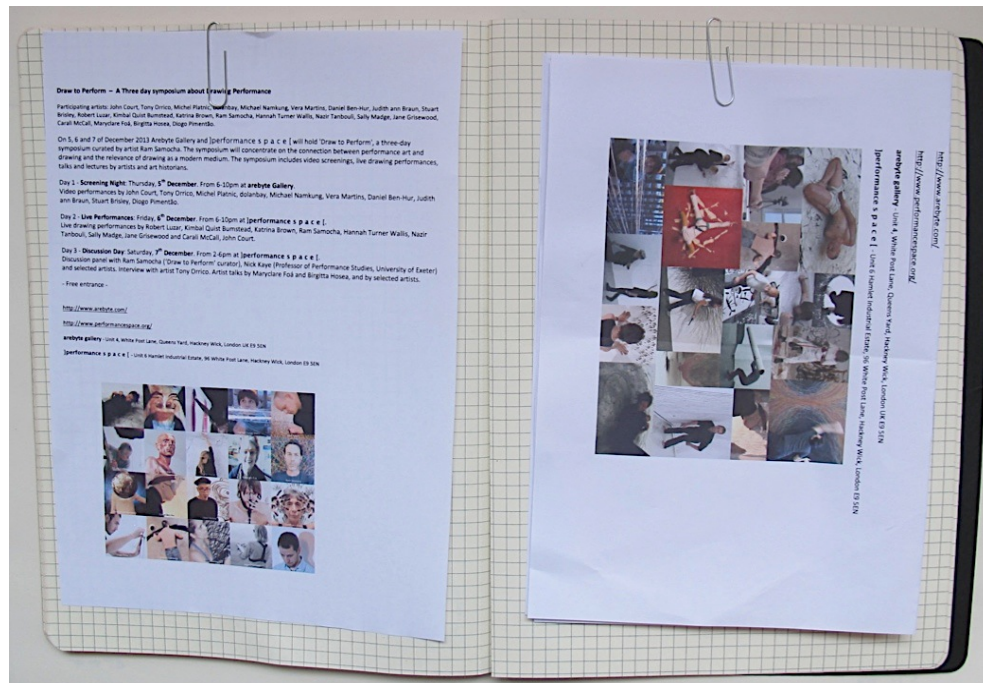
- 2012 'Marking Process'. Paper presented at *Sensingsite*, UAL Parasol Unit, London.
- 2012 'Out of Running'. Paper presented at *DRAWING OUT 2012: The Drawn Out Network*, The Center for Drawing UAL, London.
- 2012 'An Approach to Drawing and Experiencing Time'. Paper and performance presented at *Fields of Vision* – Conference at Leeds Metropolitan University, Leeds.
- 2011 'The Sense of Drawing: Making Sense through sensibility (knowing through drawing)'. Paper and performance presented with Jane Grisewood at *DRN/UNIDCOM*, Drawing and Design Conference, Lisbon, Portugal.
- 2010 'Why I draw'. Presentation as part of the Artist-in-Residence (with PDC), *Arc: I Draw for You*, The Centre for Drawing Project Space, Wimbledon, London.
- 2010 'Performance Drawing: Body as Object'. Paper presented at the *Creative Practice, Creative Research*, York St. John University, York.

IV.C Exhibitions, performances and screenings

- 2013 *Draw to Perform*, Performance Space, London.
- 2012 *Again and Again and Again: Serial Formats and Repetitive Actions*, Vancouver Art Gallery, Canada.
- 2012 *Restraint*, Granary Building, Central Saint Martins, UAL, London.
- 2011 *Line Dialogue VI*, Belmont Art Collection, Vancouver, Canada.
- 2011 *Tensao*, Antigo Tribunal da Boa-Hora, Lisbon, Portugal.
- 2011 *Running as Drawing*, Lethaby Gallery, UAL, London.
- 2011 *Skype vs Night Sky*, Papay Gyro Nights International Contemporary Art Festival, Orkney Scotland.
- 2010 *Non-Negotiable*, Byam Shaw School of Art Exhibition Space, London.
- 2010 *Arc: I Draw for You*, The Centre for Drawing Project Space, Wimbledon, London.
- 2009 *Drawn Together*, The Centre for Drawing Project Space, Wimbledon, London.
- 2008 *Circles*, Window Gallery, Charing Cross Road, London.
- 2008 *Wrapped and Encased*, Independents Liverpool Biennial, Liverpool.
- 2008 *Through the Darkly Glass*, Rove Gallery, Hoxton Square, London.

IV.D Notebook documents

1. 'Draw to Perform'. A Three-day symposium about Performance Drawing.
5 – 7 December 2013.



2. 'The Blackest Black'. A Theatre production featuring *Line Dialogue*.
9 January 2014 – 8 February 2014.

