MARKING TIME:

investigating drawing as a performative process for recording temporal presence and recalling memory through the line, the fold and repetition

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ABSTRACT
MARKING TIME

This research seeks to identify drawing as an alternative exemplar for investigating memory and temporal presence, while determining its potential as a performative tool for negotiation and transformation, through the line, fold and repetition. The aim is to position drawing in the dynamics of movement, using the journey as a trope and the physical act of repeating the line to evoke memory and disrupt concepts of linear, orderly time.

The investigation, driven by my ongoing practice and concerns of dislocation and exile, was inspired and informed by Gilles Deleuze's notion of 'becoming' as a fluid in-between. His reading of memory through Henri Bergson (habit and pure) and Marcel Proust (voluntary and involuntary), provided the context for examining drawing's memorial potency along a past-present-future continuum. Deleuze's ontology provided a reflective and reflexive methodology for addressing my own work alongside artists who share similar concerns.

My practice focused on not what the line *is* but what it can *do* or *be,* where drawing is predicated on touch and derived from thought and memory, rather than appearance or observation. Inside the studio and outdoors in the landscape, moving between familiar yet changed places, I marked the paradoxical experience of time, its flows and ruptures. The resulting body of drawings and photographic records offer the principal outcome of this inquiry.

The research findings present drawing as a fluid multiplicity that shifts between haptic and optic, visible and invisible, control and chance, notation and photography, studio and street, with one often constituting a fold of the other. The condition of 'seeing' is not a prerequisite; drawing exists with and without seeing. It resides in a gap *between*, where time itself unfolds and things are forgotten as well as remembered, liminal and open-ended. This thesis proposes a new theoretical understanding of drawing as generative of memory and as a process of continual negotiation and temporal becoming.

ACKNOWLEDGEMENTS

I would not have started this long journey through theory and practice were it not for Dan – my *wairua* and my inspiration.

I would not have finished the journey without the constant wisdom and encouragement from my Director of Studies, Joanna Greenhill and my supervisor, Anne Tallentire. In the early stages, Mark Nash provided direction, and Giovanna Morra offered insight in the latter. Angela Sheehan's thorough reading of the final draft was invaluable. Throughout, I have appreciated stimulating and supportive discussions with staff and fellow researchers at the University of the Arts London, and the reassurances of friends and family at home and overseas. Thank you.

But it is my daughter Jess whom I want to thank especially, as she has been with me all the way, at the start – the between – and at the finish.

CONTENTS

[FORE]WORDS

Exploring issues of periphery and liminality, separation and return, through notions of time and memory in my drawing practice prompted the starting point for this research. The act of drawing became the means of investigation into temporality and recollection, and a tool for movement and transformation. My theoretical research is specifically related to questions concerning paradoxical experiences of time and memory, which are addressed through my practice. I have adopted the most basic aspect of drawing – the line – as the focus and means for questioning and testing drawing as a performative process and for linking the past to the present in a future-oriented temporality of renewal and becoming. The emphasis is on latency, not so much on what the line *is* but what it can *do* or *be,* where drawing predicated on touch derives from thought and memory, rather than appearance or observation. I am concerned with demonstrating the essential involvement of touch in drawing, moving drawing beyond the limits of vision alone.

Underpinning the inquiry and informing the methodology, is the philosophical pluralism of Gilles Deleuze. His emphasis on 'becoming' rather than 'being', on repetition producing difference rather than sameness, and a focus on creativity has provided a model for my research, bringing together theory with my specific art practice of drawing. As a result of my engagement with Deleuzian theory, my approach has become essentially non-teleological and I am committed to an immanent ontology of creative becoming and affirmations of difference, which are exemplified in the research process and the activity of drawing.

The research takes as its subject the temporal residing in the dynamics of movement, the in-between, the middle spaces, and uses the 'journey' as a trope to interrogate tensions between back and forth, separation and attachment, then and now, remembering and forgetting, and to disrupt ingrained concepts of linear, orderly time. Through repeatedly drawing the line on surfaces in an indoor location, or incessantly marking while walking and journeying in the outdoor environment, I have attempted to create durational and contemplative dialogues linking familiar yet changed places, while also demonstrating drawing as a conceptual, temporal and liminal process for negotiation and change.

The recording through time of repeated observations and thoughts, experiments and experiences in journals and notebooks has served as a continuous analytical tool for the

research and provided a vehicle for reflection. I have employed several modes of writing: active and explorative, explanatory and analytical, but it is in the reflexive and reflective that negotiation and ongoing dialogue with practice is most productive. Reflecting the variable nature of time explored in the research, I have in my writing shifted between tenses, particularly between the past and the present, but also the future, to provide a sense of time travel and to emphasise the simultaneous and paradoxical feeling of chronological time and psychological time.

Deleuze's ontology on the line and lines of flight, the rhizome and the fold, repetition and becoming, operates throughout this research. The 'line' represents the fluid between space, always in movement and a physical means for practical experimentation, for marking the visible and the invisible, while the 'line of flight' is transformational, linking and moving thought and ideas across thresholds. With the 'rhizome', representing horizontality and non-linearity, the line of flight is embraced in repetition and contiguity – folds coming from folds. The 'fold' reveals that there is no boundary between inside and outside, but a lining, as each is folded into the other, acting as a way of absorbing dichotomies and binaries, where one can be constitutive as a fold of the other. The fold allows new ways of thinking about time, thinking as immanent, and an approach that can be mirrored in my practical work. 'Repetition', like the fold, is a method of doubling and generating difference, as well as a means of effecting a fluidity and experimentation in the drawing process. Deleuze's 'becoming' is this open-ended in-between process, a liminal creative flow to investigate the concept of the performative in drawing, forever adjusting and transforming thoughts and experiences, actions and events.

While Deleuze's philosophy of concepts and connections provides a framework for experimentation and for relating the theories of time, duration and memory of Henri Bergson (and to a lesser degree, Marcel Proust), I have integrated voices from many other disciplines, only a few of which are mentioned here and in the chapter outlines below. They include the significant influence of Elizabeth Grosz, whose multidisciplinary awareness provides an eloquent discourse on Deleuzian becoming and disjointed time. Jacques Derrida offers invaluable insight into the nature of drawing and remembrance, while the creative theory of Hélène Cixous, also punctuated with gaps and liminal spaces, has crucial links to memory, autobiography and place. Other theoretical accounts of place include Michel de Certeau's seminal writing on everyday urban life and passage through the city.

Despite the philosophical and interdisciplinary underpinning, I approached this research primarily as an artist. With the text on the practical research weaving through the theoretical research, I create a generative ontology between theory and practice, writing and making,

through the notion of the fold. In addition to my own work, I focus on artists whose practice is often based on temporal and nomadic concerns, principally Francis Alÿs, William Anastasi, Tehching Hsieh, Richard Long, Ana Mendieta, Robert Morris, Roman Opalka and Robert Smithson, whose interdisciplinary interplay of the theoretical with the practical created an inspiring paradigm that could integrate the concrete with the entropic. The practical research is located within the specificity of fellow New Zealanders, filmmaker Jane Campion, and writer Janet Frame, who is of instrumental significance, providing synthesis and context.

[Over]view

As the thesis evolved, it became apparent that it too was subject to the Deleuzian notion of doubling and folding.

PART 1: THRESHOLD, which was primarily concerned with time and indoor/studio work following predetermined rules, has folded in a two-way movement through common concerns of journeying, duration, becoming, memory and drawing into PART 2: PASSAGE, which by contrast, focuses on place and outdoor/site-specific work that is mostly accidental. In turn, these two written parts refold into the visual images in PART 3: PORTFOLIO. Supplementing the text and images in the APPENDIX are selected extracts from among the thousand or so pages of my journals. These have been key in recording observations, thoughts, experiences and experiments through the camera and the pen for reflection and evaluation. The written component has eight chapters, four in each part, and while divided into the two parts, the chapters run consecutively to maintain the doubling and flow between the coextensive concerns and concepts of this practical and theoretical inquiry.

Chapter 1. OUT OF TIME provides a 'mapping of the territory', and locates the significance of time as a process of differential becoming. It establishes the focus on the in-between and the middle as an active space with the journey as the trope to interrogate crucial issues, enfolding my own experiences of the temporal displacement and peripatetic movement that instigated this investigation. Introduced here is the paradox of chronological time and experienced time and the key themes of time flows and ruptures, the line and lines of flight, the fold and becoming, which flow through the inquiry and act as the catalyst for marking and drawing – the tools and means by which the research questions can be approached. The ideas established in Chapter 1 go some way towards addressing the question of how the folding and unfolding line can affect our experience of time and how it can be an experiential factor in 'drawing' memory.

Chapter 2. DRAWING INTO MEMORY explores duration and memory, primarily through Deleuze's reworking of Henri Bergson's theories in *Bergsonism* where memory is coextensive with duration. Bergson's notion of bodily 'habit-memory' and spontaneous 'pure memory' are discussed alongside Proust's voluntary and involuntary memory. The implications of extended and short durations and the ever-present paradox of linear time saturated with discontinuity and loss are explored through the work of several artists, including Tehching Hsieh, Roman Opalka and Robert Morris. This chapter explicitly focuses on my drawing practice in the durational process of marking time through repetition in the studio/gallery setting, where I use drawing to test the physical experience of temporality: drawing as performative act, performative act as drawing. I consider the rules for marking in creating the work, which is evidenced and embodied in the drawing itself, or in the documentation of the drawing.

Chapter 3. RECALLING BLIND questions the primacy of sight in drawing and explores blindness as implicit in the drawing act through the hypotheses of Jacques Derrida, in particular in his essay *Memoirs of the Blind.* Here Derrida reflects on the origins of drawing and drawing as the art of trace, not only when drawing with eyes closed or averted, but also when drawing with eyes open. He infers that in a process of moving back *and* forth *between* seeing the subject and seeing the drawing surface, there is a gap – without this gap there would be no drawing. This is the moment of blindness. How this lack of vision, the unseen, might be implicated in temporality and remembering is addressed by discussing my own practice along with the drawings of Robert Morris, Giuseppe Penone and William Anastasi. Connections are made to darkness in Janet Frame's autobiography and Hélène Cixous's autobiographical essay on severe myopia.

CHAPTER 4. IN DOUBLE TIME outlines the key role of repetition in indicating movement and difference through Deleuze's *Difference and Repetition* and the paradox between the incessant encounter with habit and the experience of change through the passage of time. Also considered is the conjunction 'and', acting as an instrument of doubling and connecting that operates between folds, where becomings evolve. The Deleuzian concept of becoming is particularly useful here with collaborative and performance work, as it exists in a multiplicity of durations and allows a focus on the transformative and non-linear dynamic process of change. This, I suggest, allows the performative drawing process to be a means for marking temporal presence along a past-present-future continuum, which invokes more than simply the lived body. Reflecting on my own experiences of collaboration and enfolding of the haptic in my work, I reference Giuseppe Penone's drawing practice. I conclude that experimentation into the intricate interconnections between vision and touch in the drawing act serves as an evocation of recollection and remembrance.

In making a paradigmatic shift from the inside to the outside, from hand to foot, in PART 2 of the thesis, I move the question beyond simply drawing the line and reconsider the relationship of the temporalised body in performance drawing by moving into the outside environment. Here I am adding and erasing a line – a drawn line, often with bare feet touching the land, and often using the camera as a method of drawing and the photograph as sketch.

CHAPTER. 5 OUT OF PLACE introduces a framework for this second part with place as a trope, like the journey. Ever shifting and inextricably interwoven with space, time impacts on place, so it too is a receptacle of interrelations and is constituted through interactions, and always in the process of becoming – always between. I consider Deleuze and Guattari's notion of place as not necessarily fixed or permanent, the concept of rhizomatic nomadism and the notion of place as an intersection of trajectories – always to be negotiated. Different approaches to memory in Proust and Bergson are discussed, and issues of belonging and unbelonging are addressed in relation to Janet Frame and Hélène Cixous, and particularly, Ana Mendieta. I then return to the line, more palpably bound to the journey in the outside environment, and the *entredeux,* the passage between, reflecting on Paul Klee's motile line, Aboriginal Songlines and nomadic wanderings. This chapter also looks at the origins of walking and, in relation to my own developing peripatetic activities, at those conceptual artists that instigated walking as an art practice.

CHAPTER 6. DRAWING INTO SPACE considers walking as drawing lines in the rural environment, marking time while moving back and forth *between* two familiar places. I assess the potential for retaining and recalling memory in my practice and the implications of the repetitive nature of the action in relation to both Deleuze's lines of flight and Richard Long's *A Line made by Walking.* The notion that the drawing touches back, leaving a trace or residue, marking and unmarking, is discussed here and features throughout my practical research. Again, I refer to Ana Mendieta, discussing the significance of documentation and introduce the camera and photograph into my practice. I propose that the process of photographing is analogous and synchronic to drawing/notation and the serial capturing of still images in snapshot form is to unfold other durations in the work, time-based, but motionless, recording the temporality of each journey.

CHAPTER 7. IN THE ELSEWHERE addresses further shifts in my practice resulting from my move from rural Suffolk to urban London halfway through the investigation. The metropolis viewed by Michel de Certeau is presented as a complex palimpsest creating further demands on issues of liminality and dislocation, while distinctions between migrant and nomad are considered by Deleuze. Recalling Tehching Hsieh's outdoor city epic, Francis Alÿs's global wanderings and

Robert Smithson's urban odyssey, I describe my own itinerant activities, walking the line between my new and former 'homes' separated by a few minutes walk and a 10-year absence.

CHAPTER 8. ON THE EDGE OF MEMORY This final chapter reflects on the trajectory of memory and temporality, time out of joint – the untimely – through the repetitive process of drawing undertaken on my return to New Zealand, which references Janet Frame's writing, including her autobiography realised in Jane Campion's film, *An Angel at My Table*, Hélène Cixous's *Rootprints* and Robert Smithson's road trips. Continuing to anchor memory through the indexical relationship with the photograph as a sketch and an embedded autobiographical intent, I focus on three very different but specific and familiar journeys. An 800-kilometre return car journey to my childhood home, a series of walks back and forth along a stretch of beach that I knew intimately as a child, and an 18,000-kilometre 24-hour air journey from New Zealand to Britain. Returning to where I began in the inquiry, moving back and forth, I ask whether memory, like the journey, and subsequently drawing, is reflective and reflexive, liminal and open-ended, unfolding into more and more lines of becoming.

The culmination of this thesis is in PART 3: THE PORTFOLIO, which holds the key images of my practical research through the inquiry. While the practice supports the theory, just as the theory supports the practice, it is in the drawings themselves, whether they are ash lines or snapshots, that questions of memory, temporality, duration, performance and becoming are realised.

PART 1

THRESHOLD

On the edge of memory, art finds a temporary foothold.

Robert Smithson in Ann Reynolds *Robert Smithson* p.123

CHAPTER 1. **OUT OF TIME**

1.1 Back and Forth

Time has been something that has preoccupied me for as long as I can remember. Living in the southern hemisphere and then in the northern, with subsequent shifting back and forth, has had a considerable impact on my art practice and research questions in relation to how I view place and space – and more significantly – the invisible dimension of time. Travelling from the south to the north meant an experience of 'between' time – disjointed time – where time appears to slow down and speed up. Adapting from a childhood in southern hemisphere New Zealand of seemingly endless 'slowed down' time to one in northern hemisphere Europe of compression and acceleration. Moreover, the temporal displacement is often compounded by arriving in one place before having left the other. In the distance between south and north many different times exist at the same time – when a day is ending in one hemisphere, the next day has already begun in the other. Today here is tomorrow there, just as today there is yesterday here, summer is winter and winter is summer.[1] Time gains and ruptures, along with the unsettling experience of changing places, have a significant impact on the experience of the passage of time, suspending past /memory in the present /moment.

Responding to issues of periphery and distance, liminality and flux, has been the catalyst driving an obsession to mark and record the temporal experience. I investigate the physical act of moving through the act of drawing – drawing taking on the fluidity of backwards and forwards movement – a journey *of* time, where time is material, lying in the fold with the invisible. I examine the process of drawing in this context in the following chapter.

My research focuses on the temporal residing in the dynamics of the journeying, the in-between, the middle spaces. The 'journey' provides a trope to interrogate the tensions between here and there, then and now, separation and attachment, remembering and forgetting, in an attempt to show the act of drawing freed from a predetermined beginning and end in a continual process of negotiation, transformation and becoming (see appx.1).

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[1] The Standard Time is 12 hours ahead of Greenwich Mean Time and as a result, along with the small island nation of Kiribati, New Zealand is the first country to see a new day and a new year, and in 1999, the first to move into a new century. We can be in different days, years and centuries at the same time.

The theme of the journey is deeply rooted in the New Zealand psyche and culture. The origins lie in its mythologies of landscape and past as well as a quest for identity where 'the peripatetic movement between "Home" and colony has registered a deeply embedded sense of cultural schizophrenia.'[2] The geographic distance already creates a sense of difference that remoteness brings – a sense of loss and loneliness. Coming from the 'dark side of the Earth', where there is 'a kind of vertigo being at the Earth's edge',[3] and a location, 'where distance looks our way',[4] have motivated generations of writers and artists to explore identity, as individuals and as a nation, through travel and memory. The need to travel is inherent in the antipodean as the rest of the world is so far away.[5] New Zealand writers Katharine Mansfield and Janet Frame, travelled to Europe and beyond in search of the 'centre' overseas, as did filmmaker Jane Campion, for who the journey now is consistently a crucial element of her films.[6] Common threads of periphery and edge, identity and place, belonging and estrangement, longing and desire, memory and return, through an experientialist literary and critical manner, occur repeatedly in their work. My own experiences have inadvertently reflected these preoccupations and have become the starting point for this inquiry, which pivots back and forth with notions of time – temporality, impermanence, transience, ephemerality, finitude, memory.

I turn now to the means by which these concerns, bound in the notion of 'journey', can be expressed in the context of practice and theory – the 'line' – drawing the line. By revealing a fluidity and open-endedness, the line serves as both the medium and the method in the research, always operating through process, always exploratory and active. Drawing the line is a performative process, predicated on touch and deriving from thought rather than observation.

1.2 Lines of Flight

The line has been consistent throughout my practice for many years, existing independently as a mark that delineates materiality, bodily presence, and in particular, time. In an attempt to understand the latent potential of the line: *how* it operates and *what* it can do, for the purposes of embracing movement and retaining and triggering memory, I turned to the dynamic philosophy of Gilles Deleuze and his expositions on the line.

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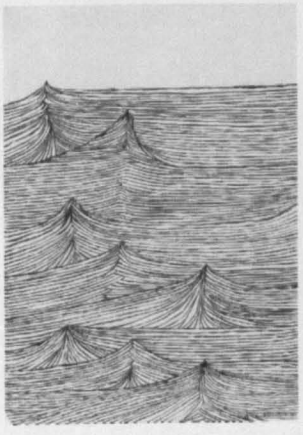
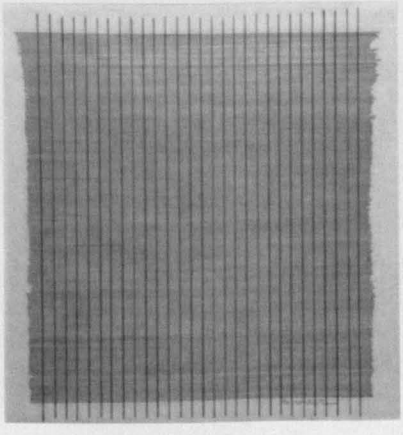
[2] Ashcroft , W.D. (1992) 'Beyond the Alphabet: Owls Do Cry'. In: Jeanne Delbaere, *The Ring of Fire: Essays on Janet Frame*. Aarhus: Dangaroo Press. p.63.
[3] Bowring, J. (2007) 'The Dark Side of the Earth' [Internet] Available from: <http://passages.blog.com>.
[4] From Charles Brasch's poem 'The Islands'. In: Lehmann, J. ed. (1941) *The Penguin New Writing* 9. Harmondsworth: Allen Lane/Penguin Books. p.67. Also used as the title of Keith Sinclair's *Distance looks our way: The Effects of Remoteness on New Zealand.* (1961). Hamilton, NZ: Paul's Book Arcade. Cited in Bowring, J. (2007)
[5] New Zealand is located in the South Pacific Ocean: nearest neighbour Australia 2000 km to the west (over 3-hour flight); other nations around Pacific rim (over 10-hour flight); Europe (around 24 hours); Antarctica 4000 km south.
[6] Katharine Mansfield, born in 1888, left New Zealand on her travels in 1903 and again in 1908 (never to return), Janet Frame's long-distance journeys began in the 1950s and continued for several decades, and Jane Campion in the 1970s.

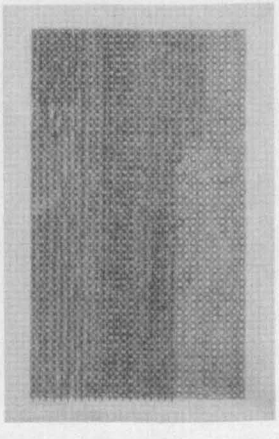
> There are of course many different kinds of lines, both in art and in a society or a person. Some lines represent something, others are abstract. Some lines have various segments, others don't. Some weave through space, others go in a certain direction. Some lines, no matter whether or not they're abstract, trace an outline, others don't. The most beautiful ones do. We think lines are the basic components of things and events. So everything has its geography, its cartography, its diagram. What's interesting, even in a person, are the lines that make them up, or they make up, or take, or create.[7]

For Deleuze the line is no more in thought than in things but pervades thought when faced with experiences like madness or death. 'It's the fearsome whaling line, which Melville says (in *Moby-Dick*) can carry us off or strangle us as it flies out. For Michaux it's the line of drugs, "headlong acceleration", the "whiplash of a frenzied coachman".'[8] He also remarks on the lines in nature – in molecules and nerve fibres and spider's webs, and lines in art – words on a page, bars of music, painter's lines.

For artist Louise Bourgeois, 'a line can be a thread of cotton constructing a wall against the fear of separation and abandonment. A line can be an umbilical cord symbolizing the dependent child. A line can be a strand of hair, a skein of wool, the flow of a river, a spider's web, the undulation of the landscape.'[9] Drawing the line was a temporal exercise, which she regarded as equivalent to thinking and a way of recording life (fig.1.1). Other artists such as Agnes Martin,[10] whose drawn line in pure form, endlessly repeated, prompted my own 'unpicking' of the line (fig.1.2). In particular, Eva Hesse,[11] whose obsessive repetition of lines and marks (fig.1.3),







Figures. 1.1, 1.2, 1.3 (left to right): Louise Bourgeois, Untitled, 1950; Agnes Martin, *Tremolo*, 1962; Eva Hesse, Untitled, 1966.

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[7] Deleuze in conversation with Didier Eribon, *Libération*, 23 October 1980, cited in Deleuze, G. (1995) *Negotiations*. trans. M. Joughin. New York: Columbia University Press. p.33. *Negotiations* provided a key reference by which to approach Deleuze. Within its informal format of conversations, Deleuze self-reflects and clarifies key critical concepts.
[8] Deleuze in conversation with Clare Parnet, 1986, published in (1995) *Negotiations* p.110.
[9] Schneider, E. ed. (2002) *Louise Bourgeois: Drawings and Sculpture* Kuntshaus Bregenz, p.15.
[10] Fer, B. (2004) *The Infinite Line*. New Haven and London: Yale University Press. pp.47-63.
[11] Ibid. pp.116-143.

on paper and in three dimensions, disrupt and transform space and time, was revelatory in terms of process as practice and the line as temporal means with in-between status in hybrid works such as *Metronomic Irregularity I,* 1966 (fig.1.4).

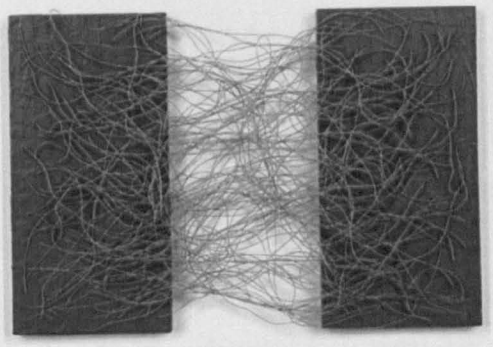

Figure.1.4: Eva Hesse, *Metronomic Irregularity I*, 1966.

Despite (and probably because of) its temporality, one of the strongest and most challenging images of the line in movement, the line as journey, is Francis Alÿs's *When Faith Moves Mountains*, an art project of linear displacement in the landscape (fig.1.5). 'To move a mountain' is to 'draw a line' remarked Alÿs,[12] a statement that was key in the early stages of my investigation into drawing's potential (I will discuss Alÿs's practice further in Chapter 7). This work 'attempts to translate social tensions into narratives that intervene in the imaginary of a place... a kind of land art for the landless.'[13] On 11 April 2002, five hundred volunteers equipped with shovels formed a single line at the foot of a giant sand dune in Ventanilla on the outskirts of Lima.[14] The line was maintained as it moved across the dune by the relationship between the individuals who during the course of the day pushed the 1600-foot-long dune a few inches from its original position.[15]

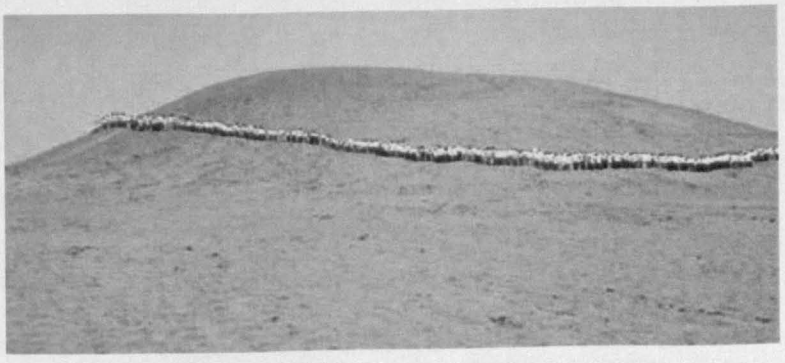

Figure.1.5: Francis Alÿs, *When Faith Moves Mountains/Cuando la fe Mueve Montañas*, 2002.

[12] Alÿs, F. and Medina, C. (2005) *When Faith Moves Mountains/Cuando la fe Mueve Montañas.* Madrid: Turner. p.102.
[13] Ibid. p.24.
[14] The desperate situation of social unrest and hardship that Alÿs found in Lima, Peru, in 2000 led to his 'epic response'. Many people had been displaced from Lima to shantytowns in the giant dunes surrounding the city. The Ventanilla dunes, chosen for the project, are home to 70,000 people with no electricity or running water.
[15] Tacita Dean and Jeremy Millar have noted that Robert Smithson remarked that 'one pebble moving one foot in two million years was enough action to keep him really excited, and one can only imagine what he would have made of [Alÿs's] work'. See. *Place.* (2005) London: Thames & Hudson. p.150.

When Faith Moves Mountains evokes crucial questions from Deleuze concerning not what the line is, but what it can do: 'What are your lines? What map are you in the process of making or rearranging? What abstract line will you draw, and at what price, for yourself and others? What is your line of flight?'[16] Deleuze extends the dialogue further in *On the Line* and *A Thousand Plateaus* written with Félix Guattari, where the line as journey is expounded in 'lines of flight' and 'rhizomes', concepts key to this inquiry. In theorizing the shift from lines that divide and separate to those that might take us across unknown thresholds, Deleuze distinguishes lines as segmentary, molecular and transformational, which are immanent and entangled.[17] This third type of line, the line of flight, allows a way of approaching my research in relation to theory. In making art we can use 'lines of flight' to consider how certain works or practices enable us to think differently about what is seen, but also what is not seen, which supports my own predominantly ephemeral practice.

It is this notion of flow, paralleled with lines being the most basic components of things and events, everything having its own geography, its 'sets of lines to be unravelled but also made to intersect... More generally, it's not beginnings and ends that count, but middles... that's where everything unfolds,'[18] that became the theoretical driving force behind my inquiry.[19] I have a geographical background[20] where the world is viewed as a mass of infinite folds and surfaces – physical and social – in movement through time and space. Deleuze, too, privileges the geographies of movement over history, in order to move away from linear and chronological viewpoints. By introducing the horizontality of thought through the rhizome[21] (rather than the vertical tree-like and linear model synonymous with Western thought that dictated my education), further movement and connections intensify. The rhizome is constantly creating new lines of flight, and like the line, has no beginning or end, but always a middle, 'between things, interbeing, *intermezzo*', where everything takes place.[22] Lines of flight and rhizomes are embodied in repetition and connections – folds coming from folds. The fold, embraced by Deleuze and key in my methodology, is discussed in the following section.

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[16] Deleuze, G. and Guattari, F. (1988) *A Thousand Plateaus: Capitalism and Schizophrenia*. trans. B. Massumi. London: Althone Press. p.203.

[17] Segmentary lines are rigid and are those in our daily lives, for example, from childhood, to school, to job, or in family history; molecular lines are those that run alongside segmentary, but are more flexible, making detours and crossing thresholds, charting ups and downs. These lines enable becomings where changes take place; transformational lines are 'lines of flight' and are capable of moving us across segments and across thresholds towards an unknown, unforeseeable destination. See Deleuze and Guattari (1983) *On the Line*. trans. J. Johnston. New York: Semiotext(e). pp.69-71.

[18] Deleuze in conversation with Robert Maggiori, *Libération*, 22 September 1988, *Negotiations* (1995). pp.160-161.

[19] See also Andrew Benjamin's series of eight lectures at the Architectural Association in 2005, 'From Splines to Lines' where he wove together the line through philosophy, psychology, physics, art and architecture, providing essential background to develop the historical context of my subject. AA film archive [DVD]. London.

[20] My first degree, Bachelor of Arts: Geography and Sociology, Victoria University, Wellington, New Zealand.

[21] Deleuze, G. and Guattari, F. (1988) *A Thousand Plateaus*. pp.6-15; (1983) *On the Line*. pp.10-13.

[22] Ibid. p.25; p.57.

Throughout the research process, I have adopted the Deleuzian notion that it is not what the line *is* but what it can *do* or *be*. The line can be a mark, a trace, a contour or an outline, seen and unseen. It can be a bridge, a link creating flows and connections, but it also functions as a frontier and a boundary, dividing and separating. Lines of division create edges, an inside and an outside, where the line is something that needs to be crossed, a line of containment or a line of freedom. Questions that are a constant in my practice – what happens on either side of the line? what happens between the lines? – are temporal questions shrouded in paradox that I address during the course of this inquiry. The line makes visible and invisible pathways that weave in and out of life processes, and wherever we are, we leave a line, a trace, a gap. It is in this space of trails and traces, and in the fluid process of shifting, crossing, repeating that I am endeavouring to locate memory and recollection through the act of marking time. The process is one of becoming, to adopt another Deleuzian term,[23] embodying sameness and difference in one, forever adjusting and unfinished, which I shall examine in the context of duration and memory. With the 'in-between' and 'becoming', this research attempts an alternative understanding of memory-time through the line and drawing, where the objective is process as creative flow and not end-driven.

In this sense, I believe that Janet Frame, who I will discuss in more depth later (pp.49, 110-11, 117) made both her life and her work a passage, a becoming. Repeatedly in her writing, characters have an ambivalence towards fixity and permanence and are prone to metamorphosis, suggesting a continual state of becoming – where the 'individual merges into the Other, language into silence, life into death'.[24] Before addressing 'becoming' in the context of memory and duration (pp.28-32), I will turn to the means by which it finds expression – the line repeating in folding and unfolding, enfolding and refolding.

1.3 Fold after Fold

> Straight lines are all alike, but folds vary, and all folding proceeds by differentiation. No two things are folded the same way, no two rocks, and there's no general rule saying the same thing will always fold the same way.'[25]

Gilles Deleuze's focus on the ontology of the line is paralleled by his ontology of the fold (*le pli*), not just as a philosophical theory, but as a means of relating and interacting with culture, thought and creativity through encounters, or folds.[26] He talks of fold after fold – from folds in 'our material selves, our bodies, to the folding of time, or simply memory [where] subjectivity

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[23] Deleuze, G. and Guattari, F. (1988) *A Thousand Plateaus*. p.293; (1983) *On the Line*. p.19.
[24] Delbaere, J. (1992) *The Ring of Fire: Essays on Janet Frame*. p.17.
[25] Deleuze in conversation with Robert Maggiori, *Libération* 1988. In: *Negotiations* (1995). p.156.
[26] Stivale, C.J. ed. (2005) *Gilles Deleuze: Key Concepts*. Chesham: Acumen. pp. 8-10.

might be understood as precisely a topology of these different kinds of folds'.[27] Matter is described not as grains of sand, but more as sheets of paper divided into endless folds, infinitely scaled like fractals, subdividing to infinity into smaller and smaller folds.[28] Unfolding is following the fold up to the next fold (not the opposite), which at first I found a difficult concept to grasp, but one that became instrumental in my thinking about dichotomies, whereby opposites could reside together, such as the visible and the invisible lines in my practice. If I imagined it as pleats it became more comprehensible, but how would this manifest itself in the 'drawn' line – the 'walked' line? Is the fold simply an image of conceptual space – a mental landscape? I will explore these questions further in Part 2 (see also appx.2).

Deleuze offers an insight into 'doubling' that makes an inside and an outside surface. In French, *doublure*, means a lining stitched into a garment, a stand-in or 'double' in the cinema or theatre. 'An inside and an outside –a past (memory) and a present (subjectivity) – are two sides of a single surface'.[29] Deleuze's folds as always in movement, composing and recomposing without inside or outside, beginning or end. In the folding 'elements encounter and separate, continuous and discontinuous, a relation of difference with itself'. Folds can 'double back on themselves like ocean waves, withdraw, and almost cease to generate'.[30] What is particularly interesting is that Deleuze developed his concept of the fold by examining the work of Leibniz and Foucault, in other words, a 'folding' or a 'doubling' of his thinking into an*other*'s thinking occurred.[31] He offers a way out of the Cartesian split between body and soul. I have adopted the fold (where doubling is a lining) as a way of thinking through research practice with research theory as a generative process, and as a way of accepting dichotomies and binaries, where the inside can be constitutive as a fold of the outside.

Doubling and folding punctuates the work of many artists,[32] none more so than in Robert Smithson's work with its duplication and repetition, particularly the use of mirrors in 'mirror

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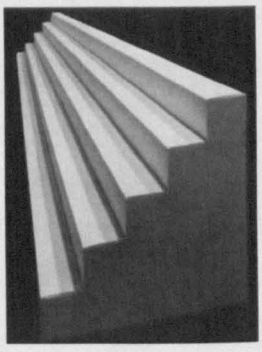
[27] O'Sullivan, S. (2005) 'Fold'. In: Parr, A. ed. *The Deleuze Dictionary*. Edinburgh: Edinburgh University Press. p.103.
[28] Deleuze, G. (1993) *The Fold: Leibniz and the Baroque*. trans. T. Conley. London and New York: Continuum. p.6.
[29] Conley, T. (2005) 'Folds and Folding'. In: Stivale, C.J. ed. *Gilles Deleuze: Key Concepts*. p.172. Conley discusses 'Foldings, or the Inside of Thought (Subjectification)' from Deleuze's book on *Foucault* (1988). pp.171-175.
[30] Nancy, J.L. (1996) 'The Deleuzian Fold of Thought'. In: *Deleuze: A Critical Reader*. Patton, P. ed. Cambridge MA and Oxford: Blackwell. p.108.
[31] O'Sullivan, S. (2005) 'Fold'. In: Parr, A. ed. *The Deleuze Dictionary*. p.102.
[32] The fold, for example, clearly articulated in the work of many artists, including Gabriel Orozco's *Linea perdida (Lost Line)* 1993, where he criss-crossed threads of cotton back and forth over a plasticine ball. In 'The Play of the World' in *Gabriel Orozco: Empty Club*, London: Artangel (1988), Jean Fisher describes the work: 'Nothing could be less "Cartesian"', the threads sink into the soft plasticine, and disappear with no trace of their beginning or end – the line folded to infinity. p.20.

displacements' (fig1.6, see also p.115), and more significantly in the way that he confronted binary relationships, bringing the inside/outside, centre/periphery, nonsite/site, absence/presence, two-dimensions/three-dimensions, into complex proximity. Movement and time are effectively incorporated into static form. Smithson revels in paradox and contradiction, and with convergences in one form or another; for example, he unfolds out two-dimensional map frameworks to create three-dimensional forms (*Pointless Vanishing Point* 1968, fig.1.7). Ana Mendieta too, enfolds binaries throughout her work. In her *Siluetas* 1973–19 81 (fig.1.8, see also figs.6.16–6.20) doubling occurs in a similar way to Smithson's mirror displacements. As with Smithson, a further process of doubling (and simultaneous loss) occurs in the photographic documentation of the works.[33] In tracing an outline of her body in the earth, through impressions and raised forms, reflections and burnt outlines, Mendieta created body 'doubles', often barely discernable in the landscape. While they allude to her presence, they can only ever signify her absence – one enfolded inseparably into the other. Moreover, what is disconcerting is that the works exist in neither place, but along a twisting and turning line between the two – an indeterminate space, continually becoming. I shall look further into Smithson's and Mendieta's work in relation to memory and place in Part 2 (pp.77-78, 90-91).


Figures.1.6,1.7,1.8 (left to right): Robert Smithson, installing 'First Mirror Displacement',1969; Robert Smithson, *Point Vanishing Point*, 1968; Ana Mendieta, Untitled, *Silueta* series, 1977.

The fold creates spaces for new ways of thinking about time, thinking as immanent, and generates a form of experimentation that is mirrored in my practical work. Whether it is Deleuze through Leibniz or Foucault, or simply through our own eyes, folds like lines, are everywhere and in constant movement through time and space. In the visual arts, Deleuze describes abstract art as 'not a negation of form: it posits form as folded'.[34] For Yve Lomax, creative and exploratory in interweaving theory and practice, the fold trope – like repetition – can be used in writing as a way of going back and forth in the text – in the journey, in the research – as a

[33] See Barthes, R. (1993) *Camera Lucida: Reflections on Photography*. London: Vintage.
[34] Deleuze, G. (1993) *The Fold: Leibniz and the Baroque*. p.35.

liminal space of encounter. She reflects on a Derridean 'both neither/nor'[35] occurring as things fold in on each other in a process of becoming, and '[t]ime becomes by way of a continual act of folding and turning'.[36] Like Deleuze and Lomax, Michel Serres writes of time becoming folding – a differentiating process – like origami. He uses metaphors of 'weaving' in a fly's flight path or the 'folding' and stretching involved in making dough to explain time in space, as a way of opening up binary oppositions which fold to become larger and more varied. Time, for Serres, is not linear, but fluid with folds and twists that parallel a chaotic theory of time. He concludes: 'Time does not always flow according to a line; Time is paradoxical: it folds and twists; Time can be schematized by a kind of crumpling, a multiple, foldable diversity.'[37] I will now pause for a moment to explain the implications of time in the context of this inquiry.

1.4 Cuts in Time

What exactly am I marking? How does this ubiquitous and palpable, but equally indeterminate and problematic invisible dimension operate? While we experience time as relative, it became important in my research to scrutinise time more closely, to put time under the microscope, to relate it to the space I was in and my working practice. It is as though the existence of clocks and calendars has satisfied our need to enquire no further, yet we all encounter the temporal paradox of time slowing down and speeding up, dragging, racing or standing still in pauses and breaks, and of time lost and gained and forgotten. This issue was crucial in my approach to my methodology and in the development of my drawing practice for this research.

I therefore began a two-pronged approach – a conjunction, which would involve experimenting through marking, 'drawing' lines in space in relation to time, *and* by recording actions and thoughts in journals, which, because of their format, produced a linear tracking, a repeated progression of accumulated image and text from one day to the next. While the drawing exists independently, capturing moments of varying durations, it was unclear at the outset whether the journals would allow a multi-layering of time. What has emerged, however, is the fragmentary nature of the recording, whereby disjointed moments and personal narratives reside within the journals' thousand or so pages (see appxs.1–20). The 'drawing' and the 'writing' as recording – as marking – and the intervals between and within them, have become enfolded and refolded in the process of their making. Whereas 'clock time' dictates a temporal arrow, progressing relentlessly forwards, lived experience reveals another actuality.

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[35] Derrida, J. (1981) *Positions*. trans A. Bass. Chicago: University of Chicago Press. pp.39, 40.
[36] Lomax, Y. (2000) *Writing the Image*. London and New York: I.B. Taurus Publishers. p.191.
[37] Serres, M. (1995) *Conversations on Science, Culture and Time*. Ann Arbor: University of Michigan Press. pp.57;58;59.

Time faltering is described by Catherine Clément as a pause or cut, a moment of 'syncope',[38] a 'cut in time', which can be expressed as an enfolding, a temporal suspension, an absence, or a momentary loss of consciousness. She writes that syncope is a stepping outside of conscious time, where 'physical time never stops...but syncope seems to accomplish a miraculous suspension'.[39] For Jean Fisher too, the cut and suture can be viewed as a process of refolding, whereby the 'cut' becomes 'fold' if we can envisage space-time not as an external void waiting to be segmented and crammed with matter, but instead, '*internalised in matter*'[40] – a process of refolding. Both syncope and fold create 'intervals of sorts, inflections in space and suspensions of conventional measured time.'[41] This has implications for the marking of time, not just as an enfolding of time but also for a congruity between the folding and the stopping of the line. It goes some way towards addressing the question of how the folding and unfolding line can affect our experience of time and how it can be an experiential factor in 'drawing' memory. Fisher sees the relationship to drawing through syncope's rhythm and movement, which creates a loss of self into another consciousness or space-time.[42] Syncope, residing in the gap in time, in the in-between movement of the body, expresses the folding of time into space and space into time to become time-space or space-time. It has also made me aware that the act of drawing the line itself is syncopatic – in the breaks and stops in *and* between each line.

Parallels occur in Deleuze's 'interval in time', where the interval is 'an indeterminate pause, a dislocated transition that is neither here nor there',[43] which calls to mind references in *Difference and Repetition*, first published in 1968, to 'time out of joint' where the chronology of clock time is disrupted, leaving only an empty form of time: 'liberated from its overly simple circular figure, freed from the events which made up its content, its relation to movement overturned; in short, time presenting itself as an empty and pure form'.[44] Here time itself unfolds, instead of things unfolding within it, events blur and experiences become dislocated. Jacques Derrida, too, ascribes to a time out of joint with temporal paradox surfacing in his 'concept' of *différance*.[45] A time out of joint suggests there is no way we can organise our past

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[38] Clément, C. (1994) *Syncope: The Philosophy of Rapture* trans. S. O'Driscoll and D.M. Mahoney. Minneapolis: University of Minnesota Press. The translators' note on p.xix explains that syncope can mean fainting and loss of consciousness, irregular heartbeats, altering the beat and rhythm in music and grammatical elisions. Clément deliberately moves between the different possible meanings, and thus redefines the term.

[39] Ibid. p.5.

[40] Fisher, J. (1998) 'The Play of the World'. In: *Gabriel Orozco: Empty Club*. London: Artangel, p.20.

[41] Ibid. p.25.

[42] Fisher, J. (2003) 'On Drawing'. In: De Zegher C. ed. *The Stage of Drawing: Gesture and Act.* London and New York: Tate Publishing and The Drawing Center. p.220.

[43] Tofts, D. (2007) 'Truth at Twelve Thousand Frames per Second; The Matrix and Time-Image Cinema', in *24/7: Time and Temporality* ed. R. Hassan and R. Purser. Stanford, CA: Stanford University Press. p.115.

[44] Deleuze, G. (1994) *Difference and Repetition*. trans. P. Patton. London: Althone Press. p.88.

[45] For a detailed discussion on the 'concept' of *différance* see Derrida's interview with Jean-Louis Houdebine and Guy Scarpetta. In: Derrida, J. (1981) *Positions*. pp.39-96.

experiences into a unified chronology.[46] For Elizabeth Grosz ruptures in time occur 'when we are jarred out of our immersion in its continuity, when something untimely disrupts our expectations'.[47] She adds that rather than think of time in itself, we tend to think of it through the temporality of objects, or of life around us, and therefore we can think of it 'only in passing moments, through ruptures, nicks, cuts, in instances of dislocation, though it contains no moments or ruptures and has no being or presence, functioning only as a continuous becoming'.[48]

Before moving this discussion on to the subject of duration and my durational practice, which is where I suggest memory can be activated, I will look further at the paradox of time because it has implications on the debate that leads into Bergson's 'lived duration' and Deleuze's reading of his theories.

1.5 Now-Then-After

As already observed, there is a considerable discrepancy between how we personally experience actual time passing, and our psychological perception of it, which, in turn is at odds with current scientific theories that identify inconsistencies in what time is *now*.[49] For example, while I was preparing this thesis, the real/chronological time of clocks and calendars with a past, present and future was often antithetical to my perceived experience of compression and open-endedness in the research process. In reading physicist Paul Davies' *About Time*, I experienced time slowing down, despite his claim that 'the present' in time actually lasts only 1/25th of a second.[50] This, coincidently, parallels frame rates in film: though split into 24 frames per second, through rapid movement the film creates an illusion of a continuous reality. The human eye can apparently perceive 60 frames per second because of our brain's 'built-in' motion blur, which creates an impression of continuity, although we cannot distinguish detail at such fast speeds.

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[46] Deleuze, G. (1994) *Difference and Repetition*. p.88.

[47] Grosz, E. (2004) *The Nick of Time: Politics, Evolution, and the Untimely*. Durham and London: Duke University Press. p.5. The concept of the untimely is largely Nietzschean, but elaborated on by both Deleuze and Derrida, see Tamsin Lorraine's essay, 'Living a Time Out of Joint'. In: Patton, P. and Protevi, J. eds. (2003) *Between Deleuze and Derrida*. London and New York: Continuum. pp.30-45.

[48] Ibid. p.5.

[49] While the laws of science do not distinguish between a forwards and backwards movement in time, Stephen Hawking describes three different arrows of time that distinguish past from present (the first two of which are relevant to this thesis): 'the thermodynamic arrow, the direction of time in which disorder increases; the psychological arrow, the direction of time in which we remember the past and not the future; and the cosmological arrow, the direction of time in which the universe expands rather than contracts' (p.169). It is not within the scope of this thesis to enter further into the scientific complexities of time, but for detailed explanation see Hawking's *A Brief History of Time: From the Big Bang to Black Holes*. (1988) London: Bantam. pp.159-170 (The Arrow of Time) and pp.17-38 (Space and Time).

[50] Davies, P. (1995) *About Time: Einstein's Unfinished Revolution*. London: Penguin Books. p.265.

Therefore, the expression 'in the blink of an eye' is actually a corporeal measure of the present, the instant, the smallest unit of time that we can comprehend. It appears then that we are already in the past in the time it takes to blink, as Maurice Blanchot says, 'the event that we thought we had lived was itself never in relation of presence to us nor to anything whatsoever'.[51] Does this therefore mean that the taking place of an event does not occur between the past, 'a before' and the future, 'an after' as the two instants merge, and therefore there is neither beginning nor end – time is stretched indefinitely? How do we live with this paradox? Deleuze speaks of this elision as *un entre-temps,* a meanwhile, where time no longer 'exists between two instants; it is the event that is a meanwhile...it belongs to becoming'.[52] In his concept of becoming, Deleuze presents another time – psychological, social, paradoxical – where the present is continually splitting into the present-becoming-past and the present-becoming-future,[53] which operates with his notion of an empty form of time (see p.22), where we are able to live in time out of time. We refer colloquially to the split second, and if our present is just that 1/25th of a second, it confirms what the scientists have shown where a present moment in time cannot really be located, it is already past before we have experienced it. Time is *always* in the process of becoming. Art historian George Kubler claims that time is intermittent and variable, and is experienced indirectly by what happens in it.[54] In his 1962 *The Shape of Time,* he wrote that the present moment was fleeting and 'actuality' like the 'blink':

> Actuality is when the lighthouse is dark between flashes: it is the instant between the ticks of the watch: it is the void interval slipping forever through time: the rupture between past and future...the interchronic pause when nothing is happening. It is the void between events. Yet the instant of actuality is all we can ever know directly.[55]

There is an obvious resonance of the 'dark between flashes' as a 'void between events', as an 'interchronic pause' when clicking the camera, and echoing the frame rates of a movie. A decade earlier Albert Einstein wrote: 'The distinction between past, present and future is only an illusion, even if a stubborn one',[56] while a decade later, Michel Serres pronounced: 'Time

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[51] Blanchot, M. (1992) *The Step not Beyond.* trans. L. Nelson. New York: SUNY Press. p.15.
[52] Deleuze, G. and Guattari, F. (1994) *What is Philosophy* trans. H. Tomlinson and G. Burchell. New York: Columbia University Press. p.158.
[53] For Deleuze we experience time in two distinct ways: *Chronos,* measured and actualised time that situates things and persons, clock time; and *Aeon (Aion),* the indefinite fluid time of the event, time as 'the floating line that knows only speeds and continually divides that which transpires into an already-there that is at the same time not-yet-here, a simultaneously too-late and too-early, a something that is both going to happen and has just happened'. See Deleuze and Guattari, *A Thousand Plateaus* (1988) p.262.
[54] Kubler, G. (1962) *The Shape of Time: Remarks on the History of Things.* New Haven and London: Yale University Press. p13.
[55] Ibid. p.17. An often-used quotation referenced by Robert Smithson, for whom Kubler was influential, see *Robert Smithson Collected Writings* (1996) p.34. Also in Briony Fer *Time and the Image* (2000) p.73 and Pamela Lee *Afterimage* (1999) p.35.
[56] Albert Einstein, 21 March 1955. Einstein Archive, reel 7-245: reprinted in *Albert Einstein-Michele Besso Correspondence1903-1955.* (1972) Paris: Hermann. pp.537-538. Cited in Paul Davies *About Time* (1995). p.70.

doesn't flow, it percolates. This means precisely that it passes and doesn't pass'.[57] Despite a potential positive impression of becoming in these statements, the consequences of spatializing time in such a way are shattering in our everyday lives. The idea of a merged single time does not make sense to our perception or experience, as elements of Newtonian absolute time are ingrained in our consciousness – clocks ticking, birthdays passing. Even though we may perceive or experience time in different ways, our instincts tells us that time progresses in a forwards movement, with a then, a now and an after.

Surprisingly perhaps, and notwithstanding physics, something makes us question whether the divisions into past, present and future are physically meaningless, which may simply result from the cyclical paradigms of time in nature and time in mythology and traditional rituals.[58] Lucy Lippard adds an interesting dimension in *Overlay* where she sees human time as folded over geological time; prehistoric images over contemporary art; mythology over history.[59] But could our questioning simply be senses of déjà vu, or events occurring in different time zones and different places creating an ambiguity in the time order, which would imply that if reality is vested in the present then you would have the ability to change events back and forth in time? I was overwhelmingly struck by this conundrum when my mother died suddenly in another hemisphere – in another time zone. When I received the fateful phone call, it was Saturday evening on June 17, but *where* she died, it was already Sunday morning on June 18. A science-fiction flash, but in my reality, I had time to intervene in the event, even change the event before it happened. Regardless of this, in chronological time she died on one day for me, and another for my family. In some ways then, clock time has failed; Deleuze's becoming and enfolding of events make better sense of the difficulty of the now, and even more of memory.

It is amid this paradox of experiencing time that I have been immersed with my practice of marking time with visible and invisible lines. When I am in the process of marking, of drawing, I am on a journey – en route – and continually occupying a between where there is no beginning and no end, in a physical transition. In this space, time is stretched and limitless, but it is also split and doubled (folded). I am not saying that the between is between points, it is the

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[57] Serres, M. (1995) *Conversations on Science, Culture and Time*. Ann Arbor: University of Michigan Press. p.58.
[58] The concept of the cyclical paradigm of time and the 'eternal return', (essential in the writings of Nietzsche), are brought into a cultural (sometimes controversially) rather than philosophical realm by anthropologist, Mircea Eliade. He describes the cyclical paradigm of time in the myths and rituals of traditional peoples, revealing how they rejected the notion of their lives being linear and progressive, event following event, holding on to repetitions of phrases and gestures from a time past. *Myth of the Eternal Return.* (1949) (p.5). For example, the Australian Aborigines 'Dreamtime', brings an infinite spiritual cycle into the present with an objective time of daily activities and time passing. There are numerous other examples in cultures around the world, for example, in my own country of New Zealand, Maori traditions of measuring time are by experience and rites of passage where time is marked by such things as birth, death rituals, festivals and myths. In European cultures too, the cycle of birth through death is also evident.
[59] Lippard, L. (1983) Overlay: *Contemporary Art and the Art of Prehistory.* New York: The New Press.

Deleuzian line that is always in a process of becoming and therefore is neither before nor after, here nor there. Nevertheless, I also recognise that I am unquestionably marking and measuring the process within chronological time. The daily use of clocks and calendars, diaries and journals ensures that I interact with the real, the recollected and the imagined. My timed drawings expose the paradox between the time of the action and that of the clock.[60] They exist within an ever-changing perception of time, where the temporal experience of making the work can seem smooth or broken-up, drawn out or speeded up, intense or elusive, coextensive with the premeditated system that I impose on the work within the daily schedule. It is important to establish here that I am not presenting event time and clock time as oppositions or dualities, but rather, as different sides of the same thing. I am drawing on Deleuze's notion of inside and outside surfaces in the folding of time (and subsequently the folding of memory), where the fold reveals that the inside is nothing more than a fold of the outside. There is no boundary between them as each is folded into the other. I can offer no better analogy to describe the experience of the process of writing and making in the time-based framework of this investigation.

Before further considering the paradox of time, I must digress briefly to mention the tyrannical pressure of what I have called clock time. With its arrow pointing relentlessly towards the future, clock time has an overwhelming impact on memory and our perception of now, then and after. In our daily lives, everything we see supports this unidirectional flow – our bodies age, things decay, degenerating towards an ultimate finitude, a deathly repetition where matter returns to its original state – entropy.[61] The Second Law of Thermodynamics[62] states that it takes energy to cause plants to rot, paper to burn, steel to rust. Entropy is the measure of this energy, which is lost in these irreversible and negative transfers and with time subject to more and more dissipation and degradation. In other words, entropy increases in a closed system, and is aptly known as 'time's arrow' pointing to decay, rot, rust, burn, cool.

For Robert Smithson, 'entropy contradicts the usual notion of a mechanistic world view. In other words it's a condition that's irreversible, it's a condition that's moving towards a gradual equilibrium'.[63] Entropy was central to Smithson's writing and thinking about art; he describes

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[60] Here I have chosen experienced 'event' time and 'clock' time, but within the paradox of time there countless examples of dualities, which link and overlap, but do not always correspond: linear/cyclical; objective/subjective; physical/ psychological; homogeneous/ heterogeneous; continuous/discontinuous; quantitative/qualitative, complicated by further labels: geological time; chronological time; cosmic time; biological time; social time.

[61] While a scientific concept, the term entropy occurs frequently in the humanities, for example: Rosalind Krauss (1997), *Formless*, pp.73-78 and Elizabeth Grosz (1995) *Space, Time and Perversion*, pp.96-97.

[62] The Second Law of Thermodynamics (the law of entropy), was formulated over a century ago and while I am not going into the details of the theory here, for an absorbing discussion in an art historical context see Yve-Alain Bois, and Rosalind E. Krauss, (1997) *Formless: A User's Guide*. New York: Zone Books. pp.34-40, 73-78, 187.

[63] Smithson, R. (1973) 'Entropy Made Visible', *Artforum*, reprinted in *Robert Smithson: The Collected Writings* (1996), p.301.

how a system of order would move to disorder, involving not only physical and chemical processes, but also impacting on time itself. He distrusted traditional historicism and regarded history as an entropic process.[64] This led him to an obsession with the past through exploration of the physical sciences that developed out of specific sites/places. In 'Entropy and the New Monuments' Smithson wrote that time was also subject to the process of decay,[65] and his aesthetic was one of impermanence, of entropy.[66] The entropic resonances of dust and ash are relevant to particular aspects of my drawing practice, which I will return to later (p.88) and to Smithson's entropic urban landscape (p.108).

In the next chapter, I explore duration and memory, primarily in the work of Bergson through Deleuze's reading of his theories, and the relationship to my drawing practice as a performative process that reveals states of duration and marks time to provoke memory. Memory that is for the most part resides in the unconscious. Deleuze takes Bergson's understanding of the unconscious and offers a pluralist and open approach that moves beyond a reductive psychological position. He views the body as a whole – connected in the world – in order that we might think, write, make in a new way to allow for difference and change. [67]

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[64] Roberts, J. (2004) *Mirror-Travels: Robert Smithson and History*. New Haven, London: Yale University Press. p.4.
[65] Smithson, R. (1966) 'Entropy and the New Monuments', *Artforum*, reprinted in *Robert Smithson: The Collected Writings* (1996)., pp.10-23.
[66] Manifest in Robert Smithson's works such as the 1969 major earthwork *Asphalt Rundown* which implied a 'tarring the earth with its own brush' as the asphalt poured over the edge of the cliff. Ibid. p.306.
[67] Deleuze notes in *Bergsonism* that the word 'unconscious' has become 'dangerous' since Freud, as it has become inseparable from an 'active psychological existence', pp.55-56. See also *Negotiations* (1995) pp.143-144. For a detailed account of Deleuze and the unconscious, embracing philosophical origins and new approaches beyond the dominant Freudian model, see Christian Kerslake (2007) *Deleuze and the Unconscious*. London and New York: Continuum.

CHAPTER 2. **DRAWING INTO MEMORY**

2.1 Time of Memory

Exploring marking time in my practical work through ideas of duration and memory, and the relationship of the present to the past and future, initiated my research into Gilles Deleuze's reworking of Henri Bergson's theory of memory and duration in *Bergsonism,*[68] and to his invocation of Marcel Proust's writing about time. My intention here is to consider how concepts such as recollection and contraction, habit and spontaneity, continuity and rupture, might be represented in (as inside) or impacted on (as outside) my drawing practice – a performative practice – which by its nature operates in duration, in an attempt to frame my understanding of temporal presence and memory.

> Time makes some memories unstable; meanwhile it embeds the profound memories in one's body, and makes them seem more solid...For me, when dealing with memories the biggest factor is not about accuracy. Rather, it is about how to manage and rearrange these fragments of memories, transfer them into language and a process of discourse.[69]

How do we cope with our memories – continuous or fragmented? How do we locate the time of memory if places and events exist in our memory and not in the present? These questions have recurred persistently throughout the time of writing and the time of making in this inquiry. Memory and recollection, according to Mary Warnock, are inextricably linked to personal identity, which stems from a sense of continuity through time. She also draws no sharp distinction between memory and imagination.[70] In the process of making, I have a liminal conception of memory, which exists somewhere between what I think I should remember and what I am experiencing as remembering. If duration is primarily memory and if we think along the Deleuzian-Bergsonian continuum with past, present and future coexisting, it is possible to move beyond a purely phenomenological approach grounded in concrete experience[71] to

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[68] *Bergsonism* by Gilles Deleuze, first published in France as *Le Bergsonisme* in 1966, translated and published in English over 20 years later. Deleuze's book renewed interest in Bergson as a radical philosopher of difference, time and transformation. Insightful more recent additions to aid the Bergson revival include John Mullarkey's *The New Bergson* (1999), Lionel Lawlor's *The Challenge of Bergsonism* (2003), Elizabeth Grosz's *The Nick of Time* (2004) and Suzanne Guerlac's *Thinking in Time: An Introduction to Henri Bergson* (2006).

[69] Tehching Hsieh interview. See Heathfield, A. and Hsieh, T. (2009) *Out of Now: The Lifeworks of Tehching Hsieh.* London and Cambridge. MA: Live Art Development Agency and The MIT Press. p.330.

[70] Warnock, M. (1987) *Memory.* London: Faber and Faber. pp.75-76.

[71] See Lawlor, L. (2003) *The Challenge of Bergsonism.* London and New York: Continuum, preface. See also Guerlac, S. (2006) *Thinking in Time: An Introduction to Henri Bergson.* pp.183-185. Lawlor points out that Bergson thinks in terms of duration – duration being memory plus the new, giving primacy to memory over perception, thus challenging the phenomenological approach grounded in individual experience rather than things exterior, such as time. Guerlac writes that while Bergson's philosophy could be called phenomenological because it appeals to immediate experience; perception is in itself not an immediate experience, requiring recognition and memory, confronting phenomenology on questions of

thinking questions of time and temporality with new thresholds where the past and future do not hold meaning in the same way as the present – what counts is the present becoming, the middles and not beginnings or ends.[72]

Again, referring to Deleuze, I am not looking at what memory is, but at how it behaves in the elasticity of past-present-future, riddled as it is with complexity and ambiguity.

> We have great difficulty in understanding a survival of the past in itself because we believe that the past is no longer, that it has ceased to be. We have thus confused Being with being-present. Nevertheless, the present *is not*; rather it is pure becoming, always outside itself. It *is* not, but it acts. ...The past, on the other hand, has ceased to act or be useful. But it has not ceased to be.[73]

The reversal of the present instant 'was', and the past 'is', compounds our difficulty, and this paradox is a recurring one when contemplating memory, the time of memory. Deleuze suggests that we struggle with the concept because we think that the present becomes past only when another present replaces it.[74] The question arising here is: how could the past become past if it was never present in the first place? Thus deepening the paradox, whereby 'the past would never be constituted if it did not coexist with the present whose past it is'.[75]

Deleuze acclaimed Bergson's philosophy of life, which gave primacy to time, time as becoming, as open duration.[76] In *Matter and Memory*,[77] published in 1896, Bergson describes matter in terms of 'images', the production of images that exist somewhere in between *representation* and *thing* – the brain is an image, but 'no more than a kind of central telephonic exchange: its office is to allow communication or to delay it.'[78] He held that all experiences are retained in memory, with memory acting at an intersection with matter, residing between the practical world and the spiritual world. Matter then, would serve to let through useful memories into consciousness, but suppress irrelevant ones. In some sense, everything is retained, and forgetfulness (a psychic blindness) is just the inability to recall.[79]

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temporality and thinking about time. My focus is on a Deleuzian 'becoming' where difference and open-endedness allow for an alternative future-oriented temporality, rather than phenomenology's privileging of consciousness and 'being-in-the-world'.

[72] Deleuze, G. and Parnet, C. (2002) *Dialogues II*. London: Continuum. p.23. Bergson's duration as not merely lived experience was the model for Deleuze's becoming, indicated in *A Thousand Plateaus*. pp. 237-38, 483-84.

[73] Deleuze, G. (1988) *Bergsonism*. trans. H. Tomlinson and B. Habberjam. New York: Zone Books. p.55.

[74] Ibid.p.58.

[75] Ibid.p.59.

[76] This particular aspect requires further exploration but it is beyond the remit of this thesis. For an illuminating account of Bergson's duration and becoming, see Elizabeth Grosz (2004) *The Nick of Time* pp.153-243. Grosz juxtaposes the work of Bergson with Darwin and Nietzsche to explore temporality.

[77] Guerlac, S. (2006) *Thinking in Time An Introduction to Henri Bergson*. Ithaca: Cornell University Press. Guerlac writes that Bergson displaced the metaphysical dualism of matter and mind by making a sideways shift to matter and *memory*.p.6.

[78] Bergson, H. (1988) *Matter and Memory*. trans. N.M. Paul and W.S. Palmer. New York: Zone Books. pp.9, 30.

[79] Bergson, H. (1988) *Matter and Memory*. pp.30-31.

Bergson's particular breakthrough for my investigation is defining memory itself as having two interlinked motile and elastic aspects – recollection-memory and contraction-memory, whereby the present divides at each instant, taking two directions, one dilated and towards the past and the other contracted and towards the future. They operate, however, only 'in principle' because memory is identical to duration, and coextensive with duration.[80] Deleuze has repeatedly referred to this paradigm in his writing:

> The past and the present do not denote two successive moments, but two elements which coexist: One is the present, which does not cease to pass, and the other is the past, which does not cease to be but through which all presents pass. It is in this sense that there is pure past...The past does not follow the present, but on the contrary, is presupposed by it as the pure condition without which it would not pass. In other words, each present goes back to itself as past.[81]

When discussing time and the cinema years later, he wrote again of this coexistence where 'the past is preserved in itself, as past in general (non-chronological); at each moment time splits itself into present and past, present that passes and past which is preserved.'[82] How the past survives in the present is a key concern in relation to memory and between the present and the past where perceptions and actions are ones of coexistence rather than succession.

The theory of memory is indeed 'profound', as Deleuze points out, 'but perhaps also one of the least understood aspects of Bergsonism'.[83] Bergson, nevertheless, probed deeper into how memory behaves from the standpoint of the actualization of recollection, which is particularly relevant to my practice-based research, where the past – memory as the representation of absence – survives in two distinct forms. It exists first, in the motor-mechanisms of the body, as habit-memory, where remembered bodily habits and movements (walking, speaking, drawing) are automatic and acquired by rote learning through repetition. Stored from the past, the actions formed by habit-memory, wait to be repeated in the present, therefore habit-memory 'no longer *represents* our past to us, it *acts* it'. Second, memory exists timelessly in the unconscious[84] as independent recollections, which rather than repeating the past, recall the past in the form of personal memory-images: enduring and spontaneous – pure memory.[85] Bergson summarises pure memory as 'memory par excellence', and regards habit memory as merely, '*habit*

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[80] Deleuze, G. (1988) *Bergsonism*. pp.51-52.
[81] Ibid. p.59.
[82] Deleuze, G. (1994) *Cinema 2: The Time-image*. trans. H.Tomlinson and R. Galeta. London: Althone Press. p.80.
[83] Deleuze, G. (1988) p.55.
[84] The 'unconscious', not in a psychological or Freudian sense, but in the sense where memories reside until provoked into action. See Deleuze (1988) *Bergsonism*. pp. 55-56, and Laura Marks (2000) *The Skin of Film*. p.64.
[85] Bergson, H. (1988) *Matter and Memory*. pp.71, 81-82. See also Suzanne Guerlac *Thinking in Time* (2006). Guerlac describes automatic memory (habit) and image memory (pure) as: 'One involves the body and occurs through movements; the other involves images and occurs through representations.' p.125.

interpreted by memory rather than memory itself'.[86] He emphasises, however, that while profoundly distinct, the two forms of memory connect and coexist through our body, where our recollections affect our habits, where the past effects the present/future.[87]

Pure memory is then 'pure duration', fluid, continuous, dynamic, heterogeneous and virtual. Deleuze explores the actual and the virtual (pure recollection), and the two coexist as a sort of hinge, or fold, enabling the process of becoming. Brian Massumi describes the virtual as 'nonlinear, moving in two directions at once: out of the actual (as past) into the actual (as future). The actuality it leaves as past is the same actuality to which it no sooner comes as future: from being to becoming'.[88] Elizabeth Grosz makes the link to habit-memory as more future-oriented, and spontaneous memory proper as directed to the past,[89] nevertheless, through recollection, either in the form of habit-memory or pure memory as memory-images, the past inhabits the present. Both past and present are dimensions of duration.

Some 20 years after Bergson, Proust wrote about memory in *À la recherché du temps perdu (In Search of Lost Time)*.[90] Although Proust had a different conception of time from Bergson, they both recognise a pure past, which for Bergson can only be experienced as a recollected memory-image, whereas for Proust it can be lived – one can 'be' in the past.[91] In *Difference and Repetition*, Deleuze writes that Proustian reminiscence shows us that we can live with 'the being in itself of the past in the same way that we live the passive synthesis of habit'.[92] Reminiscence is involuntary, differing from a conscious searching into the past for a specific memory-image. Based on Bergson's notion of pure memory, it concerns the past as it has been, but was never present, for example, the narrator's childhood home of Combray was evoked by the eating of a madeleine dipped in tea – the taste of the madeleine is a fragment of pure past. 'Reminiscence does not simply refer us back from a present present to former ones, from recent loves to infantile ones, from our lovers to our mothers [*or fathers*].'[93] For Proust, voluntary memory may become habitual, but it is not quite the same as habit-memory in that it gives only an appearance of the past, and is as Proust himself said, 'memory of the intellect and of the eyes', whereas 'taste and smell' can reveal a past that is different 'from what we thought

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[86] Bergson, H. (1988) *Matter and Memory*. p.84.
[87] Bergson, H. (1988) *Matter and Memory*. pp.151-152.
[88] Massumi, B. (2002) *Parables of the Virtual: Movement, Affect, Sensation* Durham NC, London: Duke University Press. p.58.
[89] Grosz, E. (2004) *The Nick of Time*. p.170.
[90] Also translated as *Remembrance of Things Past*, from *À la recherché du temps perdu*, originally published in eight parts in France between 1913 and 1927. It is understood that Proust was influenced by Bergson. They knew each other as Bergson was married to Proust's cousin, and Proust was best man at their wedding (see Guerlac, 2006, p.9).
[91] Deleuze, G. (1988) *Bergsonism*. p.126 n.16.
[92] Deleuze, G. (1994) *Difference and Repetition*. p.84. Deleuze describes three syntheses of time – habit, memory and the empty form of time ('time out of joint'). pp.79-88.
[93] Ibid. p.85. Note: my addition in italics.

we remembered, and what our voluntary memory painted for us'.[94] This is where Proust's involuntary memory takes over. We are freed to move beyond chronological time – clock time – that determines the routines and cycles of our daily existence, towards a temporal becoming.

What then is the present moment? Despite the present seemingly lasting only as long as 'the blink of an eye' (see p.23, 24), in daily life we can stretch the present to any duration we choose. It is through present duration that we access the past, but paradoxically, in order to actualize recollection we have to disconnect ourselves from the present by taking a leap into the past – 'a leap into ontology' – 'an immemorial or ontological Memory,'[95] Memory does not regress from the present back to the past, it moves from the past to the present by actualizing itself. Suzanne Guerlac reminds us that if we have difficulty with this concept, it is because we should be thinking dynamically – thinking in time.[96]

The more I considered the Deleuzian-Bergsonian theory of duration/memory, the more I realised how apt it is to contemporary life with the ever-growing sophistication of media and communication technology, which collapses the boundaries between present and past before our eyes. Deleuze and Bergson were indeed out of time, in advance of time, in foreseeing this revolution. With our notions of the time of memory challenged and the question raised of how a physical performative drawing practice anchors itself in a potential simultaneity of past and present.[97] Through the concepts of time discussed previously, I suggest that the experience of duration through the line and the body, the lived experience of duration, holds the key to this question. Sliding and drifting along a continuum, sometimes closer to one end than the other, but turning away from the present towards a past that, although linked to a place or event, is 'fugitive'.[98] Each new experience, each new encounter, effects the past, and through memory the moments are conjoined in our minds, unrepeatable and different on each recall.

> It is the recollections of memory that link the instants to each other and interpolate the past in the present...It is therefore memory that makes the body something other than instantaneous and gives it a duration in time.[99]

I will now address duration with specific reference to my own studio-based practice and that of other artists, in particular, Tehching Hsieh, Elena del Rivero, Helena Almeida and Roman Opalka.

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[94] Proust in an interview with Elle-Joseph Bois for *Le Temps*, vol. 88, p.289, cited in *Memory* (1987) Warnock, M. pp.92-93.
[95] Deleuze, G. (1988) *Bergsonism*. pp.56-57. See also Bergson (1988) p.134 and Grosz (2004) pp.179,184.
[96] Guerlac, S. (2006) *Thinking in Time: An Introduction to Henri Bergson*. Ithaca: Cornell University Press. p.140.
[97] Radstone, S. (2000) *Memory and Methodology*. Oxford: Berg Publishers. Radstone insists that the value of memory today lies in the holding of equivocation even though the scales swing back and forth between invention and tradition, reflection and representation. p.9.
[98] Bergson, H. (1988) *Matter and Memory*. p.83.
[99] Deleuze, G. (1988) *Bergsonism*. pp.25-26. See also Deleuze's *Desert Islands* (2004), where he also describes the past as the unconscious and virtual. pp.28-29.

2.2 Temporalities of Duration

Duration in the work of art concerns the now, but also the then and after, and the paradoxical relationship between them, continuing the dialogue between deterministic clock time and our experience of time through a continuous flux of sensations and emotions – pure duration (as stated on p.31). 'When duration is divided', writes Grosz, 'it can be regarded as time'.[100] For Deleuze, 'duration is not merely lived experience; it is also experience enlarged or even gone beyond', incorporating space and exteriority as recollection, thus enfolding the homogeneous and discontinuity with the heterogeneous and continuity of duration.[101]

In exploring temporal experience, discontinuity and rupture would seem to be crucial and despite Bergson's critique of linear time, sociologist Ann Game argued that he did not pay enough attention to the 'moment', and living in the now.[102] She considers experience outside past-present-future as 'extra-temporal' where we can sense a 'now' and 'then' all at once.[103] As conflicts with our perception of when, where and how things happen provoke a collapse between the objective measure and the subjective experience, it is *in* duration, *because of* duration that the experiences of temporal differences are undone. Time slows down and speeds up, stretches, collapses and suspends, opening a gap for an experience of 'now' and 'then' at the same time. In defying simple linear models of the arrow of time, duration 'functions simultaneously as singular, unified and whole, as well as in specific fragments and multiplicitous proliferation', writes Grosz. She adds that time is 'intertwined' and although uniquely singular, it is embracing, allowing for 'relations of earlier and later, relations locating times and durations relative to each other... "wholelistic" *and* fragmentary'.[104] It is in this context that temporalities of duration in art practice can be explored.

Encountering Tehching Hsieh's *One Year Performance 1978–1979*, 'Cage Piece', meticulously documenting the passing of time at MoMA in New York,[105] I was staggered by the scale of the undertaking, and even more so when I discovered that this was only the first of five one-year performances, whose subject and material was time itself.[106] Until I saw this piece, I had not felt any connection with his work despite my own commitment to marking time (albeit in

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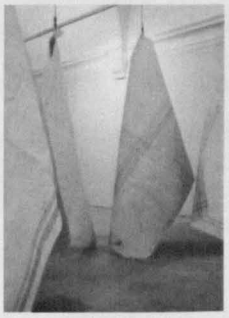
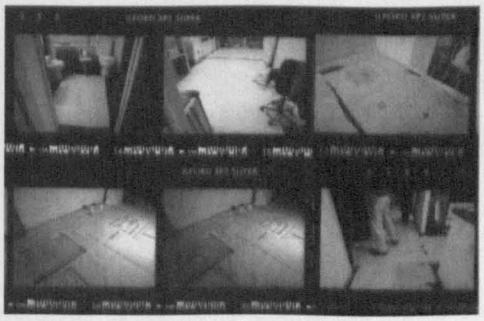
[100] Grosz, E. (2004) *The Nick of Time*. p.183. See also Grosz, E. (1999) *Becomings* p.22.
[101] Deleuze, G. (1988) *Bergsonism*. p.37.
[102] Game, A. (1997). 'Time Unhinged', *Time and Society*, vol. 6 (2/3) Sage Publications. pp.115-129.
[103] Game, A. (2001) 'Belonging: experience in sacred time and space'. In: May J. and Thrift, N. eds. (2001) *Timespace: Geographies of Temporality*. London and New York: Routledge. pp.226-239.
[104] Grosz, E. ed. (1999). *Becomings: Explorations in Time, Memory, and Futures*. Ithaca and London: Cornell University Press. pp.17-18. My double quotes, "wholelistic".
[105] MoMA. The Museum of Modern Art, New York, on 28 March 2009.
[106] For an excellent comprehensive study of Tehching Hsieh's work, including the *One Year Performances:* Cage Piece (1978–1979); Time Clock Piece (1980–1981); Outdoor Piece (1981–1982); Rope Piece (1983–1984) and No Art Piece (1985–1986) see Adrian Heathfield's essays in *Out of Now: The Lifeworks of Tehching Hsieh*. (2009).

considerably shorter durations). In this first work, Hsieh lived locked inside a wooden cage for one year without reading, writing, or talking, his sole contact a friend coming each day to bring food and remove waste, and to take a single photograph to document the event. His one daily activity was to score a mark on the wall to record each passing day (figs.2.1,2.2). Subsequent one-year performances included punching a time clock every hour on the hour, living entirely outdoors, being tied with an eight-foot rope to another person, and not making or looking at art. Along with discipline, endurance and dedication, these works truly stretched the limits of durational time, confronting the palpable emptiness of time, the possibilities filling time, nothing but time. One of the reasons for choosing a year, he said, was that it was the largest single unit of how we count time in our daily lives, the time it takes for the earth to circle the sun.[107]

Figures.2.1, 2.2: Tehching Hsieh, *One Year Performance 1978–1979* 'Cage Piece'.

The one-year cycle brought to mind Elena del Rivero's *[Swi:t] Home* ('the story of a year')[108] (fig.2.3) begun in 2000 as an ongoing performance in an attempt to track a year of her life. 'The tight rope I traverse concerns whether work becomes daily routine or daily routine becomes work', she says, 'I have found in paper a perfect medium to recreate the fragility of life.'[109] The twenty large sheets of paper del Rivero placed on the floors of her studio/home in New York initiated the journey and became a medium by which she could record traces of her daily existence and register the effects of time passing (fig.2.4).

Figures.2.3, 2.4: Elena del Rivera, *[Swi:t] Home (Five Dishcloths)* installation(left), documentary photographs (right), 2000–2001.

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[107] Tehching Hsieh in conversation with Delia Bajo and Brainard Carey, *The Brooklyn Rail*, Aug/Sep Issue, 2003.
[108] This one year performance included *[Swi:t] Home (Five Dishcloths); Six [Swi:t] Home drawings, [Swi:t] Home* sound piece; *Floor Plan/Studio Home*; and 'Reference Library' of 15 works: *Book of Routines, Diary, The Book of Hours; The Book of Time, The Book of Numbers, The Book of Blank Pages, The Book of Past Wounds, The Book of Lost Hair, Book of Quotations, Scrapbook, Silence, Book of Expenditures, Index Cards, Photo Album, and Calendar.*
[109] See Elena del Rivero, *Drawing Papers 20: Performance Drawings*. New York: The Drawing Center (2001), p.44.

How might temporalities of duration in art practice be connected to our experience of time? It is not so much the context of performance art itself that interests me here, but the durational implications of certain works such as those personified in del Rivero's domestic drawings and Hsieh's *One Year Performances*. Adrian Heathfield has provoked interesting questions in highlighting the importance of duration in the performance, and offers a timely case for the aesthetics of duration, which he suggests holds a different temporality from that conveyed by the singular temporality of 'the event' in the standard models of performance theory. Hsieh's visceral art – his lifework – the embodiment of lived duration follows Deleuzian becoming, and as Heathfield points out, goes beyond art-as-process and art-as-event, thereby challenging standard theoretical models as well as confronting head-on the fast-paced reality of Western chronological time.[110]

Performance art has time as its primary subject.[111] It plays with the nature of temporal dimensions – improvisation and chance, mutability and repetition, and 'leads us back to our elemental physical relation to time, where time is not simply experienced as linear, progressive and accumulative, but is also infused with suspension and loss'. I suggest furthermore that the Deleuzian-Bergsonian notions of duration are acted out in 'a kind of physical and imagistic repetition, in which the distinction between past and present falters and slides.'[112]

Despite the impact of Hsieh's extreme durational work, my inquiry is primarily directed towards the different temporalities that exist in performance in relation to drawing. I considered, for example, del Rivero's year-long performance, embracing works on paper, diaries and various artist's books, including photographic documentation, schedules and line drawings. The 'performative' and 'performance' were associated with drawing practices in the 1960s and 1970s[113] and have featured in scattered references since.[114] One of the first appearances in print was in a catalogue showing del Rivera's work, The Drawing Center's 2001 *Drawing Papers 20, 'Performance Drawing'*, which was titled and curated by Catherine de Zegher who was inspired by the immediacy and ephemerality of drawing and performance together. 'More

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[110] Heathfield, A. and Hsieh, T. (2009) *Out of Now: The Lifeworks of Tehching Hsieh*. p.13.

[111] Performance art is embedded in the body and takes place in real time. See Wilson, M. (1997) 'Performance Art: (Some) Theory and (Selected) Practice at the End of This Century'. In: *Art Journal*. Vol.56. No.4 (Winter). p.2.

[112] Heathfield, A. ed. (2000) 'End Time Now' *Small Acts: Performance, the Millennium and the Marking of Time*, London: Black Dog Publishing. p.106.

[113] For example, Tom Marioni's *One Second Sculpture* 1969, where he threw a tightly coiled tape measure into the air and as it uncoiled it made a loud sound and a line drawing in space, falling to the ground a moment later. Among combining aural with visual, the work demonstrated that duration is a component of art. See also in this thesis: Marioni, p.41, Robert Morris, pp.51-52 and William Anastasi, pp.61-63.

[114] See 1977 exhibition at the Drawing Center, New York, including Dorothea Rockburne, Robert Ryman and Robert Mangold showing the shared relationship between drawing and performance. Noted in 'The Drawing as Instrument', Elizabeth Finch, *Drawing Papers 20: Performance Drawings*, New York: The Drawing Center, (2001) p.51.

than a trace of a creative gesture, as a performative act drawing is the gesture in itself. Sharing the fleeting aspect of traces in present time and space,' de Zegher writes, 'the happening of drawing and performance consists of a multiplicity of experiences shifting between the intimate and the social – between the sheet and the street.'[115] This statement was to become particularly apposite to my practice, which shifts in these ways. However, it was not until the start of my research process in 2004, with del Rivero's work in mind and visiting The Drawing Center in New York that I began to relate my drawing practice to the performative and to performance drawing. Across the road from the main building, I found Helena Almeida's 1975-1978 *Inhabited Drawings* series (figs.2.5, 2.6). I was mesmerised by her use of her body as a drawing, both as tool and physical surface, and the performative dimension in her work.

Figures.2.5, 2.6: Helena Almeida, *Inside Myself*, 1998 (left), 2000 (right).

Through the durational process of marking time, recording my movement and rhythm, I attempt to bring drawing into this arena to test the physical experience of temporality: drawing as performative acts, performative acts as drawing. I am concerned with the body's interaction with the image and like del Rivero and Almeida, not body as dramatic event, or as spectacle, functioning simply as medium and material, where it is not necessary to be present – but body as mark, body as trace. The work captures a record of the duration; it is situated in time and it is 'time-based', a term that might seem at odds with drawing as it is usually reserved for the event of live performance, or more generally for film, video and sound. The drawings are immersed in duration because of the involvement of the body in the making. As Grosz has said, 'bodily existence is endurance, the prolongation of the present into the future'.[116]

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[115] De Zegher, C. (2001) *Drawing Papers 20: Performance Drawings*. New York: The Drawing Center. p.2.The exhibition *Performance Drawings* in 2001 returned to the theme of process in the work of the five artists Milan Grygar, Alison Knowles, Erwin Wurm, Christopher Taggart and Elena del Rivero.
[116] Grosz, E. (2004) *The Nick of Time*. p.14.

In the making of my work, I am concerned with the presencing and marking of time, evidenced and embodied in the drawing itself, or in the documentation of the drawing. While duration is exemplified in the timed drawings, as a means in the performative aspect, duration itself highlights the temporality, multiplicity and heterogeneity mentioned earlier. Before I go any further, I will pause to consider drawing as philosophical inquiry and as a means of investigating preoccupations with movement and the nature of time.

2.3 Becoming Drawing

Drawing is my practice – 'drawing' as a fluid kinesthetic process of marking, walking, photographing, writing – which underpins the thesis. From the outset, I have been consistent in my understanding of its immediacy and directness with an underlying temporal dynamic. The problematic was always how to represent the temporal by utilising the line as a record of durational corporeal movement in space through time, and in time through space.[117] With this methodology, exploiting the simplicity and mutability of the line, I attempted to question how the act of drawing would affect experience – provoke memory – enable that leap between the present and the past, where moments of the past could inhabit the present. Drawing lines to spatialize duration, marking time by spatialising it. In this way drawings emerge as time-images that show the passing of time in real time – not condensed in any way but a record of time passing in and for itself and preserving the virtual as memory-images to be recollected at random. Shadowed by Deleuze's concept of not what drawing *is*, but what it can do, I returned to my previous experience of the repetitive back and forth movement of drawing lines as a dynamic middle in-between space, which had indicated subscribing to an altered perception of time. This had potential for deeper examination and for finding other ways to prompt recollection and remembrance.

By marking with lines, I use the simplest, most economical method of drawing to suggest the temporality and fragility of touch and to preserve drawing's proximity to thought – the process of drawing as a process of thinking (see appx.3). Jean Fisher describes drawing as 'suspended between gesture and thought',[118] visualising thought in an attempt to remember, relying on past experience, imagined or real, that can be disturbed and recollected through the process of drawing. It is important to note that these thoughts are derived from the senses, and from experiences other than visual perception, which indicates the importance of other senses in drawing, including the haptic, which I will discuss later (pp.68-69). Fisher vividly expresses

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[117]Grosz, E. (1995) *Space, Time and Perversion: Essays on the Politics of Bodies.* London and New York: Routledge. p.95. Contemporary accounts of time, even though we have progressed since Newtonian mechanics, still rely on spatial models to represent time – representation only through its subordination to space and spatial models.

[118] Fisher drawing on Antonin Artaud in her essay, 'On Drawing'. In: De Zegher, C. ed. (2003) *The Stage of Drawing.* p.224.

losing herself in drawing, where 'the act of drawing dismantles consciousness', and one has 'momentarily ceased to participate in the world...becoming-paper, becoming-ink, becoming-brush...the drawing is becoming-thought...'[119]

The focus of my research is to investigate the latency of drawing, by which I mean its potential to explore temporality and recollection through continual movement – and differential becoming. Hélène Cixous writes, 'to-be-in-process ...Drawing, writing, what expeditions, what wanderings, and at the end, no end, we won't finish, rather time will put an end to it.'[120] From the beginning, drawing is in a state of flux, it is not fixed, it is incomplete, it is open-ended as Fisher has indicated – mark *becoming* line, line *becoming* surface, echoed in Michael Newman's, 'blot becoming mark, mark becoming line, line becoming contour, contour becoming image, image becoming sign.[121] We have already established the value to Deleuze of movement in creating a never-ending process of becoming, where the artwork is also expressed as moments of becoming.[122] 'Drawing is an immanence, always pointing to somewhere else – to a chain or serial development, another condition, another state'.[123] This is germane to my understanding of drawing as a verb, which results from the act of doing. 'There is no way to make a drawing – there is only drawing'.[124] In this performative process drawing is always 'becoming' rather than 'being'. It lodges in an elastic present tense with the line unfolding as it moves forward. So far, art history has paid little attention to the motility of drawing and the time of making – but this temporal element is integral to my practice, allowing liminality in becoming, to *become* embedded in drawing itself.

2.4 Making a Mark

Drawing for me returns to its primitive origins – a scratch, a track, a footprint made with the body as a tool, which since its very existence has ubiquitously marked time and space. My own initial interest in creating visible and invisible lines is possibly as basic and primal as the cave drawings of the Cro-Magnons 30,000 years ago or the pictographic scripts of the Sumerians 6000 years ago. I am preoccupied with the line as mark, as an abstract sign and the trace that remains, but for the purposes of this research, I am not endeavouring to make such a distinction

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[119] Fisher, J. (2003) 'On Drawing'. p.220

[120] Cixous, H. (1998) *Stigmata: Escaping Texts*. London and New York: Routledge. pp.20-21.

[121] Michael Newman describes drawing's status of becoming in his essay, 'The Marks, Traces, and Gestures of Drawing'. In: De Zegher, C. ed. *The Stage of Drawing*. (2003) p.100.

[122] O'Sullivan, S. (2006) *Art Encounters Deleuze and Guattari*. Basingstoke and New York: Palgrave Macmillan. pp.55-59.

[123] Petherbridge, D. ed. (1991) *The Primacy of Drawing: An Artist's View*. London: South Bank Centre. p.37.

[124] Lizzie Borden quoting Richard Serra in 'About Drawing: An Interview', *Richard Serra; Writings, Interviews*. Chicago; University of Chicago Press, 1994, p.51, cited in Katharine Stout, (2007) *Firstsite Papers*.
See also Miwon Kwon, 'The "work" no longer seeks to be a noun/object but a verb/process.'p.24, in *One Place after Another: Site-specific Art and Locational Identity*. (2002) Cambridge MA and London: The MIT Press.

between the mark, stain, sign, trace that has been delineated by Michael Newman.[125] My primary concern is 'to' mark and 'to' draw – doing, rather than being, where I am using the line as a vehicle, an extension of my body, to denote time and temporal presence, and to interrogate aspects of duration and memory.

While it is also not my intention to present a historical survey of drawing, it is useful to look briefly at drawing practice in the 1960s and 1970s, particularly through process art,[126] when the 'expansion of scale and the isolation and concentration on line as subject in itself had the effect of catapulting drawing, formerly relegated to a minor supporting role in art, into a major autonomous role'.[127] This moment in time, when drawing became freed from the page, provided a new practical paradigm that allowed me to work with duration and temporality. Pamela Lee argues that it is precisely because of the process orientation in drawing that it reveals the way that 'matter is figured through time or the way time is figured through matter...time was of the essence and drawing distilled it'.[128] Robert Morris, who situates drawing at the heart of process art's lineage, writes, '[t]he visibility of process in art occurred with the saving of sketches and unfinished work in the High Renaissance'.[129] Lee finds the evidence of drawing's record of temporality in Morris's highlighting of the 'sketches' and 'unfinished', where drawing and process art share the temporal dimension.

2.5 Drawing Time

Marking time with lines – drawing time with lines – always in process, scoring marks to delineate materiality and bodily presence is at the core of the practical component of the research. Operating between two-dimensional and three-dimensional spaces, the lines can be visible: as the graphite or ink in the *Marking Time* series; the charcoal in *Line Dialogues*; the ash or string in certain walks, or the photograph in others; or they can be invisible: simply marking the surface with my feet or the sounds of my breathing as I journey through a place. In

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[125] For a fuller account, see Michael Newman's essay 'The Marks, Traces, and Gestures of Drawing'. In: De Zegher, C. ed. *The Stage of Drawing: Gesture and Act.* (2003). pp. 93-108.

[126] An informative survey of process art in relation to drawing is found in Pamela Lee's essay 'Some Kinds of Duration: The Temporality of Drawing as Process Art'. In: Butler, C.H. ed. (1999) *Aftermath: Drawing through Process.* pp. 25-48. Lee focuses on 'process art', referring largely to a practice of art in the late sixties and seventies, associated with artists such as Eva Hesse, Robert Morris and Robert Smithson, artists that I am drawn to in my own practice and research because of the shared concerns with time and temporality. Inherent in the sculptural and installation-based process artworks is the issue of temporality, which finds a commonality with drawing. Lee identifies this relationship and asks the question: 'What recommends drawing to process art's terms?' and describes the differences and potential historiographic impasse between contemporary and traditional notions of drawing (see pp.26-27).

[127] Rose, B. (1992) *Allegories of Modernism: Contemporary Drawing.* New York: Museum of Modern Art. p.13. Cited in an essay by Kate McFarlane and Katharine Stout in Kovats, T. ed. (2005) *The Drawing Book. A survey of drawing: the primary means of expression.* London: Black Dog Publishing. p.23.

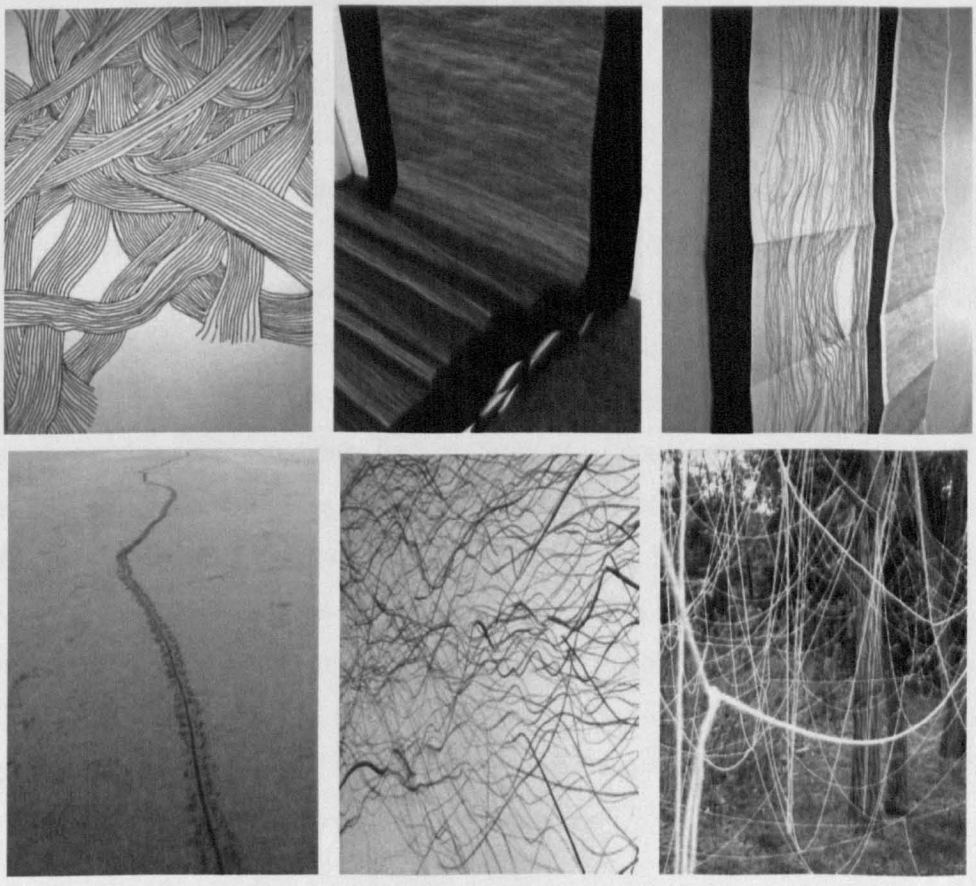
[128] Lee, P. (1999) 'Some Kinds of Duration'. p.31.

[129] Morris, R. (1993) 'Anti Form'. Reprinted in: *Continuous Project, Altered Daily: The Writings of Robert Morris.* Cambridge MA: The MIT Press. p.44.

each example, the line is drawn through time travelling across a space, whether on paper, sand, or paving – all resulting from the act of doing. Each drawing is a record of performance and the passage of time. I am attempting to express a position of presence and absence: I am present, but not physically there – being here and yet not here.

Using my body as medium, as a performative tool in an endeavour to evoke memory, whether it be voluntary or involuntary, from habit or memory-image, resonates with Bergson's notion of body as 'the *place of passage* of the movements received and thrown back, a hyphen, a connecting link between the things which act upon me and the things upon which I act'.[130]

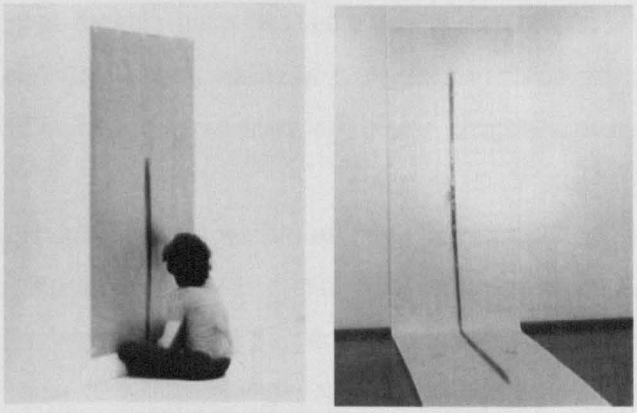
The title 'marking time' embraces an ongoing durational work that began in 1995. It comprises hundreds of drawings, from pages in diaries (fig.2.7) and 10 metre-long scrolls (fig.2.8), concertinaed books (fig.2.9) (see appx.4) and string installations (fig.2.10) to wall drawings (fig.2.11) and scores in the sand (fig.2.12).



Figures. 2.7–2.12: Jane Grisewood, *Marking Time* drawings (clockwise from top left): page from 400-page A5 journal, 2004; *Marking Time II (10-metre series)*, 2002 ongoing; *Folded Line I* and *II (5-metre concertinaed books)*, 2009; *Mourning Line*, outdoor string installation, 2006; *Unseen Time*, wall drawing, 2008; *Line Between: Line in the Sand*, 2007.

[130] Bergson, H. (1988) *Matter and Memory*. pp.151-152.

Elements of the content and extended duration of the project, although now continuing for 15 years, have affinities with Elena del Rivero's year-long *Swi:t Home* (see figs.2.3, 2.4), Helena Almeida's *Inhabited Drawings* (see figs.2.5, 2.6), the repetitive marking time and movement of Giuseppe Penone's *Imprint* drawings (see fig.3.8) and Tom Marioni's *Drawing a Line as Far as I Can Reach*[131] (figs.2.13, 2.14).



Figures 2.13, 2.14: Tom Marioni, *Tree, Drawing a Line as far as I Can Reach*, (left); *Drawing a Line as far as I Can Reach*, (right), 1972.

My process involves complex connections between vision and touch: it is exacting and time-consuming, providing distraction as well as requiring intense concentration. Some pieces take several months to complete, often over an extended period while others are done in a few minutes. Surprisingly, the time experienced in the performative act of drawing folds into chronological time with little difference resulting between the long and the short temporal durations. By starting with the one horizontal hand-drawn line, tirelessly repeated and determined by the line that went before, what emerges, despite the controlled gesture, are differences and variations that refer back to traces of previous manifestations. Variations are also contingent on other factors such as mood, fatigue, sound, light, materials – and the accidental. The line back and forth – away and towards the body in a movement of continual exploration, operates in a process of 'blindness', which I will explore in detail in the next chapter. I am aware of the marks being made, but I cannot see them until I step back from the drawing. Each mark, each line, carries its own duration, and whether repeated ten times or a thousand times, the process is the same. The difference only becomes manifest when the drawing stops, in the time it embodies and in the viewer's interpretation.

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[131] Tom Marioni, *Drawing a Line as Far as I Can Reach*, 1972, recording the length of his body moving from a crouching position to a standing position in a series of graphite lines sweeping across a sheet of paper, or from a seated position drawing his reach on a wall. These were two drawings from several he did testing the limits of his body, and he has continued the practice for over 30 years. In 2000, 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.

The work began as a response to waiting, with the wish to make the minutes and hours pass while in hospitals, on trains, in airports.[132] Subsequently, it became no longer about waiting, but also about finitude, resulting in a relentless desire to index the passing of time, whether it involved a journey, imaginary or real, a trace of an event, or recalling a thought or memory. I am questioning the difficulty of grappling with the line and its potentiality – of how repeating the line will create an opportunity for rethinking time in an attempt to shatter the linear unity implied by it. How can the act of 'drawing' a line become a way of representing time as a Deleuzian multiplicity or becoming? Can drawing realise what physics and philosophy posit, where linear time morphs into a broken motile time, contracts and dilates, comprising memory.

Through the practice of drawing lines, we can establish that time is involved in the labour of their making, whereby the whole process becoming time, conferring the appearance of being in transition, being in flux, while also being trapped in the moment. Existing in this transitional state, the 'marking time' drawings change as the viewing distance increases – from transparency to opaqueness, further layering our experience of time. Like much of Robert Morris's process with his predetermined rules (see pp.51,63), the drawings are both measured and unmeasured according to clock time, and through my observations I am suggesting that repetition even in linear time can exhibit difference, open-endedness and the contingent, subverting further the predictable nature and homogenisation of collective time.

During a month-long residency in 2006 at Firstsite, the public gallery in Colchester, I turned this practice of scoring lines into a daily task, making a timed drawing directly on to the four-metre-long wall of the main ground floor gallery as a way to measure the hours spent in this temporarily occupied space (*pf.1–4*). I would start the drawing at the same time every day: holding a sharp pencil, as if for handwriting, and positioned at eye height close to the wall, I would draw a line the width of a sweep of my lower arm (rather like writing on a page). The wall's rough surface made it difficult to repeat the line above accurately as the graphite follows the uneven surface. A tension existed between the pencil tip and the wall, but it is in these irregularities that difference occurs and gives the line its uniqueness (see also p.60). I continued repeating the line until interrupted by a visitor or some other activity in the gallery,[133] resulting in durations ranging from 5 to 105 minutes.[134] The shavings from sharpening the pencils (four were used making the work) remained on the floor

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[132] Waiting rooms in hospitals and doctors' surgeries, to time in stations and airports. Anthropologist Marc Augé describes these places as 'non-places' in *Non-places: introduction to an anthropology of supermodernity*. London and New York: Verso. (1995) pp.3, 78-79. See also pp.99, 101 of this thesis for further discussion on non-places.
[133] Questions from the viewers concerned the meditative and reflective experience of witnessing the process, to perplexity over the transient nature of drawing on a wall that would be painted over in a few weeks time.
[134] Over the duration of the residency, the drawings occupied almost 20 hours. Each individual drawing measuring 20 cm in width by depths ranging from 7 cm to 120 cm, with an overall width 450 cm (spilling over to the adjacent wall).

as a trace of the activity and a further reminder of eroding time (see appx.5). The drawings would be lost to the wall at the end of the residency when they were painted over for the next exhibition.

Waiting (*pf.8*), also in the *Marking Time* corpus was made in 2005 for the Jerwood Space in London.[135] An extended durational drawing, it embodied time as a measurement of the endurance involved in the labour of its making, reflecting the sense of suspended time and anticipation, and also the 'waste' of time, in time passing. Like the other works in the series (*pf.5–7*), it records time through the drawing process. Comprising a continuous white ink line, hand drawn back and forth across 30 metres (three 10-metre rolls) of translucent paper, the work was suspended from the ceiling in the middle of the space, falling into an abstract folding and unfolding landscape on the floor (see appx.6). Taking over 100 hours to complete, and whether working at the kitchen table or with a board on my lap, less than half a metre of paper was exposed at any one time during the drawing process – the past was concealed during the making, and not revealed until unrolled at installation (*pf.9*). Absorbed in the performative process I experienced and documented a shifting and subverting of the experience of time – I literally did not know how many minutes or hours had passed – sealing duration within duration.

A striking example of a commitment to marking time in extended duration is the work of painter Roman Opalka.[136] In 1965, he committed to spend the rest of his life on just one work, *1965/1–∞* (see following page, figs.2.15–2.18), an unrelenting endeavour of painting tiny white numbers in horizontal rows sequentially from one to infinity across a series of canvases (or *Details* as he calls them) of the same size. He has made some adjustments along the way in the background colour from the initial black to grey, becoming increasingly lighter as he adds one percent more white paint to the background of each new *Detail*, aiming to be eventually painting white on white. In 1968, he started speaking the number into a microphone as he painted it, and taking a photograph of himself by the *Detail* each day, further indexing the passing of time. He has spent over half his life working on one single thing, expressing a 'determination to realize one and only one thing'.[137] The process is seemingly endless, but it will end with his death, reminding one of Hélène Cixous's prediction that 'we won't finish, rather time will put an end to it.'[138] Duration exists within each brush stroke, the numbers becoming fainter before the brush is dipped back into the paint. Standing in front of the *Details* and peering closely, I was overcome with the extent and unicity of the task, and a feeling of presence and absence as each number disappeared before the emergence of the next.

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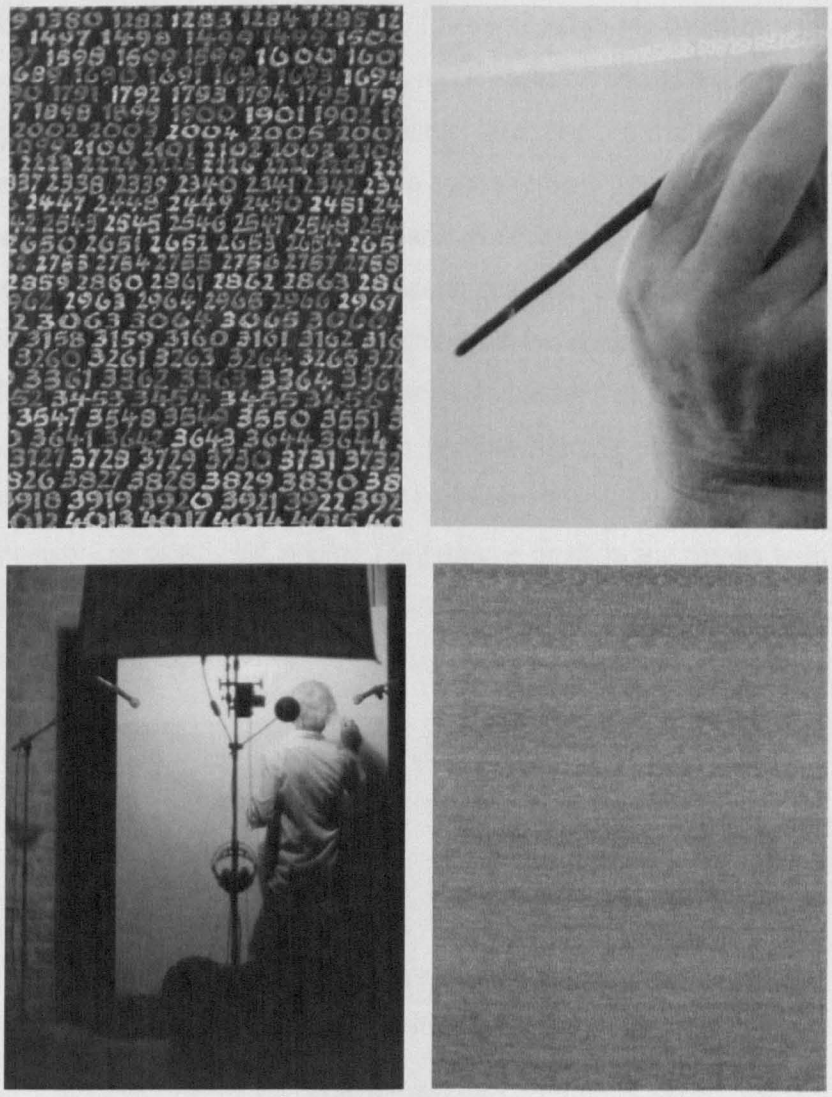
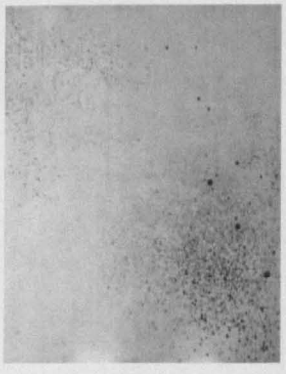
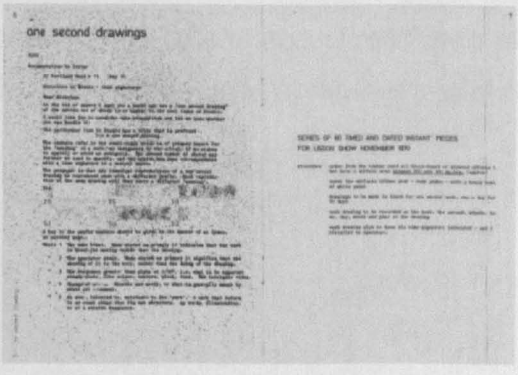
[135] *Waiting*, continuous white ink line hand drawn on translucent paper in three sections, 30 metres x 21.5 cm. One of twelve works for 'Edge: Encounters with Merging and Dissolving Margins' exhibition, Jerwood Space, London, 2005.
[136] For more information, see C. Savinel (1996) *Roman Opalka*. (with J. Roubaud and B. Noel). Paris: Editions Dis Voir.
[137] Ibid. p.11.
[138] Cixous, H. (1998) *Stigmata*. p.21.



Figures. 2.15–2.18 (clockwise from top left): Roman Opalka, *1965/1–∞*.

During September 2009, as the Centre for Recent Drawing's (C4RD) online resident artist,[139] I worked on a further three projects in the *Marking Time* series, where each day I made new drawings exploring movement and measuring time. The first was a more extended version of *Onehouroneday*[140] (*pf.10,11*, see also appx.7); a series completed earlier in the year of seven one-hour drawings, one drawn each day for a week. Titled *September: 30 hours30days*[141] (*pf.12–15,* see also appx.8), this daily one-hour line drawing grew incrementally as the month progressed. Standing close to a large sheet of paper taped to my bedroom wall and with a sharp pencil, I scored the first hand-drawn line, and followed my usual trajectory back and forth. Defined by body measure, the length of the line at 30 inches (76 cm) is my arm length from shoulder to fingertips. In total contrast was the second project, *Unseen Time* (see pp.50-51), which consisted of one-minute spontaneous markings each day over 30 days with eyes closed. Although in both works each line took a minute to complete, after one hour, because of the detailed repetition, only 3 to 4 cm depth was achieved in this drawing, with a final measurement after 30 days of 120 cm. Small changes gradually appeared as each new line folded and crinkled to replicate what had gone before. The pressure exerted on the pencil to keep my hand following the preceding line not only marked the paper, but also cut into the surface. Lines varied in intensity just as they did in form. The task was arduous and pauses were necessary throughout the process, but the intense concentration required created a hypnotic and contemplative temporal experience.





Figures. 2.19, 2.20: John Latham, *One Second Drawings*, 1954.

The third project was a development in the *Line Between* drawings, the process automatic and unobserved as in *Unseen Time,* and will be discussed in the following chapter and in Part 2 (pp.102,116). More akin to John Latham's *One Second Drawings* (figs.2.19, 2.20[142]) where he

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[139] The Centre for Recent Drawing (C4RD) London. http://www.c4rd.org.uk/C4RD/Online_Residency.html

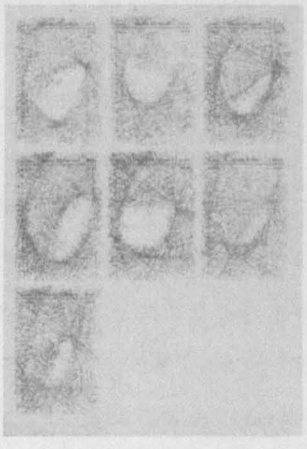
[140] *Onehouroneday,* a series of seven drawings, graphite on paper, 40 x 30 cm, 20.04.09–26.04.09. Each drawing was started at 10 am and is titled with the date and time and numbered sequentially.

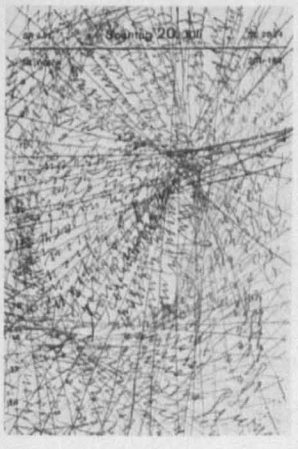
[141] *September:30hours30days*, graphite on heavyweight (400gsm) cold-pressed paper, 152 x 106 cm, 2009.

[142] The catalogue for *least event one second drawings blind work 24 second painting*, Lisson Gallery, London, 1970, shows a drawing on the left-hand page overprinted with text. For enlarged text see appx.(a).

used a spray gun filled with black acrylic paint for a series of 60 one-second drawings, one per day. He represented the briefest moment of time the technique would allow, quite different from Hsieh's choice of a year as his optimum measure of time in daily life. Despite being at different ends of the scale, the works could well be described as occupying 'slits in time,'[143] the effects of duration and time going on, and of time being cut, allows the coexistence of different durations and temporalities to enter my research. Latham viewed time as a series of events, and each of the one-second drawings was carefully annotated with the time of execution (second, minute, hour), date and a numerical code referring to different features of the work. Time, too, dominates Morris's 1962 drawings in which he measured how many minutes it took to cover a surface with random marks, 'marking time and punctuating intervals'. By using repetitive marks and seeing how many times these could be repeated before exhaustion set in he disrupted 'sequential time by denying a logical order or a sense of why one thing should follow another, or indeed why or whether an action would terminate, an event stop'.[144]

Throughout the month of my residency, my thoughts bounced back and forth between the expedience and spontaneity of Latham and Morris, and the endurance and intentionality of Hsieh's year-long lifeworks, del Rivero's imprinting paper in her studio/home and Opalka's ceaseless undertaking. I recalled, too, Joseph Beuys's *Words Which Can Hear* serial drawings, 1975.[145] Beuys's durational task reflects the enfolding of his life and work, where each intricate line drawing was made on a page of his diary, 128 in all, starting on 3 January and ending on 23 December 1975. Along with the durational intent, the network of pencil lines, small format and grid-like presentation resonated with my recent *Line Between* drawings (see *pf.44–45*).





Figures. 2.21, 2.22: Joseph Beuys, *Words Which Can Hear*, 1975.

[143] Andre Breton cited in Fer, B. (2000) 'Some translucent substance, or the trouble with time'. In: *Time and the Image*. Manchester: Manchester University Press. p.70.
[144] Fer, B. (2000) 'Some translucent substance, or the trouble with time'. In: Gill, C.B. ed. *Time and the Image*. p.71.
[145] I viewed these delicate drawings in the Anthony D'Offay catalogue *Words Which Can Hear* (1981) at the British Museum – a paradoxical experience in the silence of the Reading Room, viewing a book with no text and indecipherable marks on the dated drawings. For enlarged page from diary see appx.(b).

I am trying to determine how the actual process of drawing provides a means of retaining and recalling memory – and the different tenses of remembering. Is it remembrance, recollection or reminiscence?[146] These differences will be explored further in Part 2, but for now, the largely studio-based work discussed in this chapter, has identified drawing as a potential means and source. By experimenting with the line as a fluid and multi-layered process of recording rather than as a linear progression, I am suggesting ways of marking a temporal presence, while also tracing its passing, which I have attempted to demonstrate in these accounts of my practical work. The lines are like plays of forces – unknown possibilities – with potentiality and in continual becoming. The movement inherent in the line creates the relationship with time and adopts a temporal dimension, always operating through process. Increasingly in the inquiry, the time marked by the line, although often measured by clocks and calendars, has no real bearing on the experience of the time of making the work, which echoes the fragmented, oscillating time discussed earlier. The key characteristic is the shifting of the sense of time, time that contracts and expands, ruptures and cuts, and goes full circle only to come back on itself, where the past and present can conflate and stretch, and in so doing activate memory. Prompted by temporal experiments where the line as an indexical mark translates into a moment of remembering, an image is created that evokes memory, whereby the past is returned to the present. Through the activity of drawing, memories unpredictably spring into consciousness, thus unshrouding a Deleuzian-Bergsonian virtual memory-image, via a Proustian potential for random and unexpected fragments of pure past.[147]

2.6 Absent-Presence

However we like to define memory, or more specifically remembering, it involves thinking about experiences, or events or objects, in their absence.[148] The process of this research incorporates an absent-presence, mimicking the fluctuating experience of our daily lives.

The process of drawing is enfolded in anticipation and becoming memory (habit-memory and memory-images) and therefore well placed to examine the difference between seeing and unseeing, and to see between, in the gap. If drawing triggers memory then memory becomes visible, in revealing the non-visible. Drawing can exist in the gap *between* looking and it is here that things can be remembered as well as forgotten. The moment of making a mark without sight relies on memory and fixes the moment in time. In my practice of drawing repeated lines,

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[146] See Casey, E.S. (2000) *Remembering: A Phenomenological Study*.2nd ed. Bloomington: Indiana University Press, for a comprehensive account of the differences between remembrance, recollection and reminiscence woven throughout the volume.

[147] Deleuze, G. (1994) *Difference and Repetition*. p.122.

[148] Bergson, H. (1988) *Matter and Memory*. p.236.

one following the other, gaps exist between them no matter how slight, highlighting the absence of the line. Gaps are also created in the process of drawing in the pauses between fatigue and continuing, made invisible to all but the maker.

The drawing itself derives from experience and memory, not appearance or observation. Jean Fisher suggests that the notations that constitute drawing are not 'a mimesis of the visible but the pure invention of an anamnestic return – not description, but inscription'.[149] As I demonstrate in my practice, the condition of 'seeing' is not a prerequisite, nor is it necessarily desirable – the drawing exists with and without seeing. I do not 'see' what will appear until it is drawn, but it is as though the drawing watches itself emerging – becoming mark, becoming line, becoming surface. 'If many lines are joined closely together like threads in a cloth, they will create a surface.'[150]

Over the course of this research, two approaches to my drawing practice have coexisted to address and communicate temporal concerns: on the one hand the seen and the premeditated, on the other the unseen and the accidental. Scoring a line is an act of an absent-presence, turning away from or being close to the line, with a desire to make the absent present – lines not just as traces and records, but rather as thresholds, representations of the visible.

Reflecting on drawing as the art of trace, Michael Newman suggests that implicit in the act of drawing is blindness, as there is in its reception, and that drawing has 'a privileged relation to the non-visible'.[151] I am questioning here the primacy of sight in drawing, not only when drawing with eyes closed or averted, but also when drawing with eyes open. I will be addressing this concern in relation to being in the dark and 'blindness' in the next chapter. How might lack of vision – the unseen – be implicated in temporality and remembering?

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[149] Fisher, J. (2003) 'On Drawing'. In: De Zegher, C. ed. *The Stage of Drawing.* p.217.
[150] Leon Battista Alberti, *De Pictura*, 1435, cited in Ingold,T. (2007) *Lines: A Brief History.* London and New York: Routledge. p.39.
[151] Newman. M. (2003) 'The Marks, Traces, and Gestures of Drawing'. In: De Zegher, C. ed. *The Stage of Drawing.* pp.95-96.

CHAPTER 3. **RECALLING BLIND**

3.1 In Liquid Darkness

> From the first place of liquid darkness, within the second place of air and light, I set down the following record with its mixture of fact and truths and memories of truths and its direction always toward the Third Place, where the starting point is myth.[152]

These opening lines in Janet Frame's haunting autobiography have remained with me since I read them many years ago. I have sensed a particular resonance with the passage in my drawing practice, deriving as it does from experience and memory, not appearance or observation, which I shall explore in this section: drawing, as both verb *and* noun, is capable of both holding *and* provoking memory. Frame believes that life experiences are deeply intertwined within the workings of memory and imagination. Writing not about the history of her life, but rather about the unfolding of language that gestures towards myth,[153] not fixed but fluid. It is endlessly becoming. The condition of 'seeing' is not a prerequisite for drawing, nor is it necessarily desirable – my drawing exists with and without seeing – like being in the dark – or emerging from a primordial 'liquid darkness'. In many ways, my experience of drawing is always in this condition because of the absence of a subject, or object, which Jacques Derrida describes (and I shall turn to his propositions next), as drawing as being in itself 'blind', which does not 'see' in its making or its viewing.

3.2 Unseen Time

> The mind as well as the eye belongs to art... All abstract concepts are *blind*, because they do not refer back to anything that has already been seen. The 'visual' has its origin in the enigma of blind order – which is in a word, *memory*. Art that only depends on the retina of the eye, is cut off from this reservoir or paradigm of memory. When art and memory combine, we become aware of the *syntax* of communication.[154]

Derrida is clearly conscious of this linguistic problem when he subverts the accepted view that vision is paramount, and suggests a more contentious notion that all drawing is 'blind' in his

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[152] Frame, J. (1983) *To the Is-land. An Autobiography:Volume One*. Auckland: The Woman's Press. p.9.

[153] Janet Frame describes living in New Zealand with its origins in Maori myths of creation and symbolic presences in the form of gods and ancestors as living in an age of mythmakers. See Frame, *The Envoy from Mirror City. An Autobiography: Volume Three*. (1985) Auckland: Hutchinson, NZ. pp.151-152. For Frame, her autobiography was a 'starting point', a way of folding both real and myth and breaking down binaries between fact and fiction, memory and imagination, through writing, where myth can remain eternal – an open-ended becoming.

[154] Smithson, R. (1996) Flam, J. ed. *Robert Smithson: The Collected Writings*, Berkeley, Los Angeles and London: University of California Press. pp.342-343. I have kept '*memory*' here, which Smithson later changed to '*language*', see Reynolds, A. (2004) *Robert Smithson: Learning from New Jersey and Elsewhere*. Cambridge MA: The MIT Press. p.148.

exploratory essay, *Memoirs of the Blind.*[155] Written for the catalogue of an exhibition consisting of drawings and prints he had selected at the Louvre in Paris in 1990.[156] *Memoirs*, in part, reads like an autobiographical account of his memories, a self-portrait of his life, which suggest a personal blindness. By paradoxically choosing blindness as a metaphor for vision, Derrida suggests that drawing exceeds the purely visual, and is itself blind.

While drawing, as essentially observing and copying is the focus of his metaphor, I would suggest that it also serves to elucidate drawing that is concerned with translating experience and evoking memory, which is my focus here. For the blind person, whose requisite sensibility is that of touch, Derrida argues that it is the hand that stores memory, the hand that reaches out in order to recollect, and is not distracted by the eye. Let us suppose, however, that drawing's inherent blindness resides in the impossibility to draw while looking at the drawing and the subject of the drawing at the same time. How do we relate this to a drawing practice that does not have a subject (or object) to draw?

Derrida recalls his own attempt to write without seeing. 'A hand of the blind ventures forth alone or disconnected, in a poorly delimited space; it feels its way, it gropes, it caresses as much as it inscribes, trusting in the memory of signs supplementing sight.'[157] The blind groping movement is an allegory of drawing itself, for drawing was something that Derrida felt he just could not do.[158] The corporeal involvement in my *Unseen Time* and Robert Morris's *Blind Time* drawings perfectly convey the groping gestures and the primacy of touch in these works, which were blind in their making, and I will leave Derrida for a moment to explain their practical application.

Proximity is paramount in *Unseen Time: 30minutes30days* [159] (*pf.16–19*). Caressing and feeling with my hands the dimensions of the wall space to locate my position, exemplifies my experience in this work, which was created with my eyes closed over a period of 30 days during a month-long residency.[160] Each day I would draw for one minute moving back and forth along my studio wall marking the surface with charcoal, allowing the kinesthetics of my body to

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[155] While researching the relationship between drawing and blindness I came across a particularly poignant essay discussing Derrida's *Memoirs of the Blind*, by a young freelance writer David Bradford, entitled 'Littoral Blindness: Writing across sight lines', written after he was diagnosed with an eye disorder, which causes the gradual loss of peripheral vision and may lead to blindness. University of Sussex, 2008. <http://www.dbfreelance.co.uk/works.html>

[156] The exhibition, *Memoirs of the Blind: The Self-Portrait and other Ruins* from 26 October 1990 to 21 January 1991, was the first in a series entitled 'Taking Sides', where well-known writers were invited to organise an exhibition around a theme of their choice from work in the Louvre's collection.

[157] Derrida, J. (1993) *Memoirs of the Blind: The Self-portrait and other Ruins.* trans. P-A. Brault and M.Naas. Chicago: University of Chicago Press. p.3.

[158] Ibid. pp.36-37. Derrida felt in the shadow of his older brother who was an accomplished artist.

[159] *Unseen Time: 30minutes30days*, charcoal on white wall, 200 x 250 cm, London, 2009.

[160] I was C4RD's (The Centre for Recent Drawing) online resident during September 2009 in London. This was one of three projects that were updated every few days with the progress of my drawings over the month, accessed via the C4RD website: www.c4rd.org.uk/C4RD/Online_Residency.html.

determine the outcome. In a scene reminiscent of Janet Frame's primordial liquid darkness and silence, apart from the sound of the charcoal stick scraping the wall, the lines increased, filling and darkening the white surface, where each day's mark layered and intertwined with those of the previous day. The result was that boundaries became blurred, creating a large-scale web of folding lines – whose beginnings and endings were indiscernible. The resultant marks, the residue temporarily embodied the memory of my trajectory back and forth, up and down. For Derrida, the residue is 'a reminder of the non-present *in the very presencing of the present.*'[161] Despite the drawing being erased at the end of the duration, when the ephemerality of the activity is evidenced, traces remain under the newly painted surface, which reactivates a presence of the drawing whenever I stand in front of the wall (see also p.68).

Memory clearly played a determining part in Robert Morris's *Blind Time Drawings*, (see following page, figs.3.1–3.7) as he adhered to planned sets of rules. These drawings, about 350 in six series over a period of 30 years,[162] were made 'blind'. With his eyes closed or blindfolded, he falteringly groped for the parameters of the sheet of paper, the action of his hands obsessively smudging and smearing the medium on to the surface. Begun in 1973, the first series of 98 drawings were made with eyes closed rubbing powdered graphite into the surface of the paper following specific tasks within predesignated time frames. Morris draws attention to the 'time estimation error' by documenting the difference between the predicted time and actual time of execution. Ironically, as Jean-Pierre Criqui remarks in his essay, *Drawing from the Heart of Darkness*, this vast corpus of work has been rarely exhibited and little seen.[163]

Now I return to Derrida, and to drawing while 'seeing'. At the start of his essay he advances two interwoven hypotheses,[164] which he indicates will 'cross paths, but without ever confirming each other, without the least bit of certainty, in a conjecture that is at once singular and general, the *hypothesis of sight*, and nothing less'.[165] On the one hand, in the draw*ing* of the drawing, 'the drawing is blind', and on the other, a double genitive, 'a drawing of the *blind* is a drawing *of* the blind', whereby the artist behaves as if she were blind, feeling and groping, much as Derrida has characterised his own 'blind' writing above, and as I have described the execution of my 'unseen' work.

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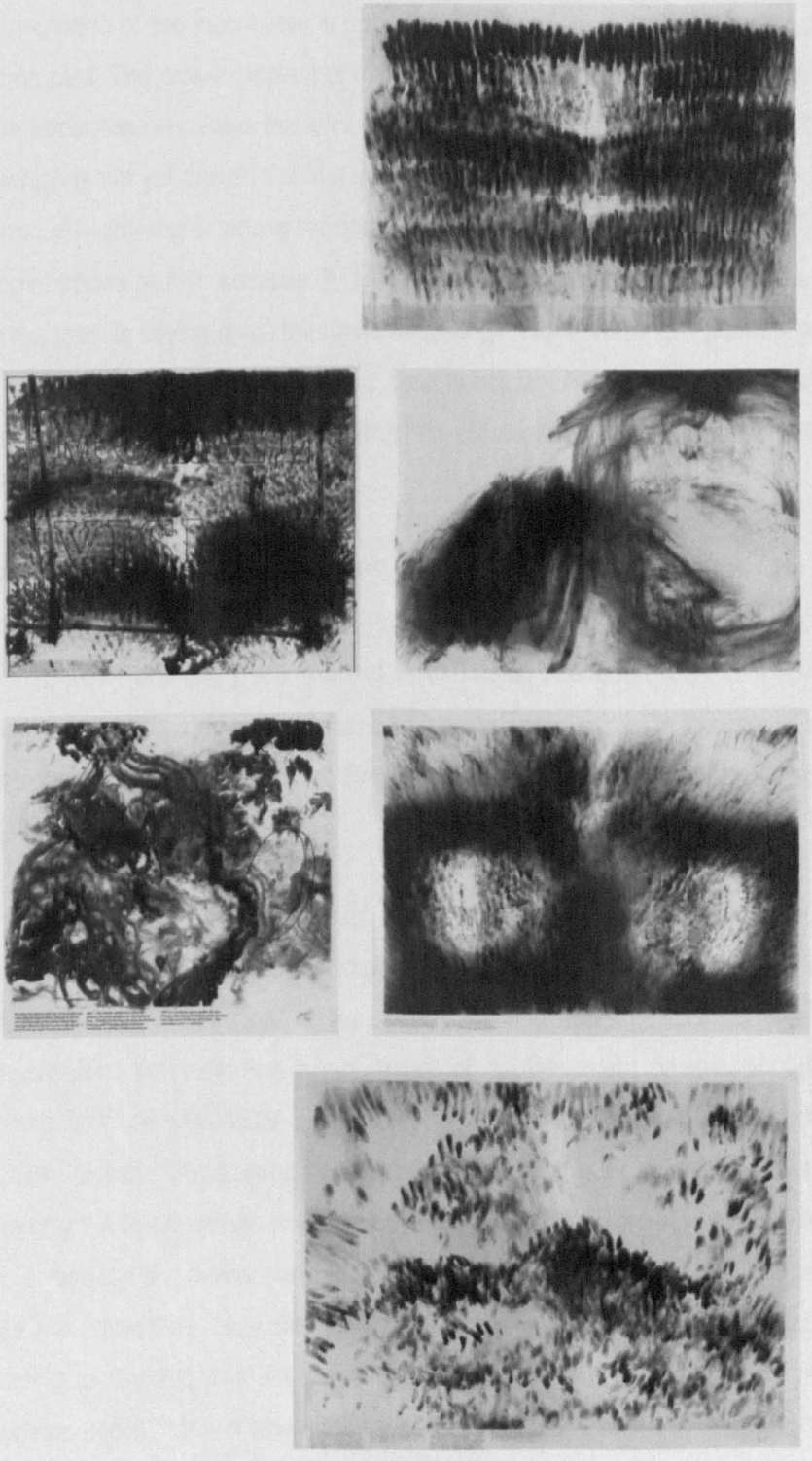
[161] Newman. M. (1996) 'The trace of trauma: blindness, testimony and the gaze in Blanchot and Derrida'. In: Gill, C.B. ed. *Maurice Blanchot: The Demand of Writing*. London and New York: Routledge. p.166.

[162] *Blind Time* included six series: the first (1973); the second made by a woman who was blind from birth (1976); the third (1985); the fourth inspired by the writings of the philosopher, Donald Davidson, *Drawing with Davidson* (1991); the fifth, *Melancholia* (1999); and the sixth, *Moral Drawings* (2000).

[163] See essay in Criqui, J-P. ed. (2005) *Robert Morris: Blind Time Drawings, 1973-2000.* Göttingen/Prato: Steidl/ C.Arte Luigi Pecci. p.11. Ironically the drawings have been rarely exhibited, which was the motivation behind Criqui's choice of the work. The catalogue is the first significant publication containing 85 plates selected from the six series.

[164] Derrida's hypotheses are closely related to the self-portrait, and more interestingly perhaps, a blindness caused by our eyes blurred with tears, but regretfully neither are concerns in my discussion here.

[165] Derrida, J. (1993) *Memoirs of the Blind.* p.2.



Figures. 3.1–3.6 (clockwise from top): Robert Morris, *Blind Time Drawings*, 1973–2000.
See Morris's annotation of the drawings in appx. (c).

There is a contradictory logic about his hypotheses. At the instant when the pencil (or other drawing tool) touches the surface it covers the point at which the actual mark would be visible, 'the inscription of the inscribable is not seen'.[166] Therefore, I am blind to this point, which has become past. The present instant of marking is blind and I see no visible points – only the line. Eliane Escoubas articulates this conundrum and potential loss: 'Downstream, there is the void, that which is not yet drawn, the "not yet"; upstream, there is the past, the time that is over, the "no longer" – drawing or writing resides therefore in a continual disappearing of the point's point; the point's point always escapes.'[167] Nevertheless, it is here that memory saves the drawn line from this loss. Is seeing again the same as seeing? Not according to Derrida, who claims that it is the past and therefore remembering. So it is not simply that the drawing can be seen again, but in seeing again one is remembering.[168] I will continue this discussion later, but first let us look at the second hypothesis.

While Derrida's interviewer in *Memoirs of the Blind*, (the text takes the form of an interview) accepts this first hypothesis, as I do, having frequently experienced the invisibility of the mark (the *trait*) at its orginary point, starting in darkness, and been blind to it (see *Marking Time* drawings pp.40-41). However, the issue of 'seeing again' recurs in the second hypothesis when the line has been traced, and what then remains is more problematic. How can it still be blind? What is hidden in the visible?

Derrida attempts to provide a solution by introducing the *retrait*, a withdrawal, a retreat, or an eclipse, where the very lines that compose the drawing contain a certain blindness by what they fail to recapture in the eyes of the viewer – 'blind spots'. The lines are two-dimensional representations that exist in a tenuous state of multiple marks or *traits* on a surface, and can therefore never be fully visible to the viewer – the marks disappearing or withdrawing when we look more closely. 'But drawing always signals toward this inaccessibility, toward the threshold where only the surroundings of the *trait* appear...The outline or tracing separates and separates itself; it retraces the borderlines, the intervals.'[169] Something radical to our conception of the visible is at issue here. How does this relate to my drawings where the subject is only the line? According to Derrida, it is not *that* what is visible is unseen, but rather *that* what is visible disappears and withdraws when you try to look more closely. This raises a critical issue of the 'return', and a paradox intrinsic in the act of looking again – does looking again redraw the line, or withdraw the line, or does what is visible only reside within remembering?

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[166] Derrida, J. (1993) *Memoirs of the Blind* p.45.
[167] Escoubas, E. (2006) 'Derrida and the Truth of Drawing: Another Copernican Revolution?' trans. P. Milan. In: *Research Phenomenology*. vol.36. p. 205.
[168] Ibid. p.206.
[169] Derrida, J. (1993) *Memoirs of the Blind*. p.54.

It becomes more evident in rereading *Memoirs of the Blind* that for Derrida the act of drawing is the work of memory: drawing making visible what is *unbeseen*. 'Memory or not, and forgetting as memory, in memory and without memory.'[170] He has replaced the primacy of perception with the primacy of memory, and in this he is supported by Escoubas who says in addition that there is an inevitable departing from 'presence', from perception and seeing, where we lose sight, 'lose sight of sight',[171] and that there is 'never "perception," but always "memory." One does not see, one remembers.'[172]

I want to pause for moment on the '*thought of drawing*...a *memory of the trait*'[173] because, as Derrida says, it 'speculates, as in a dream, about its own possibility. Its potency always develops on the brink of blindness.'[174] His *trait* 'points two ways' notes Michael Newman, 'towards unpresentable singularity, and towards the repetition that is the condition of ideality and representation.'[175] He adds that the implication for Derrida is that 'all marks must bear the trace of the other, must be *in memoriam'*, and that in *Memoirs of the Blind,* 'the drawing of the mark is temporally Janus-faced: both a deferral of contact, and its memorial.' [176]

3.3 In Memoriam

That the origin of drawing is blindness is borne out for Derrida in J. B. Suvée's painting, *Butades or the Origin of Drawing,*[177] which he selected for the Louvre exhibition. The subject is borrowed from Pliny's much-cited classical tale recounting the origin of drawing.[178] It shows a young woman, daughter of Corinthian potter, Butades, drawing the outline of her lover who is about to leave on a long journey. Not looking at him, she traces his shadow (not his body) on the wall, bringing into being an absence – a gap – in the act of drawing. The gap occurs between the impossibility of looking at the subject and the mark at the same time. Derrida writes that she does not see her lover, 'it is as if seeing were forbidden in order to draw, as if one drew only on the condition of not seeing'.[179] He continues by saying that whether she follows the *traits* of the shadow or a silhouette, or whether she draws on the surface of a wall or on a veil,

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[170] Derrida, J. (1993) *Memoirs of the Blind.* p.45.
[171] Escoubas, E. (2006) 'Derrida and the Truth of Drawing'. p.202.
[172] Ibid. p.206. While this view is at odds with perception as the principle of phenomenology, it aligns with the Bergsonian primacy of memory – memory as duration.
[173] Trait is left untranslated to preserve its range of meanings from a trait or feature to a line, stroke or mark.
[174] Derrida, J. (1993) *Memoirs of the Blind.* p.3.
[175] Newman. M. (1996) 'The trace of trauma'. p.164.
[176] Ibid. p.165.
[177] Joseph-Benoît Suvée (1743-1807) oil on canvas, 267 x 132 cm, 1791, Groeningemuseum, Bruges.
[178] See Michael Newman's essay (2003) 'The Marks, Traces, and Gestures of Drawing'. Newman recounts Pliny's tale as a platform to discuss the mark/shadow as trace and gesture In: De Zegher, C. ed. (2003) *The Stage of Drawing.* pp.93-96.
[179] Derrida, J. (1993) *Memoirs of the Blind.* p.49.

'shadow writing in each case inaugurates an art of blindness. From the outset, perception belongs to recollection.'[180]

The painting is a witness to a person attempting to keep the past in the present. The Corinthian girl's awareness of the imminent loss impelled her to create a reminder, and it is this movement of turning away that Jean Fisher understands as uniting blindness to memory. This, she says, is 'not memory as Proustian recollection, but as a giving to memory in the act of making: a gift to memory where the act of making is simultaneously an act of memorizing.'[181] The image is born of desire to hold on to a loved one and to keep some trace of his life during his absence, and continues with the drawing expressing a desire to hold on to a loved one, to keep him present and alive.

This tale of loss and remembrance once more raises the question of whether drawing is not so much 'visual', but rather as Newman says, 'an art of blindness and a memory of the immemorial'.[182] Certainly, it serves as an extended metaphor for my practice and this research project. The paradigm suggests a process or method through which memory – remembrance and recollection can be performed in my act of drawing – marking time, placing absence and 'blindness' at the centre through the use of line, where the act of my making allows for an act of memorizing.

Returning to Derrida's 'hypothesis of sight', for this has countered phenomenology's primacy of seeing and conceived an alternative philosophy predicated on not seeing. In so doing, if we accept the assumptions, drawing practice now is well placed to question the difference between the visible and the invisible, sight and touch, remembering and forgetting, believing and seeing, and to seeing between.

Drawing is moving back *and* forth *between* seeing the subject and seeing the drawing surface, and in between the two is a gap – without this gap there would be no drawing. This is the moment of blindness. The blink of an eye, a split second.[183] On the one hand, this invisibility can be interpreted as memory, *anamnesis*; the drawing does not originate in perception as we have seen in the moving back and forth. While on the other, it can be forgetting, *amnesia*.[184] There is also a gap between the memory, which the artist draws from in order to see while drawing, and that which the artist is unfolding. That moment of making a mark without sight

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[180] Derrida, J. (1993) *Memoirs of the Blind*. p.51.
[181] Fisher, J. (2003) 'On Drawing'. In: De Zegher, C. ed. *The Stage of Drawing*. p.219.
[182] Newman. M. (1994) 'Derrida and the Scene of Drawing'. In: *Research Phenomenology*. vol.24. p.231.
[183] See discussion in this thesis, pp.23-24.
[184] Derrida, J. (1993) *Memoirs of the Blind*. pp.45-51.

relies on memory, and attempts to fix a moment in time. For my practice, it is in this gap, not the gap as an empty abyss, but the gap between things, as a temporal space. It is in this moment of blindness that the drawing resides. Perhaps this gap is Janet Frame's 'second place' – of air and light – between darkness and the third place that starts in myth.

Hélène Cixous, too, describes writing from a place of darkness in her essay 'Writing Blind',[185] and notes that in order to write:

> I must escape from the broad daylight which takes me by the eyes...I do not want to see what is shown. I want to see what is secret. What is hidden amongst the visible. I want to see the skin of the light. I cannot write without *distracting* my gaze from capturing...I close my eyes...Behind my eyelids I am Elsewhere...When I close my eyes the passage opens...I write at night...I make the night by day...Even with my eyes open at noon, I am able not to see.[186]

She experiences a 'non-seeing' of people around her and likens not seeing the world as a precondition for clairvoyance, suggesting also that all of us are blind with respect to one another. She asks who of us know how to see and muses on non-seeing as a kind of seeing where the 'sighted' do not see what the blind can and cannot 'see'.[187]

When Derrida talks about finding himself writing without seeing, it is also from a place of darkness, drawing in the dark (see appx.9)[188] 'Not with my eyes closed, to be sure, but open and disoriented in the night; or else during the day, my eyes fixed on *something else,* while looking elsewhere, ... I then scribble...These notations – unreadable graffiti – are for memory.'[189] During these experiences he describes a plan that comes to life in his memory, which by being virtual, potential and dynamic crosses all the borders between the senses, 'at once visual and auditory, motile and tactile'.[190]

Without looking down at the paper, the *Line Between* drawings[191] (see *pf.44–45*) remained 'unseen' during the process of their making and reminiscent of Derrida's experience. These drawings come into being while I am walking back and forth between familiar and poignant

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[185] Cixous, H. (1998) 'Writing Blind'. In: *Stigmata: Escaping Texts.* pp.139-152. Originally published in 1996 as '*Ecrire aveugle*' in *TriQuarterly 97.* pp.7-20.
[186] Ibid. p.139.
[187] For further thoughts, see Cixous. Ibid. p.140.
[188] My *Blackout* (night) drawings follow various rules and instructions (on movement and duration). Using graphite on black postcard-sized paper (14.8 x 10.5 cm) as opposed to the white paper of the *Line Between* drawings, they mirror the format and actions. However, these black drawings are made in the dark at night an indoor space with the intention of emphasising and experimenting with the invisibility and 'unseen' aspect of drawing.
[189] Derrida, J. (1993) *Memoirs of the Blind.* p.3.
[190] Ibid. p.4
[191] *Line Between* drawings, graphite on paper, 14.8 x 10.5 cm each, 2003 and ongoing.

places.[192] With my eyes looking straight ahead, and holding a sharp pencil in one hand against a small piece of paper in the other, intricate networks of lines are made by the small shifts of my hand, marking the movement of my body as I walk from place to place. The duration and distance are recorded, the awareness of time and space – triggering memory. The resulting images are capable of bringing to mind another time, a time past that I am encountering in the present, the self in motion and an experiential connection to existing in the world.

Increasingly, and unintentionally, my drawings become more autobiographical, relating to past events, especially concerning loss and the ever-looming presence of death, in both a personal and universal context. The process of drawing evokes memory that unexpectedly surfaces from the depths of my body, and suddenly spring into consciousness. For Morris, when events remembered in the activity of drawing are at their most tragic there is no time estimation error (see p.63), indicating a time in which the past is completely in the present. 'Working blindfolded with ink on the hands, estimating the lapsed time, and remembering the time of my father's dying,' Morris recounts, 'I begin at the bottom of the page pressing upward with the strength I remember exerting in lifting his frail body from the bedroom floor where he had fallen... time estimation error: 0.'[193]

3.4 Veils

Throughout making my drawings, unsighted, but often with eyes open, I refer back to Hélène Cixous, who remarks that the eyelid is a membrane, like a veil, separating the two worlds – darkness and daylight.[194] In her evocative autobiographical essay, 'Savoir'[195] she reflects on recovering from a lifetime with severe myopia. 'And so the world came out of its distant reserve, its cruel absences...What was not is. Presence comes out of absence.'[196] While there was joy at getting to know *seeing-with-the-naked-eye*, Cixous experienced an unexpected grieving for what was lost, which she describes as a 'mourning for the eye that becomes another eye' and a 'nostalgia for the secret non-seeing'[197] she was mourning for the unseen. She talks of seeing with glasses, behind a glass mask, as borrowed vision, separated sight[198] seeing always with an intermediary.

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[192] These places include areas around and between former homes in New Zealand, London and Suffolk, England.
[193] Criqui, J-P. (2005) *Robert Morris: Blind Time Drawings, 1973–2000.* p.23.
[194] Cixous, H.(1998) 'Writing Blind'. p.140.
[195] Cixous, H. (2001) 'Savoir'. In: Cixous, H. and Derrida, J. *Veils.* trans. G. Bennington. Stanford: Stanford University Press. pp.3-16. Cixous uses the word savoir 'to know' and as voir 'to see'.
[196] Ibid. p.8.
[197] Ibid. pp.11,16
[198] Ibid. p.9.

Confronted with *To Reverse One's Eyes*[199] at an exhibition of primarily sculpture and installation at Tate Modern in London, I was transfixed by the now iconic photograph of Arte Povera artist, Giuseppe Penone, wearing mirrored contact lenses, like veils to block his vision (fig.3.7). The surreal image of Penone, symbolically blinded, reflected his own world back to him, although he could not see it. Had I been faced with Penone himself, rather than the photograph, I would have seen a miniature image of myself, fleetingly imprinted on the lenses, offering me his sight as well as my own. 'When we close our eyes', Penone remarked, 'our contact with the world is limited to the wrapping of our body. With them open, the identity of our wrapping arrives as far as we can see.'[200] The privileging of knowing the world through retinal sight is questioned and replaced with one of experience through touch and our other senses. It is as though we are returning to a primal understanding of things, where like babies our first experience of things is non-visual.[201]

Figure 3.7: Giuseppe Penone, *To Reverse One's Eyes*, 1970.

Penone is tireless in testing his body as a starting point to explore the limits of sensory experience, particularly through skin and touch in body prints (see following page, figs.3.11, 3.12).[202] *To Reverse One's Eyes,* established a theme of vision and blindness that continued through much of his later work, and in particular, *The Imprint of Drawing/L'impronta del disegno*,[203] which was to be my next encounter with Penone at the Drawing Center in New York in 2004 (figs.3.8–3.10). These large-scale drawings, ten in all, again astounded me in the magnitude of their undertaking. There was correspondence for me here with my own ongoing *Marking Time* drawings (see for example *pf.1,15*), and I knew, particularly from the 10-metre series (see *pf.7*), the intense mental concentration and labour required.

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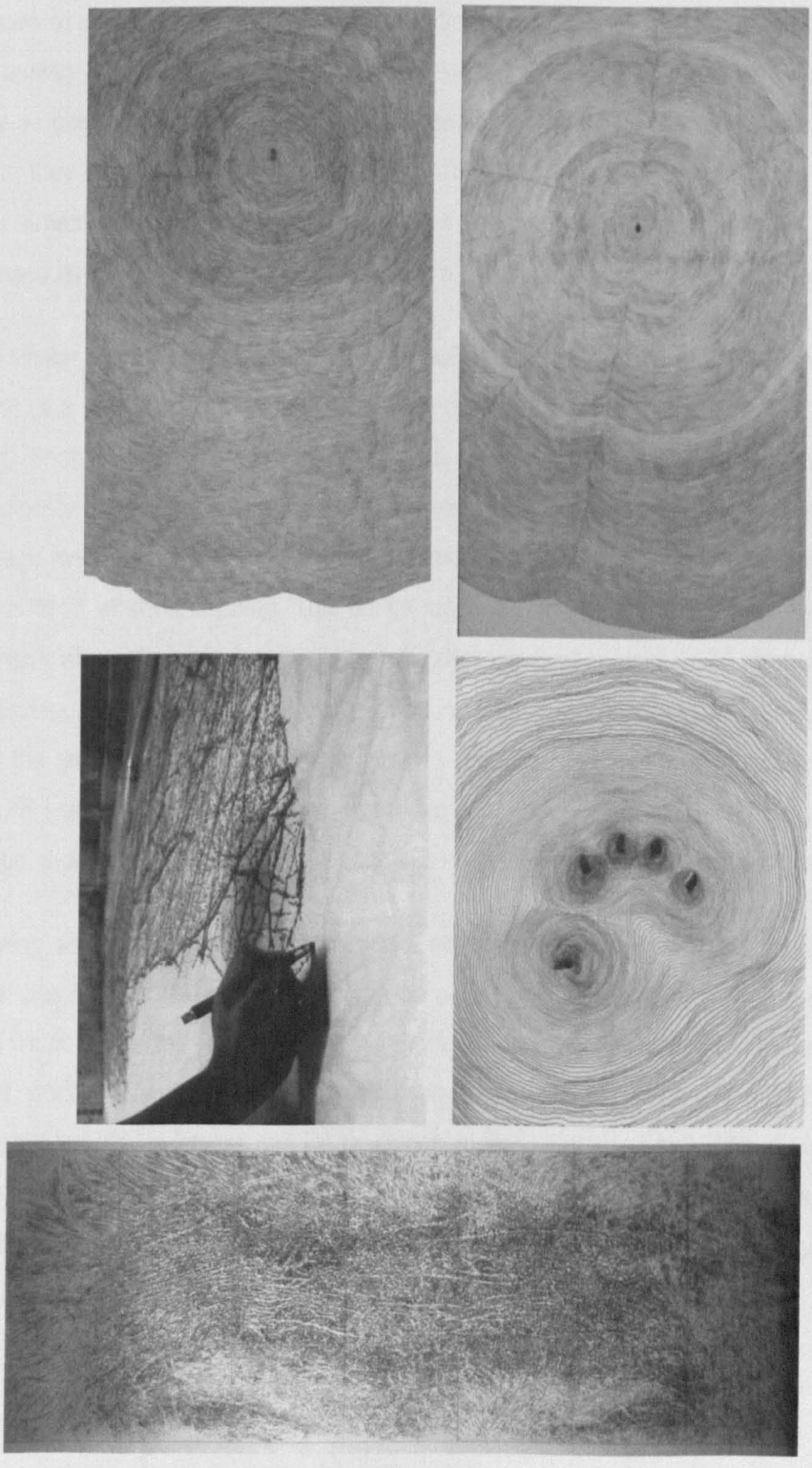
[199] The work, *Rovesciare I Propri Occhi*, also translated as, *To Turn One's Eye's Inside Out*. Note: many black and white photographs exist of this work. The one exhibited at *Zero to Infinity: Arte Povera 1962–1972,* Tate Modern, London, 2001 was the more familiar close-up view, black and white photo on canvas, 37.3 x 26.7 cm, 1970.

[200] Penone, G. et al (1997) *Giuseppe Penone* Torino: Hopefulmonster. Cited in Newman, M. (2004). p.102

[201] In the 1960s and 1970s, the Arte Povera artists in Europe, shared similar ideas with the Minimalists in the United States (such as Robert Morris). Both groups were influenced by experimental approaches to materials and processes and phenomenological concepts of experience. See Corinna Criticos's essay, 'Reading Art Povera' in *Zero to Infinity: Art Povera 1962-1972.* (2001), pp.68-87, and the reference to Penone's *My height, the length of my arms, my breath in a brook [La mia altezza, la lunghezza delle mie braccia, il mio respire in un ruscello]* 1968. pp.81-83. In 1961, Robert Morris had made 'Untitled (Box for Standing)', a coffin-like box the dimensions of his body height and width.

[202] Enlarging the imprints taken of his eyelid or forehead by projecting on to a wall, Penone created complex indexical drawings of the skin's lines in charcoal (eyelid) or thorns (forehead). See De Zegher, C. ed. (2004) 'Conversation'. In: *Giuseppe Penone: The Imprint of Drawing/ L'impronta del disegno* New York: The Drawing Center. pp.30-39.

[203] Ibid. p.14, p.55. Many of the works in the exhibition are described as rhizomatic, although paradoxically Penone had been linked to the tree structure in his previous work.



Figures 3.8–3.12 (clockwise from top left): Giuseppe Penone, *The Imprint of Drawing*, 1977–2003.

The process involved in my *Marking Time* series[204] described on pages 39-43 made complex connections between sight and touch and, with some drawings taking months to complete, a measure of endurance, control and concentration. Working with my body close to the surface and starting with one single hand-drawn line, which is incessantly repeated, following the line above as closely as possible. Lines vary in intensity, from the uneven pressure of the graphite just as they do in form, from the rough grain of the drawing surface. Although my eyes are open, a metaphorical blindness exists. I cannot see the mark as I am making it, nor can I see the image emerging until I have stood back from it. It maintains a state of becoming.

It is a similar experience for Penone. Each drawing has a specific starting point: in his case, the placing of a print of one of his fingers in the centre of a sheet of paper – an almost instant action. Then, using a sharp graphite pencil, in contrasting action, he painstakingly and meticulously draws continuous lines around the imprint in ever-increasing circles, (resulting in an image resembling the age rings of an enormous tree). The drawing takes days. Days when he is blind to what he is doing. This brings me back once again to Derrida's hypothesis and Newman's affirmation, which suggest that the drawing itself is blind, 'in its moment of genesis, is a blind touch'.[205] Similarly, in my act of 'marking time' drawing, the actual creating of the mark under the graphite point is not visible to me. I am also too close to the work and have poor vision.[206] I am unable to 'see' what I produce until I step back. This creates a doubling or perhaps, more intimately, a folding of nearness and distance embodied in the one work.

If drawing, as in translating experience and evoking memory, is in itself blind, then as Ernst van Alphen has hinted, this presents drawing as an intransitive activity. The focus is not on the image we perceive (the represented world) but on the activity or process (on the representation of that world). 'We see nothing in the drawing (transitive); we see only the drawing as intransitive act.'[207] He implies that Derrida's assumption of drawing as blind is not surprising for artists have been rejecting visual perception as the basis for drawing since the early part of the twentieth century, which is evidenced in the work of artists cited in this research, and significant in my practical investigation.

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[204] The series, *Marking Time*, is an ongoing body of work that began in 1995, containing hundreds of drawings, from pages in notebooks and 10-metre long scrolls to wall drawings and scores in the sand.
[205] Newman, M. (2004) 'Sticking to the World – Drawing as Contact'. In: De Zegher, C. ed. *Giuseppe Penone: The Imprint of Drawing*. p.107.
[206] My visual impairment is predominantly hyperopia (long sightedness), but also myopia (short sightedness) and stigmatism, which increasingly affects my drawing, with a blurring occurring both in close up and distance work.
[207] Van Alphen, E. (2008) 'Looking at Drawing: Theoretical Distinctions and their Usefulness. In: Garner, S. ed. *Writing on Drawing: Essays on Drawing Practice and Research*. Bristol, UK and Chicago, USA: Intellect Books. p.60.

Works of particular relevance were made in the 1960s and 1970s when the conventions of drawing were under further pressure.[208] For example, the hand and the art object were discarded in Richard Long's *A Line made by Walking* (see fig.6.2). William Anastasi rejected visual control by making a number of *Unsighted Drawings* (see figs.3.13,3.16), and we have already seen that sight and drawing tools were eliminated from Robert Morris's *Blind Time* series (see figs.3.1–3.6) when he marked the paper directly with his hands. In 1974, in her *Body Tracks* performances (see figs.6.13, 6.14) Ana Mendieta dragged her arms drenched in a mixture of red tempura and blood down a wall leaving a corporeal trace on the sheets of paper (see fig.6.15). In each example, the artist avoided the dominance of vision in art practice.

3.5 Temporality and Chance

In the early 1960s, using chance as a primary element, Anastasi made a number of *Unsighted Drawings* working 'blind', by transferring graphite from a small pencil stub onto folded paper in his trouser pocket (see following page, figs.3.13, 3.14). Like Morris's *Blind Time Drawings*, they were premeditated but contingent, and surrendered to a random process of making. His later *Subway Drawings* (figs.3.15–3.17) begun in 1968 and reinvestigated in 1977 were made while travelling on the subway from his 137th street apartment in New York to his regular chess games with composer John Cage in his downtown studio. He was no doubt inspired by Cage who by this time was renowned for his employing chance as a method of creating. Holding a pencil in each hand at an angle of 90 degrees (sometimes one and swapping to the other hand at a subway stop), and with a drawing board on his lap, Anastasi would close his eyes and allow the vibrations of the subway train to move his hands that created tangles of lines on the paper. He surrendered to a random process. Visual perception played no part in the drawing – it belongs to memory and duration.

Like my 'unseen' drawings, Anastasi's are also not just seismic readings of movement, but traces of the physicality of making, and the interval of time that the drawing records. The random process exists too while I am walking. Although, I do not close my eyes neither do I look down, so the drawings are 'unseen' until I return home, and even then they are a blur until I put on my glasses. From watching a video of Anastasi drawing on the subway (fig.3.15), one can see that he is decidedly more visible to fellow passengers than I am to passers-by when I walk along the pavement. With my hand-sized paper and a pencil stub, no one is aware that I am drawing.

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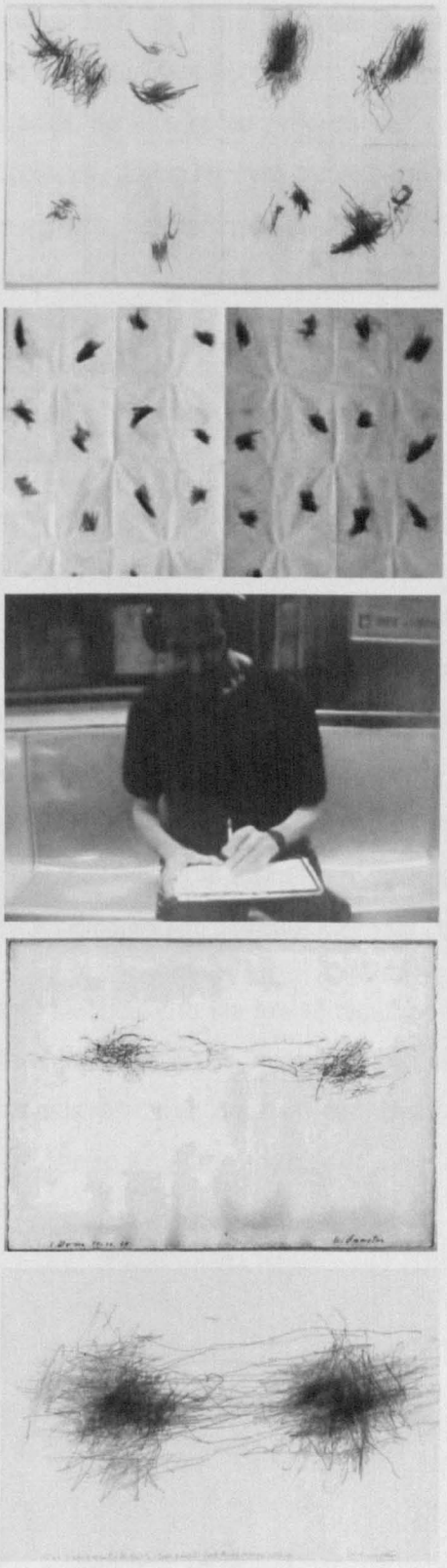
[208] Many other artists, including Robert Smithson (text drawing, *A Heap of Language*, 1966), Eva Hesse (drawing-sculpture hybrids, from 1965), Mel Bochner (*Theory of Boundaries*,1969) and Sol LeWitt (Location drawings, from 1974) were testing and transgressing the boundaries of drawing during this time.



Figures 3.13–3.17 (from top): William Anastasi *Unsighted Drawings*, 1968–2007.

While Anastasi and Morris were not the first artists to relinquish the primacy of the ocular, there is something unique about the measured, timed and predetermined approach to their drawing practice,[209] which has a resonance in my timed performative drawing. Morris, in particular, established a methodical and conceptual framework when he recorded the difference between the estimated time and the actual duration of the performance. He recounts how he always timed his drawings with a stopwatch, closing his eyes before beginning work. When he finished he would estimate the lapsed time before checking on the watch, and documenting the discrepancy.[210] It is as though this discrepancy was crucial to emphasize deviation and arbitrariness.

Even though Morris deprived himself of vision, producing what appear to be random marks, the works are anything but haphazard. He relied solely on touch and intuition for guidance, yet, he imposed a systematic order in his work. At the bottom of each drawing, he describes and records his activity: 'With the eyes closed, the ten fingers move outward from the top center making counting strokes. Two thousand strokes are made in an estimated two minutes. Time estimation error: +45 seconds'[211] (see fig.3.1) The text alludes to the action, to the time-based process of creation and is integral to the work. The curator of the exhibition points out that the *Blind Time Drawings* achieve the status of 'a kind of monument – a fragmented, scattered and unprecedented one'.[212] Morris reflects on the significance of memory in the work, 'as though it has risen up from the depths of the body...The operation of drawing thus brings forth a virtual stage, a floating stage on which memories and emotions play their part, mix and flow.'[213]

In the next chapter, I will shift the inquiry to the role of repetition and doubling as it enfolds through the research questions and my practice. A doubling has already been evident in this chapter in the duality explored between the seen and unseen. This investigation will now extend to the single and multiple, haptic and optic, inside and outside.

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[209] Criqui, J-P. (2005) *Robert Morris: Blind Time Drawings, 1973–2000.* p.14.
[210] Ibid. p.15.
[211] Robert Morris, *Blind Time I,* record of drawing, graphite on paper, 88.5 x 116.5 cm, 1973.
[212] Criqui, J-P. (2005) *Robert Morris: Blind Time Drawings, 1973–2000.* p.24.
[213] Ibid. p.23.

CHAPTER 4. **IN DOUBLE TIME**

4.1 Repetition

Through Gilles Deleuze's reading of Bergson and Proust, I have been establishing the elasticity of duration and, more essentially, the necessity for the 'leap' between the past and the present. It is in this leap that I identify a doubling occurring – the present confronting the past and the past confronting the present – creating something new in the evocation of memory. I also recognise a doubling that goes beyond this dynamic as doubling recurs repeatedly through my practice. It infiltrates and occupies the inquiry, whether it be in the double time of drawing (see pp.19-20) or the interplay between making and viewing, sight and touch (which I have just discussed and will return to shortly), or in the actual braiding of the thinking/writing and the theory/practice, in the relationship between the original and the documentation, or in the doubling that takes place in the underlying repetition and seriality, to which I shall now turn.

As a reflection on my practical work of repeating lines to indicate movement and difference, and in the seriality of production, before and throughout this inquiry, I identified the integral force of repetition. While 'journey' in the form of duration is the unifying thread behind the methodology, repetition is the means by which the process operates, and I return to Deleuze for refuting the teleological understanding of repetition by advocating a repetition generated from difference, not from mimesis.[214] Repetition tied to the return of the identical was a misconception for Deleuze as it was for Jacques Derrida, where for the same to return it already has to be different.[215] Through difference arising from repetition, each performance or memory of the past opens the past anew. Chance and the unforeseen are linked to repetition, where repetition is never the repeating of the same but the creation and unfolding of the new: put simply, it is about experimentation and discovery in a process of becoming. This is the base on which my research is structured, where the repetitive process is a creative process of transformation.

In the introduction to *Difference and Repetition,* Deleuze cites a disparate list including reflections, echoes, doubles, soul mates, festivals and commemorations, and certain processes in art as examples of repetition.[216] He also recognises crucial elements of movement and

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[214] See Deleuze's *Difference and Repetition* (1994), which throughout addresses these concepts and ideas.
[215] Derrida, J. (1981) *Positions.* pp.8-9.
[216] Deleuze gives the example of Monet's first water lily, repeating all of the others, as the example for art. See *Difference and Repetition.* p.1.

eternal return, and Søren Kierkegaard for his text on repetition as a doubling.[217] For Kierkegaard, repetition exists both as recollection that favours the past and aligned with true repetition that favours the future. 'Repetition and recollection are the same movement, except in opposite directions, for what is recollected has been, is repeated backward, whereas genuine repetition is recollected forward.'[218] Deleuze's radical idea that repetition has the potential to denounce the negativity of sameness signals the advantages of uniqueness and difference, of movement and return, not beginning or end. He exchanges 'being' for an immanence of 'becoming', not for an end but for the sake of change itself. For Deleuze the modern world is one of simulacra where all life creates itself through images. We need to be continually repeating difference where the only true repetition is the repetition of difference.

There is, however, a paradox of experience in incessant encounters with sameness in habit and quotidian routine. Nevertheless, Deleuze throughout *Difference and Repetition,* and Bergson before him in *Matter and Memory*, make difference paramount: 'habit is formed by the repetition of an effort; but what would be the use of repeating it, if the result were always to produce the same thing? The true effect of repetition is to decompose and then to recompose, and thus appeal to the intelligence of the body'.[219] In suspending and contracting the experience of time, repetition can also extend and expand that experience through open-endedness and contingency, and thereby creating difference – different experiences of the passage of time.

4.2 'And'

Repetition remains entwined in a small but important word in this research – the ubiquitous conjunction 'and'. 'And' implies again, not repetition of the same, but encountering the other, as an in between, enabling a play with oppositions, dichotomies and ambiguities that sends Cartesian dualism off course.[220] 'And' operates between the folds, enveloping and inclusive, while also acting as a hyphen, a break, a gap – syncope. 'AND, AND, AND, stammering'.[221] Deleuze describes this as diversity, multiplicity and the destruction of identities, 'neither one thing nor the other, it's always in-between, between two things; it's the borderline, there's always a border, a line of flight or flow...[where] things come to pass, becomings evolve'.[222] Becomings are identified as heterochronous,[223] indicating difference and time in the play

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[217] Deleuze, G. (1994) *Difference and Repetition.* p.8.
[218] Kierkegaard, S. (1983) *Fear and Trembling: Repetition.* trans. H and E. Hong. `Princeton: Princeton University Press. p.131.
[219] Bergson, H. (1988) *Matter and Memory.* p111.
[220] Deleuze, G. and Parnet, C. (2002) *Dialogues II.* p.57. See also, Rajchman, J. (2000) *The Deleuze Connections.* Cambridge MA: The MIT Press. pp.56-57.
[221] Ibid. (2002) p.34.
[222] Deleuze, G. (1995) *Negotiations.* pp.44, 45.
[223] Deleuze, G. and Parnet, C. (2002) *Dialogues II.* p.35.

between experience and memory, between control and chance. 'AND, AND, AND which each time marks a new threshold'[224] and by thinking with 'and' instead of 'is', Deleuze recalls his interest in how something operates, as open-ended experimentation, rather than simply what something means, thereby imaginatively offering a workable ontology and methodology for art practice. His contemporary Michel Serres shared this idea, acknowledging the power of the preposition, what happens *between* rather than *at*, building a philosophy around connections that hold everything together – a means by which communication is possible.[225] Thus a further endorsement for doubling, which I shall now consider in relation to collaboration.

The two-fold thought of Gilles Deleuze and Félix Guattari in their collaborations has been valuable in supporting the concepts of liminality, doubling and repetition. It characterises the multiplicity inherent in the activity of writing together, where Deleuze says, 'we do not work together, we work *between* the two'.[226] The intention for them is to open out lines, flows, something new. With this in mind, I set about investigating how collaboration might impact on my practical research through a series of live performance drawings, titled *Line Dialogues* after Deleuze's book, *Dialogues II*.[227] *Line Dialogue I* (*pf.20,21*) was performed at the Lethaby Gallery, London, 2008; *Line Dialogue II* (*pf.22*), at Wolstenholme Projects for the Liverpool Biennial 2008 Independents; and *Line Dialogue III* (*pf.23,24*) at the Centre for Drawing, London, in 2009.[228] This work provided the opportunity to encounter a spatial and temporal doubling, and explore further the process of drawing in movement, a constant back and forth, over and under – folding in on itself only to unfold at the end of each one-hour performance when the work was erased.

The collaboration followed a Deleuzian becoming, each of the two participants[229] having a specific direction and even when passing (*pf.25*) in brief instants throughout the back and forth kinesthetics, the experience was something *between*, outside, doubling – a 'double capture'.[230] The one-hour continuous durational drawings marked time and challenged endurance, while responding to the mood, sounds and architecture of the spaces.[231] Standing at one end of a

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[224] Deleuze, G. (1995) *Negotiations* p.45.
[225] Serres, M. (1995) *Conversations on Science, Culture and Time.* p.64.
[226] Deleuze, G. and Parnet, C. (2002) *Dialogues II.* p.17. My emphasis in italics. While Gilles Deleuze and Felix Guattari keep their individual names on the works, they admit to wanting to make themselves unrecognisable in the writing.
[227] The title '*Line Dialogues*' was inspired by Deleuze's book *Dialogues II* with Claire Parnet. The book was originally intended to be a series of interviews, but given his dislike of the question and answer approach, Deleuze chose a format in which a 'dialogue' could take place – 'a multiplicity of interconnected shoots going off in all directions'. See *Dialogues II*, p.xi. This was also my aim in this set of exploratory collaborative performance drawings.
[228] The Lethaby Gallery at Central Saint Martins and The Centre for Drawing at Wimbledon, both colleges of the University of the Arts London.
[229] Collaborating with fellow Central Saint Martins' research student, Canadian artist Carali McCall.
[230] Deleuze, G. and Parnet, C. (2002) *Dialogues II.* p.7.

room, facing the wall with arm outstretched I made a mark, while synchronously my collaborator made hers at the other end. Pushing the charcoal into the surface as I moved rapidly along the wall – one hand engaged in marking, the other feeling the wall to keep balance and lessen fatigue. Despite my vision being blurred by the proximity to the wall and my natural hyperopic condition, I attempted to follow and repeat the lowest mark made by either of us. With total corporeal involvement in the repetitive motion constantly sweeping back and forth, high and low, at full stretch and curled retreat, knees bending, feet lifting, in an effort to repeat the previous lines (*pf.26,27*). The body becomes transformed into a sculptural object moving through the space and with this action comes the sounds of the marks and the marker – scratching and rubbing, breathing and sighing.

My particular interest in this work is in how my concerns with movement and repetition, duration and temporality, were effected 'and' affected by the collaborative process. How was my relationship with the place of the work changed with the presence of another person traversing and sharing the marking of the space? How was the marking of time shaped by a collaborative action? In the challenging duration of the uninterrupted drawing, did my working process change?

Firstly, sharing the duration in a work was something I had not encountered before *Line Dialogues*, where my performative actions until then had been a solitary attestation to a slow and virtually silent durational process. Secondly, I had not before deliberately sought an audience or witness, my body being a tool for drawing rather than focusing attention on the body itself. Durational work requires the viewer to take time, and this extension of time is constitutive of both the making and the reception of the work, thus a further doubling occurs. I do not, however, interact with the viewer, but instead face the wall with my back to the audience, denying them a face, giving instead a body in movement. Finally, despite relinquishing a degree of control, my process retained its liminality and dynamic between conscious, voluntary decisions with predetermined rules and unconscious, involuntary reactions, between anticipation of the unknown and chance. A dependent/independent relationship resulted from the doubling and by working in our own rhythm, pace and action within each performance, something new emerged, 'aided, inspired, multiplied',[232] something

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[231] In the Lethaby Gallery, the *Line Dialogue* was performed against a 10-metre stretch of wall on a 10-metre length of lining paper, spilling over on to the bare wall; in Liverpool the drawing was performed directly on to painted brickwork, and entailed negotiating obstacles such as sofas and tables along the length of the wall and working around exhibits fixed to the wall, which when removed left voids and gaps in the drawing; and In the Centre for Drawing the work was made directly on to the smooth surface of an 9-metre stretch of wall.

[232] Deleuze speaking of his collaborations with Guattari in *A Thousand Plateaus* (1988). p.3.

greater than the sum of the parts, and echoing Guattari's comment on successful collaborations with Deleuze, '[w]e were never in the same rhythm, we were always out of step'.[233]

The residual image enacted through the physical pressure of the body in motion in the marking of a wall in charcoal and graphite only comes into focus when the performance ends. The line is entangled and enfolded with no discernable beginning or end but holding a sense of an isolated present. As with my other drawings, discussed earlier (see pp.41-47), a constant present is maintained through the deliberate use of repetition, which disrupts clock time and allows the material presence of the work to be experienced. In *Unseen Time: 30minutes30days* (see pp.50-51), this additive process constantly becomes subtractive as the evidence of the action is removed and the ephemerality of the experience is evidenced. Back and forth, up and down, wiping away the marks of labour, and washing the walls to remove previous actions (*pf.28*). In the dual process of adding and removing, there is a hovering between visceral and material, visual and haptic.

4.3 Haptic and Optic

As we are beginning to see, experimentation and investigation into the intricate interconnections between the senses of vision and touch in the drawing act serves as an evocation of recollection and remembrance.[234] Marking with the line, whether in collaborative or solitary work, in private or in public, defines the line between the haptic and the optic.[235] Between the two, in their fold, the sense of touch is always present – haptic and optic in a symbiotic relationship. In the rhythm of marks making contact with the surface, the medium is touch, visceral and haptic, and defined by Deleuze and Guattari as *close vision-haptic space*, where the drawing or painting is made at close range with the need to *no longer see,*[236] echoing Derrida's claim cited in Chapter 3 that implicit in the act of drawing is blindness.[237]

> Where there is close vision, space is not visual, or rather the eye itself has a haptic, nonoptical function: no line separates earth from sky, which are of the same substance; there is neither horizon nor background nor perspective nor limit nor outline or form nor center; there is no intermediary distance, or all distance is intermediary.[238]

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[233] Felix Guattari speaking in *Dialogues II* (2002). p.17.

[234] Laura Marks, when discussing film and video, suggests that vision itself can be tactile – 'haptic visuality', whereby vision behaves like touch, which I would suggest is transferable to drawing. The haptic enables 'direct experience of time *through* the body' and 'the sense of touch can embody certain memories that are unavailable to vision'. *The Skin of the Film* (2000) Durham NC and London: Duke University Press. pp.22, 162-163.

[235] Deleuze and Guattari prefer 'haptic' rather than 'tactile' as 'it does not establish an opposition between two sense organs but rather invites the assumption that the eye itself may fulfil this nonoptical function.' See *A Thousand Plateaus*. (1988) p.492. This follows 19th-century art historian Aloïs Riegl who distinguished between the haptic as the experience of nearness, and the optic as relating to distance. Deleuze and Guattari linked the haptic with 'smooth' space (open and transitional) and optic to 'striated' space (fixed and defined).

[236] Ibid. p.493.

[237] See also Derrida's concerns with touch in his book *On Touching: Jean-Luc Nancy*, (2005) Stanford, CA: Stanford University Press.

[238] Deleuze, G. and Guattari, F. (1988) *A Thousand Plateaus*. p.494.

The significance of the haptic in my practice is the contiguous relationship to my body – hands and feet – and the close corporeal contact with the surface – ground, floor or wall. For Giuseppe Penone, touch is the dynamic pressure of the body on a surface and innate in his work[239] (see p.60). He admits the appeal of it is to some extent to break the dominant convention of vision, reminding us that a child's knowledge is all largely haptic and even later when perception is elaborated through the gaze, it is still measured by touch. For example, to understand space Penone says, you have to walk across it.[240]

In the more active extended durational drawings through the body kinesthetics there is a constant shifting back and forth between seeing and touching, subject and object, maker and observer, operating in time. The process is like an internal dialogue to challenge my thoughts, a physical action like writing, immediate and intimate, indeterminate and unknown. Michael Newman perceptively describes the space of contact between the body and that which it is in proximity with as both a space of joining and of separation – attachment and detachment.[241]

4.4 Inside to Outside

Attachment and detachment leads me to the outside with concerns of place, where the fold separates or moves between the inside and the outside.[242] That the body is a drawing instrument, a tool, has always been implicit in my process, but the repetitive and intense practice of drawing lines at the start of my inquiry has given way to a more physically active involvement with the work.[243] I spent a lot of time in the studio thinking about what I do, why the need to make a mark, what can the line do, does it need to be visible, what would happen in a different space, and the shift now evolves from this inquiry. While the significance of drawing is still the personal mark or trace, the hand no longer has primacy, with the foot taking its place as an equal means of contact and mark making. Long before I came across Paul Klee's *Pedagogical Sketchbook*, I was well aware of his famous phrase, 'taking a line for a walk'. For Klee, space is temporal and he writes: 'An active line on a walk, moving freely... A walk for a

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[239] See Briony Fer 'Pressure points: Penone's Tactile Vernacular'. In: De Zegher, C. ed. (2004) *Giuseppe Penone: The Imprint of Drawing.* p.89. For Penone the medium of touch extends beyond the role of the haptic – visual and tactile are of equal importance.

[240] De Zegher, C. ed. (2004) *Giuseppe Penone: The Imprint of Drawing.* Interview, p.31.

[241] Newman. M. (2004) 'Sticking to the World – Drawing as Contact'. In: De Zegher, C. ed. *Giuseppe Penone: The Imprint of Drawing.* p.101.

[242] Deleuze, G. (1993) *The Fold: Leibniz and the Baroque.* p.35.

[243] In April-May 2006, I was invited by Firstsite to participate in an 'Artist's Space', programme that they had recently initiated at the Minories Art Gallery in Colchester. I used the opportunity to experiment with research concerns, including bringing the walks in to the studio and exhibition space – for example, projecting string and thread from the walks and drawing on the walls.

walk's sake'.[244] With this in mind, I put thought to action, left my studio and went for a walk. Klee's desire for movement – a point turns into movement and line[245] – with form and creativity in continuous process is reflected in Deleuzian lines of flight, where movement is the prerequisite for change – for becoming. Becoming is the moment when the line frees itself from the point and Deleuze often interchanges the word 'memories' for 'becoming'.[246] The Deleuzian concept of becoming is particularly useful in the context of performance work, as it allows a multiplicity of durations and a focus on the transformative and 'non-linear dynamic process of change',[247] which I am arguing allows the performative drawing process to be a means for marking temporal presence along a past-present-future continuum.

In making a paradigm shift from the inside to the outside, from hand to foot, in the second part of the thesis, I will be moving the question beyond drawing the line to reconsider the relationship of the temporalised body in performance. I am drawing on Francis Alÿs by making my immediate environment outside my studio, into my 'studio'. In his 'Walking Distance from the Studio', he made a number of interventions in a variety of media within some ten blocks radius of his Mexico City workplace.[248] Alÿs, in exploring the movement of the body in time and space, left traces as he meandered through the city as an observer, always viewing from the periphery, often detaching himself from the work and leaving it to chance – the aleatory and the ephemeral – with links to repeating and remembering. I will now be focusing on that part of my practice that anchors memory through an indexical relationship to place where I am marking a landscape and leaving a visible or invisible trace.

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[244] Klee, P. (1925) *Pedagogical Sketchbook*. trans. S. Moholy-Nagy. London: Faber and Faber. p.16.
He also writes in Klee, P. (1961*) Notebooks Volume 1: The Thinking Eye*. ed. J. Spiller. trans. R. Manheim. London: Lund Humphries. 'A line comes into being.... It goes out for a walk, so to speak, aimlessly for the sake of the walk'. p.105.

[245] Klee, P. (1961*) Notebooks Volume 1: The Thinking Eye*. p.78.

[246] Deleuze, G. and Guattari, F. (1988) *A Thousand Plateaus*. p.294.

[247] Parr, A. (2005) *The Deleuze Dictionary*. Edinburgh: Edinburgh University Press. pp.25-26.

[248] See *Francis Alÿs: Walking Distance from the Studio*. (2004). Wolfsburg: Kunstmuseum.

PART 2

PASSAGE

And so on and on. And we walk like Theseus or an Ashman in the labyrinth, with our memories unwound on threads of silk or fire; and after slaying by what power the minotaurs of our yesterday we return again and again to the birth of the thread, the Where.

Janet Frame *Owls Do Cry* p.52.

CHAPTER 5. **OUT OF PLACE**

In this second part of the thesis, a paradigmatic shift occurs from indoor/studio work primarily concerned with time and structured repetitive line drawings made by the hand in Part 1, to outdoor work in the landscape focusing on place and randomness in drawing the line where my feet take primacy. The two parts are, however, inextricably enfolded in a two-way movement through common concerns of performative drawing, duration, memory, movement, becoming and lines of flight.

5.1 Some Place to Some Place

Following Gilles Deleuze's methodology I refrain from asking what something 'is', what place is. Instead, I seek descriptions that embrace the 'how' of place – attaching, connecting, resonating, becoming – in which I can position my practical work, making marks in the land to provoke and evoke. I therefore begin the second part of this work with place as a trope, like a journey, always in process and always with a temporal dimension. The focus is now on 'place' rather than 'space', with reference particularly to the work of Henri Lefebvre and Michel de Certeau, whose concerns with urban space (which I will discuss in Chapter 7) engage in an active, fluid and diverse space, which has relevance here to place.

Lefebvre seeks a radical way to reconcile abstract mental space with physical space and social space, allowing each to interweave as aspects of everyday lived experience. In one sense, social space is closest to 'place', which is forever in process.[249] De Certeau presents place as fixity, for example, a location on a map, in relation to space as mobility, journeying between locations. He writes that '*space is a practiced place*', and gives the example of a street being transformed into space by walkers.[250] Therefore, places come into being by people engaged in activities; places are between, 'never "finished" but are constantly being performed.'[251] Rethinking place as performed and practiced in radically open ways, provides a means of investigating memory through practice and physical experience.

> Place provides a template for practice – an unstable platform for performance...Place in this sense becomes an event rather than a secure ontological thing rooted in notions of the

[249] Lefebvre, H. (1991) *The Production of Space*. trans. D. Nicholson-Smith. Oxford: Blackwell. pp.33-49,110-113.
[250] De Certeau, M. (1984) *The Practice of Everyday Life*, Berkeley, Los Angeles and London: University of California Press. p.117.
[251] Cresswell, T. (2004) *Place: A Short Introduction*. Oxford: Blackwell Publishing. p.37.

> authentic. Place as an event is marked by openness and change rather than boundedness and permanence.[252]

Tacita Dean describes place as 'often best imagined through the senses and through the memory of senses' where place is connected with time; 'it will always connect somewhere to our autobiographies – future and past'.[253] It is de Certeau's active 'practiced place' with Dean's rendering that resonate most directly with my understanding of place, although nearly all accounts highlight the bond between place and memory, where place connects the past with the present.

> The artist can evoke a place that will always only exist as a memory of another place in the mind of the viewer, because I think you need to have visited a place before you can really know it, and then only you will know it in that way. That is why place is so personal and intangible, but at the same time universally understood.[254]

Geographer Yi-Fu Tuan talks of space becoming place when it has become thoroughly familiar to us,[255] and for philosopher Edward Casey, memory is 'naturally place-oriented or at least place-supported'.[256] Despite the open-endedness, inherent in the relationship with place is a countering with nostalgic desires. Rather than a place-bound identity I am searching for a more nomadic, extroverted and ambiguous one supporting Deleuze and Guattari (in *A Thousand Plateaus*) where space combines with time in becoming, and paralleling Michel Serres' time and space as a 'multiple, foldable diversity'.[257] Deleuze and Guattari's notion of place is not necessarily fixed or permanent, where rhizomatic nomadism (see p.81) removes the constraints of an identity bound by place, and allows the possibility for real difference and movement, leading to opportunities for multiple identities. In a similar way, geographer Doreen Massey shares the belief of progressive dynamic space and rethinks the notion of place away from something that is bounded but as a meeting place – an 'intersection of trajectories' – always to be negotiated.[258]

While acknowledging that qualities of transience and uncertainty are desirable and recognized features of contemporary art practice, Miwon Kwon questions the 'seductive allure' that nomadism might present, given the difficulties and vulnerabilities that an itinerant lifestyle

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[252] Cresswell, T. (2004) *Place: A Short Introduction.* p.39.
[253] Dean, T. & Millar, J. (2005) *Place.* p.178.
[254] Ibid. Tacita Dean in conversation with Jeremy Millar, back cover.
[255] Tuan, Y-F. (1977) *Space and Place: The Perspective of Experience.* Minneapolis: University of Minnesota Press. Cited in *Place* (2005). p.14. Geographer Tim Cresswell also acknowledges place as invested with meaning and inextricably intertwined with memory in his clear account of place in *Place: a short introduction.* (2004) pp.10, 85.
[256] Casey, E.S. (2000) *Remembering.* pp.186-187.
[257] Serres, M, (1990) *Conversations of Science, Culture and Time.* p.59.
[258] See Doreen Massey lecture, 'Some Times of Space', *Making Space,* ResCen Middlesex University Seminar, RIBA, London, 12 January 2005.

supports in reality. She further points out that our freedom to belong or not to belong, to go or to stay – does not apply to us equally.[259] Despite this, Kwon recognises that place is an issue and that perhaps there is some deep-seated primeval desire to retain the reality of place, held within memory and longing. Nevertheless, I am not deliberately privileging transience over stability, or space over place, rather a way of expressing feelings of temporality and addressing personal continuities and discontinuities of dislocation, rather as Dean has suggested, through memory of the senses where place is connected to time.

As I began addressing the continuities and discontinuities in experiences of place – 'personal and intangible' – unforeseen changes occurred in my practical work, and the link with theory took on another paradigm shift, generating its own ontology. Consequently, the research moved towards being situated more in autobiographical peripatetics, relating to past events, especially concerning loss and the ever-looming presence of finitude. Not nostalgia, rather a ritual of remembrance where place dominated space, and impermanence dominated permanence. This involved a paradoxical sense of belonging to the land, yet parting from the land, and notions of 'repeat' and 'return' that re-entered with lines not only to the land, but to my genealogy, a line stretching back to my New Zealand Maori ancestry (see appx.10).[260] This ancestral line is not a single thread but a web of strands going forwards and backwards – past, present and future, all interwoven in a Deleuzian-Bergsonian continuum.

Before 'living' in Britain, I spent years travelling – becoming an expatriate and part of a New Zealand diaspora.[261] Intrigued by this self-imposed exile became the impetus to investigate first the works of women artists and writers from my own country who had followed a similar trajectory (Janet Frame and Jane Campion see pp.14,111-112). Then I went further afield to Hélène Cixous whose writing as a French-Algerian, is to be 'abroad at home',[262] prompting paradoxical feelings of detachment and belonging, and Cuban-born Ana Mendieta whose expressions of relationships to the land, location and identity dominated her art. Mendieta's displacement was the result of a forced exile in the United States, which she used as a reflective position to question and challenge established paradigms of memory and belonging.

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[259] Kwon, M. (2002) *One Place After Another: Site-specific Art and Locational Identity*. Cambridge MA and London: The MIT Press. pp.160, 165. See also reference to Homi Bhabha, 'The globe only shrinks for those who own it'. p.166.

[260] The line extends to my father's great great grandmother, a Maori woman called Te Wai Nahi from the Te Atiawa iwi (tribe) who lived in Waikanae, the coastal village in New Zealand where I grew up. Te Wai Nahi was the first wife of James 'Worser' Heberley, my paternal great great grandfather who on his second marriage was also Janet Frame's maternal great grandfather, and thus we share the same ancestral line.

[261] The New Zealand population is itinerant and travel is ingrained in its people. In 2001, some 60,000 New Zealanders, almost 2 per cent of the total population, were recorded as living in Britain, although this is a conservative estimate and some figures are as high as 150,0000. See www.teara.govt.nz/en/kiwis-overseas/5

[262] Cixous, H. and Calle-Gruber, M. (1997) *Hélène Cixous Rootprints: Memory and Life Writing*. London and New York: Routledge. p.10.

It seems that voluntary migrations and forced exiles have been fundamental to our feelings of displacement and inability to locate ourselves. As Cixous writes in her 'autobiographical' *Rootprints*, 'We go off on a voyage, not knowing where'.[263]

5.2 Unbelonging

The sense of belonging is not only as a loyalty to a place but as also being defined through personal experience, which shapes (and distorts) perceptions surrounding place.[264] Belonging may involve remembering particular landscapes and the evocation of emotions of longing to be in a particular location, relying heavily on memory to perpetuate its existence. Nevertheless, feelings of belonging to one particular place become eschewed and distorted, out of time and consequently out of place. Belonging becomes contingent, overwhelmed by the temporal nature of place. In using geography to examine place and identity to define the concept of belonging, Irit Rogoff provides further Deleuzian support for interrogating ideas of space and place, searching for an ontology of difference rather than one of homogeneity. Her concept of 'unhomed geographies' to redefine issues of location, and 'unbelonging' for dislocation, are particularly instructive in looking at the work of Hélène Cixous, Ana Mendieta, Janet Frame and Jane Campion. When writing on borders, Rogoff employs Deleuze's three types of lines, where a shift from lines of division and lines of separation leads to lines of flight that might journey across unknown thresholds.[265] In his theorizing, Deleuze allows for the possibility of a movement away from the lines of separation to a new understanding of borders that are not always fixed lines of division.

For Cixous being 'abroad at home' is living in movement across unknown thresholds – '*entredeux*' – the true in-between passage,[266] reverberating with Mendieta's 'exile between' and Robert Smithson's 'elsewhere between', to which I shall return to later. Frame, like Cixous, and to some extent Campion, adopts a position of exile even when in her homeland, and her perspective is always that of the 'other'. Geographically and culturally, New Zealand epitomises 'otherness' and Frame's characters live in the 'elsewhere',[267] always on the margins and precariously balanced on that line between conformity and abandonment. Syncopes of time and place punctuate her novels; dichotomies coexist with narratives hovering in a place between progress and dereliction within her experimentation in metafiction – mixing fiction with reality.

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[263] Cixous, H. and Calle-Gruber, M. (1997) *Hélène Cixous Rootprints*. p.8.
[264] See Nadia Lovell's introduction in *Locality and Belonging*, (1998) pp.1-20.
[265] Rogoff, I. (2000), *Terra Infirma: Geography's Visual Culture*. Chapter 4. pp.112-143.
[266] Cixous, H. and Calle-Gruber, M. (1997) *Hélène Cixous Rootprints*. pp.9-10.
[267] See Smithson's 'elsewhere' in Ann Reynolds, *Robert Smithson: Learning from New Jersey and Elsewhere*. (2003). pp.79, 107-108.

Entredeux is critical at this point of my inquiry with the focus on place. Ann Game's contention is that belonging is an experience of living in-between, where we have to abandon longing for a particular place, for this is a counter-productive search in a chronological linear time-space. Instead, she argues it is in living in the 'now', in mythic, sacred time and space, that we really belong. There is no nostalgia here, no desire to return to an original point, to the past as it was. There is no homesickness, and as Gaston Bachelard observes, 'how solid we would be within ourselves if we could live, live again without nostalgia and in complete ardour, in our primitive world.'[268] It is not simply the place previously experienced that is recalled, Game suggests, but something virtual. Again, Bachelard observes that a means of living in-between exists when now and then, old and new are experienced together.[269] This as articulation of the experience of living now and then, new and old, at once – experience of doubled time like a folding of time – can be traced back to Deleuze.[270]

Game attests to the temporal nature of our experience of belonging, calling as Deleuze has done, on Proust's involuntary memory as a living past, whose temporality comes from a melding of the extra-temporal and immemorial.[271] It is not a recollection of the past or a memory for dates and events, it just happens. Earlier I drew on Deleuze's reading of Proust (p.31) in the experience of involuntary memory – a fragment of time in the pure state[272] – to reflect on remembering in the studio-based drawing environment. Here in the outside environment, in known yet often changed places, it is deeply imbricated in the drawing process. For Proust's narrator, the sensation of a spontaneous flooding of memory was triggered by stumbling on an uneven paving-stone,[273] just as previously taste of the madeleine had brought back a memory of youth. Here he recalls the place not as he had previously experienced it, but as something more, 'something that, common both to the past and to the present, is much more essential than either of them',[274] extra-temporal moments, fragments freed from time.[275] Whether drawing visible or invisible lines in my process of journeying back and forth between familiar places, I experienced out of time moments that were out of place, spontaneously provoked by unexpected sightings or sensations. Each unexpected occurrence activated further

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[268] Bachelard, G. (1971) *Poetics of Reverie; Childhood, Language, and the Cosmos.* trans. D. Russell. Boston: Beacon Press. Cited in Game, A. (2001) 'Belonging: Experience in Sacred Time and Space'. p.227.
[269] Game, A. (1997) 'Time Unhinged'. In: *Time and Society*, vol. 6 (2/3): pp.115-129.
[270] See Deleuze, *Difference and Repetition* (1994) pp.80-83; *The Fold* (1993) pp.12-13: *Negotiations* (1995) p.154.
[271] Game, A. (2001) 'Belonging: Experience in Sacred Time and Space'. p.229.
[272] Proust, M. (1982) *Remembrance of Things Past, vol. 1 Swann's Way.* trans. C.K. Scott Moncrieff and T.Kilmartin. New York: Vintage. pp.48-51.
[273] Proust, M. (1996) *In Search of Lost Time, vol. V1 Time Regained.* trans. A Mayor and T. Kilmartin. London: Vintage. pp.216-218.
[274] Ibid. p.223.
[275] Game, A. (2001) 'Belonging: Experience in Sacred Time and Space'. Game suggests that the place, Venice, that Proust's narrator was recalling was bigger than a particular event in time, 'a mythic temporal structure' to the memories. pp.229-230.

associations, capable of doubling the actual image with the virtual or mythic memory-image that linked a present-now and a present-past, which in its recovery also encapsulated the essence of the place.[276] Here again, the concept of the fold enveloping the two images is like the folding of a piece of paper or fabric – different sides of the same object (see page 19). It binds the past in itself with Bergson's 'virtual', whereby 'the past does not have to preserve in itself anything but itself, because it is itself, survives and preserves itself in itself'.[277] Ever shifting and inextricably interwoven with space, time impacts on place, so it too is a receptacle of interrelations and constituted through interactions, and always in the process of becoming – always between.

I now return to the line, which is more palpably bound to the notion of 'journey' in the outside space as it serves as the means and method to move *between* one place and another in a back and forth movement, where the past and present may collide in memories of events that may or may not have occurred – events that may be in the process of becoming.

5.3 Line Between

The line has a fugitive motility representing a journey in a process of becoming and unfolding. If implicit in the fold is no beginning and no end, then the fold can represent a middle ground, 'the between' – like Robert Smithson's 'going from some place to some place...To be located *between* those two points puts you in a position of elsewhere'.[278] Smithson's obsession with the between manifests itself in his relationship with dualities. His practice involved a constant shuttling back and forth between his home in New York and his birthplace in New Jersey, between urban and suburban, between the east coast and west, between site and nonsite, between here and there, between centre and periphery. *'Between'* expresses Briony Fer, 'was memory for Smithson, which became a *wilderness of elsewheres'*.[279] While for Mendieta, Jane Blocker identifies the 'between', the limen, (earth/nation, absence/presence), as 'exile'.[280] The subject of exile is embedded in her work. Blocker explains how accounts of Mendieta's life rarely began in Cuba, but with her travel from there to here, in movement, always in flux, with a

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[276] Ffrench, P. (2000) 'Time in the Pure State: Deleuze, Proust and the Image of Time' In: Gill, C.B. *Time and the Image*. Manchester: Manchester University Press. Ffrench describes this recovered essence as 'not linked to any present that has been, but is a more original past, the pastness of the past which has never been present: the past itself'. p.163.

[277] Deleuze, G. (2008) *Proust and Signs*. trans. R. Howard. London: Continuum. p.38.

[278] Robert Smithson, from an interview with P.A. Norvell, 1969, cited in L.R.Lippard, (1997) *Six Years: The Dematerialization of the Art Object from 1966 to 1972*, Berkeley, Los Angeles and London: University of California Press, p.89. Note: my italics.

[279] Fer, B. (2004) *The Infinite Line*. New Haven and London: Yale University Press, p.57. My italics to indicate words cited by Fer from Smithson's 'A Cinematic Atopia', 1971.

[280] Blocker, J. (1999) *Where is Ana Mendieta: Identity, Performativity, and Exile?* Durham NC and London: Duke University Press. p.73.

'vocabulary of displacement', absence and loss pervading her life. [281] While holding on to the exile and foreignness in her work, it simultaneously became obliterated by the landscape in which it was made. For Blocker her works appear trapped in between.[282] Mendieta claimed that to help address her exile she worked in the land as a way of joining with the earth, to identify herself with the earth, to heal the wound of separation from her homeland – to belong.

The *entredeux,* the passage between, has increasingly dominating my thought and process as I have tested how lines can represent the middle and express a concept of movement. The ontology of the line – connecting one place with another – a line that provides the vehicle for remembrance and recollection to emerge. 'It is never the beginning or the end which are interesting; the beginning and end are points. What is interesting is the middle.'[283] As Deleuze has argued, if matter is continuous and endlessly folded then it must express a concept of movement, which is always in flow, in the middle. This corresponds to his thinking of things in terms of lines rather than points.[284] The *entredeux* is significant because the line is temporal and dynamic, and like Paul Klee's line, is in action. The act of drawing lines, real or imaginary occupies a space of neither 'here' nor 'there'. It is this space, I maintain, that allows the Deleuzian notion of the fold to occur and opens up a range of multiplicities of experience that resonate from place to memory, memory to place – a process of accumulated folds in space through time – indeterminate, liminal, 'elsewhere'.

In his meditation on the line, anthropologist Tim Ingold describes the North American Inuits' continual moving through the world along tracks as wayfaring, leaving traces in their passing. For the Inuit, '*as soon as a person moves he becomes a line*',[285] whereas for the Australian Aborigine, the whole country is made of lines, in fact all their words for 'country' are the same as their words for 'line'. The surface of the land is a labyrinth of interlocking lines creating 'ways through',[286] criss-crossing the continent, retracing places and myths, known to us as Songlines or Dreaming Tracks. The same idea is expressed in Deleuze and Guattari's invisible lines of passage along which life is lived. The lines conflate landscape and memory and the specific place acts as a mnemonic device to trigger memories.

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[281] Blocker, J. (1999) *Where is Ana Mendieta: Identity, Performativity, and Exile?* p.77.
[282] Ibid. p.81.
[283] Deleuze, G. and Parnet, C. (2002) *Dialogues II.* p.39.
[284] Deleuze, G. 1995. *Negotiations.* pp.111, 161.
[285] Ingold, T. (2007) *Lines: A Brief History.* pp.75. Citing research from *Playing Dead* (1989) by Canadian writer Rudy Wiebe.
[286] Chatwin, B. (1987) *The Songlines.* New York: Viking Penguin. p.56.

5.4 Nomad

The body is 'a connecting link', wrote Henri Bergson, 'the *place of passage* of the movements received and thrown back, a hyphen'[287] (see also p.40). A hyphen, like the conjunction 'and', spans a gap, a space between. The body as a place of passage is both an intra-place *through* which memory of place can be anchored, and an inter-place, a body that can move *between* places.[288] The body *as* passage tracing a trajectory *between* places in the outside environment is critical to my inquiry. The body in movement, marking a line while walking between the here and the there performs a practical exploration of memory and place. Before reflecting on my own practice of walking – walking as synecdoche for nomadic activities – I will give a brief overview of the context.[289]

Originating from primeval nomadic wanderings for survival, walking is probably the most basic way of putting a mark on a place, as pilgrims and travellers have done for centuries. Wandering in the rural landscape absorbed Romantic writers and Haiku poets, strolling in the city attracted Dada and Surrealists to the Situationists and Lettrist drifters (*dérive*), the solitary flâneur and the contemporary psychogeographer.[290] Although fascinated by the varied social history, the conceptual artists who instigated walking as an art practice in the 1960s and 1970s confronted issues of lived experience, from the everyday to socio-political, which became of particular relevance to my research and practice.[291] Walking as performance was perhaps first recognised in the early 1960s when conceptual artist Stanley Brouwn exhibited drawings (fig.5.1) made by passers-by whom he had asked to sketch directions to different locations,[292] followed closely by

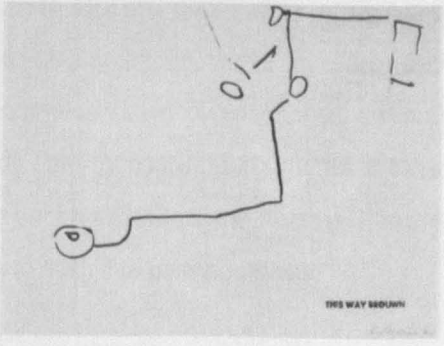

Figure 5.1 (right): Stanley Brouwn, *This Way Brouwn*, 1961.

[287] Bergson, H. (1988), *Matter and Memory* p.151.
[288] Casey, E.S. (2000) *Remembering*. p.196
[289] See Rebecca Solnit's *Wanderlust: A History of Walking*, (2001) London: Verso, for a comprehensive account of walking in all its forms throughout history.
[290] See Merlin Coverley's *Psychogeography* (2006) Harpenden: Pocket Essentials.
[291] This generation of artists included Stanley Brouwn (*Which Way Brouwn*, 1961), Yayoi Kusama (*Walking Piece*, 1966), Robert Smithson (*A Tour of the Monuments of Passaic*, 1967), Richard Long (*Line Made by Walking*, 1967), Bruce Nauman (*Slow Angle Walk*, Beckett Walk, 1968), Vito Acconci (*Following Piece*, 1969), Adrian Piper (*Catalysis*, 1970-71), Hamish Fulton (*John O'Groats to Lands End*, 1973), Sophie Calle (*Suite Venitienne*, 1979).
[292] In Amsterdam on 25 to 26 February 1961, Stanley Brouwn asked randomly a number of passers-by to draw him directions to reach other parts of the city on pieces of paper. The drawings were named *This Way Brouwn*.

Figure 5.2: Carl Andre, *Joint*, 1968.

artists including Richard Long (see fig.6.2) and Robert Smithson (see figs.7.8–7.13). While many of these hybrid sculpture/performance works consisted only of the act of walking, around the same time, Carl Andre was incorporating motion into space with his sculptures. Firstly, indoors with *Lever* (1966), where a line of bricks extended into different rooms, and then, outdoors with *Joint* (1968) (fig.5.2), where hay bales led from a wood into an open field, forcing the viewer to travel with the works. 'My idea of a piece of sculpture is a road,' he wrote. 'That is, a road doesn't reveal itself at any particular point or from any particular point...We don't have a single point of view for a road at all, except a moving one, moving along it.' Lucy Lippard describes these works with their particular viewpoints as setting 'the scene for a subgenre of dematerialized sculpture which is simple, and not so simply, *walking*.'[293] Lippard identifies the linking of concrete places with ephemeral experiences as a predominant focus of much art in the 1960s, with primacy given to process, which she had outlined in *Six Years: The Dematerialisation of the Art Object 1966–1972*.[294]

The temporal aspect of walking has been portrayed in a wide range of practices,[295] but my interest is in using the body as a means, or tool, by which to explore notions of movement and temporality, particularly between places I have known. Many of the works by Long and Smithson are far removed from my ephemeral performance drawing, which has minimal intervention in the landscape itself – a passage, marking time by passing through, as 'a state where you can be both alert to all that happens in your peripheral vision and hearing, and yet totally lost in your thought process,[296] allowing memories to flash into consciousness.

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[293] Carl Andre, cited in Lucy Lippard, (1983) *Overlay*. p.125.

[294] The relatively subtle lines drawn by walking in the landscape, such as Long's iconic line 'sculpted' into the field by the action of repeatedly walking across the grass, took on a greater scale in the United States with lines of enormous distance realized by mechanical means, with Walter de la Maria's *One Mile-long Drawing* (1968), Dennis Oppenheim's 3-mile *Time Line* (1968) and Smithson's 1500-foot *Spiral Jetty* (1970).

[295] Other examples include: Sharon Harper (*Walkabout*, 1996); Anne Tallentire and John Seth, (*trailer*, 1999); Janet Cardiff and George Bures Miller (*Hillclimbing*, 1999); Janine Antoni and Paul Ramirez Jonas (*Migration*, 1999); Kim Sooja (*Needle Woman*, 1999-2001); Richard Wentworth (*To Walk*, 2001); Kinga Araya (*Walking the Wall*, 2008).

[296] Russell Ferguson in conversation with Francis Alÿs. In: Ferguson, R., Fisher J. and Medina C. (2007) *Francis Alÿs*. London: Phaidon. p.31.

Along with concerns of duration and memory, the walking I undertake in my practice is an enfolding of absence with presence and has resonances with the site-specific practices of Long in the rural landscape and Smithson in the urban/suburban landscape. For both Long and Smithson the journey, incorporating recording and measuring, is a fundamental methodology. Both are preoccupied with time. As a model for practice-based research, Smithson's interdisciplinary interplay of the theoretical with the practical was inspiring. In defying the classic historical model by drawing on geology and science rather than established disciplines to address temporality, he created a new paradigm for an art of 'the concrete, the durational, and the entropic.'[297] His dialectic between the site of the work, and the non-site had a significant influence on how I approached my perambulations. I was able to distinguish between actually experiencing the 'site' and creating work from the 'site', which would allow my performance walks to exist in the absence of a viewer, as I could also identify with Long's extensive photographic records. I will be examining the relationship with my practice and the role of documentation in the chapters that follow.

While the body journeying through space is the 'machine' for remembering, the place itself is the triggering mechanism, and I would suggest that memory percolates in a continual conscious and unconscious flow between body and place. What is particular about my journeys is the return to a familiar landscape, to a particular chosen landscape, steeped in a particular time, sometimes the same journey repeated daily over the duration of a year. Lippard argues that how we understand place is affected by how we understand time, time not as history but as geography, attached to movement,[298] which implies a Deleuzian rhizomatic nomadism.[299] Francesco Careri distinguishes nomadism as occurring in familiar places where a return trip is planned, whereas wandering happens without any particular destination.[300]

5.5 Memory Traces

The familiar place is already 'remembered' and endowed with a powerful resonance and emotionality – already laden with memories waiting to be unearthed. The landscape that I temporarily borrow acts as a giant palimpsest on which layers of previous marks by previous travellers in previous times have integrated and merged with the surface, and metaphorically scraped off to be used again. Used and altered but still bearing visible traces of its earlier form, absorbing and reflecting its past, and enabling me to be a part of the continual evolving process

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[297] Roberts, J. L. (2004) *Mirror-Travels: Robert Smithson and History*. New Haven and London: Yale University Press. p.34.
[298] Lippard, L. (1997) *Lure of the Local*. p.116.
[299] Deleuze, G. and Guattari, F. (1988) A *Thousand Plateaus*. pp.380-381.
[300] Careri, F. (2002) *Walkscapes: Walking as Aesthetic Practice*. trans. S. Piccolo and P. Hammond. Barcelona: Editorial Gustavo Gili. p.48.

of becoming. The mostly unseen and invisible connections I make by simply moving across the surface become temporal markers – traces – holding and activating personal memories of an emotionally charged place.

While the deliberate return to familiar places brings the past into the present, there is an inherent invisibility in the merging with the known. In the intensity of the relationship to these places time becomes obfuscated and dislodged, creating a mysterious elsewhere. Memorability lies in this invisibility and Edward Casey has identified that the 'paradox is that the power of place is most fully manifested at the very moment when place and body fuse and lose their separate identities'.[301] Being located in memorable places from the past, elsewhere or otherwise, does not necessarily engender nostalgia, rather those places are already layered with others' memory traces and can now be charged with a renewed presence and renewed memories, drawing together diverse moments that are both exploratory and fluid. If memories were always constituted of sameness then change and progression would be arrested.

I am now moving on to discuss autobiographic memory in my practical research, the symbiosis of place and memory with allowances for openness and rhizomatic multiplicities. Imprinting memory through experience, the journeys, particularly walks, revolve around and between three specific locations: rural Suffolk; urban London; and childhood New Zealand. The locations provided 'surfaces' for recording temporal presence and reflected different aspects of the body in transit, while serving as mnemonics for triggering memory, both conscious recollection and random recall. I became fascinated with the complexity of the memorial potency of these familiar places, 'perception and recollection always interpenetrate each other' and past images 'constantly mingle with our perception of the present'.[302]

[301] Casey, E.S. (2000) *Remembering*. p.200.
[302] Bergson, H. (1988) *Matter and Memory*. pp.66, 67.

CHAPTER 6. **DRAWING INTO SPACE**

6.1 Solitary Transit

> A solitary walker, however short his or her route, is unsettled, between places, drawn forth into action by desire and lack, having the detachment of the traveler rather than the ties of the worker, the dweller, the member of a group.[303]

Moving to the country from London a few years before I began this research triggered the reconnection to land and topography. At first it was not so much an intervention, just 'a passing through' the landscape from one place to another. The seemingly unremarkable activity of walking alone as an 'outsider' in an unknown rural East Anglia recalled German writer, W.G. Sebald, who had lived in the area for over 20 years. Inspired by the landscape, in *The Rings of Saturn* (1998) he records his perambulations in Suffolk, where unfolding narratives go beyond the local to the world beyond – like Saturn's rings. His passage in time and space where history folds into geography, where memory is a random process, was prompted by associations and affinities while in transit. As the landscape I was passing through became more familiar, my movement became guided by memory: 'if memory is imagined in real space...then the act of remembering is imagined as a real act, that is, as a physical act: as walking.'[304] The process of walking allowed a liminal state between the past and the future – a continuum of flux with familiarity heightening the changing temporal experience of time – each step provoking memory, each mark provoking thought.[305] Surges of memory made manifest by the walked line were paralleled in the unconscious corporeality of my actions. Henri Bergson identified the body's past experiences as acting in the present where familiarity and habit-memory are as he has revealed, 'part of my present, exactly like my habit of walking or of writing; it is lived and acted, rather than represented'.[306]

6.2 Mourning Lines

The first walks in rural Suffolk were not physically recorded, simply haptic acts held in memory. In time, after experiencing an immeasurable loss, I found myself returning to one particular walk, which eventually replaced all of the different walks, and the journey between two places –

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[303] Solnit, R. (2001) *Wanderlust: A History of Walking*. p.26.

[304] Ibid.p.77.

[305] Jean-Jacques Rousseau in the 18th century in his *Reveries of a Solitary Walker* portrays the relationship between thinking and walking. He was perhaps the first to describe a necessity for keeping a detailed record of his 'solitary walks and the reveries that occupy them'. p.35. Rousseau, J-J. *Reveries of the Solitary Walker*. Cited in Rebecca Solnit (2001). p.20.

[306] Bergson, H. (1988) *Matter and Memory*. p.81.

my home and the village burial ground – materialized. In my journal, around the time of the first documented walks, I wrote that my venture to the outside, to the land, 'drawing' the line across the fields, led me back to Gilles Deleuze's lines of flight. As I made these almost daily walks, the term 'lines of flight' rang through my head, as Deleuze describes them as lines connecting, passing anywhere, and that tracing a line was to leave, to escape.[307] For a year, I recorded and documented over 100 walks between the two places (*pf.29–33*).[308] The return journey of about a kilometre became as obsessive a process as the *Marking Time* drawings in the studio had been. The duration was about 10 minutes one way, 20 minutes return. The return was important, back and forth – the line had to come back in order to repeat. By drawing invisible lines in space through the simple and solitary activity of walking, I set out to mark this particular journey – *Mourning Line* (see appx.11). I walked the land not to possess it, but to create an internal space for contemplation, not realising that the reflective process involved would underpin the methodology for my practical work, where I could generate material for analysis and exploration. This was 'marking time' in another setting, but the aim was the same – to reframe, to repeat, to recall the past into the present.

The line made by walking was a residue, a trace of the process. Touch taking primacy, making an indentation into the field across which I passed, as well as sometimes leaving a trail of string or ash (fig.6.1) along the route, echoing Richard Long (fig.6.4).[309] In 1967, Long proposed the simple act of walking as a work of art, no different from joining a graphite line from one point to another, in his seminal work, *A Line Made by Walking* (fig.6.3), which had a significant impact on my thinking.[310] 'A walk moves through life, it is physical, but afterwards invisible'[311] – the absent performing body. Long used the idea of map and body as a recorder of time and space, the body operating as a measure, marking the ground. Now compelled to examine similarities and differences, I could see that by deliberately and repeatedly walking back and forth across a field, Long created a line of trodden grass with his feet, the action leaving a marked trace on the land, but the object was absent. Ephemerality was retained as in time the grass would grow back, concealing the action. In contrast, my line was accidental and mostly invisible, unless the

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[307] Deleuze, G. and Parnet, C. (2002) *Dialogues II*. pp.36-37.

[308] Documented with pocket digital camera held in front of me as I walked, pressing the shutter release at planned intervals along the track, but paying no attention to content or composition. See further details on p.87 of the thesis.

[309] While trailing string or ash, they are only ephemeral interventions, and although reconfigured in a gallery (non-site) environment, I only remove from the landscape what I may have earlier placed there. In the back of my mind is a reluctance to mark the land because of the historical links to rights and possession.

[310] Many artists were influenced by Richard Long, including Carey Young, who in 2003 made a performance piece *Lines Made by Walking*, (a looped sequence of transparencies, shot from a fixed viewpoint in London and projected with one-second intervals. Commissioned by Becks Futures, ICA, London).

[311] Long, R. (1988) *Old World New World*. (Richard Long cited in A.Seymour's essay). London: Anthony D'Offay.p.58.

weather determined a frost or snow-laden field (fig.6.2). If lines did appear, they were meandering, not straight, as they had been overwritten by numerous other walkers unintentionally imprinting a line on the footpath. On these walks, I deliberately set about repeating the activity endlessly in the same location – a location that had some relationship to a sense of identity and subjectivity – a connection.


Figures 6.1, 6.2: Jane Grisewood, *Mourning Line (ash)*, 2006; *Mourning Line (frost)*, 2005.

Setting out each morning through the side door of the house...I headed south making a diagonal across the garden and the first field to the wooden gate...downhill on the narrow track on the next field...under (sometimes over) a wide style... through a copse...over a small bridge... another style and then into the open again...crossing another large farmed field...a gentle downhill slope to two more styles...a narrow path through another copse...diagonally across the horse field to yet another style (the last one)...along a small stream through a more dense copse...over a longer bridge on to a track by the overgrown 1920s former Scout hut... beside the redbrick and flint wall of the village burial ground (consecrated in 1887)...leading to the timber lychgate and the path where I would enter the cemetery. Location of memory for many an individual and for the community collectively is in the graveyard, this other place, this elsewhere, which seems utterly opposed to the words inscribed on the ancient lychgate, 'I am the Resurrection and the Life'.[312] There is no life here, just memory. Lucy Lippard cites Michel Foucault's reference to cemeteries as classic 'heterotopias' as spaces of otherness – an alternative place, but nevertheless a real physical space.[313]

The immersion in the increasingly known landscape, which by Foucault's definition echoes the 'elsewhere' of a heterotopia, intensified the retention and reactivation of memory – the repetition a mnemonic aid implicating location in memory. Is it then possible that by imagining the place

[312] St John's Gospel 11:25, *The New Jerusalem Bible* (1994) London: Darton, Longman and Todd.
[313] Lippard, L. (1997) *The Lure of the Local*. pp.104-105.

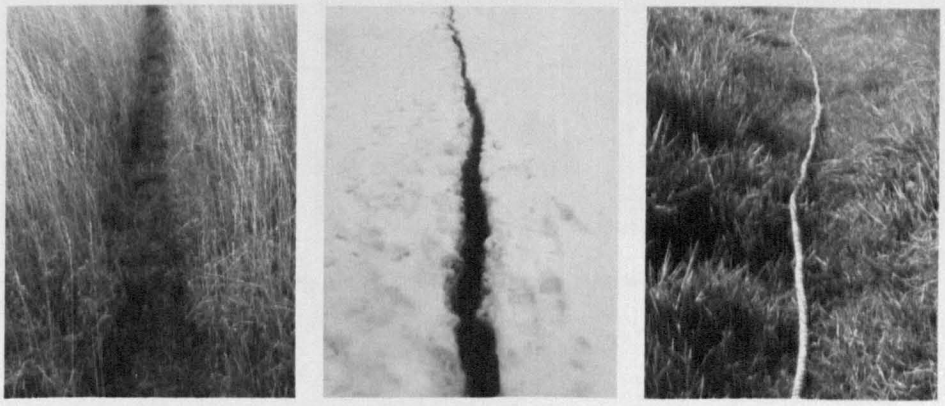
Figures 6.3, 6.4: Richard Long, *Line Made By Walking*, 1967 (top); Ash Line, 1994 (bottom).

and not being present, one can still recall specific memories? According to Lippard, there is 'something revelatory about walking daily in a familiar place'. Every walk presents a different view, a different feeling depending on the weather, the light, the time of day, time of year, one's mood, folding and enfolding into the next walk, 'until that specificity doubles back into generality, then back, and forth, with the rhythms of walking, day after day.'[314] I noted in my journal that the more I repeated the walks, the more variations appeared with the journey adopting a timeless quality (see appx.12). Time concertinaed, where 'home' and 'burial ground' seemed interchangeable with no clear distinction between the two locations, creating a synchronic experience of place. It is possible to recall without being present. I can make the journey 'in my sleep', with my eyes closed, intimately accounting for every centimetre of the route – voluntary and involuntary memory, habit and pure memory merging into an overwhelming sense of the known – 'beyond memory perhaps, in the field of the immemorial'.[315] Perhaps, in a Deleuzian sense, memories open out to something deeper, creating something new that occurs in places of belonging, familiar places.[316]

6.3 Residue

'Beyond memory', 'in the field of the immemorial' played on my mind. How might different repetitious acts affect and effect walking across these fields? I explored different processes including measuring and staking; cutting (fig.6.5) and gouging (fig.6.6); trailing materials, such as string (fig.6.7), paper and ash (see fig.6.1) to mark my passage. (see appxs.13,14).

> The impulse to mark it in some way perhaps speaks of the instinctive fear of losing one's way back to a familiar place or memory, exemplified by the ill-fated breadcrumb trail in Grimm's fairytale, *Hansel and Gretel*.[317]



Figures 6.5–6.7 (left to right): Jane Grisewood, cut line; gouged line; trailing line, 2005.

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[314] Lippard, L. (1983) *Overlay: Contemporary Art and the Art of Prehistory*, p.125.
[315] Bachelard, G. (1969) *The Poetics of Space*. p.13.
[316] My inference to Deleuze in Ann Game's suggestion of a new depth, see Game (2001) *Belonging*. p.334.
[317] Katharine Stout, Curator Tate Britain and Associate Director of the Drawing Room, London writing about my work for Firstsite Papers, *Jane Grisewood: Marking Time* (2007).

Several walks were made trailing ash; one on Ash Wednesday,[318] where walking barefoot, my body in direct contact with the land, I had strewn ash over the 500-metre track from home to the burial ground (*pfs.34–36*).[319] I used ash for its ephemerality (in five days the ash line had all but disappeared with only a faint trace visible), as a reminder of temporality, of finitude, of our mortality: 'For dust you are and to dust you shall return.'[320] Ashes also reveal where fire has been and where energy consumed – entropy in action. Ashes were part of Ana Mendieta's performative practice of marking through disappearance[321] (fig.6.8) and became central to the world that Robert Smithson was interested in and a crucial link for me between moving physically from the studio to an external investigation. For me, returning ashes to the landscape was an active elision of present and past (see appx.15). Hands and feet covered in ash at the end of the walk (figs.6.9, 6.10) was a reminder of the charcoal residue from large durational wall drawings, and echoed more eloquently than I can describe in Robert Morris's Guggenheim retrospective catalogue: 'the black velvet of the powdered graphite reading less as a trace or imprint of the hands' passage over the page than as a mirror surface for touch itself – the drawing touching back the artist's hands.'[322] The idea that the drawing touches back was a reminder that touching is two-way, unlike vision. It had resonances in the lines cast in string, lasting only as long as the walk itself as the string was rewound on the return, which has the effect of simultaneously marking and unmarking, the drawing touching back (see also *pf.19*). Elaine Scarry writes poignantly of this reciprocal touch: the body 'forever rubbing up against itself and leaving traces of itself (blood) on the world, as the world is forever rubbing up against and leaving traces of itself (its paint) on the human creature.'[323]

Figure 6.8: Ana Mendieta, c.1978
Untitled, branded handprint.

Figures 6.9, 6.10: Jane Grisewood, *Ash Wednesday* walk, 2006.

[318] Ash Wednesday, 1 March 2006. The seventh Wednesday before Easter – a day of solemn repentance where ashes are used as a symbol of repentance and mourning. This day is observed by followers of many Christian denominations who mark an ash cross on their foreheads.
[319] Ash collected from a season of log fires throughout the winter of 2005–2006.
[320] Genesis 3:19, *The New Jerusalem Bible* (1994).
[321] Blocker, J. (1999) *Where is Ana Mendieta? Identity, Performativity and Exile*. pp.29-30.
[322] Paice, K. et.al.(1994) *Robert Morris:The Mind/Body Problem*. New York: The Solomon R. Guggenheim Museum.p.244.
[323] Scarry, E. (1999) 'In: Payne, A. et.al.*Lie of the Land, Earth Body Material*. Southampton: John Hansard Gallery. p.33.

During a month-long residency in 2006 at Firstsite, a public gallery in Colchester, I set about transfiguring the kilometre length of biodegradable cotton string that I had trailed there and back on a walk (*pf.37*), weaving a giant web suspended between two large pillars and across the high beamed ceiling in the gallery space (*pf.38*).[324] My intention in transferring the measured line from outside to inside, to a public space, was to explore further the potential of difference and transformation, and the temporal implications, generating from the line and repetition. Taking two days to complete, each 10 metres took around an hour to 'draw' and fasten, whereas the actual walk from which string was taken, although the same distance, was solitary and performed in 20 minutes. In a different installation, I placed 500 metres of black thread that I had used to measure another walk (one way) on an overhead projector and transcribed the cast shadows in charcoal as they emerged on the wall (*pf.39*). The action left a heavy residue of opaque black dust on the floor.[325]

> And so on and on. And we walk like Theseus or an Ashman in the labyrinth, with our memories unwound on threads of silk or fire; and after slaying by what power the minotaurs of our yesterday we return again and again to the birth of the thread, the Where.[326]

As I moved across the space, my shadow became trapped between the projection and the drawing, an unforeseen effect, allowing the past activity to be held in the present. Once the initial tracing of the thread on to the wall was completed, I wiped away the lines (as I had rewound the thread on the walk) and a further residue, this time one of erasure, appeared. I then re-projected back on to the wall, which created a soft 3D effect and an enigma as to what was the projection and what was the drawing. The repetition of the actions involved in making the works and the repetition of events experienced produced a multi-layering effect. There was a non-linear encounter with time, fluid time, returning and coming back on itself – a folding together of two times. 'Both of these evocative installations transformed the spatial experience of the room by using a line that represented a length of time measured out through distance', wrote Katharine Stout, 'thus creating a unique collision between the memory of a past time-based event, and a physical intervention into a space occupied in the present.'[327]

6.4 There and Not There

Traces of lived experience captured in the drawing installations were, and remain redolent of the walk itself, vestiges between there and not there – and an index of 'having once been there'. As a temporary intervention, the walks embodied somatic memories and emotional reflections –

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[324] Later in 2006, I was invited to reinstall the kilometre of string outdoors at Cuckoo Farm Studios exhibition *Outside*, Colchester. I chose a wooded area of some 4 sq. m. where the string was woven between six trees (see fig. 2.10).
[325] The charcoal came from pieces of burnt pitta bread from the *Between Something and Nothing* installation (2006). The burnt bread, unlike pure charcoal, was volatile and brittle, and chosen for its symbolic relationship to the body.
[326] Frame, J. (1961) *Owls Do Cry*. London: The Women's Press. p.52.
[327] See Katharine Stout, (2007) *Firstsite Papers, Jane Grisewood: Marking Time*.

presence through absence – marking the faintest traces of my passage through this rural landscape. The repetition of the performative temporal act of walking was itself repeated with each step within each walk. Throughout the walks, I was conscious of time, imbricated in the duration where the past and present overlap. I was performing a 'drawing' across a very familiar tract of land, my body making a line through space; a line in space; a folding line; a refolding line. Each walk was unique – the duration of each different, each making an indexical mark of movement recording visible and invisible paths, and as in the earlier line drawings, each containing the 'trace of the trace'. Retracing the land in this way had an affect on my experience of time and in turn negated the linear progression from one point to another by differentiating and diverging to produce a multi-layering. It represented the transient 'middle' and still holds within it both spatiality and temporality.

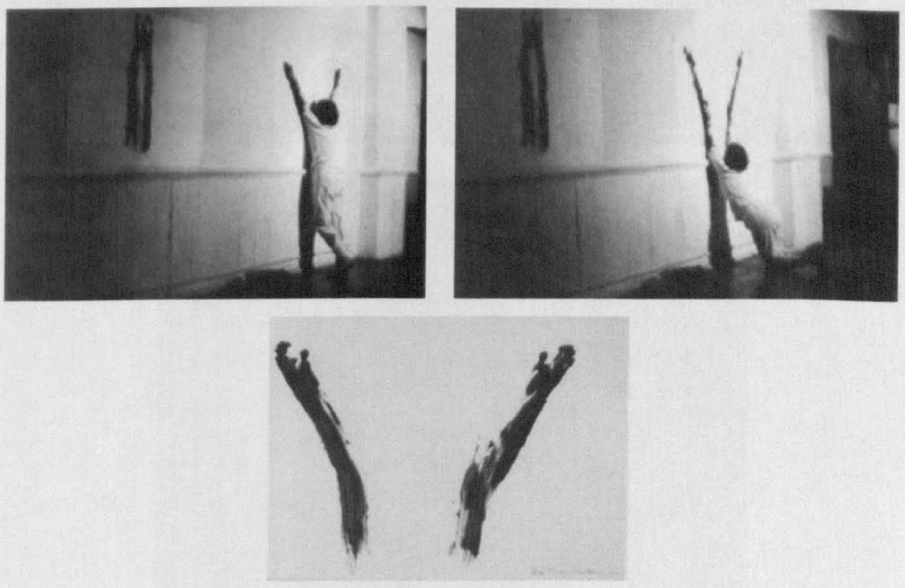
Figures 6.11, 6.12: Jane Grisewood, 2005.

The pure form of index, as Rosalind Krauss points out, has a close physical relation to its referent, such as the footprint or cast shadow, the material traces or marks of the object they signify.[328] My shadows and footprints act as a substitute, or stand-in, for my physical presence on the walks (fig.6.11, 6.12). Just as the drawings folded inside out, becoming an ephemeral intervention in the landscape, so in turn this has given way to an ephemeral intervention between the land and the body, creating a dialogue between the two. Many questions beyond the evocation of memory emerged as the research progressed. Am I using my body – or rather the absence of my body – as a boundary or line between body and earth to create a sense of belonging? Is it intentional to leave an imprint of my body on the landscape? I have an empathy with Ana Mendieta who enfolded her negative body imprints and interactions in the landscape as a way of helping to facilitate the transition between her homeland and her new home, giving her a sense of belonging. 'Through the making of earth/body works I become one with the earth'.[329] Like Mendieta, I employ both additive processes, scattering ash, earth, string, and

[328] Krauss, R. E. (1986) 'Notes on the Index: Part 1' In: *The Originality of the Avant-Garde and other Modernist Myths.* Cambridge MA and London: The MIT Press. p.198.
[329] Ana Mendieta cited in Blocker, J. (1999) *Where is Ana Mendieta?* p.57.

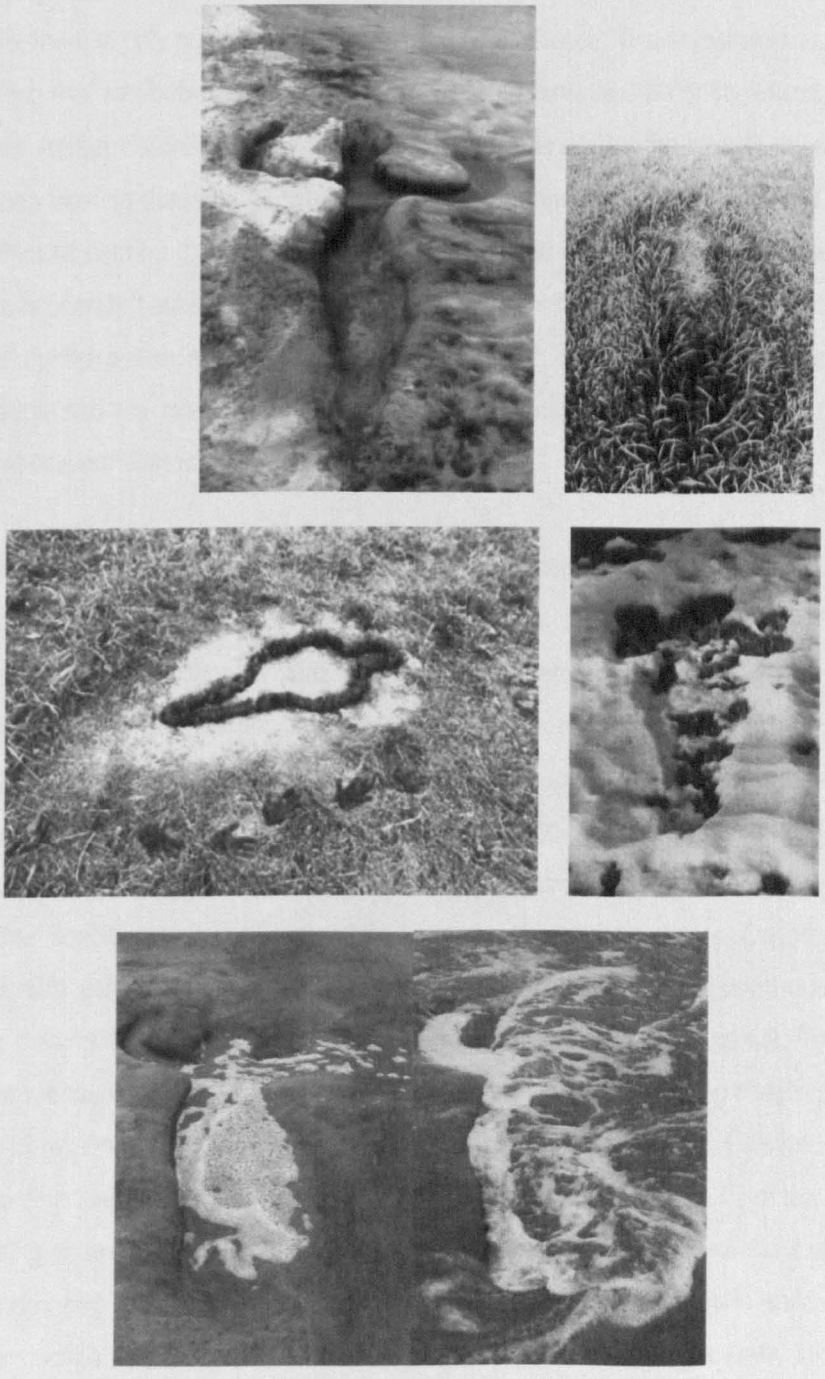
subtractive processes, cutting, gouging and carving, and find the inevitable concerns of life/death, absence/presence, female/male, evident in the work, but like the essential component of repetition, they are integral to the construction.

Where my practice diverges from Mendieta's is in the expression of body-earth identity, which is also bound to her Cuban heritage and her forced migration to the US – her body becomes not only personal but also political. Jane Blocker in her biography of Mendieta introduces Deleuze's 'deterritorializaton', as signifying 'the displacement of identities, persons, and meanings that is endemic to the postmodern world system'.[330] Irit Rogoff also recalls the Deleuzian term to explain how Mendieta's work has gone through this process of deterritorializaton[331] in *Body Tracks [Rastros Corporales],* (figs.6.13–6.15), while in the *Silueta* series, (fig.6.16–6.20), Rogoff uses the equivalent Deleuzian term of 'reterritorialization' to describe the new work closely tied to the earth. The transience inherent in her work reflected the transient nature of the earth, thus disrupting notions of past and present.[332] Mendieta chose her 'sites' out of doors to be on the periphery – not the traditional gallery location – with only documentation to show their existence. The erasure and negation in Mendieta's work is for Miwon Kwon made more evident by its photographic documentation where the work reveals identity through disappearance.[333]



Figures 6.13–6.15: Ana Mendieta, *Body Tracks [Rastros Corporales]* performance, 1982.

[330] Blocker, J. (1999) *Where is Ana Mendieta?* pp.57-58. Deterritorialization as interpreted by Caren Kaplan (1987) 'Deterritoralizations: The Rewriting of Home and Exile in Western Feminist Discourse', *Cultural Critique 6*, Spring 1987.
[331] Rogoff, I (2000) *Terra Infirma: Geography's Visual Culture*. pp.124-125.
[332] Ibid. pp.128-129.
[333] Kwon, M. (1996) 'Bloody Valentines: Afterimages by Ana Mendieta'. In: De Zegher, C. ed. *Inside the Visible: An Elliptical Traverse of 20th Century Art in, of, from the Feminine*, Cambridge MA: The MIT Press, pp.167-168.



Figures 6.16–6.20 (clockwise from top left): Ana Mendieta, *Silueta* series 1976–1978.

Not only for Mendieta, but the necessity of documentation to bring the 'not there' 'there' or 'here' impacts on most of the artists referenced in this inquiry, including Richard Long, Robert Smithson, Francis Alÿs, Robert Morris and Tehching Hsieh. In the documentation accompanying Hsieh's performance lifeworks, the daily photographic portraits in 'Cage Piece', for example, there is only documentation to show their existence. The actual work is constituted as 'something that sits between performance and record, and thus an entity whose integrity is never whole' Adrian Heathfield notes, concluding that some part of the work is experienced as missing when viewing the work.[334] There is often a slippage between the two and such work has the effect of blurring the boundary between event and account, between experience and object. One is often left asking, what is the work and what is the document? While an ambiguity is retained in the action and the record of the action, I will now address the nature of documentation and my reasons for privileging the still image in photography to capture my performative durational practice.

My process of documentation often followed a repeated pattern, recording thought and memory, experience and emotion in journals, sketches, photographs, video and audio. While recording the process and events, time is also captured, and memory contained, thereby enabling subsequent reframing and remapping. The documentation has been instrumental in allowing me to reflect on how to make sense of displacement through the dichotomies inherent in the changes of locations in my own life. On most walks, the entire duration was photographed at planned intervals with my pocket-sized digital camera followed by a brief notebook record of the time, weather conditions, thoughts, emotions, experience and encounters. On other walks, I would draw with ash or string, or abandon the camera altogether, and instead document the journey by holding a pencil against a piece of paper in my hand (see *pf.43*). These 'blind' drawings as I recounted in Chapter 3 and will discuss further in the following chapters, mark the movement of my body, creating small seismic vibrations of the hand, as I walked through a space, recording the duration and distance. There is a connection here as I see the process of photographing as analogous and synchronic to drawing/notation where I use the camera like a pencil, to index and record, sometimes drawing a line with the lens – lines in space – moving across a landscape, capturing a presence rather than a particular image. Many locations are first encountered (and sometimes only ever seen) through the camera lens, with the photograph as the record of a transitory moment in time – the embodiment of temporal duration. In considering time in the still image, Heathfield observes duration in Hiroshi Sugimoto's

[334] Heathfield, A. and Hsieh, T. (2009) *Out of Now*. p.27.

photographs from his ongoing *Theaters* project (fig.6.21), where 'visibility is rendered absent in the captured image...opening itself to other dynamics of time...in which one senses but cannot see a multiplicity of times'. Photography meets film, with 'a feeling of temporal disjunction emanating from the image, a mixed sense of time collapsed and lost, of incommensurable times.'[335] Devoid of human presence, the images transmit a corporeal absence. In my photographs from the *Mourning Line* series (see *pf.29–33*), there is also a corporeal absence with the body in movement erased leaving only the track disappearing into the horizon; nevertheless, a sense of duration and movement pervades the empty path.

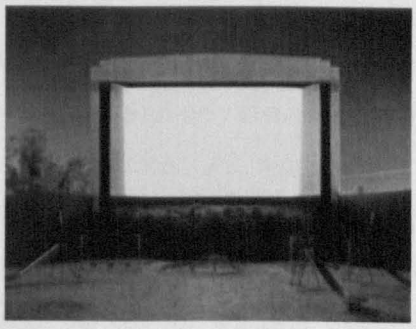


Figure 6.21: Hiroshi Sugimoto, *Tri City Drive-In*, 1993.

Here I reflect for a moment on Roland Barthes assertion in *Camera Lucida* that the photograph immobilizes time, 'the stasis of an arrest', time arrested in the past.[336] While I accept that the photograph captures a moment on the continuum of time, and even suspends time, I became aware of an alternative or perhaps additional experiential inference where the photograph, particularly in serial form, is capable of constructing heterogeneous multiplicities of time. This was magnified for me by being both the maker and the viewer as I am already in another time the moment the image has been taken, one present immediately replaced by another. This absence/presence is inherent in the serial nature of the recording. Through the photograph, I can therefore refer back to different places and different times. Yve Lomax identifies this paradox allowing the possibility that any single still image can produce different and diverse stories, times and effects, fixing on the word 'Sometime(s)' to describe the diversity.[337] She questions the idea of the photograph immobilizing or freezing time, suggesting that this presents only one conception of time, setting in motion the very idea that time, by its own nature, flows. Through Bergson, Lomax considers the immobilization of time as seen in the photograph as actually the spatialization of time: 'the photograph never arrests or freezes time...it *spatializes* time',[338] which follows that time is not fixed and is '*continually becoming*'.[339]

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[335] Heathfield, A. and Hsieh, T. (2009) *Out of Now:* p.34. In particular, images in Sugimoto's *Theaters* project of *Interiors* and *Drive-Ins*.
[336] See Barthes, R. (1993) *Camera Lucida: Reflections on Photography*. London:Vintage.
[337] Lomax, Y. (2000) *Writing the Image*. London and New York: I.B.Tauris. p.123.
[338] Ibid. p.133.
[339] Ibid. p.134.

6.5 Motion in Stillness

The experience of my work particularly in the outside environment, but also in live performance, is most often mediated through photographs, which as Lomax has indicated, spatialize time. Photographic documentation lies between actual experience and virtual experience – the trace of my walks depends mostly on the still photograph. I have chosen the still over the moving image as it positions the viewer outside real time simulations and presents a fragmented visual experience, a fragmented continuum of images redolent of the way memory recalls Bergson's memory-images, Proust's involuntary images, Smithson's memory-traces, as random often dislocated moments. Robert Morris in 'The Present Tense of Space'[340] also supports our memory of experience as 'photographic', whereas real-time experience is 'filmic'. 'I believe' he writes, 'that static, characteristic images tend to predominate in the scenery of memory's mental space. The binary opposition between the flow of the experienced and the stasis of the remembered seems to be a constant as far as processing imagery goes.'[341] Morris observed the loss inevitable in translating a three-dimensional object (or performance) into a two-dimensional image, but despite the absence created by lack of firsthand experience, photography has a practical purpose to document and disseminate the work.

The experience for the reader of this thesis will be one of not actually viewing the work but one mediated by a series of photographs, which act like the snapshots and drawings in my practice of attempting to recover loss and dislocation by a physical and emotional return to a place that I have only temporarily borrowed. All the while, I refer back to Butades daughter tracing a shadow of her departing lover on the wall (see pp.54-55).

The importance of the serial undertaking of still images in snapshot form is to unfold other durations in the work, time-based, but motionless. The individual 'snaps' taken over the duration of each repeated walk are reconstituted in the form of a slideshow or continuum of instants providing an experience of another temporality – a tension between still and moving – a paradox of time. I want to take a small sideways step here as the motionless-ness of the photograph has a parallel in the discussion of memory. I have been haunted throughout the inquiry with a niggling concern over Gaston Bachelard's speculation that '[m]emories are motionless'[342] as I have with the photograph's ability to freeze time. While not disagreeing with

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[340] Morris, R. (1993) *Continuous Project, Altered Daily: The Writings of Robert Morris*. pp. 175-207. First published in 1978 in *Art in America* 66 (January-February).

[341] Ibid. pp. 176-177.

[342] Bachelard, G. (1969) *The Poetics of Space*. p.9. Bachelard is discussing memory as not recording duration in the Bergsonian sense. He writes that 'Memories are motionless, and the more securely they are fixed in space, the sounder they are. To localize a memory in time is merely a matter for the biographer and only corresponds to a sort

him, I can comprehend that when seen in this context, motionless is 'still' rather than 'static' or 'frozen'. I would suggest that still implies momentarily 'at rest', with a potential to change. Memory captures a moment in time and in so doing, opens out a temporality of the instant, with possibilities for a Deleuzian becoming.

Now back to the photograph, which when repeated, magnifies and extends the movement just as recollection does for memory.[343] Adrian Heathfield has pointed out that while the individual photograph fixes time, when in a series it will 'register durations despite its investment in the "decisive moment".[344] Throughout my practice of adopting the camera as a sketchbook for drawing and for recording work, I would maintain that duration exists in the images. I do not necessarily intend the 'snaps' to become photographs in a traditional or photography-as-still-image sense, but as a series of fleeting moments drawn from the temporality of each journey (see examples in Part 3: Portfolio: *pf.30–33, 41, 42, 46, 48, 52, 55, 56*). I also do not intend the photographs to replace real-time experience, but to offer an alternative temporality. The only evidence of my durational journeys in the landscape, apart from those recorded by the blind pencil drawings, is the photograph – there is no object and there was no audience. The significance of the still image, therefore, is in capturing this – each image instantaneous, but seen together oscillating between stasis and mobility. Portraying a single moment, each still image is enfolded in a repetition and seriality, implying movement with no beginning or end.

As I move to the next chapter, I continue to consider the significance of anchoring memory through an autobiographical and indexical relationship with familiar places. I use the photograph as a sketch, where the temporal resides in the dynamics of movement, the in-between.

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of external history, for external use to be communicated to others'. While suggesting an interesting relation to memory and time, memory and space, it is not in the remit to take it further here.

[343] Edward Casey points out in *Remembering* (2000) that recollection has two meanings: 'a gathering together', deriving from the Latin *collecta*, and 'a binding together', from *colligere* (as in the English verb 'to colligate'), with the 're' signifying 'again'. p.293. Therefore, recollection implies a gathering and keeping together, which in turn implies a movement.

[344] Heathfield, A. and Hsieh, T. (2009) *Out of Now*. p.27.

CHAPTER 7. **IN THE ELSEWHERE**

7.1 Exilic Metropolis

'To walk is to lack a place. It is the indefinite process of being absent and in search of a proper'.[345] In the early stages of my practical research, Michel de Certeau's remark resonated with my questions concerning belonging and place – to lack place – that have preoccupied me ever since. My move from the rural to the urban landscape halfway through the investigation, a return to London, to the same location that I had lived ten years before, brought inevitable shifts in my practice and further demands on issues of liminality and dislocation. The metropolis presented an even more intense, complex palimpsest, reflecting an infinite range of experiences, encounters and memories that had previously been laid down under foot, erased and rewritten, again and again.

Nevertheless, I would continue the activity of walking to mark time and register the 'Proustian' charge of a familiar yet changed place,[346] but in the shift of moving back to the city, I had a new set of issues to countenance – noise, crowds, surveillance – suddenly my solitary performances had observers, 'viewers'. The clandestine space of the rural landscape (albeit along a public footpath) had given way to a communal space of human interaction and reaction, but the most significant adjustment was one I recognised from each return journey to New Zealand. I now returned to a particular place in London, which I had known intimately for nearly two decades, as an insider but also an outsider, 'a double agent',[347] resonating Belgian-born artist Francis Alÿs's comment of his move to Mexico City. In the opening pages of *Strangers to Ourselves,* Bulgarian-born Julia Kristeva, despite having lived in Paris since the mid-1960s, writes poignantly of the experience of the outsider. 'Strangely, the foreigner lives within us', she explains, 'the hidden face of our identity, the space that wrecks our abode, the time in which understanding and affinity founder'.[348] New Zealand writer Janet Frame was also interminably haunted by a continual feeling of being a foreigner in her own land.[349]

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[345] De Certeau, M. (1984) *The Practice of Everyday Life*, Berkeley, Los Angeles, London: University of California Press. p.103.

[346] See Katharine Stout, (2007) Firstsite Papers, *Jane Grisewood: Marking Time*.

[347] An interview with James Lingwood, *Francis Alÿs: Seven Walks London. 2004–5.* London: Artangel. Alÿs added, 'No matter how long I have been away, I have one foot in a European culture, and one foot out. Maybe I enjoy having a double reading'. p.42.

[348] Kristeva, J. (1991) *Strangers to Ourselves.* New York: Columbia University Press. p.1.

[349] In his essay 'The Construction of Identity; Time and Attachment to Place' (1996), Bruce Harding cites Patrick Evans observation in 'Alien Land', *NZ Listener*, 24 September 1988, p.70. See also Chapter 8, p.111 of the thesis.

How would I navigate my way between the uneasy familiarities of this dislocation/relocation, the foreigner within me? How would I adapt with the return to the confrontational urban street as a pedestrian? I was not intending to drift through the neighbourhood without a specific purpose or destination.[350] Do I walk in an 'indefinite process of being absent', between a here and a there, to find 'place'? Compounding the situation is that the city by its very nature is an exilic place, a place of fragmentation and mediation, detachment and isolation, where the position of 'being a foreigner *at home*'[351] also reverberates in de Certeau's writing.

This realisation took me back to de Certeau's seminal essay, 'Walking in the City',[352] in which he weaves a multidisciplinary narrative between theorist (urban cartographer/planner) and practitioner (pedestrian). My walks might provide a liminal re-engagement with London, a re-discovery of a place that had once acted as my 'home' and a possible way of creating an elision of past and present – making a Deleuzian-Bergsonian leap into the past. For de Certeau, the simple act of putting one foot in front of the other constitutes a 'spatial acting-out of place' – a form of enunciation, like speaking (or writing): 'walking is to the urban system what the speech act is to language', holding specific significance in a research requiring fluidity between practice and theory.[353] He compared walking through a city to the weaving together of a narrative where the physical movement through the streets can give way to the narrative of a particular place's past, present, or future, where '[p]laces are fragmentary and inward-turning histories, pasts that others are not allowed to read, accumulated times that can be unfolded'.[354]

De Certeau's rhetoric of walking adopts the literary devices of synecdoche and asyndeton to parallel the experience of moving through the city that is echoed in my walks imbricating time and memory. Describing walking as a synecdoche for nomadic activities expands spatial elements, as one fragment within the city can represent the whole city. At the same time, space can be lessened through asyndeton, creating elisions, rather like a form of syncope. For example, walking selects and fragments the city, where 'every walk constantly leaps, or skips'.[355]

Only a few years after de Certeau wrote his essay, beginning with observations of people walking the streets of New York City from his vantage point at the top of the World Trade

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[350] For a comprehensive account of the urban wanderer, see Merlin Coverley's *Psychogeography* (2006) Harpenden: Pocket Essentials. See also Francesco Careri's *Walkscapes* (2002) for a specific account of Guy Debord's Lettrist drifting *dérive*. pp.88-108 and the Stalker group and Transurbance, pp.176-189.
[351] De Certeau, M. (1984) *The Practice of Everyday Life*. p.13.
[352] Ibid. pp.91-110.
[353] Ibid. pp.97-98.
[354] Ibid. p.108.
[355] Ibid. p.101.

Center,[356] Tehching Hsieh undertook his third *One Year Performance 1981–1982* in those very streets. He moved from his studio to the street with 'Outdoor Piece' (see following page, figs.7.1, 7.2), an inversion of his first one-year durational performance, 'Cage Piece' (see pp.27-28), where instead of retreating to the confined interior space of a cage, he lived out of doors in the streets of Manhattan for a whole year. Each day, he recorded his wanderings on a map, noting in particular the places where he ate and slept (figs.7.3, 7.4). This was an extraordinary investigation of lived duration 'carrying paradoxes, refusing binarized thought', observes Adrian Heathfield, 'a form of sustained cleaving. A joining and a separation – performing and recording, roving and sedentary, exposed and withdrawn'. In this merging of Hsieh's life and work, in this 'delicate balancing act the question of belonging is negotiated'.[357] Heathfield's perceptive survey captures the complexity of temporal nuances in Hsieh's durational work, while questioning the artist as a lone urban nomad in a state of perpetual exile and unbelonging. Hsieh was an illegal immigrant from Taiwan who in this work migrated again to an 'unknown outside', to a 'doorstep elsewhere, the marginal spaces of the urban place, the existence peripheralized within it'.[358] His walks as a marginal and dispossessed figure bear witness to the increasing fragmentation of the contemporary metropolis where urban dwellers do not necessarily feel at 'home'.

While there is little resemblance to my short durational travails in London between the same two locations and Hsieh's extended durational 'Outdoor Piece', where he roamed the streets of lower Manhattan 24 hours a day for 365 days, there is a resounding familiarity in the 'doorstep elsewhere' and peripheralized existence in an inherently exilic urban landscape that I am temporarily occupying. The action of repeatedly walking *between* the two places amplifies a sense of knowing and intimacy, while paradoxically, being in a non-place. A 'non-place', not in the way anthropologist Marc Augé uses the term, where it derives from the opposition between place and space[359] – the opposed polarity of space. His non-places (airports, motorways, hotels) are formed in a *passing over* place by the traveller and are a condition of supermodernity.[360] Nor does it share the character of de Certeau's non-place: 'a sort of negative quality of place, an absence of the place from itself'.[361] Rather, my non-place is a *neither here nor there* location, a transitional space somewhere between what de Certeau and Augé define.

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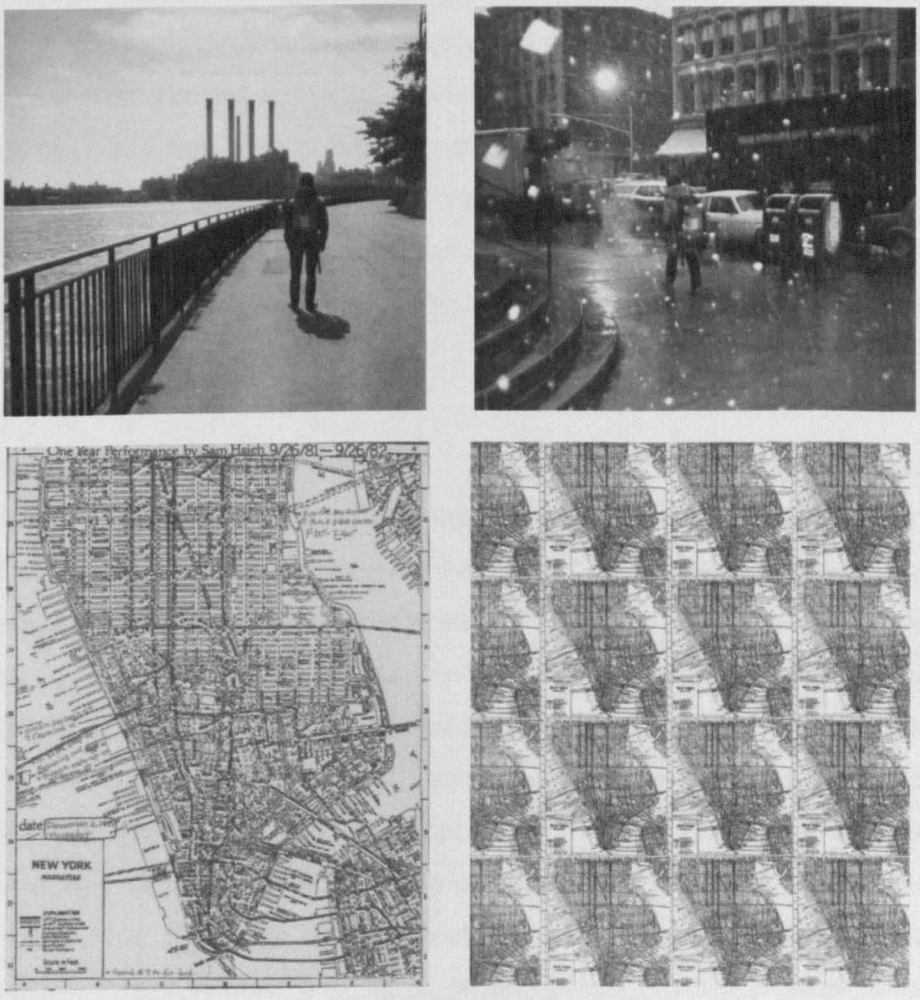
[356] De Certeau's urban landscape in New York City is Manhattan, and one cannot help feeling destabilised by the opening sentence in his essay, written in the late 1970s: 'Seeing Manhattan from the 110th floor of the World Trade Center'. He could not have contemplated the trauma of September 11, 2001, which forever altered the city and the impact of his words: once a familiar landscape, now only in our memory, in memoriam, and in the visual record.
[357] Heathfield, A. and Hsieh, T. (2009) *Out of Now*. p.45.
[358] Ibid. p.43.
[359] Augé, M. (1995) *Non-places: introduction to an anthropology of supermodernity*. p.79.
[360] Kaye, N. (2000) *Site Specific Art: Performance, Place and Documentation*. London and New York: Routledge. p.9.
[361] Augé, M. (1995) *Non-places*. p.85.



Figures 7.1–7.4: Tehching Hsieh *One Year Performance 1981–1982*.'Outdoor Piece'
See appx.(d). for enlarged map.

Nevertheless, being in a nowhere place the sense of belonging is pushed even further out of reach. However, the desire to retrieve the past was also in tension with craving liberation from the past into a present of incompleteness and becoming:

> frozen in their mourning of a past and the melancholy of longing for a vanished home, the migrant of the modern city must leave this seductive attachment to memory in order to become, to take memory to new forms of inhabitation, those new forms of corporealized encounter which exist in the present.[362]

Gilles Deleuze describes the migrant as going primarily from one place to another, even if the second place is 'uncertain, unforeseen', whereas the nomad goes from one place to another 'only as a consequence and as a factual necessity'. Deleuze adds, however, that migrants and nomads 'can mix in many ways, or form a common aggregate'.[363] The concept of migrancy acts as a metaphor for the process of becoming and renewal, claims Gillian Swanson. Unlike the nomad who is in 'a space of perpetual departures', the migrant has the possibility of moving towards 'a new space of arrival'. New memories emerge and we come to find ourselves at home in a changing landscape.[364]

7.2 Ghost Lines

Uncertain of whether I was a migrant or a nomad in my practice of walking in the city, I was aware of a loss, an absence, an estrangement as I moved between the two places – a past and a present, yet the walk itself is in a continual present. While marking time through the relatively slow pacing of the pavement back and forth between the new 'home' and the former 'home',[365] separated by a few minutes and a mere 250 footsteps, a contemplative space emerged into which memory-images surfaced from the 10-year absence.[366] The leap into the past is activated effortlessly when involving a return to a familiar place. A return instigating an active recalling of memory-images that had been retained 'to seek meaning in the emotions that are now, on a return to the same place, powerfully experienced yet so changed'.[367] Just as Proust's narrator was flooded with memory when he tripped on the paving-stone,[368] I too experienced involuntary recall with similar somatic actions, but did not necessarily share the ecstatic happiness of his experience. It became clear that the unfolding of memories, like dreams, was out of my control.

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[362] Swanson, G. 'Memory, Subjectivity and Intimacy: The Historical Formation of the Modern Self and the Writing of Female Autobiography'. In: Radstone, S. (2000) *Memory and Methodology*. p.126.
[363] Deleuze, G. and Guattari, F. (1988) *A Thousand Plateaus*. pp. 380.
[364] Swanson G. (2000) 'Memory, Subjectivity and Intimacy'. p.129.
[365] The home has been the primary container of memories of place, particularly in Europe and America, Edward Casey notes in *Remembering* (2000) p.212. This has been illustrated in Marcel Proust's *In Search of Lost Time* and in Gaston Bachelard's *Poetics of Space* (1969).
[366] On the walks I was left suspended on the outside, in a nowhere place. Unable to venture inside, to experience intimate memories of place, I returned to the in-between walking back and forth.
[367] Warnock, M. (1978) *Memory*. p.86.
[368] Proust, M. (1996) *In Search of Lost Time vol. VI: Time Regained*. trans A. Mayor and T. Kilmartin. London: Vintage. pp. 216-217.

The purpose of the walks, initially, was as a performative intervention to retain and activate memory with drawing as the tool for transformation, with my presence turning into an absence – a trace, a ghost. Determined by a desire to capture something that would resonate as I had spent 20 years in this locality,[369] I set about documenting the journeys (*pf.40*). Using my pocket digital camera I took random snapshots, dictated by the shutter lag, while walking between the two locations (*pf.41,42*). My method was less regular and less formulaic than that used on the rural walks. Not satisfied with the outcome, I adopted an alternative method that enabled me to reconnect more intimately with the subject in a corporeal and visceral dimension. With a sharp graphite pencil in my right hand pressing against a postcard-sized piece of paper in the other, I developed further the blind 'unseen' drawings in the *Line Between* series (see pp.50-51 and appx.16).[370] These drawings were titled *Ghost Lines* (2009), arising from de Certeau's phrase, 'the *absence* of what has passed by.'[371] The 'absences' became my 'ghosts' as I passed by, treading new invisible lines in the streets I had walked before, doubling in the drawings created by the small seismic shifts of my hand, marking on paper the movement of my body as I walked through the space. Ghostly traces like footprints in the sand.

In Chapter 2 (p.45), discussing the 2009 online residency at the Centre for Recent Drawing, I alluded to these drawings, which I will discuss further here. Each day for the month of September, I undertook a reflective journey with pencil and paper in hand while walking back and forth between my current home and my previous home in north London, recording duration and distance. As I walked, the rhythm of my moving was transformed into a web of lines on the paper – each day, each walk produced intricate variations. The thirty small postcard-sized images of tangled graphite lines representing each walk, act as further mnemonic devices, beyond the walk itself, to retrace and reactivate unsought memories. Another time is evoked, fragments of a past that I am experiencing in the present. Without my looking down at the paper during the walks, the drawings were 'unseen' in the process of their making (*pf.43–45*).

The documentation of the work itself existing as photographs and drawings (and the online C4RD archive), reveals merely the residual trace (see discussion pp.88-89). According to

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[369] Back in London, I was reminded of Richard Wentworth who has lived nearby, off the Caledonian Road in north London for over 25 years. His constant journeying in this area, around and along the 'Cally' led him to document the urban experience – snapshots of everyday life – in an open-ended project observing with his camera. In an Artangel project (2002) he extended the interest to produce maps and games, texts and lectures.

[370] Prior to my return to London, I had made 'unseen' drawings on trains and buses, but only a few while walking from my home to the local burial ground. I further developed the series walking the London streets, one outcome being *Lost Lines: Return to Sender* (2008). The continuous line made by walking is lost in itself, becoming entangled as each traces a route walking from my house to a different local post box, where the cards were posted and returned to sender – 31 in all, representing the 31 days of August 2008. The drawings were exhibited at the 2008 Liverpool Biennial Independents *Wrapped and Encased* exhibition.

[371] De Certeau, M. (1984) *The Practice of Everyday Life*. p.97. Note: my italics.

Peggy Phelan, these representations assist us in remembering what is lost. However, I understand that the ontology of performance requires that it exist only in the present and embodies disappearance, and 'cannot be saved, recorded, documented, or otherwise participate in the representation *of* representations: once it does so, it becomes something other than performance'.[372] The performative act itself and the recorded photographs and drawings participate in a doubling, even though exilic and dislocated.

Nevertheless, notwithstanding the documentation, the performance – the walk – marking time in place develops its own momentum through the doubling, folding into something that is open to endless interpretations. It is in the fluidity of these multiple lines of thought and chance encounters that my exilic existence can participate in a Deleuzian becoming. Irit Rogoff in her introduction to *Terra Infirma* writes: 'The moment in which loss is clearly marked and articulated is also the moment in which something else, as yet unnamed, has come into being'.[373] This remark became a consistent reflexive thought throughout my practical research.

7.3 Walk Ways

Encounters within the urban everyday inevitably led to Henri Lefebvre's *Writings on Cities*. While many of his concerns were not relevant to this inquiry, his concept of 'rhythmanalysis', where rhythms imply movements and differences in repetition had flashbacks to Deleuze. Repetition like time has cyclical movements in the return of days, seasons and so forth, and linear movements in the return of familiar actions or events. Rhythmanalysis interweaves the linear and the cyclical in the urban everyday, interacting with temporality and spatiality. 'Rhythm is always linked to such and such a place, to its place...' explains Lefebvre, but 'this does not prevent it from being a time that is an aspect of a movement and a becoming.'[374] A becoming in the Deleuzian sense I would suggest, where the process of folds has affinities with Lefebvre's reciprocity of rhythms as 'loops' and a means of linking time and space. When wandering the streets of a large city I would be more 'aware of times than of spaces, of moods than of images, of the atmosphere than of particular spectacles... Attentive to time (or tempo) and therefore as much to repetitions as to differences in time'.[375]

Lefebvre was attempting to counteract phenomenology's prevailing emphasis on the visual, the verifiable, and the limit it imposes on the unmediated body in relation to the external world, [376]

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[372] Phelan, P. (1993) *Unmarked: The Politics of Performance*. London and New York: Routledge. p.146.
[373] Rogoff, I. (2000) *Terra Infirma*. p.3.
[374] Lefebvre, H. (1996) *Writings on Cities*. trans. E. Kofman and E. Lebas. Oxford: Blackwell. p.230.
[375] Ibid. p.229.
[376] Ibid. p.32.

and hence its becoming. He posited a different kind of experience, one that sprang from different kinds of spaces and times, which could bridge the gap between physical space and mental space. Perhaps most importantly for my practice and methodology, Lefebvre commends the journey – process rather than destination.[377] 'Processes are becomings', Deleuze remarks 'and aren't to be judged by some final result but by the way they proceed and their power to continue'.[378]

In line with Lefebvre, the process rather than the destination is paramount to the itinerant work of Francis Alÿs and in my move from the rural to the urban environment, my focus returned to Alÿs (see also p.16). He encounters the marginal spaces – the spaces in-between – that are inherent in the practice of walking and creating lines. Alÿs's view, situated within the urban context is from the periphery, as both insider and outsider, at once involved and detached. He has undertaken numerous kinesthetic explorations of cities around the world, engaging in personal, political and social aspects.[379] In Mexico City, one walk entailed pushing a large block of ice along the pavements, stopping only when the ice melted, *Paradox of Practice I: 'Sometimes making something leads to nothing'*, 1997 (see following page, fig.7.5). The entropic implications are redolent of Robert Smithson's work (see p.106), and of aspects of my own practice. A few years earlier *Fairy Tales* (fig.7.6) involved his walking through the city wearing a sweater that unravelled with each step, leaving a trail of wool that related to the trail of string strewn on one of my walks in rural Suffolk (see fig. 6.7 and *pf.37*), where the object becomes both a trace and a drawing.

For five years Alÿs walked the streets, squares and parks of London, mapping, recording, photographing and videoing as he journeyed, culminating in *Seven Walks*, 2004–5 (fig.7.7). His metropolis is not viewed as a whole, but in fragments. You can enter at any point, in a way mindful of Deleuze's stance of reading his books as maps, to enter and exit, fold and unfold as desired.[380] Alÿs's activity of wandering from place to place is, by Deleuze's definition explained earlier, that of both migrant and nomad, enfolded in the urban fabric. Work is temporary and ephemeral, leaving few traces. 'The invention of a language goes together with the invention of

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[377] Crang, M. and Thrift, N. eds. (2000). *Thinking Space*, London and New York: Routledge. p.22.
[378] Deleuze, G. (1995) *Negotiations*. p.146.
[379] In São Paulo (*The Leak*, 1995), Alÿs walked the streets holding a punctured can of green paint to leave a fine line, tracing his passage, whereas in Jerusalem (*The Green Line*, 2004), the action of dripping green paint was politically provocative. Here the line followed the armistice boundary that was marked on a map with green pencil in 1948 after Israel's War of Independence. For *Narcotourism* (1996) he wandered the streets of Copenhagen for seven days under the influence of a different drug each day. *Pebble Walk* (1999) was produced as a postcard homage to Richard Long, based on a walk Alÿs took through Hyde Park in London.
[380] Crang, M. and Thrift, N. eds. (2000) *Thinking Space*. p.122. See also Brian Massumi's Foreword in *A Thousand Plateaus* (1988) pp. xiv-xv.

Figure. 7.5: Francis Alÿs, *Paradox of Practice I*:
'*Sometimes making something leads to nothing*', 1997.

Figures 7.6, 7.7: Francis Alÿs, *Fairy Tales*, 1992 (left); *Seven Walks*, 2004.

a city. Each of my interventions is another fragment of the story I am inventing, of the city that I am mapping. In my city everything is temporary.'[381] This also brings to mind much in de Certeau's analysis of everyday life in the city where walkers (practitioners) wandering through the complex grid of the built-up environment mark and transform space, subverting the rules imposed by it by theorists.[382]

Alÿs's roamings can be traced back to the performative '*playful* and *nomadic city*' of the Situationists and the *dérive*, a drifting that continues into contemporary psychogeography, wedged between the precursory '*banal city* of Dada' and the '*entropic city* of Robert Smithson' In the process the artists expose 'a liquid city, an amniotic fluid where the spaces of the *elsewhere* take spontaneous form, an urban archipelago... in which the *spaces of staying* are the islands in the great sea formed by the *space of going*'.[383]

7.4 Urban Odyssey

Although Robert Smithson's iconic earthworks were created in empty landscapes, evoking an obvious elsewhere, it was his return to the urban sprawl of New Jersey, where he was born and raised, that sparked his interest in the elsewhere and galvanised his focus on the journey.[384] In 1967, the same year that Richard Long made *A Line Made by Walking* in Britain, Smithson undertook *A Tour of the Monuments of Passaic, New Jersey* in the United States. [385] The two influential measures of passage, two very different journeys, Long's through the natural landscape (see fig.6.2), and Smithson's through a manmade landscape exposing entropic 'monuments' from the unexceptional fabric of urbanization (see following page, figs.7.8–7.13).

On Saturday 30 September 1967, Smithson set out by bus from New York to return to his birthplace in the urban periphery of Passaic, New Jersey, his intention to explore the liminal suburban landscape of what he called 'a blind spot'. Smithson got off the bus at the first 'monument', the bridge on the Passaic river, continuing the odyssey on foot to slow down the experience. Tracing the journey with his notebook and Instamatic camera he captured

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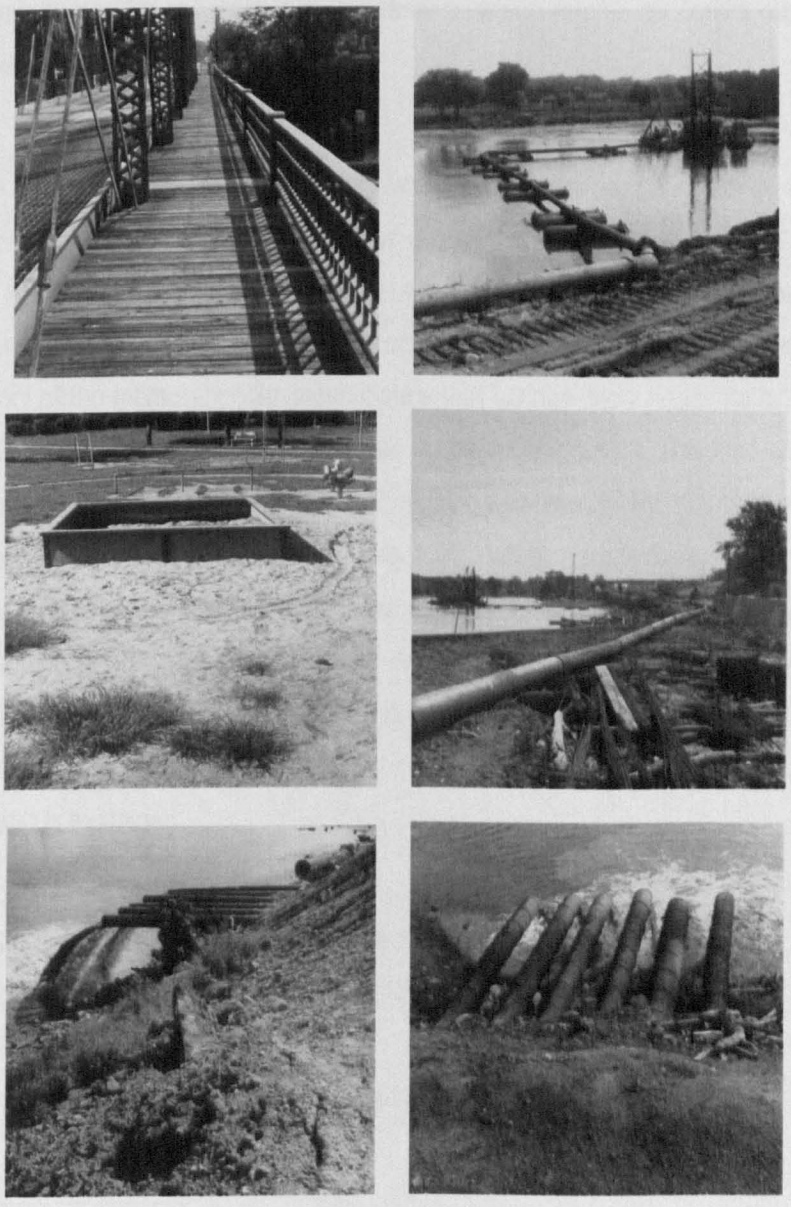
[381] Francis Alÿs quoted in Ferguson, R., Fisher, J. and Medina, C. (2007) *Francis Alÿs*. London: Phaidon. p.78.
[382] De Certeau. (1984) *The Practice of Everyday Life*. pp. 91-110.
[383] See Francesco Careri *Walkscapes*. (2002) p.21.He identified three important periods for walking: Dada to Surrealism (1921–1924); Lettrist to Situationist International (1956-1957); and Minimal to Land Art (1966–1967).
[384] Having been immersed in the thought and writing of both Smithson and Deleuze for many years, I would suggest that there would have been a strong affinity and overlaps had Deleuze been published while Smithson was alive. (Smithson died in 1973 at the age of 35 and Deleuze's works were not translated into English until a decade later.) Also, Smithson's 'elsewhere' and nonsite, would be interpreted as Marc Augé's 'non-place' (see p.99 of this thesis.)
[385] Reynolds, A. (2003). *Robert Smithson: Learning from New Jersey and Elsewhere*. pp.79, 101-104. Smithson's tour of Passaic was one of several day-trips to New Jersey between 1966 and 1968, establishing the journey as a crucial methodology in his art practice.



Figures 7.8–7.13 (clockwise from top left): Robert Smithson *Monuments of Passaic, New Jersey*, 1967.

Passaic's deserted streets and pipe-strewn landscape as a vision of a city on the edges.[386] The work comprised many elements including the photos, notes, maps and articles. Subsequently he reworked the materials, in order that they might elude definition and remain unfixed and open-ended.[387] Some of these works consisting of individual footage of still photographs are relevant to the 'snapshot' approach I used to record encounters between the two destinations of old home/new home with my pocket digital camera, which remain as continuous images on contact sheets.

'Travel from urban to urban area', Smithson writes, 'keeps one at the *center* of the temporal order, but travel from urban to suburban takes one to the *edge* of the temporal.' For him the suburb has 'something of an absence', and full of 'holes', which are 'monumental vacancies that define a memory-trace without any durational space or movement – there is the apprehension of the memory of the memory.'[388] Smithson claims that his new monuments cause us to forget the future. 'Both past and future are placed into an objective present. This kind of time has no space; it is stationary and without movement, it is going nowhere.'[389] He seems to be attempting to neutralise memory, in a process of forgetting, while paradoxically naming the sites 'monuments', albeit 'ruins in reverse'. By capturing them in still photographs, he has bestowed on them a temporal and memorial quality.[390] Adrian Heathfield's earlier comments regarding Tehching Hsieh's 'Outdoor Piece'; (see p.99), could initially apply to Smithson's 'Monuments of Passaic'. Binaries are folded together in his life and his work, and in particular, in his writings were belonging is examined.

In Passaic, Smithson confronted not only memory but also loss and disintegration, and with his last 'monument', the sand box (see fig.7.13), he demonstrates entropy in action,[391] a distinguishing feature of Smithson's practice. Like Deleuze, he was inclined to art that 'has something of the abyss, of chaos, about it', which is not fenced in and enables becoming.[392]

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386 The key 'monuments' were: 'The Bridge Monument Showing Wooden Sidewalks'; 'Monument with Pontoons: The Pumping Derrick'; 'The Great Pipe Monument'; 'The Fountain Monument' (Bird's Eye View and Side View); and 'The Sand-Box Monument' (also called 'The Desert'). See also *Robert Smithson: The Collected Writings* (1966) pp.68-74.

387 Careri, F, (2002). *Walkscapes*. pp.159-160.

388 Reynolds, A. (2003) *Robert Smithson: Learning from New Jersey and Elsewhere*, from Robert Smithson's notebooks, p.102.

389 Smithson, R. (1996) *Robert Smithson: The Collected Writings*. p.11.

390 The continuous footage of individual still photographs in Chris Marker's 1962 film, *La Jetée*, influenced the way Smithson approached his Passaic photographs; still images projected to create an illusion of movement. See Reynolds, A. (2003) *Robert Smithson*. p.135.

391 The sand box with one half black sand and the other white, where a child running clockwise in the box would mix the sands to grey. Running in the opposite direction, writes Smithson, would not reverse the process, but produce further chaos and an increase of entropy. See also (1996) *Robert Smithson: The Collected Writings*. p.74.

392 O'Sullivan, S. (2006) *Art Encounters Deleuze and Guattari*. p.117.

Smithson in his rejection of nostalgia did not reveal Passaic as the place of his childhood; rather his images are dislocated, which he described as 'like photographing a photograph'.[393] In her essay on Smithson's Passaic journeys, Felicity Coleman explains how the memories gathered create a narrative 'as familiar as any individual's daily and often quite ritualistic excursions'.[394] Despite Smithson's palpable detachment from the place, his obsession with the work was a catalyst for me to explore further my own urban journeys, whereby meanings could 'reflect the combined temporalities of consciousness at both meditative and everyday levels'.[395] Like Coleman, Ann Reynolds provides valuable insights into Smithson's responses to transformations of time, indicating that temporality is formed and structured by the journey. In my durational practice of walking and marking, time is doubled and enfolded in memories, where each walk carries within it fragments of the previous ones. Here 'memory tends to glide forward rather than backward or the future appears to precede the past. A trip to the Passaic can turn one into a "time-traveler" and take one into a memory of the future.'[396]

In the next and final chapter, I will be addressing the trajectory of memory through the repetitive process of drawing on my return to New Zealand, bringing to mind a comment about Hélène Cixous in her book *Rootprints:* 'a return is always liable to break new ground, something Cixous has a genius for, starting with fertile displacement at and of her birth'.[397] She describes herself as having a childhood with two memories, her own and that of her mother's. 'I was born so far from my beginnings...My distant blood, my foreigner, what a way we have come...'.[398] Like Cixous, I have a childhood with two memories, my own childhood in New Zealand, and the other looking north to England, which had been the home of my mother.

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[393] Smithson, R. (1996) *Robert Smithson: The Collected Writings*. p.70.
[394] Coleman, F.J. (2002) 'Passaic Boys are Hell: Robert Smithson's Tag as Temporal and Spatial Marker of the Geographical Self', in *Reconstruction*, Vol.2 Issue 3. p.2.
[395] Ibid.
[396] Smithson, R. 'A Guide to the Monuments of Passaic New Jersey' p.3, cited in Reynolds, A. (2003). *Robert Smithson: Learning from New Jersey and Elsewhere*. pp.102-03.
[397] Cixous, H. and Calle-Gruber, M. (1997) *Hélène Cixous Rootprints*. 'Aftermaths' by Eric Prenowitz. p.247.
[398] Ibid. p.179.

CHAPTER 8. **ON THE EDGE OF MEMORY**

8.1 Mahara Whenua

Mahara whenua, memory land, Aotearoa,[399] land of the long white cloud. I retain a deep bond with the land(scape) of my birth – my whenua, and my personal and familial memories, my mahara. The mahara whenua in 'the Maori world-view of memory is a creative function and urge which arises out of the singing of nothingness, and that places are construed in Maoridom to have the capacity for a sense of memory (memory-keepers)'.[400] In arising out of nothingness, the creative line that links us to the land is paralleled in the line in drawing, which has similar origins. I am suggesting too, that the act of drawing has the capacity for 'keeping' memory, allowing the passage along a continuum between past, present and future.

As I affirmed in Chapter 5 (p.73), citing Deleuze and Guattari, and Doreen Massey, I am not proposing a nostalgic going back to a past place or a sentimental longing for a past that never was, but an unbound, fluid and nomadic line to something that is, something that might be. While Robert Smithson's return to Passaic was also without a nostalgic focus, there appeared to be no emotional involvement or any sense of self in his suburban portrayal – his walk through this landscape was one of forgetting, revealing disintegration and ruin in his 'monuments'. As Francesco Careri has observed, Smithson's suburbs become metaphors for 'the periphery of the mind, the rejects of thought and culture'[401] Careri's 'periphery of the mind' is Smithson's 'edge of memory', from which Smithson provides a thoughtful proposal: 'On the edge of memory, art finds a temporary foothold.'[402]

In the final stages of the inquiry, I asked myself if this is what being on the edge is, a dislocation, a grappling with memory in order to find a foothold for my practice. I turned again to fellow New Zealander Janet Frame who I would describe as writing outside (rather than without) nostalgia while recognising that a grounding in place is 'so powerful an integrative force in an era marked by the multiple dislocations of exile'.[403] Frame remains marginal, unfixed, her personal life a repetitive journey – along a deserted path, from one world into another, in a

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[399] The Maori name for New Zealand, and now often used together as the country's proper name.
[400] Harding, B. (1996) 'The Construction of Identity: Time and Attachment to Place in Janet Frame's *The Carpathians* (1988)', discusses Frame's concept of Mahara Whenua, or memory land. p.11.
[401] Careri, F. (2002) *Walkscapes*. p.166.
[402] From Smithson's papers, cited in Reynolds, A. (2004) *Robert Smithson*. p.123.
[403] Harding, B. (1996) 'The Construction of Identity'. p.10.

process of becoming. Always crossing borders, blurring and folding distinctions, Frame has an extraordinary ability to weave words into narratives that bridge the everyday with memory and imagination – externalising personal memory in autobiography.[404] Frame reveals the temporal paradox of time: in her early years it is 'progressive, day after day' with memories in chronological order, but in later years time falters in 'a whirlpool' of rupture, with memories displaced and some forgotten, 'forever staying beneath the surface',[405] relating to the underlying thread running through this thesis. Time faltering is echoed in the syncope, cuts, folds, nicks, gaps, intervals and 'time out of joint',[406] reiterating the difficulty of organising the pasts of our lived experience into a unified chronology.

Travelling to the northern hemisphere for Frame brought further disruptions in time and an expatriate estrangement from a land fixed in the mind, on the edge of memory. Even in her own homeland she occupied a position of exile. 'On the rim of the farthest circle from the group... was my normal place',[407] writes Frame, from a perspective that is typically that of the outsider.

There is a further pronounced paradox of not belonging to a place yet being imprisoned by it in a corpus of work preoccupied with moving – migration and journeying.[408] In her three-part autobiography,[409] Frame associates the crises of her unsettled life with the matter of the return, which is visually realized through Jane Campion's celebrated three-part television film, *An Angel at My Table* (1990). Campion uses imagery of mirrors and windows to capture the inner and outer worlds folding in on each other. The image of a small girl with red hair and gumboots walking alone on a deserted country road towards the viewer has become iconic and central to New Zealand culture[410] (see following page, fig.8.1). Clouds form in the sky above and a road piercing the horizon separates the green hills. In the film, the narrative takes on a circular form, where Frame returns to where she started. Campion herself, found that by returning to New Zealand to make the film she journeyed into her own past. Reflecting on making *The Piano* (1993), Campion continued this journey of recovery, wanting to explore her 'strange heritage', asking 'who are my ancestors?'[411] The film is located in Maori ancestral land at the time of

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[404] For a thoughtful account of autobiography see Mary Warnock's 'The Story of a Life' in *Memory* (1987) pp.126-146, where she describes the value we attach to recollection and the point where memory and imagination intersect.
[405] Frame, J. (1983) *To the Is-Land An Autobiography: Volume One.* Auckland: The Woman's Press. pp.235-236.
[406] See Catherine Clément, Jean Fisher, Elizabeth Grosz, Jacques Derrida and Gilles Deleuze, pp.22-23 of this thesis.
[407] Frame, J. (1983) *To the Is-Land.* p.168.
[408] Janet Frame was continually on the move as a child and adult. She seemed to shift every one or two years, and in a two-year period alone, she moved five times. Cited in King. M. (2000) *Wrestling with the Angel: A Life of Janet Frame.* Auckland: Penguin. p.517. I would relate the unfixed and impermanency to Deleuzian nomadism, see p.73. of this thesis.
[409] *To the Is-land. An Autobiography: Volume One.* (1983); *An Angel at my Table. An Autobiography: Volume Two.* (1984); *The Envoy from Mirror City. An Autobiography: Volume Three.* (1985).
[410] King. M. (2002) *An Inward Sun: The World of Janet Frame.* Auckland: Penguin. p.11.
[411] Margolis, H. ed. (2000). *Jane Campion's The Piano.* Cambridge: Cambridge University Press. p.1.

Figure 8.1: Jane Campion, *An Angel at my Table*, film still, 1990.

colonization, and while dominated by the polemics of sexual politics, it is haunted by a sense of longing – longing for the piano, and a desire for return – the return to nature. Confrontation exists with the untamed land, with wild beaches and impenetrable bush. 'It's a landscape that is unsettling, claustrophobic and mythic all at the same time.'[412]

This is my landscape, my father's landscape – the landscape that I grew up in – a memory-keeper of the bond that I described at the beginning of this chapter. Living in the far south gives one a deep feeling of isolation but also integration with the landscape. A past landscape enfolding into the present, unearthing memories of another time 'gliding' towards another future.

8.2 Silent Threads

The landscape is once more a palimpsest where the originary surface has been repeatedly drawn on and erased by familial and alien encounters. Further shifts in my practice occurred on re-encountering my native New Zealand (see appx.17). In London, I had retraced paths, marking time from over the last two decades, while in the southern hemisphere the paths went back to my childhood expressing an intense cognitive and physical involvement with the space. Michel de Certeau describes the return: 'To practice space is thus to repeat the joyful and silent experience of childhood; it is, in a place, *to be other and to move toward the other*.'[413] To be other and move toward the other necessitates a process of negotiation and becoming.

The first 'intentional' walk 'to practice space' was empty, silent, voiceless.[414] A landscape of unfenced lawns, spiked with letterboxes, under sharp blue skies where dark shadows fell (*pf.46*). As I retraced, through the lens of my camera, the walk that I had made as a teenager,

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412 Jane Campion in an interview with Thomas Bourguignon and Michel Ciment, 1993, trans. M. Curley. In Wright Wexman, V. ed. (1999). *Jane Campion Interviews*. Jackson: University Press of Mississippi. p.106.
413 De Certeau, M. (1984) *The Practice of Everyday Life*. p.110.
414 This walk occurred in Rotorua, 2006, six months after my mother died. We had made this journey together regularly walking our dog in the streets and tracks behind the house I had lived in as a teenager.

making my way once more along these same pavements, I recalled fragments from a film I had seen not long before leaving 'home' on my travels abroad.[415] The surreal loop of disjointed time it evoked echoed loudly in the silent streets. Pavement followed pavement, some leading to deserted cul-de-sacs, where the surroundings preserved the past: 'As if the ground were still sand and gravel. And stone paving. Which I crossed once again...'[416] (See appx.18.)

On my return to London, recalling my walks along these streets so steeped in the past, so persistent in memory, something else began to happen and further questions arose as to the experiential exchanges in these different geographies, multiple localities. I knew that to continue investigating my practice of drawing through the tensions of here and there, remembering and forgetting, I would return again to New Zealand to explore specific journeys between different childhood locations. How would I relate to the return as the outsider-insider? I reflected on 'the peripatetic movement between "Home" and colony' that I began with in the opening chapter (pp.13-14). Why did I still need to facilitate the transition between my southern hemisphere 'home' and my northern hemisphere 'home'?[417] It became apparent to me that my practice of drawing repeated lines to mark time in an interior studio environment must now undergo an ontological test in 'real' places and 'real' situations.

Deleuze's line of flight would now be extending in all directions, folding and repeating in familiar landscapes and dissolving my sense of time, being here in the present while on the Deleuzian-Bergsonian continuum between past and future. In these journeys I was relying again on the fold to bring the outside(r) and inside(r) together. The folding and refolding predicates the return and enfolding of my corporeal body as I encounter the multiple locations where memory is looping and re-looping, lost and found. However, it is important to stress that the return in my practice operates as a between rather than as a point to reach. It is a journey, a line that intersects and connects, converges and diverges.

8.3 Shifting Horizons

The line this time was to take yet another shift and I was to draw a different passage. The highway from my family home of several decades would take me to my birthplace and childhood home some 400 kilometres to the south, a memorable journey I had experienced

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[415] At the time that I wrote these observations in my journal, I did not have details, which I now have. The film was *Last Year in Marienbad*, (1961) Directed by Alain Resnais. Screenplay by Alain Robbe-Grillet. France. 94 min. [Video:DVD].

[416] These lines from *Last Year in Marienbad* follow the opening lines: 'I made my way once again along these corridors...Where corridor follows corridor, Across corridors leading in turn to empty rooms. Rooms heavily laden with a décor from the past...'

[417] I was also asking the question of would the incessant drive to repeat the return reach the point where there would be nothing to return to? However, this was a question I would leave for another time.

countless times in the past. Equipped with my pocket digital camera and notebook, I set out on 27 December 2007 from Rotorua to Waikanae by car with my 91-year-old father and my brother as driver to make the round trip over the following few days (*pf.47*). The aim was an experiential tracing of the journey out of the window through the camera lens, through conversation and through writing, in an attempt to reiterate drawing's potential as a tool for active research. Extending drawing in this way, as through the act of walking, would represent temporal and constant motion, while at the same time connecting the past to the present. I had not returned to this place for over two decades.

The decision to use the car was not only to investigate the journey through a different mode, but to invert the activity that Tim Ingold describes when the 'transported passenger' on a journey 'barely skims the surface of the world, if not skipping it entirely, leaving no trace of having passed by or even any recollection of the journey.' He differentiates between the passenger and the wayfarer who 'lays a trail on the ground in the form of footprints, paths and tracks', and 'watches, listens and feels as [s]he goes',[418] to which my previous perambulations on foot would comply. My task now, albeit removed from the haptic and cocooned in the car, was to find equivalence in the act of drawing by this means of journeying.

Perhaps I was even subconsciously following Robert Smithson, who after his Passaic odyssey embarked on road trips to the Yucatan in Mexico, exploring ruins and engaging in numerous repetitious activities, including his notable 'mirror displacements'[419] (see fig.1.6). Only memory-traces remain, colour slides, a few images he had taken with his Instamatic camera, and the published essays in *Artforum*.[420] Smithson's travel was also an inversion, in this case, of the conventional travel narrative.[421] However, the importance for me lay in the value placed on the travel itself and the written accounts of the road trips, where driving is described as becoming aware of the horizon that is 'closedness in openness'.

> One is always crossing the horizon, yet it always remains distant. In this line where the sky meets earth, objects cease to exist. Since the car was at all times on some leftover horizon, one might say that the car was imprisoned in a line, a line that is in no way linear. The distance seemed to put restrictions on all forward movement, thus bringing the car to a countless series of standstills.[422]

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[418] Ingold, T. (2007) *Lines: A Brief History*. pp.78-79.

[419] During trips to Mexico in 1969, Smithson made the *Yucatan Mirror Displacements (1-9)*, arranging 9 to 13 12-inch square mirrors in a grid pattern on various outdoor sites, which he described as memory-traces where the mirrors both reflected and disrupted the surroundings while recording time. The nine works were photographed and accompanied his *Artforum* essay (see below).

[420] 'Incidents of Mirror-Travel in the Yucatan' 1969, *Artforum*. See Smithson, R. (1996) *Robert Smithson*. pp.119-133.

[421] Shapiro, G. (1995) *Earthwards: Robert Smithson and Art after Babel*. p.100.

[422] Smithson, R. (1996) *Robert Smithson: The Collected Writings*. p.119.

Although at the time, the horizon's effect remained obscure, it was forever present – always ahead, always out of reach, rather like the tortoise in its race with Achilles in Zeno's paradox.[423] However, on recently re-reading the 'mirror travels' essay, I connected Smithson's insightful observation of how the road stabs the horizon through the windscreen to the 100 or so 'snaps' I had taken.[424] Almost all of the images display not only a windscreen with shifting horizons pierced by the road, but also a mirror. Mirrors were central to Smithson's concern with disruption of centre and periphery, presence and absence, and to Campion's focus on capturing inner and outer worlds (mentioned earlier on p.111). The photographs are my sketches, or instants, 'drawn' by the camera and make up a further work under the *Line Between* corpus, *Shifting Horizon* (*pf.48*), positioned in a temporal interplay, weaving a past and a present together, marking and suspending the passage of time. The explicit never-receding horizon paradoxically implicates infinite movement with countless standstills.

8.4 Lines in the Sand

Abandoning the car on arrival, I had decided to explore this new phase of my inquiry on foot, returning to a haptic somatic engagement with the space. Standing on the beach, I was standing on the edge of New Zealand.[425] I spent my childhood within walking distance of the vast stretch of coast on the southwest of the North Island. In our small community, days focused on the journey between home and beach, my grandmother's house and the estuary, sand dunes and ocean. An open landscape with what appeared to be an infinite horizon – lines everywhere – lines that transected the ocean from the sky and the land from the ocean.

Distant and fragile memories were disturbed as I set foot on the path from my grandmother's house across the narrow road to a beach where I had spent most of my childhood. A beach I had walked from an early age drawing long curving trails in the sand, always in movement, but transient as they dissolved back into the surface when the tide came in (*pf 49*). The line was forever shifting from the centre, to the periphery – and back again – allowing boundaries to merge and dissolve and to assimilate centre with edge. The walk continued along the shore, across the mouth of the Waimea Stream that divided the beach, and beyond, following a familiar route. My concern with provoking images from the past was tentative, and I remembered Janet Frame's opening lines in *An Angel at My Table*. 'The future accumulates like a weight upon the past.

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[423] Zeno's second paradox of motion is described in the race where Achilles will never overtake the tortoise, for whenever he covers half the distance; another half remains to be achieved. Smithson cites the paradox in 'Quasi Infinities and the Waning of Space', in *Robert Smithson: The Collected Writings* (1996). p.37.

[424] Ibid. p.120.

[425] See reference to Hélène Cixous, 'I stand at the edge of North Africa. On its beach.' In: Cixous, H. and Calle-Gruber, M. (1997) *Hélène Cixous Rootprints*. p.182.

The weight upon the earliest years is easier to remove...The years following childhood become welded to their future... often the time beneath cannot spring back into growth'.[426] My disquiet subsided as contact with the surface and I experienced the tactile sensation of walking barefoot on the sand – becoming one with the ground – laying down my imprint in a confluence of time and space. The wet sand provided the Proustian charge as potent as the taste of the madeleine, or the uneven paving stone had been for his narrator – a Bergsonian memory-image revealing the non-visible. (See appx.19.)

In the following days, I undertook further *Line Between* walks titled simply, *Line in the Sand*[427] (*pf.50,51*). Converting movement to mark as I had done holding a pencil against a small piece of paper on previous walks in Suffolk fields and London streets, I was continuing to preserve drawing's proximity to thought, folded in thought, and continually reflecting on Jean Fisher's remark that drawing was suspended between gesture and thought (see p.37). Three such walks were completed over the next three days, interspersed with several other walks marking the same shoreline through the lens of my pocket digital camera, the images determined by the duration of the shutter lag (*pf.52*). On one walk I also marked the surface with a length of found driftwood, on another, simply footprints in the wet sand (*pf.53*). Through the reflexive marking, mixing the mediums between footprint, pencil, camera and stick, I was continuing to test the conceptual and temporal trajectory of the drawing process as a fluid movement engaged in open-endedness, nascency and ephemerality.

Memories triggered by the drawing fused into one static memory-image, and then detached into fragments, unstable in their time sequence, all the while reshaping memories from previous journeys. One memory enfolded another in the same way that one time enfolds another. 'Time is a continuity', as Elizabeth Grosz has written, and further the events in time have their own durations, and therefore can 'function through discontinuity, realignment or rupture'.[428] Discontinuing, realigning and rupturing, all manifest in the process of drawing and of remembering, reactivating the questions that have preoccupied me throughout the course of this research, and which I put to further investigation on a very different journey.

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[426] Frame, J. (1984) *An Angel at My Table An Autobiography: Volume Two.* Auckland: Hutchinson, NZ. p.13.
[427] 'Line in the Sand' is a metaphor for a line beyond which no further advance will be made, and has many political implications, which I am not entering here. However, in my research I came across an interesting historical connection with New Zealand. During the Musket Wars between two Maori iwi (tribes) in the early 1800s the triumphant rangatira (chief) after much bloodshed, drew a line in the sand along the beach beyond which his men were not to pursue their enemies. http://www.zealand.org.nz/whakapapa8.htm
[428] Grosz, E. (2004) *The Nick of Time.* p.250.

8.5 Towards the Untimely

Janet Frame's last novel, *Towards Another Summer*[429] takes its title from a line in Charles Brasch's poem *The Islands*, which starts, 'Always, in these islands, meeting and parting...The godwits vanish towards another summer'.[430] A meditation on exile and return, Frame's novel is autobiographical and personal; addressing the question of what and where is home. The protagonist, Grace, feels more like a migratory bird as the wrench from her native New Zealand makes her life in London appear transitional. The migratory bird in question is the godwit, a metaphor for New Zealanders who identify with the constant leaving and returning. In March of each year, the godwits take off for their long flight to Alaska towards another summer, where they stay until returning six months later.

> So I, a migratory bird, am suffering from the need to return to the place I have come from before the season and sun are right for my return. Do I meet spring summer or winter? Here I live in a perpetual other season unable to read in the sky, the sun, the temperature, the signs for returning. It is homesickness – "I know a place whereon..." the matagouri, the manuka, the cabbage tree grow... I know a place.[431]

A reviewer in the New Zealand *Listener*, commented that Grace's journey as a 'migrant indicates an ontological impulse that imbues all of Frame's work, to do with the search for a "my place"... to haunt areas of arrival and departure'.[432] Frame's narratives often repeat themselves, and her use of repetition indicates an obsessive desire to return.

Reading the book revived thoughts and experiences associated with time zones and the long-distance travel between the hemispheres, the disjointed time, the gains and ruptures – the untimely. It is the coexistence of the past in the present, the virtual, according to Grosz 'that disrupts the continuity of the present, to open up a nick, or crack, the untimely, the unexpected, that welcomes the new'.[433] On one occasion, I flew to New Zealand from London on Christmas Eve, backwards in clock time via Los Angeles, but when crossing the International Date Line I was transported into the future to 26 December, having completely missed Christmas Day. Returning to Britain at the end of the summer, I moved towards another summer in the northern hemisphere. In the course of many air journeys over the years, a series of disjointed, detached moments have folded into an all-embracing chronological time.[434]

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[429] Published in 2007 posthumously at Janet Frame's request.
[430] From Charles Brasch's poem 'The Islands'. In: Lehmann, J. ed. (1941) *The Penguin New Writing* 9. p.67.
[431] Frame, J. (2007). *Towards Another Summer*. Sydney: Vintage. p.62.
[432] From a review by Isabel Haarhaus in the NZ *Listener*, 'States of Grace'. (2007) October 13-19 vol. 210 no. 3518.
[433] Grosz, E. (2004) *The Nick of Time*. pp.117, 252. See G. Deleuze (1994) *Difference and Repetition*. Following Nietzsche's untimely, through the untimely difference is possible, and the shift from the present into the future. p.xxi. See also Deleuze and Guattari (1988) *A Thousand Plateaus*. The untimely is becoming, forgetting as opposed to remembering, geography as opposed to history and rhizome as opposed to tree. p.296.
[434] I have made around 20 return journeys to London since first leaving New Zealand, five during this research.

During the daylight hours of 10 January 2008 on a flight from Auckland to London, I set about producing a very different durational work in the *Line Between* series (see appx.20). Using my pocket digital camera (as I might use a pencil), I traced the journey through a series of still images across the land below, having no corporeal contact with the surface (*Untimely pf.54–57*). Darkness followed us over the Pacific Ocean and Japan with day breaking over Korea. For some five hours – Beijing crossing the Gobi Desert to Ulaanbaatar, Irkutsk crossing Siberia to the Urals – the view below was lucent and unexpected. Macroscopic or microscopic, through `the camera's tiny viewfinder questions of scale were impossible to discern. Vast (or minuscule) networks of lines criss-crossed and scarred the visible surfaces – lines everywhere, a multiplicity of horizontal lines – a Deleuzian universe of continual becoming.

Whereas the moves between different locations, different landscapes, different hemispheres had produced significant experiential shifts, the move from the road to the stratosphere, local to global, was to be the most dislocating. In transition at 35,000 feet in a fluid nowhere space, suspended above and not belonging, out of place and out of time – into the untimely. Despite actual journey time decreasing with faster and faster air travel, the lingering feeling of remoteness is increased, as the somatic experience of endlessness is not assuaged. The 'flight's destruction of time and distance' created 'a shredded state of mind where hours equalled years and time became like a spiral ribbon striped with the past, present and future'.[435] Nevertheless, the duration of some 24 hours, over 18,000 kilometres, with the 100 or so still images provided a way of measuring the physicality and of 'keeping' the memory, constructed through doubling, albeit exilic, in the act of drawing while crossing hemispheres.

Temporal and spatial trajectories intersect different and divergent durations in each journey, conveying a resistance to closure that follows Deleuze's open-ended ontology on repetition with its folding and refolding chain of ideas and concepts. Repetition that denounces the negativity of sameness and homogeneity, and signals the advantages of difference and change, has become paradigmatic in my practice, enabling the process of drawing to move into space, capable of creating invisible as well as visible lines. While repeating over and over again, with no beginning or end, the only thing that returns each time is difference by virtue of the duration inherent in each of these works.[436]

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[435] Frame, J. (1988) *The Carpathians*. Auckland: Century Hutchinson. p.95.

[436] Deleuze refers to repetition using Nietzsche's concept of the 'eternal return' see p.25 n.58. See also Deleuze.G. (1994) *Difference and Repetition*. pp.41, 242.

Returning to New Zealand from Britain, from 'centre' to periphery, had echoes of Robert Smithson's reflections on travelling from the urban to suburban taking one to the *edge* of the temporal (p.108) and to Deleuze's intervals of time in the first chapter (p.22). I have returned to where I began in this inquiry, but a return embraced in difference. In the shifting back and forth – preoccupied with temporality and the journey, it is in the intervals, the time out of joint, the 'untimely' where time itself unfolds, rather than things unfolding within time that has led me on and beyond.[437] The return is a 'real' return of difference.

The long passage imbricated distance and duration, loss and change in its quest to investigate the act of drawing through the physical act of repetition and movement, experimenting with the line as a fluid in-between, capable of provoking memory. I thought again of Frame's notion of memory as always doubled, which seemed apposite now.

> Memory... is at once an image of the past recollected, and a spiritual urge to lay bare the buried bones of the past. In short, it is at once the end and the trigger of the quest. As a consequence, the harvest of memory is always a provisional, fleeting flash of vision on the way towards further visions.[438]

In this context, memory, and memory as duration, like the journey, and subsequently drawing, is provisional, reflective and reflexive, liminal and open-ended. On the way towards further visions, further repetitions, unfolding more and more lines of becoming. 'A line of becoming is not defined by points that it connects, or by points that compose it; on the contrary, it passes *between* points, it comes up through the middle.'[439]

NOTE: Deleuze has the last word, an open-ended reminder in a temporarily ended research inquiry. His fluid and liminal ontology has embedded a lasting impression in my practical and theoretical approach. I now return to my own voice in considering and assessing this investigation in the concluding remarks in [After]words.

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[437] Deleuze, G. (1994) *Difference and Repetition.* p.88.
[438] See Marc Delrez 'Boundaries and beyond memory as quest in *The Carpathians*' In: J. Delbaere, ed. (1992) *The Ring of Fire: Essays on Janet Frame.* Aarhus: Dangaroo Press. p.218.
[439] Deleuze, G. and Guattari, F. (1988) *A Thousand Plateaus.* p.293.

[AFTER]WORDS

The key concerns of my drawing practice are with issues of transience and liminality, dislocation and return that I mentioned in the opening pages of the thesis. With the relentless desire to mark the passing of time, these concerns have provided the methodology for pursuing this investigation, where the research questions are based and have been tested in practice, leading to a generative relationship with theory.

The practical and theoretical research has provided a model for articulating drawing as consisting of a rhizomatic multiplicity that shifts between the personal and public, the studio and the street. As a result, I have produced a new body of work, a new body of research through practice that focuses not only on the process of drawing as a means of investigating temporality and recollection, negotiating time and place, but also demonstrates the latent potential of drawing itself as a performative, fluid becoming (see PART 3: PORTFOLIO).

In the theoretical component of the thesis I have endeavoured to interlink the texts in the two written parts (PART 1: THRESHOLD and PART 2: PASSAGE) through the notion of the fold, and identify the process of drawing as a Deleuzian becoming, where becoming is an open-ended flow of connections and change. I have also used the fold as a way of integrating dichotomies and binaries throughout the inquiry. Gilles Deleuze's philosophical pluralism has been pivotal and his immanent ontology of lines, folds, repetitions and becomings are woven into this research, while his understanding that it is not so much what a thing *is* but what it can *do* or *be* has been instrumental in guiding the investigation. Supported by practitioners and theoreticians alike, this thesis has adopted a multidisciplinary, transnational approach, including artists, writers, philosophers, geographers, sociologists, anthropologists, physicists and art historians from southern and northern hemispheres, east and west.

In the practical research, the investigation has established that drawing is synchronous with movement and journeying, situated in a middle space, a between space, made possible by the direct use of the line. In repeating the line as an open-ended medium, I have attempted to reveal the latency in drawing, shifting between haptic and optic, visible and invisible, marking and unmarking, permanent and impermanent, relentless and disjointed, inside and outside, whereby it hovers in the middle, in a state of becoming. By moving beyond the limits of sight where memory is activated through contact – through drawing – to the sense of touch, I am in

turn, activating a tactile recollection. The drawing itself derives from experience, thought and memory, not appearance or observation, indicating that the condition of 'seeing' is not a prerequisite in my practice; the drawing exists with and without seeing. It resides in the gap *between* looking, and I have suggested that it is here that things are remembered as well as forgotten. The moment of making a mark without sight relies on memory, while in the seeing of the actual drawing again one is remembering.

I have also extended the process of drawing to include my body as means and material for marking time through space, not body as a sculptural object, but body in relation to memory; and to photographing, where I use my camera like a pencil to index and record, drawing a line by moving the lens across a surface or space. It occurred to me at a rather late stage in the research that throughout the process of 'drawing' with my camera, by way of the tiny viewfinder capturing still fragments – instants – I had replaced the single linear sense of time with diverging and differing durations, each manifest in the individual still images. This led to my re-viewing the drawings on paper and the documentation of transient wall drawings and installations. I could now perceive each line, amidst the repetition of hundreds of lines, each mark, as having its own duration. Multiple durations existing within another, embracing duration, ruptures and syncopes in chronological time – the untimely in the timely.

My strategy for the research has been to question the potentiality of the line, and how repeating the line in my drawing practice might create opportunities for rethinking time and the linear unity implied by it. Can drawing actualise what physics and philosophy suggest, where linear time morphs into a fragmented motile time which contracts and dilates, comprising memory? Can the act of drawing the line represent time as a Deleuzian differential becoming?

The time marked by the visible and invisible lines was not experienced as chronological, but as a fragmented, oscillating time where past and present conflate and stretch. Over the course of the research, my drawing practice diverged and refolded in a doubling action to investigate and communicate these temporal and durational concerns. The two-fold approach comprised the 'seen' and premeditated drawings on paper and walls in the indoor studio/gallery space (see PART 1: THRESHOLD), and the 'unseen' and aleatory drawings made directly on the land, or on paper, by journeying through the outdoor environment (see PART 2: PASSAGE).

While the performative action in the repetitive and intense practice of drawing lines in the studio space was on a different scale from the more active involvement with the shift to drawing in outside locations, time was disjointed, eliding past and present. The repetition, having no

discernable beginning or end, persisted in further disrupting the sense of time. However, the capacity for remembrance intensified on returning to the potent and temporarily borrowed landscapes of rural Suffolk, urban London and my native New Zealand, back and forth between familiar places. Lines were caught between time zones – liminal zones between one place and another. As a temporary intervention, the journeys embodied memory – presence aligned through absence – and marked my passage with transitory lines, and although they were recorded in time, they were paradoxically erased by time.

The different locations provided surfaces for recording temporal presence and reflected different aspects of the body in transit, while serving as mnemonics that triggered memory. Prompted by durational experiments, the line too, as an indexical mark translated into a moment of remembering, created images that evoked memory, whereby the past returned to the present. Through vision and touch, drawing activated memories, unpredictably springing into consciousness, thus unearthing a Deleuzian-Bergsonian virtual memory-image, via a Proustian potential for random and unexpected fragments of pure past. I am fascinated with the complexity of this memorial potency, not as a psychoanalytical delving into the past, but the idea of past images that return and coalesce with our experience of the present.

My research has endeavoured to offer a process and practice of drawing that demonstrates the potential of becoming in a Deleuzian sense. It has investigated my personal encounters and experiences as a means of understanding the future becomings that, through the proliferation of migrations, permeate our contemporary world with displacements, dislocations, departures and returns. In the flows and ruptures, memories can be activated, reinterpretations of time can be experienced, and an escape made from the confines and progressive order of linear time. Becoming is open-ended, continuing through creativity, repetition and renewal. Not a beginning or end, but a middle where memory resides and where everything unfolds. The present passes, the past is preserved and the future becomes, raising further questions of what is real memory, and allowing a rethinking of our relation to memory.

> It is never the beginning or the end which are interesting; the beginning and end are points. What is interesting is the middle.[440]

[440] Deleuze recounting thoughts on the line. In: Deleuze, G. and Parnet. C. (2002) *Dialogues II.* p.39.

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LIST OF ILLUSTRATIONS

Sources of the black and white illustrations in Parts 1 and 2 are cited below (in parentheses). Unless otherwise indicated, the full details are in the Bibliography with the author, publication date and page, figure or plate referenced here. The photographer is given where known. Illustrations credited to Jane Grisewood are the author's own.

FIGURE

PART 1: THRESHOLD

2.16. Roman Opalka, *1965/1–∞* painting number on canvas in white tempura. (Savinal et al, 1996, fig.11)
2.17. Roman Opalka, *1965/1–∞, [Detail 1–35327]*, tempura on canvas, 196 x 135 cm, 1965. (Savinal et al, 1996, fig.2)
2.18. Roman Opalka painting in studio *1965/1–∞ Detail,* c.1995. (Savinal et al, 1996, fig.1)
2.19. John Latham, *One Second Drawing*, spray-gunned ink on paper, 1954. (www.flattimeho.org.uk)
2.20. John Latham, *One Second Drawing* in Lisson Gallery catalogue, *least event one second drawings blind work 24 second painting*, 1970. See Appendix (a) for readable text. (Latham, 1970, pp.6-7)
2.21. Joseph Beuys drawings on page of *Words Which Can Hear* catalogue, pencil on notepaper, 1975.
2.22. Joseph Beuys, *Words Which Can Hear* drawing [Sonntag 20 Juli], pencil on notepaper, 1975. See Appendix (b) for enlarged page from diary. (Beuys, 175, no page references)

3.1-3.6. Robert Morris: *Blind Time Drawings.* See Appendix (c) for Morris's annotation of the drawings. (all images from Criqui, 2005, no page or figure references)
3.1. Robert Morris, *Blind Time I* series, graphite on paper, 88 x 116.5 cm, 1973.
3.2. Robert Morris, *Blind Time II* series, graphite and plate oil on rag paper, 96.5 x 127 cm, 1976.
3.3. Robert Morris, *Blind Time III* series, iron oxide on paper, 96.5 x 127 cm, 1985.
3.4. Robert Morris, *Blind Time IV* (Drawing with Davidson series), graphite on paper, 97 x 127 cm, 1991.
3.5. Robert Morris, *Blind Time V*, Melancholia series, ink on mylar, 74.6 x 76.2 cm, 1999.
3.6. Robert Morris, *Blind Time VI* series, Moral Blinds, Moral Vision, ink on mylar, 93.4 x106.9 cm, 2000.
3.7. Giuseppe Penone, *To Reverse One's Eyes (Rovesciare I Propri Occhi),* black and white photograph, 39.5 x 29.5 cm, 1970. (De Zegher, 2004, fig.70)
3.8. Giuseppe Penone *Imprint of Drawing: Right Thumb [L'imprompta del disegno: Pollice destro],* graphite and etching ink on paper, 120 x 200 cm, 2002-2003. (De Zegher, 2004, fig.8)
3.9. Giuseppe Penone, *Imprint of Drawing: Right Ring Finger [L'imprompta del disegno: Anulare destro],* graphite and etching ink on paper, 120 x 200 cm, 2002-2003. (De Zegher, 2004, fig.11)
3.10. Giuseppe Penone, *Propagation [Propagazione]*, ink on paper, 1995. (De Zegher, 2004, fig.88)
3.11. Giuseppe Penone, *Acacia Thorns (Forehead) [Spine d'acacia (fronte)]*, thorns, silk and canvas, 300 x 840 cm, 2002. (De Zegher, 2004, fig.30)
3.12 Giuseppe Penone, *Eyelid [Palpebra]*, artist working in studio, 1977. (De Zegher, 2004, title page)
3.13. William Anastasi, *Unsighted Pocket Drawing,* pencil on paper, 1968. (www.stalke.dk)
3.14. William Anastasi, *Unsighted Pocket Drawing,* pencil on paper, 64 x 94 cm, 2004. (www.stalke.dk)
3.15. William Anastasi drawing on New York subway, c.2007. (video still, Anastasi interview NewArtTV)
3.16. William Anastasi, *Subway Drawing,* pencil on paper, 19.5 x 28 cm, 1968. (www.artnet.com/artwork/424995560/161072)
3.17. William Anastasi, *Subway Drawing,* pencil on paper, 19 x37 cm, 2006.(www.ressleart.com/anastasi.htm)

PART 2: PASSAGE

5.1. Stanley Brouwn, *This Way Brouwn,* ink on paper, 1961. (www.khm.de/.../trans_gen/sao)
5.2. Carl Andre, *Joint,* 183 units of baled hay, each 35.5 x 45.5 x 91.5 cm, total length 177 metres, 1968. (Lippard, 1983, fig.3A)

6.1. Jane Grisewood, *Line Between: Mourning Line,* (wood ash), Suffolk, England, 2006.
6.2. Jane Grisewood, *Line Between: Mourning Line* (line in frost), Suffolk, England, 2005.
6.3. Richard Long, *Line Made by Walking, England,* 1967. (Long, 2009, p.44. Photo: Richard Long)
6.4. Richard Long, *Ash Line, Along the 8 Day Walk in Queensland*, Australia, 1994. (Hartmann, 1997)
6.5-6.7. Jane Grisewood, cut line, gouged line, trailing line, 2005.
6.8. Ana Mendieta, untitled, branded hand-print on book (*Rites and Symbols of Initiation: The Mysteries of Birth and Rebirth)* c.1978. (Blocker, 1999, pl.7)
6.9-6.10. Jane Grisewood, ash on hand and feet during *Ash Wednesday* walk, Suffolk, 2006.
6.11-6.12. Jane Grisewood, shadow on walks, *Mourning Lines*, Suffolk, 2005.
6.13-6.14. Ana Mendieta, *Body Tracks [Rastros Corporales]* (first performed in 1974) performance at Franklin Furnace, New York City, 1982. (Walker, 2009, figs.1, 2)

6.15. Ana Mendieta, *Body Tracks [Rastros Corporales]*, hand print on paper, blood and pigment, one of three made during the performance at Franklin Furnace, 1982. (Walker, 2009, fig.5)
6.16. Ana Mendieta, untitled, *Silueta* series, 35mm colour slide, La Ventosa, Mexico, 1976. (Viso, 2008, p.11)
6.17. Ana Mendieta, untitled, *Silueta* series, gelatin silver print, 50.6 x 40.2 cm, Iowa, 1978. (www.artistes-en-dialogue.org/mendieta)
6.18. Ana Mendieta, untitled, *Silueta* series, c-print, 50.8 x 40.6 cm, Iowa, 1977. (Blocker, 1999, pl.12 bottom)
6.19. Ana Mendieta, untitled, *Silueta* series, c-print, 33.6 x 50.8 cm, Mexico, 1976. (Blocker, 1999, pl.20)
6.20. Ana Mendieta, untitled, *Silueta* series, gelatin silver print 20.32 x 23.65 cm,1978. *(www.artscurriculum.guggenheim.org/lessons/movpics_mendieta)*
6.21. Hiroshi Sugimoto, *Theaters* project, 'Tri City Drive-In', gelatin silver print, 50.8 x 61 cm, 1993. (www.sugimotohiroshi.com/theater.html)

7.1. Tehching Hsieh, *One Year Performance 1981–1982* 'Outdoor Piece', New York City, Fall 1981. (Heathfield and Hsieh, 2009, p.166)
7.2. Tehching Hsieh, *One Year Performance 1981–1982* 'Outdoor Piece', New York City, Winter 1982. (Heathfield and Hsieh, 2009, p.172)
7.3. Tehching Hsieh, 'Outdoor Piece', Nine of the 366 maps of Lower Manhattan Hsieh annotated daily, September 1981–1982. (Heathfield and Hsieh, 2009, p.209)
7.4. Tehching Hsieh, 'Outdoor Piece' single map marking date, temperature, time and place of meals, where defecated, where slept, and amount spent on food. See Appendix (d) for enlarged annotated map. (Heathfield and Hsieh, 2009, p.204)
7.5. Francis Alÿs, *Paradox of Praxis 1 'Sometimes making something leads to nothing'*, Mexico City, 1997. (Ferguson et al, 2007, pp.46-47)
7.6. Francis Alÿs, *Fairy Tales*, Mexico City 1992, Stockholm, 1998. (Alÿs and Medina, 2005, p.160)
7.7. Francis Alÿs, detail, 'Railings' from *Seven Walks*, London, 2004. (Alÿs, 2005, pp.18-19. Photo: Thierry Bal)
7.8- 7-13. Robert Smithson, *Monuments of Passaic, New Jersey*, 1967. (Smithson, 1996, pp.69-71. Photos: Robert Smithson)
7.8. Robert Smithson, 'The Bridge Monument Showing Wooden Sidewalks'.
7.9. Robert Smithson, 'Monument with Pontoons: The Pumping Derrick'.
7.10. Robert Smithson, 'The Great Pipe Monument'.
7.11. Robert Smithson, 'The Fountain Monument: Bird's Eye View'.
7.12. Robert Smithson, 'The Fountain Monument: Side View'.
7.13. Robert Smithson, 'The Sand-Box Monument' (also called 'The Desert').

8.1. Jane Campion, *An Angel at my Table*, Alexia Keogh as the young Janet Frame, film still, television mini-series, 157 min, 1990. (Wright Wexman, 1999, b/w pl.)

LIST OF WORKS: PORTFOLIO

All images are documentary photographs of the works discussed in the thesis, photographed by the author and © Jane Grisewood, unless otherwise stated.

PART 1: THRESHOLD portfolio (*pf*) 1-28

pf.1. *Marking Time* wall drawing, detail, graphite on gallery wall, 20 cm x various depths from 7 to 120 cm, (overall 450 x 120 cm), day 7 of residency, Firstsite at the Minories Art Gallery, Colchester, 2006. Photograph: Douglas Atfield.

pf.2. *Marking Time* wall drawing, *as above*, 2006. Photograph: Douglas Atfield.

pf.3. *Marking Time* wall drawing, *as above*, 2006. Photograph: Douglas Atfield.

pf.4. *Marking Time* wall drawing, close-up detail, days 3 and 4, *as above*, 2006. Photograph: Douglas Atfield.

pf.5. *Marking Time* drawings: *Folded Line I: running line 1* (left), continuous 500-metre graphite line on paper made while running backwards and forwards along my hallway wall; *Folded Line II: 900 metres18hours* (right), ink on paper. Details, each 5 metres x 25 cm, in concertina book format, London, 2009.

pf.6. *Marking Time* drawings: details of *Folded Line I: running line 1* (top); *Folded Line II: 900metres18hours* (bottom), *as above*, 2009.

pf.7. *Marking Time II (10-metre series)*, detail and installation (suspended from two bulldog clips attached to metal railing in gallery), white ink on black paper, 1000 x 76 cm, Suffolk, 2002, London, 2006. Photograph (left): Douglas Atfield.

pf.8. *Waiting*, detail, hand-drawn continuous white ink line on natural translucent paper in three sections, 3000 x 21.5 cm, installation in Jerwood Space, London, 2005.

pf.9. *Waiting*, detail and installation views, *as above*, suspended centrally from Jerwood gallery ceiling, 2005.

pf.10. *Onehouroneday: day 7*, (26.04.09), graphite on 300gsm cold pressed paper, 40 x 30 cm, London, 2009.

pf.11. *Onehouroneday* series, days 1 to 7, (20.04.09 –26.04.09), *as above*, 2009.

pf.12. *September:30hours30days*, arm length from shoulder to fingertips (30 in/76 cm) equals width of drawing, graphite on heavyweight cold-pressed Stockwell paper, 152 x 106 cm, Centre for Recent Drawing (C4RD) online residency, London, 2009.

pf.13. *September: 30hours30days*, detail, *as above*, 2009.

pf.14. *September:30hours30days*, drawing in progress, day 9 (top left), day 24 (top right) and day 30 (bottom), *as above*, 2009.

pf.15. *September: 30hours30days*, drawing on day 18, *as above*, 2009.

pf.16. *Unseen Time: 30minutes30days*, day1 (top), day 30 (bottom) charcoal on white studio wall, overall dimensions 200 x 250 cm, Centre for Recent Drawing (C4RD) online residency, London, 2009.

pf.17. *Unseen Time: 30minutes30days*, enlarged detail of charcoal line on studio wall, London, 2009.

pf.18. *Unseen Time: 30minutes30days*, days 1, 2 (top), 6, 12 (centre), 21, 30 (bottom), *as above*, 2009.

pf.19. *Unseen Time: 30minutes30days*, day 13 (top) and day 23 (bottom), details, *as above*, 2009.

pf.20. *Line Dialogue I*, detail from one-hour performance drawing, charcoal and graphite on lining paper and gallery wall, overall dimensions 1000 x 150 cm, Lethaby Gallery, London, 2008.

pf.21. *Line Dialogue I*, black and white photographs from Lethaby performance, *as above*, 2008.

pf.22. *Line Dialogue II*, details, charcoal and graphite lines on wall from one-hour performance drawing, overall dimensions 1100 x 130 cm, Wolstenholme Projects, Liverpool Biennial Independents, 2008.

pf.23. *Line Dialogue III*, starting and finishing one-hour performance, charcoal and graphite on wall, overall dimensions 900 x 200 cm, The Centre for Drawing Project Space, London, 2009.

pf.24. *Line Dialogue III*, one-hour performance, *as above*, 2009. Photograph: Nick Manser.

pf.25. *Line Dialogue III*, Jane Grisewood and Carali McCall, one-hour performance in progress, *as above*, 2009. Photographs: Maria Christoforatou (top and centre left); Maryclare Foá (centre right and bottom).

pf.26. *Line Dialogue III*, one-hour performance, *as above*. Photographs: Nick Manser.

pf.27. *Line Dialogue III*, one-hour performance, *as above*, 2009. Photograph: Maria Christoforatou (bottom).

pf.28. *Line Dialogue III*, drawing part erased, charcoal and graphite on wall, overall dimensions 900 x 200 cm (top); in process of erasing drawing with cloth and water at the end stages of the performance (bottom), The Centre for Drawing Project Space, London, 2009. Photograph (bottom): Maria Christoforatou.

PART 2: PASSAGE portfolio (*pf*) 29-57

pf.29. Line Between series: *Mourning Line,* path leading from house to burial ground, digital c-print on photo rag paper, 42 x 29.7 cm, Suffolk, England, 13 October 2005.

pf.30. Mourning Line, one walk in summer (17 June 2005), digital black and white photograph sequence tracing journey while walking on 500-metre track from house to burial ground, Suffolk.

pf.31. Mourning Line, one walk in autumn (21 November 2005), *as above.*

pf.32. Mourning Line, one walk in winter (29 December 2005), *as above.*

pf.33. Mourning Line, one walk in spring (29 March 2006), *as above.*

pf.34. Mourning Line: Ash Wednesday, still from video documentation, trailing ash on 500-metre walk from house to burial ground, Suffolk, 2006. Photograph: Ron Suffield.

pf.35. Mourning Line: Ash Wednesday, as above, 2006. Photograph: Ron Suffield.

pf.36. Mourning Line: Ash Wednesday, stills from video documentation, *as above.* Photographs: Ron Suffield.

pf.37. Mourning Line: There and Back, stills from video documentation, trailing 1 km biodegradable cotton string during walk from house to burial ground, Suffolk, 2006. Photographs: Ron Suffield.

pf.38 Mourning Line: There and Back string installation, detail, 380 x 300 x 300 cm, 1 km cotton string installed in main ground floor gallery, Firstsite at the Minories Art Gallery, Colchester, 2006.

pf.39. Mourning Line: No Return, projector with 500 metres of black cotton thread and wall drawing (top left); ghosting images of drawing in progress using charcoal made from burnt bread (top right); completed wall drawing, 300 x 400 cm (bottom), in the main ground floor gallery at Firstsite, Colchester 2006. Photographs: Douglas Atfield.

pf.40. Line Between series: *Ghost Line,* detail of path from new home to old home, digital c-print on photo rag paper, 42 x 29.7 cm, London, 2 February 2007.

pf.41. Ghost Line, work in progress, digital colour photograph sequence tracing journey while walking to and from new and old homes, London, 20 February 2007.

pf.42. Ghost Line, as above, 2 February 2009.

pf.43. Ghost Line, 'unseen' drawing in progress while walking between new and old homes, (1 of 30), graphite on fine grain paper, 14.8 x 10.5 cm, London, 8 September 2009.

pf.44. Ghost Line, 'unseen', 1 of 30 drawings made while walking, *as above*, London, 1 September 2009.

pf.45. Ghost Line, 'unseen' 30 drawings made while walking, *as above*, London, 1–30 September 2009.

pf.46. Line Between series: digital colour photograph sequence taken while retracing the walk behind the family home where I lived as a teenager, Rotorua, New Zealand, 2006.

pf.47. Line Between series: *Shifting Horizon,* car journey with my father and brother from family home in Rotorua to birthplace and childhood home in Waikanae, digital c-print on photo rag paper, 42 x 29.7 cm, Desert Road, New Zealand, December 2007.

pf.48. Shifting Horizon, detail from digital colour photograph sequence taken through the windscreen tracing car journey from Rotorua to Waikanae, December 2007.

pf.49. Line Between series: *Line in the Sand,* line made by dragging found driftwood stick while walking south along the beach of my childhood. Digital c-print on heavyweight photo rag paper, 42 x 29.7 cm, Waikanae Beach, New Zealand, December 2007.

pf.50. Line in the Sand, 'unseen' drawing made while walking from my grandmother's house to the estuary, graphite on cartridge paper, 21 x 14.8 cm, Waikanae Beach, New Zealand, 28 December 2007.

pf.51. Line in the Sand, 'unseen' drawings made while walking, *as above*, 28, 29, 30 December 2007.

pf.52. Line in the Sand, digital colour photograph sequence tracing journey while walking north along the shore towards the Waimea Stream estuary, Waikanae Beach, December 2007.

pf.53. Line in the Sand, tracks and footprints, digital colour photographs, Waikanae Beach, December 2007.

pf.54. Line Between series: *Untimely,* image from aeroplane window (over Siberia) during flight from New Zealand to Britain, digital c-print on photo rag paper, 42 x 29.7 cm, January 2008.

pf.55. Untimely, sequence of digital black and white photographs tracing view from aeroplane window while flying over the Gobi Desert from Auckland to London, January 2008.

pf.56. Untimely, sequence of digital black and white photographs tracing view from aeroplane window while flying over Siberia from Auckland to London, January 2008.

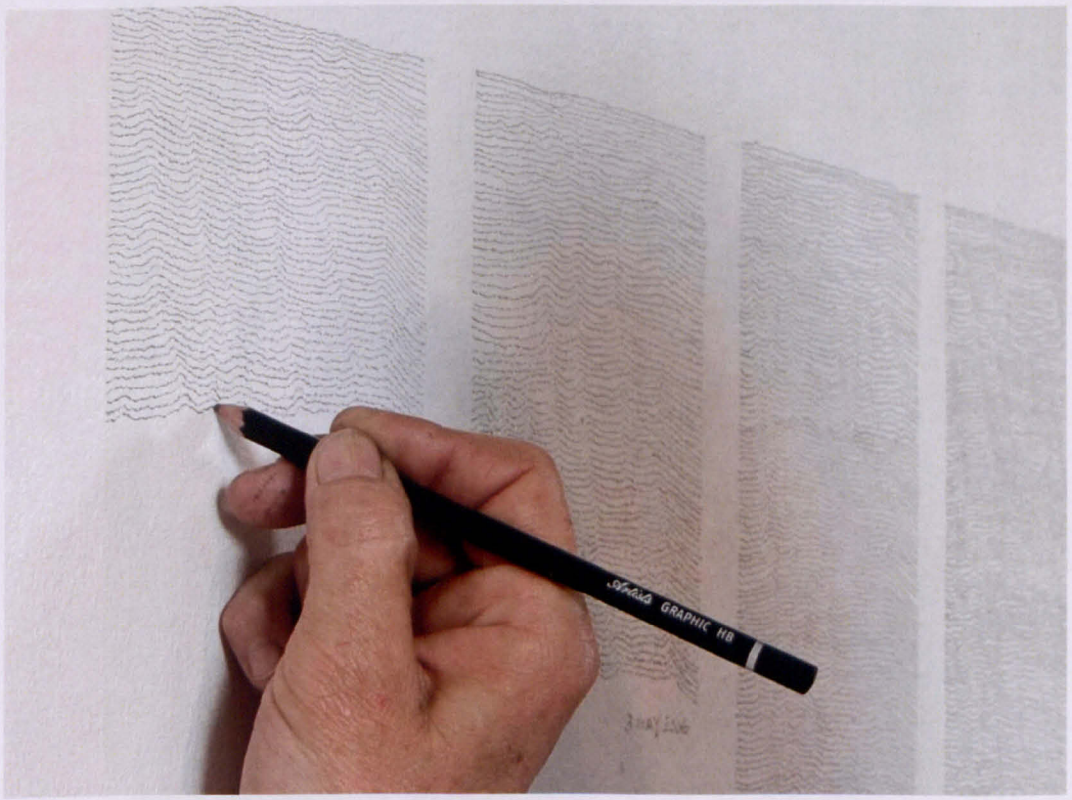
pf.57. Line Between series: *Untimely,* image from aeroplane window (between Beijing and Ulaanbaatar), during flight from New Zealand to Britain, digital c-print photo rag paper, 42 x 29.7 cm, January 2008.

PART 3

PORTFOLIO

George Sand, dreaming beside a path of yellow sand, saw life flowing by. 'What is more beautiful than a road?' she wrote. 'It is a symbol and the image of an active, varied life.' (Consuelo, vol. II, p.116). Each one of us, then, should speak of his roads, his crossroads, his roadside benches; each one of us should make a surveyor's map of his lost fields and meadows...Thus we cover the universe with drawings we have lived. These drawings need not be exact. They need only be tonalized on the mode of our inner space.

Gaston Bachelard *The Poetics of Space* pp.11-12.



pf.1. (p.42) *Marking Time* wall drawing, detail, graphite on wall, 20 cm x various depths from 7 cm to 120 cm, (overall 450 x 120 cm), day 7 of residency, Firstsite at the Minories Art Gallery, Colchester, 2006.

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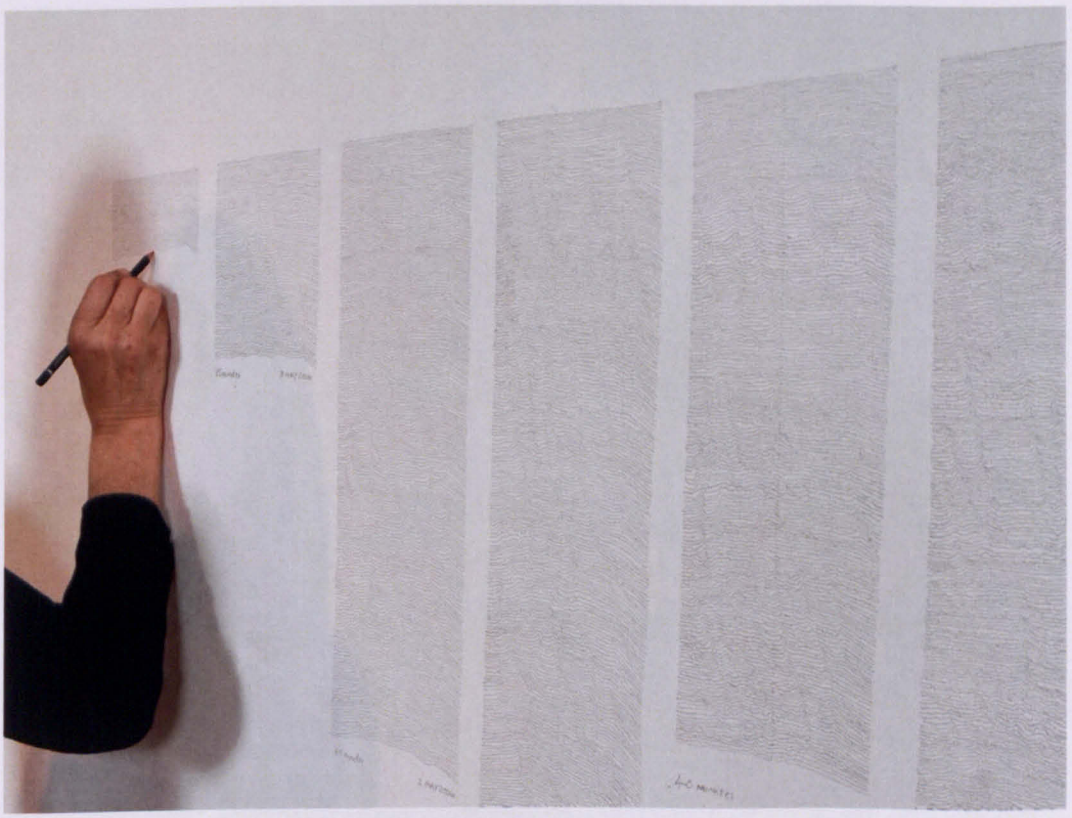
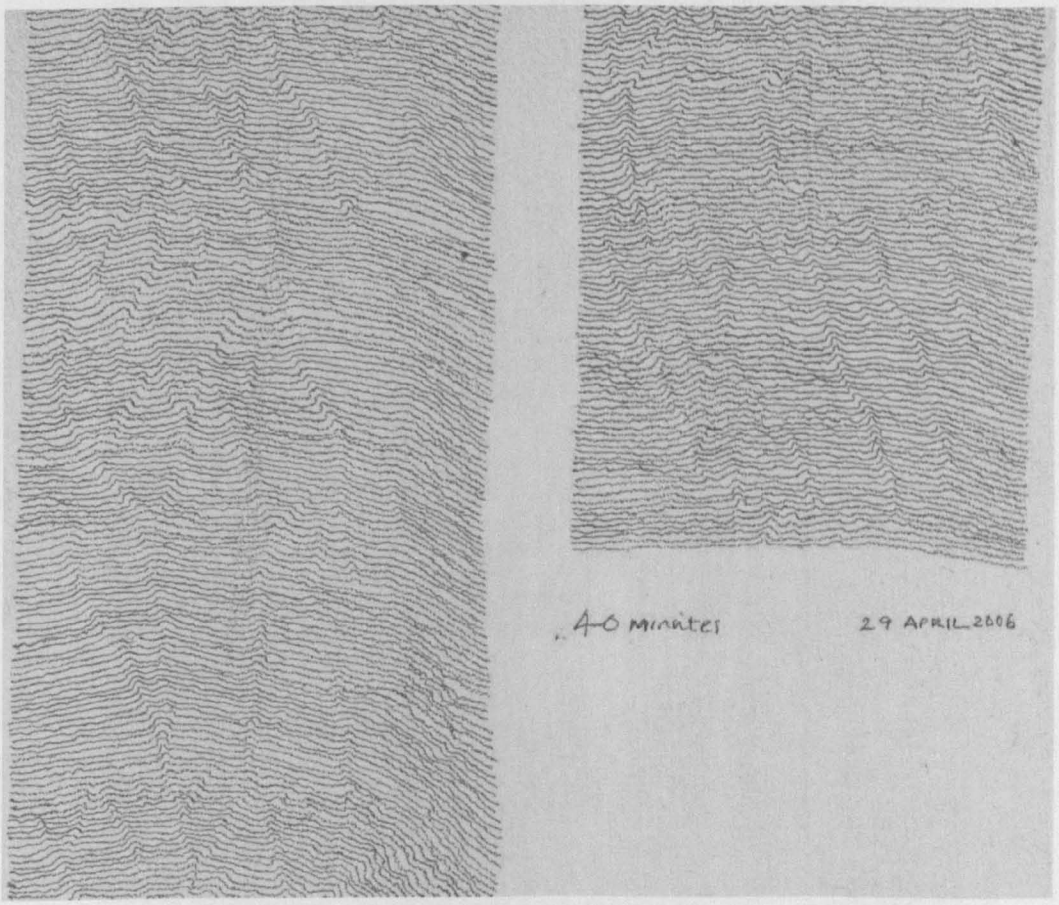
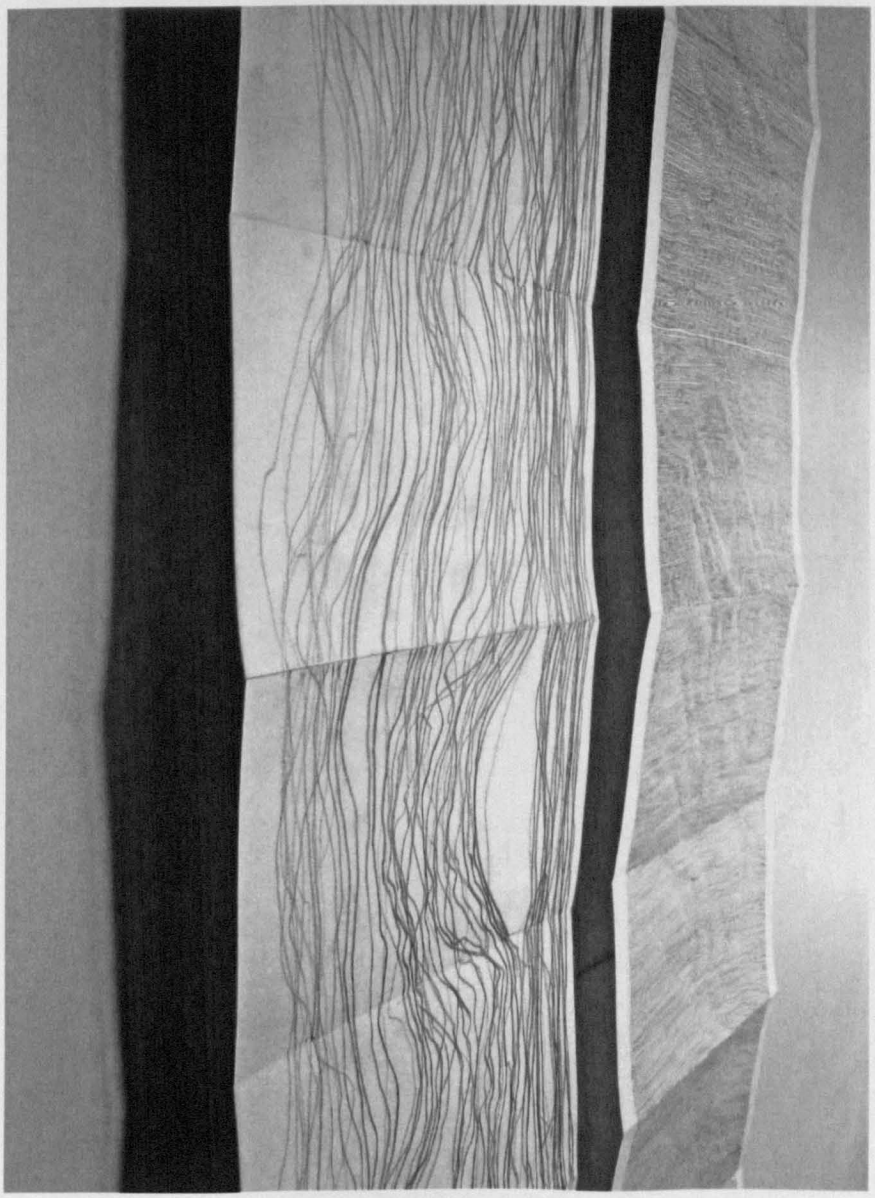


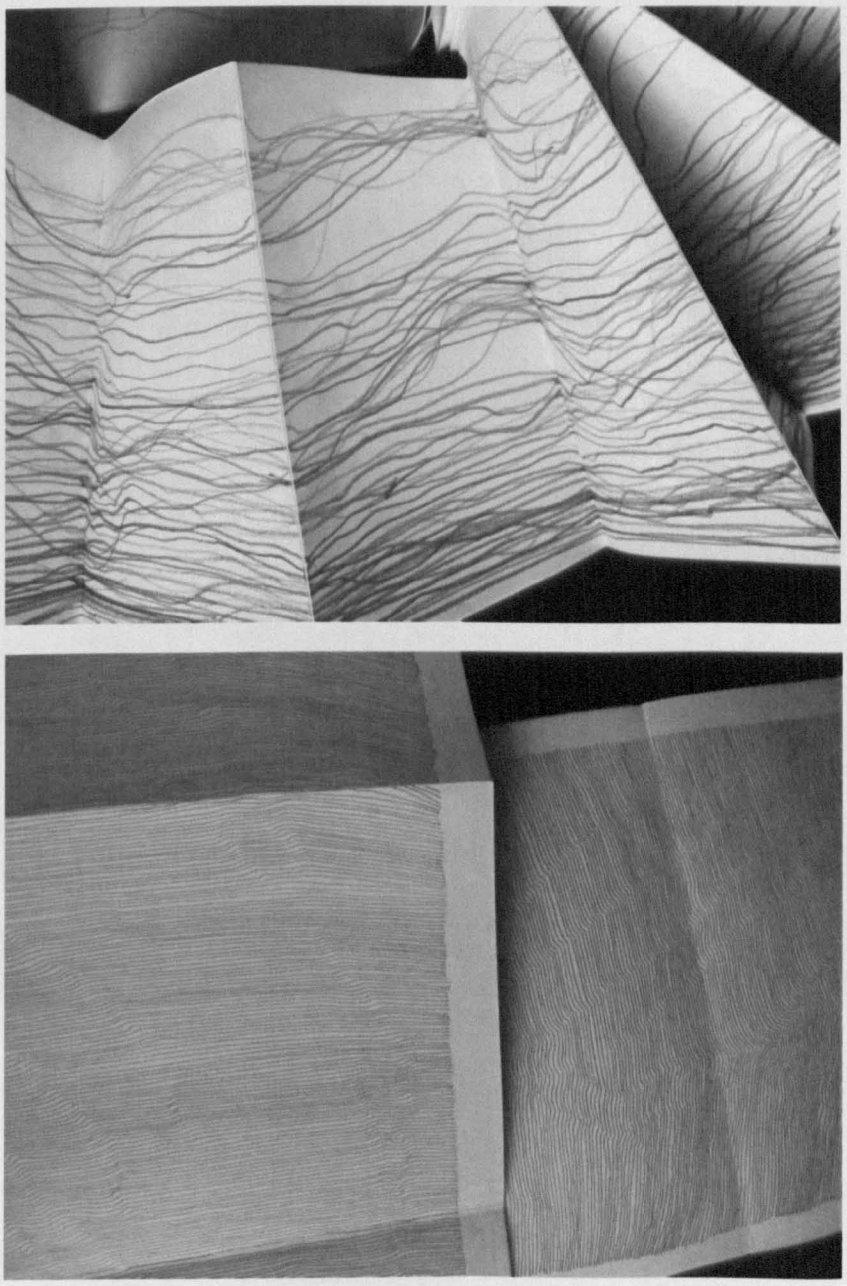
pf.3 (p.42) *Marking Time* wall drawing, detail, graphite on wall, 20 cm x various depths from 7 to 120 cm, (overall 450 x 120 cm), day 7 of residency, Firstsite at the Minories Art Gallery, Colchester, 2006.



pf.4. (p.42) *Marking Time* wall drawing, close up detail, graphite on gallery wall, 20 cm x various depths, days 3 and 4 of residency, Firstsite at the Minories Art Gallery, Colchester, 29, 30 April 2006.

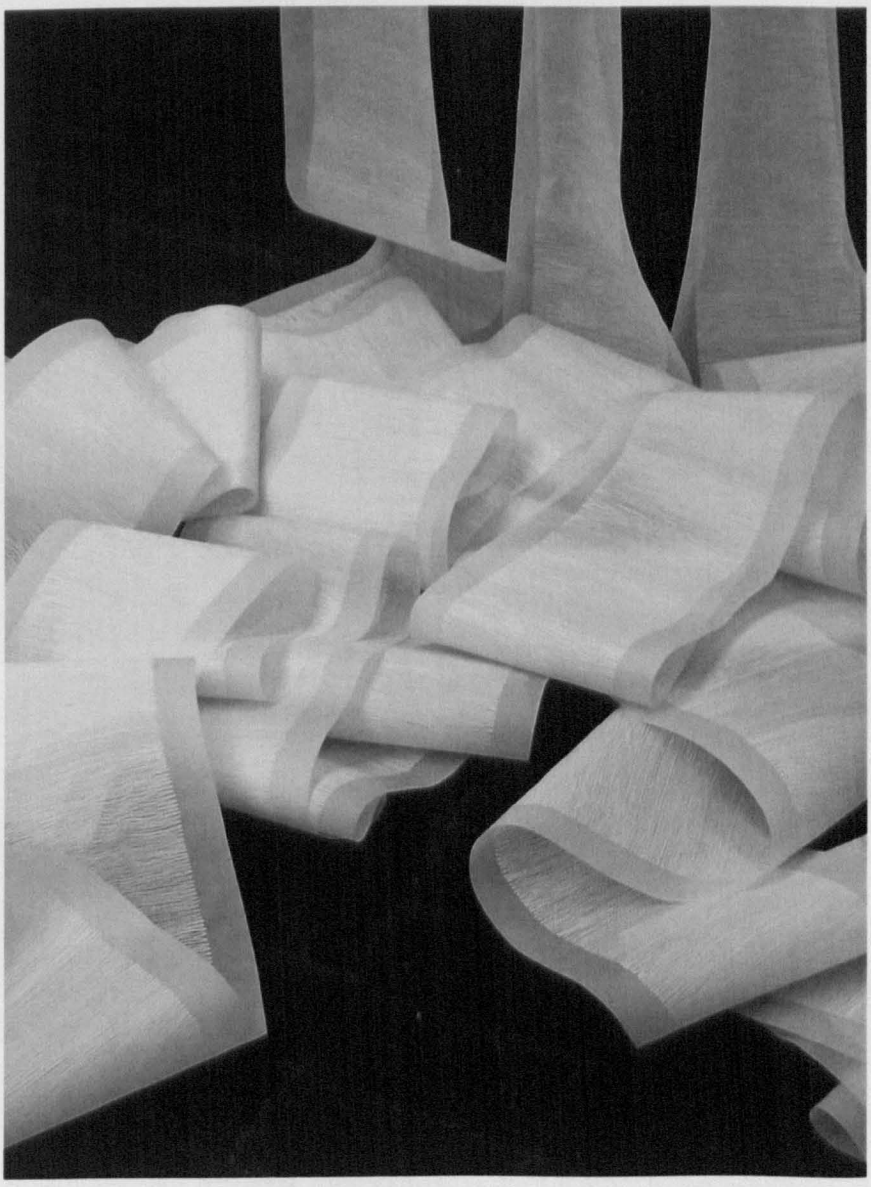


pf.5. (p.43) *Marking Time* drawings: *Folded Line I: running line 1* (left), continuous 500-metre graphite line on paper made while running backwards and forwards along hallway wall; *Folded Line II: 900metres18hours* (right), ink on paper, each 5 metres x 25 cm, in concertina book format, suspended vertically from the gallery ceiling (see appx.4), London, 2009.



pf.6. (p.43) *Marking Time* drawings: details of *Folded Line I: running line 1* (top), continuous 500-metre graphite line on paper made while running backwards and forwards along hallway wall; *Folded Line II: 900metres18hours* (bottom), ink on paper, each 5 metres x 25 cm, in concertina book format, London, 2009.

pf.7. (p.43) *Marking Time II (10-metre series)*, detail (left) and installation (right), suspended from two bulldog clips attached to metal railing in the gallery, white ink on black paper, 1000 x 76 cm, Suffolk, 2002, London, 2006.



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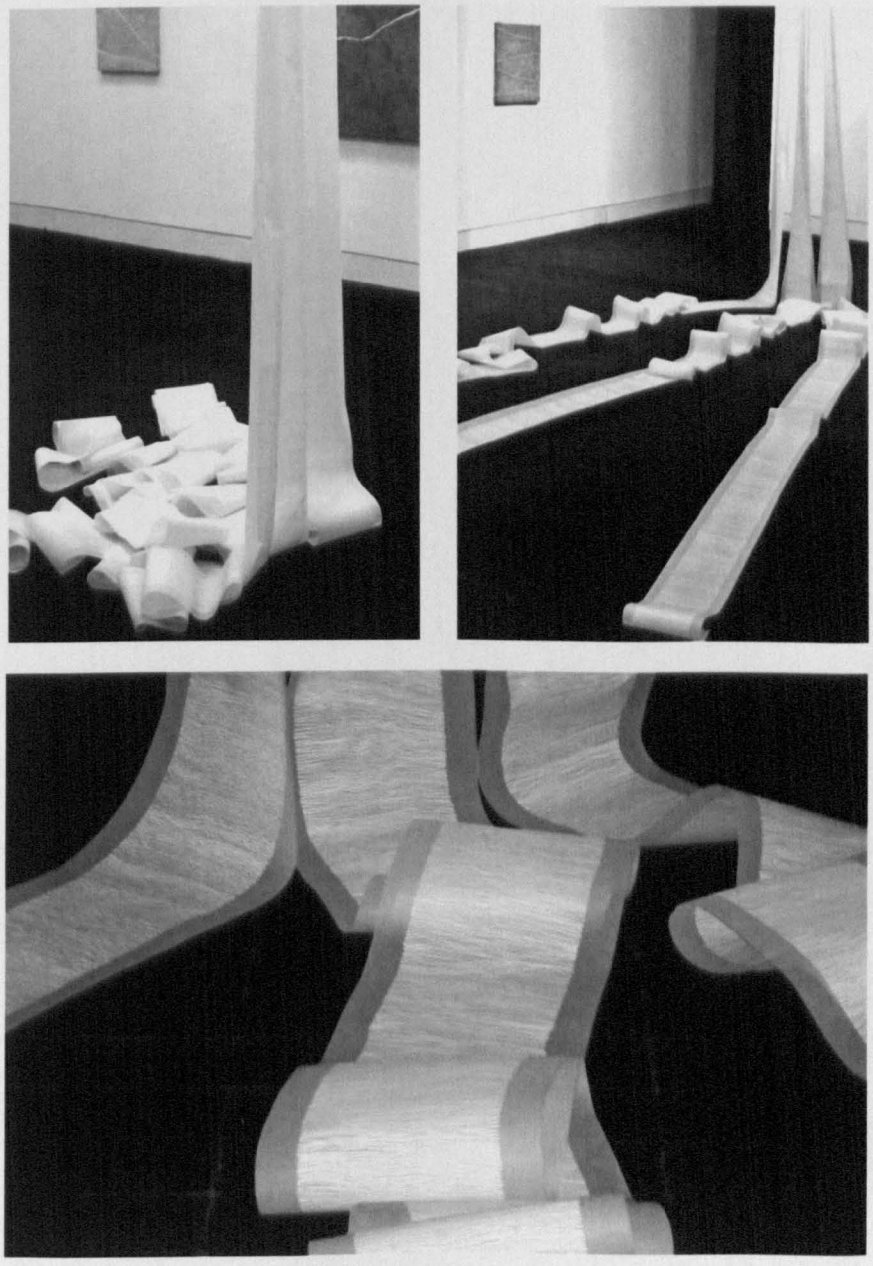
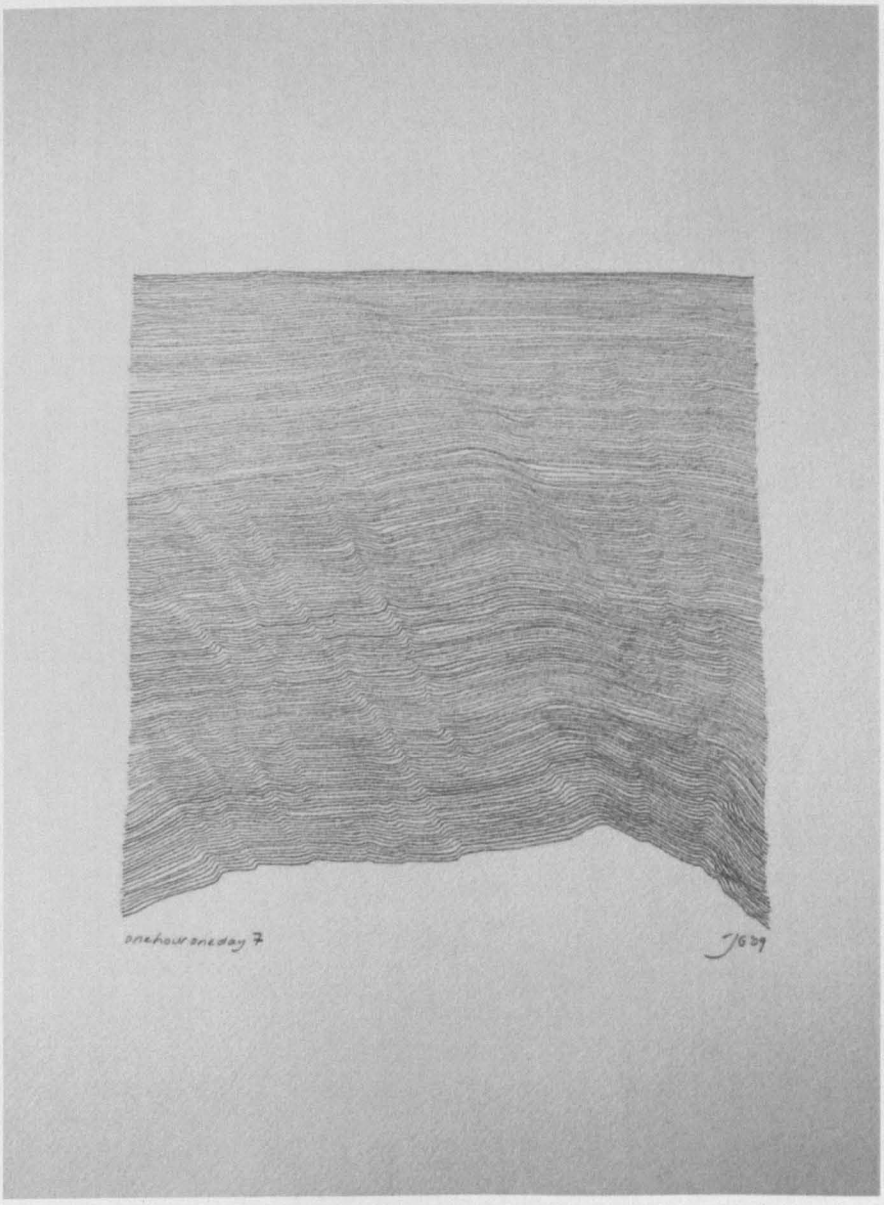
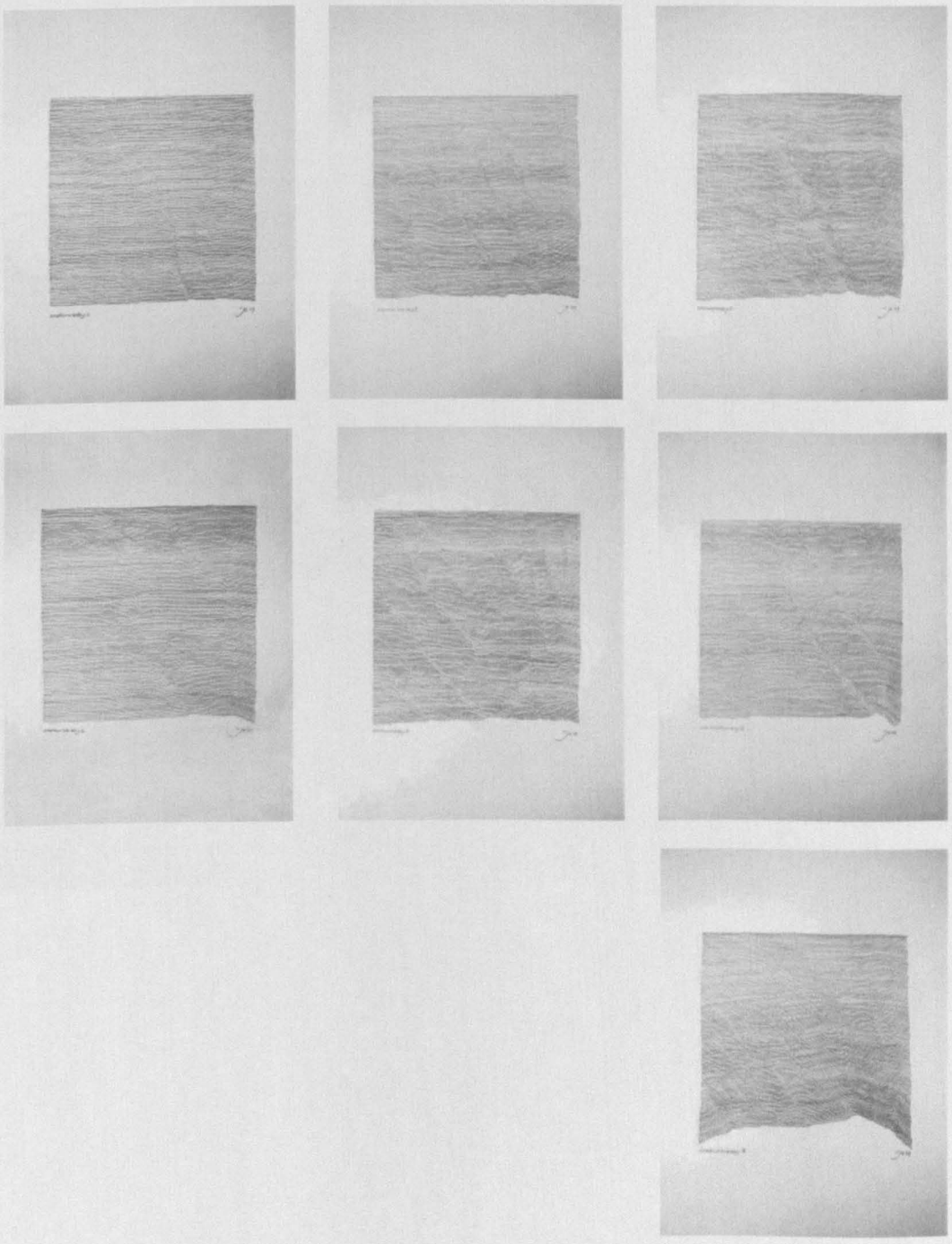


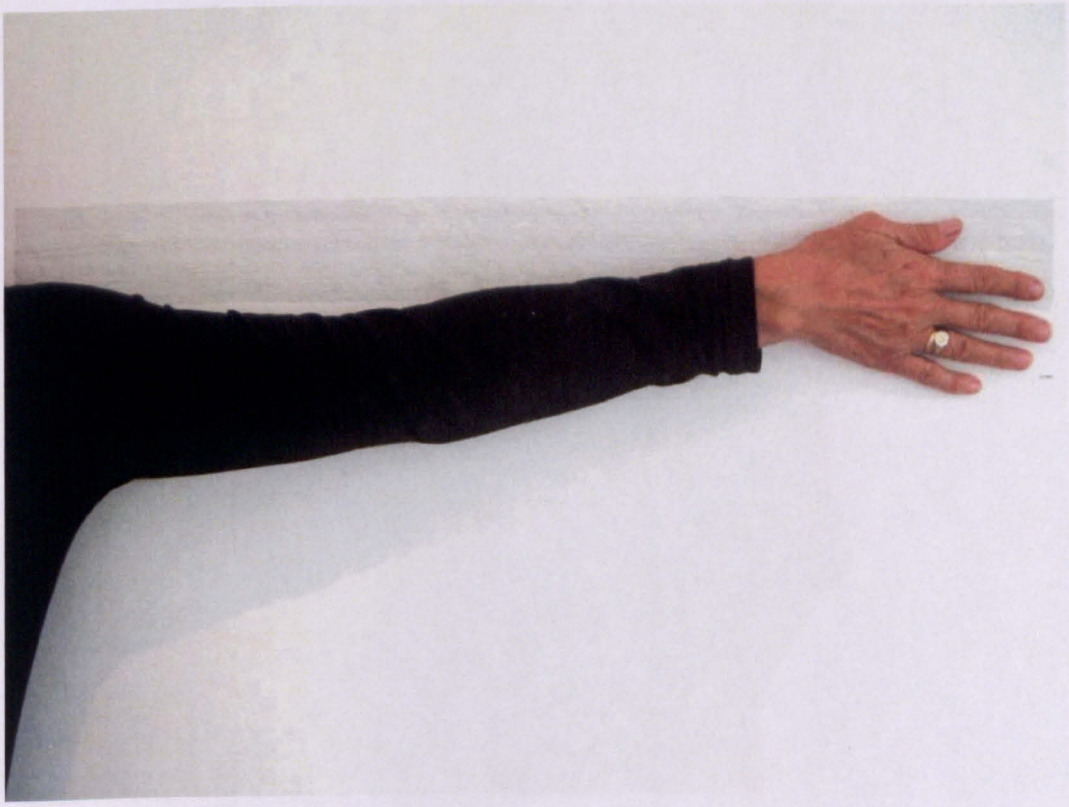
pf.9. (p.43) *Waiting*, hand-drawn continuous white ink line on translucent paper in three sections, 3000 x 21.5 cm, (see appx.6) suspended centrally from ceiling in Jerwood Space, London, 2005.



pf.10. (p.45) *Onehouroneday: day 7*, (26.04.09), graphite on paper, 40 x 30 cm, London, 2009.



pf. 11.(p.45) *Onehouroneday:* days 1 to 7, (20.04.09 – 26.04.09), graphite on paper, 40 x 30 cm, (see appx.7) London, 2009.



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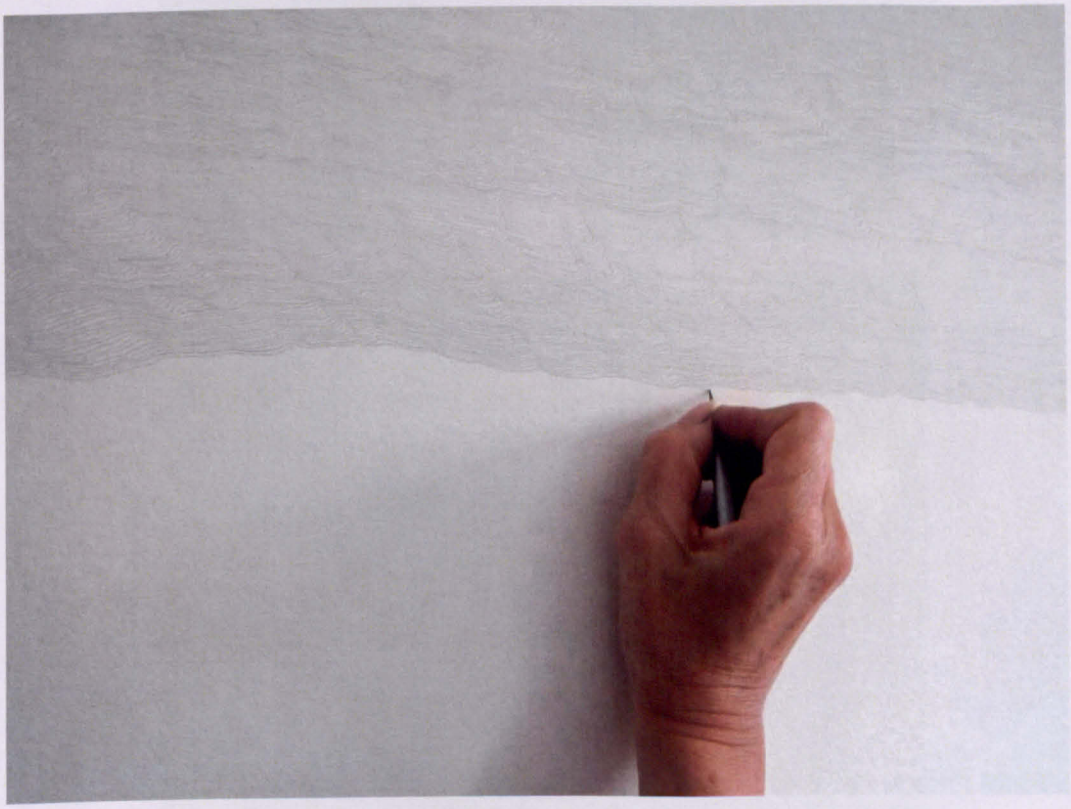
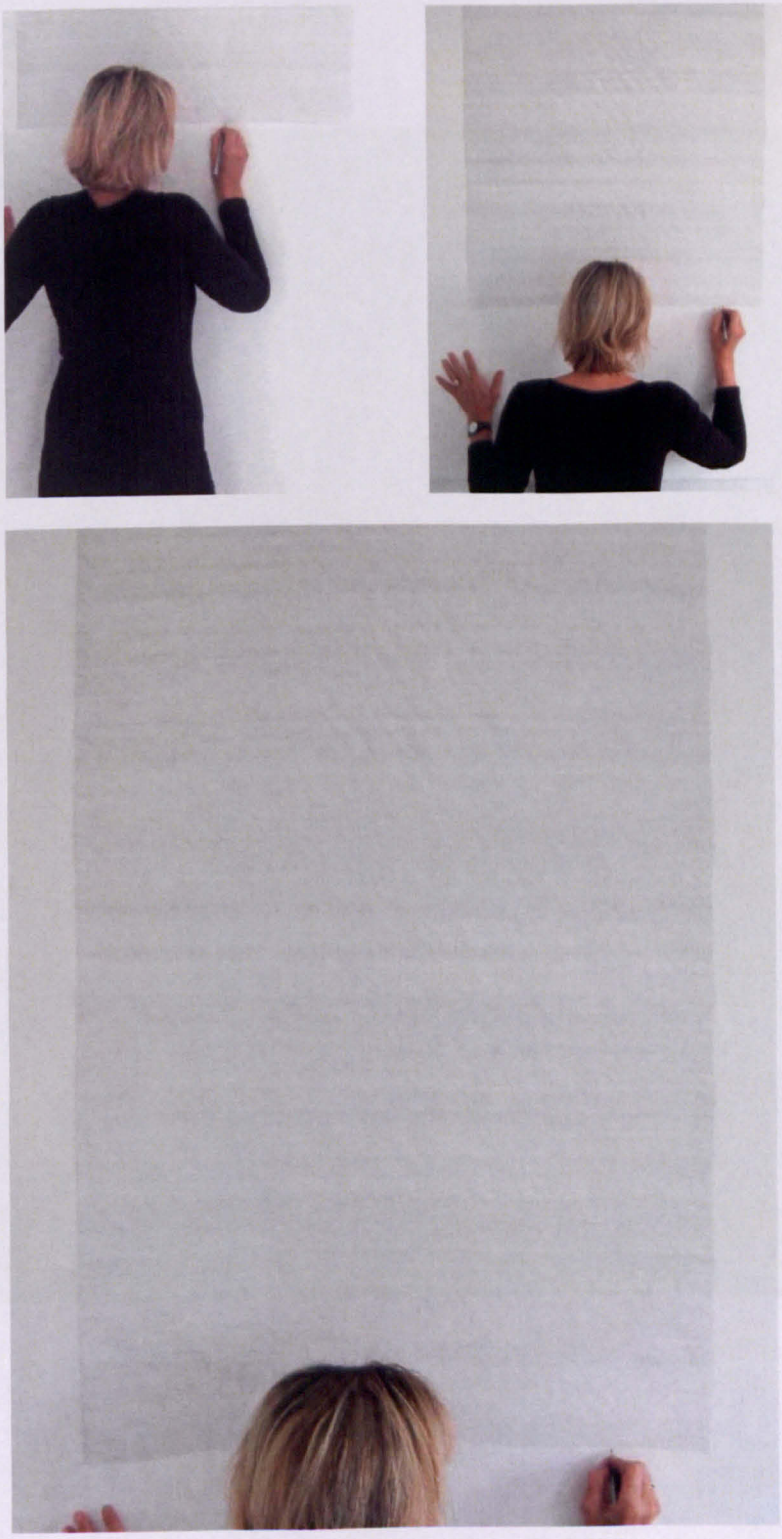
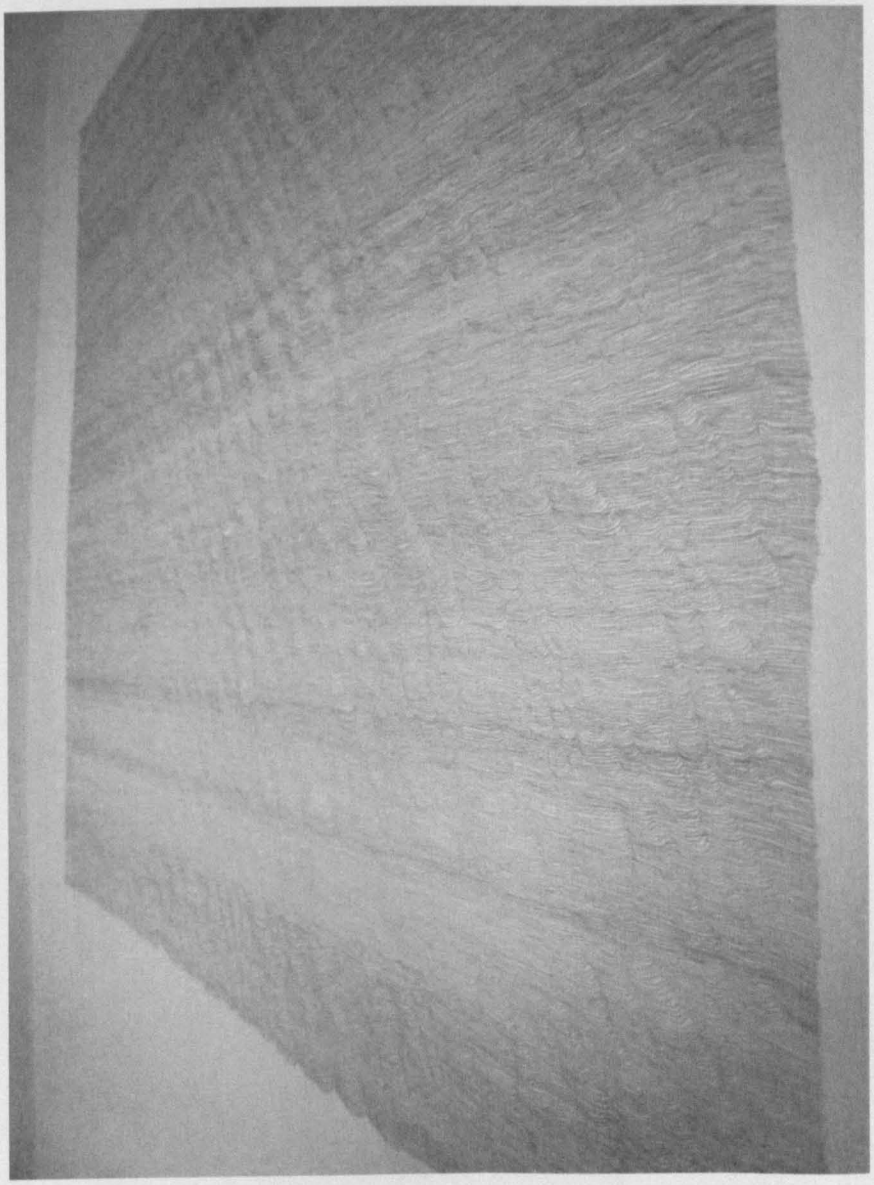


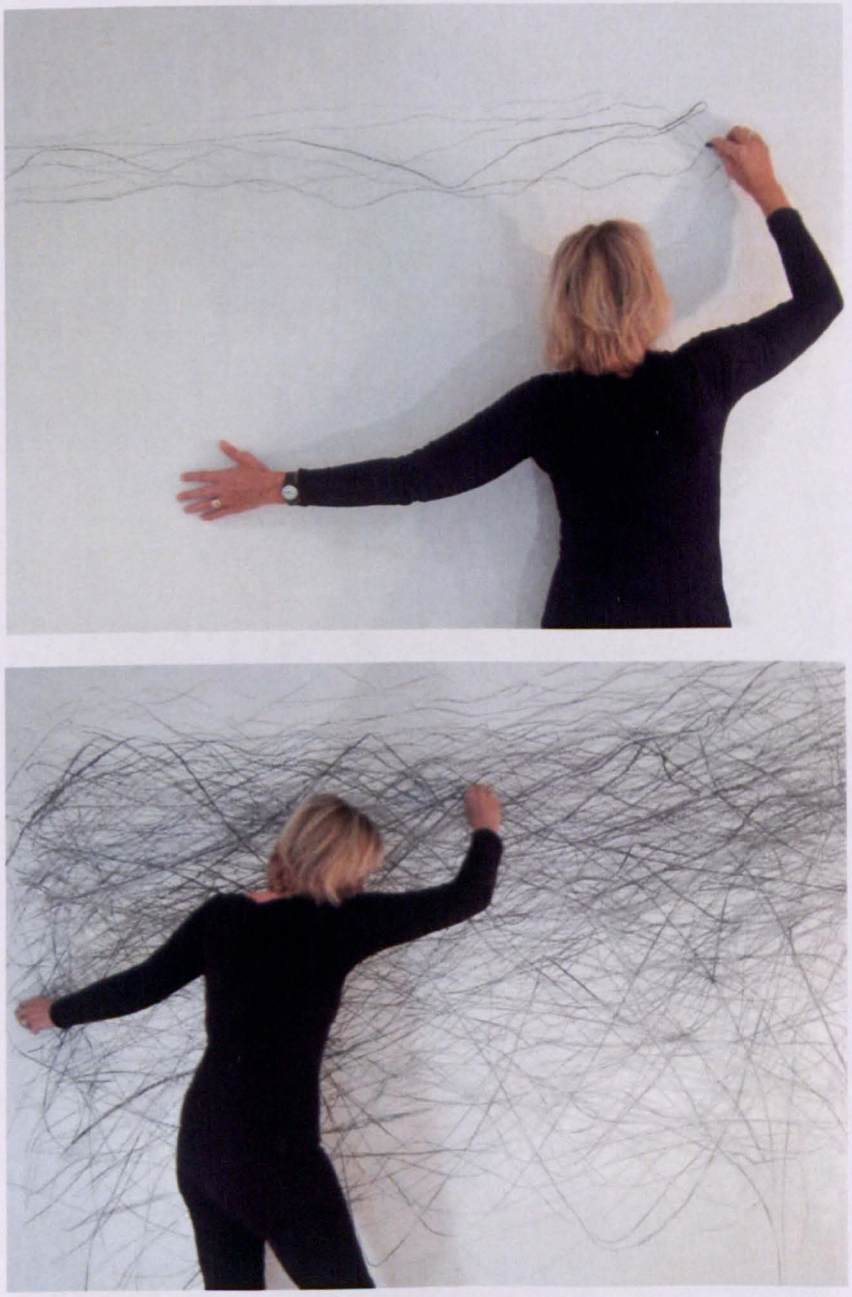
pf.13. (p.45) *September:30hours30days*, detail, graphite on heavyweight paper, 152 x 106 cm, London, 2009.



pf.14. (p.45) *September:30hours30days*, drawing in progress, day 9 (top left), day 24 (top right) and day 30 (bottom), graphite on heavyweight paper, 152 x 106 cm, (see appx.8), C4RD, London, 2009.

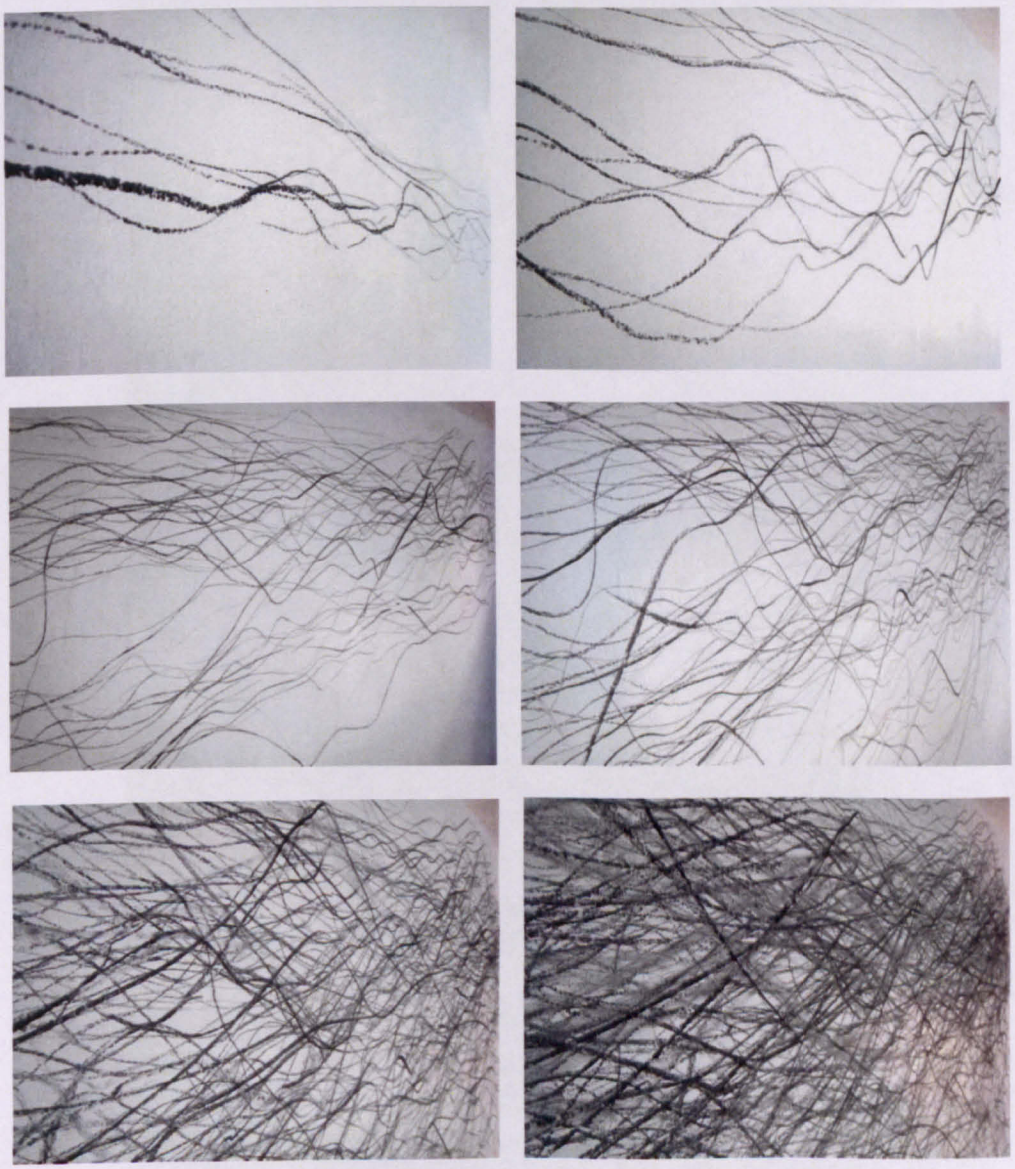


pf.15. (p.45) *September:30hours30days,* day 18, graphite on heavyweight paper, 152 x 106 cm, (see appx.8), C4RD, London, 2009.



pf.16. (p.50) *Unseen Time: 30minutes30days*, day 1 (top), day 30 (bottom), charcoal on white studio wall, overall dimensions 200 x 250 cm, London, 2009.

pf.17. (p.50) *Unseen Time: 30minutes30days,* enlarged detail of charcoal line on studio wall, London, 2009.



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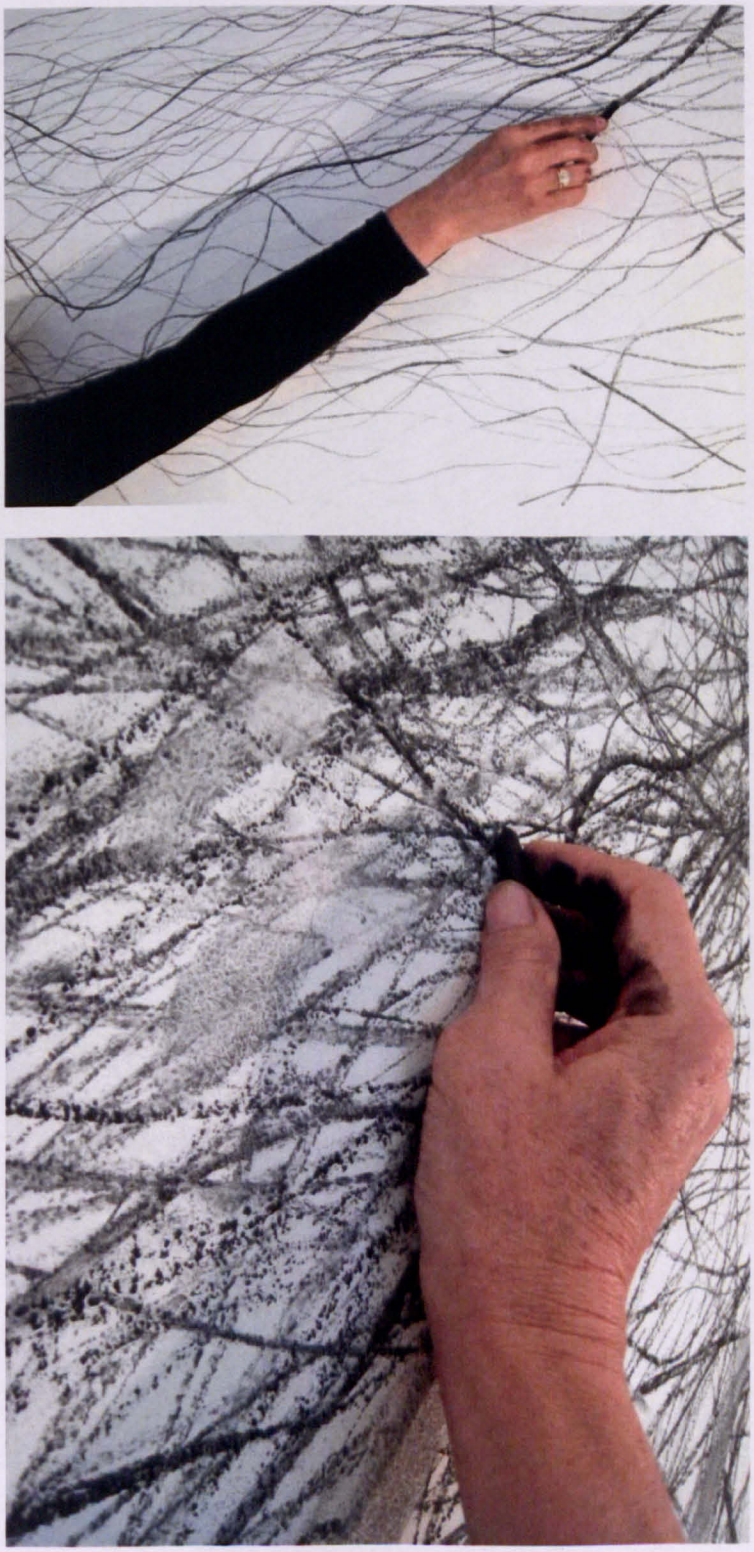
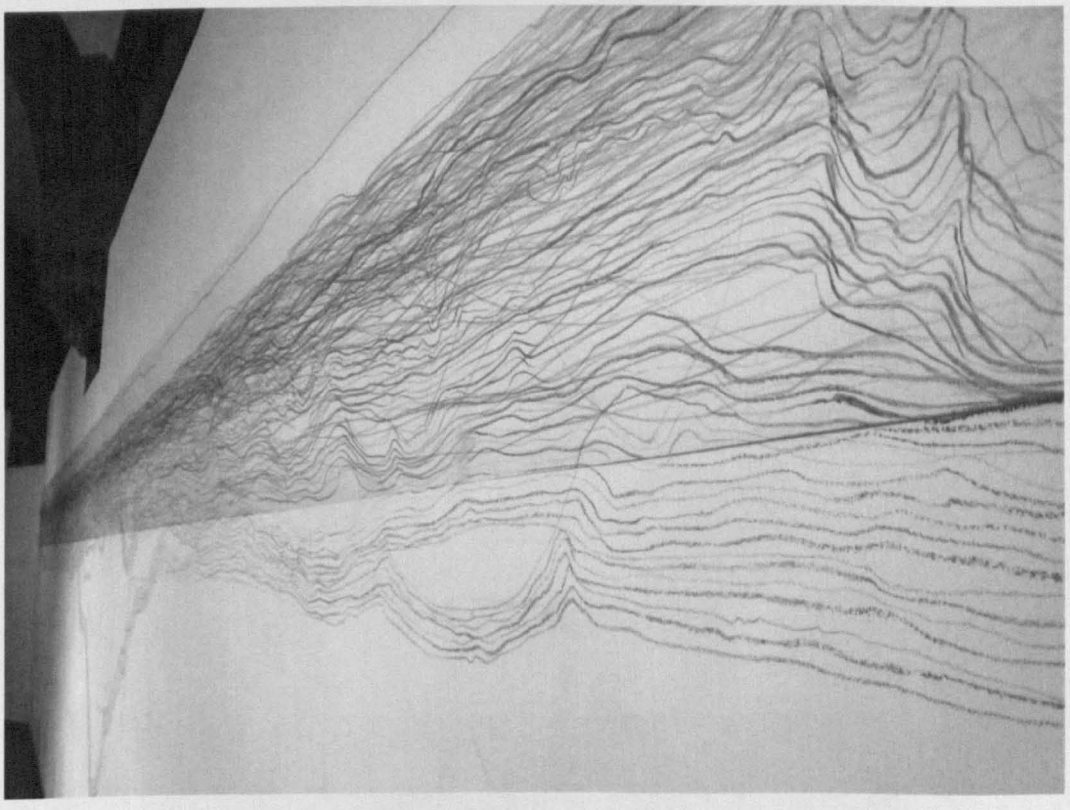
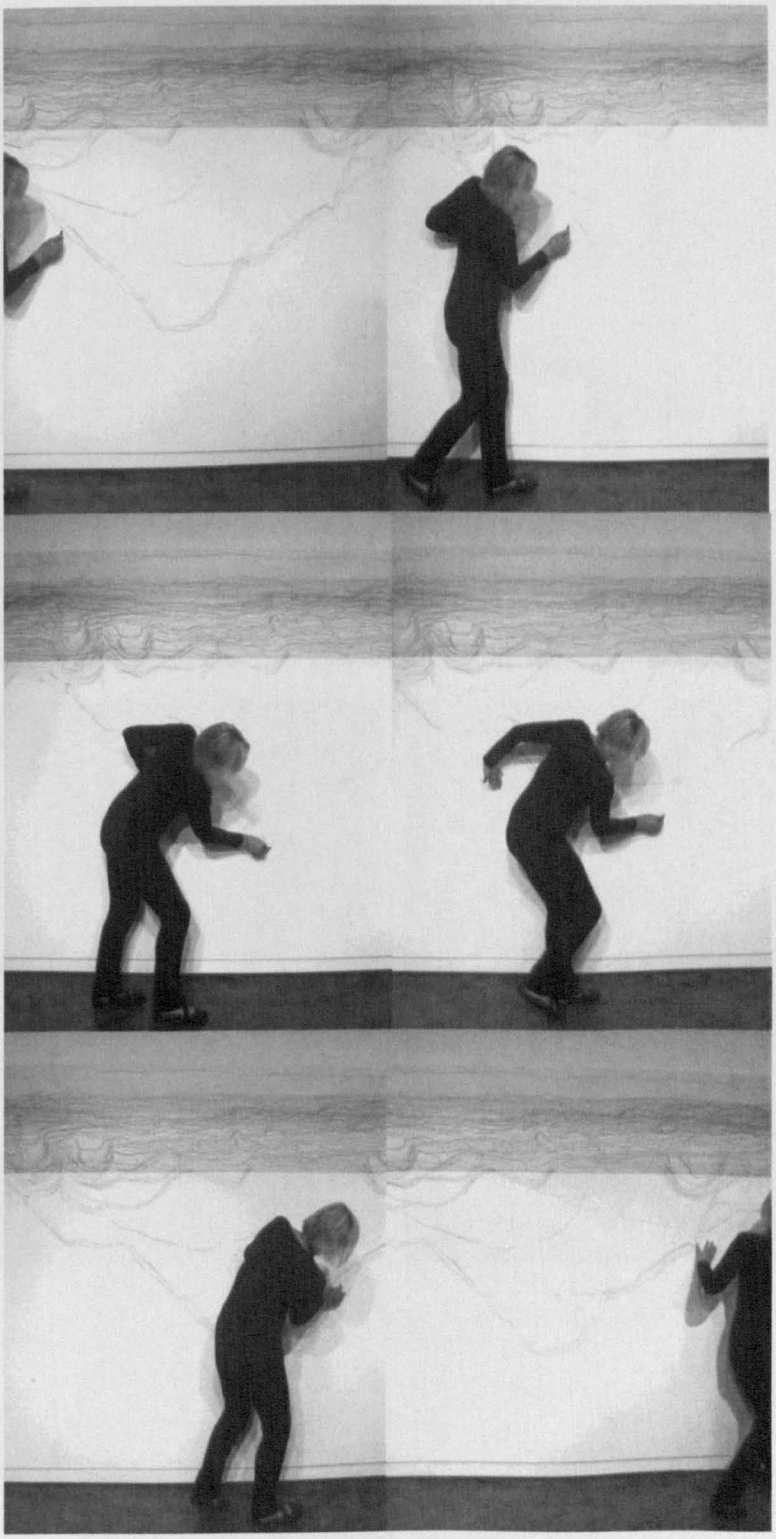


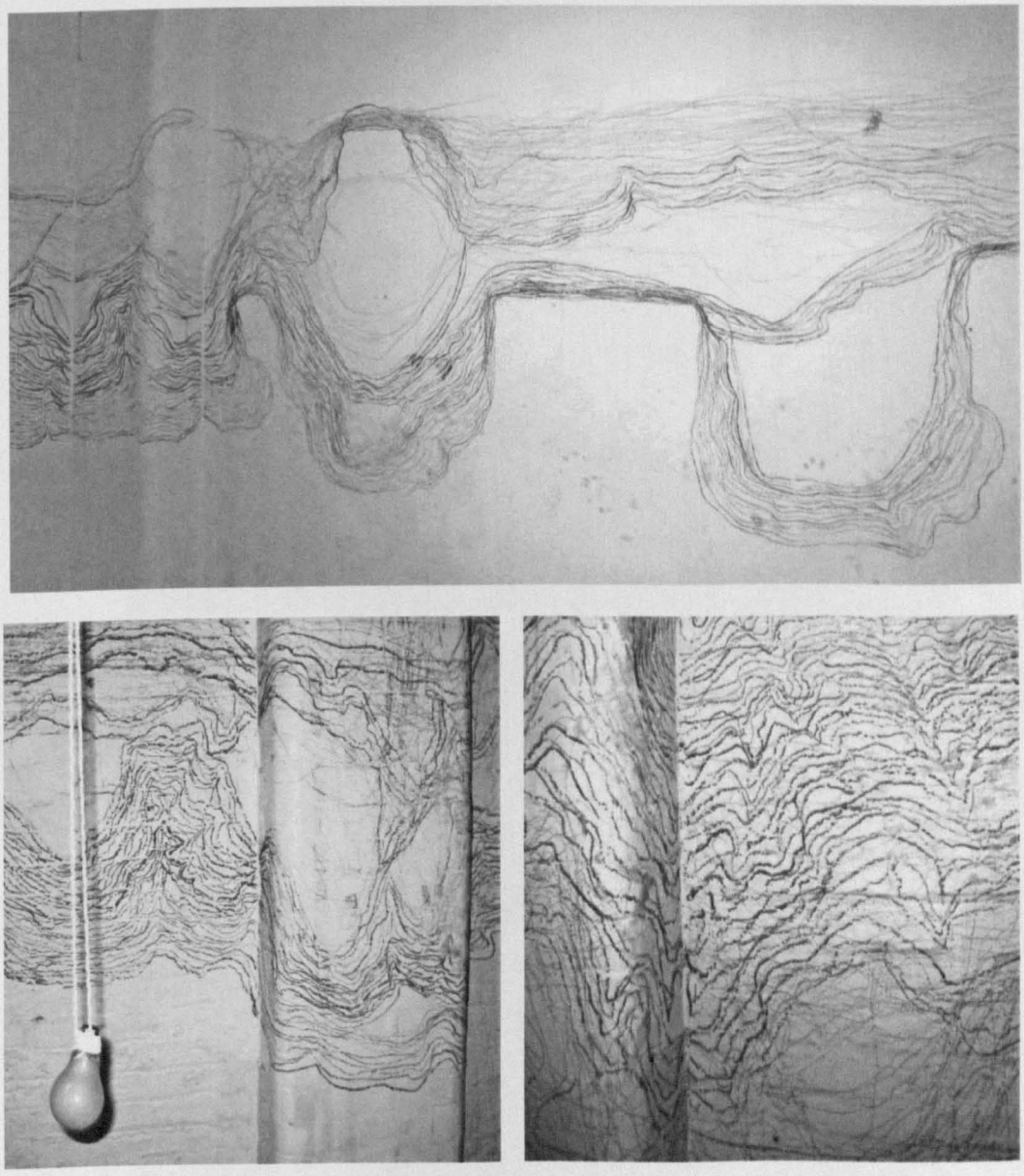
pf.19. (p.50) *Unseen Time: 30minutes30days*, day 13 (top), day 23 (bottom), details, charcoal on white studio wall, overall dimensions 200 x 250 cm, London, 2009.



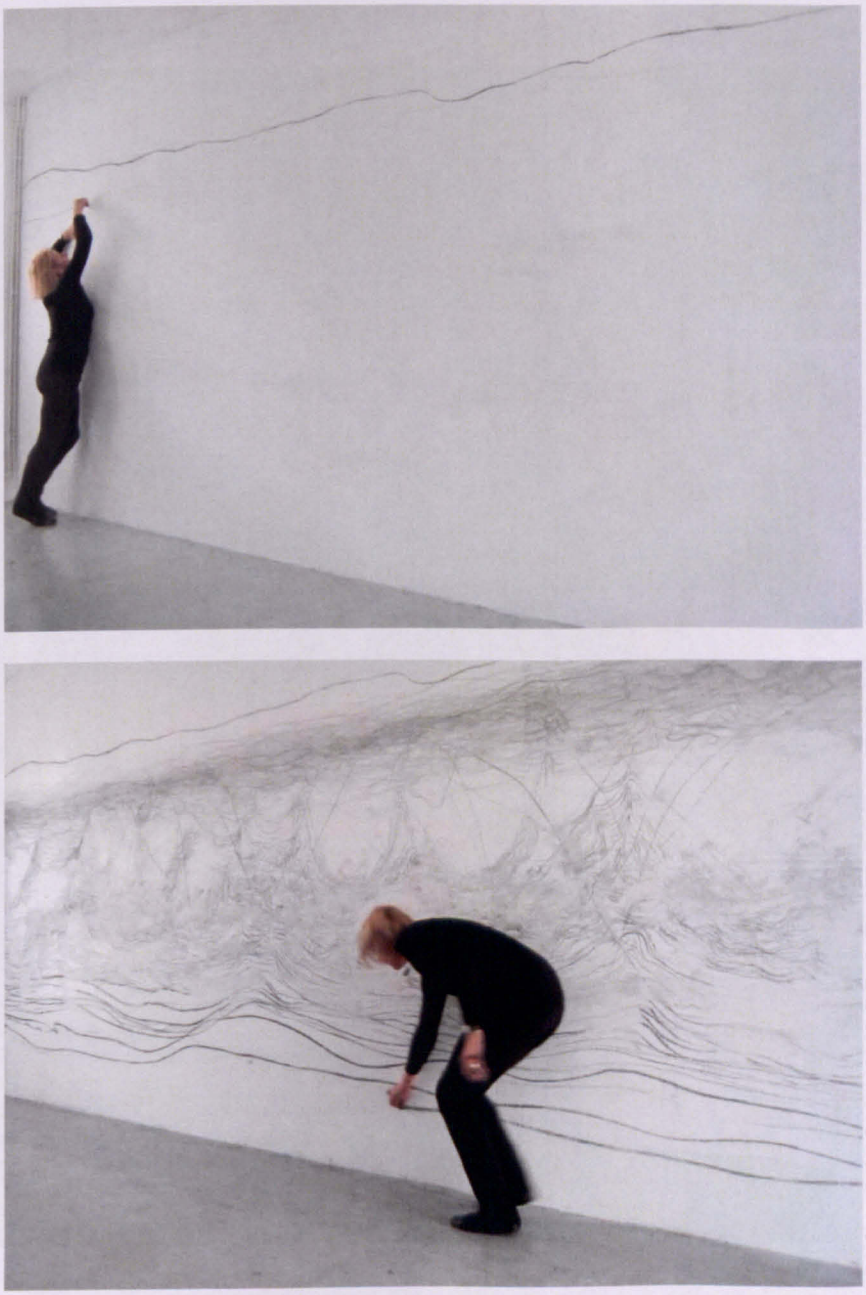
pf.20. (p.66) *Line Dialogue I*, detail from one-hour performance drawing, charcoal and graphite on lining paper and gallery wall, overall dimensions 1000 x 150 cm, Lethaby Gallery, London, 2008.



pf.21. (p.66) *Line Dialogue I*, one-hour performance, charcoal and graphite on lining paper and gallery wall, 1000 x 150 cm, Lethaby Gallery, London, 2008.



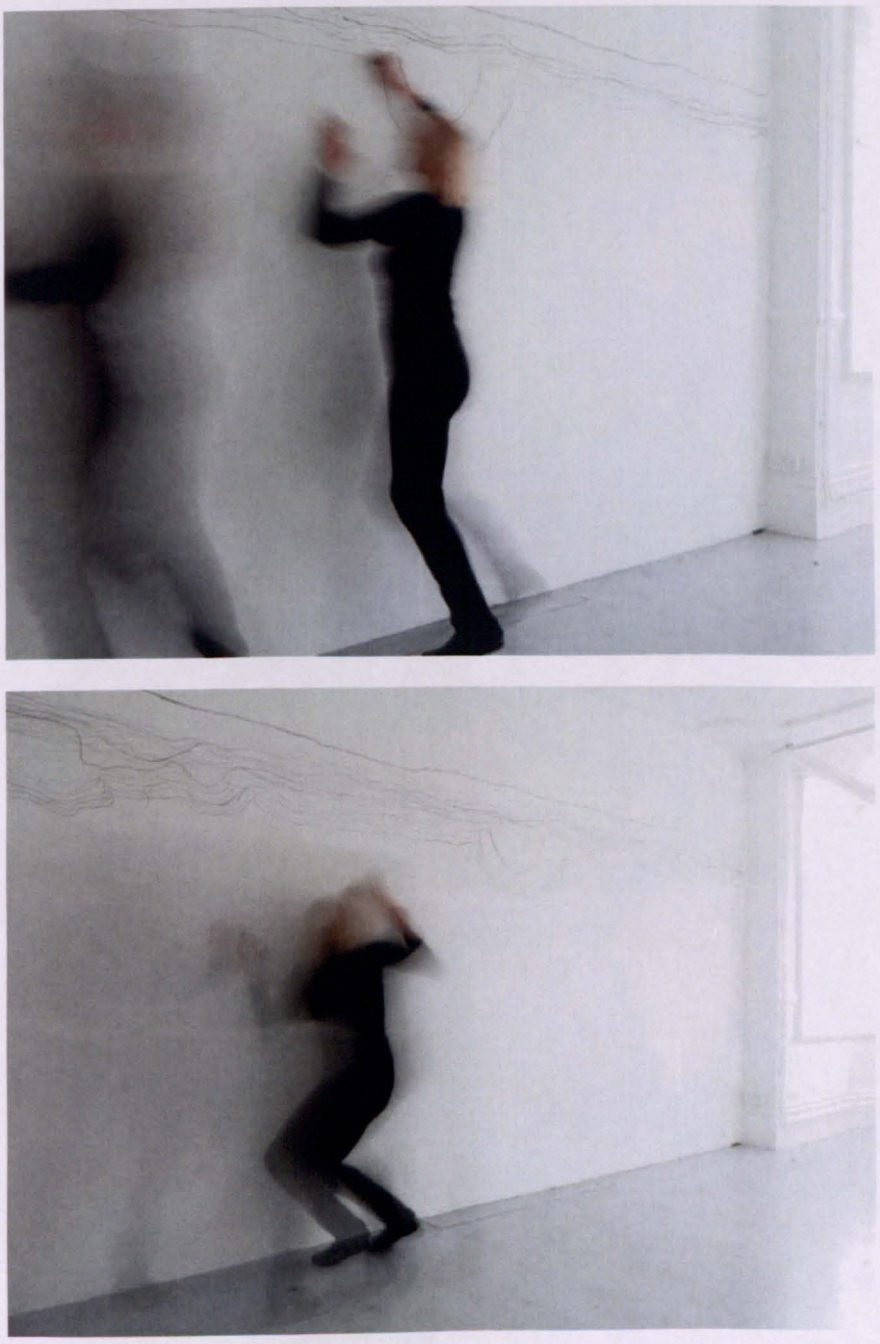
pf.22. (p.66) *Line Dialogue II*, details, charcoal and graphite lines on wall, from one-hour performance drawing, overall 1100 x 150 cm. The rectangular/oval gaps resulted from exhibits that had been on the wall during the performance. Wolstenholme Projects, Liverpool Biennial Independents, Liverpool, 2008.



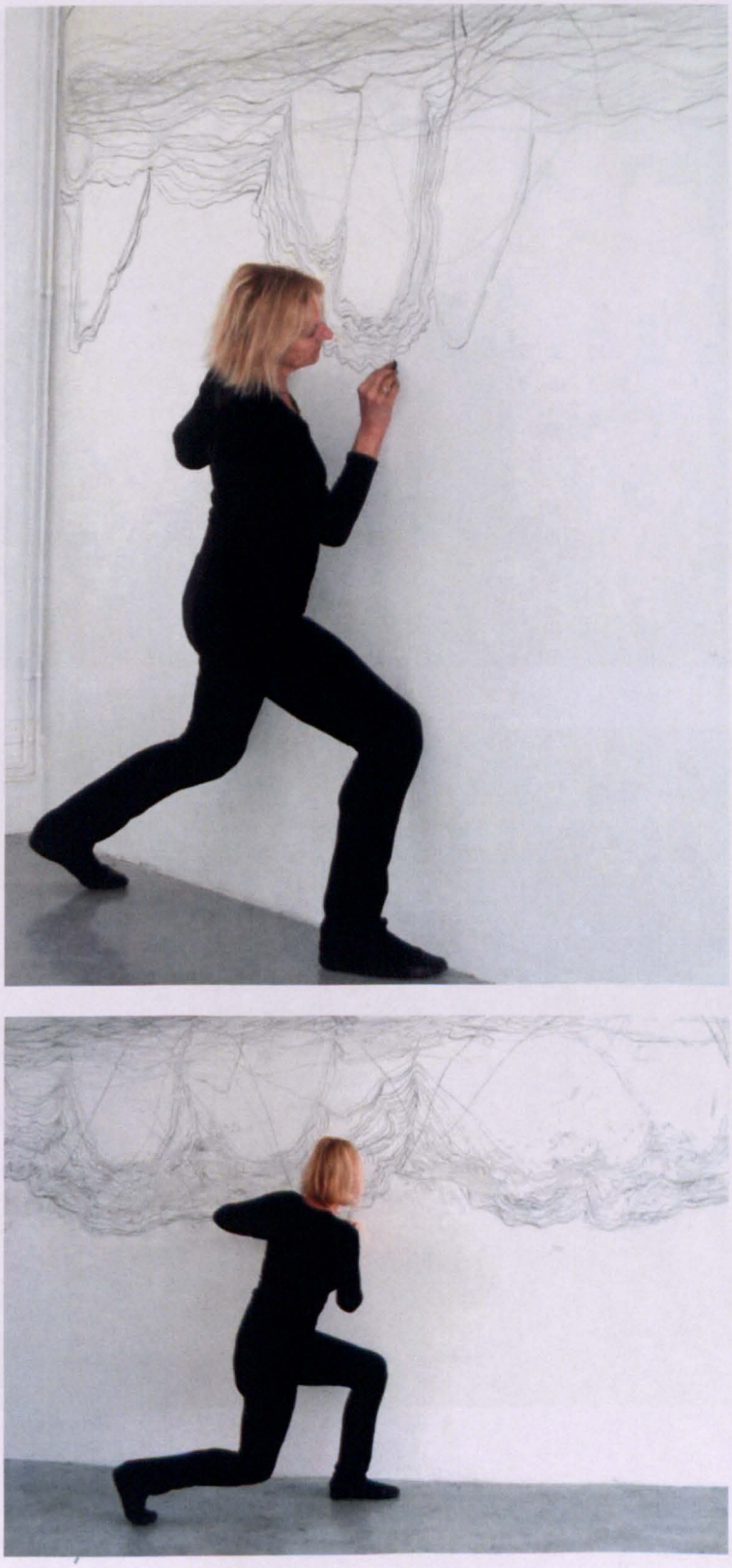
pf.23. (p.66) *Line Dialogue III*, starting and finishing one-hour performance, charcoal and graphite on wall, overall dimensions 900 x 200 cm, The Centre for Drawing Project Space, London, 2009.

pf.24. (p.66) *Line Dialogue III*, one-hour performance in progress, charcoal and graphite on wall, 900 x 200 cm, The Centre for Drawing Project Space, London, 2009.

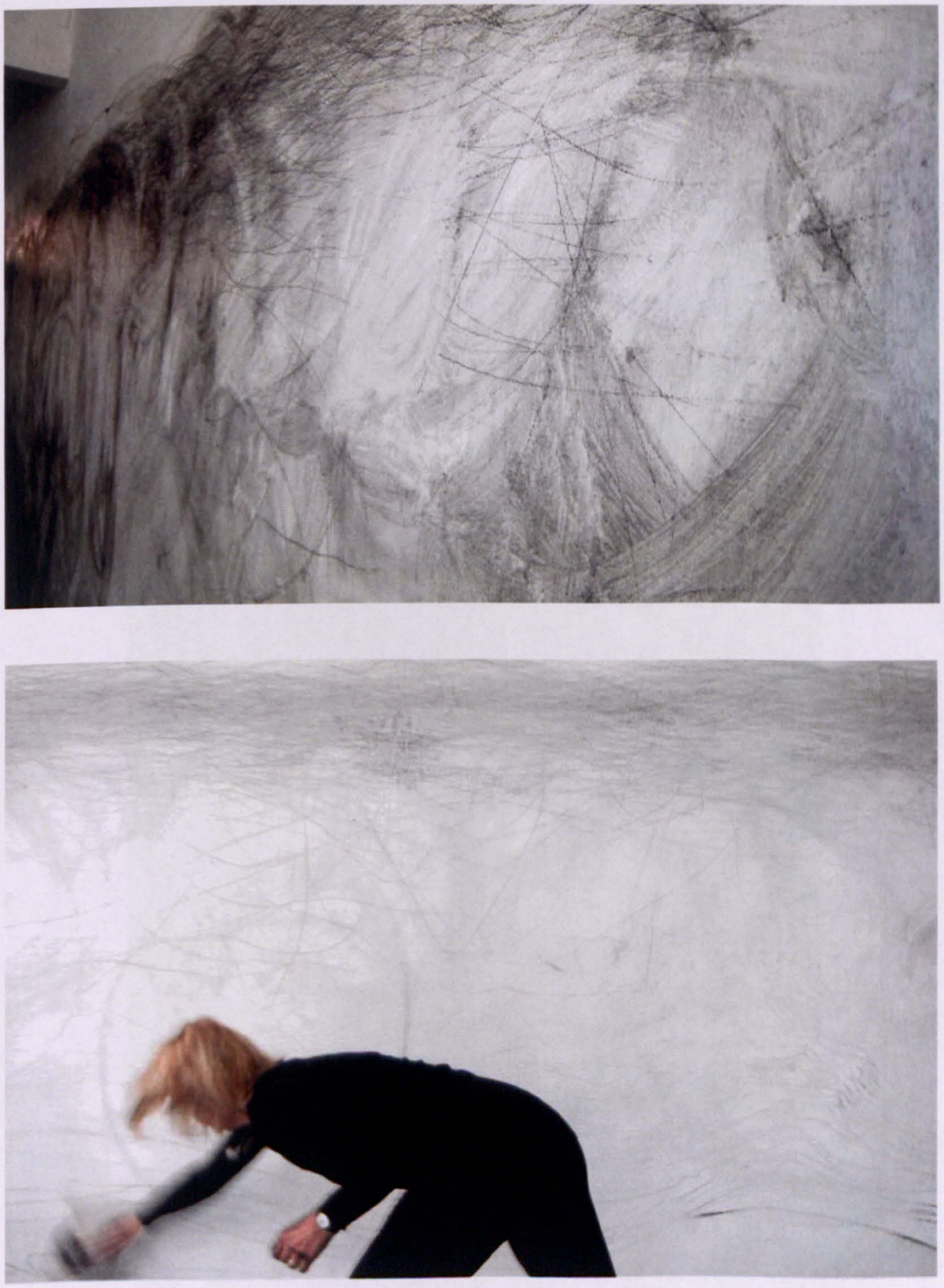
pf.25. (p.66) *Line Dialogue III,* Grisewood and McCall, performance in progress, charcoal and graphite on wall, 900 x 200 cm, The Centre for Drawing, London, 2009.



pf.26. (p.67) *Line Dialogue III*, one-hour performance in progress, charcoal and graphite on wall, 900 x 200 cm, The Centre for Drawing Project Space, London, 2009.



pf.27. (p.67) *Line Dialogue III*, performance in progress, charcoal and graphite, 900 x 200 cm, The Centre for Drawing Project Space, London, 2009.

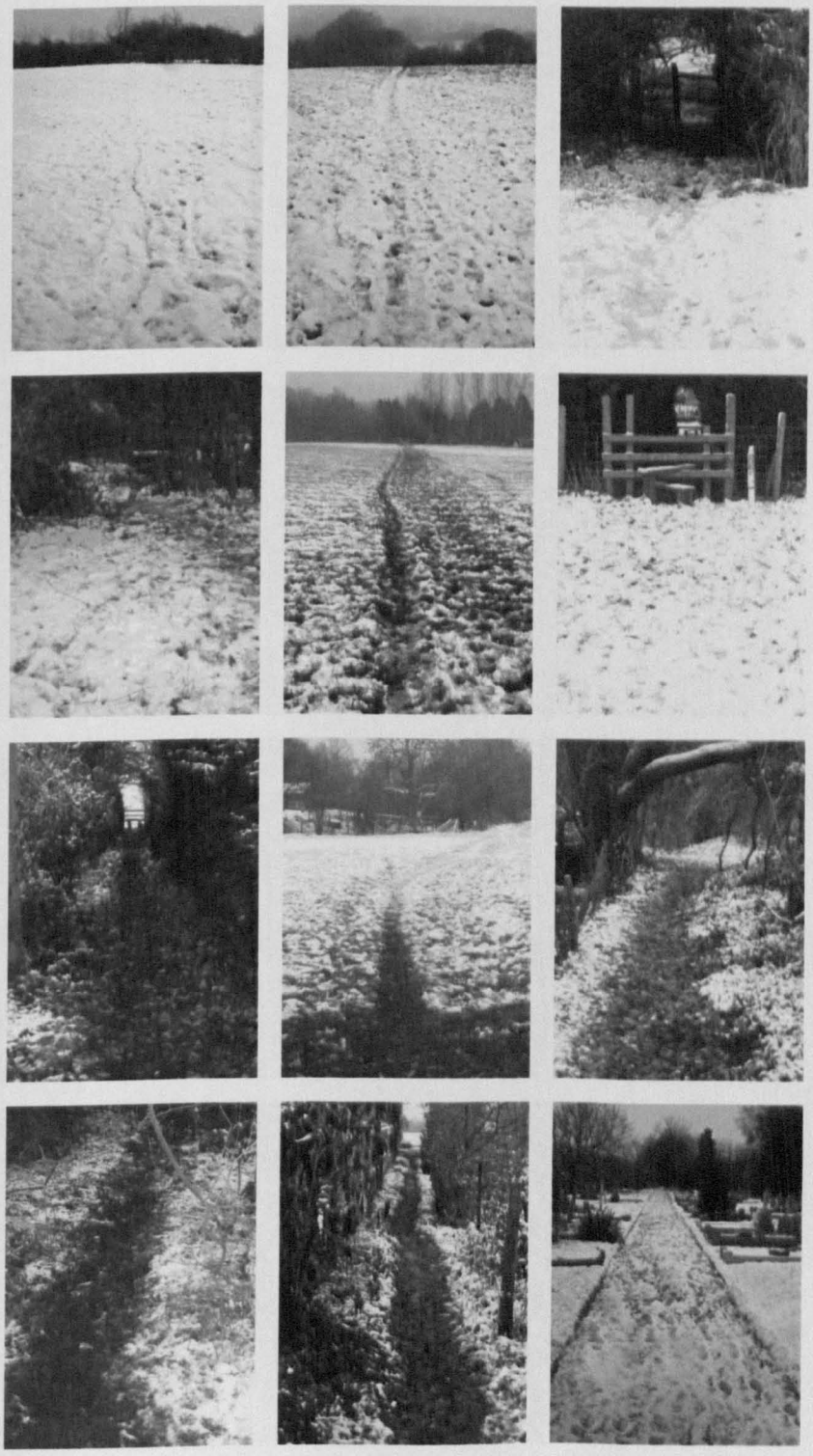


pf.28. (p.68) *Line Dialogue III*, drawing part erased, charcoal and graphite on wall, overall dimensions 900 x 200 cm (top); in process of erasing drawing with cloth and water at the end stages of the one-hour performance (bottom), The Centre for Drawing Project Space, London, 2009.

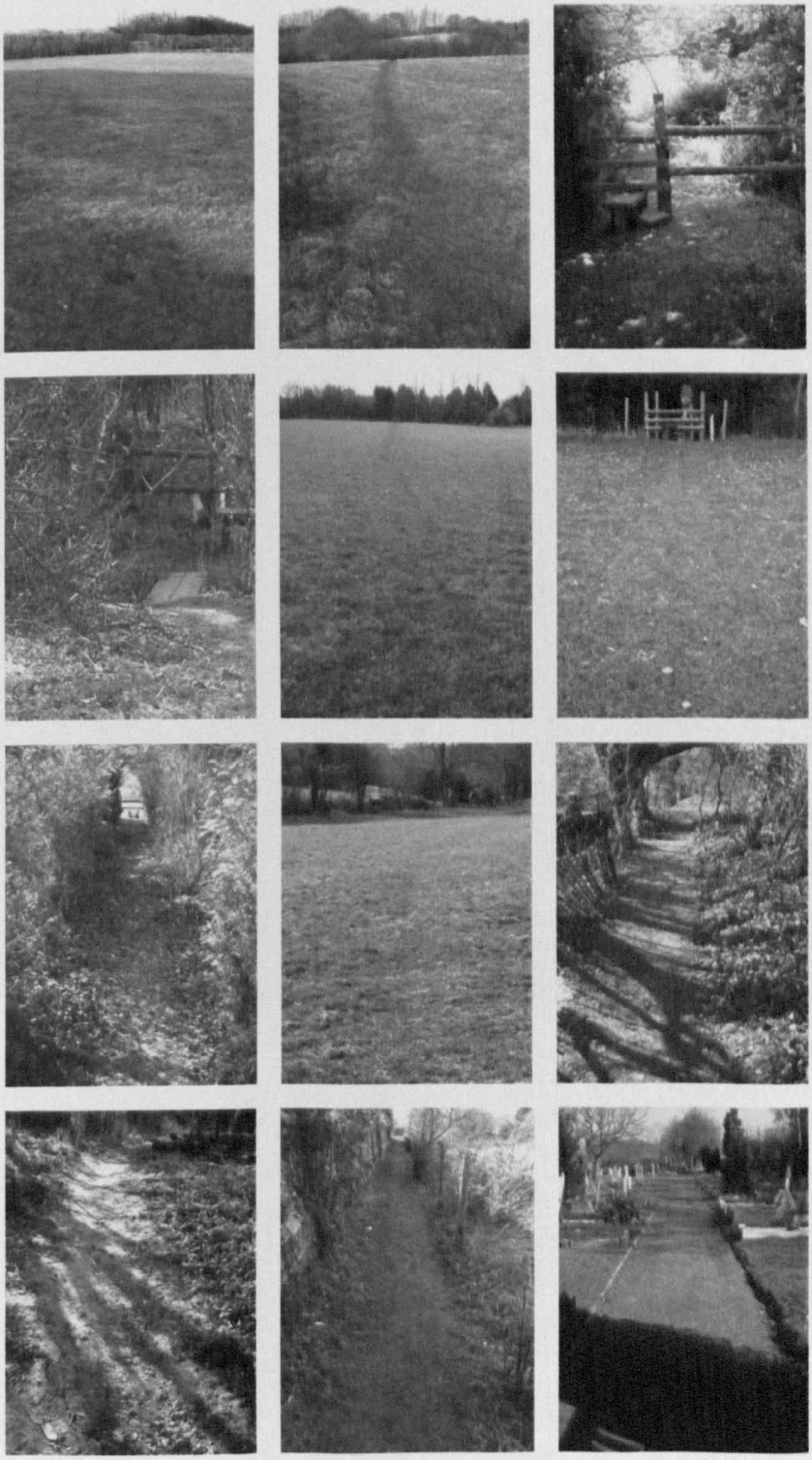
pf.29. (p.84) *Line Between* series: *Mourning Line*, path leading from house to burial ground, (see appx.11) digital c-print on photo rag paper, 42 x 29.7 cm, Suffolk, England, 13 October 2005.

pf.30. (p.84) *Mourning Line*, one walk in summer, digital black and white photograph sequence tracing journey while walking on 500-metre track from house to burial ground, Suffolk, England, 17 June 2005.

pf.31. (p.84) *Mourning Line*, one walk in autumn, digital black and white photograph sequence tracing journey while walking on 500-metre track from house to burial ground, Suffolk, England, 21 November 2005.



pf.32. (p.84) *Mourning Line,* one walk in winter, digital black and white photograph sequence tracing journey while walking on 500-metre track from house to burial ground, Suffolk, England, 29 December 2005.



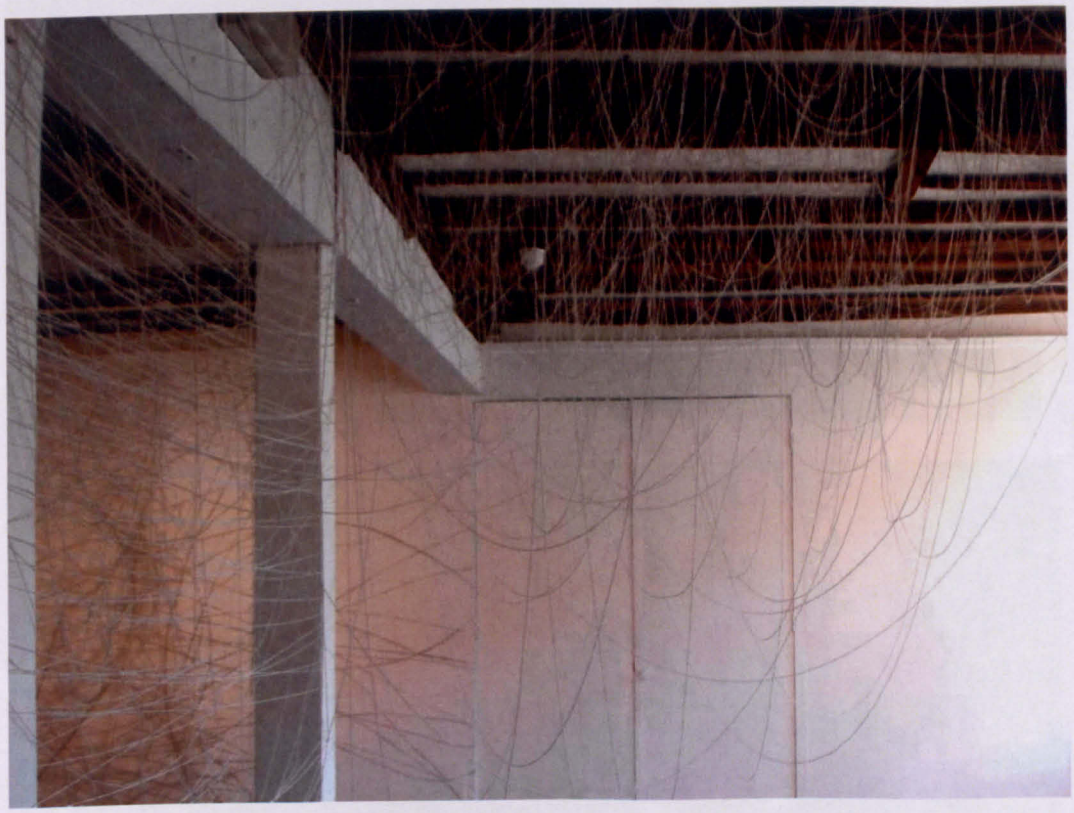
pf.33. (p.84) *Mourning Line*, one walk in spring, digital black and white photograph sequence tracing journey while walking on 500-metre track from house to burial ground, Suffolk, England, 29 March 2006.

pf.34. (p.88) *Mourning Line: Ash Wednesday,* still from video documentation, trailing ash on 500-metre walk from house to burial ground (see appx.15), Suffolk, England, 2006.

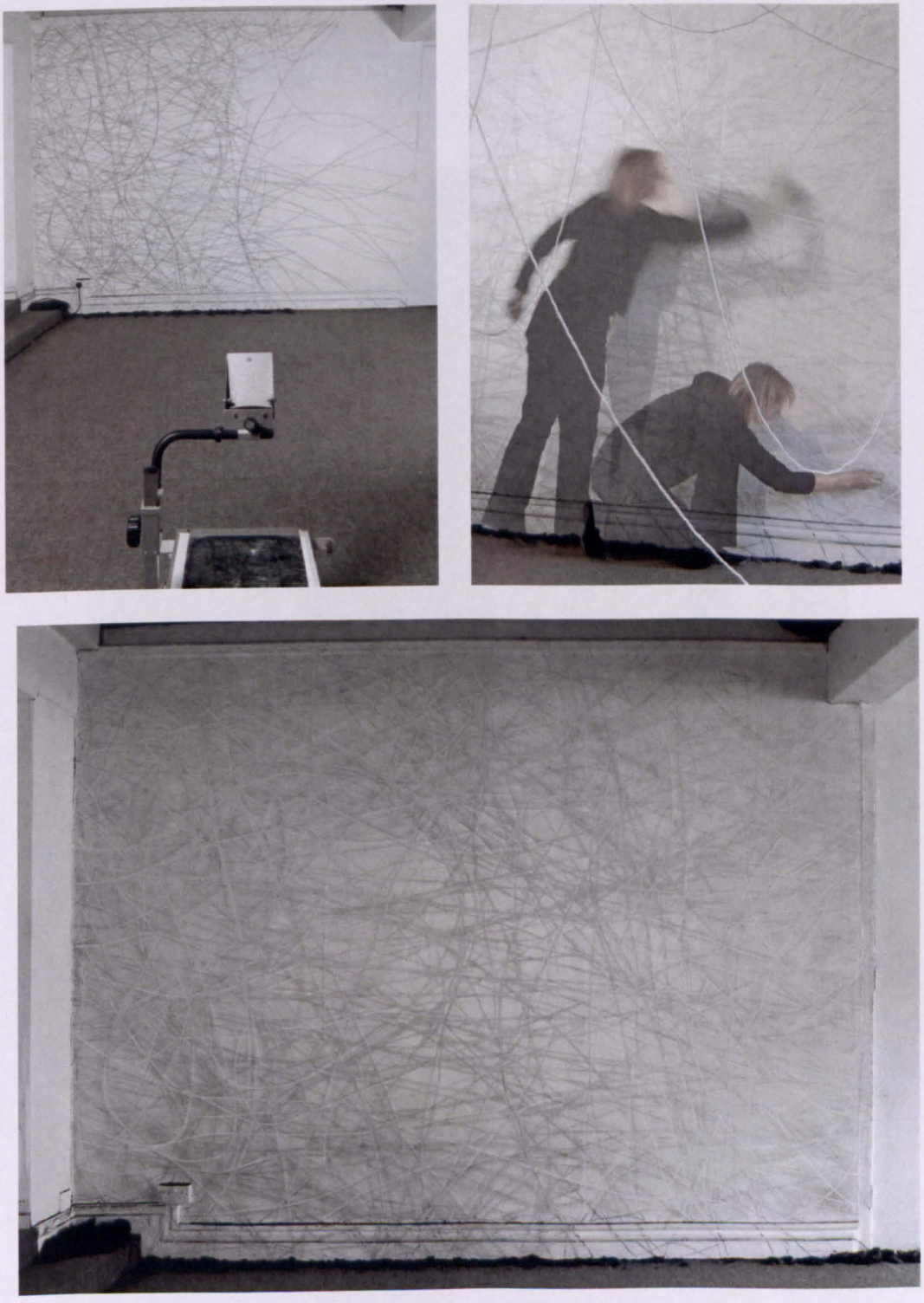
pf.35. (p.88) *Mourning Line: Ash Wednesday*, still from video documentation, trailing ash on 500-metre walk from house to burial ground (see appx.15), Suffolk, England, 2006.

pf.36. (p.88) *Mourning Line: Ash Wednesday,* sequence of stills from video documentation, trailing ash on 500-metre walk from house to burial ground (see appx.15), Suffolk, England, 2006.

pf.37. (p.89) *Mourning Line: There and Back*, sequence of stills from video documentation, trailing 1 kilometre of biodegradable cotton string during walk from house to burial ground (see appx.14), Suffolk, England, 2006.



pf.38. (p.89) *Mourning Line: There and Back* string installation, detail, overall dimensions 380 x 300 x 300 cm, 1 kilometre of cotton string attached to two pillars and the beams in the main ground floor gallery, Firstsite at the Minories Art Gallery, Colchester, 2006.



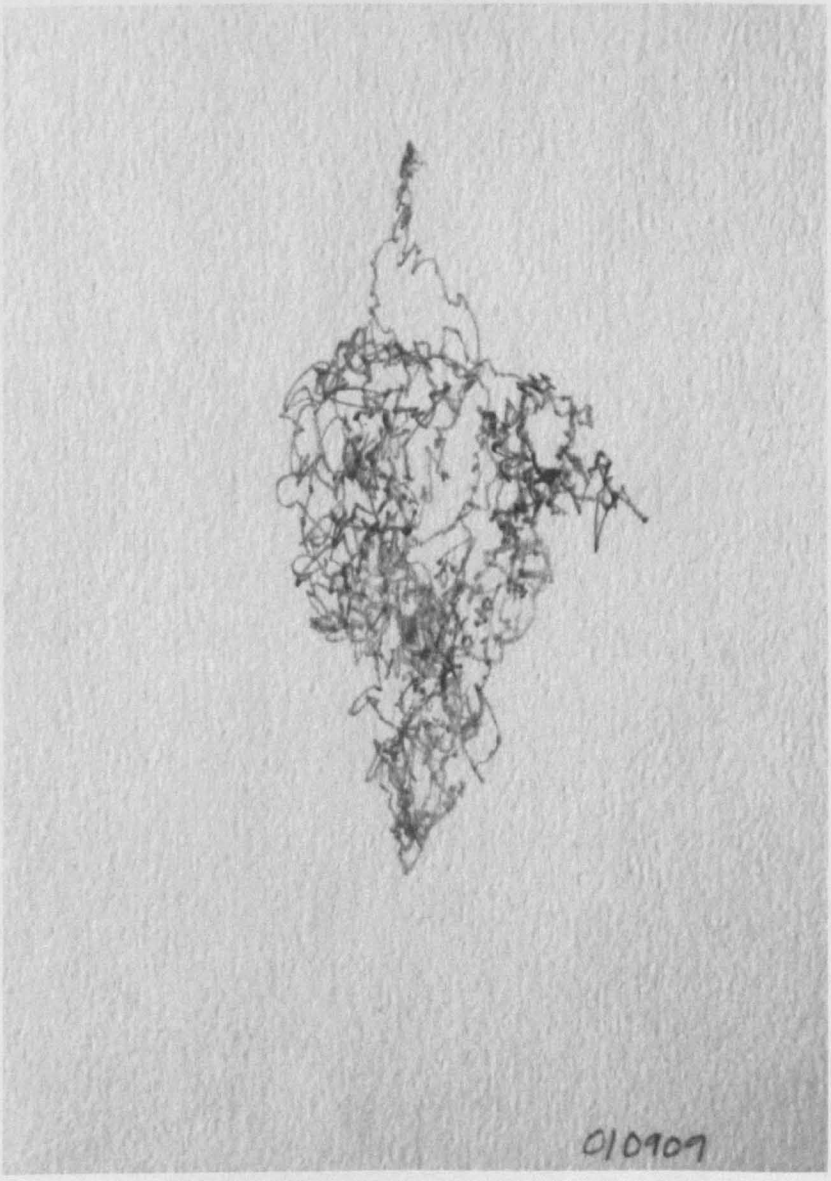
pf.39. (p.89) *Mourning Line: No Return,* projector with 500 metres of black cotton thread with wall drawing (top left); ghosting images of drawing in progress using charcoal made from burnt bread, (top right); and completed wall drawing, 300 x 400 cm (bottom), in the main ground floor gallery, Firstsite at the Minories Art Gallery, Colchester, 2006.

pf.40. (p.102) *Line Between* series: *Ghost Line,* detail of footpath from new home to old home, digital c-print on photo rag paper, 42 x 29.7 cm, London, 2 February 2007.

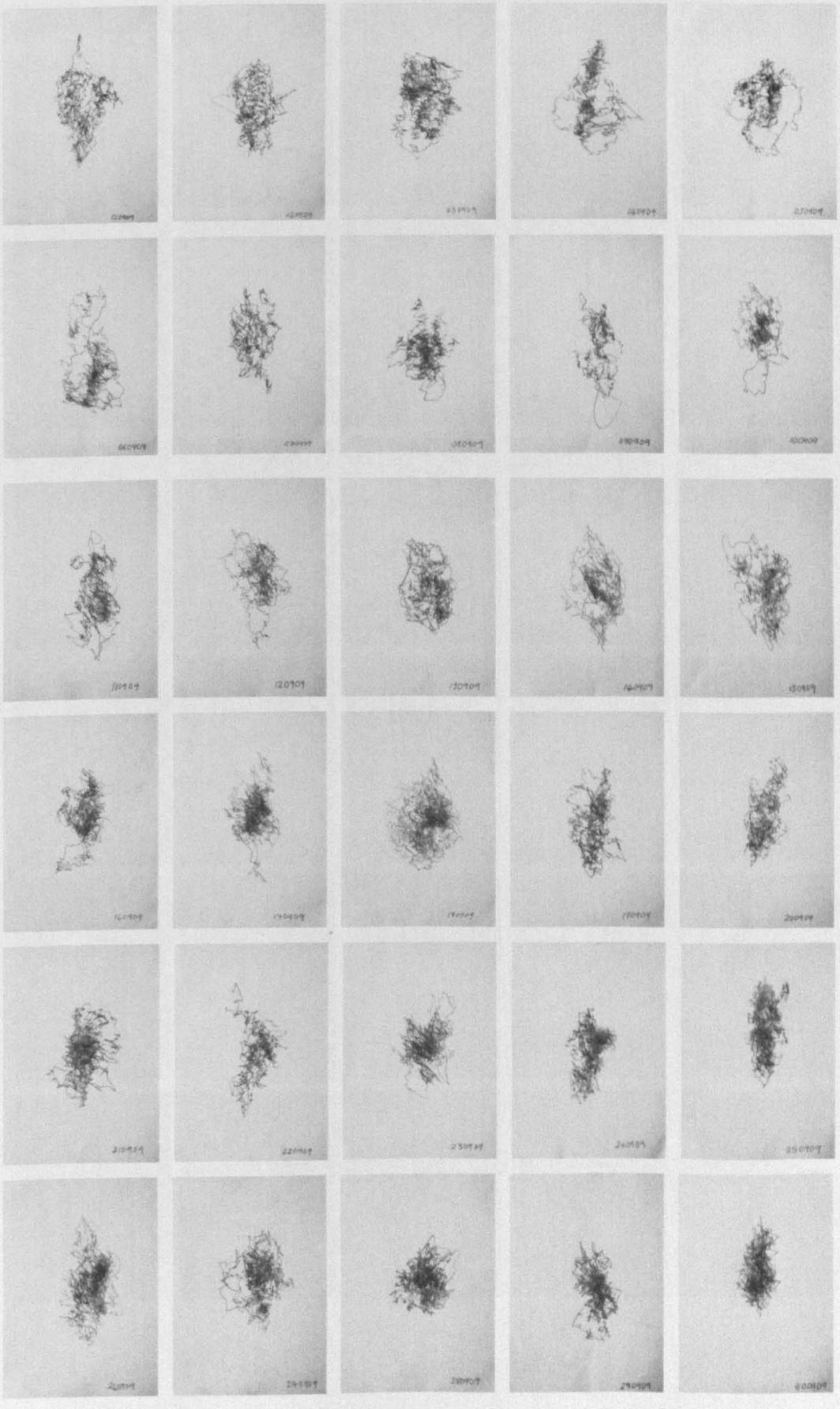
pf.41 (p.102) *Ghost Line,* work in progress, digital colour photograph sequence tracing journey while walking to and from new and old homes, London, 20 February 2007.

pf.42 (p.102) *Ghost Line*, work in progress, digital colour photograph sequence tracing journey while walking to and from new and old homes, London, 2 February 2009.

pf.43. (p.102) *Ghost Line,* 'unseen' drawing in progress while walking between new and old homes, (1 of 30), graphite on paper, 14.8 x 10.5 cm, London, 8 September 2009.



pf.44. (p.102) *Ghost Line*, 'unseen' drawing, walking there and back between new and old homes, (1 of 30), graphite on paper, 14.8 x 10.5 cm, London, 1 September 2009.



pf.45. (p.102) *Ghost Lines,* 'unseen' 30 drawings, graphite on paper, 14.8 x 10.5 cm, London, 1–30 September 2009.

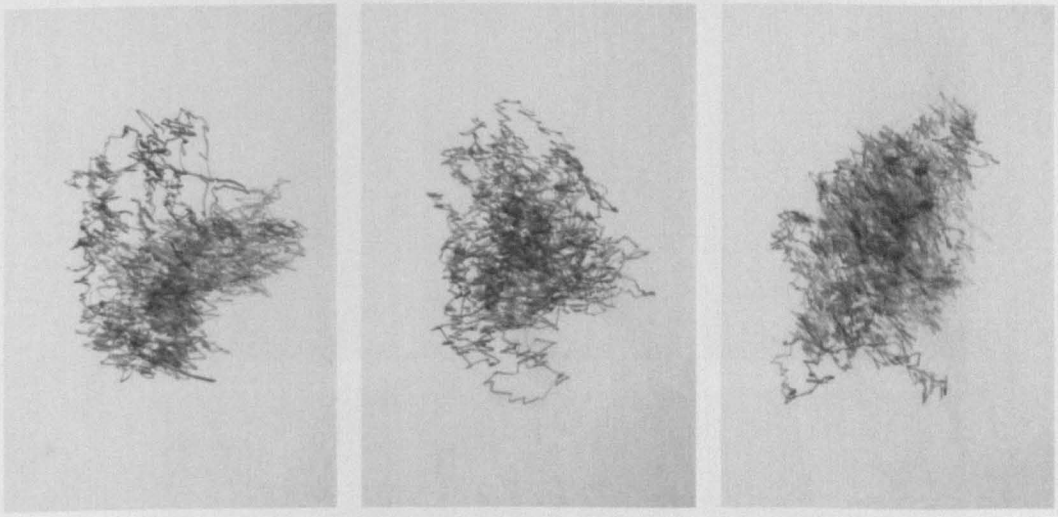
pf.46. (p.112) *Line Between* series, digital colour photograph sequence taken while retracing the walk behind the family home where I lived as a teenager (see appx.18), Rotorua, New Zealand, 2006.

pf.47. (p.114) *Line Between* series: *Shifting Horizon,* car journey with my father and brother from family home in Rotorua to birthplace and childhood home in Waikanae, digital c-print on photo rag paper, 42 x 29.7 cm, Desert Road, New Zealand, December 2007.

pf.48. (p.115) *Shifting Horizon*, detail from digital photograph sequence taken through the windscreen tracing car journey from Rotorua to Waikanae, December 2007.

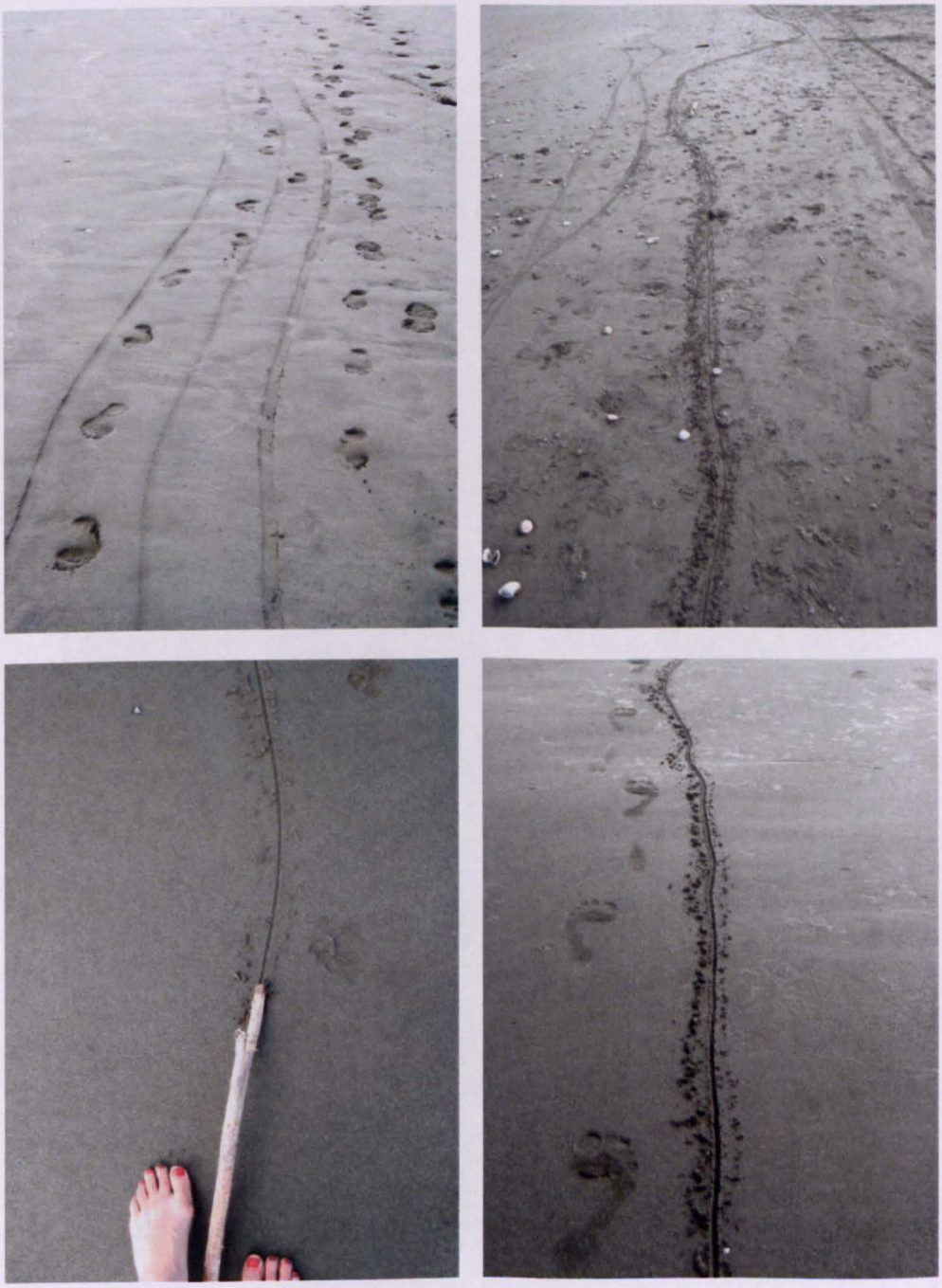
pf.49. (p.115) *Line Between* series: *Line in the Sand,* line made by dragging driftwood stick while walking south along the beach of my childhood (see appx.19). Digital c-print on photo rag paper, 42 x 29.7 cm, Waikanae Beach, New Zealand, December 2007.

pf.50. (p.116) *Line in the Sand,* 'unseen' drawing made while walking along the beach from my grandmother's house to the Waimea Stream estuary and back (see appx.19), graphite on paper, 21 x 14.8 cm, Waikanae Beach, New Zealand, 28 December 2007.



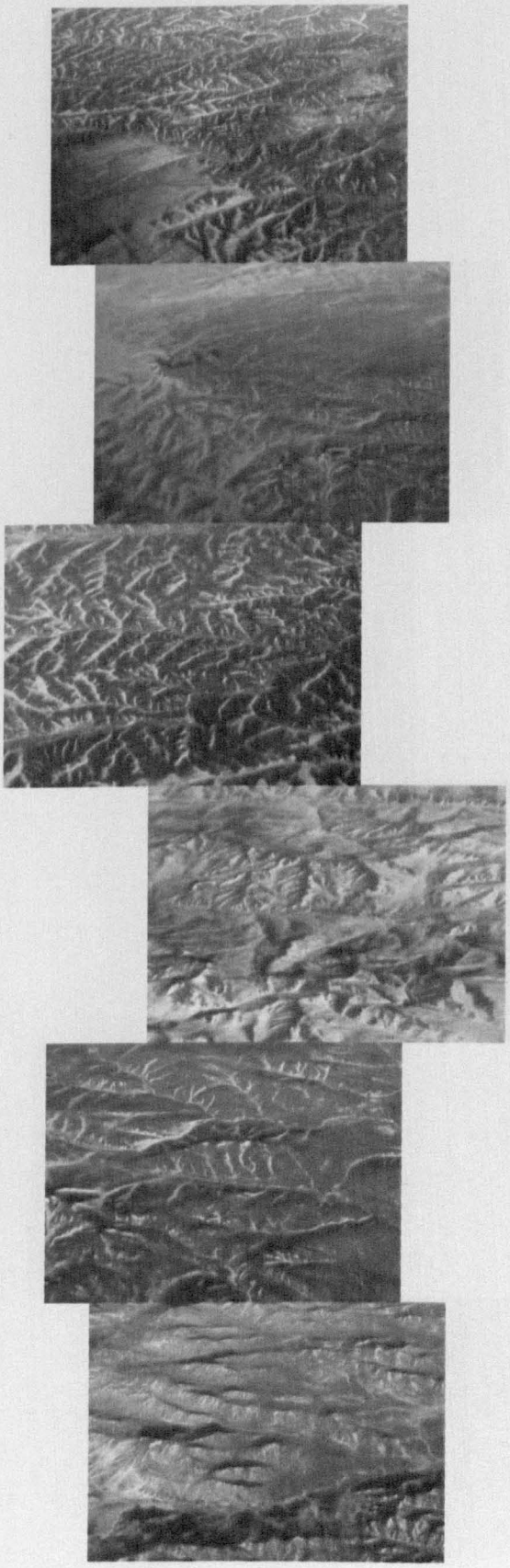
pf.51. (p.116) *Line in the Sand,* 'unseen' drawings made while walking along the beach from my grandmother's house to the Waimea Stream estuary and back (see appx.19), graphite on paper, 21 x 14.8 cm each, Waikanae Beach, New Zealand, 28, 29, 30 December 2007.

pf.52. (p.116) *Line in the Sand,* digital colour photograph sequence tracing journey while walking north along the shore towards the Waimea estuary, Waikanae Beach, December 2007.

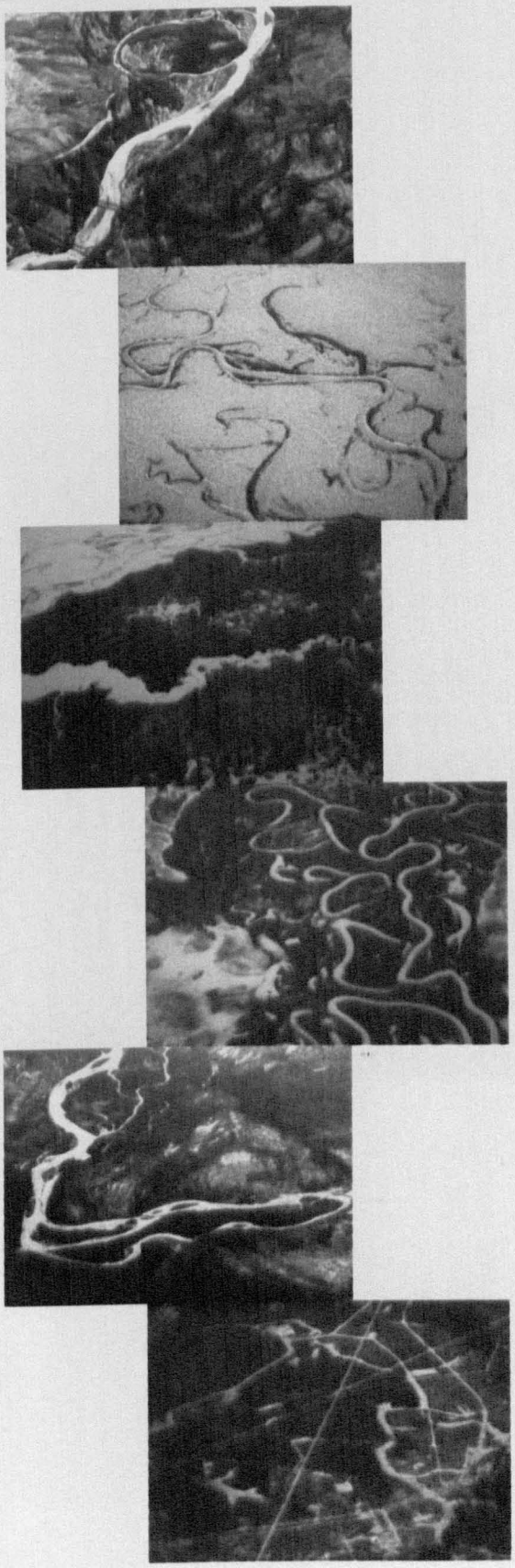


pf.53. (p.116) *Line in the Sand*, tracks and footprints (see appx.19), digital colour photographs, Waikanae Beach, December 2007.

pf.54. (p.118) *Line Between: Untimely*, image from aeroplane window during flight (over Siberia) from New Zealand to Britain (see appx.20), digital c-print on photo rag paper, 42 x 29.7 cm, January 2008.



pf.55. (p.118) *Untimely*, sequence of digital black and white photographs tracing view from aeroplane window while flying over the Gobi Desert from Auckland to London, January 2008.



pf.56. (p.118) *Untimely*, sequence of digital black and white photographs tracing view from aeroplane window while flying over Siberia from Auckland to London, January 2008.

pf.57. (p.118) *Line Between* series: *Untimely*, image from aeroplane window (between Beijing and Ulaanbaatar) during flight from New Zealand to Britain, digital c-print on photo rag paper, 42 x 29.7 cm, January 2008.

APPENDIX

LIST OF APPENDICES

Appx.(a). John Latham *One Second Drawing* 1954. The catalogue for *least event one second drawings blind work 24 second painting*, Lisson Gallery, London, 1970, shows a drawing on the left-hand page overprinted with text. pp.6-7.

Appx.(b). Joseph Beuys drawing, Sonntag 20 Juli (Sunday 20 July), pencil on notepaper, 1975 from *Words Which Can Hear* catalogue, Anthony D'Offay, London, 1981.

Appx.(c). Robert Morris's text accompanying his blind drawings. In J-P Criqui, ed. (2005) *Robert Morris: Blind Time Drawings 1973–2000,* Göttingen/Prato: Steidl/C.Arte Luigi Pecce.

Appx.(d). Tehching Hsieh, *One year Performance* 'Outdoor Piece' 1981–1982. Map marking date, temperature, time and place of meals, where he defecated, where he slept and when he woke, and the amount he spent on food each day. In A. Heathfield and T.Hsieh (2009) *Out of Now: The Lifeworks of Tehching Hsieh.* London and Cambridge MA: Live Art Development Agency and The MIT Press. p.204.

PAGES FROM JOURNALS

The pages shown in the Appendix represent a small percentage of the material from the three journals (A5 each 400 pages), and the 500 or so pages in other (A4 – A6) notebooks and sketchbooks.

Appx.1. Journal I/pp.4-5; September 2004.

Appx.2. Journal I/pp.316-319; 15–16 March 2006.

Appx.3. Journal I/pp.48-49; 25–26 November 2004.

Appx.4. Journal III/pp.192-193; 29 April 2009.

Appx.5. Journal I/pp.332-333; 20 May 2009.

Appx.6. Journal I/pp.70-71; 7 March 2005.

Appx.7. Journal III/pp.188-189; 27 April 2009.

Appx.8. Journal III/pp.254-255; 30 September 2009.

Appx.9. Journal III/pp.138-139; 4 March 2009.

Appx.10. Journal II/pp.72-73; 6 January 2007.

Appx.11. Journal I/pp.150-151; 24 June 2005. Map locating walk between house and burial ground.

Appx.12. Journal I/pp.224-225; 21 October 2005.

Appx.13. Journal I/pp.160-161; 11–12 August 2005, Journal I/pp.186-187; 21 September 2005.

Appx.14. Journal I/pp.190-191; 19 September 2005, Journal I/pp.188-189; 27 September 2005.

Appx.15. Journal I/pp.120-121; 18 May 2005, Journal I/pp.310-311; 1 March 2006.

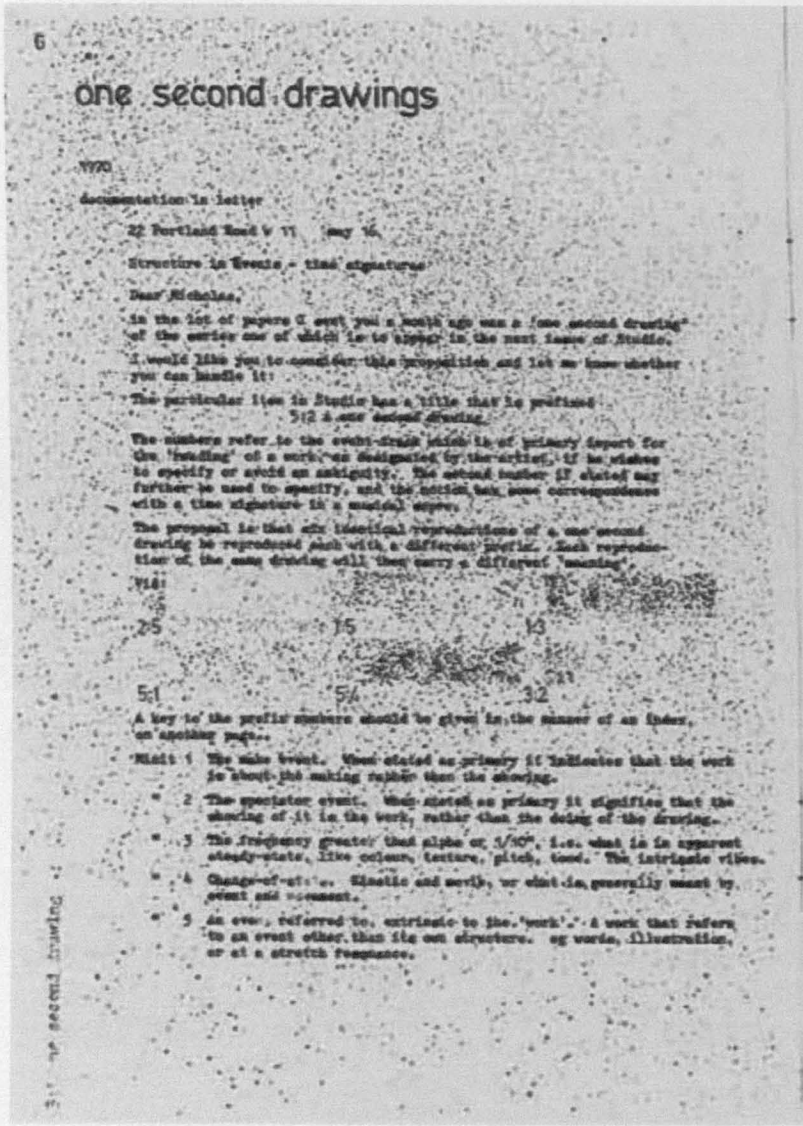
Appx.16. Journal III/pp.26-27; 4 November 2008.

Appx.17. Journal II/pp.44-45; 18–21 December 2006.

Appx.18. Journal II/pp.62-65; 5 January 2007.

Appx.19. Journal II/pp.278-279; 28–30 December 2007, Journal III/pp.70-71; 9 January 2009.

Appx.20. Journal II/pp.282-283; 9–10 January 2008. Map of air journey from Auckland to London.



6

one second drawings

1970

documentation is letter

22 Portland Road W 11 may 16

Structure is Events - time signatures

Dear Nicholas,

in the lot of papers I sent you a month ago was a 'one second drawing' of the series one of which is to appear in the next issue of Studio.

I would like you to consider this proposition and let me know whether you can handle it:

The particular item in Studio has a title that is prefixed 5:2 à one second drawing

The numbers refer to the event-train which is of primary import for the 'reading' of a work as designated by the artist, if he wishes to specify or avoid an ambiguity. The second number if stated may further be used to specify, and the notion has some correspondence with a time signature in a musical score.

The proposal is that six identical reproductions of a one second drawing be reproduced each with a different prefix. Each reproduction of the same drawing will then carry a different 'meaning'.

Viz:

2:5 1:5 1:3

5:1 5:4 3:2

A key to the prefix numbers should be given in the manner of an index, on opening page..

Visit 1 The make event. When stated as primary it indicates that the work is about the making rather than the showing.

" 2 The spectator event. When stated as primary it signifies that the showing of it is the work, rather than the doing of the drawing.

" 3 The frequency events that alpha or 1/10th, i.e. what is in apparent steady-state, like colour, texture, pitch, tone. The intrinsic views.

" 4 Change-of-st... Kinetic and motif, or what is generally meant by event and movement.

" 5 An ever... referred to, extrinsic to the 'work'. A work that refers to an event other than its own structure. eg words, illustration, or at a stretch resonance.

7

SERIES OF 60 TIMED AND DATED 'INSTANT' PIECES
FOR LISSON SHOW NOVEMBER 1970

procedure order from the timber yard all block-board or plywood offcuts t hat have a surface area between 200 and 100 sq.ins. (approx)

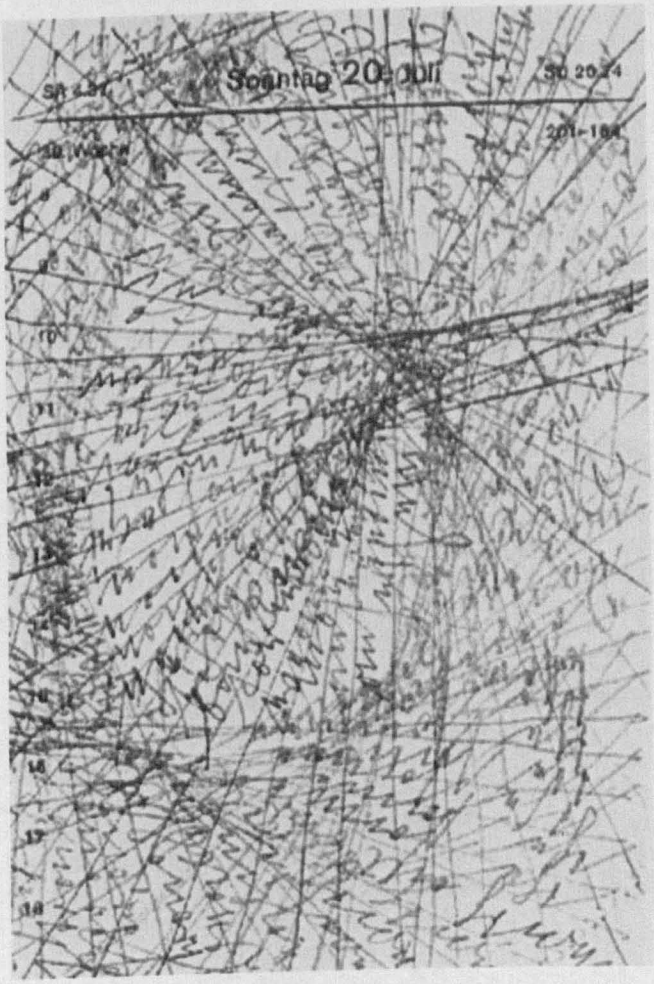
cover the surfaces either side - both sides - with a heavy coat of white paint

drawings to be made in black for one second each, one a day for 60 days

each drawing to be recorded on the back, the second, minute, ho ur, day, month and year of the drawing

each drawing also to have its time-signature indicated - and i nitialled by operator.

Appendix (a) (see p.45)
John Latham *One Second Drawing* 1954. The catalogue for *least event one second drawings blind work 24 second painting*, Lisson Gallery, London, 1970, shows a drawing on the left-hand page overprinted with text.



Appendix (b) (see p.46)
Joseph Beuys drawing, Sonntag 20 Juli (Sunday 20 July), pencil on notepaper, 1975 from *Words Which Can Hear* catalogue, Anthony D'Offay, London, 1981.

Robert Morris: Text Accompanying *Blind Time Drawings* 1973–2000

Blind Time I, 1973, graphite on paper, 88.5 x 116.5 cm (see Figure 3.1 p.52)
With the eyes closed, the ten fingers move outward from the top center making counting strokes. Two thousand strokes are made in an estimated two minutes. Time estimation error: +45 seconds

Blind Time II, 1976, graphite and plate oil on rag paper, 96.5 x 127 cm (see Figure 3.2, p.52)
No accompanying text

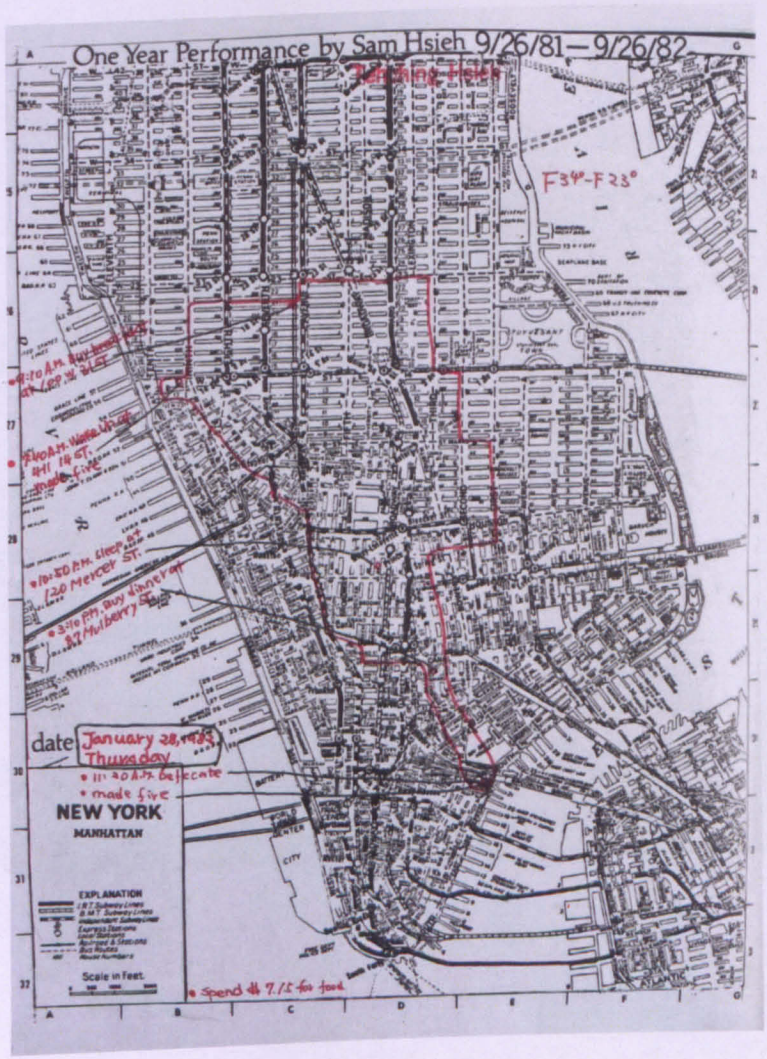
Blind Time III, 1985, iron oxide on paper 96.5 x 127 cm (see Figure 3.3, p.52)
Working blindfolded for an estimated 6 minutes, the two hands attempt to plot the imagined visual field, working inward from the estimated blind spots with ever increasing pressure.
It is not yet imagined and the as yet unseen of the distant future which constitutes one of the more exquisite forms of torture for the self's awareness. Time estimation error: -1'29"

Blind Time IV, (Drawing with Davidson) 1991, graphite on paper, 97 x 127 cm (see Figure 3.4, p.52)
Working blindfolded, estimating the lapsed time, and summoning up the memories of the first Cézanne I ever knew – *Mount Sainte-Victoire seen from Les Lauves*, 1902-06, in the Nelson Gallery of Art, Kansas City, Missouri – I touch the page as though I were touching Cézanne. In 1988 I went to Cézanne's Lauves studio at Aix in order to touch his cloak. I stood there with my fingers against the cloth for as long as I could bear the desire, the embarrassment, and the dread of being discovered. I could hear the traffic outside and was filled with nostalgia for the silences Cézanne sought out. Time estimation error: -52'

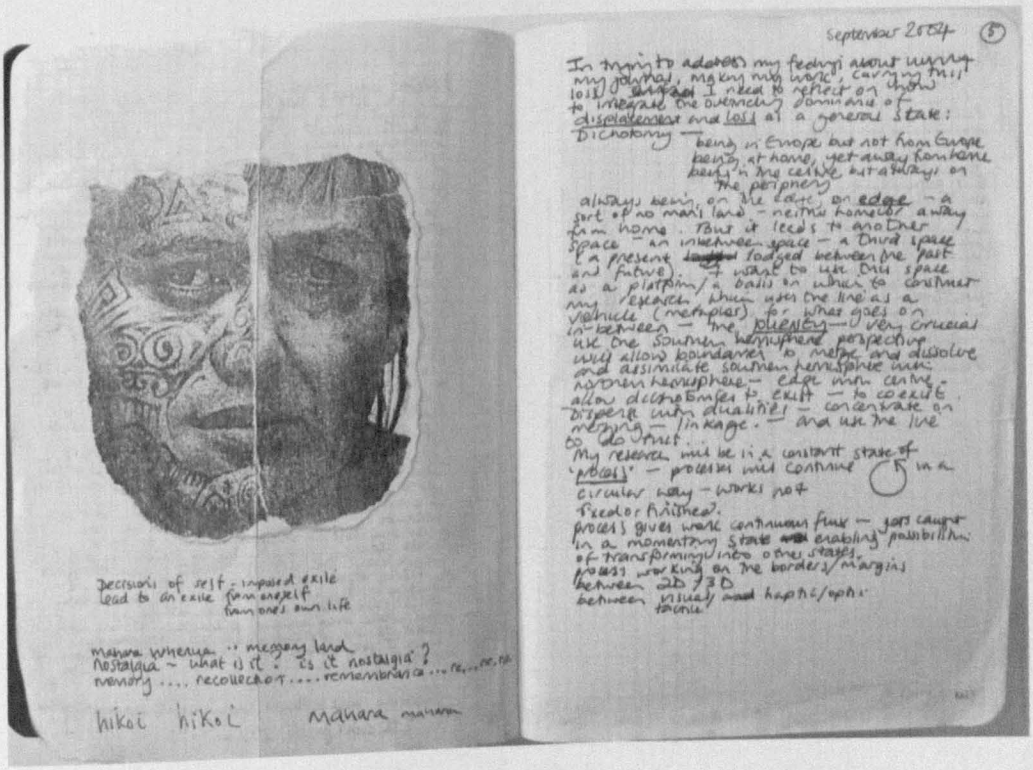
Blind Time V Melancholia, 1999, ink on mylar, 74.6 x 76.2 cm (see Figure 3.5, p.52)
Working blindfolded with ink on the hands and estimating the lapsed time, I first try to touch out a kind of map of the garden behind that long ago Missouri house on the Sni-A-Bar Road. I try to locate my major landmarks of those days – the massive walnut tree, the rock garden, the stand of pines, the thick wisteria vine. Finally I try to trace out what would have been my path through and around those landmarks on a frosty October morning in 1947 as I made my way to gather the ripe, orange, bittersweet persimmons from the three trees that stood at the top of the hill. Time estimation error: +3 seconds

Blind Time VI Moral Blinds, Moral Vision, 2000, mixed inks on mylar, 93.4 x 106.9 cm (see Figure 3.6, p.52)
Working blindfolded with ink on the hands and estimating the lapsed time, I press on the estimated center of the page and touch and rub outward. Reinking the hands I move along the top edge and then the bottom and work my way toward the right and left edges. I feel my way along and try to push my hands on every part of the page. Then I draw the blind.
"Vision" can only be mentioned in metaphorical sense when referring to the moral faculty, a faculty for which many have claimed an innate status. (Surely most would agree that the ethical is neither spatial or causal). Perhaps our moral vision went blind in the last century, the bloodiest on record. But should we judge this ethical blindness an infirmity or a new found freedom to be practiced in the new millennium?
Time estimation error: +28"

Appendix (c) (see p.52)
Robert Morris's text accompanying his blind drawings. In J-P Criqui, ed. (2005)
Robert Morris: Blind Time Drawings 1973–2000. Göttingen/Prato: Steidl/C.Arte Luigi Pecce.



Appendix (d) (see p.100):
Tehching Hsieh, *One year Performance* 'Outdoor Piece' 1981–1982. Map marking date, temperature, time and place of meals, where he defecated, where he slept and when he woke, and the amount he spent on food. In Heathfield, A and Hsieh, T. (2009) *Out of Now: The Lifeworks of Tehching Hsieh.* London and Cambridge. MA: Live Art Development Agency and The MIT Press.



decision of self - imposed exile
lead to an exile from oneself
from one's own life

manara wheriga .. meeting land
Nostalgia - what is it ? Is it nostalgia ?
memory .... recollection .... remembrance ...

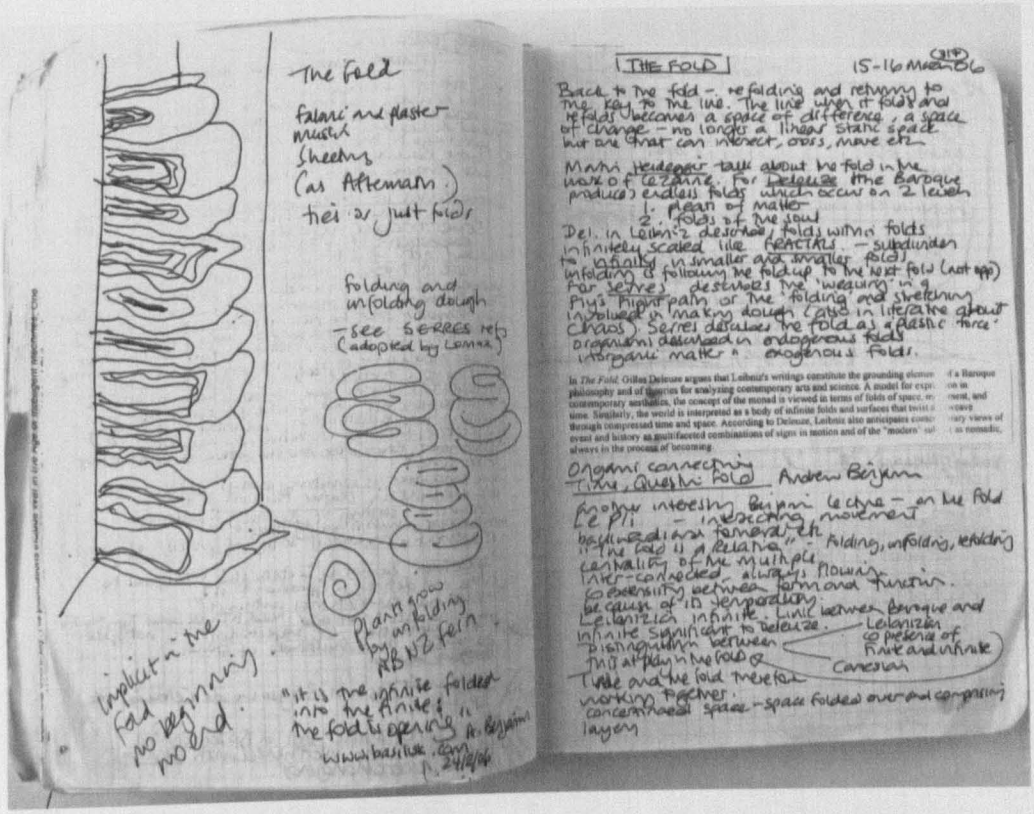
hikoi hikoi manara manara

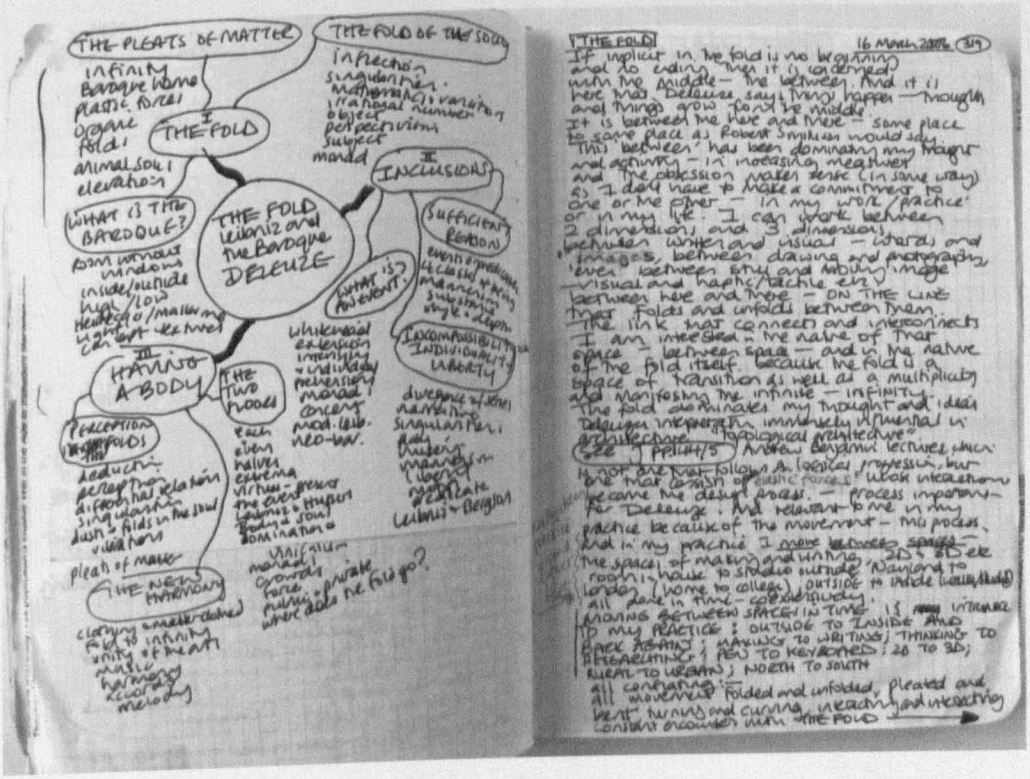
september 2004 (5)

In trying to address my feelings about writing my journal, making my work, carrying this loss I need to reflect on how to integrate the overarching dominance of displacedness and loss as a general state:
Dichotomy —
being in Europe but not from Europe
being at home, yet away from home
being in the centre, but always on the periphery

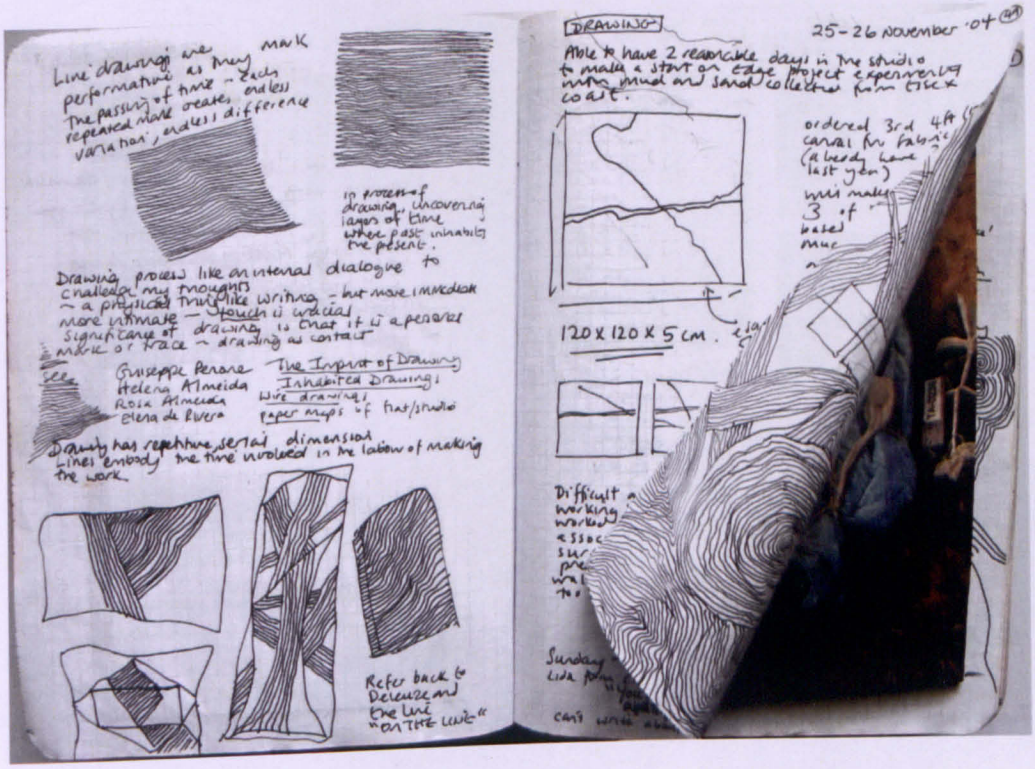
always being on the edge, or edge - a sort of no man's land - neither home or away from home. But it leads to another space - an in-between space - a third space (a present lodged between the past and future). I want to use this space as a platform / a basis on which to construct my research where I see the line as a vehicle (metaphor) for what goes on in-between - the journey - very crucial the southern hemisphere perspective will allow boundaries to merge and dissolve and assimilate southern hemisphere into northern hemisphere - edge into centre - allow dichotomies to exist - to co-exist - different into dualities - concentrate on merging - linkage. - and use the line to do that.
My research will be in a constant state of 'process' - process will continue in a circular way - works not fixed or finished.
process gives work continuum flux - gets caught in a momentary state enabling possibility of transforming into other states.
process working on the borders / margins between 2D / 3D
between visually and haptic / optic
tactile

Appendix 1 (see p.13)
Journal I/pp.4–5; September 2004.

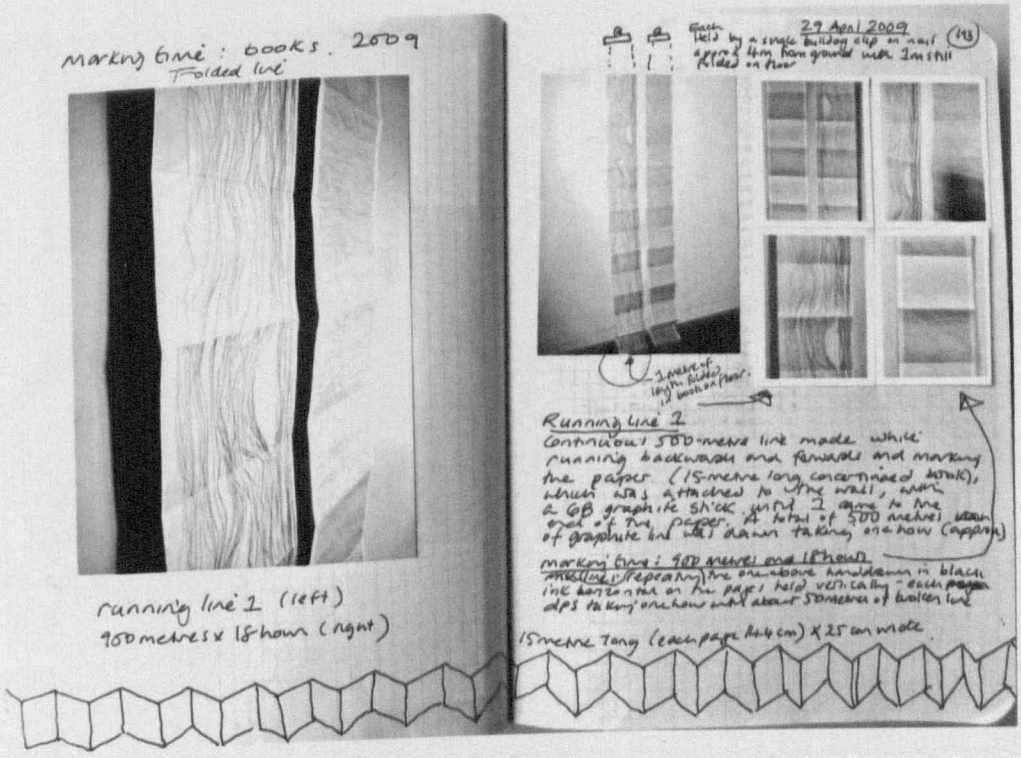




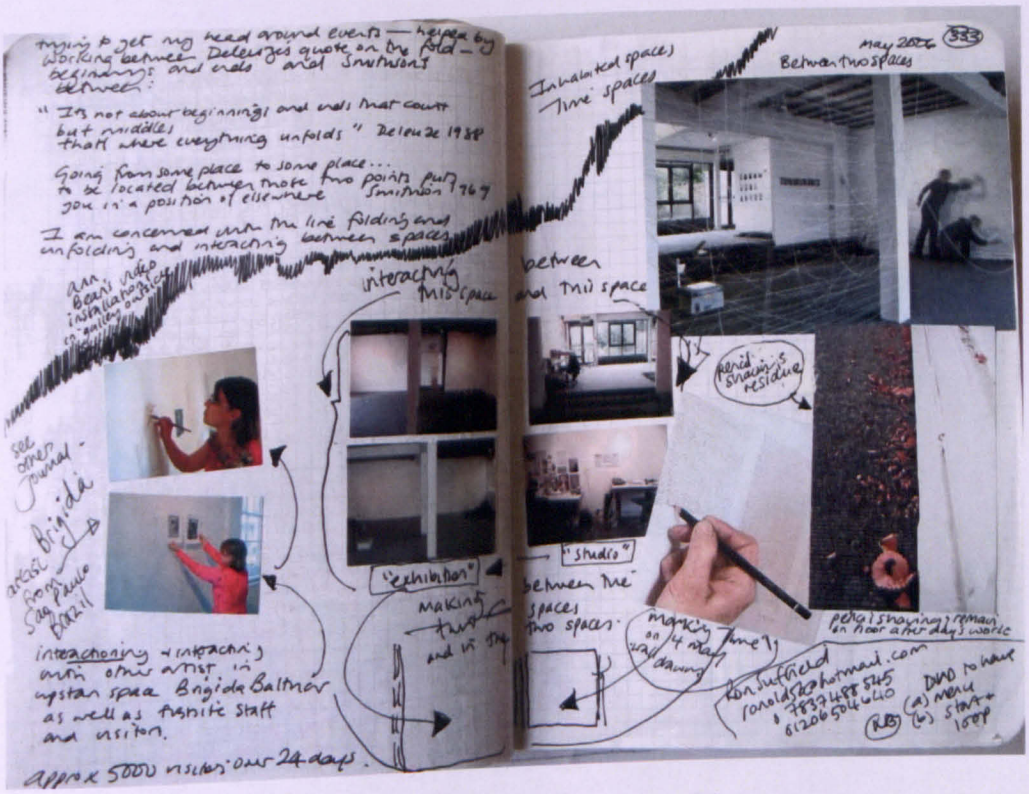
Appendix 2 (see p.19)
Journal I/pp.316-319;15–16 March 2006.



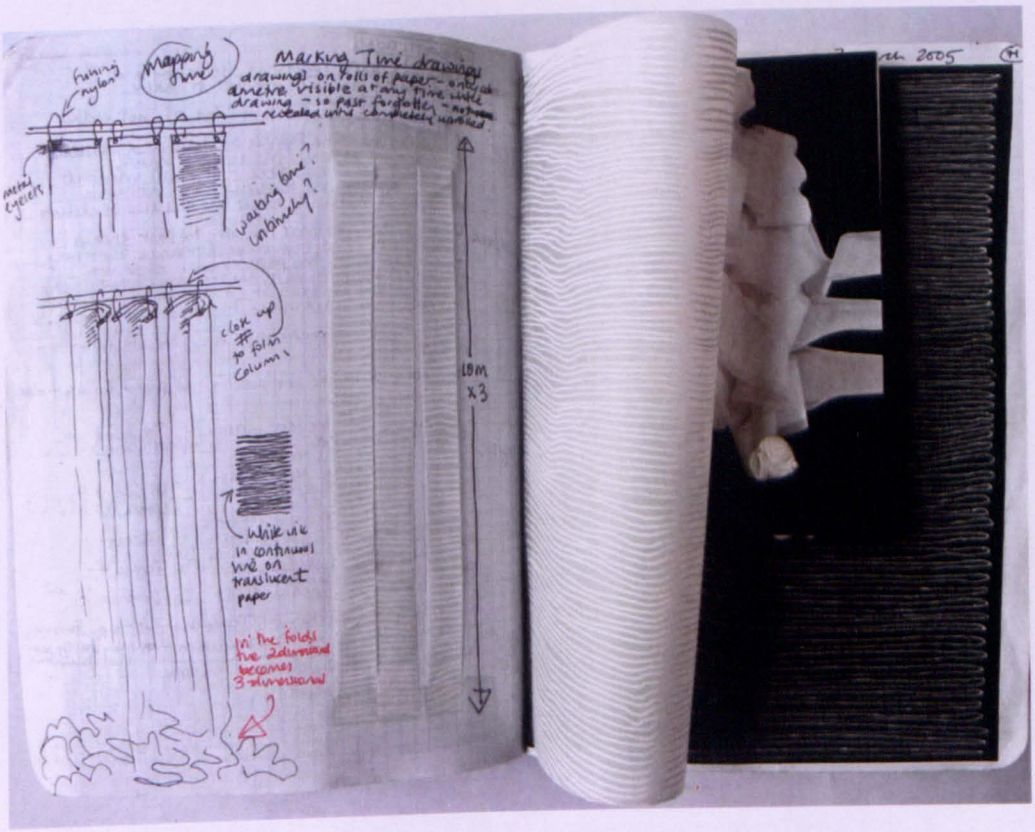
Appendix 3 (see p.37)
Journal I/pp.48-49; 25–26 November 2004.



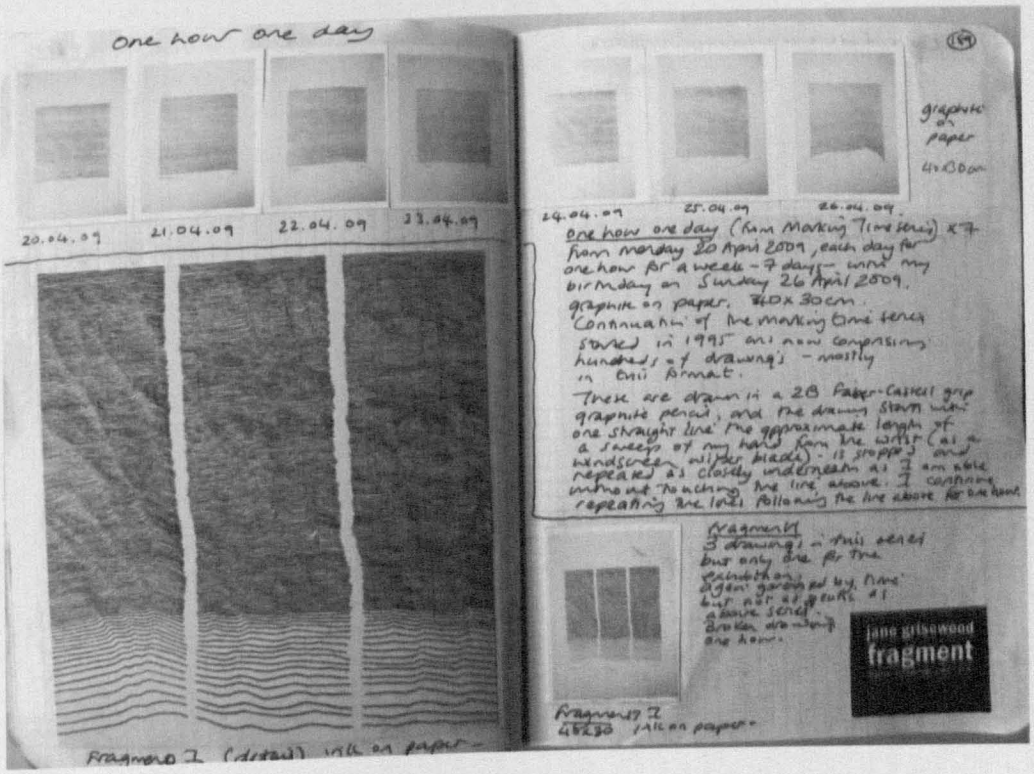
Appendix 4 (see p.40)
Journal III/pp.192-193; 29 April 2009.



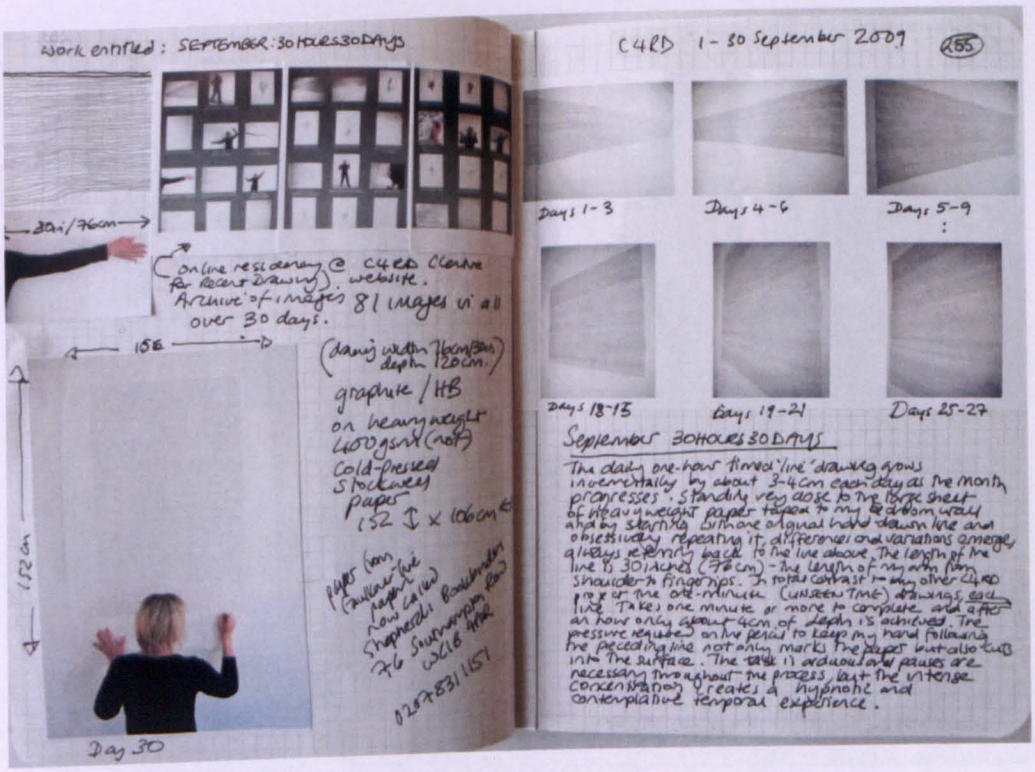
Appendix 5 (see p.43)
Journal I/pp.332-333; 20 May 2006.



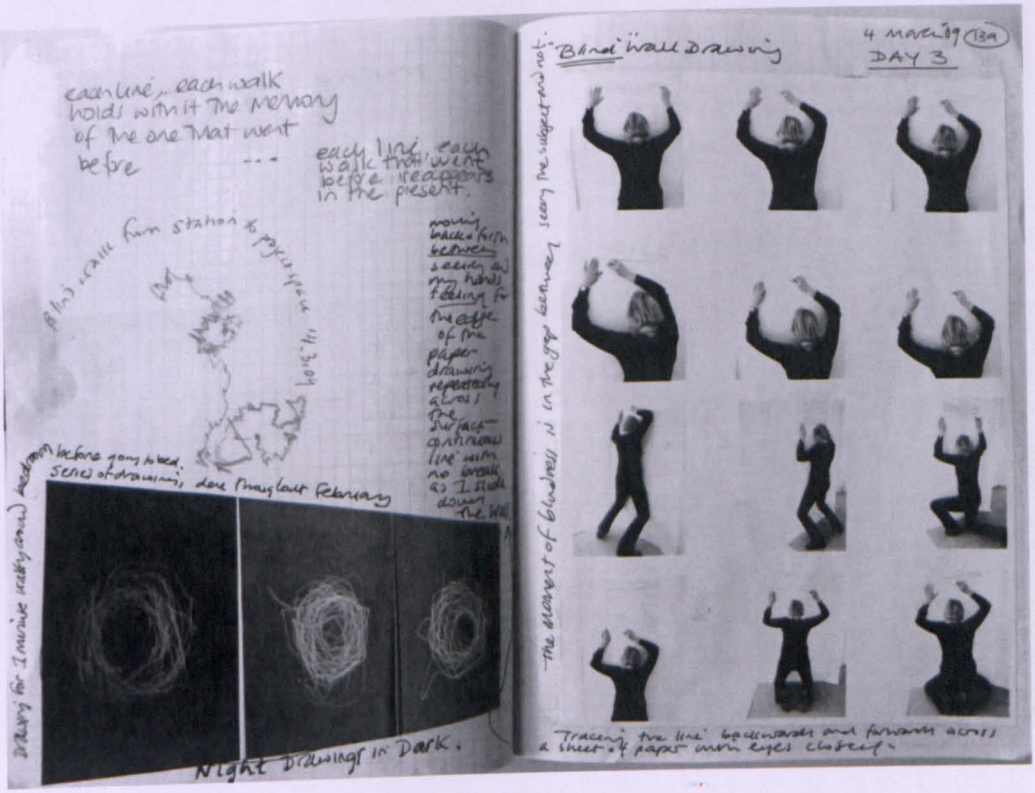
Appendix 6 (see p.43)
Journal I/pp.70-71; 7 March 2005.



Appendix 7 (see p.45)
Journal III/pp.188-189; 27 April 2009.



Appendix 8 (see p.45)
Journal III/pp.254-255; 30 September 2009.



Appendix 9 (see p.56)
Journal III/pp.138-139; 4 March 2009.

Worser takes a Maori wife

In 1841 Worser Heberley married Te Wai Nahi, who bore him eight children in the course of a relationship over nearly 50 years. JACK-THESSMAN, one of his many descendants, discusses her background and explains why the early New Zealand whalers often formed deep and lasting relationships with Maori women.

Worser The Whaler — 4

WHEN Heberley arrived in New Zealand in April 1841 he lost little time in following a practice common among earlier sealers and whalers of taking a Maori wife. As he says in his memoirs he took his wife the following morning. We need to look back a little to see how this practice of taking Maori wives grew.

From about 1790, when sealers and some whalers began to exploit the rich coastal waters of the South Pacific, New Zealand became interested by a motley collection of unofficial pioneers. There were deserters from the whaling and sealing ships, shipwrecked seamen, as well as runaways on the run from American towns were interested, but the Maori communities and took Maori wives — others less fortunate were taken as slaves or worse.

Later when coastal whaling stations were established to hold the ship-carrying right whales that came close-by, many of these settlements sprang up on a more or less permanent basis. These places were inhabited by Maori as well as white men.

The usual procedure at the beginning of a whaling season was the provision of Maori wives to all those who wanted them. Most of these arrangements became permanent and legal bonds, with the marriage being solemnised by a visiting missionary.

In The Long White Cloud G. F. Reeves gives a good account of the early whalers, their life among Maori and working with the missionaries, and their Maori wives and children.

He says:

Each had his hut and his Maori wife, to whom he was legally married by the missionary after the usual period of probation. Some had children by their Maori wives, and these children were brought up in the Christian faith and educated at the mission schools.

Worser had his hut and his wife, Te Wai Nahi, was a Maori princess. But this claim needs to be treated with a little caution. She may have had some noble ancestry but it should be remembered that most of the early whalers who had Maori wives were rather too liberal with their claims that they were princesses. Heberley may have been no exception. By the same "noble lineage" many of these people, like Heberley, somewhat embellished to impress the rest of society. In his diary Heberley simply says that his wife was not a slave. However, in giving evidence before the Lands Claim Commission in June, 1843, he said: "My wife's friends lived at Petone and she is related to the chiefs of the tribe there."

Although Heberley and Te Wai Nahi lived together, perhaps as man and wife, in what would now be considered a de facto relationship, it was not until December 12, 1841, that they were formally married by Samuel Ironside, the Wesleyan missionary at Port Nicholson (Wellington). Ironside married about 40 couples during the visit. In these ceremonies brass curtain rings were often used because nothing was more suitable was available.

A certificate of the marriage prepared by Samuel Ironside at Cloudy Bay on October 8, 1842 reads as follows:

> This is to certify that James Heberley was married to Te Wai a New Zealand female on the thirteenth of December in the year of our Lord one thousand eight hundred and forty one by me.
>
> Samuel Ironside
> Wesleyan Missioner

The usual procedure at the beginning of the whaling season was the provision of Maori wives to all those who wanted them.

Very little is known about Te Wai Nahi's background. It is believed she was a member of the Te Atiawa tribe whose members had moved to the lower North and upper South Islands at the time she became Heberley's wife. A clue about her tribe is contained in Worser's diary where he says: "As I took my two wives and two natives to pay me to please Kapiti Waaitere [where Kapiti Island is] and Te Rauparaha [the famous chief Te Rauparaha held sway during 1841 period].

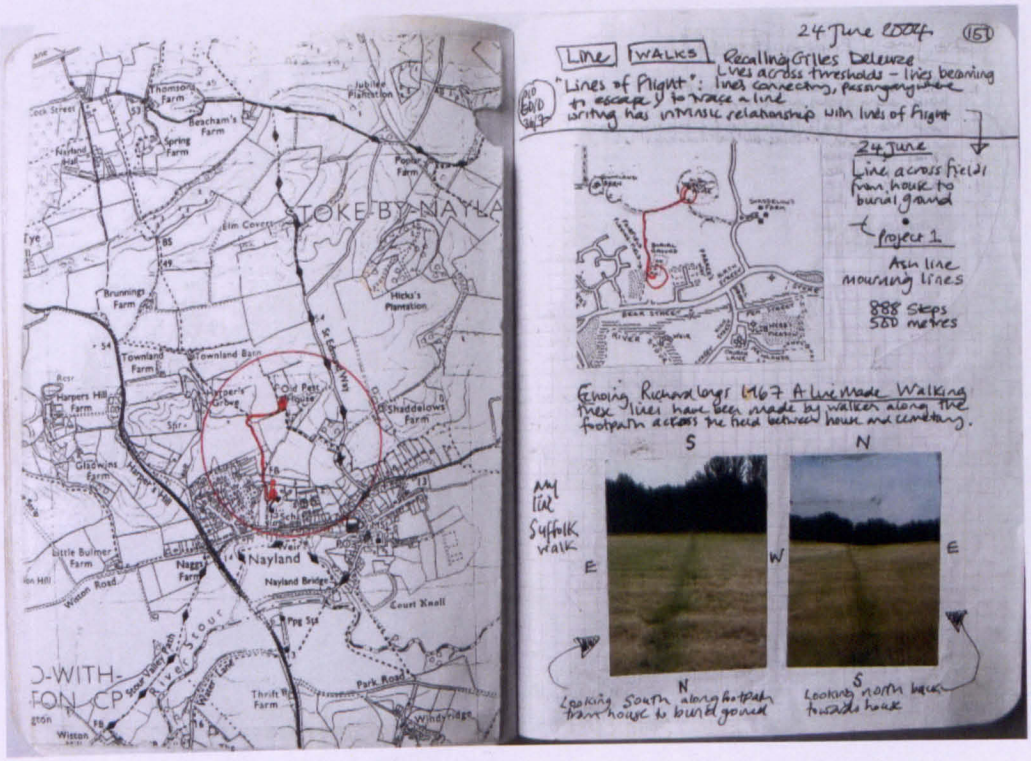
According to Joan Metge in The Maoris Of New Zealand the Te Atiawa tribe traces its roots back to the Tokomaru canoe and belong to the Taranaki and Wellington regional grouping of tribes, like ours.

Until well into the 1830s both islands were rent by ferocious inter-tribal wars. The Ngapuhi chief, Hongi Hika, returning from a visit to England in 1820, sold the powerful guns he had bought muskets. For 10 years he led 2000 warriors in campaigns against ancient enemies as far south as Kawhia and Rotorua, taking their toll with great slaughter and carrying numerous slaves back to Northland. Led by Te Rauparaha, Ngati Toa of Kawhia and sections of Te Atiawa migrated southwards, joined by Ngati Raukawa from southern Waikato, they established themselves on the Manawatu plains, displacing the tribes in occupation, and later pushed and occupied parts of the South Island.

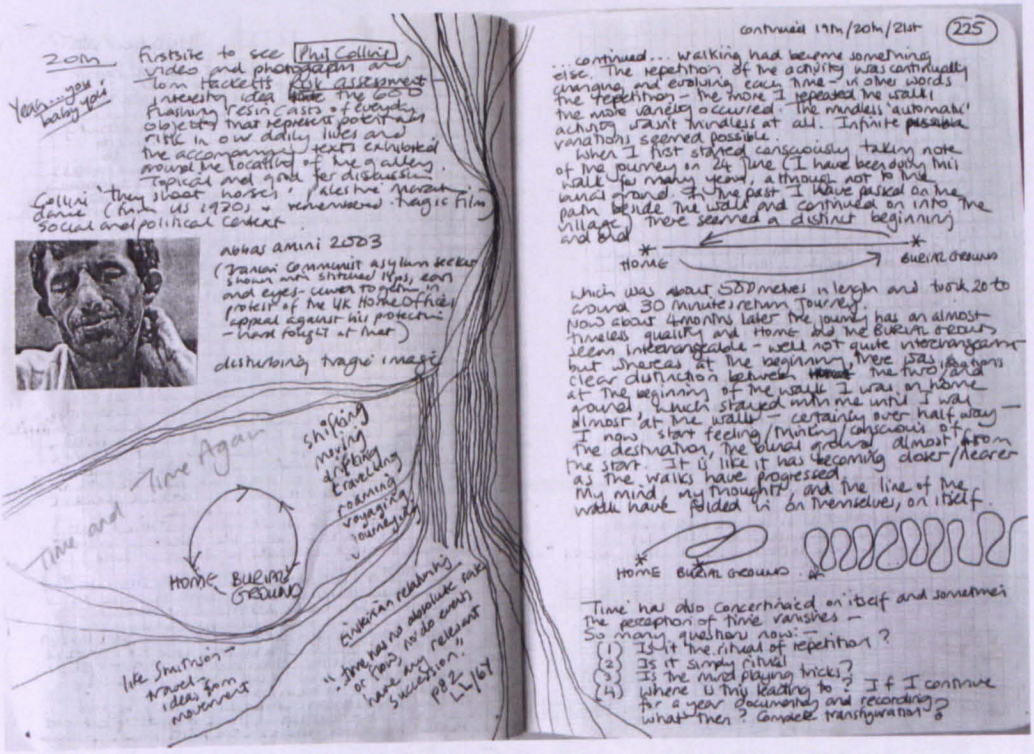
Te Wai Nahi and Worser had eight children and their descendants are now widely scattered throughout New Zealand. The children with their known years of birth are: Mary-Ann (1832), John (1834), Sarah (1840), James (1842), Thomas, Jacob (1850), Henry, Joseph (1854). There has been some confusion over the name of the first child. Heberley has put forward reasons for referring to her as both Mary-Ann and Sarah.

6 Jan 2007 (63)

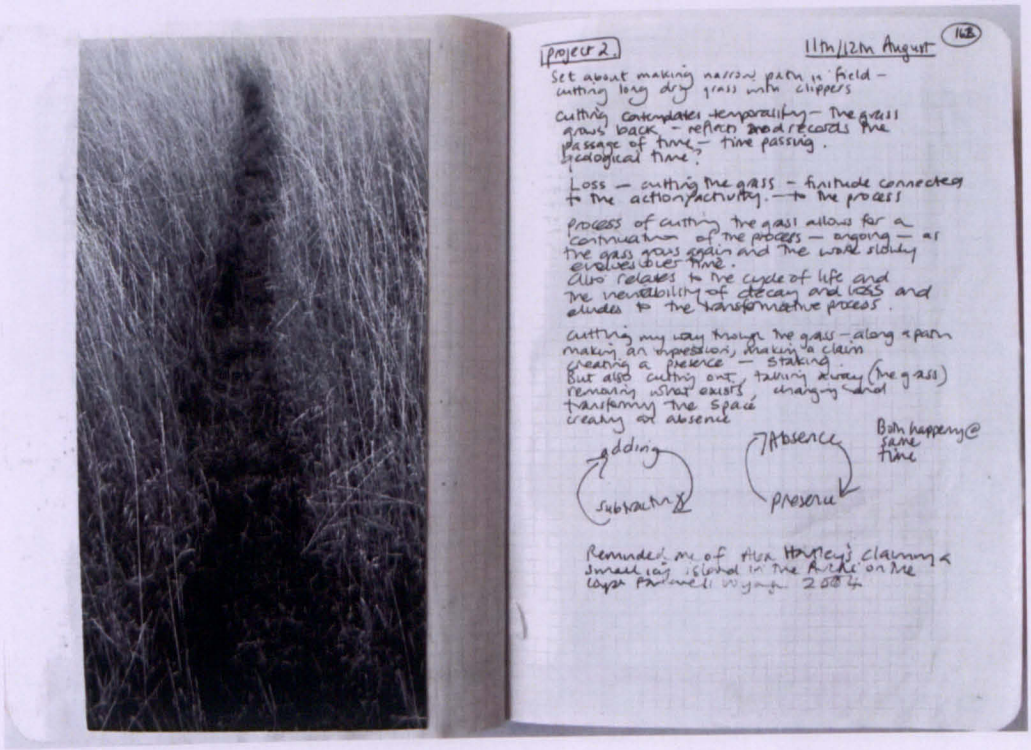
Appendix 10 (see p.74)
Journal II/pp.72-73; 6 January 2007.

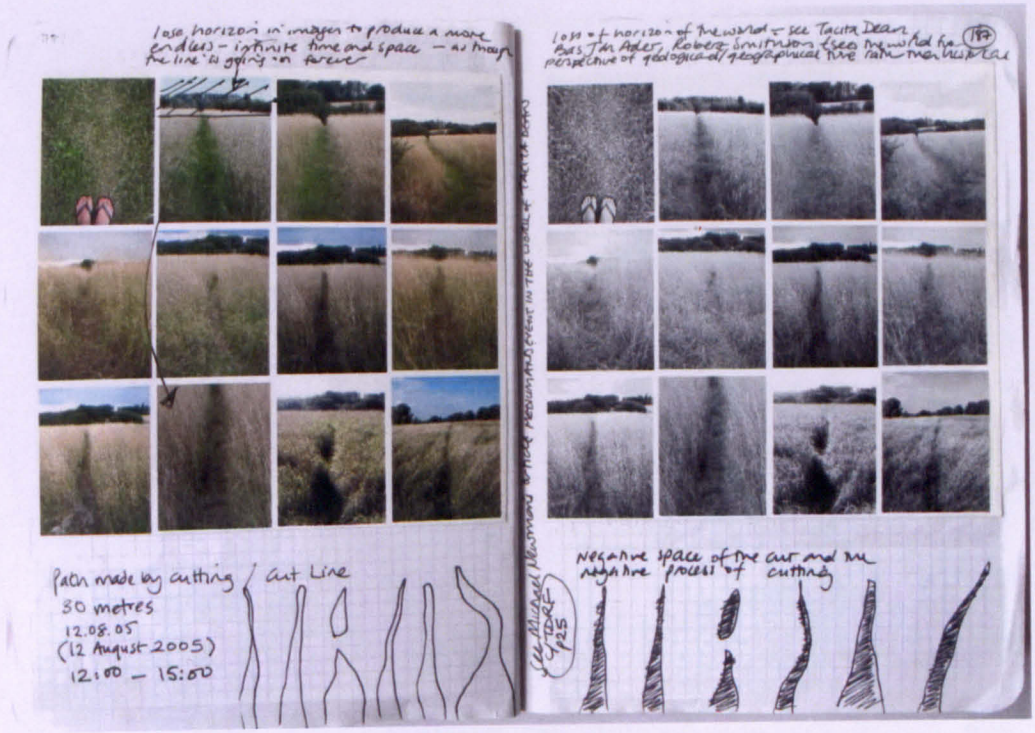


Appendix 11 (see p.84)
Journal I/pp.150-151; 24 June 2005. Map locating walk between house and burial ground.

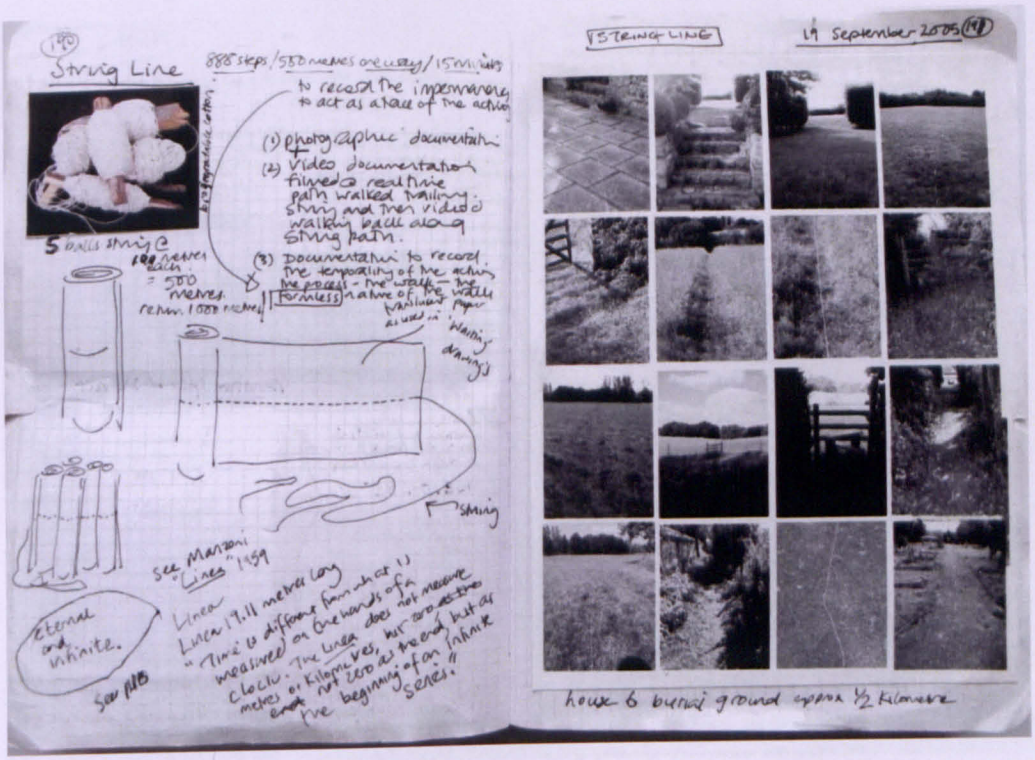


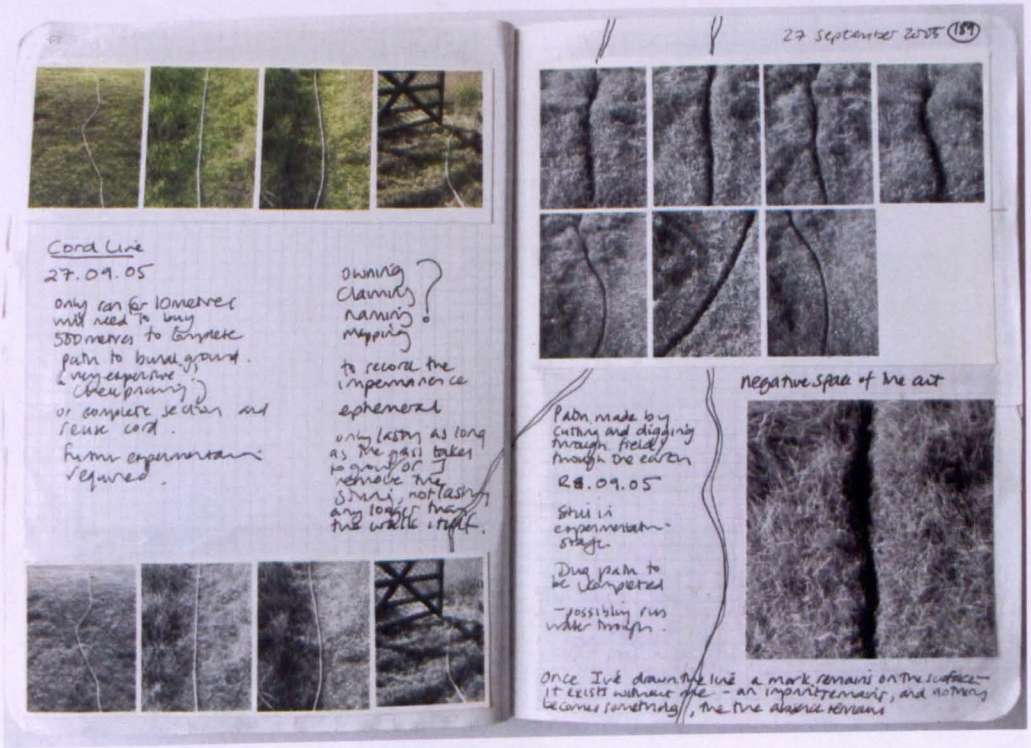
Appendix 12 (see p.87)
Journal I/pp.224-225; 21 October 2005.



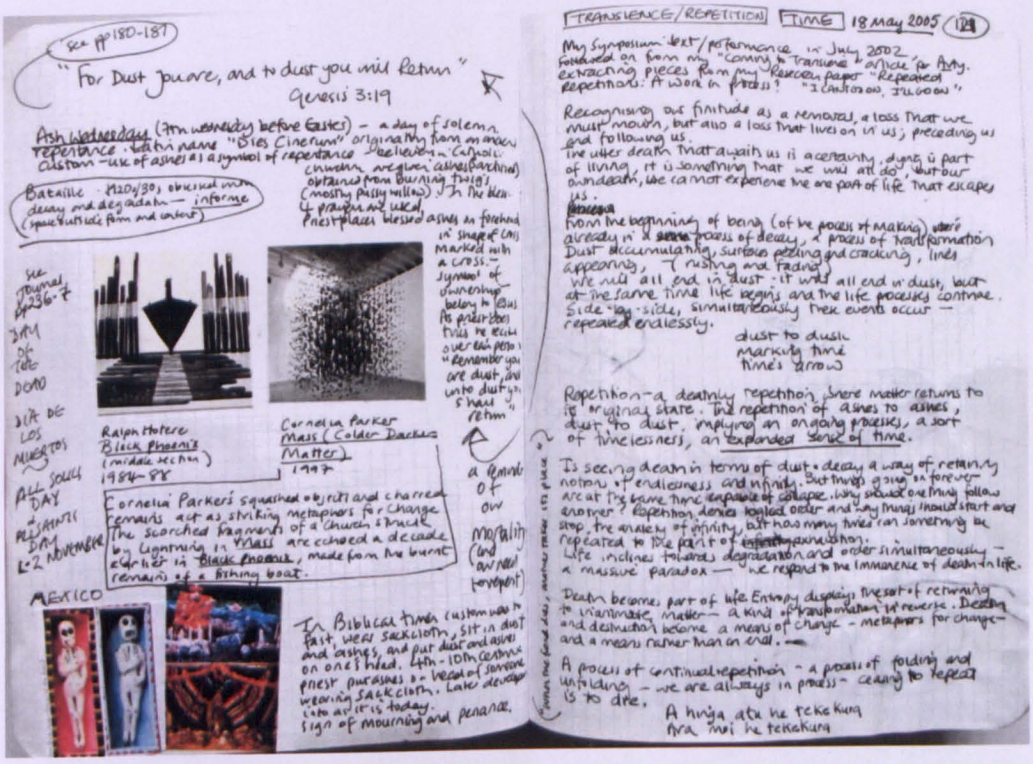


Appendix 13 (see p.87)
Journal I/pp.160-161; 11–12 August 2005,
Journal I/pp.186-187; 21 September 2005.

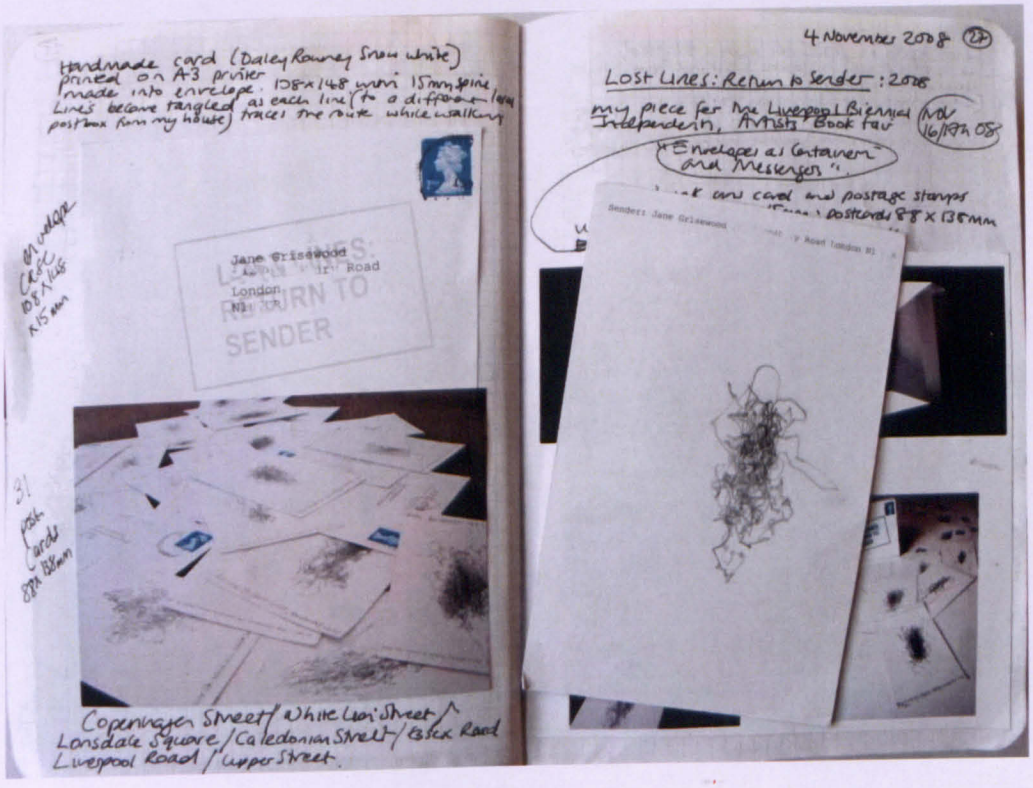




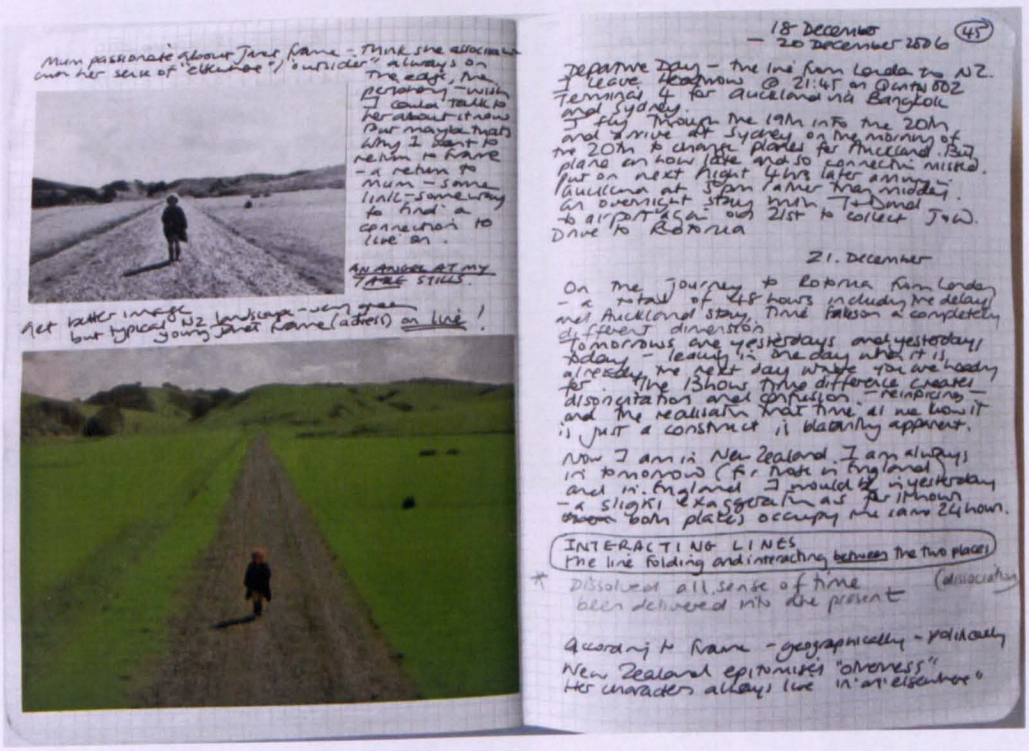
Appendix 14 (see p.87)
Journal I/pp.190-191; 19 September 2005,
Journal I/pp.188-189; 27 September 2005.



Appendix 15 (see p.88)
Journal I/pp.120-121; 18 May 2005,
Journal I/pp.310-311; 1 March 2006.



Appendix 16 (see p.102)
Journal III/pp.26-27; 4 November 2008.



Mum passionate about Janet Frame - think she attracted me to her sense of 'otherness' / 'outsider' always on the edge, not belonging - wish I could talk to her about it now. But maybe that's why I want to return to Frame - a return to Mum - some link - some way to find a connection to live on.

AN ANSWER AT MY FACE STILLS.

Yet rather image of NZ landscape - very open but typical young Janet Frame (adult) on live!

18 December – 20 December 2006 (45)

Departure Day - the line from London to NZ. I leave Heathrow @ 21:45 on Qantas 002 Terminal 4 for Auckland via Bangkok and Sydney. I fly through the 19th into the 20th and arrive at Sydney on the morning of the 20th to change planes for Auckland. But plane an hour late and so connection missed. Put on next flight 4 hrs later arriving Auckland at 3pm (4 hrs later than middle). An overnight stay with Tui and Daniel - to airport 5a.m. on 21st to collect J+W. Drive to Rotorua

21. December

On the journey to Rotorua from London - a total of 48 hours including the delay and Auckland stay, time takes on a completely different dimension. Tomorrows are yesterdays and yesterdays today - reality is one day when it is already the next day where you are heading for. The 13hrs time difference creates disorientation and confusion - reinforcing - and the realisation that time as we know it is just a construct is blatantly apparent.

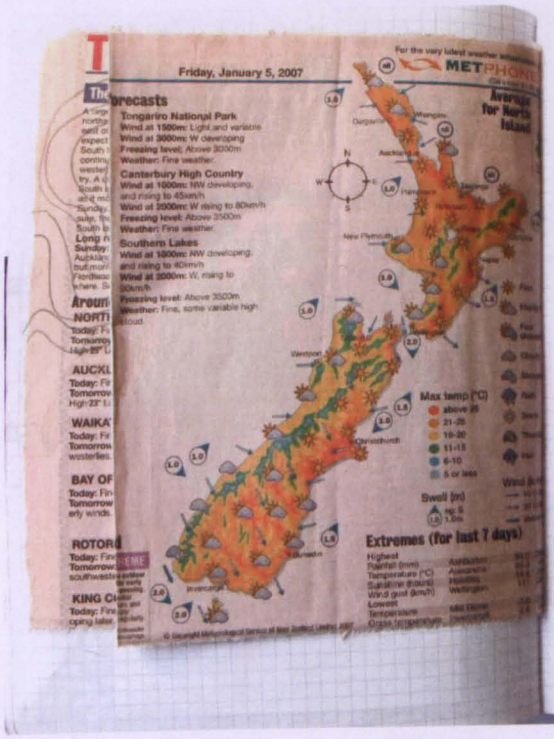
Now I am in New Zealand I am always in tomorrow (for those in England) and in England I would be in yesterday - a slight exaggeration as for 11 hours both places occupy the same 24 hours.

INTERACTING LINES
The line folding and interacting between the two places

* Dissolved all sense of time (dissociation) been delivered into the present

According to Frame - geographically - politically New Zealand epitomises "otherness" Her characters always live in "at elsewhere"

Appendix 17 (see p.112)
Journal II/pp.44-45; 18–21 December 2006.



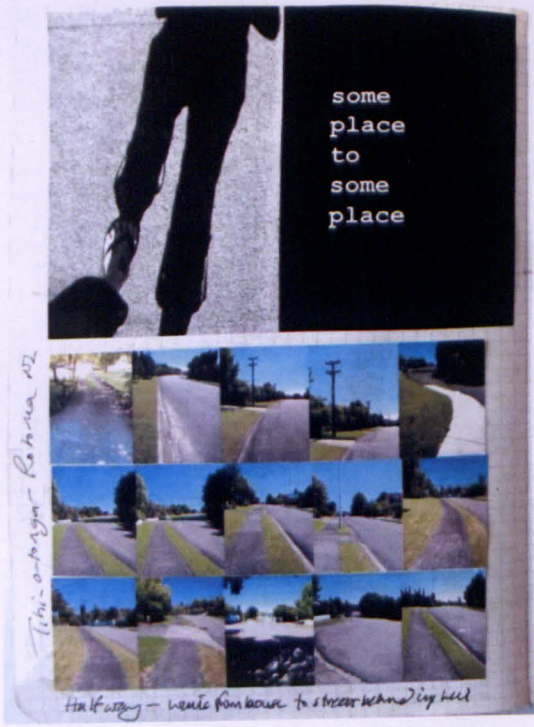
5 January 2007 (65)

Sharp blue skies - clear beautiful weather with hot days but still a chill in early morning & (at evening, air. Laying around lethargically - talking, eating drinking (too much) - no time to read much but I sneak a few moments & contemplate and write journal. Time & things important especially "being here at home" with Poppa, in his presence so strong that no Mum except in her absence a overwhelming presence. The house full of her things! = organised everywhere, even with a meaning. The carved wooden chinese figure from my trip to Singapore the wooden calendar that she changed everyday next I made in Israel, brass trinkets and brass fire guards and buckets that she cherished and polished to perfection. Poppa has been amazing at keeping everything perfect and in its place, no changes but cared for in such love. It misses her terribly. We all do.

In the afternoon I decided to make the walk we would do after school with our labrador Chad. We would walk down the steep drive, turning left along the manicured grass lawns of the neighbouring houses - no fences - just endless lawns green and meticulously mown.

Around 4 o'clock I set off armed with my panasonic camera (portable IXUS 850 - and pen camera (portable IXUS 850 - and discreet which I like) to follow the path - the line - so taken for granted in my town.

How changed the walk is now - the hill behind our house had around 2/3 houses and now not a space plot of land. Wide roads and white footpaths, manicured grass verges, no fences or hedges as you progress up the hill - only letterboxes. A landscape of lawns and letterboxes and sharp blue skies, produced strong sharp shadows on the wide empty streets and footpaths; no people, reminded of human life - silent; vacant. Reminded me of the first time I went for a walk



5 January 2007 (65)

New Zealand

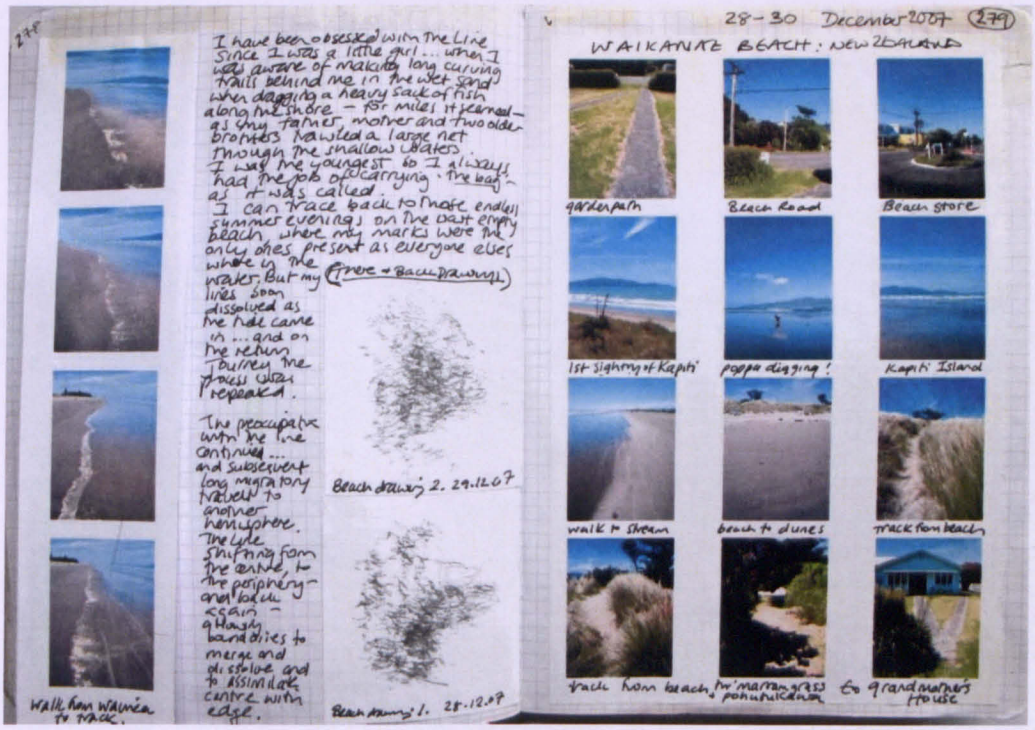
not? blue sky, empty streets, manicured lawns and gardens. No life - depopulated but not. People must be somewhere the occasional car but nobody walking.

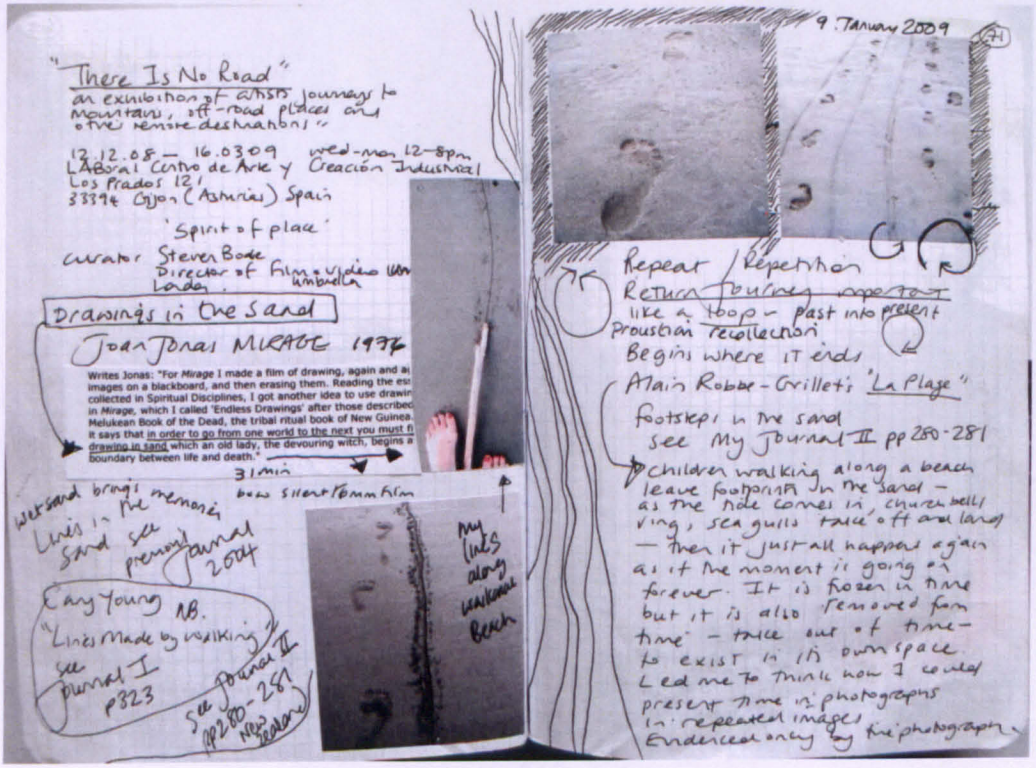
I photographed directly in front of me as I walked along. The sun too bright to see anything on the screen so the viewfinder was essential although I thought of just shooting and not looking but the confines frame of the viewfinder/screen & enlarge the peopleless - peopleless landscape the frozen scene the extraordinary stillness and silence. The lack of sound, the silence became inherent in the view as though loom audio and visual had merged.

I followed the line of the path turning left up the hill to the outskirts/road ahead - no boundaries between "school" & last plot but land one called it New Zealand - a seamless merging from one person's domain to another. And I wondered how this was an indicator or a measure of the people. Where Europe and the northern hemisphere is so overladen with boundaries. The line so significant, but here in the southern hemisphere in NZ, no demarcations were made. Space has a lot of considerations and thought. When I would like to expand or relocate further but not necessarily relevant (& no money anyway).

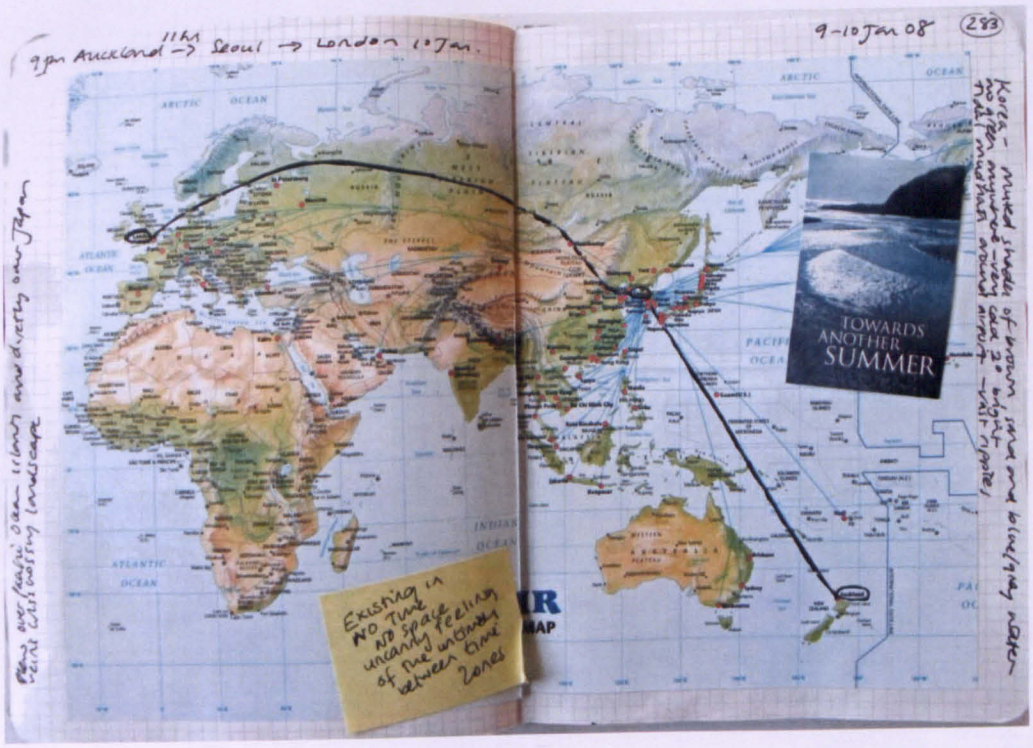
I retraced the walk of 40 years ago (can it be that long - 39, 35 not sure but I was around 12 but probably continued until I was 20 - 21 - so 35 years ago say). And absorbed the simplest change of landscape - urbanised, invaded, human have left their mark, but no humans were visible. The odd car passed by. I (folded and unfolded) up the steep hill and continued today beyond, to event all that years ago - I reached and continued to return going downhill - photographing and indicating my feet, my shadow cast so starkly on the ground ahead.

Appendix 18 (see p.113)
Journal II/pp.62-65; 5 January 2007.





Appendix 19 (see p.116)
Journal II/pp.278-279; 28–30 December 2007,
Journal III/pp.70-71; 9 January 2009.



Appendix 20 (see p.118)
Journal II/pp.282-283; 9–10 January 2008.
Map of air journey from Auckland to London.