**Creating space from experience:**

**Practice-as-research with embodied drawing practices on different environments**

**A literature review**

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**1 Introduction**

**1.1 Personal entry points**

Many years of outdoor running and living in old, partially defunct houses as a student has turned my interest towards the sensorial component of experiencing places and spaces.

Nan Shephert’s description of the Cairngorm Mountains in Scotland as a dramatic non-human environment (Shepherd & Macfarlane, 2011), Rasmusson’s description of his journeys with the North American Inuit (Rasmussen, 1999) and Smiley’s historic fiction about Iclandic settlers in Greenland (Smiley, 2005) mark this territory for me.

The connection between place and ourselves manifests itself in many ways. How we experience our bodies and live its relationship with our environments is part of this. *Endurance*, (Hutchinson, 2018) and *Survival of the Fittest* (Stroud, 2004) illustrate the limits of such existential dimensions. Cultures have developed strategies and practices to live, survive and strive in their physical environments. Outdoor sports practices have embraced their own strategies to deal with body and environment, and facing the physical challenges of their surroundings is a welcome, integral part of their practice.

**1.2 Creative practice and this project**

This project has developed as a natural consequence from the author’s visual arts practice and asks the research question “How do embodied drawing practices on different environments negotiate the relationships between self and environments? “. It aims to create sensory engagement with place from one practice event to the next, from one environment to the next. Drawing processes and connected analogue inscription techniques like video, photography and writing, complemented by embodied moving practices like running and walking are used to create and respond to experiences of self and place. Artworks are formed from documents of making-events and their interpretation. The project aims to produce a new body of work and a range of techniques for practice. It also aims to answer the question how such practice can change the relationships between self and environment thus providing information about how environments matter to us and who we are.

**1.3 This literature review**

This literature review aims to collect and connect references to texts, concepts and practices in relevance to the above research project by formulating them in the form of an ‘atlas’ of themes. Rather than defining one singular sequential narrative from those themes and in order to avoid solidifying the relationships between them, this literature review aims to function like a collection of maps in an atlas. Like this, I hope to create a sense of openness between them, allowing for changes in their relationships.

Several chapters relate to ‘process’ form different viewpoints, e.g. the creative process, the research process, and particular processes like mapping or documenting. ‘Practice’ as a phenomenon between people, place and space is a major focus in this project and several chapters deal with it from particular disciplines like visual arts or performance art.

Practice and processes create space. ‘Making space’ and several chapters termed ‘The many ways of creating space’, address generic or specific aspects of this. ‘Space’ can be understood in a context of site or location. ‘Places of experience’ describe such sites from embodied, anthropological, ethnographical viewpoints.

The dynamics and respective concepts that bind self, environment and body together in the processes of creating space are described in the chapters ‘Life as it happens’ from sensorial and aesthetic viewpoints. ‘A compendium of practice’ describes relevant practitioner’s work.

**1.4 Writing about practice, representation, contextualisation**

The linearity of writing text, and the mesh of connotations that arise between its themes, can create their own contextual architecture. Jane Rendell (Rendell, 2010) has made writing about architecture, photography and place a new critical practice in itself. Fiction, where the documented and physical real are combined into new narratives can equally report about the truth of things. Calvino’s *Invisible Cities* (Calvino, 1997) writes about urbanity and the human condition whilst Gunn’s *The Big Music* (Gunn, 2013) creates a narrative by transforming the format of a particular bag-piping composition concept into writing and letting it unfold on a narrative about landscape, music and personal history.

Writing and practical art-making both create their own agencies. The tensions between them raises questions if and how these should become reconciled. This points to the wider question that not all things experienced, observed, or described may have a suitable form of representation and that representation might corrupt the nature of the theme. In this project, the question of representation is particularly relevant because lived experience from art-making processes, self and place is a challenge to represent adequately, though drawing does have the potential to represent visually experienced reality and its own process. Hall’s *Representation* (Hall & Open University. Culture, 1997) addresses this topic by writing about signifying practices, representing the other and cultural production.

Calvino, I. (1997). *Invisible Cities* (New Ed edition; W. Weaver, Trans.). London: Vintage Classics.

Gunn, K. (2013). *The Big Music* (Main edition). London: Faber & Faber.

Hall, Stuart and Media and Identities (D318) Course Team Open University. Culture. 1997. *Representation: Cultural Representations and Signifying Practices*. Vol. D318. London: SAGE in association with the Open University.

Rendell, J. (2010). *Site-Writing: The Architecture of Art Criticism* (First Edition edition). I B Tauris & Co Ltd.

**1.5 Practice as research**

Practice initially means practical making or doing. Practice can become part of an academic research process. Fentz & McGuirk illustrate this with a compilation of practices from a wide range of visual and performing art (Fentz & McGuirk, 2015). New knowledge acquisition is at the centre of each research project. Knowledge and knowing can belong to realms other than those determined by quantifiable data. Nelson explains how there is knowledge not only about ‘what’ but also ‘how we know’ something (Nelson, 2013).

Each research process is being influenced by the agency it creates. This topic is being touched by Stewart’s article about navigation of practice and narrative in Barett and Bolt’s *Practice as Research* (Barrett & Bolt, 2010) while Stinson writes about the body of knowledge (Stinson, 2016). From the viewpoint of using assemblage thinking to describe the research process, Fox and Aldred (Fox & Alldred, 2018) explain who such disturbances can become part of the research strategy. Some aspects of the research process can become expressed through analogies to physical materials or to processes. Spatz gives examples of how he uses illustrations and diagrams as models for structuring his thinking (Spatz, 2016) whereas Barnett elaborates how the folding of fabric can be used to explain experience in *Folds, Fragments and Surfaces: Towards a Poetics of Cloth* (Hemmings, 2012) A variation of this can apply to this project when events on a time line may be seen to fold and re-print like paper or textiles do into the here and now. This project follows a constructivist research setup where research sets about creating its own data which it then proceeds to investigate.

Barrett, Estelle and Barbara Bolt. 2010. *Practice as Research: Approaches to Creative Arts Enquiry*. London: I. B. Tauris.

Fentz, Christine and Tom McGuirk, eds. 2015. *Artistic Research: Strategies for Embodiment*. København, Danmark: NSU Press.

Fox, Nick J. and Pam Alldred. 2018. ‘Mixed Methods, Materialism and the Micropolitics of the Research-Assemblage’. *International Journal of Social Research Methodology* 21(2):191–204.

Hemmings, Jessica. 2012. *The Textile Reader*. New York: Berg Publishers.

Nelson, Robin. 2013. *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances*. Basingstoke: Palgrave Macmillan.

Stinson, Susan W. 2016. *Embodied Curriculum Theory and Research in Arts Education: A Dance Scholar’s Search for Meaning*. Vol. 17. Cham: Springer.

**2 The creative process**

Artists often mention how they are producing new work but find themselves at a loss to know or explain what they are doing. Hunter describes how performers might experience dealing with the unknown: “Performers mediate changes that happen to them when they meld with materials appropriate to their practice and these are materials that cannot fully be known.” (Hunter, Krimmer, & Lichtenfels, 2016, p. 12 ). Many creative practitioners have ways of dealing with the vague and unknown. Kramer, a movement practitioner says that “…There are ways of knowing of how to go about not knowing something.” (Kramer, 2017)

A wide range of publications into the nature of the creative process come from Csikszentmihaly (Csikszentmihalyi, 2013).The field of Heuristics aims to explain creative processes, and connects them to autobiographical approaches for this (Ings, 2011).

Csikszentmihalyi, M. (2013). *Creativity: The Psychology of Discovery and Invention* (Reprint edition). New York: Harper Perennial.

Kramer, P. Discussion with the author in April 2017 at Pforzheim, Germany

Hunter, L., Krimmer, E., & Lichtenfels, P. (Eds.). (2016). *Sentient performativities of embodiment: Thinking alongside the human*. Lanham: Lexington Books.

Ings, W. (2011). Managing Heuristics as a Method of Inquiry in Autobiographical Graphic Design Theses. *International Journal of Art & Design Education*, *30*(2), 226–241. <https://doi.org/10.1111/j.1476-8070.2011.01699.x>

**2.1 Research paradigms and a cultivation of the vague and unresolved**

Academic rigor can lead the researcher to ignore feelings of the vague or unresolved that is windfall of the research process. However, such ‘stirrings’ need to be considered to account for the effectivity and validity of the research paradigms, methodologies and methods and because they point to the unknown in its widest sense.

Heidegger has described how the new and unaccounted might only come forward, if a ‘clearing’ (Lichtung) is created for it. Garbut applies his concept from a project about the new settlement scheme in a rural area in Australia (Garbutt, 2010).

Research uses methods to achieve its outcomes. Law questions the functionality of methods and describes how they can create their own realities (Law, 2004).

Garbutt, Rob. 2010. ‘The Clearing : Heidegger’s Lichtung and the Big Scrub’. *Cultural Studies Review* 16(1):27–42.

 Law, J. (2004). *After Method: Mess in Social Science Research* (1 edition). London ; New York: Routledge.

**3 Ways of being**

**3.1 Ways of being: Self**

Our first realisation of self might come from experiencing our own bodies against sensations of ‘difference’ in connections with the environment or other humans.

Our sense of self is determined by many factors and processes some of which are informed by where we are and what we do. This project particularly focuses on how place and practice and the spatio-temporal notion of ‘event’ can determine the self and its relationships.

Our ways of being in this world is connected to our natural sense of moving ourselves. Sheets-Johnstone (Sheets-Johnstone, 2011) considers movement to be at the core of what makes us human. We move our bodies and, on a metaphoric level, we are also ‘moved’ by others and events. Sheets-Johnston bases her postulations on Husserl’s concepts (Husserl, Schrag, Heidegger, & Churchill, 2019). Merlau-Ponty (Merleau-Ponty, 2013) has established an understanding of embodiment as a foundation for the construction and perception of reality. The self of the researcher needs particular consideration in its role in the research process. Pink writes how the role of a researcher is embodied from all the senses and through that is immersed in the research process (Pink, 2015).

Husserl, Edmund, Calvin O. Schrag, Martin Heidegger, and James S. Churchill. 2019. *The Phenomenology of Internal Time-Consciousness*. Indiana University Press.

Merleau-Ponty, Maurice. 2013. *Phenomenology of Perception*. 1 edition. Routledge.

Pink, Sarah. 2015. *Doing Sensory Ethnography*. Second edition. London ; Thousand Oaks, California: Sage Publications Ltd.

Sheets-Johnstone, Maxine. 2011. *The Primacy of Movement: <strong>Expanded Second Edition</Strong>*. 2 edition. John Benjamins Publishing Company.

Spatz, Ben. 2017. ‘Embodiment as First Affordance: Tinkering, Tuning, Tracking’. *Performance Philosophy* 2(2):257–71.

**3.2 Movement and change – relational reference frameworks**

When the artist’s body moves through environments in a proprioceptive and locomotive way, spatial, temporal and experiential reference points change. This changes the person as she becomes ‘moved’ by events of being in places and engaging in activities.

In relational frameworks it not only matters how elements are connected to each other but also of what nature the relationships are which connect things. Manning’s *Relationscapes* develops such concepts on the basis of choreography and a body in movement (Manning, 2012). Changing frameworks from a perspective of New Materialism have been described by Braidotti (Braidotti, 2011) whose *Nomadic Subjects* has influence much further work by other writers. Bruno quotes her as writing that “…it is the subversion of set conventions that define the nomadic state not the liberal act of travelling.” (Bruno, 2007, p. 114). In Visual Arts and Performance, many researchers use relationist viewpoints , e.g. Calderaro who has established a walking practice as an ‘ontological shifter’ (‘Walking as ontological shifter | BIBI CALDERARO | Walking Art / Walking Aesthetics’, n.d.).

Anon. n.d. ‘Walking as Ontological Shifter | BIBI CALDERARO | Walking Art / Walking Aesthetics’. Retrieved 2 April 2019 (https://walkingart.interartive.org/2018/12/ontological-shifter-Calderaro).

Braidotti, Rosi. 2011. *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory: 2*. Second edition. New York: Columbia University Press.

Bruno, Giuliana. 2007. *Atlas of Emotion: Journeys in Art, Architecture and Film*. First Paperback Edition edition. New York: Verso Books.

Manning, Erin. 2012. *Relationscapes: Movement, Art, Philosophy*. Reprint edition. Cambridge, Mass.: MIT Press.

**4 Places of experience**

**4.1 The spacio-visual geography of art-making**

The morphology of outdoor environments often reveal some of their geological and socio-cultural history to the eyes of their visitors. However, recognising scree slopes, compacted sand floors, overgrown concrete terraces or windowless buildings may be one thing, but understanding the reasons behind the formation of landscape features may require specialist subject knowledge. With or without such knowledge, landscape affects humans’ sensorial experience. Larsen (Larsen, 2018) describes landscape agency from an architectural viewpoint and Liwosz (Liwosz, 2017) provides an example from a particular anthropological context. Unwin has researched the phenomenology of the landscape and has used film and video to explore this practically (Unwin, 2008).

Art-making that refers to and responds to environments is immersive to the artist on site, however this immersion is exchanged against a connection through distance once the artist leaves. This change between immersion or distance may manifest itself in a particular way in the products of the art making process of this project.

Many outdoor environments present themselves as huge unbound spaces. They reach as far as the eye can see. The artist can visually engage with the entirety of the visible space but may not want to consider allof the expanse to be part of the art-making. Pallasma’s *The eyes of the skin* (Pallasmaa, 2005) addresses vision in the context of Architecture. The notions of territory, boundaries and frontiers become subjects and are partivularly relevant for creative art-making processes. When working with environments, the artist might consider an environment that is larger than the eye can see or it only reach as far as the large wall nearby. With ‘table top’ or ‘studio’ artmaking’, the reach of our hands often corresponds to the reach of our vision. In outdoor environments, large areas of the environment are only accessible to our vision. Haptic touch will never be achieved with such views. When outdoor places are experienced through walking and running, distance and expanse may get measured by the time spent travelling to its extremities. The subjects grasps and feels the environment as the body ‘measures itself into’ the space.

Pallasmaa, J. (2005). *The Eyes of the Skin: Architecture and the Senses* (2nd Edition edition). Chichester : Hoboken, NJ: John Wiley & Sons.

Larsen, J. K. (2018). Landscape agency. *Journal of Landscape Architecture*, *13*(1), 4–5. https://doi.org/10.1080/18626033.2018.1476023

Liwosz, C. R. (2017). Petroglyphs and puha: How multisensory experiences evidence landscape agency. *Time and Mind*, *10*(2), 175–210. https://doi.org/10.1080/1751696X.2017.1310568

Unwin, B. C. (2008). *Phenomenology and landscape experience: A critical appraisal for contemporary art practice* (Ph.D., University of Hertfordshire). Retrieved from http://hdl.handle.net/2299/2115

**4.2 Outdoor and indoor worlds, nature, constructed sites**

As humans and some animals manipulate their environments by building things and moving materials around, complex social, economic and cultural structures can develop . This project bears some practical similarities to Archaeology’s and Anthropology’s approaches to understanding people’s engagement with materials and environments. Both disciplines’ practitioners focus on material sites and how encounters with them occur, and both extract and decontextualize on-site experiences and materials.

Ingold has explained how *Earth, Sky, Wind and Weather* (Ingold 2007) relate to us through being a non-changeable system of phenomena that determines our lived worlds. Lefebvre’s *Rhythmanalysis* describes the morphology of built environments (Lefebvre 2013) whereas many writers like e.g. Ingold in *Lines* (Ingold 2016) and *Up, Along, Across* (Ingold 2006) and DeCerteau (Certeau 2011) and Tuan (Tuan 2001) write about the entangled pathways of our movements through spaces. We change through the ways we engage with environments, as exemplified by Huynh and Torquati when they write about the outdoor instructor’s experiences of nature (Huynh and Torquati 2019). Corbo with *Interior Landscapes* has described the construction of the interior experiential space through the lenses of the practice and theorization of Architecture (Corbo 2016).

The understandings of the ways how people connect with spaces has led to many formulations in Philosophy. Deleuze and Guattari differentiated between ‘striated’ and ‘smooth’ space depending on sedate, urban or nomadic ways of living (Deleuze and Guattari 2013). Ecology has developed its particular philosophical approaches with a particular emphasis on the connectedness of things in environments and the custodian role of humans in it. Aren Naess (Næss 2016) is one of its contemporary founders.

Certeau, Michel De. 2011. *The Practice of Everyday Life*. 3rd Revised edition edition. Berkeley: University of California Press.

Corbo, Stefano. 2016. *Interior Landscapes: A Visual Atlas*. Mulgrave, Victoria: The Images Publishing Group.

Deleuze, Gilles and Felix Guattari. 2013. *A Thousand Plateaus*. London: Bloomsbury Academic.

Huynh, Tuyen and Julia C. Torquati. 2019. ‘Outdoor Adventure Instructors’ Perceptions of Nature and Their Work: A Phenomenological Study’. *Journal of Adventure Education and Outdoor Learning* 19(3):269–82.

Ingold, Tim. 2007. ‘Earth, Sky, Wind, and Weather’. *The Journal of the Royal Anthropological Institute* 13:S19–38.

Ingold, Tim. 2016. *Lines*. London ; New York: Routledge.

Ingold, Timothy. 2006. ‘Up, across and Along’. *Place and Location: Studies in Environmental Aesthetics and Semiotics* 5:21–36.

Lefebvre, Henri. 1991. *The Production of Space*. Malden, Mass.: Wiley-Blackwell.

LNæss, Arne. 2016. *Ecology of Wisdom*. Penguin Classics.

Pint, Kris. 2016. ‘The Experience of the Interior: Outlines of an Alternative Anthropology’. *Interiors* 7(1):55–72.

Tuan, Yi-fu. 2001. *Space and Place*. 25th edition. University of Minnesota Press.

**4.3 Body as site**

Our bodies can be considered as a location of experiential events but also as

archives of sensations and memories. In this project, the body can be considered as a ‘sentient place’ and an extension to landscape. Nettleton has described how the embodied experience of fell running in the British Lake District (Savage, Silva, & Nettleton, 2013) creates existential capital for their practitioners. A wide range of performing arts studies focusses on the body as a place that creates its own experiential space and a site where sensorial encounters manifest themselves. Of particular relevance with this project is Reeve’s concept of the ‘ecological body’ and the ‘environmental body’ (Reeve, 2011) and Suze Adam’s concept of ‘the dwelling body’(Reeve, 2013). Some embodied practices take the site of the human embodied experience as the material foundations to extend practice into spiritual dimensions, like many yoga practices do. Williamson has compiled other researchers’ examples of the spiritual potential of the body (Williamson, Batson, Whatley, & Weber, 2015). In one such chapter, Poynor describes her own somatic movement practice and how she connects to the vibrancy of the environment though she does not consider her approach to be spiritual in all its consequence. How the experiences of the body and of place are created and maintained when an arts practice uses drawing and installation in different environments is at the heart of this project.

Many somatic practitioners have developed practices based on connecting to environments.

Tzakou has explored in her doctoral research how site specific performative practices can apply principles of somatics and mindfulness (Tzakou, 2016).

Reed, G. S., Levine, H. B., & Ahumada, J. L. (2015). *On Freud’s ‘screen memories’*. https://doi.org/10.4324/9780429477881

Reeve, S. (2011). *Nine Ways of Seeing a Body*. Retrieved from http://ebookcentral.proquest.com/lib/uocuk/detail.action?docID=3411405

Reeve, S. (2013). *Body and Performance: Ways of Being a Body*. Retrieved from http://ebookcentral.proquest.com/lib/uocuk/detail.action?docID=3411417

Savage, M., Silva, E. B., & Nettleton, S. (2013). Cementing Relations within a Sporting Field: Fell Running in the English Lake District and the Acquisition of Existential Capital. *Cultural Sociology*, *7*(2), 196–210. https://doi.org/10.1177/1749975512473749

Tzakou, A. (2016). *Geopoetics: A mindfulness (sati) site-specific performance practice* (Ph.D., University of Exeter). Retrieved from http://hdl.handle.net/10871/30598

 Williamson, A., Batson, G., Whatley, S., & Weber, R. (2015). *Dance, Somatics and Spiritualities: Contemporary Sacred Narratives*. Intellect Books.

**5 Places of collation**

**5.1 Documentation**

This project documents its practical and theoretical work in journals and field notes and through photographs and videos. An effort is made, to also record interests that arise in parallel to this project’s work though unrelated to it. Such information could be seen as some relevant windfall result that may refer to unaddressed issues in relation to the work or stand in a different but relevant relationship to it.

Mäkelä and Nimkulrat have written about documentation and their article about the potential for reflection about experiential knowledge might be useful for this project (Mäkelä & Nimkulrat, 2018).

Mäkelä, M., & Nimkulrat, N. (2018). Documentation as a practice-led research tool for reflection on experiential knowledge. *FormAkademisk - Forskningstidsskrift for Design Og Designdidaktikk*, *11*(2). https://doi.org/10.7577/formakademisk.1818

**5.3 The archive - Material and site as part of a landscape of practice**

Archives are sites that comprise collections of information. Archives can be physical, virtual or digital, can comprise materials, artefacts and texts and can collect information in a more or less structured manner. In this project, there is material in written, photographic, audio-visual and visual form. Elements that are part of the archive can become part of the art making process or can become artwork in itself.

Archives that hold information about people’s movements on land, their access to it and photographic documentation and text about farming, building, outdoor sports and any kind of heritage in connection to places and sites might be of interest for this project.

**6 The many ways of creating space**

‘Space’ can be the realm where things are perceived, imagined or conceptualised. Materials and living things manifest their existence in space. Space can be physical or virtual, temporal or permanent. Modern Physics and Mathematics use the term ‘space-time’ where space appears only in conjunction with time (Penrose 2005).

How different kinds of ‘space’ are being created, changed and who authors such creation is a topic at the centre of our human existence.

The spatio-temporal framework as described in the following chapters is experienced on the background of the tension between the sensuous experience of place, self and embodied movement and the multitude of readings and writings of space in the academy.

Penrose, Roger. 2005. *The Road to Reality: A Complete Guide to the Laws of the Universe*. New Ed edition. London: Vintage.

**6.1 Experiential space – self/other – environment**

Experience comes about when we engagement with things. Phenomenology is the philosophical tradition that assumes that experience is at the basis of reality. This is based on philosophical traditions in the West reaching back to Plato and his tensions between ideas and perceived ways of things (Fine 1995), and to Kant, who maintained that perception is not only happening but it always happens of something and with a direction (van Mazijk 2016). Descartes (Cottingham 2008) solidified the division between mind and body, cognition and feeling. Many phenomenologists have development concepts based on embodied experience: Wittgenstein in *Zettel* (Wittgenstein 1992) writes about embodied feelings and how they are expressed in language. Heidegger built his concepts about how we experience our engagement with objects, places and ourselves by formulating terms like ‘Leib’ (body) and ‘Dasein’ (dwelling) (Heidegger 2010). Husserl’s work laid a basis for understanding perception and the human body through embodiment movement (Husserl 2017) and Merleau-Ponty (Merleau-Ponty 2013) also founded his concepts of an experience based ontology onto the body. Hermann Schmitz, a contemporary phenomenologist has written about atmospheres (Kazig 2016) and his elaborations have been used by writers in Architecture and Anthropology to explain the experience of space and the built environment (Bille and Sorensen 2016). Practical approaches of how to use phenomenological methods as part of research has been developed by Max van Vanen through his *Phenomenology of Practice* (Manen 2014).

Some current approaches to understand the relationships between ourselves, materials and environments come from New Materialism where Bennet’s *Vibrant Matter* (Bennett 2010). Barret’s Carnal Knowledge (Barrett 2012) assign knowledge and the capacity to create affects not only to the human body but also to non-human subjects and objects. Bennet’s radical approach where all matter has ‘vibrant energy’ and the boundaries between self, other materials and environments can be broken down, is modified in *Material Engagement Theory* (March and March 2019) where more agentic activity is assigned to humans than to other matter.

Bennet and others have explained how change as manifested between objects and subjects can be explained using ‘assemblage thinking’. Such concepts relate back to Deleuze and Guattari’s ‘assemblage’(Deleuze and Guattari 2013). Each assemblage has the dimensions of expressivity and materiality, and the assemblage is either coming together or coming apart (Harris 2016). Such thinking has been used widely in Archaeology, Anthropology and Architecture. Hamilakis’ article *Sensorial assemblages: Affect, Memory and Temporality in Assemblage Thinking* (Hamilakis 2017) is a pivotal text for this project to explain sensorial experience in environments. Harris applies assemblage thinking in *Emotional and Mnemonic Geographies at Hamledon Hill: Texturing Neolithic Places with Bodies and Bones* thus coining the term ‘emotional texture’ to describe lived experience in place (Harris 2010).

Alternative understandings of how things interact with each other comes from *Object Oriented Ontology* where concepts are based on textual understandings of relationships. Tim Morton’s *Magic Realism* (Morton 2013) and *Ecology without Nature* (Keegan 2008) are such examples.

Barrett, Estelle. 2012. *Carnal Knowledge: Towards a ‘New Materialism’ through the Arts*. edited by B. Bolt. London ; New York: I.B.Tauris.

Bennett, Rebecca Jane. 2010. *Vibrant Matter: A Political Ecology of Things*. Durham: Duke University Press.

Bille, Mikkel and Tim Flohr Sorensen, eds. 2016. *Elements of Architecture: Assembling Archaeology, Atmosphere and the Performance of Building Spaces*. 1 edition. London ; New York: Routledge.

Cottingham, John. 2008. *Cartesian Reflections: Essays on Descartes’s Philosophy*. New York;Oxford; Oxford University Press.

Deleuze, Gilles and Felix Guattari. 2013. *A Thousand Plateaus*. London: Bloomsbury Academic.

Fine, Gail. 1995. *On Ideas: Aristotle’s Criticism of Plato’s Theory of Forms*. New Ed edition. Oxford: Oxford University Press.

Hamilakis, Yannis. 2017. ‘Sensorial Assemblages: Affect, Memory and Temporality in

Harris, Oliver. 2010. ‘Emotional and Mnemonic Geographies at Hambledon Hill: Texturing Neolithic Places with Bodies and Bones’. *Cambridge Archaeological Journal* 20(3):357–71.

Harris, Oliver J. T. 2016. *Affective Architecture in Ardnamurchan : Assemblages at Three Scales*. Taylor & Francis (Routledge).

Heidegger, Martin. 2010. *Basic Writings: Martin Heidegger*. London: Routledge.

Husserl, Edmund. 2017. *Ideas: General Introduction to Pure Phenomenology*. Martino Fine Books.

Kazig, Rainer. 2016. ‘Presentation of Hermann Schmitz’ Paper, “Atmospheric Spaces”’. *Ambiances. Environnement Sensible, Architecture et Espace Urbain*.

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Merleau-Ponty, Maurice. 2013. *Phenomenology of Perception*. 1 edition. Routledge.

Morton, Timothy. 2013. *Realist Magic: Objects, Ontology, Causality*. Open Humanites Press.

Müller, Martin and Carolin Schurr. 2016. ‘Assemblage Thinking and Actor-Network Theory: Conjunctions, Disjunctions, Cross-Fertilisations’. *Transactions of the Institute of British Geographers* 41(3):217–29.

Prior, Nick. 2018. ‘On Vocal Assemblages: From Edison to Miku’. *Contemporary Music Review* 37(5–6):488–506.

Wittgenstein. 1992. *Zettel*. Berkeley, Calif.: University of California Press.

**6.2 Art-making space - events, the momentary the virtual**

Understanding experience as occurring from the context of ‘events’ as spatio-temporal features of reality has been described by many theorists. Zacks and Tversky describe the event as “… a segment of time at a given location that is conceived by an observer to have a beginning and an end.” (Zacks & Tversky, 2001, p. 14).

This project’s event-to-event art-making structure on different environments leads to dimensions of distance and absence, interruption and disruption. In the momentary, previous experiences and events as well as potential future ones fold into the current moment. There can also be a dimension of potentiality to the past. This potentiality of things and a ‘forwards and backwards thinking’ of events creates a notion of virtuality. The coming together of such qualities with the perception of the flow of time creates the notion of space.

Perceiving space and time can be mediated through the perceived movements of self and other. There are many ways to describe the unfolding of time. Multi-layered temporalities appear in many current approaches to understanding cultural objects, space and people’s perception. Foucault’ s *Discipline and Punish* (Foucault 1991) writes how spaces comes about when people’s movements and locations are determined by restricted temporal and spatial schemes. Deleuze writes how the different functions of repetition (Deleuze 1994) influence a sense of time. He also connects this to rhizomatic growth of knowledge in space. Of particular relevance is Bergson’s ‘cone of temporal events’, a visual model that illustrates how layers of previous experience feeds into the current moment (Born, 2015). Husserl’s *Phenomenology of Internal Time-Consciousness* is at the basis of such argumentations ((Husserl et al. 2019). Born writes of his model that “…past and future are continually altering in cognitive time as they are apprehended from a changing present”. (Born, 2015, p. 368). Borg in *Making Time* (Born 2015) summarises many streams of describing such time concepts. Heidegger has written specifically about the event (Heidegger, 2013). Massumi particularly emphasises the virtual dimension of the temporal experience (Massumi 2002).

The event-nature of this project’s art making offers much potential to explore the experience of the momentary, the rhythms of art-making and landscape changes.

As objects, materials and cultural objects affect human beings when they are being used, such objects can be understood to generate subjective experiences with users and audiences. The temporal is part of such experiences.

There are subjective dimensions to understanding ‘event’. But beyond the subjectivity of the individual who experiences it, events can create ‘individuation’ as O’Sullivan writes of an interview with Deleuze who explains that individuation is “….of a time of day, of a region, a climate, a river or a wind, of an event.” (O’Sullivan, 2001, p. 266). Creative practitioners have explored the nature of temporality and events through their diverse practices. Mikou has explored through choreographic practice how space comes about, ‘in-between’ events and how the dimensions of demolition, collision and encounter impact on this (Mikou, 2018). Grisewood has researched temporal presence by using drawing as a performative process for recording (Grisewood, 2010).

Born, Georgina. 2015. ‘Making Time: Temporality, History, and the Cultural Object’. *New Literary History* 46(3):361–86.

Deleuze, Gilles. 1994. *Difference and Repetition*. London: Athlone Press.

Foucault, Michel. 1991. *Discipline and Punish: The Birth of the Prison*. New Ed edition. London: Penguin.

Grisewood, J. (2010). Marking time: Investigating drawing as a performative process for recording temporal presence and recalling memory through the line, the fold and repetition (Ph.D., University of the Arts London). Retrieved from http://ualresearchonline.arts.ac.uk/6509/

Heidegger, M. (2013). *The Event* (R. Rojcewicz, Trans.). Bloomington, Indiana: Indiana University Press.

Husserl, Edmund, Calvin O. Schrag, Martin Heidegger, and James S. Churchill. 2019. *The Phenomenology of Internal Time-Consciousness*. Indiana University Press.

Massumi, Brian. 2002. *Parables for the Virtual: Movement, Affect, Sensation*. Reprint edition. Duke University Press Books.

Mikou, A. (2018). *Choreographing events: Demolition, trace and encounter* (Ph.D., University of Roehampton). Retrieved from https://pure.roehampton.ac.uk/portal/en/studentthesis/Choreographing-events(2cf1cceb-b37b-4578-b5b2-27e6e3de589c).html

 O’Sullivan, S. (2001). THE AESTHETICS OF AFFECT: Thinking art beyond representation. *Angelaki*, *6*(3), 125–135. https://doi.org/10.1080/09697250120087987

Zacks, J. M., & Tversky, B. (2001). Event structure in perception and conception. *Psychological Bulletin*, *127*(1), 3–21. https://doi.org/10.1037//0033-2909.127.1.3

**6.3 Edited space – artwork, installation, context**

In this project, compound artworks might get created by combining drawings, videos and installations. Such art assemblages are compilations of fragments that have been extracted or edited away from different places, times and contexts, a process that reminds of sampling as it occurs in Geology and Archaeology, when materials are selected from one environment and brought into the next one for further research. Such new ‘conglomerate artwork’ or ‘compound artwork’ may offer its audiences particular experiential dimensions due to the disruptions to origin contexts and an the formulation of new compound relationships in the current context.

**6.4 Connections, ruptures and flow – operational strategies**

The different ways of creating engagement between self and environment can be seen as different modes of engagement, each of them with a unique ‘voice’ about process and experience. The choices that the artist makes between different modes of engagement can lead to the formulation of operational strategies for art-making. There might be several sets of criteria for the development of such strategies.

**6.5 Representing and projecting – mapping**

Perceived experience and the structure of things in space can be represented in maps. Maps are visual, written, narrated, printed or drawn collection of features typical for a certain bounded territory or realm. The process of mapping means to transform spatial and temporal features specific to a certain realms of experience or knowledge into a new representational context. Mapping can be done in a planned or structured manner, or as an occasional process. In this project, mapping might occur when experiences, landscapes or feelings are charted in connection to art-making events. Some of such methods may additionally involve interpretation or editing at the time of transitioning information from one context to the next. This deconstructs and questions the mapping process in itself.

 ‘Mapping’ as a process finds application in the development or discussion of theoretical concepts when features from one system of knowledge are measured or ‘mapped’ towards another system. Wheeldon and Faubert write about different ways of mapping in research when developing concepts, e.g. concept maps and mind maps (Wheeldon & Faubert, 2009).

In this project, different concepts for understanding the connections between self and environment and for understanding self and body will be mapped against each other.

Edwardes in his practice-based research *Peregrinations with Maps and Landscapes* has explored the subject–environment relationship through mapping (Edwardes, 2016).

Mapping could also be understood as a way of charting alternative histories or structures, where mapping happens from those things that were left out, omitted or from the absences and omissions. The mapping of features or issues that are up to now ‘unmatched’ could be part of a creative way of developing connections between observations and contexts.

The process of mapping is closely connected to processes of documentation.

Edwardes, C. (2016). *Peregrinations with maps and landscapes: Narrating the spaces of practice in fine art* (Ph.D., University of the Arts London). Retrieved from http://ualresearchonline.arts.ac.uk/9192/

Wheeldon, J., & Faubert, J. (2009). Framing Experience: Concept Maps, Mind Maps, and Data Collection in Qualitative Research. *International Journal of Qualitative Methods*, *8*(3), 68–83. https://doi.org/10.1177/160940690900800307

Wood, D. (2010). *Rethinking the Power of Maps* (1 edition). New York: Guilford Press.

**7 Life as it happens**

**7.1 Engaging with materials and spaces – creating evidence**

When the artist engages with materials and environments, she is rarely accompanied by viewers or audeinces. Her experiences on site become ‘evidenced’ when she uses drawing, writing, video or other inscriptive techniques to record and interprete them. Some modes of engagement have an integral evidencing dimension, e.g. when drawings are made on site.

Artefacts and materials of different ways of evidencing are then compiled to form artworks. The term ‘evidencing’ is used here to describe a deliberate artistic activity in order to differentiate it from ‘documentation’ which aims to produce documents for archival and research steering reasons.

Artworks can be understood as a conglomerates of decontextualized fragments, each of them using a different ‘voice’ in ‘talking’ about events. These can be seen as assemblages of material evidence. They are open to subjective responses by a viewer, thus creating new sensorial experiences for them. The artworks’ affects may be based on the creation of ruptures, dissonances and by breaking viewer’s expectations. This may lead to ‘enchantment’, as part of a viewer’s reaction and described by Bennett (Bennett, 2001).

Bennett, J. (2001). *The Enchantment of Modern Life: Attachments, Crossings, and Ethics.* Princeton, N.J: Princeton University Press.

**7.2 Sensation, perception and affect**

Some cultural objects like artworks or performances surprise and stir their audiences. Many such effects can be attributed to affective processes.

 “ Affects are moments of intensity, a reaction in/on the body at the level of matter.” (O’Sullivan, 2001, p. 126). Affects have directions in the way they are felt through changes in their intensities whereas sensations, affections and perceptions are scalar, as reports O’Sullivan in reference to Deleuze. Though subjectivity comes about when things happen and we feel ‘stirred’ by something, affects can be part of processes that go beyond the individual body. This is being described by by Guattari (‘Pragmatic/Machinic’, 2019) and summarised in Schrift’s article *Towards a Politics of Immancene* (Schrift & DePaul University, 2006). Affects don’t fit any structure and representation (Massumi, 2015).

Signs are different from affects because they are based on discursive frameworks. A sign ‘…works on metonymic and metaphoric systems…” (O’Sullivan, 2001, p. 132), but they can also have affective effects where they function through diversity, opposition and through creating singularity (‘The Lyotard Reader | Wiley’, n.d.). There are other dynamics at play between people and things that impact on our sensorial experiences. Matter, as another formulation of ‘material’, has agency, which is the capacity to impact on how others experience things. Buildings, trees, grass surfaces, our own bodies, but also processes all have agency. Kramer from the context of her outdoor movement practice talks of ‘material confederations’ in the outdoors (Kramer, 2012). There are also non-body things that have agentic effects on us, e.g. the freshness of a January morning and the blue of the sky. Kinaesthetetic empathy is at work when we connect to others because their embodied being and movement resonates in the ways of our own bodies (Reynolds & Reason, 2012). How movement impacts on affectivity is described in *Embodied affectivity: On Moving and being Moved* (Fuchs & Koch, 2014). How the body is a an archive that stores experiences to do with space and environment is described by Palazhy’s writing about somatic memories and spatial residues and by Monson in her article about ecosystems and improvisational dance. Both articles are part of *The sentient archieve. Bodies, Performance and Memories* (Bissell, 2018). Maya and Roth describe a ‘double environmental’ sensorium created by the performance Sea Forms by Omaha Magic Theatre (Banes & Lepecki, 2007). Sheets-Johnstone has written how movement patterns can be formulated like ‘kinesthetic melodies’ (Sheets-Johnstone, 2007), a term coined by the Russion neuropsychologist Luria (Sheets-Johnstone, 2007). Paterson has written widely about affect and sensation from a neurological and aesthetical viewpoint and some of his research is particularly about the senses, movement and architecture (Paterson, 2017).

Banes, S., & Lepecki, A. (2007). *The senses in performance*. https://doi.org/10.4324/9780203965924

Bissell, B. (2018). *The Sentient Archive: Bodies, Performance, and Memory* (L. C. Haviland, Ed.). Middletown, Connecticut: Wesleyan University Press.

Fuchs, T., & Koch, S. C. (2014). Embodied affectivity: On moving and being moved. *Frontiers in Psychology*, *5*(Journal Article), 508. https://doi.org/10.3389/fpsyg.2014.00508

Kramer, P. (2012). Bodies, Rivers, Rocks and Trees: Meeting agentic materiality in contemporary outdoor dance practices. *Performance Research*, *17*(4), 83–91. https://doi.org/10.1080/13528165.2012.712316

Massumi, B. (2015). *Politics of Affect* (1 edition). Polity.

O’Sullivan, S. (2001). THE AESTHETICS OF AFFECT: Thinking art beyond representation. *Angelaki*, *6*(3), 125–135. https://doi.org/10.1080/09697250120087987

Paterson, M. (2017). Architecture of Sensation: Affect, Motility and the Oculomotor. *Body & Society*, *23*(1), 3–35. https://doi.org/10.1177/1357034X16662324

Pragmatic/Machinic: Discussion with Félix Guattari [by Charles J. Stivale]. (2019, February 6). Retrieved 1 December 2019, from Non.copyriot.com website: https://non.copyriot.com/pragmatic-machinic-discussion-with-felix-guattari-by-charles-j-stivale/

Reynolds, D., & Reason, M. (2012). *Kinesthetic Empathy in Creative and Cultural Practices*. Bristol: Intellect.

Schrift, A. D., & DePaul University. (2006). Deleuze Becoming Nietzsche Becoming Spinoza Becoming Deleuze: Toward a Politics of Immanence. *Philosophy Today*, *50*(9999), 187–194. https://doi.org/10.5840/philtoday200650Supplement23

Sheets-Johnstone, M. (2007). Kinesthetic Memory. *Theoria et Historia Scientiarum*, *7*(1), 69–92. https://doi.org/10.12775/ths.2003.005

The Lyotard Reader | Wiley. (n.d.). Retrieved 1 December 2019, from Wiley.com website: https://www.wiley.com/en-gb/The+Lyotard+Reader-p-9780631163398

**7.3 Touch**

Touch is one of the senses like smell, sound, taste and sight.

Touch brings to mind the notion of surface, skin, screen and the boundaries between a body and its surroundings.

Touch is relevant in our perceptions of space. We ‘touch’ things through vision to see things and process them. When we perceive things through vision we also might feel them like ‘on our skin’. In a metaphorical sense, we can become touched by something that we have experienced or that has affected.

The sense of touch makes apparent the intersections between bodies and spaces - between self and other, inner and outer.

The relationship between touch and sight has been a theme of wide academic debate. It is relevant for this project as art-making in unbounded environments may lead to certain areas only accessible to us through ‘the touch of vision alone’ because they are too far away for us to physically ever touch their surfaces.

Early concepts of touch come from Riegl (Riegl, 2018) from describing textiles and ornaments. Herder writes about touch as a sensorial event (Benjamin, 2012). Particularly relevant for this project is Condillac’s, *Treatise on Sensations* (Condillac, 1930), where he connects touch, space and movement. Bruno provides a good summary about many aspects to do with touch, space and film. She uses the term ‘fields of sentience’ when describing expanses of sensing that comprise not only the haptic but also other senses: “ … haptic geographies consider the intersection of spatiality with other fields of sentience.” (Bruno, 2018, p. 254). Many of these above writings incorporate the notion of movment, however they don’t include movement as a generic sensorial setup at the heart of their conceptualisations.

Freud had elaborated the concepts of the inner and outer which have been further developed by Anzieu’s ‘skin ego’ about the tactile self in psycho-analysis (Ulnik, 2008).

Paterson has written widely about affect, touch and sensation from neuro-sensory viewpoints, some with a focus on Architecture. *On inner touch and the moving body*, (Paterson, 2013) and *The Senses of Touch* (Paterson, 2007) are some relevant examples. Touch is particular relevant in dance, where bodies might touch each other and touch materials and environments. *Touching and being touched. Empathy in Dance and Movement.* (Brandstetter, Egert, & Zubarik, 2013) contains Largier’s article *Figure, Plasticity, Affect* (Largier, 2013). Fisher’s *Relational: Sense towards a haptic aesthetics* (Fisher, 1997) writes about touch from embodied and somatic perspectives.

Benjamin, A. (2012). Endles touching: Herder and scuplture. *Aisthesis*, *4*(1). https://doi.org/10.13128/Aisthesis-10983

Brandstetter, G., Egert, G., & Zubarik, S. (Eds.). (2013). *Touching and Being Touched: Kinesthesia and Empathy in Dance and Movement*. Boston: De Gruyter.

Condillac, E. B. D. (1930). *Condillac’s Treatise on the Sensations*. The Favil press.

Fisher, J. (1997, July 1). Relational sense: Towards a haptic aesthetics. Retrieved 1 December 2019, from Parachute: Contemporary Art Magazine website: https://link.galegroup.com/apps/doc/A30247790/AONE?sid=lms

Largier, N. (2013). Figure, Plasticity, Affect. In *Touching and Being Touched* (Vols 1–Book, Section, pp. 23–34). https://doi.org/10.1515/9783110292046.23

Paterson, M. (2007). *The Senses of Touch: Haptics, Affects and Technologies*. Oxford ; New York: Bloomsbury 3PL.

Paterson, M. (2013). On ‘Inner Touch’ and the Moving Body: Aisthêsis, Kinaesthesis, and Aesthetics. In *Touching and Being Touched* (Vols 1–Book, Section, pp. 115–132). https://doi.org/10.1515/9783110292046.115

Riegl, A. (2018). *Problems of Style* (Reprint edition). Princeton University Press.

Ulnik, J. (2008). Didier Anzieu’s Ego-skin. In *Skin in Psychoanalysis* (1st ed., Vols 1–Book, Section, pp. 44–71). https://doi.org/10.4324/9780429480287-3

**7.4 Surface**

Surfaces have a pivotal function in this project. They are the surfaces of a body’s skin, or the outer layers of landscapes and their parts. They are also the visual appearances of things in landscape. We find surfaces with cultural objects, like drawings, films, photographs and texts. Surfaces can be carrier screens for projections, and where surfaces are part of a larger living organism, they are sentient. We can call such surfaces ‘skin’.

Some surfaces exist as a visual appearance , e.g. the blue of the sky, the brown expanse of far away hills. This is a particular feature of the visual manifestation of environments.

The notion of ‘surface’ is always played out against the concept of ‘depth’. In this project’s context, this can mean the ‘inside’ of an object or a body. Surface brings up connotations of ‘being on the surface’ as visible or perceivable, as opposed to be hidden from perception.

**7.5 The functions of skin**

The skin is the surface of a sentient object that protrudes into space and marks its boundary against other mediums or things. Lefebvre’s *The production of Space* works on the assumption that surfaces function like boundaries between things (Lefebvre, 1991). Skin facilitates and negotiates sensory processes and features as a facilitator of exchange and transmission in the creation of concepts in e.g. Psychology, Sensor-motor-studies, Art History and Anthropology.

Skin has the function of an intermediary between one space and the other, as a place of encounter, sensation and, in more abstract terms, the location of liminal events. Concepts for understanding body as a location of psychic experiences use versions of the relationship between inside, outside and skin to explain how we experience what happens. Bruno describes how skin and ‘inner as opposed to ‘outer’ has been used as template to construct concepts in other disciplines e.g. in non-representational geographies. How skin plays a role in constructing gendered space is described by Colls (Colls, 2012).

Didier Anzieu uses the tactile sense of the skin to develop a concept of ‘ego-skin’, where “… the skin can provide the psychic apparatus with the representations which constitute the ego as well as its main functions.” (Ulnik, 2008, p. 44 ).

Colls, R. (2012). Feminism, bodily difference and non-representational geographies. *Transactions of the Institute of British Geographers*, *37*(3), 430–445. https://doi.org/10.1111/j.1475-5661.2011.00477.x

Lefebvre, H. (1991). *The Production of Space* (D. Nicholson–Smith, Trans.). Malden, Mass.: Wiley-Blackwell.

Ulnik, J. (2008). Didier Anzieu’s Ego-skin. In *Skin in Psychoanalysis* (1st ed., Vols 1–Book, Section, pp. 44–71). https://doi.org/10.4324/9780429480287-3

**7.6 Resonance between immersive systems**

Resonance can be understood as a particular form of an interaction process. Resonating might apply when the artist is immersed into the systems of different physical environments. Immersion from the one system in another means that the boundaries between the one and the other might not be easily felt or detected. The concepts of resonance and immersion not only apply to individual people but also to communities of practice, and this project could be seen to be immersed in concepts of different ways of thinking and researching.

The concept of resonance has been widely used as a particular way to describe interaction between systems and individuals. Rosa and Wagner describe resonance from a sociological viewpoint.(Rosa, 2019). McDonnell, Bail and Tavory have developed a theory of resonance (McDonnell, Bail, & Tavory, 2017).

McDonnell, T. E., Bail, C. A., & Tavory, I. (2017). A Theory of Resonance. *Sociological Theory*, *35*(1), 1–14. https://doi.org/10.1177/0735275117692837

Rosa, H. (2019). *Resonance: A Sociology of Our Relationship to the World* (J. Wagner, Trans.). Medford, MA: Polity Press.

**8 The sensorium of art-making on environments**

The following articles explain sensorial dynamics that are specific to this project.

**8.1 ‘Voices’**

Kant writes that perception is always about ‘something’ (‘Kant: Philosophy of Mind | Internet Encyclopedia of Philosophy’, n.d.). Such felt embodied qualities, could be called ‘voices’. The human ‘receives’ them by drawing them out from a complex of past and current experiences. Individually or in conjunction with others, voices inform the contents and process of creative work. Voices are similar to the ‘textures’ described by Harris (Harris, 2010) that create emotional and mnemonic geographies. Voices have a certain ‘topic’ or ‘theme’ and they are projected towards a particular place or context.

Kant: Philosophy of Mind | Internet Encyclopedia of Philosophy. (n.d.). Retrieved 1 December 2019, from https://www.iep.utm.edu/kandmind/

**8.2 ‘Sensorial melodies’**

Following on from the idea of kinetic melodies as mentioned by Sheets-Johnston and originally described by Luria, sensorial melodies are ‘ways of feeling about something’, or ways of feeling ‘from a certain context’.

Though the term ‘voices’ would lead in its metaphorical-musical consequence to ‘melodies’, I am not sure yet, if and how this would be a suitable formulation.

**8.3 ’Co-sounding’**

When two materials, individuals or systems engage with each other, their physical contact could be described as a touching of contact surfaces. Such physical touching might occur as friction or vibration. Sentient beings can be part of such engagement. The surfaces of their bodies and what is beyond their surfaces, inside and out, might be the locations where engagement is felt. Friction or vibration as a consequence of engagement can be seen as part of a performative or musical framework: When systems resonate from each other, ‘resonance’ or sound is created between them. One could argue that resonance leads to ‘co-sounding’.

**8.4 Participatory aspects of ‘being with environment’**

The engagement between self and environment as described in metaphorical terms as a ‘resonating’ or ‘co-sounding of systems could alternatively be described as a participatory activity for both, self and environment. Bruno describes the haptic as reciprocal: It reaches out and facilitates contact with things. In return, things like objects, atmospheres and environments connect back to us. (Bruno, 2007). This reciprocity might also apply to whole environments. Considering that movement can be seen as an additional sense and that the senses in general are being described as reciprocal then experience with environments is participatory.

**8.5 Subjective experiential texture and the patterning of experience**

Bruno writes that “… the future lives in traces of the past” (Bruno, 2007, p. 253) when writing about space, touch and vision from the context of cinema. In the individual subject, the sensorial, affective and mnemonic traces of past experiences form a meshwork or texture. New events become ‘patterned’ into these textures by leaving their sensorial and mnemonic residues (Harris, 2010). In return, experiential residues become ‘printed’ into the next event and contribute to the experience and interpretation of the current moment.

When experiences occur in connection with physical environments, then the experiential texture can become ‘hefted to places of events’ (Gray, 2014).

Bruno, G. (2007). *Atlas of Emotion: Journeys in Art, Architecture and Film* (First Paperback Edition edition). New York: Verso Books.

Gray, J. (2014). Hefting onto Place: Intersecting Lives of Humans and Sheep on Scottish Hills Landscape. *Anthrozoös*, *27*(2), 219–234. https://doi.org/10.2752/175303714X13903827487520

Harris, O. (2010). Emotional and Mnemonic Geographies at Hambledon Hill: Texturing Neolithic Places with Bodies and Bones. *Cambridge Archaeological Journal*, *20*(3), 357–371. https://doi.org/10.1017/S0959774310000466

**8.6 The motility of vision and the motility of the body**

As human bodies move through physical spaces and environments, the locomotion of the body scribes a sensorial path into the experience of the subject. The gaze of the individual however, has the ability to break away from physical trajectory of the body and undertake its own visual journey. Both paths of perception, the embodied physical one and the visual one, intermingle and a specific ‘imaginative’ dimension to comes into play. When vision travels to places where the body can’t go, our embodied experience generates embodied imagination.

Current descriptions of sensorial experience between touch and vision mainly focus on touch as a mediator between the visual and the haptic. Sheets-Johnston’s assumption of ‘movement’ as a separate and additional sense (Sheets-Johnstone, 1999), as an alternative mediator between vision and embodiment could provide the basis for developing the above thought further.

Sheets-Johnstone, M. (1999). *The Primacy of Movement*. John Benjamins Publishing Company.

**9 Perceiving and working with materials: Matter and cultural**

 **Objects**

Objects occur as part of a larger group of objects or as singular artefacts in a wider physical environment. Objects are things with a body. In outdoor environments or as part of large buildings, it is often difficult to determine where one object ends and the other starts. Some objects have no clear boundaries and particularly in outdoor environments, it is often difficult to tell if something is an object at all. If ‘grass’ is an object or not has to do with its physical demarcations but also with what it means to us and how we think about it. ‘Thing’ is a wider concept to describe objects and materials as a unit of meaning. Things may or may not have a physical body, e.g like ‘grace’, house’ or ‘ecology’, all of them however have ‘a body of meaning’.

Objects that are created from the context of art-making are termed ‘cultural objects’. Tilley’s Handbook of Material Culture (Tilley, Keane, Kuechler-Fogden, Rowlands, & Spyer, 2013) provides a wide overview of such themes from Anthroplogy, Archaeology and Cultural Practice. New Materialism breaks up the distinctions between categories around things, and materials, objects, matter and subjects all are assigned agency as exemplified by ‘s Bennett’s writing (Bennett, 2010). Bennett and theorists from many disciplines like Archaeology, Anthropology and Sociology use assemblage thinking to describe how materials and people engage with each other. McFayden’s article illustrates this when she describes how Neolithic builders used their bodies to not only to construct a long barrow, but to create social networks through the processes of architectural construction (McFadyen, 2016). It is part of a wider collection of articles by Bille and Sorensen (Bille & Sorensen, 2016) which offer project relevant insight to understand sculptural building activities, atmosphere and process in environments formed between people and places. Other concepts aim to describe how materials and objects impact on us. Object Oriented Materialism, as proposed by Morton’s *Realist Magic* (Morton, 2013), bases the distinctions of subjects and things on text based structures and processes. Ingold applies unique anthropological perspectives understanding weather (Ingold, 2007), and building things outdoors (Ingold, 2013). He offers further perspectives on the nature of materials and our connections with them (Ingold, 2012) and how embodied movements by people form our understanding of things and the worlds they create (Ingold, 2016). Garber gives a wide overview how we engage with objects from a New Materialist viewpoint (Garber, 2019)

Cultural objects like drawings, installations, films and performances are different from objects of everyday use. The roles that cultural objects perform from a societal and sociological viewpoint have been described by Adorno (Cook, 2008).

Bristow writes from the viewpoint of textile arts how medium-(un)specificity can be a feature of an object’s affective dynamic (Bristow, 2018). When objects become part of movement practice, they take on choreographic roles. Malaika has explored this in her practice *Dancing with twigs* (Sarco-Thomas, 2010) and Forsythe (Neri & Respini, 2018) has used a wide range of different objects to perform movements that either a machine makes them do or that an exhibition’s visitor will make them do. Hussein has also explored the relationship between subject and objects in her practice-based research *Performing Materiality* based on performative situations (Hussein, 2011).

Bennett, R. J. (2010). *Vibrant Matter: A Political Ecology of Things*. Durham: Duke University Press.

Bille, M., & Sorensen, T. F. (Eds.). (2016). *Elements of Architecture: Assembling archaeology, atmosphere and the performance of building spaces* (1 edition). London ; New York: Routledge.

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Garber, E. (2019). Objects and New Materialisms: A Journey Across Making and Living With Objects. *Studies in Art Education*, *60*(1), 7–21. https://doi.org/10.1080/00393541.2018.1557454

Hussein, N. (2011). *Performing materiality: Rethinking the subject-object relationship as a site of exchange in performance practice* (Ph.D., Royal Holloway, University of London). Retrieved from http://repository.royalholloway.ac.uk/items/db0a2be2-6f8c-10a8-9764-19b1eb112086/23/

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Ingold, T. (2012). Toward an Ecology of Materials. *Annual Review of Anthropology*, *41*(Journal Article), 427–442. https://doi.org/10.1146/annurev-anthro-081309-145920

Ingold, T. (2013). *Making* (1 edition). London ; New York: Routledge.

Ingold, T. (2016). *Lines*. London ; New York: Routledge.

McFadyen, L. K. (2016, February 26). Immanent architecture. https://doi.org/10.4324/9781315641171-11

Morton, T. (2013). *Realist Magic: Objects, Ontology, Causality*. Retrieved from http://www.openhumanitiespress.org/books/titles/realist-magic/

Neri, L., & Respini, E. (2018). *William Forsythe: Choreographic Objects* (01 edition). Boston : Munich ; New York: Prestel.

Sarco-Thomas, M. (2010). *Twig Dances: Improvisation Performance as Ecological Practice*. Retrieved from https://pearl.plymouth.ac.uk/handle/10026.1/936

Tilley, C., Keane, W., Kuechler-Fogden, S., Rowlands, M., & Spyer, P. (2013). *Handbook of Material Culture* (First edition). London: SAGE Publications Ltd.

**10 Practice as manifestation of making and doing: Space, time and**

 **People**

Making drawings and installations are part of wider art making practices. Not all practices are arts practices. Humans and some animals make new things and manipulate materials. Learning from previous experience, involving cognition, feeling and intuition lead to changes in making and doing processes. Humans at all times and in all cultures have been engaging in practices to do with their cultural and existential environments. Some such practices involve outdoor environments like farming, fishing, golfing or running. Each practice has at least one proponent of its kind. When people do similar things with similar intentions and aims, they often form communities of practice. Bourdieu has explained how from the context of the distribution of capital and the availability of natural resources, different practices have developed through the diversification of roles in a society (Prior, 2005). In his approaches he has based the workings of agency and how it generates ‘habitus’ as a way of working and using the body, on a socialised version of subjectivity (Straw, 2015). His critique comes from many perspectives and writers. Feminist theories object to his approaches and Actor Network Theory (Latour, 2007) might offer ways of explaining process and technique based on agency that is more distributed amongst materials and ‘actants’. De Certeau in *The practice of Everyday Life* (Certeau, 2011) explains how objects and our ways with them impact on our lives and behavior.

Practices vary about how skills are performed at differing degrees of competence and confidence. The aims of practices are different. Common to all practices it to maintain their further continuation. Some practices and practitioners strive to identify aims and directions for further development and then work towards them. Objectives may be to produce a material outcome, e.g. to produce a drawing. Other practices may aim to be able to do things in a certain kind of way.

Certeau, M. D. (2011). *The Practice of Everyday Life* (3rd Revised edition edition). Berkeley: University of California Press.

Latour, B. (2007). *Reassembling the Social: An Introduction to Actor-Network-Theory* (New Ed edition). Oxford: Oxford University Press, USA.

Prior, N. (2005). A question of perception: Bourdieu, art and the postmodern. *The British Journal of Sociology*, *56*(1), 123–139. https://doi.org/10.1111/j.1468-4446.2005.00050.x

Straw, W. (2015). Pierre Bourdieu, Distinction (1979; English Translation 1984). *ESC: English Studies in Canada*, *41*(4), 12–12. https://doi.org/10.1353/esc.2015.0065

**10.1 Visual arts practice as landscape**

This project understands its visual arts practice as a virtual ‘landscape’ of practice in analogy to physical landscape and environments. Both landscape and practice can have their own agency.

**10.2 Embodied practice**

All human practices, even desk-bound work, involve the body in a range of ways. There seems to be little written work about practices from a very wide cross-disciplinary viewpoint, where such practices as diverse as farming, singing, collecting vases, and conducting research are considered overall. However, Spatz has suggested a methodology for embodied research (Spatz, 2015). Mauss has written about the body and its function in society (Noland, 2015) from a marxist point of view and Crossley’s approach comes from an anthropological viewpoint (Shilling, 2004). Marten writes about body in the context of music practice (Martens, 2016). McMenamin in her doctoral thesis has explored the many roles and the status of the body in a wide range of theoretical frameworks (McMenamin, 2013).

This creative practice combines a weave of practices which differ from each other through the places of their location, the ways of their engagement, by who drives them forwards and what directions and intentions prevail. The locations are the bodies of the artist and audiences and physical sites. The actions comprise of sensing locations and making artwork in response, and, in doing so, include proprioceptive movement of people and things.

Martens, P. (2016). Ways of Knowing the Body, Bodily Ways of Knowing. *Music Theory Online*, *22*(2). https://doi.org/10.30535/mto.22.2.7

McMenamin, C. (2013). *The problem of materialism: Practice and the materiality of the body in Butler, Marx and Sartre* (Ph.D., Kingston University). Retrieved from http://eprints.kingston.ac.uk/28221/

Noland, C. (2015). The “Structuring” Body: Marcel Mauss and Bodily Techniques. In *Agency and Embodiment* (Vols 1–Book, Section, pp. 18–54). https://doi.org/10.4159/9780674054387-001

Shilling, C. (2004). *The Body in Culture, Technology and Society* (First edition). London ; Thousand Oaks, Calif: SAGE Publications Ltd.

Spatz, B. (2015). *What a Body Can Do*. Retrieved from http://ebookcentral.proquest.com/lib/uocuk/detail.action?docID=1983448

**10.3 The performance of making and doing**

Where embodied practices are understood to bring forth expressions of their own doing, manifested in created products like films, or drawings, or formulated in processes like dances of songs, we think of such an output as performances. This may or may not involve audiences.

**10.4 Project specific performative dimensions**

Moving one’s own body and using it to perform physical tasks it not the only performative dimension in this project’s practice. Materials, objects and whole environments act or they might be considered as ‘acting’ through generating affective responses with others. From a different vein of aesthetic conceptualisation, objects and artefacts can be considered to perform and bring forth their appearances and roles. This project has a particular focus to understand drawing and other inscriptive art making processes not only but also as performative processes that connect the subject with place through the drawing and observation actions. Observation not only means to view the surrounding environment but also to develop a stream of consciousness which is in sync with the current moment and influences the next ones. Different kinds of locomotive and proprioceptive movements, working with materials and experiencing self and place can be seen as ‘modes’ of engagement. This bears similarity to ‘modal playing’ in music where responses to a harmonic context can be created by using different choices of notes.

This project also asks the question, how the role of the artist within this research needs questioning and developing.

**10.5 Conceptualizing Performance**

Many concepts for understanding performance refer back to phenomenologist approaches to understanding human interaction. Cull has written how Deleuze’s work might transfer to understanding performance, particularly considering his notions of ‘difference’, process and becoming (Cull, 2009). Tufnell and Crickmay offer practical approaches to understanding and developing an individual performer’s potential (Tufnell & Crickmay, 2015).

Schechner in *What is performance studies anyway* (Schechner, 2001) and Phelan and Lane in *The Ends of Performance* (Phelan & Lane, 1997) offer a an overview of the field and frontiers of contemporary performance studies. *Blood, Sweat and Theory* collects articles about researching performance in general. Arlander’s *Performing Landscape* understands outdoor performance as an autotopographical undertaking (Arlander, 2012). Giannachi’s *Performing Presence/Between the Live and the Simulated* (Giannachi & Kaye, 2017) has particular relevance to this project as it explores the relationships between distance, absence and simulation, and the projected versus the live. *Bodied Spaces. Phenomenology and Performance in Contemporary Drama* (Garner, 1994) offers an overview of how drama can create space through movement of performers, and the use of space and time from the context of a play.

Arlander, A. (2012). Performing Landscape as Autotopographical Exercise. *Contemporary Theatre Review*, *22*(2), 251–258. https://doi.org/10.1080/10486801.2012.666736

Cull, L. (2009). *Deleuze and performance*. https://doi.org/10.3366/j.ctt1r22j2

Garner, S. (1994). *Bodied Spaces: Phenomenology and Performance in Contemporary Drama*. Ithaca, N.Y: Cornell University Press.

Giannachi, G., & Kaye, N. (2017). *Performing Presence: Between the Live and the Simulated* (Reprint edition). Manchester University Press.

Phelan, P., & Lane, J. (Eds.). (1997). *The Ends of Performance*. New York: NYU Press.

Schechner, R. (2001). What Is »Performance Studies« Anyway? In *New Approaches to Theatre Studies and Performance Analysis* (Originally publish 2001, Vol. 33, pp. 1–12). https://doi.org/10.1515/9783110910582.1

Tufnell, M., & Crickmay, C. (2015). *A Widening Field: Journeys in Body and Imagination*. London: Dance Books Ltd.

 **11 Developing embodied practice**

 **11.1 Skills and techniques with materials and bodies**

In this arts practice, practice is developed with the intention to formulate techniques of engagement between spaces, subjects and materials. Their togetherness can be seen as a dynamic ‘tool kit’, or an ‘instrumentarium' of techniques. These might become developed from a range of approaches that seem to be, from the onset of the project, separate from each other. Somatic approaches to working with body and movement, movement based physical engagement with sites by walking, running and using materials e.g. to draw, are part of this. Drawing processes fulfill several roles in this practice as they function as a mode of interaction to create sensorial experiences but also work as analogue mark-making and inscription technique on site, and as a technique to reference and interpret practice events.

How the development of technique is an essential part of any practice has been written about by Spatz in *What a body can do* (Spatz, 2015).

This field is mostly approached from the viewpoints of specific creative disciplines. In Dance and Music in particular, much theory can be found about the concepts of developing technique. Sonic Bodies , is one example for the field of music production (Henriques, 2011).

Henriques, J. (2011). *Sonic Bodies: Reggae Sound Systems, Performance Techniques, and Ways of Knowing*. New York: Continuum.

Spatz, B. (2015). *What a Body Can Do* (1 edition). London ; New York: Routledge.

**11.2 Monitoring and steering practice as research**

The conduit of this project needs to be monitored and coordinated through further research methods to assure that the project’s development will lead to answering of the initially formulated research question. Wakeford’s *Inventive Methods* (Lury & Wakeford, 2012) and Fletcher and Klepp’s (Fletcher & Klepp, 2017) *Opening up the wardrobe* offer inspiring approaches for methods in creative practice. Actor Network Theory (Latour, 2007) and assemblage thinking both describe processes with materials, processes and people. Whereas Actor Network Theory works well to describe closed stable systems, assemblages can explain process in ways that allow interconnection with other processes and assemblages. Kershaw and Nicholson offer approaches aimed at general contexts to do with performance (Kershaw & Nicholson, 2011).

Fletcher, K., & Klepp, I. G. (2017). *Opening Up the Wardrobe: A Methods Book*. Novus Press.

Kershaw, B., & Nicholson, H. (2011). *Research methods in theatre and performance*. https://doi.org/10.3366/j.ctt1g0b2vz

Latour, B. (2007). *Reassembling the Social: An Introduction to Actor-Network-Theory* (New Ed edition). Oxford: Oxford University Press, USA.

Lury, C., & Wakeford, N. (Eds.). (2012). *Inventive Methods: The Happening of the Social* (1 edition). London ; New York: Routledge.

**12 A Compendium of many practices**

**12.1 Improvisation**

All aspects of human activity have dimensions of unexpected occurrences , no matter if the activity is part of formalised practice in the creative arts, any other practice of doing or making, or of an individual’s everyday life. There are many ways of how to respond to the unexpected. Improvisation is one strategy to do so, when a spontaneous response is created from a context of previous preparation. Improvisation though spontaneous response in the moment is a strategy that performing arts practices have cultivated in all sectors ranging from dance, music, drama and performance. Coessens has written widely about the unexpected situation and how we respond (Coessens, 2013). Lewis’s *Oxford handbook of critical improvisation studies (Lewis & Piekut, 2016)* and Goldman’s *Improvisation as a way of Knowing* (Goldman, 2016) address the topic from a musical viewpoint.

Musical practice builds improvisation skills from building repertoires of harmonic contexts and strategies for choosing from them when playing in the moment (Berliner, 1994). Dance also has developed many strands of improvisational practices, e.g. contact improvisation, many of which are collated in *Landscapes of Now: A topography of movement improvisation* (Spain, 2014). Environments are enormously complex systems . This is the reason why in this project improvisation is a very relevant strategy for art-making operations.

Berliner. (1994). *Thinking in Jazz: The Infinite Art of Improvisation* (2nd ed. edition). Chicago: University of Chicago Press.

Coessens, K. (2013). Humans, Heroes and Artists: (Re)Creating the Unexpected Situation. *Critical Studies in Improvisation / Études Critiques En Improvisation*, *8*(2). Retrieved from http://www.criticalimprov.com/article/view/2140

Goldman, A. J. (2016). Improvisation as a Way of Knowing. *Music Theory Online*, *22*(4). https://doi.org/10.30535/mto.22.4.2

Lewis, G. E., & Piekut, B. (Eds.). (2016). *The Oxford Handbook of Critical Improvisation Studies, Volume 2* (1 edition). Oxford University Press.

Spain, K. D. (2014). *Landscape of the Now: A Topography of Movement Improvisation* (1 edition). Oxford University Press.

**12.2 Somatics**

This project understands environments and the body of the researcher as sites of subjective encounters and experience.

Practical approaches that comprise the development of sensibilities and moving techniques with a focus on internal physical perception are summarised under the term ‘somatics’. Somatic approaches are used as part of other movement practices, e.g. where dances are being developed or when embodied experiences are used as part of a therapy. ‘Somatic’ can mean more concrete concepts of working with and understanding body, of which Alexander Technique, the Feldenkrais Method and Rolfing are some examples. In this project, somatic approaches can support the development of practical techniques to engage self and environment and contribute towards a conceptualisation of their interconnections.

Voparil (Voparil & Giordano, 2015) situates Shusterman’s conceptualisations of embodiment of somatic and aesthetic perspectives in a wider aesthetic framework. *The Senses in Performance* (Banes & Lepecki, 2007) contain many relevant understandings of somatics and Di Benedetto’s article about *Guiding Somatic responses within performance structures* extends the scope of somatic approaches to performative practice in general. Fraleigh’s in *Moving Consciously* (Fraleigh, 2015) demonstrates how somatic approaches can impact on dance, yoga and touch. Whatley, in *Attending to Movement* (Whatley, Brown, & Alexander, 2015) has collected contributions about somatic approaches to our lives. Specific examples of how somatic approaches can function as a conceptual basis to explain our relationship with the world have been provided by Grusovnik’s article about *Breathing with the Natural World: Irigary, Environmental Philosphy and the Natural World* (Skof, 2013). It is based on Irigary’s feminist philosophies.

Banes, S., & Lepecki, A. (2007). *The senses in performance*. https://doi.org/10.4324/9780203965924

Fraleigh, S. (2015). *Moving Consciously: Somatic Transformations through Dance, Yoga, and Touch*. Urbana: University of Illinois Press.

Skof, L. (Ed.). (2013). *Breathing with Luce Irigaray*. London ; New York: Bloomsbury Academic.

Voparil, C. J., & Giordano, J. (2015). Pragmatism and the Somatic Turn: Shusterman’s Somaesthetics and Beyond. *Metaphilosophy*, *46*(1), 141–161. https://doi.org/10.1111/meta.12118

Whatley, S., Brown, N. G., & Alexander, K. (Eds.). (2015). *Attending to Movement: Somatic Perspectives on Living in this World*. Axminster: Triarchy Press Ltd.

**12.3 Dance**

Dance as the practice of using the body for movement-centred forms of performative expression can provide important topics that concern this project. Monson writes about ecosystems and improvisational dance strategies in *The Sentient Archive* (Bissell, 2018) while, from the same book, Palazhy elaborates how traces of experience from being in space can be used to design dances. Fraleigh conceptualises body, movement and space in *Moving in Space and Time* as part of *Dance and the lived body* (Fraleigh, 1995). A particular focus is given to current ways of understanding dance from a Laban tradition in *The Dynamic Body in Space* (Lon, 2010).

Bissell, B. (2018). *The Sentient Archive: Bodies, Performance, and Memory* (L. C. Haviland, Ed.). Middletown, Connecticut: Wesleyan University Press.

Fraleigh, S. H. (1995). *Dance and the Lived Body* (New Ed edition). Pittsburgh; Chicago: University of Pittsburgh Press.

Lon, L. I. C. (2008. (2010). *The Dynamic Body in Space* (V. Preston-Dunlop, Ed.). Alton, Hampshire: Dance Books Ltd.

**12.4 Yoga and Philosophy**

There is a wide range of different yoga practices. All practices are embedded in wider frameworks of learning, teaching and ethical concerns and are embedded in a philosophical understanding of the practice based on Buddhism. Ivengar’s practice of Ashtanga Yoga is one such example (Iyengar, 2015). This is of interest to this project because movement, practice and embodiment are experienced and conceptualized on many layers of abstraction.

Iyengar, B. K. S. (2015). *Light on Yoga: The Definitive Guide to Yoga Practice* (Thorsons Classics edition edition). Harper Thorsons.

**12.5 Outdoor practices and sport**

Working with the body in the context of sport creates new knowledge. Outdoor activities like walking, hiking, running and swimming have generated many resonances in sociological approaches to understanding practice, environment and self. Stansbie writes about her own experiences in long distance swimming and the communities of practice for channel swimming (Stansbie, 2012). Solnit has written widely about walking as a form of engaging with place, self, and others (Solnit, 2014). Feet in the clouds (Askwith & Macfarlane, 2013) approaches fell running as a phenomenon between communities of practitioners and the development of this particular practice of physical endurance in the British Lake District. Murakami (Murakami, 2009) writes about his thinking when he is out on runs. Parviainen describes knowledge formation in physical training and how it can enhance cognition and emotion (Parviainen & Aromaa, 2017). McCall has explored through practice-as-research how running, drawing and breath are connected (McCall, 2014) and Hockley has used walking through landscapes and different ways of recording the experiences to understand what landscape can mean to us (Hockley, 2011).

Askwith, R., & Macfarlane, R. (2013). *Feet in the Clouds: A Tale of Fell-Running and Obsession* (PB Reissue edition). Aurum Press Ltd.

McCall, C. (2014). *A line is a brea(d)thless length: Introducing the physical act of running as a form of drawing* (Ph.D., University of the Arts London). Retrieved from http://ualresearchonline.arts.ac.uk/6511/

Hockley, A. (2011). *Wayfaring: Making lines in the landscape* (Ph.D., Brunel University). Retrieved from http://bucks.repository.guildhe.ac.uk/10086/

Murakami, H. (2009). *What I Talk About When I Talk About Running* (P. Gabriel, Trans.). London: Vintage.

Parviainen, J., & Aromaa, J. (2017). Bodily knowledge beyond motor skills and physical fitness: A phenomenological description of knowledge formation in physical training. *Sport, Education and Society*, *22*(4), 477–492. https://doi.org/10.1080/13573322.2015.1054273

Solnit, R. (2014). *Wanderlust: A History of Walking* (01 edition). London: Granta.

Stansbie, L. (2012, November). *Extreme Exposures: The practice and narratives of channel swimming as a methodology for the creation of contemporary art*. Conference presented at the Fields of Vision: The Arts in Sport, Headingley Carnegie Stadium, Leeds. Retrieved from http://artsinsport.wordpress.com/

**12.6 Performance outdoors and site specific art**

Performance as a separate discipline between drama, visual arts and dance embraces all their concepts of using body, materials, movement and audience engagement. Arlander has written widely about performance with environments (Arlander, 2015) and Pearson’s book *In comes I* (Pearson, 2006) is unique in how it describes performance with landscape and the outdoors. Visual arts practices and performance can have a site specific focus. In *Site Specific Art* Kaye writes how “… representation moves one on from the site…”, emphasising the role that site plays in making artistic statements. He writes about site and the ‘terrain’ of art-making which can demonstrate how the “… relationships between ‘virtual’ and ‘real’ spaces…continually [are] under review….” (Kaye, 2000, p. 100). Smithson has produced artwork from and written about the tensions between a real physical site, and a constructed artwork that has all physical properties of site and place, but is artist made. Townson has written about his approach to site and connecting it to the philosophy of Heidegger (Townson, 2005).

Arlander, A. (2015). *Becoming juniper: Performing landscape as artistic research*. Retrieved from https://helda.helsinki.fi/handle/10138/155519

Kaye, N. (2000). *Site-Specific Art: Performance, Place and Documentation* (1 edition). London ; New York: Routledge.

Pearson, M. (2006). *‘In Comes I’: Performance, Memory and Landscape*. University of Exeter Press.

Townson, C. (2005). *Site and non-site: Heidegger, Turrell, Smithson* (University of Essex). Retrieved from http://chester.summon.serialssolutions.com/2.0.0/link/0/eLvHCXMwlV1RS8MwED7EITgRdCrqVPLki2upWVdTQUSco6Ag4pjgS2maZJTVCYv9\_96lFTbf9hbIceQCSb67y30H0Od-4P27E4ziJheSx3hAQhWE-SDPVHSdKa0RTxvyGz8T8fEsJm9USvzX95KaKFtfllRU9UpUlEP3r9L66vu-KuZ31Ywmaym8jTnVYLf4DUJ6opV8SdqwK2tuoCYmsvR2jPZgZ7iU896HDT3vQLcBgoX9YpdspUrDdqA9KWyVlexh8WMPIHhHWMjQ42foqnuU7WW3zPFTTad60WNjolgqyx5zURLEz4fAR0\_jx8RbXVXqLEiJ6bkeyTKtZmltET-CTVSvj4Eh2FFGRA7UhDLP49AgWjOxCITWYTQ4gas1FJ-uJd2Fbcda6qIPZ9AyeDr0OWw1bb0u3H7\_Atgwmzk

**12.7 Music and sound art**

In many contexts, music uses harmonic structures, often called ‘voices’ to create larger, new contexts of meaning, e.g. the construction of chords from individual tones, or the musical performance by a choir assembled by individual singer’s voices. ‘Modal playing’ is a particular aspect of responding to and creating harmonic contexts. Such concepts might find an abstracted application when in this project, the different ways of engaging with environments are seen as ‘voices’ from a mode of interaction.

The practice of recording sounds from environments and their use in sound documentaries or other creative implementations are also a project relevant field due to the acoustic dimensions that are part of each environment. Angus Carlyle (Carlyle & Lane, 2013) has written about sound art and listening and recording in the field.

Carlyle, A., & Lane, C. (Eds.). (2013). *On Listening*. Axminster, Devon: Uniformbooks.

**12.8 Drawing**

Drawing is the activity and the practice to use line as a form of visual expression. A ‘drawing’ also means the material end product of such processes. In an expanded and metaphorical sense, drawing can also mean to understand and consider things that have line or linearity as a visual or virtual feature. In this sense, the processes of ‘*doing* drawing’ and of ‘understanding things *as* drawing’ can comprise movements of things in space. This very space that is created by line or by arrangement of things can be a geographical space, like an outdoor environment. It can also be a virtual space where events, feelings or sounds are considered in a structure of linearity. Underhill has explored concepts behind *The Space of Drawing* through theory and making collages (Underhill, 2010).

This project considers both, the process of making lines or considering things as arranged in linear ways which may or may not leave material traces: A pencil on paper leaves a mark of its movement, the paths travelled through air by bird migration don’t. For this project it is relevant, that virtual and physical things have the potential to be seen as part of a linear framework. ‘Trace making’ or ‘mark making’ are alternative terms to describe the drawing process. The terms ‘trace’ and ‘mark’ point to an expanse of physical materiality that receives such a trace or mark. This raises the questions of documentation and representation. The process of drawing might become documented by a video or described by words. The traces that a stick might leave in sand, can be seen as the representation of an action, but also as the representation of the sensorial and cognitive processes that were part of its generation. Luzar has researched the relationships between mark, body and trace of thought in *Drawing upon Multiplicity* (Luzar, 2013).

From the context of this project where human body and physical environments are considered as sites of events and experiences, drawing experiences can be seen to scribe their occurrences onto the physical and mnemonic textures of the landscape and also to leave their traces on the experiential texture of the body. Drawing can be considered as a process that does not only have the potential to respond to situations, but also as an activity that creates situations in the first instance. Harty’s doctoral thesis is based on this phenomenological dimension of Drawing (Harty, 2009). This aspect is particularly relevant to this project as drawing processes in environments are initiatives that creative engagement between self and environment.

The drawing process creates its own agency and has a potential to work through affect. For this reason, the person who draws negotiates the interconnections between driving the drawing process forward and responding to the subtle changes that this process creates to its agentic circumstances. Cureton has explored the agency of drawing from the context of architectural drawings (Cureton, 2014).

The body of the artist can be seen as an extension of the drawing tool, but also the site where above mentioned interaction occurs. The artist is experiencing this process from being immersed in it. Wilson in *Mimesis and the Somatic Drawing* has researched the role of the body in the drawing and how this impacts on the whole drawing process (Wilson, 2005). De Brabandere’s research about line making operations, agency and choreography examines the detailed interplay between the movements of the of the body, the drawing process and its perception (de Brabandere, 2014). For this project, the immersive drawing process as performed and experienced by the drawing person and seen as a means to add new dimensions to lived reality, can feature as a template for interaction between self, art-making practices and environments. Foa has researched the of movement in performance drawing and how it can mediate distance and connection between artist, environment and the drawing process (Foa´, 2011).

Whilst the drawing process can represent its own process of becoming, it can also represent other things. Drawing can be used to make visual and figurative representations of the visual world. The role of figurative representation in this project is particularly interesting because it may allow the art-making process to include particular temporal and spatial dimensions of environment. For these reasons, practices like drawing for architecture or archaeology are relevant to this project. Wingham in in her research *Talking a Line for a Walk* has explored how the multiple functions of line for creating space from an architectural viewpoint (Wingham, 2007).

Drawing can also visualise things that don’t have a visual form, either because our perceptive system is not calibrated to see its body, or because the thing in itself has no body at all. The shape of a virus, the diagram of the movement patterns of the planets, and an artist’s visualisation of the notion of ‘grace’ are such examples.

Like writing with words, drawing can express visually things and themes that can only be expressed in this medium and would otherwise not exist. Spatz argues that drawing is a traditional inscription technique (Spatz, 2018) that is linear in its chronological process but it can be a direct manifestation of embodied experience. He claims that drawing and also video, are an expression of ‘zoe’, as coming from uncategorised ‘life’ in opposition to ‘logos’ which forms the basis of all writing.

de Brabandere, N. (2014). ‘Performing surfaces’: Designing research-creation for agentive embodiment. *Cultural Studies Review*, *20*(2), 223–249. https://doi.org/10.5130/csr.v20i2.3368

Cureton, P. (2014). *Drawing in landscape architecture: Fieldwork, poetics, methods, translation and representation* (Ph.D., Manchester Metropolitan University). Retrieved from http://e-space.mmu.ac.uk/580030/

Foa´, M. (2011). *Sounding out: Performance drawing in response to the outside environment* (Ph.D., University of the Arts London). Retrieved from http://ualresearchonline.arts.ac.uk/5455/

 Harty, D. (2009). *Drawing//experience: A process of translation* (Thesis, © Deborah Harty). Retrieved from https://dspace.lboro.ac.uk/dspace-jspui/handle/2134/10911

Luzar, R. (2013). *Drawing upon multiplicity: Mark, body and a trace of thought* (Ph.D., University of the Arts London). Retrieved from http://ualresearchonline.arts.ac.uk/6182/

 Spatz, B. (2018). The video way of thinking. *South African Theatre Journal*, *31*(1), 146–154. https://doi.org/10.1080/10137548.2017.1414629

 Underhill, C. (2010). *The space of drawing* (Ph.D., University of Dundee). Retrieved from https://discovery.dundee.ac.uk/en/studentTheses/bb5bc32a-18a5-45f3-b06e-c85654d3a0b5

 Wilson, K. (2005). *Mimesis and the somatic of drawing: In the context of 20th century western fine art practice* (Ph.D., Loughborough University). Retrieved from https://hdl.handle.net/2134/7710

Wingham, I. (2007). *‘Taking a line for a walk’: Expanding architectural concepts of the line : preliminary course experiments at the Bauhaus* (Ph.D., UCL (University College London)). Retrieved from https://discovery.ucl.ac.uk/id/1445958/

**12.9 Film and video**

Video and film use moving image projections to create visual statements. Screens and other screening or projection surfaces and the social and architectural sites of film presentations like cinemas, galleries, people’s homes and outdoor spaces are part of this discipline’s material forms of expression. Bruno (Bruno, 2007) provides a contemporary approach to understanding film and its historical development. In *Surface* (Bruno, 2017) she also writes about the projection of images, but embeds such views in the wider context of physical, virtual and digital surfaces. Marks *The Skin of the Film* explores embodiment and the senses (Marks & Polan, 2000). Spatz claims that video can come directly from embodiment, differentiating it from ‘the writing way of thinking’ which is defined by textual structures and influenced by cognition (Spatz, 2018). When videos become screened or projected, the place of their presentation becomes an active event site. At the same time, a film creates its own visual and emotional space. This leads to an interesting layering of sites that offers many possibilities for creative exploitation in this project.

Bruno, G. (2007). *Atlas of Emotion: Journeys in Art, Architecture and Film* (First Paperback Edition edition). New York: Verso Books.

Bruno, G. (2017). *Surface: Matters of Aesthetics, Materiality, and Media* (Reprint edition). Chicago, Ill.; London: University of Chicago Press.

Marks, L. U., & Polan, D. (2000). *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses* (First Edition edition). Durham: Duke University Press.

Spatz, B. (2018). The video way of thinking. *South African Theatre Journal*, *31*(1), 146–154. https://doi.org/10.1080/10137548.2017.1414629

**12.10 Conceptualising contemporary arts practice**

Theorists write how and why art making happens, how this is related to other aspects of people’s lived worlds and to what we can know about life and reality. Deleuze and Guattari explain how the structure of things and how knowing of them can best be explained by the epistemic figure of ‘rhizomatic growth’. Their work has impacted on many formulations of concepts for the critique of the Arts. O’Sullivan reports how their writings impact on understanding aesthetic dynamics (Zepke & O’Sullivan, 2010) in reference to their postulations in the article *From Aesthetics to the abstract Machine.* Their work is situated in a landscape of thinkers, whose diverse approaches are built upon the writings about space, time, self, matter and perception and range from Spinoza, Husserl, Hegel to Adorno, Lyotard, Deleuze, Merlot-Ponty and Derrida.

Arts practice has been explored from the viewpoints of other disciplines. Hawkins, a cultural geographer, writes about the worlds that artworks and art-making create. Meksimmon has placed contemporary art in the context of other disciplines and reported about ways of knowing beyond the boundaries of different disciplines (Meskimmon & Davies, 2003).

Hawkins, H. (2012). Geography and art. An expanding field. *Progress in Human Geography*. https://doi.org/10.1177/0309132512442865

Meskimmon, M., & Davies, M. L. (2003). *Breaking the Disciplines: Reconceptions in Culture, Knowledge and Art*. London ; New York: I.B. Tauris.

Zepke, S., & O’Sullivan, S. (2010). *Deleuze and Contemporary Art*. Edinburgh: Edinburgh University Press.

**13 Practitioners**

From the many different approaches to dance and movement practice, Amerta Movement Practice, as founded by Suprapto Suryodarmo has facilitated many individual forms which have a focus onto ecological approaches (Bloom, Galanter, & Reeve, 2014). Kramer has developed such a practice with a focus on creating dance in response to inter-material confederations across the human/non-human divide (“Paula Kramer”, n.d.).

The performance artist Arlander has used site specific performances in landscape to develop ground-breaking practices and concepts in performance and practice-as-research (“Annette Arlander”, n.d.). Sweeney and Orr’s practice as environmental dance ecologists aims to provide initiatives to engage communities and environments and making environmental problematics a central concern( (“Rachel Sweeney”, n.d.).

Movement artists and visual artists use objects in their practices. The choreographer Forsythe has created a large body of work using objects that perform or are made to perform movements (“William Forsythe”, n.d.) whereas Sarco-Thomas has also developed a practice form engaging with objects. In *Dancing with Twigs*, she developed an ecological practice that instils personal agency and ‘response-ability’ (Sarco-Thomas, 2010).

The interconnection of movements by the human body and mark-making has been explored explicitly since the 1960s . Schneemann made large drawings on walls and floors whilst suspending herself from slings from the ceiling (Archias, 2017). Her work is seen as the starting point of a wide tradition of movement based mark-making. In a more current practice Katrina Brown has used her body as a drawing tool on a flat floor or transparent table surface (“Katrina Brown”, n.d.). There are many practices that consider movements in space as expanded versions of drawing. Burgoyne uses his own body movements to respond to actions that he observes in the environment and to add to current reality (“Greig Burgoyne”, n.d.). The Situationist International movement from the 1960s had made walking in urban environments, often with intentionally erratic trajectories, part of their conceptual approach to question the use of urban space (Waxman, 2018).

Long (“Richard Long”, n.d.) and Fulton (“Hamish Fulton”, n.d.) have established large visual arts practices based on going for walks and using the experience from them to produce drawings, photographs and installations. Woolham’s practice is built on using walking to create new and bring forth past narratives. He makes drawings to represent the themes of such narratives and also creates new digital environments, like web-based maps for them (“Simon Woolham”, n.d.). Many visual artists have established practices around experiences with their body from the context of outdoor endurance pursuits. Stansbie has built sculptures in which she can move in similar ways as one might do when swimming. She connects such practice to her triathlon training (“Lisa Stansbie”, n.d.). Humans have always tested the limits of their endurance in relationship to environments and geographical exploration. Laitinen’s practice tests the limits of his own physical endurance and in a similar but different way, he works on the extremes and boundaries of the genres of installation and performance (“Antti Laitinen”, n.d.). Barney’s drawing practice is also based on straining his body in drawing actions. His drawings reflect the limits of his body in a spatial context, as he restricts his body’s physical reach in a room through attaching himself to ropes and other implements. The performance artist Abramovic engaged herself in long-lasting performances, often sitting still for many hours at a time. The durational dimension of her performances demand extreme physical control (Abramovic, 2016). It is through this control combined with her outwards awareness towards audiences that make this practice so successful. Many visual artists have established practices that uses landscapes and their materials to produce sculptures, drawings, photographs and films. Goldsworthy has built a large practice from this. Many of his works reflect the relationships between humans’ bodies and site (“Andy Goldsworthy”, n.d.). Nils-Udo in his practice has used materials and artefacts found on site to construct new work. He laid paths and covered ground with found leaves or constructed nests from wooden branches (“Nils-Udo”, n.d.). Smithson has produced artworks that conceptualised, abstracted and reconstructed landscapes in the form of installations that contain all the material elements of landscape like gravel, sand, wood and stone. He called such works as ‘no-sites’(“Robert Smithson”, n.d.).

Abramovic, M. (2016). *Walk Through Walls: A Memoir*. Erscheinungsort nicht ermittelbar: Fig Tree.

Andy Goldsworthy. (n.d.). In *Sculpture*. *R*etrieved December 3, 2019, from <http://www.sculpture.org.uk/artist/andy-goldsworthy>

Annette Arlander. (n.d.) In Annettearlander. Retrieved December 3, 2019, from <https://annettearlander.com>

Antti Laitinen. (n.d.). In *Anttilaitinen*. *R*etrieved December 3, 2019, from <https://anttilaitinen.com>

Archias, E. (2017). *The Concrete Body: Yvonne Rainer, Carolee Schneemann, Vito Acconci*. New Haven: Yale University Press.

Bloom, K., Galanter, M., & Reeve, S. (Eds.). (2014). *Embodied Lives: Reflections on the Influence of Suprapto Suryodarmo and Amerta Movement*. Devon: Triarchy Press.

Greig Burgoyne. (n.d.). In *Greigburgoyne*. Retrieved December 3, 2019, from <https://www.greigburgoyne.com>

Hamish Fulton. (n.d.). In *Parafin*. *R*etrieved December 3, 2019, from <http://parafin.co.uk/artists--hamish-fulton.html>

Katrina Brown. (n.d.). In *Katrinabrown*. Retrieved December 3, 2019, from <http://katrinabrown.net>

Lisa Stansbie. (n.d.). In *Cargocollective*. *R*etrieved December 3, 2019, from <https://cargocollective.com/lisastansbie>

Nild-Udo. (n.d.). In *Nils-udo*. *R*etrieved December 3, 2019, from <http://www.nils-udo.com/?lang=en>

Paula Kramer. (n.d.). In *Paulakramer*. Retrieved December 3, 2019, from <http://paulakramer.de>

Rachel Sweeney. (n.d.). In *Rachelsweeney*. Retrieved December 3, 2019, from <https://www.rachelsweeney.org>

Richard Long. (n.d.). In *Richardlong*. *R*etrieved December 3, 2019, from <http://www.richardlong.org>

Robert Smithson. (n.d.). In *Holtsmithsonfoundation*. *R*etrieved December 3, 2019, from <http://holtsmithsonfoundation.org>

Simon Woolham. (n.d.). In *Paper-gallery*. *R*etrieved December 3, 2019, from <https://paper-gallery.co.uk/simon-woolham>

Waxman, L. (2018). *Lori Waxman—Keep Walking Intently*. Berlin: Sternberg Press.

William Forsythe. (n.d.). In *Williamforsythe*. Retrieved December 3, 2019, from <https://www.williamforsythe.com/biography.html>

**14 Researchers’ spaces**

Extensions of individual research practices are found in virtual space, across sites and continents, across buildings and through archives and libraries. Fox and Alldred write that “From a new materialist perspective, each and every research act may be considered as an assemblage comprising specific research tools ….” (‘Fox’, n.d.).

Fox, N. J. (n.d.). New Materialism. Fox, N.J. and Alldred, P. (in Press) New Materialism. In: Atkinson, P.A., Delamont, S., Hardy, M.A. and Williams, M. (Eds.) SAGE Research Methods Foundations. London: Sage. Retrieved from https://www.academia.edu/34669365/New\_Materialism on 3 December 2019.

**14.1 Communities of practice and interdisciplinarity**

Between individual researchers and associated institutions, communities of research practice exist. Collaborations between researchers and, from the viewpoint of entire disciplines, interdisciplinary approaches have developed. As this project contains elements of Visual Arts, Dance, Somatics and Performance, it aims for an interdisciplinary approach. Cazeaux has reviewed the interdisciplinary concepts (Cazeaux, 2008) as demonstrated by Carter (Carter, 2005) Gary and Malins (Gray & Malins, 2004), Hannula, Suoranata and Vaden (Hannula, Suoranta, & Vadén, 2005) and Sullivan (Sullivan, 2010). He concluded that their writings often needed further exemplification in practice. Cechetto et al. in *Collision: Interarts Practice and Research* (Cecchetto, Cuthbert, & Robinson, 2008) also offer many examples from different interdisciplinary projects and collaborations. Neither of these works contain approaches or concepts that seem to bridge the gaps between the many disciplines and projects presented.

Carter, P. (2005). *Material Thinking: The Theory and Practice of Creative Research*. Carlton, Vic: Melbourne University Publishing.

Cazeaux, C. (2008). Inherently interdisciplinary: Four perspectives on practice-based research. *Journal of Visual Art Practice*, *7*(2), 107–132. https://doi.org/10.1386/jvap.7.2.107\_1

Cecchetto, D., Cuthbert, N., & Robinson, J. L. and D. (2008). *Collision: Interarts Practice and Research* (Unabridged edition edition). Newcastle: Cambridge Scholars Publishing.

Gray, C., & Malins, J. (2004). *Visualizing Research: A Guide to the Research Process in Art and Design*. Aldershot, Hants, England ; Burlington, VT: Routledge.

Hannula, M., Suoranta, J., & Vadén, T. (2005). *Artistic research: Theories, methods and practices* (G. Griffiths & K. Kölhi, Trans.). Helsinki : Gothenburg, Sweden: ArtMonitor Bok.

Sullivan, G. (2010). *Art practice as research: Inquiry in visual arts* (2nd ed.). Thousand Oaks [Calif.]: Sage Publications.

**14.2 Networks**

Below is a list of networks relevant to this project which aim to support research and the communication between its members.

Tracy Drawing and Visualisation Research (‘TRACEY - Drawing and Visualisation Research | Loughborough University’, n.d.)

TRACEY - Drawing and Visualisation Research | Loughborough University. (n.d.). Retrieved 1 December 2019, from https://www.lboro.ac.uk/research/tracey/

**14.3 Extending into new territories**

What questions does this research project raise beyond its own scope, in direct relation or in no relation to its content?

**15 Conclusion**

This project aims to answer the questions how embodied drawing practices on different environments can negotiate the relationships between self and environment. It intends to do so by first, extending drawing specific concepts of process to the three-dimensionality of different environments and the virtual space between making-events. Second, it assumes that drawing and related inscriptive techniques carry forward their own initiative to facilitate engagement to create new reality. Third, it extends the notion of ‘site’ as the local, physical territory not only to contain environment but also the body of the artist. And forth, it considers the spatio-temporal set-up of this practice to use body as a measurement and mediator to experience the expances of space through movement, time spent on site or journeying. ‘Measuring the body into the space’ occurs in many ways and repetition and endurance are relevant aspects of it.

The author chooses to give certain conceptual approaches as elaborated here preference above others. First, landscape as outwards projections of inner processes as exemplified by psycho-analytical concepts will be less considered in favor of using affect, agency and assemblage thinking to explain the relationships between self and environment. This is to not create too much emphasis on inner individual processes by the artist but emphasise her role as human instrument in a web of relationships. Second, the approaches by Object Oriented Ontology are considered to be too much based on textual references and semantic dynamics to understand self-environment relationships, which is why concepts like Actor Network Theory and assemblage thinking are favoured. Third, the project considers critical ecological approaches to art-making only where they are inherent in the practice because explicit approaches would demand a change of agenda.

This literature review has revealed that there is little formalized conceptualisations for the notion of ‘practice’ that spans across the Arts and into other territories of human endeavor. It has also identified a rarity of concepts for interdisciplinarity beyond the generalisations from individual case studies.

**16 Glossary**

**(Affective) texture of place:** A concept to understand events, thoughts, experiences, actions, methods etc in a temporal way (from a framework of forward moving time) and in a spatial way.A metaphor for previous experience to manifest itself in the current moment.

‘**Aesthetic crop’ of an experience (my term**)

**Analogue inscription**

**Archive**

**Archive as sediment of practice**

**Assemblage**

**Assemblage, sensorial**

**Bergson’s cone of time**

**Body as site**

**Created material and process compounds (MaPoComps) (my term)**

**Documentation**

**Dwelling:** A physical abode for staying (Heidegger), a metaphor for the landscape of practice (Suze Adams: the dwelling body)

Dwelling body

**Ecological body (Reeve)**

**Emotional and mnemonic geographies**

**Environmental body (Reeve)**

**Epistemic object**

**Event, mnemonic**

**Event, affective**

**Event, sensorial**

**Events**

**Evidence, evidencing**

**Expanded drawing, framework for**

**Facilitating artefacts (my term)**

**Fields of sentience** (Bruno)

**Folding into the moment**

**Folding into the present:** A metaphor for bringing information that is carried on a stretch of surface and moving forwards on a time line, into the moment by folding it into the here and now. Assuming pliability of a flat surface, folding brings about layering of the same surface onto itself. A metaphor for explaining the structure of knowledge, or of experience.

**Framework of linearity (my term):** Information in this framework gets understood as having the potential to be made into drawing, or be arranged in a linear structure

**Frameworks**

**Instrumentarium of practice**

**Interactivity with environments**

**Kinaestetic melody (Sheets-Johnstone and Luria)**

**Kinaesthetic memory**

**Layers:** Layering of experience as multiple memories overlay. Layering of materials e.g. paper or textiles.

**Linearity of events, marks made, thoughts, experience**

**Material matrix of environment**

**Mnemonic and emotional texture**: People, places and practice are bound together through interaction that creates emotional textures (Harris and others)

**Mnemonic residue of experience (my term)**

**Multi-event experience**

**Multiple layers of embodiment**

**Non-body things**

**Psydo-haptic immersive sensation (my term)**

**Representational drawing**

**Resonance**

**Sensorial residue of experiences**

**Sensorial melodies (my term)**

**Somato-aesthetic experience**

**Texture-ing (my term)**

**Texturing place** (Harris)

**Time, continuous**

**Visual nodal points in environments**

**Voices (my term):**Felt embodied qualities that the subject draws out from a complex of past and current experiences. Used individually or in conjunction with other voices to inform a new imaginative figure that is the material and also deciding factor for creative work and associated decision taking. Voices are similar to ‘textures’ that create emotional and mnemonic geographies (Harris 2010). Voices are like affective textures

Voices are ‘drawn out’ from a context of experience by a subject, with a certain focus and they are projected towards a particular place or context.

Voices are ‘drawn out’ from a context of experience by a subject, with a certain focus and project towards a particular place or context.

**Weaving**