Occupying a space in-between:
a video art research practice

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Contents

List of Illustrations

Acknowledgements

Abstract

This PhD by Published Work examines a body of experimental video art practice, in terms of 'a space in-between'.

The themes and concerns in this commentary have been shaped through a reflexive, intersectional lens and largely stem from re-thinking my absence for several years from the world of published academic research. This has given rise to my emphasis on occupying 'a space in-between' to acknowledge the interval/gap in my publishing and the interrelated dimensions of the physical, spatial, temporal and cultural aspects of the published work. A space in-between is discussed in this commentary as both a quality and a thing and incorporates themes such as vanishing, incongruous boundaries, temporal gaps, intervals and interruptions. It provides a framework to analyse interactions with the tangible, conceptual, metaphorical and relational features of the work and underscores the circumstances of uncertainty and ambiguity which are threaded through.

The work is characterised by drawing on a wide range of disciplinary knowledge including feminist phenomenology, philosophy, anthropology, film studies, cultural studies and contemporary art, and incorporating the notion of a space in-between that arises from embodied experience of illness, loss, anxiety and fear. This leads to a distinctive shift in the research, which has evolved over two distinct time periods, and in turn engages the transient, ephemeral and subjective nature of knowing.

My key original contribution to knowledge is an articulation of my understanding of a journey as an observer of the world around me, which reveals a change in perspective emerging from my interval/gap in publishing and is embedded in the distinctive shift from one body of published experimental video work to another. My contribution originates through and is embedded in my practice occurring at the intersection between (1) emphases on the notion of a 'space in-between' perceived as an interval (actual and metaphorical), stemming from a 'gap' in my publication history and contextualised within a feminist theoretical framework (2) focuses on various themes including vanishing, temporal gaps, 'the fear of the other within' and 'out running', to consider the ways my own embodied experience of illness, loss, anxiety and fear might be represented (3) engagements with research strategies relevant to video projection, video installation and experimental film including techniques drawn from autoethnography, and haptic aesthetics which decentre, interrupt and engage viewers through embodied perception.

Preamble

A PhD by Published Work is different from a conventional PhD. It is a simultaneous process of looking backwards and forwards, of trying to understand in relation to the gap between what is remembered and the evidence at hand. As a result, writing about my published work has given rise to a certain amount of uncertainty, an unsettled, yet enriching encounter.

In assembling the commentary for this PhD by Published Work, I have had to consider how, through the writing, I can mirror the way I approach my practice-based research both in terms of how I make it and how I reflect on certain themes. As an example, I engage in an associative process that brings together philosophical and artistic ideas with physical making. There is both proximity and distance built into my relationship to the theoretical as something that 'sits within and alongside' the making process so I avoid making work 'about' others' theories. The video works are informed by a fascination with philosophical perspectives, such as feminist phenomenology, but each of them have their own agency too.

By elaborating on the theories relevant to my research and providing further insights in the footnotes, I explore the published works as they are situated in-between abstract theories, lived experience, and contexts of making and disseminating. In that sense, throughout the commentary, I address the intersections from which the work stems. Some of these insights are purposefully located in footnotes and they should be read this way, as an associative part.

The footnotes and section headings at times may appear almost as a parallel text, which might 'disrupt' or 'de-centre' reading. That is because I have constructed the commentary to acknowledge a de-centring of the experience of the work through both the act of reading and the process of writing this commentary. This parallels the theme of de-centring which runs through the works and creates a space in-between where the reader (as viewing subject of the work) can draw together new associations.

My published works, the products of my subjectivity, are importantly also a part of a wider interaction/conversation with several different perspectives, including ideas about representation, the lived body, feminist subjectivity, social and political power structures and illness. This wider interaction/conversation is important since I want to differentiate my subjective experience which supports thematic emphases from a process of retrospective analysis. The footnotes are part of this conversation as they are associated with different parts of the text ultimately acting as a bridge developing further connections within and outside the field of fine art research.

Introduction

The themes and concerns in this commentary have been shaped through a reflexive, intersectional lens and largely stem from re-thinking my absence for several years from the world of published academic research. During my career, I have struggled to maintain consistency in research outputs and there is a tangible 'gap' in my research publications noticeable during my time as a Senior Academic Manager in Higher Education when I had two children four years apart, suffered a miscarriage and an ectopic pregnancy, was diagnosed with 'Lobular Carcinoma in Situ',[1] experienced the mental illness (and subsequent attempts at suicide) of a close family member and witnessed my mother living with Parkinson's disease.

Whilst the condition of 'not publishing' is not solely the concern of female academics, it is interesting to note that as I write this commentary on 20th May 2020 an article by Anna Fazackerley in *The Guardian* appeared entitled, 'Women's research plummets during lockdown – but articles from men increase'. The article describes the experience of mothers balancing, childcare, home schooling, a job in Higher Education, and research.

My initial resistance to address the gap in my publishing (from 2007-2017) changed when thinking about the context for my work as being shaped by more than one factor. I decided to frame the work through such an autobiographical approach which led me to consider how I could focus on the gap in publishing as an actual and a metaphorical 'interval' – a form of 'in-betweenness'. I asked myself what would happen if I made the 'interval'/'gap' in my publishing central to the commentary? That is when I understood how the concept of an 'interval' could be significant in enabling me to bridge abstract theories, lived experience and materiality. Subsequently, I began to see the idea of in-betweenness as a way to bring together themes and motivations for work which was published both before and after the 'interval' or the perceived 'gap' in my publishing 'career'. That is why I am drawn to philosophical methods of inquiry such as feminist phenomenology, which rely upon the description of lived experience including the political and cultural histories of women. The various contexts for making meaning in my work which include methods of running/filming/writing as practice, I argue, embrace such a resistant and resilient feminist position.

The life events I have outlined above give rise to my emphasis on a space in-between where dealing with uncertainty, crossing thresholds and negotiating many roles is my lived experience. As such, to begin with, the published work

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[1] 'Lobular Carcinoma in Situ' (LCIS) is an uncommon condition whereby abnormal cell growth is found within the breast. Although not diagnosed as cancerous, there is an increased risk of developing invasive breast cancer later on (and for the rest of one's life). LCIS does not cause symptoms and does not show up on screening.

stemmed from anxieties with hierarchies of social power,[2] particularly as they are ingrained in women's lives, and is established in this commentary by emphasising the notion of a space in-between.[3]

A space in-between also acknowledges the interrelated dimensions of the physical, spatial and temporal aspects of the work and is discussed in this commentary as both a quality and a thing. It incorporates themes such as illness, loss, anxiety and fear highlighted through vanishing, temporal gaps, intervals, interruptions, and incongruous boundaries at play in the work. It provides a framework to analyse interactions with the tangible, conceptual, metaphorical, and relational features of the work and underscores the circumstances of uncertainty and ambiguity which are threaded through.

Through the published work, I acknowledge a 'split and contradictory self'[4] which gives rise to a space of un-locatability. Occupying such a space in-between, bodies are foregrounded as interfaces through screens, reflections, and video projections comprising ambivalent, permeable subjects who appear

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[2] A key text when I was a Postgraduate student was Michel Foucault's *Discipline and Punish the Birth of the Prison*. In particular I was interested in his concept of normalisation as an exercise in human discipline that 'compares, differentiates, hierarchizes, homogenizes, excludes.' Foucault, M. 1977. *Discipline and Punish: The Birth of the Prison.* Peregrine Books. p. 183. In *Metamorphosis: towards a materialist theory of becoming* Rosi Braidotti suggests 'in the metaphysics of substance, the bodily equivalent of the 'power of reason' is the notion of Man as 'rational animal' which is expected to inhabit a perfectly functional physical body. All other modes of embodiment, being zoomorphic, disabled, malformed or ill functioning are pathologized and classified on the other side of normality, that is to say monstrosity.' Braidotti (2002, p.123). We know that subjectivity is not a position that can be normalised, nor can it emerge from the gendered dichotomies of self/other, subject/object. Theoretical texts also urge us to avoid the trap of a fragmented subjectivity that is unable to assume responsibility or agency or importantly, political potential. However, in challenging the fixity of a normalised body, postmodern theories suggest a subject that is fragmented or split but also accepting of the multi-dimensional aspects of subjectivity that are both the same and different constituted as both agents and subjects. This perspective views subjectivity as a process open to movement, fluid, mobile and transitory and it is this perspective which informs my research.

[3] 'A space in-between' is characterised by many theorists with reference to 'in-betweenness' in particular utilising concepts such as 'the liminal' (Turner, V. 1964), 'hybridity' (Bhabha, H. 1994), and a focus on transitional states (the philosophy of Ma and Gen). Due to the limited scope of this commentary I will not cover the wider connotations of these terms. Instead, rather than focussing on liminality, I define 'a space in-between' as alluding to the tangible and intangible aspects of my lived experience portrayed specifically through the published work. Referring to 'a space in-between' enables me to draw on the ambivalences at play within liminality but also maintain a mobile approach navigated through an imaginative interplay of gaps, pauses, intermissions, and interruptions in both the published work and in my embodied experience (from which the work stems).

[4] Haraway, D. 1988. Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective. *In*: *Feminist Studies.* 14 (3). p.586.

simultaneously 'in' and 'out' of place.[5] These 'video bodies'[6] intervene to blur boundary concepts such as public and private, illness and health.[7]

Informed by intersectionality as a form of critical inquiry,[8] I have come to understand the situation around the development of my published work which emerges from my own anxieties, fear, withdrawal, self-doubt and uncertainty, as being shaped by more than one experience. Whilst the themes that I refer to (in particular anxiety and fear) have biological roots they also emerge from socially produced events or conditions. In my case this includes the intertwined complexities of being the daughter of a medicalised parent, being a professional woman who is impacted on by the unconscious bias of those in academia, being a female patient who is under represented in medical research and being a woman situated in a largely misogynistic world. My sense of occupying such a space in-between is the impetus surrounding this enquiry invariably due to my indirect, hidden, and marked experience as daughter, mother, patient, and academic.

Consequently, my research has evolved over two distinct periods. In the first period the work stems from a theme of anxiety emerging from situations of self-doubt and withdrawal. In the second period after my 'interval' in publishing I became a runner and this informs my later work both actually and metaphorically. The events that occurred during the 'interval' altered my lived experience and subsequently the terrain of my practice and the emphasis in the work shifts too as I encounter experiences of illness, fear and loss in later life. Since the 'interval' I have been attempting to 'out run' through the work to articulate how I currently see, move, and feel my way in the world.

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[5] In *Gender Trouble* Judith Butler questions the notion of 'body' as 'not a being, but a variable boundary, a surface whose permeability is politically regulated, a signifying practice within a cultural field of gender hierarchy and compulsory heterosexuality.' (2007, p.189). In *Volatile Bodies: Toward a Corporeal Feminism* Elizabeth Grosz regards the body as 'the threshold or borderline concept that hovers perilously and un-decidedly at the pivotal point of binary pairs.' (1994, p.23).

[6] I refer here to both the 'body' of the video work, the screen, the projector, etc the haptic surface, and the 'bodies' portrayed in the video works (mine and other female performers). Furthermore, in *Touch: Sensory Theory and Multisensory Media*, Laura Marks refers to the corporeal nature of haptic images as those which 'encourage a bodily relationship between the viewer and the image.' (2006, p.3).

[7] Grosz suggests womanhood is necessarily 'outside itself…a paradoxical entity, on the very border between…nature and culture, subject and object, rational being and irrational animal.' (1994, p.205). In *Metamorphosis: towards a materialist theory of becoming*, Rosi Braidotti suggests that 'what matters is what occurs in the in-between spaces, the intervals…subjectivity is the effect of the constant flows or in-between interconnections.' She refers to feminist knowledge that is 'an interactive process that brings out aspects of our existence, especially our own implication with power, that we had not noticed before. In Deleuzian language, it de-territorializes us: it estranges us from the familiar, the intimate, the known, and casts an external light upon it; in Foucault's language, it is a micro-politics, and it starts with the embodied self.' (2002, pp.6-7).

[8] Intersectionality is described by Collins and Bilge as 'a way of understanding and analysing the complexity of the world, in people, and in human experiences. The events and conditions of social and political life and the self can seldom be understood as shaped by one factor. They are generally shaped by many factors in diverse and mutually influencing ways.' See Collins, P., Bilge, S. 2016. *Intersectionality*. Polity Press. p2.

Contribution to knowledge

My work is characterised by drawing on knowledge and understanding from different fields including feminist phenomenology, anthropology, film studies, cultural studies and contemporary art and being informed by ideas about representation, feminism, intersectionality and illness. My extensive body of published work is novel in the way it draws on a wide range of knowledge, combined with particular embodied narratives and creative strategies to 'produce situated knowledge'[9] which, in turn, extends what is known about how female artists communicate complex experience of anxiety, fear, loss, and illness through practice-based approaches to experimental video. Engagement with these themes is important in demonstrating how certain experience is made meaningful through artistic research.

My key original contribution to knowledge is an articulation of my understanding of a journey as an observer of the world around me, which reveals a change in perspective emerging from my interval/gap in publishing and is embedded in the distinctive shift from one body of published experimental video work to another.

My contribution originates through and is embedded in my practice occurring at the intersection between:
- emphases on the notion of a 'space in-between' perceived as an interval (actual and metaphorical), stemming from a 'gap' in my publication history and contextualised within a feminist theoretical framework.
- focuses on various themes including vanishing, temporal gaps, 'the fear of the other within' and 'out running', to consider the ways my own embodied experience of illness, loss, anxiety and fear might be represented.[10]
- engagements with research strategies relevant to video projection, video installation and experimental film including techniques drawn from autoethnography, and haptic aesthetics which decentre, interrupt and engage viewers through embodied perception.

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[9] Estelle Barrett claims that 'embodied vision involves seeing something from somewhere. It links experience, practice and theory to produce situated knowledge, knowledge that operates *in relation* to established knowledge and thus has the capacity to extend or alter what is known.' See Barrett, E. Foucault's 'What is an Author': Towards a Critical Discourse of Practice as Research. *In*: Barrett, E., Bolt, B. 2010. *Practice as Research: Approaches to Creative Arts Enquiry.* Bloomsbury. p.145.

[10] In *Unmarked: the politics of performance*, Peggy Phelan is one of many feminist writers who problematise representation claiming 'representation reproduces the Other as the Same', (1993, p.3). In *Chaos, Territory, Art: Deleuze and the framing of the earth,* Elizabeth Grosz refers to Deleuze in suggesting that art produces and generates intensity more than it is a representation, it 'impacts the nervous system and intensifies sensation', (2008, pp.3-4). I align my thinking with Grosz in my attempts to articulate a complex entanglement of lived experience, sensation, philosophical ideas, and feminist insight through practice-based research to 'gain access to the world.' Barrett and Bolt (2010, p.30). My approach draws on Judith Butler's reading of Luce Irigary in *Gender Trouble*, when she writes, 'women can never be understood on the model of a "subject" within conventional representation systems of Western Culture precisely because they constitute the fetish of representation and, hence, the unrepresentable as such.' (2007, p.25).

My published work contributes to a field of contemporary art that is informed by feminism and focuses on the reimagining of women's embodied experience. The research builds upon a legacy of women artists who explore video 'in more phenomenologically 'full' ways'[11] and for whom embodiment as the 'corporeal root of subjectivity' is a crucial feature.[12] My earlier published work (1994-2003), in particular, extends knowledge about what Kate Mondloch refers to as screen-reliant artworks which 'foreground the viewer-screen interface in a way that tends not to occur in mainstream narrative cinema or even in experimental film.'[13]

Like Mona Hatoum (*Corps Étranger,*1994)[14] and Pipilotti Rist (*Ever is Over All,*1997), my research has led to the creation of immersive environments which 'materialise the body as situation, rather than as object.'[15] Hatoum discusses the way the viewer can be visually or psychologically entrapped in installations such as *Corps Étranger*. She describes the work as being about 'how we are closest to our body, and yet it is also a foreign territory which could, for instance, be consumed by disease long before we become aware of it.'[16] According to Amelia Jones, in the work of Hatoum and Rist, there is a 'disorientating…effect of place-lessness, produced by this representational meshing of materialised body/image/screen/space continuum.'[17] Christine Ross refers to the psychic disruptions in Rist's work that occur 'not only at the level of the represented body but also in the body of the electronic image – through formal distortions of the image, the constant flux of colours and forms…and the meeting of screens.'[18]

Joan Jonas (*Vertical Roll,* 1972) and Cathy Sisler (*Aberrant Motion # 2:*

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[11] Jones, A. 2006. *Self/Image: Technology, Representation and the Contemporary Subject.* Routledge. p.229. Jones emphasises a phenomenological approach as one which acknowledges subjectivity as embodied and situated, that is, lived experience as embedded within cultural values and hierarchies of power.

[12] Meskimmon, M. 2003. *Women Making Art: History, Subjectivity, Aesthetics*. Routledge. p.76. Meskimmon argues that 'embodied subjectivities are relational, formed through corporeal encounters with other bodies in the world…embodiment is manifest through processes of exchange, that it is an effect of these processes and not an *a priori* essence, object or thing. Hence, embodiment, and indeed, embodied subjectivity, cannot be represented as kinds of things, as bodily objects for instance, but rather, embodiment can be materialised in the visual by setting up the parameters for inter-corporeal exchange.' (2003, pp.76-77). In *Body Images: Embodiment as Incorporeality*, Gail Weiss suggests that the concept of embodiment is suggestive of 'an experience that is constantly in the making, that is continually being constituted and reconstituted from one moment to the next.' (1999, p.43). Hence, I am drawn to working with inherently temporal media.

[13] Mondloch, K. 2010. *Screens, Viewing Media Installation Art*. The University of Minnesota Press. pp.2-10.

[14] In conversation with Janine Antoni, Mona Hatoum describes the aims of her work: 'I wanted to implicate the viewer in a phenomenological situation…to engage the viewer in a physical, sensual, maybe even emotional way…I want the work in the first instance to have a strong formal presence, and through the physical experience to activate a psychological and emotional response. In a very general sense I want to create a situation where reality itself becomes a questionable point. Where one has to reassess their assumptions and their relationship to things around them. A kind of self-examination and an examination of the power structures that control'. Antoni. J, Hatoum. M, 1998. Mona Hatoum. *In: Bomb* [online], 63 (spring). Available at :<URL:https//www.jstor.org/stable/40425560 > [04-06-20].

[15] Meskimmon (2003, p.79).

[16] Antoni and Hatoum (1998).

[17] Jones (2006, p.232).

[18] Ross, C. 2001. Pipilotti Rist: Images as Quasi Objects. *In*: *n. paradoxa; international feminist art journal*. KT Press. Vol 7. pp.18-25.

unmooring the structure: the spinning woman disguised as a stability delusion',1993) similarly use video, as 'a device for extending the boundaries of interior dialogue' to push the limits of the video image and allude to an 'inside out screen.'[19]

My works published since 2017 are also situated in relation to experimental film and video works building on and extending those which foreground women's experience of illness and loss, in particular those which act as 'visual poems' centring on the idea of presence, absence, and familial relationships, 'what you can and can't uncover'.[20] This includes artists and experimental filmmakers such as Alia Syed, in particular, her work *Snow* (2019) and *Spoken Diary* (2001), Sarah Pucill's film *Taking My Skin* (2006), Theresa Moerman's *Letter to the Sea* (2013) and *The Third Dad* (2015). Other artists such as Catherine Elwes explore how an interior/exterior view of subjectivity may be shared in works with her very young son such as *Sleep* (1984) and *Myth/There is a Myth* (1984). In *Measures of Distance* (1988) Mona Hatoum 'breaks down the visual relationship [between mother and daughter] in order to appeal to a personal and cultural memory of touch.'[21] Sally Waterman describes her poetic still and moving image works as an elusive form of self-portraiture, 'a female gaze' personified. The relationship with her partner and his treatment for heart failure are explored in the *Twenty Project* (2017-18) and her parent's divorce and estrangement from her father is worked through in *Who is the Third who Walks Beside You?* (2009). Kate Meynell's work *Its Inside* (2005) takes the representation and experience of her husband's illness as its central theme. Oreet Ashery's work, notably *'Dying Under Your Eyes'* (2019) based on the death of her father, explores themes of a woman's experience of illness and intimate looking.

Organisation of the commentary
The published work was produced over two time periods, 1994-2003[22] and 2016-2019 and an additional work *Untitled* (1992) is also cited. The following published works are referred to:

- *Picture Box (A Family Album)* (2019)
- *Picture Box* (2019) (the single screen version of *Picture Box (A Family Album)*
- *A Flying Centre of Gravity* (2019)
- *To Grip Imaginary Things* (2019)
- *The Lady who Set Fire to Herself* (2019)

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[19] Jones (2006, pp.223). Jones refers to the screen in Rist's work as a 'kind of body' suggesting that Rist has 'turned this body (and the screen) inside out and, by extension, has insisted that this inside out screen conveys both bodily spaces and psychic ones'. Similarly, my work, particularly since 2016, conveys 'inside out screens' to emphasise physical and psychic spaces.
[20] This is part of the dialogue from the film Snow (2019) by Alia Syed.
[21] Marks, L. 2000. The Skin of the Film: Intercultural Cinema, Embodiment and the Senses. Duke University Press. p.154.
[22] My actual gap in publishing is from 2007-2017 however I have not referred to any work made/published between 2003-2007 since work/s from this period falls outside the scope of this commentary. Individual works refer to production dates unless specified.

- *About a Tapeworm* (2019)
- *A Story About a Tapeworm* (2017) (the single screen version of *About a Tapeworm)*
- *Echo (heart in my mouth)* (2017)
- *A Well-Trodden Path (The Distance Between Two Places)* (2016)
- *Screen* (2003)
- *Spin* (2000-2001)
- *Stumble* (1999)
- *Levitation* (1995)
- *Eyes in the Back of My Head* (1994)

The commentary is divided into three chapters followed by a conclusion, a bibliography, and an appendix. Emphases on the visual, the mobile, and the felt running through the published work are loosely disentangled to provide a framework for the chapters. They are drawn back together in chapter three with the discussion of haptic qualities in my recent work.

Chapter One investigates work published between 1994-2003 and focuses on 'visibility' to represent aspects of my own embodied experience during that period. I engage with themes that encourage a shifting viewpoint and which examine a blurring in-between imagined and real bodies through their 'vanishing'. I consider the space in-between the camera, subject and viewer, making apparent the idea of a blind spot in visibility and complicating the relationship between seeing and being seen. The notion of a space in-between is addressed in screen-reliant works which used editing and performance to intervene and interrupt meaning. I explore ways to create video installations that consider the ambivalent position of a decentred self and show how the work constructed a space in-between bodies, images, space, and time, decentring the viewer's experience and complicating representation. Research strategies include: moving image projection, the use of 'blackout' in creating artificial darkness through the development of permeable enclosures to highlight the concept of a blind spot, as well as fragmenting and doubling of images and filming from distorted perspectives.

Chapter Two examines work published between 2017-2020 through an emphasis on the intervals/gaps/in-between spaces at play in the work arising through bodily mobility/ temporality concerning women's bodies as impacted culturally and temporally over time. An actual 'Interval' is inserted halfway through the chapter, emphasising the temporal gap in publishing in-between the two bodies of published work (2003-2017). The context for the interval in publishing is discussed here highlighting the significant impact on my perspective and my shift in approach to research in both the strategies I employed for making and the thematic concerns I was drawn to. Strategies include breaks in-between clips where 'gap clips'[23] are deliberately inserted into the video timeline and also between text and image where the viewer is drawn to fill the gap in-between

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[23] A gap clip is a blank and silent clip used to insert a 'space' in a video timeline.

image/text/reading. Split screens are experimented with, double images revisited and the space in-between celluloid and digital images are considered as a way to engage a temporal interplay that takes place in the published work. Towards the end of the chapter strategies of running/writing form a 'running approach' to provide a methodological framework supporting a shift towards an experience of the less rational and 'less known' in relation to the phenomena of illness and fear for my own future health particularly in relation to witnessing my mother living with Parkinson's disease.

Chapter Three analyses the links between writing/reading/filming/running, haptic visuality (touch), and autoethnography in experimental film/video works published since 2017. A space in-between is explored in the relationships between the theme of 'out running' along with strategies of interruption, processes of narrativity and haptic aesthetics. I demonstrate how such methods enabled me to draw on my tacit knowledge to develop stories that emerged during the interval and which represent my encounters with illness and loss, specifically Parkinson's disease, miscarriage and ectopic pregnancy, Lobular Carcinoma in Situ and attempted suicide. I analyse the connections between writing/reading/filming/running in relation to autoethnography and haptic visuality building on the relationship between concealment/visibility and the concept of decentring discussed in chapter one. Developing the emphasis in chapter two, I explore a paradoxical and shifting site of resilience/vulnerability and forms of unmooring linked to my experience of illness.
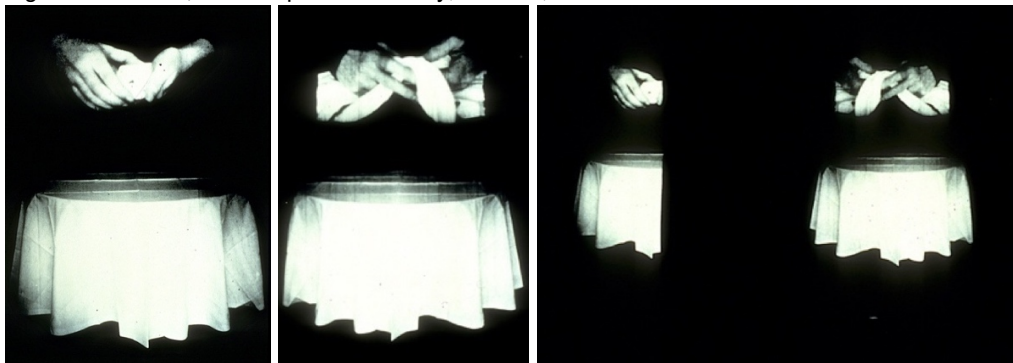
Chapter one

In-Between Visibility and Concealment

This chapter addresses works published between 1994 and 2003 including *Eyes in the Back of My Head* (1994), *Stumble* (1999), *Levitation* (1995), *Spin* (2000-2001) and *Screen* (2003) with a brief reference to *Untitled* (1992).

vanishing

Figure 1. Untitled, The Serpentine Gallery, London, 1992. Source: Author.

Fascinated by the idea of women rendered as vanishing beings by social norms, political perspectives, and historical practices,[1] I devised *Untitled* (1992)*.* This was the first of several large-scale, gallery-based installations I developed over the next ten years that explored the ideas of a decentred self and extended my interest in the 'vanishing woman' through the question, how do I create phenomena which embody an in-between space, characterised as a precarious position of resistance?

I began thinking about ways to encounter visibility, concealment and anxiety,[2] through practice-based research as an MA student at the Slade School of Art

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[1] For example, to name a few, vanishings through class, race, gender, sexuality, abusive relationships, age, language, history (the 'surplus woman' problem of the late 1800s, the 'marriage bar' in the 1900s) social status and employment (for example today brought about through the numbers of women as unpaid, undervalued carers, the gender pay gap and inequality in the economic and political sectors). The World Economic Forum's *Global Gender Gap Report 2020* estimates that it will take 99.5 years, on average, to close the overall global (107 countries) gender gap (54 years in Western Europe). Also, they report it will take 257 years to close the global Economic Participation and Opportunity gap and 94.5 years to close the global Political Empowerment gap.

[2] Vivian Sobchack suggests that 'to foreground the 'feeling' of the lived body (experienced both by oneself and by others) is not to sentimentalise it. Neither is it to assert a soft metaphysics predicated on the ineffable. It is, rather, to emphasise those aspects of our home bodies that are not completely captured in visible images although they make their mark there and can be read and understood if we acknowledge their existence.' See Sobchack, V. 2004. *Carnal Thoughts: Embodiment and Moving Image Culture*. University of California Press. p.203. Jones suggests that

(1989-1991). I suffered from panic attacks and 'Imposter Syndrome' as a student and was consequently absent at points. 'Imposter Syndrome' (described as an experience which is a form of social anxiety disorder) results in a pressure of visibility and a fear of being 'unmasked' and is often spoken of by women as a reason for their lack of confidence. Recent data suggest it affects men and women equally and because of a culture of meritocracy, academics are especially prone. The inherent tension of this interchange between the personal (not feeling good enough) and the institutional (projections of failure and success) at this point in my research gave rise to a sense of occupying a space in-between.

My research with moving images and projection in *Untitled* (1992) was devised as a form of engagement with my own anxiety and withdrawal and I became interested in troubling perception initially working with the theme of absence and presence as it related to my subjectivity.[3] Drawing the viewer into a physical space of projections designed to make them doubt their own viewpoint, *Untitled* (1992) employed 16mm films of 'sleight of hand tricks' combined with the appearance of two large tables which were in fact projected images. I went on to develop works that engaged with the metaphor of the 'vanishing woman' including the video installations *Eyes in the Back of My Head* (1994), *Levitation* (1995), *Stumble* (1999), *Spin* (2000-2001) and *Screen* (2003).

In *Vanishing Women: Magic, Film, Feminism*, Karen Beckman writes about the vanishing woman in film as a 'compellingly disruptive force' not in making identification uncomfortable but 'by rendering visible…disappearances.' Seeking an articulation of female subjectivity, she claims the vanishing woman 'might produce a critical presence within the spectator…[and] also unrest.' She suggests however, that 'bodies in question do not always co-operate with the fantasy, and on some occasions at least some of them refuse to go away, making the spectacle of vanishing a particularly interesting site of ambivalence.'[4]

Whilst the terms 'vanish' and 'disappear' are commonly interrelated, Beckman makes an important distinction between 'vanishing' as always in process and 'disappearance' as a completed action. She suggests an inherent incompleteness to 'vanishing' which, 'offers terms of resistance from within itself,

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'something always escapes the image (the image is…never enough to contain the body it renders).' Jones (2006, p.23).

[3] Troubling in this instance is used as both a verb and an adjective. In *Feminist Interpretations of Maurice Merleau-Ponty,* Johanna Oksala describes perception as 'fundamentally intersubjective' and because of this it is an 'open and ambiguous process…indeterminate and incomplete.' Olkowski and Weiss (2006, p.224).

[4] Beckman, K. 2003. *Vanishing Women: Magic, Film and Feminism*. Duke University Press. pp.4-5. Silverman disputes Guy Debord's assertation in *The Society of the Spectacle* that image and representation are now more important than ever before. She argues that specularity has always been part of human subjectivity, 'ever since the inception of cave drawing, it has been via images that we see and are seen...what is special about our epoch…is the logic of the images through which we figure objects and in turn are figured.' (1996, p.195).

being never fully absent or fully present, it resists eradication even as it seems to support or mask it, and this ambivalent quality gives the term its political utility.'[5]

In Beckman's sense, vanishing acknowledges a state of 'hovering' in a space in-between. The videos of female subjects in my work *Eyes in the Back of My Head* (1994), *Levitation* (1995), *Stumble* (1999), *Spin* (2000-2001) and *Screen* (2003), literally 'hovered' in a space that was neither public nor private and the viewer was positioned inside the work as an 'active viewer and outside it as its passive witness.'[6] This led me to consider the wider problems associated with the concept of visibility stemming from the inherently value-laden Enlightenment concept relating to ideas about objectivity, truth, and the universal view. I decided to focus on vanishing as 'lack of exposure', working with video projections that come from 'somewhere' in order to acknowledge the 'spectre of invisibility'.[7]

decentring

Figure 2. Eyes in the Back of My Head, Chapter Arts Centre, Cardiff, 1994. Source: Author.

Eyes in the Back of My Head (1994) was devised during my Research Fellowship at Cardiff Metropolitan University and relied upon an image of a decentred subject as one which problematised, as it supported, the viewing subject's production of meaning. In *Video Art Theory: A Comparative Approach*, Helen Westgeest refers to Claire Bishop's observations about video installation:

> Installation art offers both an experience of centring and decentring: it insists on our centred presence (we have to step into the work) in order

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[5] Beckman (2003, p.19).

[6] See Krauss, R. 1988. The Im/Pulse to See. *In*: Foster, H. 1988. *Vision and Visuality: Discussions in Contemporary Culture*. Bay Press. p.60.

[7] I align my thinking to Parkins and Karpinski who write, 'It is also a challenge to unlearn the negative value attached to invisibility and accept the presence of the unknowable. The spectre of invisibility may be an inescapable part of our condition, lived in the shadow of always present absences – ideological, spiritual and material – whether in the form of hidden assumptions and gaps in meaning, eruptions of biology and sacrality into everyday life, or hauntings of our reality by contemporary modes of invisibility experienced by undocumented migrants, domestic servants, Nigeria's kidnapped schoolgirls, Mexico's missing women or Canada's disappeared Indigenous women.' Parkins, I., Karpinski, E. 2014. In/Visibility: Absences/Presence in Feminist Theorizing. *In*: *Atlantis*: *Critical Studies in Gender, Culture and Social Justice*. [online]. 36 (2). Available at: <URL:https://journals.msvu.ca/index.php/atlantis/article/view/3373/pdf_17> [Accessed March 2020].pp.3-7. Whitney Chadwick also insists on 'struggling to clarify the messiness of sexual politics in a real world in which women may be marginalised *and* effective, excluded yet present.' See Chadwick, W. 1998. *Mirror Images: Women, Surrealism and Self Representation.* The MIT Press. p.6.

then to be caught in an experience of decentring. In other words, installation art involves us in a setting that reflects a world without a centre or organizing principle; the viewing subject experiences this fragmentation first-hand. Furthermore, installation art aims to problematise the subject as decentred but also produces it.[8]

In the 1990's, I had developed video installations alluding to the concept of decentring as relational and based on subject position.[9] The viewer's experience of the work was one of 'decentring' through their physical displacement from a central viewing point. Yet, a decentred position was also apparent in projected images housed 'away from' the main experience of the gallery in purposely constructed fabric 'enclosures'. For example, *Eyes in the Back of My Head* (1994)[10] comprised such a dark space made so by lining four walls from floor to ceiling with 'blackout' fabric, the type typically used in theatre environments to create 'artificial' or 'engineered' darkness. I was keen to play with darkness as a theme, a material subject and as a component of vanishing, hinting at the ambiguous shape of 'seeing' and 'knowing'. The sensation of darkness is also ambivalent, often considered as both something to be anxious about or comforted by as in a hiding place.

Viewers entered the very dark installation having just been exposed to the brightness of the external light creating difficulty in seeing as the pupils engage in a process of 'dark adaptation' to expand and let in more light. This sense of perceptual uncertainty was further played on with two, slightly larger than life-size, projected, incorporeal images, appearing to hover in the artificial darkness. The images were of two women engaged in a slow, repetitious action of buttoning/un-buttoning their shirts. The women wore their shirts back to front and sat with their backs to the viewer. Along with the use of the double, the projections foregrounded the ambiguous gap between what was seen and what was perceived. Similarly, the looped repetition of images on either side of an 'invisible' dividing curtain forced a temporal split to render insecure the viewer's ability to comprehend the movement of the images.

The original subjects were lit and filmed against the same light-absorbing fabric and their images projected back onto the identical fabric lining the walls. Through

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[8] Westgeest. H. 2016. *Video Art Theory; A Comparative Approach*. Wiley Blackwell. p.104.

[9] In her reference to numerous theorists who argue the social construction of the self, I draw on Rebecca Kukla who considers the sense in which the feminine self is decentred especially through a disempowered social position, through 'sets of norms, values, possibilities'. She concludes that women are more comfortable with this type of decentring being 'more used to thinking of themselves as decentred in this way…not as compromising our subjectivity, but as an integral part of it'. She claims that women might have 'a special claim on being decentred subjects, because they can continue to be subjects in the face of their decenterdness'. Kukhla refers to the decentred self as gaining meaning through 'the interaction and relations between selves' as well as through 'the structure of meaning and norms embodied in human society'. Kukla, R. 1996. Decentring Women. *In*: *Metaphilosophy: Contributions and Controversy in Feminist Philosophy.* 27 (1/2). Wiley. pp.28-52.

[10] The title alludes to a sense of knowing outside the field of vision at the same time as the experience of the work revealed limited and distorted perspectives gained through visibility.

much experimentation with screens, I resorted to using the blackout fabric as a 'black screen'. An interest in darkness in relation to ideas about visibility led to the development of works in which 'blackout spaces' were created as sites within which to project. The creation of such spaces is a means to conceal, to promote the idea of an 'active vanishing' whereby the representation of visible identities is resisted. [11] I discovered that projecting onto a black fabric surface reduced the amount of light reflected into the space and maintained the sense of a 'space-less darkness'.[12] With eyesight still adjusting, it appeared that a live performance might be taking place as viewers moved around the space and adjusted their eyes to 'peer into the gloom'.[13] Using a dimmed light source in this work made it difficult for viewers to centre themselves to the image instead encouraging them to engage with the space to become aware of their position relative to what they were experiencing. The CRT projectors I used in the 1990's were notoriously bulky and dimly lit.[14] I enhanced their 'lack of exposure' with projection masks which removed the squared-out frame to create images that hovered in a space in-between being and not being seen. Although 'prepared for seeing', the viewer's experience of the 'faint' yet highly contrasted projections were fully entwined with their movements through the space. In this way the work engaged with the concept of decentring by prompting the question, how can one's situation determine how you see and are seen?

The work was organised so that viewers could not interrupt the light of the projection beams and consequently cause no shadow. However, as viewers turned to leave the space, they were confronted by the direct light of the projector beam. This created the effect of a temporary afterimage of the light source and had the effect of erasing any retinal memory of the projected images. The

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[11] Peggy Phelan describes 'active vanishing' as 'a deliberate and conscious refusal to take the payoff of visibility'. Phelan, P. 1993. *Unmarked: the politics of performance*. Routledge. p.19. Noam Elcott describes the use of such 'artificial darkness' as controlled darkness. He discusses physiologist Etienne-Jules Marey's 'black screen in which absolute darkness was something formed not a formless nothing'. Elcott, N. M. 2016. *Artificial Darkness: An Obscure History of Modern Art and Media*. University of Chicago Press. pp.17-28.

[12] Elcott describes 'space-lessness' within the context of the history of the evolution of 'black screens' with early photographers such as Etienne-Jules Marey as 'the condition through which physical space of bodies fused with the virtual space of images.' In claiming that 'artificial darkness was not a medium' he goes on to quote Foucault claiming it was 'a thoroughly heterogeneous ensemble consisting of discourses, institutions, architectural forms, regulatory decisions, laws, administrative measures, scientific statements, philosophical, moral and philanthropic propositions – in short, the said as much as the unsaid.' Elcott extends the definition of the said and the unsaid to the 'seen and the unseen'. Elcott (2016, p.11). My work with blackout creates spaces of 'artificial darkness' acting as metaphors for the seen and the unseen and implicating wider cultural perspectives in the act of vanishing.

[13] Martin Welton suggests 'to peer…refers to the use of your eyes in a particular sort of way, but it is not a passive mode of looking: the peering spectator directs her gaze from and into the shadows, angling her body accordingly, and leaning, tensing or straining towards them. As a bodily and sensory engagement with shadow beyond mere observation, stretching out into the gloom in this way is to engage with it affectively…the darkness suggested by gloom is one that is hard – but not impossible – to see into.' Welton, M. 2019. In Praise of Gloom: The Theatre Defaced. *In*: Welton, M. Alston, A. 2019. *Theatre in the Dark: Shadow, Gloom and Blackout in Contemporary Theatre.* Methuen Drama: Bloomsbury. p.246.

[14] Cathode Ray Tube Projector (CRT).

position of the 'embodied spectator' was, therefore, one of being decentred as they were both 'pulled in' by the images and 'pushed away' by the light source.[15] To interrupt perception further, immediately on entering, an 'invisible' curtain divided the space into two separate but parallel 'chambers' each housing one still and one moving image projection.[16] The dividing curtain was made of the same blackout fabric that lined the walls. Due to its central position in the space, and combined with the dimness of the light, the curtain became extremely difficult to detect as a physical object.

This 'concealed divider' was installed just far enough from the entrance so viewers could 'feel' their way around it. Moving either to the right or the left of the dividing curtain or moving either side of the space, resulted in projected images being either partially revealed, fully revealed, or completely concealed.[17] As the viewer moved around the space, the images on the opposite side of the dividing curtain moved slowly out of view and the viewing point became a simultaneous point of vanishing.

In her chapter 'The Im/Pulse to See', Rosalind Krauss cites Johnathan Crary's discussion about optical devices such as those illustrated by Max Ernst (*A Little Girl Dreams of Taking the Veil* 1930) as not only presenting us with the effects of an illusion but also exposing the device behind its production and hence the viewer occupies 'two places simultaneously'.[18] The destabilising effect of this

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[15] I am drawn to Liz Kotz's analysis of the term projection as it alludes to dislocation and displacement. She describes it as a state of change and transmutation and also refers to the psychoanalytic concept as implying 'a confusion between inside and outside, between interior psychic life and external reality.' See Leighton, K. ed. 2008. *Art and the Moving Image: A Critical Reader.* Tate Publishing. p.372.

[16] Lucy Lippard refers to Christine Battersby's idea of a 'cross-eyed feminist gaze that disturbs the directness of the male gaze by looking in (more than) two directions at once.' She does so to address the question of 'how a photographer who is seeking to develop a specifically female viewpoint on the landscape of patriarchy can prevent herself being read as simply merging back into that landscape.' See Lippard, L. 1997. *The Lure of the Local: Senses of Place in a Multicentred Society*. The New Press: New York. p.59.The idea of a 'cross-eyed gaze' is extended in *A Well-Trodden Path (The Distance Between Two Places)* (2017) and *A Flying Centre of Gravity* (2019). In these works, the gaze is further disturbed by the use of dual images along with the introduction of reading which cuts across the split-screen.

[17] Drawing on Lacan's observation, Kaja Silverman discusses Holbein's Ambassadors in its ability to make part of the image 'unavailable to our vision'. She says 'it prevents our look from effecting an imaginary mastery of its contents by dramatising what might be called our 'blind spot'. She suggests that the painting 'effects a deconstruction of normative vision…[and] shows that the same image can look very different depending upon the vantage point from which it is observed'. In the context of her writing, Silverman's use of the term 'mastery' is suggestive of a form of control/superiority that is loaded in terms of gender identification. See Silverman, K. 1996. *The Threshold of the Visible World.* Routledge. pp.177-178. Jacqueline Rose refers to 'mastery' as '*the* ideological-myth'. See Rose, J. 1988. Sexuality and Vision: Some Questions. *In*: Foster, H. 1988.*Vision and Visuality: Discussions in Contemporary Culture*. Bay Press. Similarly, Roni Horn's work *Distant Doubles* (1988-1989) whereby two similar drawings are hung in different rooms, create what Briony Fer describes as 'disequilibrium'. De Salvo, D., Fer, B., Foster, C., Godfrey, M. 2009. *Roni Horn aka Roni Horn*. Exhibition catalogue. Whitney Museum of American Art and Steidl Verlag. p.28.

[18] Foster (1988. p.55). In the same book, Jacqueline Rose's chapter 'Sexuality and Vision: Some Questions' provides a feminist critique with regards to Krauss' writing referring to Ernst's zootrope

positioning was apparent in *Untitled(1992), Eyes in the Back of my Head (1994), Stumble* (1999), *Levitation* (1995), *Spin* (2000-2001) and *Screen* (2003). In particular, the use of the looped repetitive sequence and corresponding rhythmic sound in Spin (2000-2001)[19] created a 'rhythm' or 'pulse' described by Krauss as

> a kind of throb of on/off on/off on/off – which, in itself acts against the stability of visual space in a way that is destructive and devolutionary … this beat has the power to decompose and dissolve the very coherence of form on which visuality may be thought to depend.[20]

blind spots

Figure 3. Stumble, left video still, right work in progress, Ffotogallery, Cardiff, 1999. Source: Author.

Stumble (1999) was developed to further explore the theme of the vanishing woman through the metaphor of the 'blind spot'.

I followed a similar method to *Eyes in the Back of My Head* (1994) lining a room from floor to ceiling with light-absorbing fabric. However, this work relied on a single image, projected directly onto the 'black screen' without the 'invisible' dividing curtain. The image, originally shot against the same blackout fabric it would be projected onto, showed the repetitive action of a ballet dancer 'en pointe'.[21] Rather than using a dividing curtain to emphasise the idea of a 'blind spot', the performer held a piece of fabric rendering herself partly visible. Filming an image of the same blackout fabric used to line the walls, part of the image was absorbed into its background and a gap in-between seeing and not seeing was created.[22] A double screen was revealed which prevented the subject from being

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which she argues 'turns its beat of representation and its doubling on a girl trapped within its space.' p.120.

[19] This also occurs in *A Well-Trodden Path (The Distance Between Two Places)* (2017), *A Flying Centre of Gravity* (2019) and *Picture Box* (2019).

[20] Foster (1988. p.51).

[21] Like many, I aspired to be a ballet dancer when I was a young girl and spent a lot of time unsuccessfully trying to balance 'en pointe'.

[22] *Stumble* (1999) evokes Louise Bourgeois *Femme Maison* (1946-47) whereby the image of the naked woman is screened out and she remains isolated within the frame of the work. Similarly Bourgeois engages with psychological states through the fragmented body creating spaces that

seen and weakened the perception of who was seen. The image of a classical ballet dancer conventionally presents an ideal construction of the female body, its perfect proportions rooted in Euclidean geometry. Although still drawing attention to her performance, the subject in *Stumble* (1999) interrupted this ideal image to redefine her presence through her resistance to visibility.

This resistance is related to a blind spot, which is described as an obscuration of the field of vision not normally perceived.[23] The blind spot is often referred to as something so close that we fail to see properly. The blind spot, like the afterimage, is part of our subjective field of vision, that is, dependent upon individual perception. In *Screen Space: The projected image in contemporary art*, Tamara Trodd refers to Thomas Struth's large-scale video portraits (1996-2003) emphasising the anonymity of his subjects. Without a recognisable identity to refer to in his videos, the viewer can 'only return his or her reading back onto themselves', the subject's gaze directed only at the camera. Trodd suggests the camera used in this way represents a blind spot and the illusion of its absence becomes 'a kind of vanishing point for a returning gaze that could never be met.' She describes this as a 'fault line in the visible at the point of the convergence of these two gazes – the subject's and the spectator's that define the distance and difference between us.'[24] A similar sense of anonymity was projected by the subjects in my work through their lack of identifying features. This created a gap between viewer and subject, returning the viewer's gaze to make apparent the idea of a blind spot in visibility.

In *Thinking in Film: The Politics of Video Installation According to Eija-Liisa Ahtila*, Mieke Bal refers to Ahtila's film *House* (2002), suggesting the blackout

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embody her emotional mindset. I am also reminded of Alexis Hunter's photographic series *Voyeurism* (1973) where the subject removes an ankle-length skirt over her head, masking her identity and resisting co-operation with the gaze.

[23] A literal 'blind spot' or 'scotoma' can be caused by neurological factors related to for example hormonal changes/preeclampsia/injury and can also occur as a result of psychological stress/anxiety. The psychological term 'scotomization' is used to refer to an absence of awareness of others (Charcot in the1920s in reference to 'hysterical vision', Lacan in 1950s linked to the analysis of psychosis). According to Martin Jay the term suggests 'that an actual blind spot occurs when something is too threatening to be seen.' See Jay, M. 1994. *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought*. University of California Press. pp.353-356. Peggy Phelan (1993, p.3) also discusses the metaphor of the blind spot suggesting 'that by seeing the blind spot within the visible real we might see a way to redesign the representational real'. Phelan, like Trodd emphasises the camera which as she says, 'modelled on the human eye, reproduces the (faulty) sight of the eye. Together the eye and the camera, in mimetic correspondence naturalize the visible real by turning it into something "seen".' My use of a video camera in the works described in this chapter could be seen then as a critique of the naturalizing effects of such technology. Joanna Lowry refers to Gillian Wearing's work *Confess All On Video. Don't Worry You Will Be In Disguise. Intrigued?* (1994) citing a reflexive use of video which 'cocked a snook at the camera's ability to show the truth.' Lowry describes Wearing's drawing of attention to 'the complicity of the medium in the performance of the self' through manipulation of images during editing and the various 'masks' she employs in the filming. Lowry, J. Projecting Symptoms. *In*: Trodd, T. 2011. *Screen/Space: The projected image in contemporary art*. Manchester University Press. p.99. Similarly, through repetition, looping of the image, and the various screen devices at play, my work drew attention to 'faulty sight' in turn highlighting the concept of a 'blind spot'.

[24] Trodd (2011, pp.104-106).

curtain in the film functions to 'block out' since the character's 'existence as a subject itself is under threat due to the confining limitations of what is 'natural' according to routine perception…seeing hinders being.'[25] The same play on perceptual ambiguity and an emphasis on decentring was present in *Stumble* (1999). In this work, the light levels of the projected image were further reduced leaving an ambiguous image suspended in-between its visualising technology and the viewer's perception. This time the projector lens was situated so that as the viewer moved around the space, they cast a shadow onto the black screen. This engendered a feeling of self-consciousness in the space and created an experience that further complicated the relationship between seeing and being seen.

Close examination of the repetitive, looped projection revealed a split in the footage which caused the image of the dancer to twitch momentarily.[26] This interrupted the seemingly tireless performance and appeared so quickly, it was difficult to detect. The break in continuity disrupted the logical image of the dancer and dismantled an assumption of balance. The title of the work further reinforced the illusory nature of equilibrium and the idea of a centred self.[27]

My strategy of fragmenting and doubling,[28] to defamiliarise, aligns with and extends the work of those women artists who also seek to problematise representational boundaries and engage with, in Whitney Chadwick's terms, the

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[25] Bal, M. 2013. *Thinking in Film: The Politics of Video Installation According to Eija-Liisa Ahtila*. Bloomsbury. p.16.

[26] Lacan described the Freudian notion of repetition as one which expressed anxiety over the appearance and disappearance of the mother. The game of 'Fort' (presence), 'Da' (absence) suggested to Lacan that through repetition there is an attempt to retrieve that which has become detached. Repetition for Lacan at least is significant of a disturbance – the effort to retrieve a loss and the failure to do so. The concept of the repetitive loop as an ambivalent site of effort/failure in attempting to grasp meaning through an image was/is emphasised in much of my work as a returning image or through an internal narrative, for example through the use of the words 'and again' in *To Grip Imaginary Things* (2019) and through the use of double images, reflections and repetitive action such as running, dancing, skating, folding, etc. However, I focus on images of 'vanishing' to avoid what Barbara Johnson refers to (in particular concerning the identity of the mother) as 'a personification of presence or absence'. See Judith Butler's introduction Personhood and Other Objects: The Figural Dispute with Philosophy (p. xxiv). *In*: Feuerstein, M., Johnson Gonzalez, B., Porten, L., Valens, K. 2014. *The Barbara Johnson Reader: The Surprise of Otherness.* Duke University Press.

[27] As titles, *Stumble* (1999), *Spin* (2000-2001) and *Levitation* (1995) all acknowledged a balancing act or some other way of compensating/stabilising/situating.

[28] This conceptual approach is similar to Roni Horn's who claims 'Questions gather around moments of doubt – that's how you enter the work…in a moment of hesitation; this infinitesimal pause is the place where engagement occurs.' *Roni Horn aka Roni Horn, subject index.* 2009. Whitney Museum of American Art and Steidl Verlag. p.44. The double is also used to highlight an experience of anxiety and stress in the work of artists like Frida Kahlo (*The Two Fridas,* 1939). Like Kahlo, Cindy Sherman is also both character and artist in her works drawing on female stereotypes to undermine the idea of a fixed identity. Sherman erodes the spectacle of the feminine through the progression of her photographs culminating at a point in works where 'her' image disappears altogether (See Untitled #167,1987, Untitled #168, 1987). In *Eyes in the Back of my Head* (1994), *Spin* (2000-2001)*, Tracer* (1998-2007), and all of my published work since 2017 I am both performer and artist in works that lead to some form of 'vanishing'.

'disruptive potential of concomitant yet conflicting realities.'[29] Discussing Surrealist artists, Whitney Chadwick describes 'an embrace of doubling, masking, and/or masquerade as defences against fears of non-identity.'[30] I have utilised the double to signify a split or a division from the outside (from external impacts such as illness, politics, social constraint) whereby doubt and contradiction become features in determining the self/subject. Drawing on the double problematises the self as coherent and singular as viewers are thrown into doubt through the various strategies of doubling at play in the work. Roni Horn also complicates the relationship between subject and viewer in an attempt to reveal discreet mechanisms of perception. Intrigued with things she cannot see, she writes:

> overwhelming ambiguity is the key. In the doubts and questions provoked by the experience *is* the objective of the work…the question of whether they are identical is the provocation…the answer is irrelevant…[the work] sucks the viewer in with doubt and ambiguity…I am interested in things that do not have a single or exclusive identity.[31]

Horn's use of the viewer's shadow in installations that utilise video projection (see her work *Continuous, Contiguous*, 2004-5) confront the viewer with their subjectivity.

incongruous boundaries

Figure 4. Spin, Aberystwyth Arts Centre, 2001, and Oriel Mostyn, North Wales, 2000. Source: Author.

[29] Chadwick, W. 1998. *Mirror Images: Women, Surrealism and Self Representation.* The MIT Press. p.158.
[30] Ibid. p.6. In relation to Dorothea Tanning's fascination with the hidden that can 'conceal and promise (or threaten) as much as they reveal', Chadwick observes 'nothing ghostly or monstrous ever materializes. It establishes an almost perfect metaphor for the unconscious, setting up an intense concentration on what is behind the curtain, which can never be wholly revealed.' Ibid p.116. See also Riviere, J. 1929. Womanliness as a Masquerade. *In*: Grigg, R., Hecq, D., Smith, C. 2018. *Female Sexuality: The Early Psychoanalytic Controversies*. Routledge.
[31] Visher, T. 2016*. Roni Horn.* Exhibition catalogue. Beyeler Museum. pp.12-21.

The way I had previously worked with blackout fabric was turned 'inside out' in *Levitation* (1995) and *Spin* (2000-2001) as 'blackout' became the first thing to be seen. Considering the physical incompatibility of creating a very dark space in a very bright interior, I further explored the ambiguous relationship between that which is 'seen' and that which is 'hidden'. Similar to previous works, anonymised 'performances' to camera by individual women were incorporated. For example, the ballet dancer in *Stumble* (1999), the 'sleight of hand artist' in *Untitled* (1992), the amateur athlete in *Levitation* (1995), the professional skater in *Screen* (2003), and then myself in *Eyes in the Back of My head* (1994) and *Spin* (2000-2001).

Figure 5. Spin, in progress, Aberystwyth Arts Centre, 2001. Source: Author.

Spin (2000-2001), devised initially for Aberystwyth Arts Centre, was inspired by the town's most prominent landmark, the Aberystwyth War Memorial (1922). I was struck by the imagery of 'Humanity' as a 'buxom naked young woman' at the base of the erect stone column of the memorial contrasted with the classical portrayal of 'Victory' as a clothed winged figure perched on top. I devised the work to allude to my sense of ambivalence in relation to this imagery and to act as a counterpoint to the classical symbolism. *Spin* (2000-2001) literally and metaphorically turned perspective 'upside down' and 'inside out' by filming underneath the performer and projecting the video onto the interior 'ceiling' of a six-metre high fabric column. The video echoed Joan Jonas filming underneath a high glass table for her performance, *Revolted by the Thoughts of Known Places…Sweeney Astray* (1992-2003) but my work was mediated entirely through the distancing method of video and its metaphorical framing in highlighting ambiguous and partial perspectives.

Figure 6. Levitation, The View, Liverpool, 1995. Source: Author.

Similarly, *Levitation* (1995) placed the viewer 'inside' the work. The installation was devised for 'The View', a gallery which was located on the top floor of the industrial, seven-storey, Gostin's building in Liverpool. Originally a pharmaceutical factory dating back to 1868 the gallery occupied what was once the factories 'sample and show room'. During my research I came across an

archival account which influenced the work.[32] It described 'a well-known gentleman' observing 'bright-looking girls hard at work…preparing many of the specialities for which the firm have a reputation…a marked feature of the room being that everything has its place and appeared to be kept in it.' The ghostly figure in *Levitation* (1995) was projected inside the enclosure at one end. The work was designed to remember the 'bright looking girls' as the spirit of the place reflecting on their ties to the Victorian social hierarchies of the day (the 'true woman', the 'fallen woman', the 'hysterical' woman) through allusions to the restrictions imposed on women. Women 'kept in place' by social and cultural pressures, the workhouse/the madhouse, the 'medicalisation' of women related to gynaecological disorders, anxiety (hysteria), depression and menopausal/sexual/religious/hereditary/work related diagnoses of insanity.

Clothed in specially constructed garments and projected from unusual perspectives, the images of the female performers in *Levitation* (1995) and *Spin* (2000-2001) were defamiliarised through their staging: was this a woman in a hospital dress/restraining garment/[33] an erotic dancer or some other obscure kind of entertainment? As well as the 'floating images', *Levitation* (1995) and *Spin* (2000-2001) incorporated a visible gap between the floor and the video projection alluding to bodies that whilst restricted, disrupt the logic of representation and simultaneously symbolise a desire to 'defy gravity'.

Whilst *Spin* (2000-2001) was one of the first of my works to incorporate recorded sound, *Levitation* (1995) – like *Eyes in the Back of My head* (1994) and *Stumble* (1999) – did not. Instead the fabric screens enveloped the sound experience of these installations creating another gap – a space in-between the 'muffled' sensation of sound inside the work and the ambient sounds at play in the external environment. Albeit these works did not incorporate silence, the sense of 'muffling' (covering up to reduce loudness) further articulated an experience of vanishing.

In *Levitation* (1995) and *Spin* (2000-2001), the striking presence of the light-absorbing fabric screens was reminiscent of the fallacy between states of appearing and states of vanishing.[34] To vanish one has first to appear, to appear one has also to vanish. Using a physical boundary that constituted a further

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[32] National Museums Liverpool, Maritime Archives and Library (catalogue reference NRA 37344 Ayrton).

[33] During the nineteenth century restraining garments such as straightjackets were used to treat anxiety disorders in women often diagnosed as related to the reproductive organs as the site of physical and emotional wellbeing. Hysterectomies were a common procedure until 1902 to treat 'mental illness' and many women suffering from stress, anxiety or postnatal depression were confined to asylums. Dress was important in providing a portrait of the insane female in Victorian Society described as 'extravagant', 'erotic', 'careless', 'flamboyant', 'redundant' and 'medical dress' was used as a way to obscure an individual's identity.

[34] Although *Spin* (2000-2001) is a static work, it is somewhat reminiscent of Anne Hamilton's installation *Bearings* (1996) which consists of two floor-to-ceiling silk organza curtains attached to motorised steel rings that cause the curtains to 'twirl' and 'dance' in the space. The work is also evocative of the conceptual looped films of Marijke van Warmerdam which deliberately blur distinctions between what we see and what we think we see (see *Handstand* (1992) in particular).

metaphorical, 'permeable' threshold, *Levitation* (1995) and *Spin* (2000-2001) acknowledged the shifting, and incongruous 'boundaries' between representation, perception, knowing and the formation of a subject.[35]

Through the video works examined in this chapter I have demonstrated how I immersed the viewer 'in the image screen as space'[36] to establish embodied perception and engage with themes that relate to a space in-between (vanishing/decentring) to represent aspects of my own embodied experience ('imposter syndrome'/socially produced anxiety). I did this by developing video installations which utilised strategies such as doubling and repetition in spaces of 'artificial darkness' to defamiliarise and make strange the viewer's encounter. Physical/permeable structures were designed to act as metaphorical devices acknowledging the shifting boundaries in-between representation, perception, knowing, and subject formation. Through such methods I established an 'active vanishing'[37] as a form of resistance to representations which often invisibly rule female lives[38] (the woman in classical symbolism/the ideal female form/the fallen woman).

The idea of rendering women invisible as a 'dominant fiction' in these video works drew, especially after 1995, on ideas formulated by Kaja Silverman relating to Lacan's notion of the 'The Given-to-Be-Seen'. Silverman suggests the 'Given-To-Be-Seen…depends for its hegemonic effects on the slotting of the eye into a particular spectatorial position – a metaphoric geometral piont' and she claims this is the position which affirms the 'dominant fiction'.[39] She refers to the position of the viewer experiencing an image/'cultural screen' and acknowledges that this 'screen' appears differently according to where an individual 'stands.'

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[35] Chadwick quotes Norman O. Brown, 'The distinction between the self and the world is not fixed but an ever-shifting boundary initiated in childhood and maintained throughout our lives. The process of differentiating the self from the external environment remains dynamic, "built up by a constant process of reciprocal exchange between the two" through the mechanisms of projection and introjection.' Chadwick (1998, p.159).

[36] Jones (2006, p.231). Jones describes the image screen as space 'rather than surface, conventionally displayed as a picture' whereby the viewer is positioned in an active spatial relationship to an image.

[37] Phelan (1993, p.19).

[38] Braidotti claims that 'taking unconscious structures into account is crucial for the whole practice of feminist subjectivity precisely because they allow for forms of disengagement and dis-identification from the socio-symbolic institutions of femininity'. Braidotti (2002, p.40). I am also reminded of the conversation that runs through Rebecca Solnit's chapter Men Explain Things To Me. *In*: Solnitt, R. 2014. *Men Explain Things to Me and Other Essays.* Granta Publications. pp.1-16.

[39] Silverman, K. 1996. *The Threshold of the Visible World.* Routledge. pp.178-179. Silverman describes the 'dominant fiction' as articulated primarily in relation to masculinity, race, and class claiming the 'Given-To-Be-Seen' cannot be contemplated without acknowledging the concept of a 'dominant fiction'. In *The Four Fundamental Concepts of Psycho-Analysis,* Jacques Lacan refers to the 'Given-To-Be-Seen' as an imagined gaze which 'circumscribes us, and in the first instance makes us beings who are looked at.' He suggests a world that is 'all-seeing' and illustrates this in 'the satisfaction of a woman who knows that she is being looked at, on condition that one does not show her that one knows that she knows', thus denying 'the subject' her subjectivity and rendering her object of desire through the gaze. When the world 'provokes' our gaze Lacan suggests 'the feeling of strangeness begins too.' Lacan, J. 1977. *The Four Fundamental Concepts of Psycho-Analysis.* Hogarth Press Ltd. pp.74-75.

Through my video works, I acknowledged the presence of the 'Given-To-Be-Seen' but literally turned things upside down, back to front and inside out, making strange the viewer's experience and deconstructing the idea of a normative view. I decentred the viewing subject by introducing doubt and uncertainty through their active relationship with the work and played on the idea of viewpoint to confront the concept of a normalised representation. I wanted to make the viewer's position uncertain, to trouble the concept of a dominant perspective. By mediating the position of the viewer, the camera 'eye', the projector lens, and the physical space, a shifting point of view was encouraged.

Chapter two

Moving Perspectives

This chapter is split into two alluding to work made before and after specific life-changing events. The first half addresses *Screen* (2003) and my commentary is then interrupted by an 'interval' (a gap/space/duration in the actual text). After this interruption, actual and metaphorical, I refer to video works published since 2017, which stem from recent encounters with illness and include: *A Well-Trodden Path (The Distance Between Two Places)* (2016); *A Story About a Tapeworm* (2017); A*bout a Tapeworm* (2019); *To Grip Imaginary Things* (2019); *The Lady who Set Fire to Herself* (2019); *Picture Box a Family Album* (2019); *Picture Box* (2019) and *A Flying Centre of Gravity* (2019).

Figure 7. Screen, Ice Wharf, Kings Cross, London, 2003. Source: Author.

a temporary space of resistance

Screen (2003) extended my exploration of permeable thresholds being initially developed from research into the normalisation of female bodies achieved through certain 'bodily practices' particularly those practices associated with 'an upper-class European repertoire of movement'.[1] The work explored the concept of mobility acting as an interrupter and was designed to simultaneously evoke the resilience and vulnerability of the female skating subject through an act of vanishing.[2] The starting point was a series of informal talks with British

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[1] Kestnbaum, E. 2003. *Culture on Ice: Figure Skating and Cultural Meaning*. Wesleyan University Press. p.10.

[2] Ibid. p.36. Kestnbaum suggests that 'effortless flow as a desideratum of skating movement thus might stand for an idealised strife free existence, unattainable in real life but imaginable through

Champion Ice Skater Fatima Salim. We talked about the constructions of femininity in figure skating whilst walking along a path adjacent to the proposed location, the canal at the historic Ice Wharf in Kings Cross, an 'in-between' site situated amongst a new housing/office development. We discussed the insistence on clothing that contradicts the athleticism of the sport and the difficulty as one ages in identifying with infantilised images of the immature female body. Our conversation was informed by Ellyn Kestnbaum's book *Culture on Ice: Figure Skating and Cultural Meaning* (2003) and contributed to the development of a choreographed skating performance that was videoed and projected onto a large water screen sited in the canal.[3]

Screen (2003) is an example of how I am/was fascinated by working with video to push 'beyond what is obviously visible to a realm we can feel but cannot see'[4] partly to challenge the boundaries of naturality at play in perception. In *Electronic Shadows*, Jean Fisher refers to Tina Keane's video work *Shadow of a Journey* (1976-1980) describing Keane's use of movement as rhythms which 'connect with the flux and flow of the sensual body…to re-embody visual language…and to reconfigure the dualistic Cartesian subject as an embodied subject.'[5]

In *Agency and Embodiment: Performing Gestures/Producing Culture*, Carrie Noland refers to Iris Marion Young's ideas about bodily comportment and suggests that, through training, a marked body can challenge its discursive existence as discursive norms are

> brought into confrontation with movement practices in such a way as to subvert cultural expectations…the moving, trained, and trainable body is always a potential source of resistance to the meanings it is required to bear.[6]

In this way the trained, female subject in *Screen* (2003) occupied a temporary space of resistance through the display of her skill and the vanishing act she engaged in.

Whilst the camera still held a fixed viewpoint, the subject moved across the publicly sited permeable water screen, her movement reinforcing the concept of

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easy skating movement, whereas a preference for acknowledging the muscular effort involved in generating the movement might reflect a recognition of the necessity of effort to achieve results in real life.'

[3] I worked with 'Event Creatives' who devised the water-screen technology. Based in London, they were one of the first production display companies to develop water-screen technology. The video loop was projected from the bank of the canal onto the 100 square metre water-screen situated in the canal.

[4] Keane cited in MacRitchie, L. 1996. Transposition. *In*: *Mute Magazine.* [online]. 4. Available at: <URL: https://www.metamute.org/editorial/articles/transposition-lynn-macritchie-tina-keane> [Accessed October 2019].

[5] Fisher, J., Wollen, P., Dyer, R. 2004. *Electronic Shadows: The Art Of Tina Keane.* Exhibition catalogue. Black Dog Publishing. p.11.

[6] Noland, C. 2009. *Agency and Embodiment*; Performing Gestures/Producing Culture. Harvard University Press. p.175.

fluidity. The editing of the looped video emphasised the image as a site of endless vanishing similar to earlier works where vanishing was explored as a form of agency, an active resistance to visibility.

Screen (2003) was a 'screen reliant artwork'[7] situated outside the gallery context.[8] It 'worked' by pumping and recirculating water from the canal via powered jets which sprayed a fine mist of water forming a large water screen, into which a video image was 'back-projected'.[9] The recirculated water became a constituent part of the image, which was also reflected in the body of the canal, making the image inseparable from its environment.

Figure 8. Screen, in progress. Source: Author.

The projected image became part of an entangled relationship incorporating cultural representation, the movement of water, and the dynamics of the site. Reference to the abstract notion of fluidity relating to the concept of a fluid subject intertwined with water as a 'living' entity. Siting the work adjacent to an old ice well and referring to ice in the image, pointed to the changing states that water undergoes. In *A Feminist Subjectivity, Watered*, Astrida Neimanis cites a critical materialist approach reiterating that 'water and 'fluidity' are not simply interchangeable terms', but that both are part of 'hydro logics', a system that situates the female subject as 'attuned to other watery bodies…within global flows of political, social, cultural, economic and planetary power.' Neimanis describes 'bodies of water' as 'circulations…constantly emerging as difference, shaped by different rates, speeds and pathways of flow.'[10] In *Screen* (2003) water collided and recirculated with the image of the female skater. This

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[7] Kate Mondloch refers to 'screen-reliant' images' rather than 'screen-based' to situate the screen as a 'performative category'. She suggests that screens function as 'a connective interface to another (virtual) space.' In prefacing the screen in my work *Screen* (2003), I draw on Mondloch's observation between the viewer-screen as a 'site of radical inter implication: it includes the projection screen and other material conditions of screening, but also encompasses sentient bodies and psychic desires, institutional codes, and discursive constructs.'.

[8] Catrien Schreuder refers to the possibilities for public projection work to 'create a small oasis of subjectivity in the midst of regulated space.' Schreuder, C. 2010. *Pixels and Places: Video Art in Public Space.* NAi Publishers. p.126.

[9] The image is projected from the back of the screen so it is not possible to move in front of the light and disrupt the image with one's own shadow.

[10] Neimanis, A. 2013. A Feminist Subjectivity Watered. *In*: *Feminist Review.* [online]. 103. Available at: <URL: https://www.jstor.org/stable/41819667?seq=1> [Accessed May 2019]. p.3.

conceptually linked her image to other cultural 'flows' of power such as the cultural restraints imposed on women by the professional sport of figure skating. *Screen* (2003) also represented a site of interchange whereby an image was deconstructed and reimagined.[11] The mutating shapes created by projecting video images at night onto the moving, permeable surface of water, dissolved the screen as a site of separation. Bodily and spatial boundaries were blurred through an approach to fluidity explored from different perspectives (professional figure skating, cultural studies, and fine art research). Like*, Eyes in the Back of My Head* (1994), *Levitation* (1995), *Stumble* (1999) and *Spin* (2000-2001), *Screen* (2003) projected[12] a feat of 'perfect balance' as an act of imagination.[13] The image of the skater was connected to its environment through water to highlight an intersectional perspective that recognises that 'capacities of certain bodies…affect other bodies' as 'movements of relationality, sociality, endurance, becoming.'[14]

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[11] Amelia Jones describes the screen as 'a site of potential disruption and displacement, marking intersubjectivity and identification as complex processes that are never resolved.' Jones (2006, p.140).

[12] Mieke Bal discusses the term projection, 'projection…is also a psychic mechanism: the projection of our own preoccupations onto others. Projection in that sense can also lead to a tendency not to reject but to empathise, perhaps even to identify.' Bal (2013, p.64). Liz Kotz suggests *'Projection* from the Latin '*projectionem*', meaning 'throwing forward, extension'…indicates displacement, dislocation…the psychoanalytic concept implies a confusion between inside and outside, between interior psychic life and external reality…they invite us to see things that are not there.' Leighton (2008, pp.371-372).This confusion between interior psychic life and external reality and a desire to communicate this paradox is exemplified in the early experimental films of Jayne Parker (see for example *K.* 1989, *Almost Out* 1985 and *Snig* 1982).

[13] The notion of striving for 'perfect balance' relates to the notion of a 'feminine ideal' and is underpinned by a view of female experience which I share with psychologist Janet Stoppard. In *The Aesthetics of Disengagement: Contemporary Art and Depression*, Christine Ross quotes Janet Stoppard; 'The material condition of a woman's everyday life may frequently present situations in which she falls short of her own or others expectations of the good woman…To overcome her sense of demoralization a woman may increase her commitment to practises of femininity. Perhaps by working harder (and managing her time more efficiently), she can capture the illusive sense of fulfilment which is supposed to be her reward for engaging in activities signifying that she is a good woman. Rather than increasing well-being, however, the more likely consequences are continued fatigue and further demoralization. These experiences are brought into sharper focus with a woman's realisation that any sense of satisfaction she achieves is hardly commensurate with the effort she expends.' See, Ross, C. 2006. *The Aesthetics of Disengagement: Contemporary Art and Depression*. University of Minnesota Press. p.72.

[14] Neimanis (2013, p.30). The image was also connected to its sound environment/ the ambient sound of those participating in the work/ the sound of the water recirculating to create the water screen and this also contributes to such an intersectional perspective.

Interval

Here I embed an interval signifying the temporal gap in publishing between two 'active' periods: the first from 1994-2007 and the second 2017-2020.

Figure 9. A Well-Trodden Path (The Distance Between Two Places), Hepworth Gallery, Yorkshire, 2018. Source: Author.

The 'interval' (in-between space) in my publication (2007-2017) is both actual and metaphorical. It arises through my lived experience as a professional woman (full-time managerial roles in academia), a mother (three pregnancies, one ectopic, and a miscarriage), a patient (a diagnosis of Lobular Carcinoma in Situ and subsequent 'close observation' for five years to mitigate the development of invasive breast cancer) and a daughter (the attempted suicide(s) of a close family member and my mother diagnosed with Parkinson's disease). The 'interval' is also embedded in the published work not only as a split or a gap (temporal and physical) but as part of a conceptual framework supporting an emphasis on an ambivalent subject (myself) who feels simultaneously connected yet disconnected, both in and out of place as a consequence of my experience.

According to Rosi Braidotti, intervals as internal distance are opened through dis-identification allowing 'one to take stock of one's position: a moment of stasis, an interval between the predictability of social models and the negotiations with one's sense of self.' She describes these intervals as 'in-between spaces' as 'spatial and temporal points of transition crucial to the construction of the subject…yet they can hardly be rendered in thought or representation, given they are what supports the process of thinking.'[15]

It was the 'interval' in my publication history that forced me to take stock of my position as a mother who has suffered illness and loss, a daughter of an ill mother and a female researcher within an academic institution and to reflect on my situation through an intersectional lens. It became clear to me that the theme of anxiety that featured in works during the period 1994-2007 stemmed from the social construction of anxiety. That is, embedded in works – such as *Eyes in the Back of My Head* (1994), *Levitation* (1995), *Stumble* (1999), *Spin* (2000-2001)

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[15] Braidotti (2002, p.40).

and *Screen* (2003) – that emphasise decentring, fragmenting and doubling and the desire to establish what Christine Battersby refers to as a 'cross-eyed feminist gaze that disturbs the directness of the male gaze by looking in (more than) two directions at once'[16] and what Krauss refer to as occupying 'two places simultaneously'.[17]

The events that occurred during the 'interval' gave rise to additional personal anxieties associated with illness and loss. These intersect with social constructions of anxiety in works published between 2017-2020 (discussed in this chapter) such as in *A Story About a Tapeworm* (2017) and *About a Tapeworm* (2019), *Echo (heart in my mouth)* (2017)*, To Grip Imaginary Things* (2019) and *The Lady who Set Fire to Herself* (2019) where reference to the medicalisation of myself, my mother and a close family member is made. Subsequently, the actual 'interval' and the metaphorical 'interval' perceived as Braidotti's reflective 'internal distance', mark a shift in focus that is characterised by fear stemming from the life events outlined.

Trinh. T. Minh-Ha discusses an aesthetic politics of the 'interval' that neither divides nor brings together but exits as 'a state of alert in-betweenness and "critical" not-knowingness.'[18] She makes a link with the idea of marginality and positions her work as 'boundary events' famously describing her films as 'speaking nearby' rather than 'speaking about' as a way of making visible the invisible.[19]

My aim in work published between 2017-2020 has been to represent the complexity of my recent experience, to reflect on the role of the actual 'interval' in marking a notable shift in my research and to highlight the biological and socially constructed aspect of my anxieties. I have also used the 'interval' as a metaphorical device to highlight gaps/pauses/intermissions in works through, for example, the development of 'interrupted stories' which draw on autoethnographic methods. Like Trinh. T. Minh-Ha, works such as *A Well-Trodden Path (The Distance Between Two Places)* (2016), *A Story About a Tapeworm* (2017), *About a Tapeworm* (2019), *To Grip Imaginary Things* (2019), *The Lady who Set Fire to Herself* (2019), *Picture Box a Family Album* (2019), *Picture Box* (2019) and *A Flying Centre of Gravity* (2019), speak 'nearby' rather than being directly 'about' specific events or experience and are designed to represent the unseen aspect of my embodied experience.

By 2017 there was a notable shift in the published research and this coincided with a marked shift in the experience of the work. This was evident in for example, the sound experience for the viewer. In works from 1994-2003 the viewer not only experiences the sound of the work – the sound of feet balancing

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[16] Lippard (1997, p.59).
[17] Foster (1988, p.55).
[18] Minh-Ha, T. 1991. *When the Moon Waxes Red: Representation, Gender and Cultural Politics*. Routledge. p.234.
[19] Minh-Ha, T. 1999. *Cinema Interval*. Routledge. p.209. Minh-Ha argues such a standpoint is 'not just a technique…[it is] a way of positioning oneself in relation to the world.'

on a glass table heard from above in *Spin* (2000-2001) – but also the ambient sound of the gallery – particularly in works without recorded sound such as *Levitation* (1995) and *Stumble* (1999) – and the sound of other works in the exhibition space and the sound of other viewers moving around the space. After the interval, in works published between 2017-2020, the viewer was predominantly directed towards the sound emanating from the work, through headphones or a more intimate experience with the work. Some of this was the recorded sound of my body as I moved through the landscape capturing how I sounded in the environment – for example in *A Flying Centre of Gravity* (2019) – whilst some of the sound was composed from a childhood memory – for example in *Picture Box (A Family Album)* (2019).

I had also reached a crucial turning point in the thematic focus of the work. The life events that occurred during the interval had an important impact on my perspective and this significantly changed my approach to my research in both the strategies I employed for making and the thematic concerns I was drawn to. Whilst the concept of 'decentring' and 'vanishing' continued to interest me, I began exploring my experience of the phenomena of illness[20] and simultaneously negotiating the unknowable in relation to my future health (the otherness of my own body)[21] and, particularly, in relation to witnessing my mother living with Parkinson's disease. I continued referring to mobility/temporality as part of a methodology to trigger imagination and latterly as a thematic concern[22] as a new question emerged, how could I communicate something that is so emotionally complex, something that is slowly moving yet not seen?

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[20] Havi Carel describes illness as a 'deep phenomenon' (2018, p.15) which exposes the limits of subjectivity. She also refers to art as another example of a 'deep phenomenon' and cites Merleau-Ponty's description of Cezanne's paintings which he claimed demonstrated the limited capacity of subjectivity to structure experience. Carel suggests 'because of the inseparability of embodiment, perception, action and subjectivity, changes to one's body often lead to changes in one's sense of self and in one's way of being in the world.' (2018, p.27). She describes Illness as 'a radical, violent philosophical motivation'. (2018, p.208). Carel, H. 2018. *Phenomenology of Illness*. Oxford University Press. I use the term illness throughout this commentary as I draw upon my direct and indirect experience of Lobular Carcinoma in Situ, miscarriage and ectopic pregnancy, Parkinson's disease, anxiety, and depression. I recognise there is a distinction between illness and disease and the situations I refer to here may not in some cases be correctly aligned with a definition of either. However, I draw upon Carel's definition of illness to encapsulate an experience rather than a diagnosis. Whilst Carel 'reserve[s] the term illness to the subjective, lived experience of disease', this also includes the experience of healthcare as well as social attitudes and fear of mortality. See Carel, H. 2019. *Illness: The Cry of the Flesh*. p.16.
[21] In 'Promising Monsters: Pregnant Bodies, Artistic Subjectivity and Maternal Imagination', Rosemary Betterton refers to Susan Hiller who, 'defines the 'other' as those things against which we define ourselves.' She asks 'what if that otherness is enclosed in our bodies, as yet unknown, neither friend nor enemy, growing inside our own flesh and blood? For if the 'other' is unknowable and monstrous, it can also be intimate and indeed connected to our bodily selves, disturbing our own sense of reality.' Betterton, R. 2016. Promising Monsters: Pregnant Bodies, Artistic Subjectivity, and Maternal Imagination. *In*: *Hypatia*. 21 (1).
[22] Imagination is also symbolic of mobility representing an ability to journey away from or towards. Kathleen Lennon suggests that imagination experienced through images, works to weave together, 'the sensory present with what is past, the projected future and the spatial elsewhere'. Lennon, K. 2015.

temporal gaps

Figure 10. *Picture Box*, in progress/my hands on the left, my mother's on the right.
Source: Author.

Figure 11. *To Grip Imaginary Things* and *The Lady Who Set Fire To Herself*, *in progress.*
Source: Author.
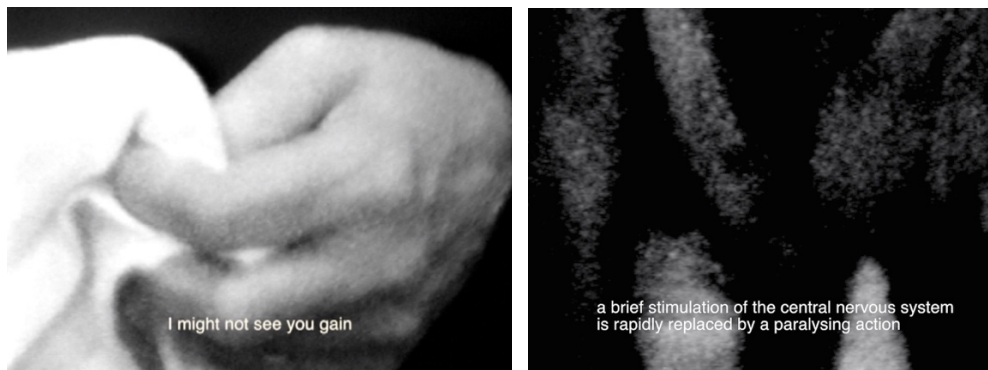
Movement across time perceived as a temporal gap is evident when examining the relationship of *A Story About a Tapeworm* (2017)*, To Grip Imaginary Things* (2019) and *The Lady who Set Fire to Herself* (2019)*,* with *Picture Box* (2019). Each work relates to the anxieties surrounding the combination of events that occurred during the 'interval'. The subject matter in the works differ: *The Lady who Set Fire to Herself* (2019) reflects on a suicide attempt; *A Story About a Tapeworm* (2017) reflects on my mother's treatment for tapeworm in the 1940's and her Parkinson's disease; *To Grip Imaginary Things* (2019) reflects on my own treatment for a condition which puts me at risk of future invasive breast cancer; and *Picture Box* (2019) reflects on my mother and father living together with Parkinson's disease. The unifying factor is that all four works include footage of my mother's hands performing various mundane, repetitive, activities. There is a complex temporal interplay between the works whereby the hands in A Story *About a Tapeworm* (2017)*, To Grip Imaginary Things* (2019) and *The Lady who Set Fire to Herself* (2019), were filmed from the perspective of an unforeseeable and unknown future (that is the realities of Parkinson's Disease, mental illness and abnormal cellular changes in the body). In these three works, we see a close-up of the displaced memory of my mother's hands thirty years ago faintly projected to play with the concept of grasping, holding on, and letting go, all

actual and metaphorical concepts related to family, bodily capacity, ageing and illness.[23]

A key method in A Story *About a Tapeworm* (2017)*, To Grip Imaginary Things* (2019) and *The Lady who Set Fire to Herself* (2019), was to navigate the space in-between a celluloid image and its digital manipulation, tracking movement across time represented through different technologies.[24] In A Story *About a Tapeworm* (2017)*, To Grip Imaginary Things* (2019) and *The Lady who Set Fire to Herself* (2019), celluloid 8mm film was shot with a static film camera in a single take, almost thirty years before being transferred into digital files. Mediation of the footage through digital editing highlighted the traces of the original film surface emphasising the temporal gap between the film and the video. This was further alluded to as the digital edit allowed an extended duration of the original five-minute film footage.

Consequently, the videos are located in-between two time frames. This signifies a metaphorical gap signalling a shift that lies in-between the 8mm film and the digital video which is the result of life-changing experiences. The latter include the effects of motherhood and 'returning' to work in academia with the consequent negative impact (institutional gender bias) on my research (perceived as another 'gap'). Subsequently, the 'gap' is reflective of a shift in focus (in the work/health/relationships). The thirty-year timespan also contains aspects of remembering and forgetting which are both individual and social (being remembered or being forgotten, remembering or choosing to forget). This aspect of 'memory' also surfaces through the metaphor of the 'gap' which remains an

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[23] As a theme, the attempt at grasping is evident in the repetitive movements of the hands in *Eyes in the Back of my Head* (1994), the hands that hold up the fabric screen in *Stumble* (1999) and the movements of the viewer's hands as they pull back the fabric enclosures to enter works such as *Levitation* (1995) and *Spin* (2000-2001).

[24] One view on the digital image is that it differs from the film image in terms of its relationship to temporality because its production and display include different characteristics. Mary Anne Doane refers to the difference between film and the digitally produced image, 'through its physical connection, [the film] touches the real, bears its impression, and hence assures us that it is still there; while the digital image has the potential to abstract and isolate itself, severing any connection with an autonomous reality.' Doane. M.A. 2007. The Indexical and the Concept of Medium Specificity. *In*: *Differences: A Journal of Feminist Cultural Studies.* 18 (1). pp.140-42. David Rodowick also refers to digital video's lack of indexicality. He argues that temporality in video can be expressed as the 'digital event' where the resulting image corresponds more to the algorithmic elements within the computer system than to the lived time of the recorded image. Rodwick, D. N. 2007.*The Virtual Life of Film*. Harvard University Press. pp.163-174. Christiana Paul argues that indexicality is not lost through the digital, despite the fact it 'does not rely on light bouncing off an object to 'imprint' an image onto emulsion, it still encodes the light reflecting off a physical object.' Paul, C. Mediations of Light: Screens as Information Surfaces. In: Cubitt, S., Palmer, D., Tkacz, N. (eds). 2015. *Digital Light.* Open Humanities Press, London. p181. Jihoon Kim refers to the hybrid interaction between film and video, as a 'memory in-between', a relation which is 'intermedial' and suggests that such 'intermedial' relations acknowledge that digital technologies…introduce a fundamental fragility of remembrance by making traces of the past unstable.' He recognises a form of 'personal or autobiographical filmmaking, in which the capacities of apparatuses to transform the filmic image as a personal record of his/her memory paradoxically serve to retrieve it and express his/her subjectivity as fragmented and unstable.' Kim, J. 2018. *Between Film, Video and the Digital: Hybrid Moving Images in the Post Media Age*. Bloomsbury Academic. pp.207-209.

intangible characteristic in the later works, A Story *About a Tapeworm* (2017), *To Grip Imaginary Things* (2019) and *The Lady who Set Fire to Herself* (2019).

The temporal interplay in A Story *About a Tapeworm* (2017)*, To Grip Imaginary Things* (2019) and *The Lady who Set Fire to Herself* (2019), can also be considered through the parallel activities of making the video works with my own hands by manipulating the original film footage (post my 'interval' reflection and my pressing focus with regard to my new temporal realities/transformed relationships) and the activity of my mother's hands filmed when my mother was the age I am now. Vilem Flusser suggests the gesture of grasping is one of 'comprehending' as a 'grasping together' or 'shared apprehension'. Flusser also reminds us 'that there are incomprehensible things and that our hands cannot grasp everything.'[25]

Similarly, I used the gesture of my mother's hands 'grasping' over time (transformed by illness) as a common thread in each of the works to signify my own inability to comprehend the complexity of my experience during the 'interval' – the entangled relationship of illness/mother/parent/daughter, the body as transformed by illness (mine/my mother's), motherhood (mine/my mother's) and being a daughter in a relationship transformed by ageing and illness (the parent/carer transformed to carer of parent).

In *Picture Box* (2019) we see the transformation of my mother's present self with an image of her hand contracture from Parkinson's Disease.[26] The image, interplayed with the reverse demolition of a building turned upside down (to signify the disorientation felt by both of us in experiencing her illness), was slowed to a point where the transformation of movement became evident as a further attempt at 'grasping'.[27] As the hand moved involuntarily (because of Parkinson's) before vanishing out of sight, the camera (as it were) struggled to capture a recognisable form and the image appeared to disintegrate into an unrecognisable form. Once again, bodily and spatial boundaries were blurred, giving rise to an 'ungraspable image' for the envisaged viewing subject.

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[25] Flusser, V. 2014. *Gestures.* University of Minnesota Press. p.36.

[26] The movement witnessed in the video is due to a disorder seen in Parkinson's Disease and which causes involuntary (dystonic) movement leading to the contracture of limbs experienced as a tightening of the muscles which in turn restricts movement. Parkinson's is a progressive disease affecting the nerve cells in the brain which produce the neurotransmitter dopamine, responsible for relaying messages from the brain to control bodily movement. Kyriakides, T., Langton Hewer, R. 1988. Hand contractures in Parkinson's Disease. *In*: *Journal of Neurology, Neurosurgery and Psychiatry*. pp.1221-1223. *A Flying Centre of Gravity* takes its' title from a quote by Jean Martin Charcot (1880) when he describes the tremor associated with Parkinson's as 'a tendency to propulsion and retropulsion…the individual is unable, without extreme difficulty, to stop – being apparently forced to follow a flying centre of gravity.' Charcot, M. 1880. *Lectures on the Diseases of the Nervous System*. London: The New Sydenham Society. Reproduced in 2012 by ULAN Press. p.135.

[27] Oreet Ashery refers to her video *Dying Under your Eyes* (2019) when describing how she uses images that are played backwards as capturing the disorienting effects of memory experienced through grief. Ashery, O. 2019. *How We Die Is How We Live Only More So.* Mousse Publishing. p.202.

Figure 12. *Picture Box,* Darkroom Festival, Deptford, 2020. Source: Author.

The differing hand movements captured in *A Story About a Tapeworm* (2017), *To Grip Imaginary Things* (2019), *The Lady who Set Fire to Herself* (2019) and *Picture Box* (2019), are evident through the lived timeframe of the works. By this I mean that the shift of gesture incorporated in the timeframe between the 8mm filming (ca. 1990) for *A Story About a Tapeworm* (2017), *To Grip Imaginary Things* (2019) and *The Lady who Set Fire to Herself* (2019) and the subsequent digital video shot for *Picture Box* (2019), are characterised by Parkinson's Disease and its debilitating effect on the movement of my mother's limbs. Although Susan Sontag's *Illness as Metaphor* relates to different medical discourses, my videos are similarly engaged with the relationship between literal and metaphorical manifestations of bodily transformation.[28]

the fear of the other within

Figure 13. *A Story About a Tapeworm,* Collar Works, New York, 2019. Source: Author.
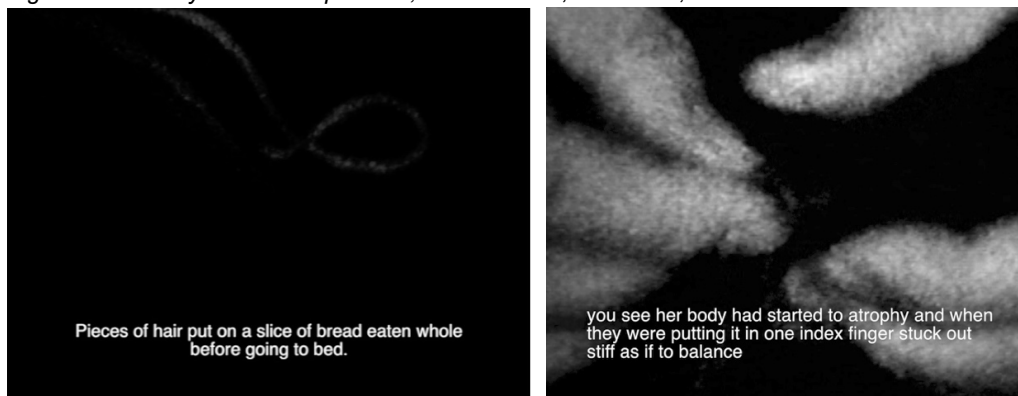
Here, I examine *A Story About a Tapeworm* (2017) and *Picture Box* (2019) in relation to my subjectivity as producer transformed from a place before the 'interval' to a place after. In the 'interval' illness/health issues were manifest (Parkinson's/invasive surgery/mental illness) in the body (mine/my mother's), in a fear of what might be within bodies (concern over genetic links) and in

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[28] Sontag, S.1991. *Illness as Metaphor and Aids and its Metaphors.* Penguin Books.

relationships between them (transformed relationships within the family). My position as artist and academic was transformed, too, by institutionalised intersectionality as defined by 'mother', 'daughter', 'academic'. Mona Hatoum used an endoscope to examine within. I later became a runner to examine/test/transform without.

Disorientation, disintegration, uncanniness[29] and uncertainty reflected as a form of 'unmooring' in work published between 2017-2020 characterised concepts such as 'the fear of the other within' and 'bodily doubt'. Stemming from an autobiographical exchange, *A Story About a Tapeworm* (2017) intertwined ideas about the seemingly random, unfolding characteristic of illness, as well as loss of the everyday world that arises, in part through the perceived alienation of medical intervention. Image and text were constructed to avoid a straightforward linear reading and move through different perspectives acknowledging the body as both subject and object, one that is experienced from both a first and a third-person perspective.[30] Editing was invariably used to interrupt, to create a story that employs the tapeworm as a metaphor, a parasitic other, to reveal a disrupted body, one that has been taken over, 'an other than me'.[31]

Repeated film clips, blank space and slow changes in perspective reflected upon a shift in the temporal dimension of the world brought about by illness (in both *A Story About a Tapeworm* (2017) and *Picture Box* (2019)*,* Parkinson's disease) and separation from a previously familiar place. In *A Story About a Tapeworm* (2017) the camera focused on my mother's hands untying a knot in a piece of string, the combination of text with black and white images suggests a conflict between dualities: the known and the unknown; the concealed and the revealed; medical intervention and the body; illness and disease.

The knotting reference in this work alluded to the knot as a mnemonic device but also touched on the presence of the neurofibrillary tangles often seen in the brain tissue of Parkinson's sufferers.[32] Whilst tying a knot can symbolise

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[29] Fredrick Svenaeus writes about the phenomenon of the uncanny in relation to illness. He looks at the second meaning of 'heimlich' (homelike) as 'geheim', as 'that which is hidden from the stranger.' It is this second meaning of 'secret' which also refers to the uncanny as 'incomprehensible, something that is dangerous and strange and ought to remain hidden'. He refers to 'feeling something unknown, a threat coming from 'nowhere', or at least from a 'place' we do not know in ourselves.' Svenaeus, F. 2000. Das Unheimliche – Towards a phenomenology of Illness. *In*: *Medicine, Health Care and Philosophy.* 3 (3-16).
[30] Merleau-Ponty, M. 2012. *Phenomenology of Perception*. New York: Routledge.
[31] Toombs, S.K. 1993. *The Meaning of Illness. A Phenomenological Account of the Different Perspectives of Physician and Patient*. Amsterdam: Kluwer.
[32] Tim Ingold describes knotting as a 'fundamental principle of coherence' as 'the way forms are held together and kept in place'. He describes untying as still retaining memory as it is often 'suffused into the very material…the knot remembers everything, and has everything to forget. Untying the knot, therefore is not a disarticulation. It does not break things into pieces. It is rather a casting off, whence lines that once were bound together go in their different ways.' Ingold, T. 2015. *The Life of Lines*. Routledge. p.26. I am drawn to this reference because of the parallels I make between the neurofibrillary tangles that form in Parkinson's and the process of untying at play in *A Story About a Tapeworm* (2017). A tangle is somewhere in-between – neither a knot nor a

remembering, the images of untying worked in reverse. This could signify a desire to forget but was further complicated by the opposing need to remember through the projected film images.

In *Phenomenology of Illness*, Havi Carel discusses the concept of bodily doubt as it relates to an experience of illness. She describes such doubt as a disturbance throwing one into uncertainty and anxiety and since it 'disrupts the normal sense of being in the world…[it] replaces immersion with suspension…and the familiar world is replaced with an uncanny one'. Carel goes on to suggest bodily doubt is a type of anxiety experienced as 'embodied doubt' whereby 'meaning is the doubt itself', suggesting, 'once experienced, bodily doubt often leaves a permanent mark on the person experiencing it; it is the loss of certainty that has hitherto not been disturbed.' She claims that 'continuity is suspended' and 'experience becomes discontinuous…the characteristic smoothness of everyday routine is disrupted.'[33] A loss of certainty, discontinuity, and distortion of the 'smoothness' of the everyday are also themes embedded in Anca Cristofovici's idea, 'a fear of "the other within us" '[34] relating a common reaction when encountering our own paradoxically familiar yet unfamiliar, estranged image in others we are close to. Cristofovici focuses on artists/photographers engaging with 'the possibility of bridging our different age-selves, of creating a space of communication between one's own age and between generations.'[35] Creating a space of communication between myself and my mother in *A Story About A Tapeworm* (2017), focussed what I now refer to as 'the fear of the other within' as I observed her physical decline due to Parkinson's disease and began fearing a future I could not see. Representing my suspension between states of anxiety and fear occurred as continuity was problematised and smoothness disrupted with fragmented text, and seemingly unrelated and obscure images.

Works such as *Eyes in the Back of My Head* (1994), *Levitation* (1995), *Stumble* (1999) and *Spin* (2000-2001)*,* all broadly extend a theme of anxiety referred to by Carel as 'groundlessness'.[36] In these earlier works subjects remain 'positioned in space', fixed by the camera's framing device and isolated in constructed enclosures.[37] In works published after the 'interval' since 2017, anxiety turned

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disarticulation of a knot. As my mother's Parkinson's progresses it seems more like a form of 'casting off' as she moves off in a different direction.

[33] Carel (2018, pp.94-97). Drew Leder also characterises alienation from the body in relation to both health and illness since they both 'exhibit an element of alienation from the body. In the case of health, the body is alien by virtue of its disappearance, as attention is primarily directed towards the world. With the onset of illness this gives way to dys-appearance. The body is no longer alien as forgotten, but precisely as remembered, a sharp and searing presence threatening the self. One is a mode of silence, the other a manner of speech, yet they are complementary and correlative phenomena.' Leder, D. 1990. *The Absent Body*. The University of Chicago Press. p.91.

[34] Cristofovici cited in Woodward, K. Ed. 1999. *Figuring Age: Women, Bodies, Generations.* Indiana University Press. p.280.

[35] Ibid. p.269. In reference to Cristofovici I also view my later published works which draw on the theme of illness, as an 'oblique response to a culture that has rendered the realities of [female] ageing invisible'.

[36] Ibid. p.211.

[37] Young writes, 'Feminine existence lives space as enclosed or confining, as having a dual structure, and the woman experiences herself as positioned in space.' Young articulates what she sees as the 'contradictory modalities of feminine bodily existence – ambiguous transcendence,

into fear of what might approach and resulted in a shifting emphasis, finding ways to 'move' in relation to my more recently situated experience of illness.[38] The videos became more intimate, some being seen via small monitors with sound via headphones whilst others include autobiographical texts.

Figure 14. Picture Box (A Family Album), The Glass Tank, Oxford, 2019.
Source: Author.
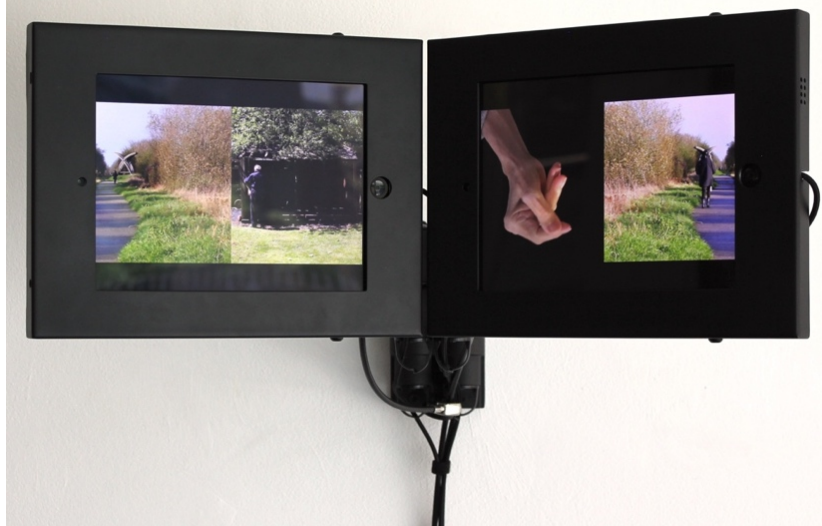
Picture Box (A Family Album) (2019) was a development from the single screen *Picture Box* (2019). The content of the videos is identical whilst *Picture Box (A Family Album)* (2019) consisted of two videos played on two iPads which were installed slightly away from a wall with their placement reminiscent of an open book. The LED screens alluded to a family album conventionally compiled from images that are normally cared for. Each image was filmed from a static viewpoint, mirroring those contained in an album, but the subjects in this looped video work (my mother and father) continually move in and out of the frame, coming towards and moving away from the camera. The LED screens acted as a container holding the images in suspension. Along with the repetition of images and melodic composition heard through headphones which accompanied the looped videos through cycles of ascent and descent,[39] a sense of

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inhibited intentionality, and discontinuous unity', acknowledging this contradiction as a result of the subject-object divide since 'for feminine existence the body frequently is both subject and object for itself at the same time.' Young (2005, p.39).

[38] Sarah Ahmed claims 'fear is linked to the passing by of an object [and] has an important temporal dimension', suggesting that fear is 'anticipation' projecting from the present into the future and as a reaction, it can involve taking flight or being in paralysis. Anxiety on the other hand is 'the tense anticipation of a threatening but vague event or feeling of uneasy suspense.' She therefore characterises the absence associated with fear as 'being not quite present'. She says 'in fear, the world presses against the body: the body shrinks back from the world in the desire to avoid the object of fear. Fear involves shrinking the body: it restricts the body's mobility precisely insofar as it seems to prepare the body for flight…the more we don't know what…it is we fear, the more the world becomes fearsome…the loss of the object of fear renders the world itself a space of potential danger, a space that is anticipated as pain or injury on the surface of the body that fears.' Ahmed, S. 2014. *The Cultural Politics of Emotion*. Edinburgh University Press. pp.64-69.

[39] The sound for this work was composed and recorded by Laurence Colbert and Alex Hehir. I commissioned this original soundtrack based on the evocative childhood theme tune from the ITV

anticipation/waiting was inferred. The image of my mother walking slowly down a path was taken a year before the image of her hand at a point when her movements had deteriorated from the effects of Parkinson's disease. I wanted the work to represent my sense of being in-between: on the one hand, witnessing my parents living with the effects of Parkinson's and, on the other, a desire to suspend time and pull them close, back from disintegration. Splitting the work into two separate images that take the viewer's eye both horizontally and vertically across the surface, represented the space in-between as a site of flux highlighting my sense of disorientation (I am behind the camera) from the perpetual motion that encompassed me.

I noticed that in *A Story About a Tapeworm* (2017), *Picture Box (A Family Album)* (2019) and *Picture Box* (2019), I still held the camera in a fixed position. Whilst this could be seen as a way for me to 'locate' myself in relation to the events surrounding me, this seemed to be a contradictory method especially since such fixity seemed at odds with my experience. Instead, I developed methods to harness the incompleteness and the changeability of my experience.

In *Footnotes: How running makes us human,* Vybarr Cregan-Reid refers to 'senses as lenses' in describing running as a process which 'changes how you see, feel and sense' the world.[40] I reconsidered Kathleen Lennon's writing on imagination and how she described it as a mobile concept supporting an escape. Since running and imagination are each symbolic of mobility[41] I decided to incorporate both to try and encounter 'the fear of the other within'.

a running approach

Here, I consider *A Well-Trodden Path (The Distance Between Two Places)* (2016) and *A Flying Centre of Gravity* (2019). With these works I shifted my thinking to include the concept of momentum, the impetus of movement and drew on my running practice in combination with video making as a generative imaginative process.[42] This was because I was thinking about Carel's idea of illness as a philosophical tool that can serve as a motivator for reflection, I wanted to see how running, illness and video could be used as 'phenomenological motivators' for my research.

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schools programme 'Picture Box' which ran from 1966 (the year before I was born) until 1980's. I remember watching this as a child at home and at school and I was also drawn to the repetitive cycles and conflicting emotional sense it portrayed humour/joy/sadness/threat/anxiety.

[40] Cregan-Reid, V. 2016. *Footnotes: How running makes us human.* Ebury Press. p.53.

[41] In 'Exploring the interplay between (im)mobility and imagination', Cangia and Zittoun suggest that mobility is about how humans experience transitional passages through time and space. They claim that mobility 'creates zones of liminality between places, identities and moments of life where the individual can remain stuck [immobile] in a space of in-betweeness, can experience an ambivalent condition between *not being anymore (there)* and *not being yet (here)*.' In terms of my research this condition is also exemplified by 'the fear of the other within'. See Cangia, F., Zittoun, T. 2020. Exploring the interplay between (im)mobility and imagination. *In: Culture and Psychology.* 0 (0). p.6.

[42] In 2014 I trained for a Marathon and continued to run long distances regularly up to five times a week thereafter. I ran to keep certain health issues at bay and still do so today.

Figure 15. A Flying Centre of Gravity, Micro Acts Artists Film, Hotel Elephant, London, 2020. Source: Author.

In his chapter 'Culture on the Ground; The World Perceived Through the Feet', Tim Ingold, describes walking as 'a form of circumambulatory knowing.' He suggests that through 'a literally more grounded approach to perception…through our feet…[we will be] most fundamentally…'in touch' with our surroundings.'[43] Approaching running practice as a potential form that could enable me to reflect on embodied experience, I decided to foreground it as a strategy so running is mobilised in the recent work through; running filmed as a creative act of poiesis;[44] a 'running approach' which 'treads lightly' acknowledging the fluid properties of sensorial experience and drawing on different fields of thought creating unexpected results; and, running as 'out-running', linking the concept of fear in the face of the unknown, with the act of running (discussed in the next chapter).

My 'running approach' incorporated improvisation and chance and alluded to embodied experience as continually in process. Making was a constant back and forth activity running between writing, filming, and the editing process.[45]

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[43] Ingold, T. 2011. *Being Alive: Essays on Movement, Knowledge, Description*. Routledge. p.45.

[44] My use of the term 'poiesis' draws on Derek Whitehead's definition as that which 'pro-duces or leads (a thing) into being.' This understanding of 'poiesis', in what Whitehead refers to as the 'field of practical poiesis', highlights the role of intuition in 'handling material' and the 'transforming encounter between the artist and his/her work in the unfolding conditions of art making itself.' Whitehead, D.H. 2003. Poiesis and Art Making: A Way of Letting-Be. *In*: *Contemporary Aesthetics*. [online journal]1. Available from: http://hdl.handle.net/2027/spo.7523862.0001.005 [Accessed March 2020].

[45] As I write this commentary, I am drawn to the similarities between editing the video footage and constructing ideas by writing about the published works. Both processes occur across the two screens that I work at through which images and texts are transposed, removed, saved, reinstated, and reassembled to create a new perspective on a meaning that could shift at any time. In that sense, the process of writing this commentary is mirroring the process of making and could be described as another way to embody a 'running approach'.

Figure 16. A Well-Trodden Path (The Distance Between Two Places), in progress.
Source: Author.
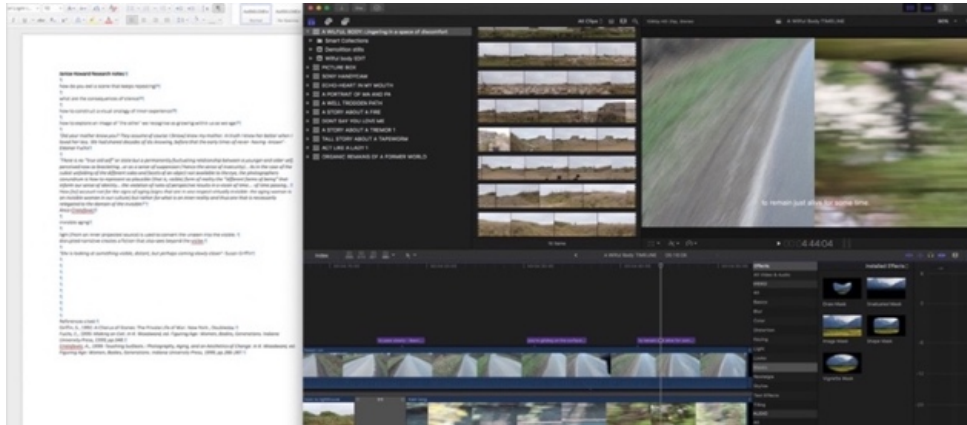
Running as a strategy became relevant as a way of moving towards a 'less rational', 'lesser-known' place, and since it opened up an unpredictable space for thinking, it was generative of new ideas as practice and for practice. Carl Lavery suggests that, 'to concentrate on the foot…is to offer different adventures in thought, to posit alternative possibilities for aesthetics…it refuses fixity, the weight of tradition, binary oppositions.'[46]

Despite Gregg Whelan's comments about the difficulty when running of thinking about anything else, my long training runs were an opportunity to engender thinking.[47] Initially a sensory process, running provided a space in-between where random thoughts could emerge and over time both during and outside the practice of running, form into more coherent images.[48] The form of the writing that followed in *A Well-Trodden Path (The Distance Between Two Places)* (2016) and *A Flying Centre of Gravity* (2019) coincides with Ian Mortimer's reflections on running; 'you think differently when running…The urgency of your movements acts like a knife, slicing your thought processes up into small segments…You think in short sentences, not paragraphs.'[49]

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[46] Lavery, C. 2000. A panegyric for the foot. *In*: *Performance Research*.17 (2). p.3. Lavery refers here to Jean Luc Nancy's *The Gravity of Thought* (1997, p.82.), 'Nancy explains how excessive thought calls for a 'figure' that is grounded enough to resist gravity's pull and light enough to leave the ground: 'A figure would be the entire weight of thought; its way, not of "thinking" meaning (of elaborating its signification) but of letting it weigh, just as it comes, just as it passes away, heavy or light, and always at the same time heavy and light'.' Lavery suggests 'such a figure might well be imagined as a foot simultaneously arriving and taking off, leaving only footprints as traces of an always evanescent presence.'

[47] Gregg Whelan suggests 'there is little opportunity for joined-up thinking because the effort involved in keeping going is simply too great.' Whelan, G. 2012. Running Through a Field: Performance and Humanness. *In*: *Performance Research*. 17 (2). p.114.

[48] Vybarr Cregan-Reid says that when running, thinking 'plays sixth fiddle to sensing – for hearing, seeing and feeling how places present themselves to our consciousness takes precedence over careful consideration…running provides an opportunity…a kind of kinetic empathy with the world around us…the body's senses are like lenses to our consciousness. The experiences that we have are filtered by our senses…when thoughts move we think them differently.' (2016, pp.56-58).

[49] Mortimer, I. 2019. *Why Running Matters*. Summersdale Publishers Ltd. p.228.

The emphasis on a less rational thought process giving rise to a lesser-known form inspired these videos. This perspective echoes both Kai Syng Tan's attention towards 'a non-logocentric running approach'[50] and Alecia Youngblood-Jackson's concept of 'thinking without method' which she describes as a 'feminist project of refusal.'[51]

Figure 17. A Well-Trodden Path (The Distance Between Two Places), in progress. Source: Author.

I have explored the notion of a space in-between in the published work by highlighting the 'interval' (actual/metaphorical), gaps (temporal and physical), through methods utilising interruptions, splits, employing strategies of fragmentation and working between digital and analogue technologies. The works examined in this chapter were designed to interrupt a normal flow of time disrupting the certainty of their image and drawing on the abstract notion of fluidity as a metaphor for the intersectional movement of bodies and spaces.[52] I explored the idea of 'the fear of the other within' and 'bodily doubt'

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[50] Syng-Tan, K. 2016. An exploration of running as metaphor, methodology, material through the RUN! RUN! RUN! Biennale 3#r3fest 2016. In: Sport in Society: Cultures, Commerce, Media, Politics. 22 (5).

[51] Youngblood-Jackson, A. 2017. Thinking Without Method. In: Qualitative Enquiry. 23 (9). pp.666-674. Whilst Youngblood-Jackson observes that denying method altogether may simply bring us back to the binary 'staunch procedure versus anything goes', she refers to Deleuze's concept of 'being outside' method where strategies as opposed to pre-considered methods are 'emergent and revealed in fragments along the way.' I encountered running as such an emergent, embodied strategy and in combination with writing and video, a mode of experience that enabled me to engage imaginatively and productively with my experiences of illness. Lavery cites Margaret Ames autoethnographic account of her life as a dancer and subsequent engagement with feminist theory. He writes about the 'positive sense of self' she achieved in the combination of those practices, 'She was in her forties and…able to create a new persona'. In many ways, the combination of running, arts-based research and feminist theory at this point in my career (I was also in my late forties when I made the later work) enabled me to engage in a similar construction of the 'particular, changing perceptions of [my]…female self in time.' Lavery (2000, p.3).

[52] Fluidity/flow is a metaphor for the in-between movement of bodies and spaces often cited as a mode to disrupt binary thinking. As an abstract concept it explores the permeability of the body and problematises the binary of inside/outside hence fluidity/flow resides in the 'in-between', an ambiguous site connected to the feminine. See: Grosz. E. 1994. Volatile Bodies. Indiana University Press; Irigaray, L. 1985. The Mechanics of Fluids. In: This Sex Which is Not One. Cornell University Press; Trinh, T. Minh-ha. 1989. Women, Native, Other: Writing Postcoloniality and Feminism. Bloomington Indiana University Press.

by drawing on methods of interruption (in the editing of both image and text) and the trope of 'grasping' in relation to my mother's Parkinson's disease (illness/mother/parent/daughter) – the body (hands/grip/grasp as a part to stand for a whole body), as transformed by illness (my mother's/mine), motherhood (my mother's/mine) and being a daughter (a relationship transformed by ageing and illness). As such, I aligned my thinking with the epistemic aspects of 'uncertainty' and 'doubt' as related to my experience of illness with all its intersectional (in-between) characteristics (including the social construction of illness) rather than being positioned to believe it was some lack in my supposed 'essential nature'[53]. Engaging with Havi Carel's ideas about illness, I developed a 'running approach' which drew on the concept of poiesis enabling me to 'pro-duce'[54] videos through a process of 'letting things weigh'.[55]

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[53] Since the latter is a belief constructed by patriarchal institutions to position women negatively.
[54] Whitehead (2003).
[55] Lavery (2000, p.3).

Chapter three

Uncertain Surfaces

This chapter expands on works published since 2017 including: *A Well-Trodden Path (The Distance Between Two Places)* (2016); *A Flying Centre of Gravity* (2019); *A Story About a Tapeworm* (2017); *To Grip Imaginary Things* (2019) and *The Lady who Set Fire to Herself* (2019). *Echo (heart in my mouth)* (2017) and *About a Tapeworm* (2019) are also examined.

out running

Figure 18. *A Well-Trodden Path (The Distance Between Two Places),* TaPRA Gallery, Exeter, 2019. Source: Author.

it was safer to keep to a well-trodden path

My running activity in *A Well-Trodden Path (The Distance Between Two Places)* (2016) and *A Flying Centre of Gravity* (2019) ran in parallel to witnessing my mother live with Parkinson's disease. Whilst her brain and her body were affected by this progressive disorder of the nervous system, I was 'concentrating on the foot',[1] trying to defy gravity[2] to outrun both the fear of illness and my mother's slow decline.[3] Whilst running as a form of 'out running' became my own 'project of refusal',[4] it was also a way to create both

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[1] Lavery (2000. p.3).

[2] Gregg Whelan suggests, 'When we run, both feet leave the ground at the same time; when we walk one foot is always landlocked. Running is a series of jumps, a series of attempts to defy gravity. To run is to become momentarily airborne…running…works against the earth and the force that keeps us pinned to it.' Whelan (2012, p.113).

[3] According to the website *Parkinson's UK*, it is not known why individuals contract Parkinson's disease. It is thought to be a mix of environmental and genetic factors. Whilst it is very rare for Parkinson's to be inherited and for the most part, it will be idiopathic, for a minority of people, apparently there is a genetic link.

[4] Youngblood-Jackson (2017, pp.666-674).

a literal and metaphorical breathing space – a space in-between. In *Running Cultures: Racing in Time and Space*, John Bale writes, 'I run rather than walk from potential threats, hoping to place distance between the threats and myself.'[5]

This emphasis on 'out running' extends the work of artists who foreground women's experience of illness. In *Illness as Many Narratives, Arts Medicine and Culture*, Stella Bolaki refers to Sam Taylor Wood's *Self Portrait in a Single-Breasted Suit with Hare* (2001) and observes its 'playfulness with gravity' and its engagement with 'the boundary between a release from bodily limitations and the transient nature of bodies.'[6]

In *A Well-Trodden Path (The Distance Between Two Places)* (2016) and *A Flying Centre of Gravity* (2019), I ran with the video camera as a form of 'out running' and a way of 'running the work' as an exploratory practice to 'feel my way through the environment' of both the real and imagined surfaces that I came into contact with.[7] I became interested in the embodied disruptive effects of the combined methods of running/camera/image/writing/reading and how adopting this strategy I might find a new direction in the space in-between, giving more shape to 'the fear of the other within.'

In *Walking Through Ruins*, Tim Edensor writes how 'travelling by foot offers a diversity of distinct experiences which defamiliarise the encounter between feet and world'. He suggests that obstacles to linear passage 'defamiliarise space' and the experience of moving through such spaces creates an unfamiliar state, 'inviting speculation about the characteristics of walking and vision.'[8] In *Getting Things off the Ground: Pedestrian Feelings*, Martin Welton cites psychologist James Gibson regarding navigating obstacles to locomotion: 'The level ground is only rarely an open environment'.[9] Whilst Edensor emphasises walking, I argue the same defamiliarisation can be true running on ground that moves[10] and further align my thinking with Drew Leder who writing about illness suggests:

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[5] Bale, J. 2004. *Running Cultures, Racing in Time and Space*. Routledge. p.1.

[6] Bolaki, S. 2017. *Illness as Many Narratives, Arts Medicine and Culture*. Edinburgh University Press. p.44.

[7] Kai Syng-Tan writes about 'Running the talk' as a way to extend cross-disciplinary influences by running with debates from other fields to influence practice. I use 'running the work' to emphasise both the cross-disciplinary theoretical influence on my work and running as a process. Syng-Tan (2016, pp.829-845).

[8] Edensor, T. 'Walking Through Ruins' in, Ingold, T., Vergunst, J. 2016. *Ways of Walking; Ethnography and Practice On Foot. Anthropological Studies Of Creativity and Perception.* Routledge. pp.123-135. Edensor cites Alan Latham (1999, p.463) who suggests, 'a way of looking and experiencing the world [through forward movement] in which the eye does not act to hold external objects in a firm contemplative gaze…[and which is] intensely tied up with the other sensations of the body'. Ingold, Vegunst (2016, p135).

[9] Welton, M. 2012. Getting Things Off the Ground: Pedestrian Feelings. *In*: *Performance Research*, 17 (2). p.13.

[10] With reference in particular to the 'flint 'underfoot in *A Well-Trodden Path (The Distance Between Two Places) (2017)* and the metaphorical ground that shifts when encountering a progressive disease. There is also a reference here to the challenges of a Parkinson's sufferer in walking on

a landscape is viewed not as a field of possibility but of difficulties to negotiate. The ordinary sense of free spontaneous movement is now replaced by calculated effort; one does not want to take chances.[11]

Comparing the strategies of running, writing, and filming with an attempt at path making in *A Well-Trodden Path (The Distance Between Two Places)* (2016) and *A Flying Centre of Gravity* (2019), the concept of the path supported movement 'between the terrain features that prevent locomotion'.[12]

Figure 19. A Well-Trodden Path (The Distance Between Two Places), OVADA, Oxford, 2017. Source: Author.

Characterised by doubt and uncertainty, making and travelling pathways became a metaphor for my encounter[13] with the surfaces that epitomise the terrain features of my experience of Parkinson's disease. Images of a lighthouse in *A Flying Centre of Gravity* (2019) and reference to a 'crossbuck' in *A Well-Trodden Path (The Distance Between Two Places)* (2016) act as further metaphors alluding to strategies of avoidance as one approaches a situation of potential danger.[14]

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level ground. Changes in the movement system of the brain of someone with Parkinson's lead to episodic gait disturbances such as 'festination' whereby movement is one of chasing forwards as the ground underfoot appears to move and also to 'freezing', a feeling of being stuck to the ground particularly when crossing certain thresholds.

[11] Leder, D. 1990. *The Absent Body*. The University of Chicago Press. p.81.
The 'difficulties to negotiate' expressed by Leder are also maintained in a Parkinson's sufferer through the continuous gait disturbance leading to a change in the way the ground is approached, through small, shuffling steps.

[12] Welton (2012, p.14). Conversely, Tim Ingold describes a story as 'a path traced through the terrain of lived experience'. Ingold, T. 2016. *Lines*. Routledge. p.93.

[13] Youngblood Jackson refers to Deleuze's notion of 'an encounter...an involuntary and contingent confrontation with "something in the world" that disturbs common sense and forces us to think'. She goes on to suggest that according to Deleuze that an encounter is 'a relation that is sensed, rather than understood' and she describes an encounter as 'a zig-zag, something that happens in-between and takes on its own directions'. She suggests 'encounters contain what Deleuze (1994) describes as "co-existent contraries" – not what can be recognised, but what is monstrous, silent'. My 'encounters' with illness comprise similar 'co-existent contraries. Youngblood-Jackson (2017, pp.666-674).

[14] I refer to the wooden cross in *A Well-Trodden Path (The Distance Between Two Places)* (2016) which also appears in *Picture Box* (2019). This is the 'Winged Seat' by Angus Ross, which was

Recurrent themes of avoidance and attempts at equilibrium occur in the texts that appear in both works. In *A Well-Trodden Path (The Distance Between Two Places)* (2016) the viewer reads: 'It's more difficult to keep balance when the flint is partially buried. I try to jump over it but it's everywhere', 'when she stumbles she causes me to jolt and I try hard to maintain my position', and in *A Flying Centre of Gravity* (2019), 'she watches to see you fall without taking a step', 'you are frightened of falling in the fire so you keep away from it', 'apparently forced to follow a flying centre of gravity'.

A similar, yet seemingly failed attempt at equilibrium is inferred in *A Well-Trodden Path (The Distance Between Two Places)* (2016) where two parallel paths, dissected by the split-screen, rub against one another disrupting any attempt at symmetry. This 'failed' attempt is reinforced in *A Flying Centre of Gravity* (2019) where two simultaneous yet opposing directions of travel are divided by the split-screen; the horizontal tracking of the landscape and the verticality of the forward motion of the running body. The text in each work, whilst attempting to act as a counterpoise to the images, invariably adds to the sense of imbalance. Furthermore, the split-screen as a strategy of interruption, creates a fissure in the image surface, a metaphorical threshold that divides and separates, a space in-between. The moving images collide to reflect a paradoxical situation of simultaneous proximity and distance mirroring the relationship between mother/daughter and illness/health. The gap between the images is one that cannot be breached by illness and one that dare not be crossed.

Running feet are in touch with their surroundings and leave a trail and this is evident in the literal traces of footprints along the dirt path in *A Well-Trodden Path (The Distance Between Two Places)* (2016).[15] In *Ways of Walking:*

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inspired by the signal crossings (crossbuck) along the old railway environment of the trail. A crossbuck is a traffic signal used at level crossings, it warns of potential danger.

[15] Ingold and Vergunst suggest, 'Footprints are in short impressions rather than inscriptions and the movement they register is one of changing pressure distributions at the interface between body and

Ethnography and Practices on Foot, Tim Ingold and Lee Vergunst refer to a 'narrative trail' as 'revealed on the surface as a series of discontinuous marks or imprints rather than a continuous line'.[16] Michel De Certeau compares paths with words as referring to 'the absence of what has passed by'[17] and according to John Berger, 'every step is a stride over something not said'.[18] Berger, like many writers, compares narrative writing to path making, and whilst Ingold does this concerning the process of handwriting he also stresses the particular nature of printed or typed text. Ingold describes the line of walking as 'a way of knowing' and the line of handwriting as a way of remembering, each integrating knowledge along 'a path of movement'. However, he describes the process of both reading and writing typescript as a different process of laying out 'linguistic fragments' to create a composition similar to the way a cartographer indicates the locations of objects. In this way he suggests the reader 'surveys the page as if from a great height…in so doing he occupies the page and asserts his mastery over it. But he does not inhabit it.'[19] Ingold denies movement in the printed text since the writer no longer lays a trail, instead

> the line of print (joining evenly spaced letters) is like the record of gait analysis…the letter line of print or typescript does not go out for a walk. Indeed it does not go out at all, but remains confined to its point of origin.[20]

Veering between methods of running/walking and handwriting/typescript, I drew on my tacit knowledge developing a story to get closer to communicating my experiences of illness. Shifting the initial story to typescript was a way of recording that sought to anchor yet navigate a way out.[21] My aim was for the viewing subject's experience to be paradoxical: seemingly fragmented, confined to the spot by the text whilst at the same time being led along by moving images and in *A Well-Trodden Path (The Distance Between Two Places)* (2016) and *A Flying Centre of Gravity* (2019) to create an impression of the simultaneous connection and disconnection between two bodies.

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the ground. The sensory experience of such pressure is commonly described as touch…ground texture is intrinsically linked to tactility.' Ingold and Vergunst (2016, p.8).

[16] Ibid. p.8.

[17] De Certeau, M. 1988. *The Practice of Everyday Life*. University of California Press. p.97.

[18] Berger, J. Mohr, J. 1982. *Another Way of Telling*. New York, Vintage Books. p.285.

[19] Ingold and Vergunst (2016, pp.94-97).

[20] Ibid. pp.96-97.

[21] Rebecca Solnit writes about the distance between her and her mother (who had 'brain disease'), 'I was distant. I studied her, I pondered her. My survival depended on mapping her landscape and finding my routes out of it…I coped by retreating and maybe I did become a mirror, a polished surface that shows nothing of what lies beneath.' Solnit, R. 2014. *The Faraway Nearby*. Granta Publications. p.29.

narrative which interrupts

Figure 21. A Flying Centre of Gravity, The Glass Tank, Oxford, 2019. Source: Author.

In *A Flying Centre of Gravity* (2019), *A Well-Trodden Path (The Distance Between two Places)* (2016), *A Story About a Tapeworm* (2017), *To Grip Imaginary Things* (2019), *The Lady who Set Fire to Herself* (2019) and *Echo (heart in my mouth)* (2017), writing was one of the 'narrative tools'[22] I employed to develop 'interrupted stories' drawing on autoethnographic research methods[23]. In *Autoethnography: Understanding Qualitative Research*, Adams, Jones and Ellis describe autoethnography as a way of starting a research project 'from experiences that turn us inside-out'.[24]

I drew on a process of entangling memory, observation, and reflection and in *A Flying Centre of Gravity* (2019), *A Story About a Tapeworm* (2017), *To Grip Imaginary Things* (2019), *The Lady who Set Fire to Herself* (2019) and *Echo (heart in my mouth)* (2017), I made reference to accounts of the regulated body experienced through medical intervention. This connected to my experiences of pregnancy/miscarriage, invasive surgery, Parkinson's disease and witnessing mental illness during the 'interval' transition years between 2007 and 2017.

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[22] I also consider the processes of dialogue, recollection, working with video cameras/editing, and the practice of running/performing, as 'narrative tools'. Rosi Braidotti suggests that 'writing is about transiting in-between spaces, cultivating transversality and mutations'. Braidotti (2002, p.94).

[23] Frank, A.W. 2013. *The Wounded Storyteller: Body, Illness and Ethics.* The University of Chicago Press. p.57. Frank suggests that forms of interrupted storytelling give a 'confusing or inconsistent quality…the stories are uncomfortable.' (2013, p58).

[24] Adams, T. Jones, S. Ellis, C. 2015. *Autoethnography: Understanding Qualitative Research*. Oxford University Press. p.47. Adams *et al*., continue to describe a process which begins with, 'thoughts, feelings identities, and experience that make us uncertain – knocking our sense-making loops – and…[making] us question, reconsider, and reorder our understandings of ourselves, others, and our worlds.'

Specifically in *To Grip Imaginary Things* (2019), *A Story About a Tapeworm* (2017) and *A Flying Centre of Gravity* (2019), I adapted a method of 'listening out loud'.[25] This involved listening to my mother relating some of her memories and then without recording, 're telling' them, initially capturing my recollections of her stories in handwriting, not only words spoken but observations of the disjointed gaps in-between conversation, the pauses, the repetitions, gestures and bodily movement.

This storytelling method draws on Della Pollock and intends to, 'incorporate 'others' memories into the body of our own and then again into others stories through…reperformance'. As Pollock observes, 'The 'I' I become in telling your story is one who doesn't and can't possibly – in any kind of full or total sense – know you, who learns the limits of representation.'[26] In the context of the moving image, the 'narrative' alludes to what Bolaki observes as 'moving beyond narrative' to 'draw attention to the contingent nature and inadequacy of verbal forms of communication, and the affective excess that cannot be contained by them.'[27] Oscillating between first and third-person, the narrative reflects on Bolaki's analysis of third-person narratives as 'sites of mourning and remembering'.[28] There is a disjunction between image and text which highlights the limitations of language in describing an experience of grief. This is similar to the way Oreet Ashery uses fragmented narrative in her video *Dying Under your Eyes* (2019) capturing senses of dislocation and disorientation experienced through her own grief. Ashery describes the work as a way of mediating her relationship with her dying father and through the retelling of his stories, to 'spend longer with him'.[29]

Whilst I refer to 'narrative' the sense of coherent meaning and linearity implied through the use of the term is defamiliarised. Combining reading with the moving image highlights an interrupted story and diverts thinking in several directions at once. Constant digression throughout each text reinforces the idea that the 'stories' are metaphors for the interruption experienced through illness. Ultimately, my videos work against interpretation, denying a straightforward narrative reading. For example, in *A Story About a Tapeworm* (2017), 'silent scripts' binding the video images together stem from a process of writing that entangles three different strands: the 're-telling' of a personal

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[25] Ibid. p.53. Adams *et al*., describe Della Pollocks 'listening out loud' which involves 'listening, telling and retelling'. Starting with a conversation to reveal aspects of the other's identity and experience, the conversations are not immediately transcribed instead they are captured with 'the technology of the ear'. Participants then retell what they understand of each other's stories in the first person (I).

[26] Ibid. Pollock cited in Adams *et al*. p.53-54. I am reminded of Rebecca Solnitt who suggests that to write 'about a life, your own or your mothers….is to engage repeatedly with those patches of darkness…those places of unknowing. They tell us there are limits to knowledge, that there are essential mysteries starting with the notion that we know just what someone thought or felt in the absence of exact information.' Solnitt, R. 2014. *Men Explain Things to Me and Other Essays*. Granta Publications. pp.88-89.

[27] Bolaki (2017, p.2).

[28] Ibid. p.19.

[29] Ashery, O. 2019. *How We Die is How We Live Only More So*. Mousse Publishing. p.202.

story; an objective account of the treatment for tapeworm in the 1940s (when my mother was treated for tapeworm); and a reflective account of the physical effects of Parkinson's disease on my mother. All three strands interrupt one another resulting in a disrupted narrative that unsettles the relation between past, present, and future and hints at an unnerving, constant, present.

Working with various writing methods including dissociative relationships, phrase manipulation, word substitution, cutting up and reassembling, I drew on the partial, the sometimes chaotic, the non-linear. I sought to highlight the impossibility of fixing lived experience into a coherent narrative. A seeming lack of order and a lack of coherent beginning and end emphasises unruliness and unease. This intervention in the writing, including the way it appears on the screen (words and sentences are often disjointed) and the difficulty in distinguishing between what is fact and what is fiction in the narrative, disrupts boundaries by problematising the naturality at play in reading.

Figure 22. Echo (heart in my mouth), Women at the Centre Film Festival, Barcelona, 2020. Source: Author.

In *Echo (heart in my mouth)* (2017), the opening text appears against a blank screen and deliberately plays with the difficulty in making meaning from something that cannot be seen.[30] In the absence of sound, words interrupt to

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[30] *Echo (heart in my mouth)* (2017) is also an attempt to deny the invisibility of the experience of miscarriage. A doctor's note received at the time of one of my miscarriages describes the event as, 'undoubtedly, simply a matter of bad luck'. Sarah Clark Millar talks about the silence surrounding miscarriage, the cultural silence, interpersonal silences, historical silences and the scholarly silence. She discusses miscarriage's in-betweenness as a liminal event and describes the loss of agency that is experienced. See, Clark Millar, S. 2015.The Moral Meanings of Miscarriage. *In*: *Journal of Social Philosophy*. 46 (1). pp.141-157. My attempt to deny the invisibility of miscarriage is mobilised by contextualising the work through publication in conferences focussing on women's health such as the 'Women at the Centre Film Festival', Barcelona in 2020, and 'Birth Rites', Whitworth Gallery, Manchester and Kings College, London in 2018 and contributing to the research project 'Miscarriage and Wellbeing: performative rituals for visualizing loss' led by Dr Jacki Wilson at the University of Leeds. This project was designed to create a platform for artists to share narratives of miscarriage loss. Work that acknowledges miscarriage by narrating and visually

stitch images together and the use of the absent image is inter-woven with grainy footage. Through such difficult to see (haptic) images, I wanted to contest sight as a privileged sense and reclaim an embodied portrayal of my experience of miscarriage and ectopic pregnancy. The video draws the viewer into an imagined screen, to scrutinise and reflect upon its surface: 'I watched the flickering screen imagining the speckle, a black sticky surface I could see my reflection in'.

At the moment when a diagnosis was being made as part of an early routine ultrasound scan, I was struck by the language used by the Sonographer in combination with the blank screen I was frantically searching. This video made ten years after this event stems from reliving those moments.

The title refers to the 'echo' used in ultrasound technology and also to the concept of an 'echo' as a reverberation that happens after an original sound has stopped. The video is an attempt to capture and translate the emotional reverberations following my experience of early miscarriage and ectopic pregnancy specifically around the time of diagnosis. The phrase, 'heart in my mouth' is a metaphor for anxiety and fear and micro performances with a dying wasp (including inside my mouth) allude to unrecordable memories of these senses (for example trying to breathe life back into something) as part of my miscarriage experience.

Figure 23. Echo (heart in my mouth), Czong Institute of Contemporary Art, Korea, 2018, The Whitworth, Manchester, 2018. Source: Author.

The double meaning of certain words as well as their association with images hints at the complex clinical and emotional aspects of such an experience. This is also suggestive of the ambiguity with ultrasound technology relating to first trimester scans, perceived as an entanglement of medical, cultural, and emotional meanings. For example, the word 'speckle' refers to a small mark on the skin surface and also describes the interference on a medical ultrasound scan which degrades and distorts the image making it difficult to determine a diagnosis. The word 'flutter' refers to a rapid back and forth, an unstable cardiac

representing experiences of loss including *Echo (heart in my mouth)* (2017), was discussed with stakeholders in 2021 as part of a strategy for improving NHS emotional support provision.

rhythm, or foetal movement. The corresponding clip of bees 'fluttering' in a hive is an image of multiple tiny bodies twice removed, first through infra-red camera technology then through projection onto a screen.

In other work, I held the visceral nature of certain personal experiences in the writing to communicate stories of vulnerability relating to mental and physical illness (both specific to my subjectivity and general to the experiences of many contemporary women).[31] In *The Lady who Set Fire to Herself* (2019), I write 'a mouth organ spit hole ingesting the soot stain mark', 'swallow frayed smoke her exhausted health hangs by a hair', 'infested body mopped with a smoke sponge' to re-encounter the aftermath from an attempted suicide of a close family member. I allude to bodies as diseased, atrophied and paralysed to confront the viewer's preconception of a normalised body.

The 'push/pull' and break of the text in combination with the looping nature of the videos alludes to the unknown order of illness and loss that I experienced during the 'interval' and its enduring repetitive nature. This 'push/pull' is characteristic of the relationship between my private experience of illness and loss and the alienating effect of the institutional/social discourse which defines me as a 'patient' (as well as a mother/carer/daughter/academic). In *To Grip Imaginary Things* (2019) the use of directions such as 'slight squeeze', 'hold onto this one', 'twist around face the wall', refer to my sense of de-centring often experienced by women through medical diagnosis and treatment.

Something 'other', a glimpse of interiority, is implied in my use of words (toxicity, tumour, brain, central nervous system, paralysis). In her article, 'Sickness and Solidarity', Sarah E. James suggests that through the emphasis on the visceral, vulnerability and the bodily, work by an artist such as Laure Prouvost proposes, 'a kind of feminism that returns to a more second-wave embrace of the bodily and the sensual and a rethinking of the individualism that emerged in the 1990's'. She cites Prouvost's film *Swallow* (2013) as emphasising a 'sensual liberation that rejects intellectualisation'.[32] My engagement with the visceral through text (and image) can be aligned to the emphasis in Prouvost's work which seeks a balance between vulnerability, internal bodily experience, and exterior perception.

haptic surfaces and the space in-between

Here I consider *About a Tapeworm* (2019)[33], *To Grip Imaginary Things* (2019), *The Lady Who Set fire to Herself* (2019) *and A Well-Trodden Path (The Distance Between Two Places)* (2016) in relation to their haptic qualities.

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[31] Arthur W. Frank suggests that 'Stories never resolve [the] question; their work is to remind us that we have to live with complicated truths.' Frank, A.W. 2010. *Letting Stories Breathe; a socio-narratology*. Chicago University Press. p.5.

[32] James, S. E. 2020. Sickness and Solidarity. *In*: *Art Monthly*. (433). pp.6-9.

[33] *About A Tapeworm* (2019) is an identical video to *A Story About A Tapeworm* (2017) but was developed to heighten the haptic qualities of the footage by projecting the work onto a concrete surface in a gallery context.

Figure 24. About a Tapeworm, detail, The Glass Tank, Oxford, 2019. Source: Author.
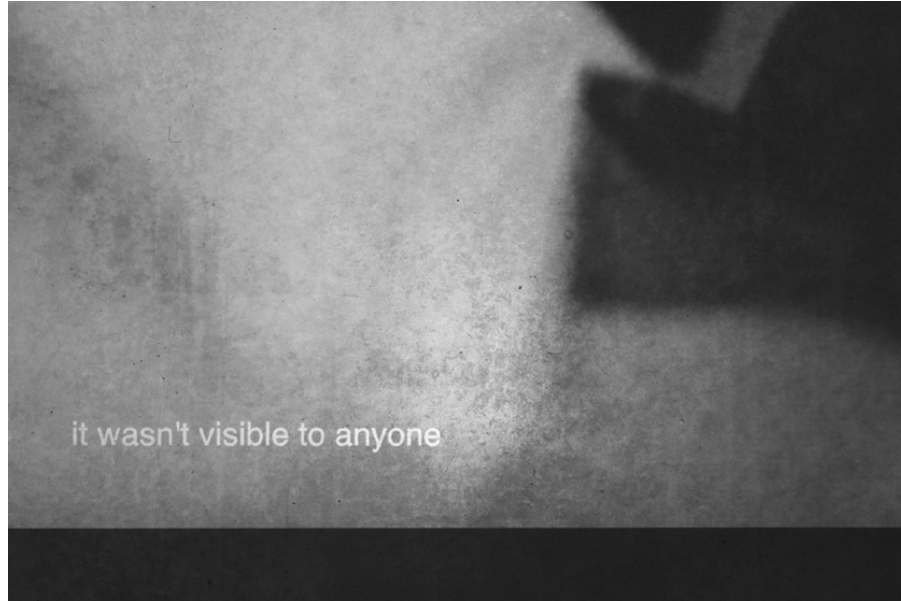
Engagement with haptic images is a feature in my work post 'interval' as a way of representing my embodied experience which occurred during the 'interval'. This is because the subject matter in these works (my mother's story in *About a Tapeworm* (2019), whereby the tapeworm referred to was actual when she was a young girl and is now a metaphor for the Parkinson's disease that is taking over her body; in *To Grip Imaginary Things* (2019) my own physical treatment for Lobular Carcinoma in Situ is reflected upon; and in *The Lady Who Set fire to Herself* (2019) the days after a close family member's attempted suicide are revisited), refers to a much closer engagement with the body (mine/my mother's/my family) than works published before the interval. I wanted to draw the viewer in to a closer relationship with my experience by bringing them up to the 'surface' of the work.

In her chapter on 'Cinematic Self Imaging and the New Televisual Body', Amelia Jones refers to artwork which, 'exploits the intimate texture of the video, television or computer monitor – its skin like grain – to convey aspects of embodiment to viewers in galleries'. Jones explores 'televisual bodies' for 'their capacity to activate rather than suppress the object or subject reproduced'. She claims that this 'insistence on embodiment…enhances complex relations of intersubjective engagement' therefore enabling artists to question 'the otherness of some kinds of bodies'.[34] In order to develop this discourse on the body, in these video works I employed techniques of representation related to 'haptic aesthetics'.

According to Laura Marks, haptic visuality involves a more 'dynamic subjectivity between looker and image…an embodied perception the viewer responding to the video as another body and to the screen as another skin.'[35]

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[34] Jones (2006, p.138).

[35] Marks, L. 2002. *Touch, Sensory Theory and Multisensory Media*. Minnesota University Press. pp.3-4.

Haptic visuality, as distinct from optical visuality,[36] stems from touch and kinesthetics so the viewer's body is involved in a different kind of 'seeing' whereby a more embodied interaction takes place. Techniques to achieve this in works, such as *About a Tapeworm* (2019), *To Grip Imaginary Things* (2019) and *The Lady Who Set fire to Herself* (2019), included transferring 8mm film to digital video.

Figure 25. To Grip Imaginary Things, detail, The Glass Tank, Oxford, 2019. Source: Author.

Slowing the digital video down and closing in on the original 8mm frame resulted in a degraded image which highlighted the disintegration of the original film surface. As Marks claims, such images are 'quite simply, hard to see' and because of their 'diminished visibility' they have the capacity to represent a 'disintegrating body'.[37] She defines a haptic image as one which, 'keep[s] the viewer's eye at the surface of the image by making the objects they present indecipherable to us'.[38] Marks refers to the haptic as a 'feminist visual strategy'[39] and a form of 'tactile looking' which presents as 'a strategy that can be called on when our optical resources fail to see'[40] and suggests, 'haptic visuality may "fasten" on its object…but it cannot pretend fully to know the thing seen. Instead, haptic visuality inspires an acute awareness that the thing seen evades vision.'[41] Jennifer Fisher suggests that haptic aesthetics

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[36] Marks categorises 'optical visuality' as 'regular spectatorship' where the viewer stands 'coolly back' whereas haptic visuality appears as an object with which we interact rather than an illusion into which we enter'. Ibid. p.18.

[37] Ibid. p. 91.

[38] Ibid. p.4. Alois Riegl introduced the term 'haptic visuality' which was later modified by Marks as she makes a distinction between haptic visuality as the 'viewers inclination to perceive haptically' and the notion of haptic images. Marks (2002, p.20).

[39] It is a feminist visual strategy since as Marks claims 'the viewer, in coming close, give[s] up his or her own mastery'.

[40] Ibid. p.7.

[41] Marks, L. 2000. *The Skin of the Film, Intercultural Cinema, Embodiment and the Senses*. Duke University Press. p.191.

'work primarily on the level of epistemology; how we know' and she explores the notion of 'feeling' through haptic sense in relation to artwork, describing it as 'simultaneously relational and sensorial'. She claims that 'haptic epistemology engages the space in-between' (in-between the visual, the kinaesthetic and the felt).[42]

Figure 26. *The Lady Who Set Fire to Herself,* detail, The Glass Tank, Oxford, 2019. Source: Author.
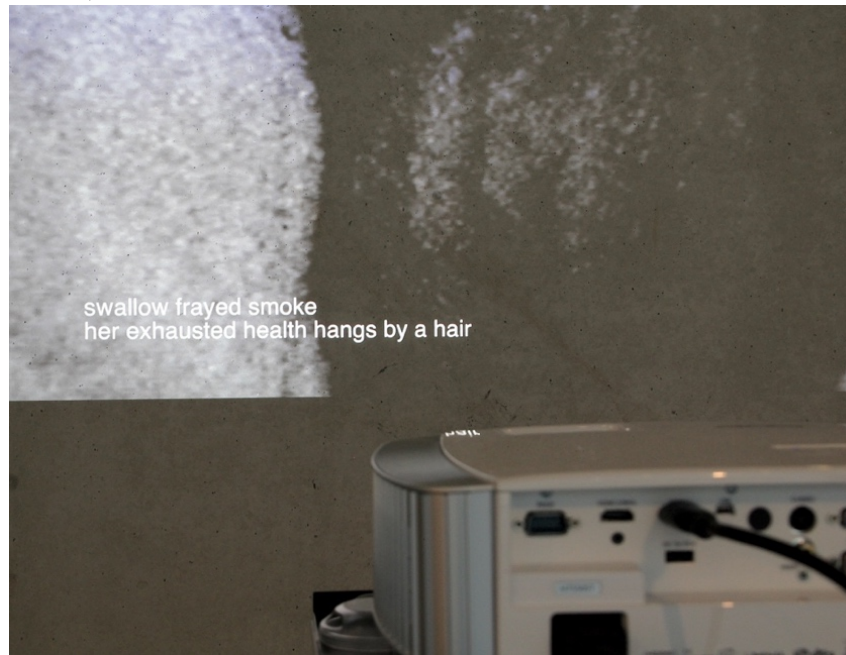
Presenting the viewer with haptic images was a way for me to represent a sense of loss of coherence and a sense of loss on seeing bodies disintegrate. Combining the haptic images with the narrative in these works, I wanted to allude to those aspects of my subjectivity that cannot be seen, namely coming to terms with a worsening condition, the emotional impact of witnessing someone's slow physical decline and a subsequent loss of certainty.

To enhance the haptic qualities in *About a Tapeworm* (2019), *To Grip Imaginary Things* (2019), and *The Lady Who Set fire to Herself* (2019), I projected them onto the surface of three concrete pillars when installed as part of *Within and Between: Women, Bodies, Generations* (The Glass Tank, Oxford, 2019). I was initially drawn to the concrete surfaces through a sense of touch. The concrete surface had its own imperfect skin, tiny blisters, dis-colouration and other surface blemishes which when projected onto enhanced the haptic qualities of the video image. Since the concrete had been sealed the video image 'glanced across its surface' rather than being absorbed into its 'screen' so it was difficult for the film of light to find an anchor.

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[42] Fisher, J. 2002. Tactile Affects. *In*: *Tessera. 32.* pp.17-28.

Figure 27. To Grip Imaginary Things,
The Glass Tank, Oxford, 2019. Source: Author.

Combined with projecting in daylight this lack of anchor made the image harder to see. The resulting obscuration of a fully recognisable image, the traces of glitch and grain of the original films partially concealed by the properties of digital projection onto the concrete surface, created an unstable memory and, in a sense, were suggestive of a process of forgetting.[43] Projecting onto concrete was an attempt metaphorically to 'stabilise' the shift that took place during the 'interval' (in the work/health/relationships) and to bridge the temporal gap the videos bring to light. Whilst I wanted to retrieve my mother's memory pre-illness through the 8mm footage, the haptic images reinforced the sense of loss that began to take place during the 'interval'. Marks describes the way that haptic visuality enacts a 'perpetual mourning':

> These images appeal to a look that does not recoil from death but acknowledges death as part of our being…videos that flaunt their

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[43] Jihoon Kim suggests that this 'instability of the memory trace inscribed in the filmic image...is caused by the images dislocation from its celluloid base to the post filmic apparatus.' Kim (2018, p.200).

tenuous connection to the reality they index…appeal to a look of love and loss.[44]

Marks describes a form of experimental video making which emphasises the 'diminished visibility' of the haptic image as focusing on the 'loss of coherence of the human body'. She describes videos which 'reconfigure identification so that it is not with a coherent subject but with non-human or inanimate objects, and with the body of the image itself'.[45]

Figure 28. A Well-Trodden Path (The Distance Between Two Places), 2017. Source: Author.

In *A Well-Trodden Path (The Distance Between Two Places)* (2016) my loss of coherence is exemplified through a haptic image which stems from the ground underfoot. In the same way that projecting onto concrete was designed to metaphorically 'stabilise', filming the ground represents an attempt to anchor myself. My journey running through the landscape acts as a counterpoint to my recorded and narrated journey which takes place alongside my mother as she walks with Parkinson's disease.

The video starts with unedited footage taken with a Go-Pro camera during one of my training runs along a footpath/bridleway traversing two flint fields in Oxfordshire's Chiltern Hills. The recording camera was strapped to my chest and pointed forwards towards the ground. The camera attempted to focus on the path ahead which was strewn with flints of various sizes. The simultaneous movement of my running body and the movement of the camera disrupted the visual coherence of the image. The resulting haptic image touched on the camera's capacity to capture movement and its effects, including the sound of breathing and the traces of footprints. The viewer experiences the physical movement of the camera as it responded to the rhythm of my running body. The ultra-wide-angle, fish-eye lens contributes to the loss of coherence. This haptic image was

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[44] Marks (2002, p.91).
[45] Ibid. p.92.

juxtaposed with an optical image of my mother with her back towards the camera as she walks away down a long path. This footage was captured just before Parkinson's disease made such a journey impossible. Furthermore, my mother is carrying something the viewer cannot see.

Marks suggests that 'optical visuality attempts to resuscitate the image and make it whole'.[46] The switch between a haptic and an optical image in *A Well-Trodden Path (The Distance Between Two Places)* (2016) is designed to exemplify my loss of coherence in relation to witnessing my mother living with Parkinson's disease and my 'fear of the other within'. In addition, her optical image represents the loss of her vanishing body and expresses a longing to 'resuscitate' her image before her inevitable decline with Parkinson's.

Journeying through the landscape in *A Well-Trodden Path (The Distance Between Two Places)* (2016) exemplifies the research journey which is examined in this commentary especially since many of the themes that run through the commentary (vanishing/illness/decentring/temporal gaps/'the fear of the other within'/'out running') culminate in this work. In that sense, this video embodies those characteristics I have defined as constituting 'a space in-between' as both a quality (through the haptic/methods of interruption/a temporal gap) and a thing (the relationship/distance between mother/daughter/illness/fear of illness).

In this chapter I analysed my strategy of 'out running' (following my running activity which began after the 'interval') to show how I developed strategies of running/filming/editing/writing to represent my defamiliarisation with the world following my experiences during the 'interval'. This resulted in emerging themes of avoidance and attempts at equilibrium to visualise my attempts to come to terms with my mother's decline with Parkinson's disease. I examined the multi-dimensional and simultaneity of meaning relating to uncertainty and doubt in the relationship between path making/narrative trail/writing/reading embedded in the work. I drew on methods of 'storytelling' utilising techniques from autoethnography to move 'beyond narrative' and allude to the limitations of language in relating my experience of illness/loss. Furthermore, I analysed the haptic qualities in the work post 'interval' to touch upon the limits of representation, to emphasise a loss of coherence through identification with the non-human/landscape. Recognising the inevitable switch between a haptic and an optical image[47] in *A Well-Trodden Path (The Distance Between Two Places)* (2016), I argue that this work is both an attempt to visualise 'the fear of the other within' and express a longing through a vanishing image[48] which ultimately occupies a space in-between.

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[46] Marks (2000, p.191). Although the context for Marks' discussion in this book is very different to mine (she is focusing on intercultural cinema and diasporic experience) this emphasis on haptic visuality resonates with my work.

[47] The human eye employs optical and haptic visuality simultaneously.

[48] Marks suggests, 'This sort of look then [haptic] is not just about death, but about loving a living but noncoherent subject, an image that contains the memory of a more complete self.' Marks (2002, p.105).

Conclusion

By examining my published work as a visual/kinaesthetic/haptic correlative to personal intersectional experience I have shown how my research is aligned with the notion of a space in-between as both a quality (a metaphorical interval, a decentred position, a vanishing subject, disidentification, temporality) and a thing (an actual interval, physical permeable structures, analogue film/digital video, haptic visuality, gaps/splits in image and 'narrative').

The published work discussed in this commentary spans two distinct time periods 1994-2003 and 2017-2020. Much of the work from 1994-2003 was gallery based/screen reliant and the viewing subject was 'visually entrapped' as *an observer* of images. The meaning in this work (discussed in chapter one) was often metaphorical and an element of 'de-coding' was required by the viewer. Whilst I remained behind the camera, the viewer was drawn into my representation of the wider cultural perspective of vanishing arising from hidden assumptions about gender and social status. The commentary opens with reference to moving images of women who are compelled to vanish: the ballet dancer in *Stumble* (1999); the 'sleight of hand artist' in *Untitled* (1992); the amateur athlete in *Levitation* (1995); the professional skater in *Screen* (2003); myself in *Eyes in the Back of My head* (1994) and *Spin* (2000-2001). These works represented my sense of displacement (through socially produced anxiety) and blurred the distinction between that which was seen and that which was understood. My focus on 'women who vanish' was/is also a metaphor for women's historical social exclusion in Western Europe and the conditions surrounding the continued methods of inequality used against women today. In particular, the 'forbidden/invisible' discourses of motherhood and menopause within patriarchal institutions that give rise to women's anxiety in the workplace[1] and which are causally related to the circumstances surrounding not only the 'interval' in my publishing career but also my sense of occupying a space in-between. In addition, the commentary closes with reference to *A Well-Trodden Path (The Distance Between Two Places)* (2016) which contains an image of my mother transformed by Parkinson's disease walking slowly down a long path until she reaches a vanishing point on the horizon line. Her image functions not only

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[1] In their paper 'In-betweenness: being mother, academic, artist', Fleur Summers and Angela Clarke reflect upon the issues: 'Being absorbed in the hierarchical system of academia, the choices we have made about family and work impact on how we are perceived in the workforce. Part-time work means we are consulted less and opportunities for advancement are missed. Co-workers who are full-time are often irritated by our lack of availability, leaving us feeling side-lined and disempowered. We find ourselves taking on more responsibility than required by our job descriptions just to keep the workplace running smoothly and to prove ourselves. And yet we are still required to produce research outputs through publications and exhibitions. Even if we want to work full-time, which the increasing ages of our children now allows for, the jobs are simply not there despite all the commitment shown and unpaid hours worked.' Summers, F., Clarke, A. 2015. In-betweenness: being mother, academic and artist. *In: Journal of Family Studies*. [online]. 21 (3). Available at: <URL: https://doi.org/10.1080/13229400.2015.1058846> [Accessed March 2019].

as a metaphor for her slow decline through illness and my coming to terms with that distressing fact but also alludes to a generation of women (my mother's) many of whom 'vanished' because of the lack of value assigned by society to domestic labour/childcare/caring roles.

In work published between 2017-2020, whilst I am still technically 'behind' the camera, there is a shift for the viewing subject to suddenly seeing the world through my eyes and directly experiencing my perception of the landscape I am travelling through. This takes place literally (the viewer sees the landscape as I run through it with a camera attached to my body) in *A Well-Trodden Path (The Distance Between Two Places)* (2016) and *A Flying Centre of Gravity* (2019) and metaphorically (through methods of 'storytelling') in *Picture Box (A Family Album)* (2019), *To Grip Imaginary Things* (2019), *The Lady who Set Fire to Herself* (2019), *A Story About a Tapeworm* (2017) and *Echo (heart in my mouth)* (2017). As the viewer experiences the world *with me* in this work, they become part of my community of thinking around the ways in which the confusion between interior psychic life and external reality can be represented.

Understanding the impact of the interval/gap in publishing was crucial in enabling me to fully contextualise the meanings inherent across the two discreet yet connected bodies of published work. The construct of the interval in this commentary is therefore an important feature in placing my understanding of the work in terms of 'a space in-between'. There is a notable change in my research after this interval/gap in publishing since it is the events that occurred during the interval which shifted the emphasis in my research and my comprehension of it as a whole.

The interval as a concept denotes an incongruous boundary, a permeable threshold as exemplified by Rosi Braidotti in her book *Metamorphosis: towards a materialist theory of becoming.*[2] My published work after the 'actual interval' emerged slowly through the permeable threshold of the interval. Prior to this research I was not a runner but I was interested in questions concerning the relation of the female body to my understanding of the world. The life events that occurred during the interval encouraged me to run and I realised that running, like art, was an activity that could 'alter my experience of the world'.[3]
The re-emergence of my research now focussed on the visceral and narrative memory of the specific life events outlined and is witnessed in works such as *A Well-Trodden Path (The Distance Between Two Places)* (2016) and *A Flying Centre of Gravity* (2019) and discussed in chapters two and three through an emphasis on 'a running approach' (incorporating methods of writing/reading/filming/running/haptic visuality/autoethnography) as well as strategies of interruption, processes of narrativity and haptic aesthetics.

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[2] Braidotti (2002, p.40).

[3] Wisnewski, J. The Phenomenology of Becoming a Runner in Austin, M. 2010. *Running and Philosophy A Marathon for The Mind*. Blackwell Publishing. p.36.

By making the interval/gap in my publishing central to this commentary I have come to understand my journey as an observer of the world around me as one which reveals a change in perspective emerging from the interval and is embedded in the distinctive shift from one body of published experimental video work to another. This change in perspective has enabled me to engage more effectively with embodied subjectivity through my material practice. This articulation of my understanding, evidenced both through the published work and through this commentary, is my key original contribution to knowledge.

This commentary critically also examines the ways in which my published work emphasises concepts of uncertainty and doubt that are manifest in my embodied experience of anxiety and illness (which took place during the interval), which I argue are as socially and institutionally produced as much as they are located within the specifics of subjective experience. Working with autoethnographic methods and haptic aesthetics in relation to my own experience, I have engaged with themes of anxiety and fear associated with illness and loss extending the work of video and film makers such as Oreet Ashery, Theresa Moerman and Sally Waterman. My emphasis on representing a 'disintegrating body', 'interruptive narrative' and 'strategies of avoidance', is suggestive of my experience: miscarriage and ectopic pregnancy in Echo (heart in my mouth); treatment to mitigate breast cancer in *To Grip Imaginary Things* (2019); mental illness in *The Lady Who Set Fire To Herself* (2019); and Parkinson's disease in *A Story About a Tapeworm* (2017), *A Well-Trodden Path (The Distance Between Two Places)* (2016), *A Flying Centre of Gravity* (2019) and *Picture Box* (2019). Adopting a running approach (literally and metaphorically) and engaging in a form of 'out running' in *A Well-Trodden Path (The Distance Between Two Places)* (2016) and *A Flying Centre of Gravity* (2019), I created both a literal and metaphorical (breathing) space in-between as a way to 'out run' my anxieties associated with illness/ageing. My commentary explores how my emphases on such tacit knowledge is shaped by my embodied experiences, which are often difficult to rationalise and often beyond language, and argues that the published video works are therefore also a creative counter to orthodox ways of thinking about women's experience of illness, loss, anxiety and fear.

Finally, the video works discussed in this PhD by Published Work represent my desire to maintain a resistant and resilient feminist position. As a whole my research has led to a distinctive form of experimental video art practice which engages the social, subjective and transient nature of experience, exemplified in my shift in perspective from one body of work to another and my emphasis on the significance of my gap in publishing as an interval/space in between. Furthermore, this body of published work extends knowledge of screen reliant artworks which 'foreground the viewer-screen interface in a way that tends not to occur in mainstream narrative cinema or even in experimental film'[4]; it extends knowledge of experimental film and video works which foreground women's experience of illness and loss as 'visual poems' and which explore the concept of

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[4] Mondloch (2010, pp.2-10).

embodiment as the 'corporeal root of subjectivity'[5]; and it extends knowledge of the ways video can be used to problematise representational boundaries, engage with the 'disruptive potential of concomitant yet conflicting realities'[6], allude to an 'inside out screen'[7] and highlight an intersectional perspective.

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[5] Meskimmon (2003, p.76).
[6] Chadwick (1998, p.158).
[7] Jones (2006, pp.223).

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Appendix
Illustrated Published Work

This appendix contains illustrations and links to digital video excerpts of the works on which the PhD is based. It includes information such as: the title of the work and the scale and format of each work; when and where the research contributing to the published work was undertaken; the year of publication and where the work was exhibited or screened (published); whether the work was selected through commission, by invitation from event curators, or following successful review by specially convened exhibition panels, trust members or gallery/festival teams.

Eyes in the Back of My Head, Chapter Arts Centre, 1994, installation detail. Source: Author.

Technical Description

The video installation comprised Bolton Twill (blackout fabric) lining the four walls of a gallery approximately W5m x H4m x D10m with central dividing curtain, 2 x ceiling mounted video projectors 2 x SVHS players and 2 x 35mm slide projectors. Viewers entered the installation through a gap in the fabric to witness the slightly larger than life-size looped images projected directly onto the fabric, at the far end of the space. Research for *Eyes in the Back of my Head* was undertaken during a Research Fellowship at Cardiff Metropolitan University during 1993-1994. Filmed at Chapter Arts Centre, Cardiff.

Exhibition/screening

1994   *Cardiff Art in Time Festival,* Chapter Arts Centre, Cardiff, curatorial invitation.

Vimeo link   https://vimeo.com/548356113/9677e07e0c

Levitation, The View, Liverpool, 1995. Source: Author.
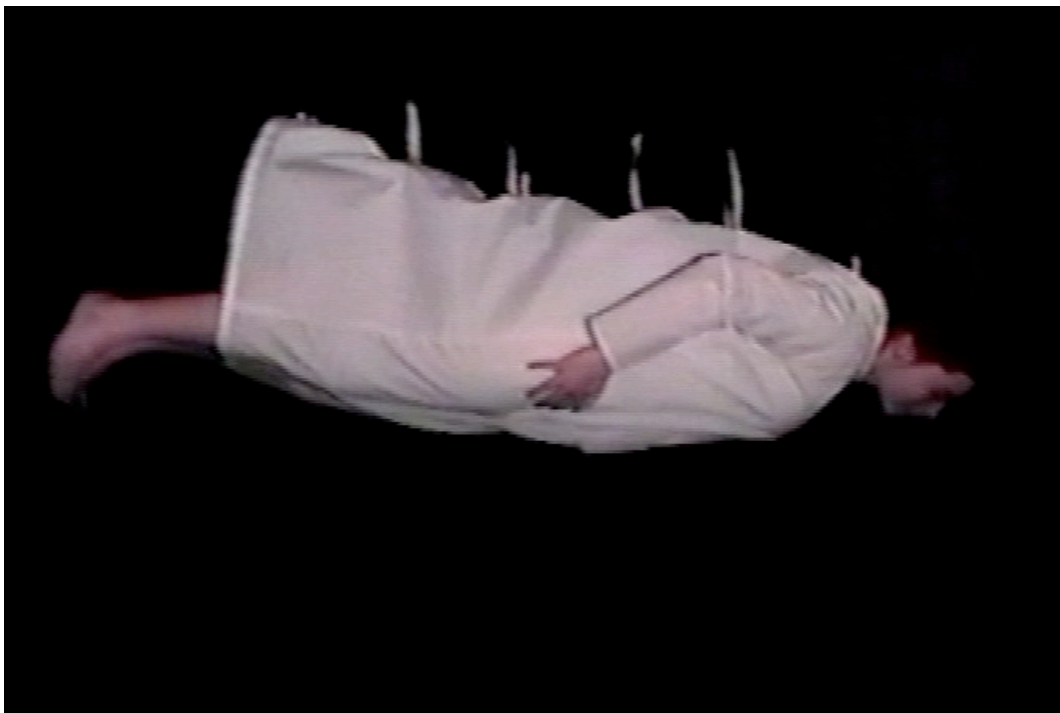
Levitation, video still. Source: Author.

Technical Description

The video installation comprised a Bolton Twill enclosure (blackout fabric) approximately W3m x H2.2m x D5m, with 1 x ceiling mounted video projector and 1 x DVD player. Viewers entered the installation through a gap in one of the 2.2m fabric sides to witness the life-size video loop projected onto the opposite end of the fabric enclosure. Research for *Levitation* was initially undertaken during a Research Fellowship at Cardiff Metropolitan University during 1993-1994 with further development at The View, Liverpool in 1995. Filmed in Cardiff.

Exhibition/screening

1995   *Infanta,* The View, Liverpool, curatorial invitation.

Vimeo link   https://vimeo.com/548372304/ef8f61404b

Levitation, The View, Liverpool, 1995. Source: Author.

1 February - 19 February

Matthew Luck Galpin
Gill Houghton
Janice Howard
Marc Hulson
Susan Morris
Elizabeth Price
Helen Robertson
Matthew Thompson

Preview January 31 18.00 - 21.00

The View 32 - 36 Hanover Street Liverpool
Wed - Sat 12.00 - 17.30 Sun 12.00 - 16.00
Or by appointment   Information 0244 324102

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infanta

Stumble, Ffotogallery, Cardiff,1999, video still. Source: Author.

Technical Description

The video installation comprised a gallery space approximately W4.3m x H3m x D6.6m lined with Bolton Twill (blackout fabric), 1 x ceiling mounted CRT video projector and 1 x DVD player. Viewers entered the work through a doorway at the far end of the gallery. The larger than life-size looped image was projected onto the opposite wall directly onto the fabric. Research for *Stumble* was undertaken during research periods at Cardiff Metropolitan University and Loughborough University during 1998 and further developed at Ffotogallery, Cardiff in 1999. Filmed in Cardiff with Lorna Stewart.

Exhibition/screening

1999   Ffotogallery, Cardiff, curatorial invitation.

Vimeo link   https://vimeo.com/548374435/479b9c673a

Stumble, working drawing. Source: Author.
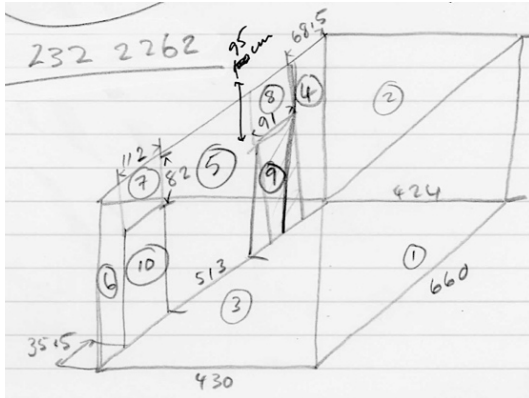
Review

Hollis Frampton in his 1981 anthology of writings, "Circles of Confusion", states that the video process is analogous to "the mimesis, incarnation and bodying forth of the movement of human consciousness itself". Video does not just represent the world of things, of phenomena, 'out there', but could be said to embody the idea of that world becoming an image in the mind's eye. Frampton infers that all aspects of the video process are potentially employable in an art work. Any intervention in the passage of the video signal through the camera/edit suite system has more than just that technical potential. We of course know this from viewing conventional TV and film that utilize the cut, the dissolve, the fade, and other effects that are by now part of the standard lexicon of commercial media, TV and film.

However, the looping of sequences of images is one option that has no place within that tradition. By contrast it is almost a functional necessity for video art installations. But few artists see further than this need to literally repeat a sequence to fill the days and weeks of an exhibition schedule.

Janice Howard perceives that there is, quite literally more to the video loop than meets the eye. In her single channel video installation, "Stumble", the short performance of. A ballet dancer on Pointe is exquisitely refined to suggest a paradoxical state of perpetual motion. The video edit intervenes in the 'natural' process to defer exhaustion and, ultimately , failure. This dancer never tires. The video loop here represents a state of being rather than the simple act of dancing itself.

There are no heroics in this feat. It is not a sensational image. The significance of the work transcends the physical effort of the actual event. This image: implacable and relentless, remains resolutely other and intangible. It is a insubstantial as smoke and feels like at any moment it could dissipate into a formless haze. Nevertheless, we are crucially aware that to actually maintain this position would involve unbearable pain. What is being referred to is an impossible state. What is not expressed: what is sublimated, is clearly that which

has given the work its intensity and focus. The walls of the space, including that of the projection itself, are draped with heavy black cloth. The projected dancer veils her/himself with similar black cloth. Only the faint impression of the upraised arms, holding the cloth, and the legs below the knees are visible. This veil, held to just above head height, masks the dancer from us. The same material, surrounding the actual space, masks us from the outside world. On closer inspection it becomes clear that the dancer is facing away from us. The cloth is held between his/her back and us. It acts as a screen within a screen, but, its blackness catches no image. It is a screen for us to 'project' into: it incites us to imagine the hidden image. It is a dark mirror for our dreams: our fantasies.

The cloth veil seems to shield the dancer from the projection beam. The image appears separate from the technology of the projection it depends upon. This dancer: the dancing image, inhabits another space: a parallel reality. There is the sense that a trick is being performed, which, at a technological level, in the edit, there is. The gap between what this looped sequence shows and what we infer about the actuality it derives from creates an extreme tension. But, we cannot reduce the work to a simple either-or perception. There is a paradox here that confounds the rational mind. The more intent my gaze, the less I see. Something is visible: but, it is not seen.

An unpublished review by Nick Stewart, 1999.

Stumble, filming in progress. Source: Author.

Spin, Oriel Mostyn, North Wales, 2000. Source: Author.

Spin, Aberystwyth Arts Centre, 2001, installation in progress. Source: Author.

Spin, Aberystwyth Arts Centre, 2001, installation in progress. Source: Author.

Spin, working drawing. Source: Author.
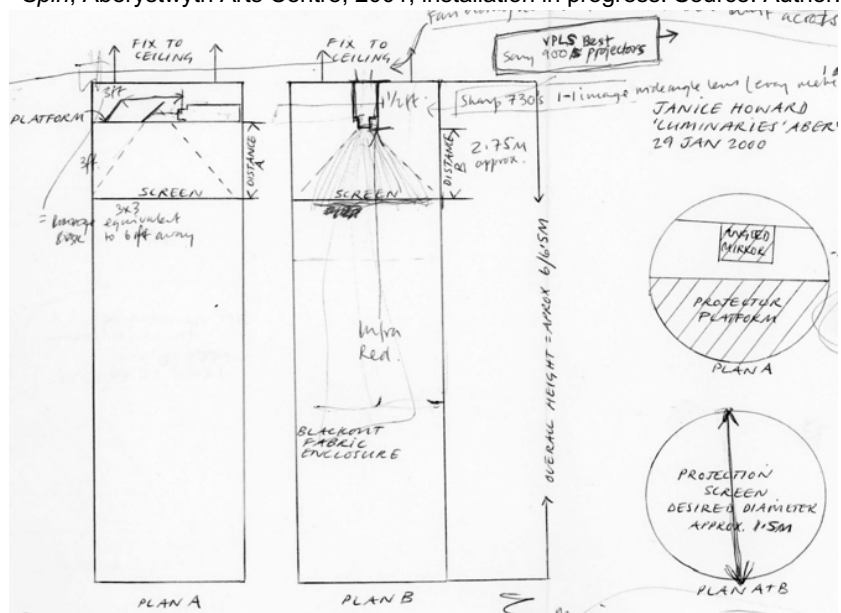
Technical Description

The video installation comprised a Bolton Twill fabric enclosure approximately H6.6m x D1.5m and 1 x video projection onto purpose built screen using Dal-Lite rear projection vinyl. A CRT video projector was mounted to the ceiling in a purpose built frame which also acted as a framework to suspend the fabric enclosure. Viewers entered the work through a gap in the fabric and the video projection was sited approximately 2.5m directly above their heads. Research for *Spin* was undertaken initially during research periods at Loughborough University in 1999 and as part of Oxford Brookes research allocation during 2000 with further research taking place on site at Aberystwyth Arts Centre and Oriel Mostyn, Wales in 2000 and 2001. Filmed in London.

Exhibition/screening

2001	*Luminaries,* Aberystwyth Arts Centre, invited to undertake commission.
2000	*Luminaries,* Oriel Mostyn, North Wales, invited to undertake commission.

Vimeo link   https://vimeo.com/548379244/a683224c69

Exhibition catalogue front cover.

Screen, Ice Wharf, Regents Canal, London, 2003. Source: Author.

Screen, installation in progress. Source: Author.

Screen, in progress, video still. Source: Author.

Technical Description

The video installation comprised a video projection onto a 100 square metre water-screen which was situated in the canal. The project was commissioned by an independent public art commissioning agency called *Plug-Fish* and was supported by *British Waterways*, *Kings Cross Partnership*, *Islington Council*, *Camden Council* and *Event Creatives*. The work was scheduled to run intermittently on a loop during one evening. Viewers experienced the work from a cordoned off area along the canal towpath. Research for *Screen* was undertaken initially as part of Oxford Brookes research allocation during 2002. Further research took place on site at Regents Canal, Kings Cross, London in 2003. Filmed at the Lee Valley Ice Centre London with Fatima Salim.

Exhibition/screening

2003   *Waterwall,* Ice Wharf, Regents Canal, Kings Cross, London, invited
                to undertake commission.

Vimeo link   https://vimeo.com/548369861/646ffb3c8c

A Well-Trodden Path (The Distance Between Two Places), 2016, video still. Source: Author.

Technical Description

A Well-Trodden Path (The Distance Between Two Places) is a single screen experimental video developed during research allocation at Oxford Brookes in 2016. Filmed in Oxfordshire with B. Howard.

Exhibition/screening

2019	*TaPRA* Gallery Exhibition (Theatre and Performance Research Association), conference contribution, University of Exeter, selected by conference review panel.
2019	*Within and Between: Women, Bodies, Generations*, The Glass Tank, Oxford, selected by University review panel.
2018	*Displaced*, P21 Gallery, London, selected by gallery review panel.
2018	*Autoethnography and Creative Collaboration*, conference contribution, Hepworth Gallery, Yorkshire, selected by conference review panel.
2017	*Where's the Art*, OVADA Oxford, selected by gallery review panel.

Vimeo link   https://vimeo.com/548391748/931e630f76

A Well-Trodden Path (The Distance Between Two Places), video stills. Source: Author.

Echo (heart in my mouth), 2017, video still. Source: Author.

Technical Description

Echo (heart in my mouth) is a single screen experimental video developed during research allocation at Oxford Brookes during the period 2015-2017. Filmed in Oxfordshire.

Exhibition/screening

2020	*Experimental Forum*, Los Angeles, CA, selected through competitive submission.
2020	*Women at the Centre Film Festival*, Barcelona International Convention Centre, as part of the International Papillomavirus Conference, selected by conference review panel.
2018	*Objectified*, CICA Museum, Korea, selected by gallery review panel.
2018	*Birth Rites*, Whitworth Art Gallery (*Thursday Lates* screening), Manchester, selected through competitive submission by *Birth Rites* Trust members.

2018   *Birth Rites*, Florence Nightingale Faculty of Nursing, Midwifery & Palliative Care, Kings College, London, selected through competitive submission by *Birth Rites* Trust members.

2017   *Where's the Art*, OVADA, Oxford, selected by gallery review panel.

Vimeo link   https://vimeo.com/548385814/f5f0328be0

*Echo (heart in my mouth), v*ideo stills. Source: Author.
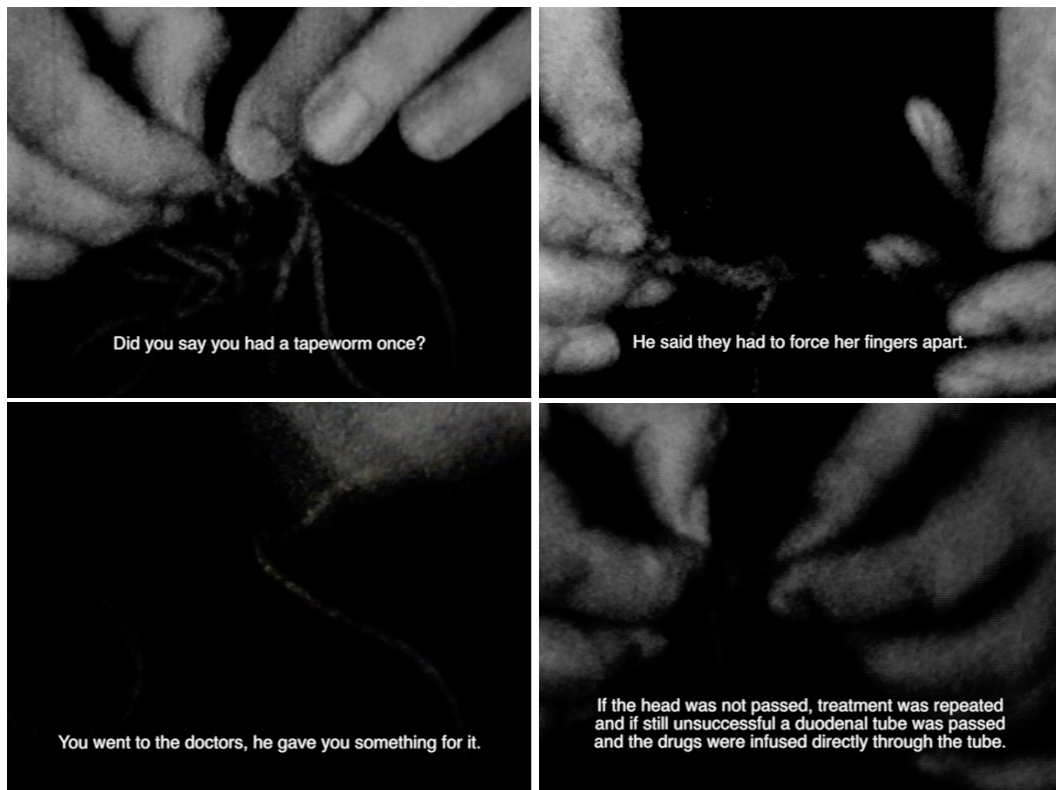
A Story About a Tapeworm, 2017, video stills. Source: Author.

Technical Description

A Story About a Tapeworm is a single screen experimental video. Research was undertaken as part of Oxford Brookes research allocation during 2017. This single channel video was reworked as part of an installation (see *About a Tapeworm*).

Exhibition/screening

2020   *Public Engagement and Performance Conference*, Hepworth Gallery, Yorkshire, selected by conference review panel.

2019   *Art Stands Still,* Collar Works, New York, selected by gallery review panel.

2019   *Representing The Medical Body,* (photo-text catalogue insert) The Science Museum, London, selected through competitive submission.

2017   *Ward*, University of Buckingham Medical School, University of Buckingham, selected by University review panel.

Vimeo link   https://vimeo.com/548408961/22df49b512
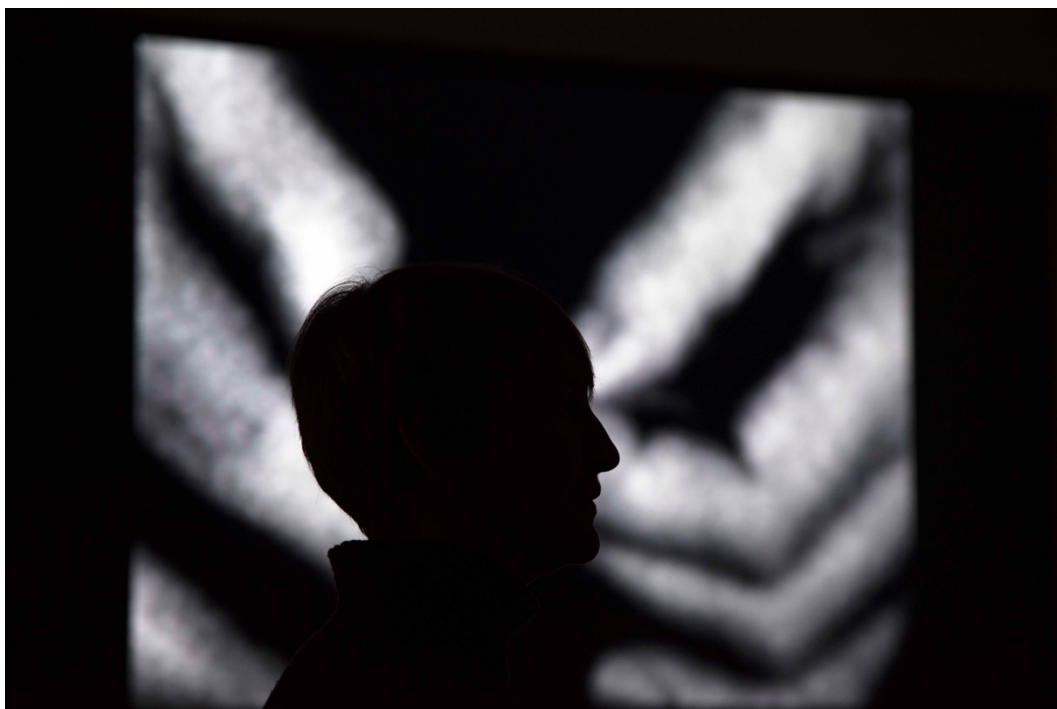
A Story About a Tapeworm, University of Buckingham. Source: Vijayshri Vaghela.

Review

Illness is profound and its meaning, multiple. The complexities of illness are amplified by its experience, giving birth to the phenomenological body that is constantly deteriorating and disintegrating, or rather becoming – an often-denied reality. Enduring illness, the body metamorphizes into a phenomenon acquiring meanings and metaphors (Sontag, 1978).

As the phenomenological body lives through everydayness (of illness) i.e. through suffering, pain, being, and becoming, subjectivities of self and other are simultaneously destroyed and constructed. Being host to parasite, an 'other', which feeds on one's 'self' (in this work: tapeworm) signifies paradoxes of our medical civilization.

Parasites inform experience of illness while simultaneously demanding an elimination as illness is translated into disease. As illness becomes a metonym of disease through diagnosis, personal experiences weaved out of the complexities of illness are lost. Diagnosis of disease in medical laboratories is constructed as a truthful account of illness, silencing experiences of illness felt by the subject. Ivan Illich writes that the physician "prides himself on the knowledge of pain mechanics and thus escapes the patient's invitation to compassion" in understanding his experience of illness (1982). Today, disease has become a contestation between phenomenological self and diagnostic other where healing is instantly replaced with elimination of diseases.

A Story About a Tapeworm, an experimental stint learning from Toombs's eidetic interpretation of illness, plays out contestations between selves of illness and understanding of it by others (1987). With instances that happened before and

87

after a 25-year 'normal' period in her life, Janice Howard curates the personal complexity of loss: disintegration of body and mind in her mother suffering Parkinson's, altering her everydayness.

If illnesses are metaphors of our social existence, A Story About a Tapeworm goes a step ahead to show disintegration as everydayness. Howard delivers her techniques of curating, say slow changes in perspectives, as metaphors of illness and everydayness. Developing from the experience of her mother, the work narrates tales of everydayness around body/mind, as they slowly become disintegrated, deteriorated, disabled in our medical civilization (Goodley et al. 2014).

Thereby A Story About a Tapeworm emphasizes on cripping epidemiology with personal experiences of the phenomenological body and render illness as a cripistemology: where social relations are cripped to value interdependency, vulnerability and compassion, and everydayness is cripped for slowness (Hamraie, 2015 & Kolářová, 2017).

Slowness, dying and disintegration need to be rescued from instantaneous elimination by capitalistic institutions and cultivated (Hall, 2019 xxi). A Story About a Tapeworm sustains critique of our capitalist institution which privileges speed and productivity over slowness and vulnerability as it marginalizes bodies.

An unpublished review by Misria Shaik Ali, 2019.

COLLAR WORKS

ART STANDS STILL

May 31 – July 13, 2019

Curated by Natalie Fleming & Van Tran Nguyen
Opening: Friday, May 31, 5-8 PM

Artists: Abe Abraham, Environmental Performance Agency, Emily Vey Duke and Cooper Battersby, Rina AC Dweck, Regina José Galindo, Brandon Giessmann, J Houston, Janice Howard, Jaimes Mayhew, Antonella Piemontese, Silvia Ruzanka, Tae Kyung Seo, Kurt Treeby, Paul Vanouse, Mike Yood

By its very definition, progress is forward movement. We are told that in order to be successful, we must continue striving for more. When you achieve one goal, another looms in sight, just up ahead. In art, we praise the avant-garde as the embodiment of progress, moving our society into the future through the force of artistic originality. Artists designated as avant-garde are cast as selfless, sacrificing their connection to others through their denial of any previous influences or collaborators.

Collar Works, 621 River Street, Troy, NY 12180, Collarworks.org

COLLAR WORKS

We are happy to announce that this is not an exhibition of the so-called avant-garde. The artists in this exhibition have been brought together to interrogate our faith in progress and its devotees. Why do we favor independence over companionship and connection? Why is the future considered more valuable than the past or present? Who benefits from our acceptance of progress as natural? Rather than move forward, the artists in this exhibition create works that stand still, lie down, turn face, and move in the opposite direction.

The exhibition begins with the work of Paul Vanouse, who highlights the anonymity of labor, as Silvia Ruzanka and Antonella Piemontese display humanoid creations that obscure their identities and express their preference not to be seen. J Houston, Kurt Treeby, Emily Vey Duke and Cooper Battersby have decided not to let go of the past, creating works that obsess over the details of past events through documentation and narration. Janice Howard, Rina AC Dweck, Tae Kyung Seo, and the Environmental Performance Agency spend their energy taking apart what is already here, unraveling, pulling, and smashing their own objects, bodies, and environments. Regina José Galindo, Jaimes Mayhew, and Mike Yood show us that stillness and abstention can be powerful tools for creation: stimulating new feelings and conversation by connecting people and their environments in unusual ways. Finally, Abe Abraham and Brandon Giessmann's works strive to create communities in the present, revealing the power of interacting bodies working in concert now rather than moving towards individual attainment.

Art Stands Still is a space for a community of alternatives to spatial, temporal, and social progress. Just for a moment, let's not go anywhere, together.

This exhibition was supported in part by the RPI HASS Production Grant.

Address: Collar Works, 621 River Street, Troy, NY 12180
Hours: Thursday + Friday 12 – 6pm || Saturday 12 – 4pm
Other times by appointment.
Contact: Natalie Fleming and Van Tran Nguyen, 716.248.8959, ArtStandsStill@gmail.com
Social Media: https://www.facebook.com/collarworks/
Instagram @CollarWorks

Collar Works, 621 River Street, Troy, NY 12180, Collarworks.org

*About a Tapeworm*, The Glass Tank, Oxford, 2019. Source: Author.

Technical Description

About A Tapeworm comprised 1 x Acer video/data projector, 1 x laptop stand, 1 x media player, 1 x HDMI cable and power lead. The video was projected directly onto a concrete surface (projection area approximately 70cm(W) x 50cm (H), projected 70cm from the floor) and played continually on a loop. Research was undertaken at Oxford Brookes University during research allocation in the period 2018-19.

Exhibition/screening

2019   *Within and Between: Women, Bodies, Generations*, The Glass Tank, Oxford, selected by University review panel.

About a Tapeworm, The Glass Tank, Oxford, in progress. Source: Author.

infested body mopped with a smoke sponge

The Lady who Set Fire to Herself, The Glass Tank, Oxford, 2019, installation details.
Source: Author.
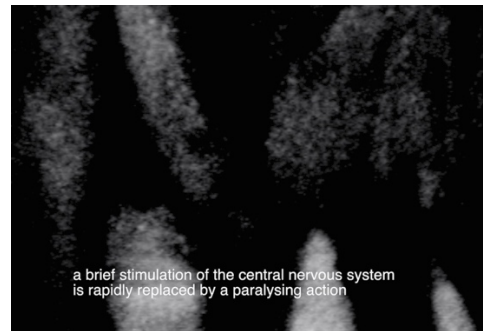
The Lady who Set Fire to Herself, video stills. Source: Author.

Technical Description

The Lady who Set Fire to Herself comprised 1 x Acer video/data projector, 1 x laptop stand, 1 x media player, 1 x HDMI cable and power lead. The video was projected directly onto a concrete surface (projection area approximately 70cm(W) x 50cm (H), projected 70cm from floor) and played continually on a loop. Research was undertaken at Oxford Brookes University during research allocation in the period 2018-19.

Exhibition/screening

2019   *Within and Between: Women, Bodies, Generations*, The Glass
            Tank, Oxford, selected by University review panel.

Vimeo link   https://vimeo.com/548416793/0d44784142

To Grip Imaginary Things, The Glass Tank, Oxford, 2019. Source: Author.

Technical Description

To Grip Imaginary Things comprised 1 x Acer video/data projector, 1 x laptop stand, 1 x media player, 1 x HDMI cable and power lead. The video was projected directly onto a concrete surface (projection area approximately 70cm(W) x 50cm (H), projected 70cm from floor) and played continually on a loop. Research was undertaken at Oxford Brookes University during research allocation in the period 2018-19.

Exhibition/screening

2019   *Within and Between: Women, Bodies, Generations*, Glass Tank Gallery, Oxford, selected by University review panel.

Vimeo link   https://vimeo.com/548420580/afb15895f3
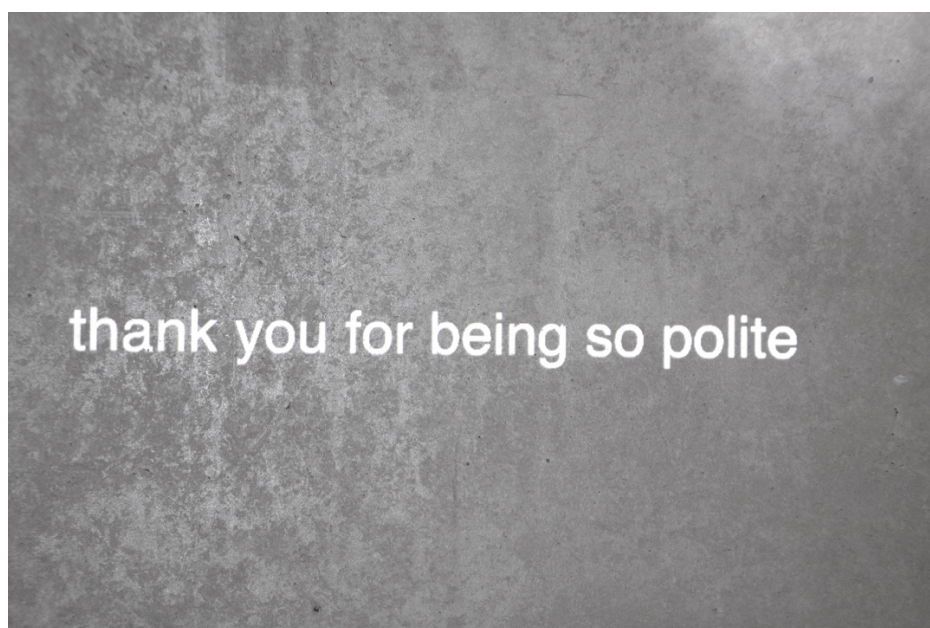
To Grip Imaginary Things, The Glass Tank, Oxford, details. Source: Author.

Clair Chinnery · Janice Howard · Lisa Richardson

Within and Between: Women, Bodies, Generations

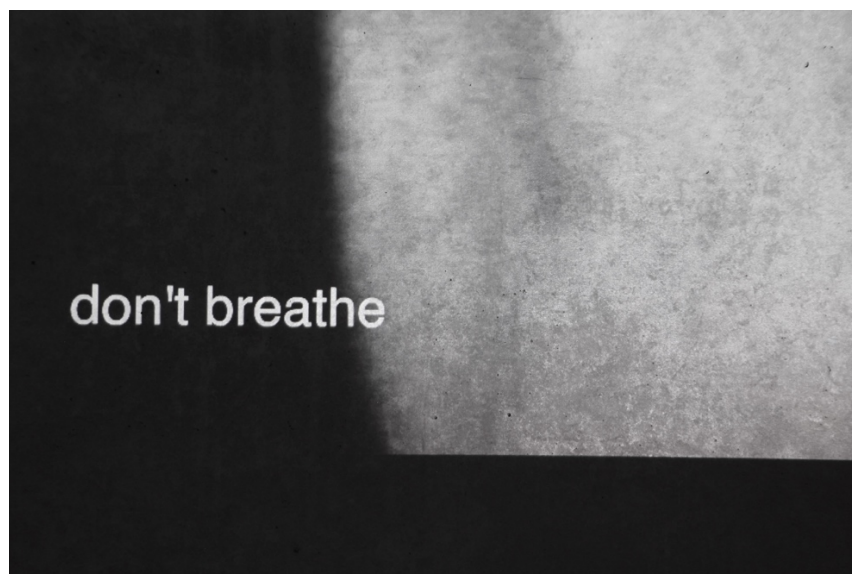The Glass Tank Gallery, Oxford Brookes University
2 April - 1 May 2019

Within and Between considers the public and private worlds of women on the cusp of change measured through life altering events. For those who have experienced the physical transformations of motherhood with its consequent scars and debilitations, further transitions await. It is through such processes that selfhood is often sacrificed to the more urgent drive to 'nurture' the next generation whilst 'negotiating' the deteriorations of the previous one. At times physiological changes experienced across extended families collide creating a complex terrain characterised by the 'metamorphoses' of puberty, menopause, illness and death. Such uncertain territories can test the strongest of bonds. With this 'landscape' as the backdrop to their current work Chinnery, Howard and Richardson have chosen to bring together varied practices to explore themes and expand the discourses of 'intergenerationality' and 'autoethnography', examining how these are addressed by contemporary art, literature and thought.

For *Within and Between*, each artist has produced new works which reflect not only a diversity of experience, but also different approaches to thinking, making and dissemination. Chinnery uses methods of taxonomy and analysis to reconsider the physicality of human bodies as they emerge, grow, mature and die. She makes objects and images informed by material residues left behind by such rites of passage. In her film and video works Howard engages with philosophical thinking, translating and embodying complex ideas through poetic juxtaposition using footage and text sourced from differing times, locations and contexts. Richardson merges found and fabricated elements to make objects 'activated' by performance. Sometimes beautiful, often absurd, elements of her work take on playful and—at times—theatrical qualities through which women's varied attachments across and between generations are referenced and enacted.
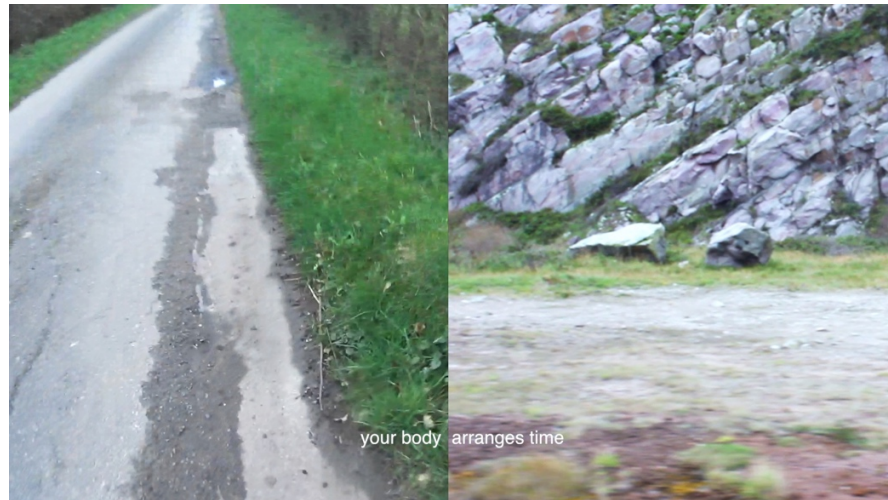
ARTS UNIVERSITY BOURNEMOUTH

OXFORD BROOKES UNIVERSITY

Imperial College London

PARKINSON'S UK
CHANGE ATTITUDES.
FIND A CURE.
JOIN US.

To Grip Imaginary Things, The Glass Tank, Oxford, detail. Source: Author.

your body arranges time

you freeze

as if pinned to the ground

*A Flying Centre of Gravity*, 2019, video stills. Source: Author.

Technical Description

A Flying Centre of Gravity is a single screen experimental video. Research was undertaken at Oxford Brookes University during research allocation in the period 2018-19. Filmed in Oxfordshire and Alderney, The Channel Islands.

Exhibition/screening

2020   Micro Acts Artist Film Screening, Hotel Elephant, London, selected by screening review panel.

2019   *Within and Between: Women, Bodies, Generations*, The Glass Tank, Oxford, selected by University review panel.

2019   *TaPRA* Gallery Exhibition (Theatre and Performance Research Association), University of Exeter, selected by conference review panel.

Vimeo link   https://vimeo.com/548427854/a5121a39db
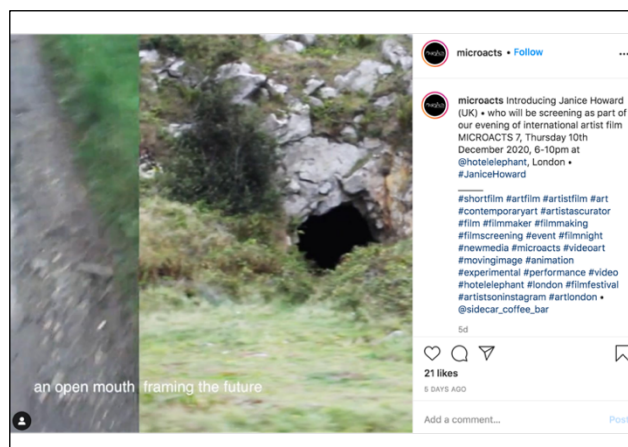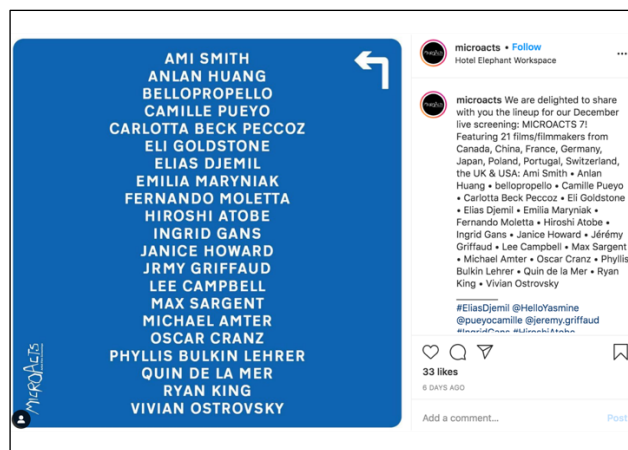
Picture Box (A Family Album), The Glass Tank, Oxford, 2019.
Source: Author.

Technical Description

Picture Box (A Family Album) comprised 2 x ipads, 2 x flat screen wall mounts, 2 x Sony headphone sets, 2 x power leads. Research was undertaken at Oxford Brookes University during research allocation in the period 2018-19. Filmed along the 'Phoenix Trail' in Oxfordshire with B. Howard and the North of England with C. Howard. Sound composed by Alex Hehir and Laurence Colbert.

Exhibition/screening

2019   *Within and Between: Women, Bodies, Generations*, The Glass Tank, Oxford, selected by University review panel.

Picture Box (A Family Album), The Glass Tank, Oxford, 2019.
Source: Author.

Picture Box (A Family Album), The Glass Tank, Oxford, 2019. Source: Author.

Picture Box (A Family Album) evokes the title and soundtrack of a 1970's children's TV programme. Juxtaposing two screens, Howard manipulates the speed at which mundane familial activities are played out. Deceivingly light-hearted, the work functions like pages from a family album flipped back and forth. In doing so, it opens a temporal gap that aligns with philosopher Jacques Derrida's notion of 'intervals' or 'spacing' from which the unexpected can arise…Howard's randomised rhythms and deconstructed flows also point to the loss of everyday regularity as a characteristic of illness.

Extract from Fran Norton *Within and Between: Women, Bodies, Generations* exhibition catalogue, 2019. (ISBN: 978-1-9165043-3-2).

Picture Box (A Family Album), in progress. Photo: Source: Author.

Picture Box, 2019, video stills. Source: Author.

Technical Description

Picture Box is a single screen experimental video. Filmed along the 'Phoenix Trail' in Oxfordshire with B. Howard and the North of England with C. Howard. Sound composed by Alex Hehir and Laurence Colbert. Research was undertaken at Oxford Brookes University during research allocation in the period 2018-19.

Exhibition/screening

2020	*Vast Lab Experimental Festival,* Los Angeles, CA, selected through competitive submission by festival reviewers.
2020	*Darkroom Festival*, Deptford, London, selected through competitive submission by festival reviewers.
2020	*III Muestra de Video Arte Faenza*, Teatro de Bogota, Colombia, selected through competitive submission by festival reviewers.
2020	*Twin Rivers Media Festival,* The Courtyard Gallery, Flood Gallery Fine Arts Centre, North Carolina, USA, selected through competitive submission by festival reviewers.
2020	*Public Engagement and Performance Conference*, Hepworth Gallery, Yorkshire, selected by conference review panel.
2019	*ALC Video Art Festival*, Las Cigarreras Cultural Centre, Alicante Spain, selected through competitive submission by festival reviewers.
2019	*Esto Es Para Esto*, Cineteca Nuevo Leon, Monterrey, Mexico, selected through competitive submission by festival reviewers.

Vimeo link   https://vimeo.com/548432660/40bed772bf

Picture Box video still. Source: Author.