

**A BODY OF RELATIONS:
RECONFIGURING THE LIFE CLASS**

Yuen Fong Ling

**Commentary and Practice, submitted in partial
fulfilment of the requirements of the University of
Lincoln for the degree of PhD by Practice**

October 2016

Dedication

To Frank

Abstract

The established practice of drawing from the life model elides the complexity of the life model in relation to gender, race, social status, sexuality, and identity. As a pedagogical methodology, the assumptions and protocols of the life class enforce separation and silence between the life model, artist and tutor, and uphold a framework of oppression¹. Further, this form of education is widely viewed as outmoded, neglected and of little relevance to contemporary art practice.

As a practicing artist, I want to re-examine the relationship between the life class and the theoretical positions of participatory and performance art practice. Theoretically, the challenge of this research, to the established practice of the life class is premised upon several concepts. Firstly, the “dematerializing of the art object”² the process rather than art object as the primary site of the artist’s creative output. Secondly, the concept of ‘performance’ art is explored where the artist’s body becomes the potential primary site of the artwork. Thirdly, Bourriaud’s ‘relational aesthetic’, which posits other people’s participation and engagement with the artwork’s “inter-human relations”³ as the principle by which an artwork is mediated.

In this practice-led research, I examine the notion of the artwork as ‘event’, and the subsequent ‘art object’ as document, artifact, or ‘trace’⁴ of the artist’s and other participant’s performativity; whether invited, co-opted or usurped into the artwork. The research is undertaken through the production of a portfolio of original new artworks and their reflection and written analysis. I examine the following lines of inquiry⁵:

¹ Freire, Paulo, *Pedagogy of the Oppressed*, translated by Bergman-Ramos, Myra, Penguin Books, edition 1996

² Lippard, Lucy. *Six Years: The Dematerialization of The Art Object from 1966 to 1972*. University of California Press Ltd, London, 1997

³ Bourriaud, Nicolas, *Relational Aesthetics*, Translated by Pleasance, Simon & Woods, Fronza, with the participation of Copeland, Mathieu, Les Presses Du Reel, 2002

⁴ Benjamin, Walter, *The Work of Art in the Age of Mechanical Reproduction in Illuminations*, Pimlico, London 1999

⁵ Nelson, Robin, *Practice as Research in the Arts, Principals, Protocols, Pedagogies, Resistances*, Palgrave Macmillan, Basingstoke, New York, 2013, p.26

- 1) To understand the implication of a process-orientated 'performance' and 'participatory' art practice to challenge the conventions of the life class
- 2) To explore the subsequent effects of this reconfiguration of the life class on our understandings of the role of the life model, and their subjectivity that the conventional life class elides
- 3) To examine the role and status of performance and participatory art's documentation process on the life class, and the life drawing
- 4) To reconsider the educational possibilities of performance and participatory art practice on the teaching of the life class.

I adopt a recognized multi-mode approach to evidencing this inquiry using videos and photographs, qualitative interview, historical research and strategies of display⁶. My research develops a theoretical trajectory to assert that contemporary art practice enables a return to the life class, but to a reconfigured life class that has learnt from the issues of power, play and subjectivity examined in this practice and commentary.

The reconfigured life class provides a performative, discursive, social space to empower the life model to actively engage in the production of his/her own self-image. In addition the research re-frames the life class as a site in which the discourses of contemporary art as 'relational' and 'performative' can reach its apotheosis as a de-materialized performance event, whose trace exists in the dispersed materiality of the artist's body and whose silenced subject, the life model, becomes a full individual subject.

⁶ Ibid, p.26

Acknowledgments

Special thanks to the University of Lincoln; my supervisors (past and present) and research environment, Catherine George, Steve Dutton, Alec Shepley, Deanna Petherbridge, John Plowman, AAD PhD Forum, the Graduate School and Kathleen Watt; collaborators, curators and facilitators (in chronological order), Louise Adkins, Peter Bevan, Richard Black, Maurice Carlin, CFCCA (Centre for Chinese Contemporary Art), Emma Chambers, Clare Charnley, Celia Cross, Paul Harfleet, Rachel Jane Holland, Mark Houldershaw, Stephen Iles, Hilary Jack, Alhena Katsof, Sally Lai, Penny McCarthy, Benjamin Merris, Alicia Pattyson, Jonathan Purcell, Hester Reeve, Lesley Sanderson, Transart Institute, Transmission Gallery Committee, Maggie Warren, Jeremy Webster, The Wellcome Collection; interviewees Jeremy Deller, Stephen Farthing, Alan Kane, Emma Osbourn, Donald Smith, Ming Wong; advice and supporters Peter Bevan, John Calcutt, Marko Daniels, Colin Fallows, Jerome Harrington, Anthony Key, Beccy Kennedy, Sharon Kivland, Jasper Joseph-Lester, Jonathan Purcell, Michelle Sissons, Andrew Sneddon, work colleagues at Sheffield Hallam University Fine Art department, dearest and patient friends and family; all participating life drawers and finally many thanks to life models Ashley, Kevin, Liz, and Marissa without whom this research could not have happened.

Preface

The title of my PhD, “A Body of Relations: Reconfiguring the Life Class” summarises the key elements of this research. It has remained consistent and often inspired my reflection and analysis. Furthermore, the title forms the basis of two methodological chapters in this commentary, 1) addressing the shifting role of the artist in contemporary formations of the life class and 2) indicating the return to educational frameworks adopted by artists using participatory and performance modes of art practice. These two chapters look to other artists to contextualise and formulate my own practice and research. These artists’ artworks and practices have intrigued, confused, delighted and challenged me to speak back to their positions through my research and practice. It is this curiosity for the visual arts that has inspired the need in me to better understand my own artistic practice, and has been the primary reason for undertaking this research.

As an artist embarking on a research process one of my main concerns was the self-conscious need not to illustrate theory, but to use practice to generate new possibilities for my subject, underpinned by theory. Key to positioning practice as a research tool in this life class, research has been the triangular relationship between the artist, the artwork and the audience, and the interlocking spheres of ‘the art world’, ‘the mediasphere’ and ‘the academy’⁷. I find myself challenged by the relationship between emergent forms of art practice and established forms of research, feeling a push-pull tension between rejecting and embracing of academic protocols. This constant questioning from the positions of art practice or academic research has found some moments of rest and growth. This commentary is one such moment.

⁷ Nelson uses these terms to locate the difference between art practitioner and practitioner-researcher, p.23

Contents

Table of Contents

Abstract	3
Acknowledgments	5
Preface	6
Contents	7
Table of Figures	10
Introduction	15
1.0. Framing the Problem	18
1.1. <i>The Model Curator (Life Class Series No.1) (2004)</i>	23
1.2. The Life Class	27
1.3. The Life Drawing Instruction	31
1.4. The Life Model	34
2.0. A Body of Relations	37
2.1. <i>Study of Nude in Bath I & Study of Nude in Bath II (2007)</i>	38
2.2. <i>160cm line tattooed on four people (2000) Santiago Sierra</i>	44
2.3. <i>VB08 (1994) Vanessa Beecroft</i>	47
2.4. <i>Repetition (2005) Artur Żmijewski</i>	51
2.5. <i>Black Market, Pawel Althamer</i>	56
3.0. Reconfiguring the Life Class	60
3.1. <i>The Screasel (2007-8)</i>	61
3.2. <i>I'm just Acting In It (2007) Roman Ondák</i>	64
3.3. <i>Police Drawing (1971) John Baldessari</i>	68
3.4. <i>Mirror (2007) Fiona Banner</i>	73
3.5. <i>Life Class: Today's Nude (2010) Alan Kane</i>	78
4.0. The Tactical Life Model	82
4.1. <i>The Imposters (2007-8)</i>	84
4.2. Before the Life Class	87
4.2.1. Making Space	87
4.2.2. Selecting Participants	88
4.2.3. Amateur Artists	89
4.2.4. Professional Artists.....	90
4.2.5. Student Artists	90
4.2.6. Designing Specific Activities	91
4.3. During the Life Class	93
4.3.1. Relating	93
4.3.2. Delegating	94
4.3.3. Operating.....	94
4.4. After the Life Class	96
4.4.1. Video.....	96
4.4.2. Photography.....	97
4.4.3. Drawing.....	98
5.0. The Portfolio	101
5.0.1. Preparatory Works (2007-2008)	101

5.0.2. The Life Class Series (2008-2009)	103
5.0.3. The Reconfigured Life Class (2009-2010)	105
5.1. <i>Study of Nude in Bath I & II</i> (2007)	112
5.2. <i>Untitled (Study of Nude in Bath I & II)</i> (2007)	113
5.3. <i>The Screasel</i> (2007-2008)	114
5.4. <i>The Imposters</i> (2007-2008)	117
5.5. <i>Life Class: The Collection, Lincoln</i> (2008)	120
.....	122
5.6. <i>Life Class: Rufford Old Hall, Ormskirk</i> (2008)	124
5.7. <i>Life Class: Westgermany, Berlin</i> (2008)	135
5.8. <i>Life Class: Gregynog, Powys</i> (2008)	138
5.9. <i>Straight to Video: Tithe Barn, Lincoln</i> (2009)	142
5.10. <i>The Life Class Reconfigured: Rossetti and Siddal</i> (2009)	146
5.11. <i>Straight to Video: Manchester Art School, Manchester</i> (2009)	149
5.12. <i>The Life Class Reconfigured</i> (2009)	151
5.13. <i>The Life Class Reconfigured: The Model with a Movie Camera</i> (2009)	152
5.14. <i>The Life Class Reconfigured: The Model Stares Back</i> (2009)	154
5.15. <i>The Life Class Reconfigured: A Body in Part</i> (2009)	156
5.16. <i>The Life Class Reconfigured: The Copy</i> (2009)	159
5.17. <i>The Life Class Reconfigured: The Hall of Mirrors</i> (2009)	161
5.18. <i>Straight to Video: Strang Print Room, University College London, London</i> (2010)	164
5.19. <i>The Way of the Artist at Work: The Wellcome Collection, London</i> (2010)	167
5.20. <i>The Way of the Artist at Work: Dean Clough, Halifax</i> (2010)	170
5.21. <i>The Life Class Reconfigured: A Body in Part, Sheffield Hallam University, Sheffield (Flip Book) 2010</i>	172
5.22. PhD Presentation Exhibition, Greestone Gallery, Lincoln (2010)	173
6.0. Working out of the Corners of my Eyes	181
6.1. Making an Exhibition of Myself	183
6.1.1. <i>Life Class: Rufford Old Hall, Ormskirk</i> (2008)	184
6.1.2. <i>Attici Amore Ergo (Commemorative Plates)</i> (2008)	187
6.1.3. <i>Imposter: Attici Amoris Ergo (Commemorative Plate)</i> (2010)	188
6.2. I am a Picture	191
6.2.1. <i>Life Class: The Collection Lincoln</i> (2008)	195
6.2.2. <i>The Way of the Artist: The Wellcome Collection, London</i> (2010)	196
6.2.3. <i>The Way of the Artist at Work: Dean Clough, Halifax</i> (2010)	197
6.3. Playing to the Camera	199
6.3.1. <i>Life Class: Gregynog, Powys</i> (2008)	200
6.3.2. <i>Straight to Video: Tithe Barn, Lincoln</i> (2009)	201
6.3.3. <i>Straight to Video: Manchester Art School, Manchester</i> (2009)	203
6.3.4. <i>The Life Class Reconfigured: A Body in Part</i> (2009)	204
6.3.5. <i>Straight to Video: Strang Print Room, University College London, London</i> (2010)	204
Conclusion	207
Bibliography	212
Appendix	230
1. List of Peer Reviewed Outputs	231
2. Published Article: <i>A Body of Relations: Reconfiguring the Life Class, an analysis of Study of Nude in Bath and Untitled (Study of Nude in Bath)</i>, paper given during <i>Transmission: Hospitality Conference 3rd July 2010</i>	232
3. Transcript: Alan Kane, artist, curator, producer of <i>Life Class: Today's Nude</i>, interview conducted at London College of Fashion, UAL, London, 5 August 2009	239

4. Transcript: Stephen Farthing, Professor of Drawing, Rootstein Hopkins University Chair of Drawing, University of the Arts London, London, interview conducted at Chelsea College of Art, UAL, London, 17 November 2009	263
5. Transcript: Donald Smith, Director of Exhibition Chelsea Space, curator of <i>The Life Room</i> exhibition, interview conducted at Chelsea Space, Chelsea College of Art UAL, London, 6 November 2009.....	282

Table of Figures

Figure 1. Artist's Model, Model's Artist (2007), photocopy on paper	18
Figure 2. Bathers de Asnieres, George Seurat (1884); The Model Curator (Life Class series no.1) (2004); and participant's life drawing from The Model Curator (2004)	23
Figure 3. Study of Nude in Bath I & II, (2007), participant's life drawings, chalk pastel on paper, by Peter Bevan	38
Figure 4. Ophelia, John Everett Millais (1851-52)	38
Figure 5. 160cm line tattooed on four people (2000), Santiago Sierra, photographic documentation of performance action	44
Figure 6. Workers who cannot be paid, remunerated to remain inside cardboard boxes (2000), Santiago Sierra, photographic documentation of performance action	45
Figure 7. VB08 (1994), Vanessa Beecroft, photographic documentation of performance event at P.S.1 Museum, Long Island	47
Figure 8. Repetitions (2005), Artur Zmijewski, still taken from video	51
Figure 9. Black Market (2007) Pawel Althamer	56
Figure 10. The Screasel (2007), folding screen based on the H-frame easel construction	61
Figure 11. I'm just acting in it (2007), Roman Ondák, video footage of performance event at the Tate Modern London	64
Figure 12. Police Drawing (1971), John Baldessari, photographic documentation of event	68
Figure 13. Life Class: Today's Nude (2010), Alan Kane, five-part television programme devised by the artist, broadcast on Channel 4, commissioned by Art Angel.	78
Figure 14. Imposter: Mum, & Imposter: Dad (2008), charcoal and chalk pastel on photocopy paper ..	84
Figure 15. Study of Nude in Bath I, (2007) chalk pastel on paper	112
Figure 16. Study of Nude in Bath II, (2007), chalk pastel on paper	112
Figure 17. Untitled I (Study of Nude in Bath I) (2007), digital video on Youtube website	113
Figure 18. Untitled II (Study of Nude in Bath II) (2007), digital video on Youtube website	113
Figure 19. Preparatory sketch for design of The Screasel (2007), ink pen on paper	114
Figure 20. Development CAD schematic drawings of design for The Screasel (2007), produced by Matthew Houldershaw	115
Figure 21. The Screasel: Survey of Models looking at Artists (2007), front and back installation view, Greestone Gallery Lincoln	116
Figure 22. Imposter: Mum (2007), chalk and charcoal on photocopy paper	117
Figure 23. Imposter: Dad (2007), chalk and charcoal on photocopy paper	118
Figure 24. Imposter: Grandad (2007), chalk and charcoal on photocopy paper	119
Figure 25. The Imposters (2007), installation view Greestone Gallery, Lincoln	119
Figure 26. Life Class: The Collection, Lincoln (2008), preparatory sketch, ink pen on paper	120
Figure 27. Punch Magazine, 8 February 1939	120
Figure 28. Life Class: The Collection, Lincoln (2008), before the performance workshop, installation view The Collection Lincoln	121
Figure 29. Life Class: The Collection Lincoln (2008), during the performance workshop, installation view The Collection Lincoln	121
Figure 30. Life Class: The Collection, Lincoln (2008), after the performance workshop, installation view The Collection Lincoln	121
Figure 31. Life Class: The Collection, Lincoln (2008), life drawing by a participant, chalk and charcoal on paper	122
Figure 32. Anon, Front and Side View of Male, c.1868, Anon, Native of Malayan Peninsula, born in Naning, c.1870	122
Figure 33. Life Class: The Collection, Lincoln (2008), photograph by Jonathan Purcell	123
Figure 34. Life Class: The Collection, Lincoln (2008), photograph by Jonathan Purcell	123
Figure 35. Sache and Westfield. N. J. Homfray with Andaman group in Calcutta, 1865	123
Figure 36. Man Clasping a Hand from a Cloud, perhaps Lord Thomas Howard, Nicolas Hilliard (1588), watercolour on vellum mounted onto plain brown card, inscription Attici Amoris Ergo/Ano. Dni 1588'	124
Figure 37. Shakespeare by Hilliard: A Portrait Deciphered, Leslie Hotson, published by Chatto & Windus London 1977	124
Figure 38. Life Class: Rufford Old Hall, Ormskirk (2008), performance workshop, installation view inside Rufford Old Hall, Ormskirk, photograph by Jonathan Purcell	125

Figure 39. Life Class: Rufford Old Hall, Ormskirk (2008), life drawing by a participant, graphite pencil on paper.....	125
Figure 40. Life Class: Rufford Old Hall, Ormskirk (2008), life drawing by a participant, graphite pencil on paper.....	126
Figure 41. Life Class: Rufford Old Hall, Ormskirk (2008), life drawing by a participant, graphite pencil on paper.....	126
Figure 42. Life Class: Rufford Old Hall, Ormskirk (2008), performance workshop installation view outside Rufford Old Hall, Ormskirk, photography by Jonathan Purcell.....	127
Figure 43. Life Class: Rufford Old Hall, Ormskirk (2008), life drawing by a participant, graphite pencil on paper.....	127
Figure 44. Life Class: Rufford Old Hall, Ormskirk (2008), life drawing by a participant, charcoal on paper.....	128
Figure 45. Life Class: Rufford Old Hall, Ormskirk (2008), life drawing by a participant, graphite pencil on paper.....	128
Figure 46. Life Class: Rufford Old Hall, Ormskirk (2008), performance workshop, installation view ground of Rufford Old Hall, Ormskirk, photograph by Jonathan Purcell.....	129
Figure 47. Life Class: Rufford Old Hall, Ormskirk (2008), photograph by Jonathan Purcell.....	129
Figure 48. Life Class: Rufford Old Hall, Ormskirk (2008), photograph by Jonathan Purcell.....	129
Figure 49. Imposter: Shakespeare, digital photograph (2009).....	130
Figure 50. Attici Amoris Ergo (Commemorative Plates) (2009), commemorative plates for performance workshop Life Class: Rufford Old Hall, Ormskirk (2008), installation view Dean Clough Gallery, Halifax.....	131
Figure 51. Attici Amoris Ergo (Commemorative Plates) (2009), commemorative plate for performance workshop Life Class: Rufford Old Hall, Ormskirk (2008) by Rachel Jane Holland Ceramics.....	132
Figure 52. Attici Amoris Ergo (Commemorative Plates) (2009), commemorative plate for performance workshop Life Class: Rufford Old Hall, Ormskirk (2008) by Rachel Jane Holland Ceramics.....	132
Figure 53. Attici Amoris Ergo (Commemorative Plates) (2009), commemorative plate for performance workshop Life Class: Rufford Old Hall, Ormskirk (2008), by Rachel Jane Holland Ceramics, final design in production.....	133
Figure 54. Attici Amoris Ergo (Commemorative Plates) (2009), commemorative plate for performance workshop Life Class: Rufford Old Hall, Ormskirk (2008), by Rachel Jane Holland Ceramics, final design in production.....	133
Figure 55. Imposter: Attici Amoris Ergo (Commemorative Plates) (2010), drawing in production, chalk and charcoal on photocopy paper.....	134
Figure 56. 1999, Prince, inner sleeve photograph of CD insert.....	135
Figure 57. Life Class: Westgermany, Berlin (2008), flyer promoting the programme of events, part of the Islington Mill Academy, Manchester residency in Berlin.....	135
Figure 58. Life Class: Westgermany, Berlin (2008), video still.....	136
Figure 59. Life Class: Westgermany, Berlin (2008), group portrait of participants, digital photograph.....	136
Figure 60. Life Class: Westgermany, Berlin (2008), layout design for CD insert for video documentation, front view.....	137
Figure 61. Life Class: Westgermany, Berlin (2008), layout design for CD insert for video documentation, back view.....	137
Figure 62. Maurice Quentin De La Tour, Autoportrait a l'index (1737).....	138
Figure 63. Marie-Suzanne Roslin, Autoportrait avec le portrait de La Tour a l'Index (1770).....	138
Figure 64. Life Class: Gregynog, Powys (2008), documentation of performance workshop, digital photograph.....	139
Figure 65. Life Class: Gregynog, Powys (2008), documentation of performance workshop, digital photograph.....	139
Figure 66. Life Class: Gregynog, Powys (2008), group portrait of participants, digital photograph.....	139
Figure 67. Life Class: Gregynog, Powys (2008), documentation of performance workshop, digital video still.....	140
Figure 68. Life Class: Gregynog, Powys (2008), documentation of performance workshop, digital video still.....	140
Figure 69. Life Class: Gregynog, Powys (2008), documentation of performance workshop, digital video still.....	141
Figure 70. Life Class: Gregynog, Powys (2008), documentation of performance workshop, digital video still.....	141
Figure 71. Straight to Video: Tithe Barn, Lincoln, (2009), development sketches.....	142
Figure 72. Straight to Video: Tithe Barn, Lincoln, (2009), development sketches.....	142
Figure 73. Straight to Video: Tithe Barn, Lincoln (2009), poster/instruction design.....	143

Figure 74. <i>Straight to Video: Tithe Barn, Lincoln (2009), poster and instruction design</i>	143
Figure 75. <i>Straight to Video: Tithe Barn, Lincoln, (2009), installation view of life class activities</i>	144
Figure 76. <i>Straight to Video: Tithe Barn, Lincoln, (2009), installation view of lecture theatre</i>	144
Figure 77. <i>Straight to Video: Tithe Barn, Lincoln, (2009), installation view of lecture theatre</i>	144
Figure 78. <i>Straight to Video: Tithe Barn, Lincoln, (2009), sequenced life drawing by participant</i>	145
Figure 79. <i>Straight to Video: Tithe Barn, Lincoln, (2009), sequenced life drawing by participant</i>	145
Figure 80. <i>Dante Gabriel Rossetti, Rossetti Sitting to Miss Siddal, 1853, pen and ink on writing paper, Birmingham Museum and Art Gallery</i>	146
Figure 81. <i>The Life Class Reconfigured: Rossetti and Siddal (2009), initial sketch</i>	146
Figure 82. <i>The Life Class Reconfigured: Rossetti and Siddal (2009), installation view post performance workshop activity</i>	146
Figure 83. <i>The Life Class Reconfigured: Rossetti and Siddal (2009), sequenced life drawing by participant</i>	147
Figure 84. <i>The Life Class Reconfigured: Rossetti and Siddal (2009), sequenced life drawing by participant</i>	147
Figure 85. <i>The Life Class Reconfigured: Rossetti and Siddal (2009), sequenced life drawing by participant</i>	147
Figure 86. <i>The Life Class Reconfigured: Rossetti and Siddal (2009), 35mm photographic slide film documenting sequenced life drawings by participants</i>	148
Figure 87. <i>Straight to Video: Manchester Art School, Manchester (2009), still image taken from video footage of performance workshop activity</i>	149
Figure 88. <i>Straight to Video: Manchester Art School, Manchester (2009), still image taken from video footage of performance workshop activity</i>	149
Figure 89. <i>Straight to Video: Manchester Art School, Manchester (2009), still image taken from video footage of performance workshop activity</i>	150
Figure 90. <i>Straight to Video: Manchester Art School, Manchester (2009), still image taken from video footage of performance workshop activity</i>	150
Figure 91. <i>The Life Class Reconfigured (2009), life drawing produced while researching participants and locations by taking part in existing life class sessions</i>	151
Figure 92. <i>The Life Class Reconfigured (2009), leaflet publicity for performance workshops, designed and produced by The Collection, Lincoln</i>	151
Figure 93. <i>The Life Class Reconfigured: The Model with a Movie Camera (2009), still images taken from video footage showing performance workshop activity from two camera positions</i>	152
Figure 94. <i>The Life Class Reconfigured: The Model with a Movie Camera (2009), still image taken from video footage showing performance workshop activity from fixed camera position</i>	153
Figure 95. <i>The Life Class Reconfigured: The Model with a Movie Camera (2009), still image taken from video footage showing performance workshop activity from fixed camera position</i>	153
Figure 96. <i>The Life Class Reconfigured: The Model Stares Back (2009), digital video still showing performance workshop activity</i>	154
Figure 97. <i>The Life Class Reconfigured: The Model Stares Back (2009), digital video still showing performance workshop activity</i>	154
Figure 98. <i>The Life Class Reconfigured: The Model Stares Back (2009), digital video still showing performance workshop activity</i>	155
Figure 99. <i>The Life Class Reconfigured: The Model Stares Back (2009), digital video still showing performance workshop activity</i>	155
Figure 100. <i>The Life Class Reconfigured: A Body in Part (2009), digital video still showing performance workshop activity</i>	156
Figure 101. <i>The Life Class Reconfigured: A Body in Part (2009), digital video still showing performance workshop activity</i>	156
Figure 102. <i>The Life Class Reconfigured: A Body in Part (2009), digital video still showing performance workshop activity</i>	157
Figure 103. <i>The Life Class Reconfigured: A Body in Part (2009), digital video still showing performance workshop activity</i>	157
Figure 104. <i>The Life Class Reconfigured: A Body in Part (2009), digital video still showing performance workshop activity</i>	158
Figure 105. <i>The Life Class Reconfigured: A Body in Part (2009), digital video still showing performance workshop activity</i>	158
Figure 106. <i>The Life Class Reconfigured: The Copy (2009), photograph showing performance workshop activity, staging activity</i>	159
Figure 107. <i>The Life Class Reconfigured: The Copy (2009) photograph showing performance workshop activity, during the activity</i>	159

Figure 108. <i>The Life Class Reconfigured: The Copy (2009)</i> , photograph showing performance workshop activity, first video camera position	160
Figure 109. <i>The Life Class Reconfigured: The Copy (2009)</i> , photograph showing performance workshop activity, still image from video camera footage.....	160
Figure 110. <i>The Reconfigured Life Class: The Hall of Mirrors (2009)</i> , initial sketchbook drawing showing proposal to using Screasel to divide space between production and presentation.....	161
Figure 111. <i>The Reconfigured Life Class: The Hall of Mirrors (2009)</i> , installation view of performance workshop staging in Tithe Barn, Lincoln, front view.....	161
Figure 112. <i>The Reconfigured Life Class: The Hall of Mirrors (2009)</i> , digital video still showing performance workshop activity.....	162
Figure 113. <i>The Reconfigured Life Class: The Hall of Mirrors (2009)</i> , digital video still showing performance workshop activity.....	162
Figure 114. <i>The Reconfigured Life Class: The Hall of Mirrors (2009)</i> , digital video still showing performance workshop activity.....	163
Figure 115. <i>The Reconfigured Life Class: The Hall of Mirrors (2009)</i> , digital video still showing performance workshop activity.....	163
Figure 116. <i>Straight to Video: Strang Print Room, University College London, London (2010)</i> , initial and development sketch.....	164
Figure 117. <i>Straight to Video: Strang Print Room, University College London, London (2010)</i> , still image taken from split-screen surveillance video footage showing the performance workshop activity from four video camera positions	164
Figure 118. <i>Straight to Video: Strang Print Room, University College London, London (2010)</i> , still image taken from split-screen surveillance video footage showing the performance workshop activity from four video camera positions	165
Figure 119. <i>Straight to Video: Strang Print Room, University College London, London (2010)</i> , still image taken from split-screen surveillance video footage showing the performance workshop activity from four video camera positions	165
Figure 120. <i>Straight to Video: Strang Print Room, University College London, London (2010)</i> , still image taken from split-screen surveillance video footage showing the performance workshop activity from four video camera positions	166
Figure 121. <i>Straight to Video: Strang Print Room, University College London, London (2010)</i> , still image taken from split-screen surveillance video footage showing the performance workshop activity from four video camera positions	166
Figure 122. <i>A Painter at Work</i> , photograph by John Thomson, 1817.....	167
Figure 123. <i>The Way of the Artist at Work: The Wellcome Collection, London, (2010)</i> , installation view showing the staging of performance workshop, before the activity.....	167
Figure 124. <i>The Way of the Artist at Work: The Wellcome Collection, London, (2010)</i> , installation view showing the performance workshop, during the activity.....	167
Figure 125. <i>The Way of the Artist at Work: The Wellcome Collection, London, (2010)</i> , installation view showing the performance workshop, during the activity.....	168
Figure 126. <i>The Way of the Artist at Work: The Wellcome Collection, London, (2010)</i> , installation view showing the performance workshop, during the activity.....	168
Figure 127. <i>The Way of the Artist at Work: The Wellcome Collection, London, (2010)</i> , installation view showing the performance workshop, during the activity.....	168
Figure 128. <i>The Way of the Artist at Work: The Wellcome Collection, London, (2010)</i> , installation view showing the performance workshop, during the activity.....	169
Figure 129. <i>The Way of the Artist at Work: The Wellcome Collection, London, (2010)</i> , installation view showing the performance workshop, during the activity.....	169
Figure 130. <i>The Way of the Artist at Work: The Wellcome Collection, London, (2010)</i> , installation view showing the performance workshop, during the activity.....	169
Figure 131. <i>The Way of the Artist at Work: Dean Clough, Halifax (2010)</i> , installation view showing the staging of the performance workshop, before the activity	170
Figure 132. <i>The Way of the Artist at Work: Dean Clough, Halifax (2010)</i> , installation view showing the performance workshop, during the activity.....	170
Figure 133. <i>The Way of the Artist at Work: Dean Clough, Halifax (2010)</i> , installation view showing the display of the performance workshop, after the activity.....	170
Figure 134. <i>The Way of the Artist at Work: Dean Clough, Halifax (2010)</i> , installation view showing the display of the performance workshop, after the activity.....	171
Figure 135. <i>The Reconfigured Life Class: A Body in Part, Sheffield Hallam University, Sheffield (2010)</i> , still image taken from video footage showing a flip book of photographs documenting the performance workshop activity.....	172

Figure 136. <i>The Reconfigured Life Class: A Body in Part</i> , Sheffield Hallam University, Sheffield (2010), still image taken from video footage showing a flip book of photographs documenting the performance workshop activity.....	172
Figure 137. PhD Presentation Exhibition, Greestone Gallery, Lincoln, installation view showing <i>The Screasel (Hall of Mirrors)</i> (2010).....	173
Figure 138. PhD Presentation Exhibition, Greestone Gallery, Lincoln, installation view, showing <i>The Life Class Reconfigured: A Body in Part</i> (2009).....	173
Figure 139. PhD Presentation Exhibition, Greestone Gallery, Lincoln, installation view showing video documentation of the <i>Straight to Video</i> series.....	174
Figure 140. PhD Presentation Exhibition, Greestone Gallery, Lincoln, installation view showing video <i>The Life Class Reconfigured: A Body in Part</i> , Sheffield Hallam University, Sheffield (<i>Flip Book</i>) (2010).....	174
Figure 141. PhD Presentation Exhibition, Greestone Gallery, Lincoln (2010) installation view showing <i>A Study of Nude in Bath I & II</i> (2007), and <i>Untitled URL I & II (Study of Nude in Bath)</i> (2008).....	175
Figure 142. PhD Presentation Exhibition, Greestone Gallery, Lincoln (2010) installation view showing video documentation of <i>Life Class: Gregynog</i> , Powys (2008).....	175
Figure 143. PhD Presentation Exhibition, Greestone Gallery, Lincoln (2010) installation view showing photographs and life drawings from <i>Life Class: The Collection</i> , Lincoln (2008).....	176
Figure 144. PhD Presentation Exhibition, Greestone Gallery, Lincoln (2010) installation view showing <i>Life Class: Rufford Old Hall, Ormskirk (Commemorative Plates)</i> (2009).....	176
Figure 145. PhD Presentation Exhibition, Greestone Gallery, Lincoln (2010) installation view showing <i>The Imposter Series</i> (2007).....	177
Figure 146. PhD Presentation Exhibition, Greestone Gallery, Lincoln (2010) installation view showing <i>The Way of the Artist at Work: Dean Clough, Halifax</i> (2010), and photographic documentation of <i>The Life Class Reconfigured: The Copy</i> (2009).....	177
Figure 147. PhD Presentation Exhibition, Greestone Gallery, Lincoln (2010) installation view showing detail of photographic documentation of <i>The Life Class Reconfigured: The Copy</i> (2009).....	178
Figure 148. PhD Presentation Exhibition, Greestone Gallery, Lincoln (2010) installation view showing video documentation of <i>The Way of the Artist at Work: The Wellcome Collection</i> , London (2010), and <i>The Life Class Reconfigured: The Copy</i> (2009).....	178
Figure 149. PhD Presentation Exhibition, Greestone Gallery, Lincoln (2010) installation view showing archive area containing all other video footage, photographs, life drawing and reference material .	179
Figure 150. PhD Presentation Exhibition, Greestone Gallery, Lincoln (2010) installation view showing archive area containing all other video footage, photographs, life drawing and reference material .	179
Figure 151. PhD Presentation Exhibition, Greestone Gallery, Lincoln (2010) installation view showing archive area containing all other video footage, photographs, life drawing and reference material .	180
Figure 153. <i>The Life Class Reconfigured: A Body in Part</i> , Sheffield Hallam University, Sheffield (2009), digital video still taken of performance-workshop activities.....	207

Introduction

The bringing together, into a critical commentary, of seemingly disconnected elements of multi-layered and complex artistic practice has been a challenging process, and has made reflection on the portfolio of artworks a complex task. The choice of the structure of presenting this research, towards a systematic and critical understanding of my research practice is based on the approaches developed by Gray and Malins⁸ and Barrett and Bolt⁹, who, alongside others including Nelson and Macleod, have established key principles in understanding practice led research in the UK Higher Education context.

Chapter 1.0. *Framing the Problem* outlines the research question, or lines of enquiry, explored in this commentary, by describing a key foundational artwork produced before the research period. This artwork identifies a nexus of ideas, issues and problems with the environment of the life class, the assumed role of the life model and the course of instruction, spurring this research, as well as identifying the social and political context in which my practice exists.

Chapter 2.0. *A Body of Relations* explores artworks and related theories connected to the problems identified in Chapter 1. Here, I begin to analyse artworks (my own and others) produced during the research period as a way of accessing key ideas and defining the critical boundaries of the research investigation, as well as developing an emergent methodology. Other existing artworks produced by established artists Vanessa Beecroft, Santiago Sierra, Artur Zmijewski and Pawel Althamer explore the relationship between artist and participant through photograph and video documentation and evidence of the production process exposing the production process.

Chapter 3.0 *Reconfiguring the Life Class* is both contextual and methodological, further exploring existing artworks by established artists that directly relate to my own art practice and research methodologies. Artworks by Roman Ondák, John Baldessari, Fiona Banner and Alan Kane are considered, and I assert, enable a

⁸ Gray, Carole and Malins, Julian, *Visualising Research: A Guide to the Research Process in Art and Design*, Ashgate, 2004, p.13

⁹ Barrett, Estelle, and Bolt, Barbara, *Practice as Research: Approaches to Creative Arts Enquiry*, I.B.Tauris, London New York, reprint 2014, p.187

methodology for switching roles and multiple positions of the artist within the life class. I analyse and illuminate aspects of these artworks to locate my own critical position that similarly shifts within the art practice.

Chapter 4.0. *The Tactical Life Model* examines the detailed understanding of research methods I have used during my research and develop some key theories in order to construct a framework around the practice that is both a critical prompt and conceptual boundary for the research. I explore in detail the artwork *Life Class: Rufford Old Hall, Ormskirk* (2008) to establish the practical and theoretical considerations when approaching the making of the artwork, specifically the activities, before, during and after the life class.

Chapter 5.0. *The Portfolio* evidences the original body of new work that constitutes my artistic practice during the research period. Here I have selected projects, series and sequences of artworks that exemplify my methodological approach in order to characterise the three phases of production and presentation, a) The Preparatory Works, b) The Life Class Series, and c) The Reconfigured Life Class, reflecting on the insights during the research exploring the changes made to methodological approach between my shifting role as artist, life model and tutor.

Chapter 6.0. *Working Out of the Corners of my Eyes* analyses across the portfolio of artworks made during the research period. Each idea, theoretical position, draws out new ways of analysis for these artworks, demonstrates where knowledge is generated by the art practice, and where practice begins to create dialogue with existing theories. This includes *Making an Exhibition of Myself*, considers the conceit of a curatorial turn, a position taken by the artist in order to produce the artwork and its subsequent considerations, effects and outcomes. *I am a Picture*, exposes the ethnographic turn in the artwork from the position of a 'participant-observer' within the realms of the research process and how this is challenged by the modus operandi of participatory and performance art practice. *Playing to the Camera*, exploring the educational return of the reconfigured life class, specifically the impact of technology on the life class, and the frameworks by which 'practice led research' is explored as a means of disseminating ideas within educational

structures. Some content in these chapters has been developed from presentations, articles and papers given during peer-reviewed conferences, events and lectures.

Overall, this commentary explores the development of an art practice into a structured and critical research process, whereby ideas, artistic gestures, slight of hand, take on a new complexity throughout the process. A relationship allowing my art practice to give form to the structures for its exegesis and a deeper understanding for my own and subsequently others self-awareness, and when the knowledge of researching gives rise to an enriched artistic practice and its future development.

1.0. Framing the Problem

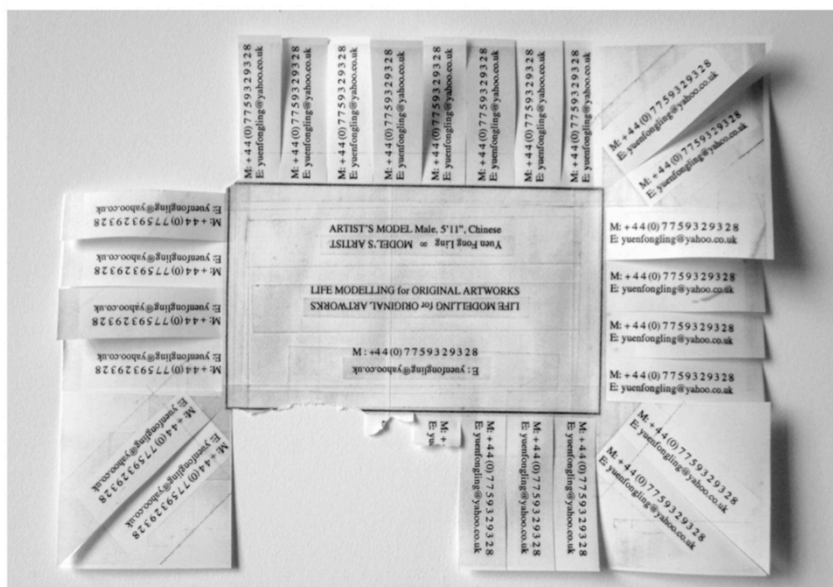


Figure 1. *Artist's Model, Model's Artist (2007), photocopy on paper*

I'm a terrible procrastinator and would often tell my mirror self "I am the problem" in the mornings. Yet during the development of this research, I realised that this inner turmoil (as a daily routine whilst brushing my teeth) is the central concern of my art practice and research. Psychologist Neil Fiore in "The Now Habit" suggests that procrastination manifests because of a conscience in battle with the sense of what it should do and the feeling that it doesn't want to. Fiore suggests this moment creates a 'stuck' feeling that leads the body and its actions to become separate.¹⁰

The conflict between mind and body Fiore identifies has been a core interest in my art practice. I can trace its origins from being increasingly aware of the effects of my physical appearance on others since early childhood, and being conscious and then critical of these perceptions as a teenager. Most critically, I became politicised by issues of race and citizenship as a result of being a professional artist of Chinese origin, born and working in the UK. In which the environment for professional arts funding was informed by governmental agendas e.g. the Arts Council of England's positive action schemes addressing 'cultural diversity'. Having been professionally

¹⁰ Fiore, Neil, *The Now Habit, A Strategic Program for Overcoming Procrastination and Enjoying Guilt Free Play*, Jermy P. Tarcher/Putnam, Penguin Putnam Inc. New York, 1989

supported by these schemes, they foregrounded an issue of defining the cultural and political agenda of my art practice and myself the artist.

Working within this climate of 'positive action' presented a contradiction were the results of my successes and failures where based on artistic merit or racially biased agendas?¹¹ At the time, what I felt "I should do" and the feeling that "I didn't want to" developed to a critical point where my artistic practice became increasingly concerned with the uncertain effects of positive discrimination, through using the image of my own body, identifiably Chinese and yet British in sensibility. This work tested the problems of stereotype and typecast to explore the paradox at the core of my art practice: I am the problem. Adapting to these contradictory notions of identity, race and citizenship has been posited by artist Susan Pui-San Lok as having produced a "tactical ethno-nationality"¹² as a critical response to the conditions of a cultural diversity agenda already problematised by the identity politics of Black British art in the 1970-80s.¹³

In deploying a complex tactical ethno-nationality, the problem of my 'self' is not an inward-looking solipsism, but instead opens a challenging and critical position at the centre of a nexus of issues. The tension between what my body does and what it thinks opens a gap between these opposing states of 'being' and 'becoming'¹⁴. In this gap resides my own body signifying the heavy burden of gendered, racialised, societal, political, environmental and personal inflections by just 'being'. Here, my already dislocated body enters into the object-subject dichotomy¹⁵, uncertain of

¹¹ In 1994 The Arts Council England produced a 5-Point Cultural Diversity Plan that supported a number of existing organization including Chinese Art Centre (CAC) Manchester established 1986, and the formation of the British Chinese Artists Association (BCAA), London in 1991. The British Art Show 5 in Manchester 1995 was a critical point in which a new generation of Chinese artist in Britain was acknowledged during a discussion panel at Chinese Art Centre exploring the definitions of "British-ness" for Chinese artists, the term "British-Chinese" was coined and swiftly problematised by a number of artists including Anthony Key, Susan Pui San Lok, Yeu Lai Mo, Erika Tan, Mayling To, and Tony Ward part of the "number 6" exhibition in Brixton, London.

¹² *Journeys, Documenting, Indexing, Archives, and Practice-Based Research: A Conversation with Susan Pui San Lok, Marquard Smith and Susan Pui San Lok*, Art Journal, Vol. 65, No. 4 (Winter, 2006), pp. 18-35.

¹³ *Ethnicities on the Move: 'British-Chinese' Art – Identity, Subjectivity, Politics and Beyond*, Diana Yeh, Critical Quarterly, Volume 42, Issue 2, 2001, pp. 65-91.

¹⁴ Hall, Stuart, *Cultural Identity and Diaspora*, in Identity: Community, Culture, Difference. Editor Jonathan Rutherford. Lawrence & Wishart, London 1990

¹⁵ Nelson, Robin S, and Shiff, Richard, *Critical Terms for Art History*, Second Edition, The University of Chicago Press, Chicago and London, 2003, p251, in defining the critical definition of the term 'body' Amelia Jones establishes a Cartesian separation of the mind and body as unstable in Western concepts of self.

what elements of personal subjectivity are present and embodied in the artwork as 'authentic' or 'biographical' truth.

Returning to my daily mantra, "I am the problem" reveals a state of being that is constantly shifting from day to day, moment to moment, oscillating between coexisting states of object- and subject-positioning. This notion of 'self' can, in part, be understood through Anthony Giddens' concept of self as constructed from lifestyle choices and aspirational projected through social and cultural images and objects. Self-representations for Giddens are a "politics of choice"¹⁶ causing a shift from 'producers' to 'consumers' of identity (as well as producing though consuming). Giddens' premise of a 'self' of being consciously fashioned evokes an incident described by Padraig Timoney in the catalogue essay "Golden Section" for my exhibition "Great Art" at International 3, Manchester. He writes:

Yuen Fong Ling was walking down the road in Manchester, with a 'retirement'-style easel he'd just bought for a new piece of work. He got some specific reaction from passer-bys, of the oh! There's an artist! kind. The symbol of being an artist, in everyday terms, to everyday folk, had been pinned to him. And although he was actually the type of artist who might never use an easel in his life, the accurate identification of himself, an artist, with an artist in an unrehearsed public eye, struck home. The symbol was wrong, but the accreditation was right. The symbol was right, but the accreditation was mistaken.¹⁷

Timoney highlights the unconscious action, agency and autonomy¹⁸, of my body in relation to the signifying easel, and my awareness of acts becoming an everyday performance¹⁹, or construction of artistic identity, enabled me to deploy my body as a *modus operandi*. Developing a practice that actively stages a situation in an attempt to question representations of my 'self' and their interaction with 'others'.

¹⁶ Giddens, Anthony, *Modernity and Self-Identity: Self and Society in Late Modern Age*, Polity Press, London, 1991, p.214.

¹⁷ Ling, Yuen Fong, Vincent, Martin, and Timoney, Padraig, *A Book of Pages*, i3 Publications, Manchester, 2002, p.78-83.

¹⁸ Giddens, p.213

¹⁹ Goffman, Erving, *The Presentation of Self in Everyday Life*, Penguin Books, edition 1990

In parallel to exploring the ambivalence of positive discrimination through the body's agency, my artistic practice developed a socially engaged dimension²⁰ during the 1990s merged with the inclusive agendas of the Arts Council of England's schemes for the increasingly social inclusivity of audiences for art. However, to establish the parameters of this research, I have excluded both the context of contemporary Chinese performance art and the broader post-colonial discourse. The implication of using of my own Chinese male body in the artwork is a potential reading for other academics in the field to undertake. The focus of this research is on new knowledge generated by the art making process, so that devising a methodology for other life models, artists, tutors and even curators can afford me some analytical distance from a potentially perilous unraveling and uncritical self-reading. Therefore this research was motivated by wanting to develop my working practice, improve upon my understanding of techniques, methods and critical thinking skills for making art, equal to the artwork.²¹ From this position of the body tactically deployed, an in-depth art historical study of the life class is not appropriate. A historical study of the life class was undertaken in the first year of study, it underpins the rigidity of the conventions of the life class, with which this research plays.²² Instead, I explore these traditions and conventions in and through practice.

To discuss the trajectory of this development in my recent art practice and explain the formulation of my research questions, I have selected a foundational artwork made prior to the period of the PhD that directly informs and formulate the key

²⁰ Artworks of this period, included, for instance, a mock lifestyle magazine called "FLIP!", as part of the Year of the Artist 2000 project. Under my coordination and artistic direction, young people of the Wai Yin Women's Society Youth Group in Manchester authored the content. During the production phase of the project consisting of focus groups, workshops and self-directed activities, I became increasingly aware of my influence over the participants through formal and informal discussion and interaction, in which my politics became their politics. My dilemma was the terms and conditions by which I gave myself to the governmental agenda (artistic, political, financial) and subsequently how participants gave themselves to my artistic vision. Compounded by my inexperience in this type of practice, the concerns of participants were secondary to the outcome of the artwork. I felt both exploited and the exploiter, becoming critical of the artist's role within a seemingly inclusive mode of participatory art practice. Therefore representations of my body (production images of myself working with participants) had a new significance, not only as reference to artistic identity, but also that which demonstrates the ideological power structure, mine or otherwise. On a theoretical level, I was turning away from the conviviality of Bourriaud, but instinctively, not with the theoretical knowledge of today.

²¹ Elkins, James, *The Three Configurations of Practice-Based PhDs*, in *Printed Project*, Sculptors' Society of Ireland, Dublin, 2005, p.14

²² A more indepth historical inquiry through art practice can be seen in Salaman, Naomi, *Looking Back at the Life Room; Revisiting Pevsner's Academies of Art Past and Present, to consider the illustrations and construct photographs representing the curriculum*, PhD thesis, Goldsmiths College London, 2008

research problem. Whereby the artwork revealed through readings of my body, influenced by the artistic intention of the artist, the representation and activity of participants and the role of documentation.

1.1. *The Model Curator (Life Class Series No.1) (2004)*



Figure 2. *Bathers de Asnières*, George Seurat (1884); *The Model Curator (Life Class series no.1) (2004)*; and participant's life drawing from *The Model Curator (2004)*

On the evening of 21st October 2004, a life class was organised in the Chapmen Gallery in Salford with a group of artists known as 'Untitled Collective.' The life class convened a conventional circular formation of drawing easels and boards with the model situated in the centre. A tutor was hired to facilitate the drawing activities and a photographer who documented the proceedings. The life model began a series of seven poses taken from the figures depicted in Georges Seurat's "Bathers de Asnières" (1884). The participating artists were encouraged to draw from the life model employing their existing drawing knowledge. After the life class, the life drawings, tools, apparatus, ephemera and the resulting photographic documentation were left on display in the gallery. Now an exhibition space, visitors encountered the life class as the remnants of a performance event, or participatory installation. The life model was revealed to be myself. As the artist and the curator of the exhibition who had been invited by "Untitled Collective" artists to develop a group exhibition of their artwork. The results of the life class, a series of photographs and life drawings became the artwork *The Model Curator (Life Class Series No.1) (2004)*.

The Model Curator was the first life class I had undertaken as the life model. It aimed to question my role as 'curator' and 'artist' within the dynamic of the life class and explore the perceived hierarchy between the artist and curator in view of a socially engaged practice initiated by the life model. In previous career experiences, I had trained as an artist and worked as a curator for Castlefield

Gallery (Manchester). This piece actively explored and critiqued my complicit position as curator of exhibitions and representative of the gallery, who was, as artist, critical of this perceived role.²³ The tactical body was literally laid bare and I re-presented myself as the model. Here, the act began my need to reflect through the agency of my own body.

Maria Lind's term 'performative curating' as a way of 'performing the curatorial' process²⁴ emerged to describe the increasingly ethereal, infrastructural, inter-personal practices of artists. In this shift of interest from art as 'object' to 'event' promoting the artwork to be treated as a live medium rather than being simply a spatial exercise with objects²⁵ and giving way to the active role of the curator in the production of artworks, to the extent of it being co-produced by both artist and curator. The interplay of roles between artist and curator can also be seen in the trend towards artists curating²⁶, constituting the exhibition as a type of form and medium to actively produce a gallery exhibition or museum display.²⁷

The Model Curator exposes the body of the curator as a hybrid form: the model cum artist cum curator. This tactical body and 'performative curating' alters the positions of participatory practice and its hidden hierarchies exposing them through the site of the life class. As the invited curator, I direct the artworks of Untitled Collective artists towards an exhibition. Constructing the outcome as an 'a

²³ I had curated my first exhibition as both artist and curator by this point titled "How the West was Won" at Castlefield Gallery 1998 a group show of British based Chinese artists including Yeu-Lai Mo, May-Ling To and DJ and music producer Wai Wan, problematising notions of authenticity, origins and Chinese-ness. Then as Exhibition Co-ordinator for Castlefield Gallery including "Apocalypse Now... and Next Week!" (2000) a series of happening and events exploring the possible 'end' of the gallery and art; "Versus" (2002) the antithetical public-friendly interactive gallery space; and "Dog and Partridge" (2003) the aesthetic of the British working-class northern pub explored through contemporary art and design works. The exhibitions had an anti-establishment atmosphere of critique towards gallery and museum practice in which artworks would be actively re-contextualised by the dominant thematic display and presentation e.g. artworks presented layered on top of, or close next to, each other, commissioned artworks specifically to address conceptual or aesthetic gaps in the theme, and purposefully fictional and factual interpretive text.

²⁴ Lind, Maria, editor, *Performing the Curatorial, Within and Beyond Art*, Sternberg Press, Gothenburg, 2012, p.8

²⁵ Alex Farquharson, I curate, you curate, we curate..., *Art Monthly*, Sept 2009, p.8

²⁶ O'Neill, Paul, and Wilson, Mick editors, *Curating and the Educational Turn*, Open Editions, London, 2010, p.87

²⁷ In order to expand their artistic practices in re-presenting existing objects or to contextualise the production of new objects e.g. Fred Wilson, Grayson Perry. The exhibition becomes a form and medium in which to appropriate/re-appropriate the art object and transgress and inflect institutional meaning and interpretation. Both positions can be seen as exposing the politics of production, emphasising the significance of human agency where process is primary to the art object or artifact.

priori'²⁸ intention, a recreation of the Seurat painting, a 'master' work I had studied as a fledgling student artist. However, rather than copy the painting, as the artist I usurped the drawers and drawings autonomy for the purposes of my own artwork. Yet, as the life model, I mediated between the now passive curator and active artist roles, as I neither 'selected' nor physically 'produced' the artwork. The role of model reveals the oppositional viewpoint of the perceived inactive-active, object-subject position.

In formulating the research questions, The 'Model Curator' made explicit a methodology of my art practice revealing the following lines of inquiry:

- 1) To understand the implication of a process-orientated 'performance' and 'participatory' art practice to challenge the conventions of the life class
- 2) To explore the subsequent effects of this reconfiguration of the life class on our understandings of the role of the life model, and their subjectivity that the conventional life class elides
- 3) To examine the role and status of performance and participatory art's documentation process on the life class, and the life drawing
- 4) To reconsider the educational possibilities of performance and participatory art practice on the teaching of the life class.

Firstly, the conventional life class is a research site to explore the hidden power, hierarchy and control in social interactions between myself, the participatory artwork and, in this instance, other artists whether as the audience, participant, producer and/or co-collaborator. The participatory process is superimposed onto the structure of the life class, to observe and reflect upon the hierarchies and controls at stake within each convention of practice.

Secondly, by deploying the body in the role of life model, my body acts out a conscious suspension of physical and personal characteristics (as subject) for that of an attempt to generalise and universalise the body (as object), and also refers to bodies in the Seurat painting through poses called to mind from memory. In a

²⁸ Boime, Albert, *The Academy and French Painting in the Nineteenth Century*, Phaidon, 1971, p.31, using Boime's application of the term 'a priori' to suggest that a prior example, master drawing, is manifest in the conditioning of artists during the drawing instruction process, one that can have 'defective' results.

performative conceit to recreate the painting, the Untitled Collective artists, initially the audience, viewers or spectators of the physical presence of the life model, to then become engaged in the active process of observation, staring, reckoning the image. Impacting on the implications of a predetermined outcome, premised on the assumed position and actions of the life model (artist and curator) to control the life class, as a means of artistic production.

Thirdly, my body consciously suspends the physical act of making the art object in a conceit to dematerialise the object to emphasise the process and its documentation. 'Hired help' perform the tasks that the role of 'artist' whilst in performance cannot: class tutor and photographer. The Untitled Collective artists are both audience and documenters. Their role as the audience has now encompassed that of active participants in a performance needing an audience and documentation. Furthermore, they become active producers of the documentation process recording the life model through drawing, in a comparable process of recording and documentation that a hired photographer might in an art performance. The terms of participation altered the life class; therefore the realms of documentation potentially shift.

Fourthly, my body consciously suspends the thematising, selection, ordering, categorizing of the Untitled Collective artist's work for presentation and exhibition in favour of the structure of the life class as a historically determined educational event. Artworks are not pre-existing static objects or artifacts but evolving mercurial procedural records activated by their producers. The switching and shifting of roles between life model, artist and curator activate the production of performance, participatory and curatorial practices. Subsequently activating the space of the life class as a means to study, control, organise and actively orchestrate the relationship between model and curator that pivots on the role of the artist adapting a variety of roles and practices. In altering these perceived roles, through testing and experimentation during this research, and practices, the proposition of the life class as a radical mode of socially-engaged art practice beyond the private institutional space of the art school emerges and subsequently a reconfigured life class has a pedagogical role.

1.2. The Life Class

The life class is a configuration of bodies, equipment and furniture. The organization of this space has conventionally been about the relationship between the presentation of the body and how this body influences the space around it. A circular or semi-circular formation, the hierarchical arrangement of students is in respectful distance to the model and to enable the pedagogic role of tutor, as one life model is used to expedite the teaching of many students²⁹. The space of the life class is designed primarily for the students, yet also explores the dynamics of a life class as a spectacle in itself. As James Elkins writes:

Hospitals, prisons, pornography, and nudism all echo in the life drawing classes. There are also racial and class issues at stake in life drawing, depending on the configuration of models and students. There can be elements of sexual inequality, humiliation, coercion, racism, class difference, sexual desire, sadism, masochism, voyeurism, discomfort, and even pain. But these are seldom mentioned: no one talks about prisons or pornography, and instructors do not mention sexual issues.³⁰

In Elkins' survey of the complexity that can be encountered in the contemporary life class, he considers the institutionalisation of the practice yet primarily raises his concern about the impact on the life model. These problems are characterised by the imbalance of power relations that characterises the relationship formed between the life model, the artist and the tutor. Power is visible in terms of the restraints imposed on the life model's expression of self that have the stifling effect upon the life model's subjectivity; reducing him/her to an object³¹. Although the contemporary life class has, in the majority, long done away with the marionette

²⁹ Petherbridge, Deanna, *The Primacy of Drawing: Histories and Theories of Practice*, Yale University Press, London and New Haven, 2010, p. 221

³⁰ Elkins, James, *The Object Stares Back: On the Nature of Seeing*, Harvest Books, London, 1997, p. 91

³¹ 'Object' is used here in Elkins' sense, not a psychoanalytic one.

style physical ropes, pulleys and wooden supports that once restrained and contorted the bodies of the life model in the art academy.³²

The academic life class became a carefully constructed arena in which the female life model would be encountered in a respectful and proper manner. Therefore the life model could not be seen undressing, the undressed life model would be draped in a robe before entering³³. The life model was positioned on a raised platform approximately eighteen feet (approx. five and half meters) away from the nearest artist. According to Petherbridge, artists would, on occasion, have to draw lots for the best positions³⁴, and also have to wait outside the room until the life model was in position. All of this choreography of protocol and propriety was designed to create “a neutral working atmosphere.”³⁵ Yet sexuality is ever present. Alison Smith’s research suggests that regulating the status and behaviours of students in the academy did little to counter the social stigma surrounding female life models. Even attempts to conceal the identities of female life models by posing them with masks or covering genital areas with drapery may have introduced a de-personalisation of the life model that may have prolonged the expectation and intensified the desires of the artist.³⁶

Elkins’ description of the possession and manipulation of the life model on the part of the artist is underpinned by the negation of the essence of the life model as thinking, feeling entity. He goes on to say:

Students and teachers negotiate these problems by an elaborate process of *not seeing* them and *not thinking* about how they are

³² Susan Waller, *Invention of the Model: Artist and model in Paris, 1830-1870*, Ashgate, Aldershot, England, 2004, p.25-28, illustrates Gustave Doré’s series of lithographs “Painters’ Customs: Models” c.1850 depict a humorous take on the manipulation of the model using a variety of props in which the model is portrayed as a puppet controlled by the artist.

³³ Garb, Tamar, *The Forbidden Gaze: Women artists and the Male Nude in Late Nineteenth- Century France*, in *The Body Imagined: The Human Form and Visual Culture in the Renaissance*, edited by Adler Kathleen, and Pointon, Marcia, Cambridge University Press, 1993

³⁴ Petherbridge, p.222, the notion of a hierarchy of order and rank of academic students is suggested in order to gain the best viewing position of the model or cast.

³⁵ Berk Jiminez, Jill edited by, *Dictionary of Artists’ Models*, Fitzroy Dearborn Publishers, London, Chicago 2001 – *The Academy and the Professional Model in 19th Century Britain*. Alison Smith p.28-29

³⁶ Ibid.

suppressed, in order to get on with the business of producing academic nude studies.³⁷

For Elkins, the question of oppression is contained in the cognitive act of looking. What is unique about the life model, unlike an inanimate object from a still life arrangement, is that the body instinctively generates a human response in the reading of other bodies. The result of this response and the social assumptions made about the life model by the artist, a question of sex, pose a grave challenge to the contemporary life class³⁸. It is a threat that pervades the life class as the 'look' is conditioned by how the artist perceives and transcribes the life model, subject to other encounters and experiences of the naked body outside of the preserve of the life class environment, particularly photographic ones³⁹. Elkins further describes this inner conflict:

I find it easier to look at objects that are not naked bodies - easier in the sense that I do not feel my vision is constrained. No force impels me; no impropriety restrains me. Although I see everything with an inconstant eye, I see naked bodies most inconstantly of all.⁴⁰

The "inconstant eye" compounds the reluctance of the artist to deal with the reality of the life model. Yet, to counter the oppressive effects of this "not seeing", Elkins identifies how these inconsistencies may arise when the artist undertakes the practice of the life class without question, given the historical, cultural and social premise of the convention.

Still, the silence is not effective. At some level each student knows as much, and it comes out in the drawings even if it is smothered in the class convention or buried in the students' unconscious thoughts. If art students' life drawings are interesting at all, it is because they

³⁷ Elkins, *The Object Stares Back*, p.91-92

³⁸ Petherbridge, Deanna, *Drawing backwards into the future: Formulating an agenda* in *Issues in Art & Education, Aspects of the Fine Art Curriculum*, ed. Paul Hetherington, Wimbledon School of Art & Tate Publishing, London, 1996, p.61

³⁹ Bickers, Patricia, *The Death of Life Drawing*, in *Issues in Art & Education, Aspects of the Fine Art Curriculum*, ed. Paul Hetherington, Wimbledon School of Art & Tate Publishing, London, 1996, p.73, Bickers posits photography and modernity as playing a considerable role in a 'death' of life class within art and design curriculum.

⁴⁰ Elkins, *The Object Stares Back*, p.95

have controlled these issues in a complicated and not entirely successful way.⁴¹

Elkins' illustrates this point through life drawings that struggle to depict the male genitalia. They are either incredibly detailed, leave an absent space, or suggest a series of abstracted "cylinders and spheres"⁴², demonstrating the individual's influence of the social structures of sexual suppression in the life class. Yet, subject to the condition and protocol of the conventional life class, it is through the production of the drawing that manifests the sexual response toward the life model.⁴³ The status of the life drawing has, in this instance, a function of undoing, or unraveling, the unconsciousness of the artist, albeit confined by scholarly conduct and aura created by the tutor.

For Elkins, the life drawing is the site where ambiguity exists, the drawing holds the subconscious trace of the exchange between life model, artist and tutor, and represents an active imagination, an artistic license or even an ideological positioning or posturing. To continue Elkins' line of enquiry, the drawing is the very thing that mediates the artist's silence, as the hush of academic study by looking; it gives the artist the permission to stare at the life model. However, the drawing is also the thing that mediates their intention and status, that negotiates the artist's 'silence', and what the artist does not, or cannot, see in the drawing.

⁴¹ Ibid. p.91-92

⁴² Ibid. p.92

⁴³ In Frances Borel in *The Seduction of Venus, Artists and Models*, Skira Rozzoli, New York, 1990, Borel considers the artist and model exchange as a sexual impulse by a two-way seduction of the model and the artist who fall in love.

1.3. The Life Drawing Instruction

Other institutional factors compounded the problems of the exclusivity of the 'fallen' female model. Studying in the life class was the highest and most prized course of drawing instruction for the student artist. The course of instruction would entail yearly progression from stages of a) drawing from the copy, two-dimensional drawings or prints by revered artists, b) drawing from the cast, three-dimensional casts of classical statues and antiquity and finally c) drawing from life, the three-dimensional live human figure in all its glory and reality.⁴⁴

Goldstein describes that in the Royal Academy's Life School (henceforth RA), where drawing study in this tradition took place, only the most accomplished artists, considered at the peak of their achievements, were allowed. In order to achieve this advanced level, artists had to take extensive drawing study, copying exemplars of engravings depicting the human form and from classical statues including the *Apollo Belvedere*, *Venus de' Medici*, *Farnese Hercules*, and *Laocoön*. The RA method of teaching used highly detailed theoretical texts and diagrams of antique sculptures to enable the student to reproduce the tonal effects seen in these reproductions. These human forms were deliberately reduced to "flat plans, head, limbs anatomized and measured in order to produce definitive rules and regulations"⁴⁵. These rules and regulations were purposefully designed and, in their idealisation became regarded as the "definitive measure...of beauty and perfection"⁴⁶.

Such idealisation used classical statues for training in preparation for the live human form, establishing the plaster cast department as an essential part of the art academy. Here, as both studio and display area, artists would spend hours drawing casts by candlelight, to accentuate the contrast between light and dark areas of shadow. This conditioning would often lead to highly sophisticated yet mechanical techniques. Furthermore, the copying from these exemplars of bodily ideals, ideals for which the art academy was founded, enabled a conscious misreading of the live

⁴⁴ Goldstein, Carl, *Teaching Art Academies and Schools from Vasari to Albers*, Cambridge University Press, USA, 1996, p.165

⁴⁵ Hughes, Anthony and Ranff, Erich, editors, *Sculpture and Its Reproductions*, Reaktion Books, London, 1997, p.80

⁴⁶ *Ibid*, p.80

model's physique, a process of 'normalising to the antique', designed and guided by the drawing tutors. Academic drawing practice was for the purpose of training and conditioning artists into adding a layer of aesthetic, classicised beauty and perfection to whatever they perceived, in this instance a preparation for encountering the live human body.

For the artist, the plaster cast presented relatively few problems. The cast was predominately neutral in colour, staged in artificial light, immobile and already composed and positioned in aesthetically desirable ways. Here, the artist could attempt the drawing with a seemingly perfect and unlimited viewpoint, as they would systematically apply unified planes of light and dark values, and in effect 'model' a three-dimensional form in two dimensions. However as Boime notes, "indoctrinated in this way, the pupil continued to grade his tones intellectually later in his career, even when certain of these tones were not immediately apparent to the eye."⁴⁷ Therefore, that which was inconsistent in the observational drawing process tended to present itself in the transition from the plaster cast to the life model.

Although seen as a flaw in the system, the founder of the Royal Academy, Joshua Reynolds, noted that the nature of copying from the great masters had had its limitations. He prescribed in his *Discourses on Art* to "enter into a kind of competition"⁴⁸ where one took the essence of greatness in the master's work, and emulated them in a theme of the student's own choosing. The comparison, although a daunting one, would bring out the deficiencies and successes of the student, in order for them to progress. It was a disheartening process, when attaining levels of proficiency; they essentially unraveled years of progress. Hence the artist was aware of the potential for a more simplistic procedure, to being able to work from the life model without the need to condition drawing practice for aesthetic effects.

Boime makes another important observation about the RA's attempt to teach the capturing or essential elements of human form:

⁴⁷ Boime, Albert, *The Academy and French Painting in the Nineteenth Century*, Phaidon, London, 1971, p 30

⁴⁸ Reynolds, Joshua, and Wark, Robert R, editor, *Discourses on Art*, Yale University Press, London and New Haven, edition 1997, p.31

The poses of the live model generally resembled those of the antique statue, and to the neophyte, the live model appeared as a kind of living statue.⁴⁹

The proximity at play between the antique statue and the live model also meant only the most 'perfect' examples of the human form were chosen as life models. In addition, the role of the life model was neither to be *life-like* nor *dead*, it was therefore a perceptual embodiment of a 'Pygmalion' state⁵⁰ enabling the student to manipulate past ideals, projecting desire and sexuality onto the life model. Therefore the drawing becomes embroiled in a state of fluctuation between what is accurately recorded of the life model and the idealised human form that is recollected, described by Boime as "a self-defeating methodology"⁵¹, resulting in a drawing self-conscious of its historical past and its imposition onto the life model stood present.

So bringing together the scholarship on the life class, the contradictions that this method of training entailed, not only unravel the artist's ability in drawing but also highlights the perceived blur between lifeless statue and living model. Instruction did more to heighten the sexual frisson in the life class than any attempts to control and suppress the artist's desire. The course prolonged access to the female model and yet simultaneously disrupted progress in drawing practice. And yet these levels of attainment and knowledge became a measure of the unmovable weight of institutional techniques passed down for centuries and disseminated throughout Europe.

⁴⁹ Boime, p.30

⁵⁰ Hatt, Michael, *Thoughts and Things: Sculpture and the Victorian Nude*, in *Exposed, The Victorian Nude*, Tate, London, 2002, p. 40-42, the popular Pygmalion myth is explored as a coherence of abstract ideals and the erasure of the subjectivity of the body in Victorian sculpture.

⁵¹ Boime, p.31

1.4. The Life Model

In Sarah R. Phillips' *Modeling Life* 2006, Phillips interviews a range of life class models about their experiences and the issues that dominate the public and institutional perception of the practice; including nudity, the sexual response and sexuality of the life model, and the relationship between life model and artist in the creative process. Phillips' findings counteract the view that the life model is a passive object to the artist's active study, to which the power of the gaze is predetermined by gendered, socialized and cultural influences. The key points of Phillip's study reveal the life model engaged in an active exchange, where an intended 'performance' determines the terms of objectification. Hence Phillip's makes a clear distinction "that choosing to act as an object is not the same thing as choosing to be passive."⁵² This awareness of the life model's role in the artistic process has significantly impacted on my own reflective practice. The agency of the life model develops the idea of an active partnership in the creative production of the drawing. In an interview conducted by Phillips, life model Stephen illuminates this point:

There's an unspoken dialogue, a sense of connection. We are collaborating and doing something together. They're not drawing an object; they're drawing a human. I'm an event, not an object⁵³

Stephen is conscious of his role in the creative process, and when not playing the part of the object, perceives the role as an assertion of his 'self' that creates the dynamic of the artistic exchange. Yet the perceived union of creative entwinement is also problematised by what Stephen describes as an "unspoken dialogue." What is not communicated during this engagement, the gap between the intention of the artist and the intention of the life model, is again reflected in the phenomenon of drawing from the life model.

In Peter Steinhart's *The Undressed Art: Why We Draw* 2004, he interviews professional life models in the Bay Area of San Francisco. He identifies, through

⁵² Phillips, Sarah R., *Modeling Life: Art Models speak about Nudity Sexuality and the Creative Process*, State University of New York Press, New York, 2006, p.14

⁵³ Ibid, p.15

observation of a number of life models, the nature of the artist's observations and a tendency to reflect back, and draw his/her own self. The interviewed life model, Barbara Tooma, states:

The artists impose their likenesses on drawings of me. I think it's a common thing. If you looked at the drawings of me and a portrait of the artist, you'd see similarities. I think people project themselves onto the models. I don't think they're aware of it.⁵⁴

Steinhart's research questions whether 'accurate' representation, where the artist successfully suppresses knowledge of his/her own body, is possible. Ogden Newton declares "I'm a mirror, they're not seeing that [character they're drawing] in me. They're seeing it in themselves."⁵⁵ These model testimonies concur with Elkins' observations of "complicated" and "not entirely successful" attempts by the artist to reckon with the anxieties of their own bodies and subsequently project this onto the life model's body. Steinhart continues to reflect upon this:

The artists have the same interest and the same self-consciousness about their bodies that the models have. One of the things they're surely doing in these studios is wrestling with their own body image. The difference between models and artist is that the models are very aware of their self-consciousness and can tick off in precise lists the ways their own bodies fail to fit popular stereotypes of power, beauty and desirability. Artists, perhaps because they are less verbal, perhaps because they are simply less able to look critically at themselves, are less able to confront their own nakedness.⁵⁶

Therefore, between the self-consciousness of the life model and the lack of consciousness of the artist, it would seem that from the life model's point of view the process is not entirely about 'self', and from the artist's point of view, not exclusively about the 'other'. So what the drawing process in the life class allows a conscious life model or artist to do is assess at which stage he/she is in, of a

⁵⁴ Peter Steinhart's "The Undressed Art: Why We Draw" 2004, p.144

⁵⁵ Ibid. p.144

⁵⁶ Ibid. p.145

simultaneous process of 'being' and 'becoming' both the 'self' and 'other', or as Paulo Freire termed as "fully human."⁵⁷ Moreover, this struggle remains a 'relational' concept that which "is in play with other factors, human and inanimate"⁵⁸.

Therefore, life drawing practice is a contested space between what might be viewed the intentions of the life model and artist, set within a pedagogical framework designed by the tutor informed by institutional practice and discourse. However, the interaction with this unique space, as human subjects, bring about a range of perceptions, assumptions and projections of a personal and political nature, often shaped by influences outside of the life class. Highlighting the ruminating subjectivity in the life drawing reveals the unmentionable 'truths' of Elkin's problems of the life class. In parallel, the interactions between the artist and life model create a dynamic set of relations that exposes these problems by means of disrupting the practice, protocols and conventions of the life class.

⁵⁷ Freire, Paulo, *Pedagogy of the Oppressed*, translated by Bergman-Ramos, Myra, Penguin Books, 1996 edition, p.38, the term derives from Freire's theory that the struggle of the oppressed is to overcome the dehumanization of the oppressors.

⁵⁸ Steiner, Wendy, *The Real Real Thing: The Model in the Mirror of Art*, The University of Chicago Press, Chicago, London, 2010, p.12

2.0. A Body of Relations

A conventional literature review locates the key developments in the field and evaluates them, situating the research. Given the volume of contemporary art relevant to this research and the brevity of this commentary, this chapter is very selective highlighting pointed examples of socially engaged practice. I will discuss the artwork *Study of Nude in Bath I & II* (2007), as my initial foray into art practice as research, describing the acting out of a conventional role of the participant, in service to the work of the artist. The artwork brings about further contextual analysis of artworks by Santiago Sierra, Vanessa Beecroft, Artur Zmijewski, and Pawel Althamer chosen to explore the extremities of participatory strategies in which participant's bodies are subjected to a process of dress, undress and even physical transformation, in view of the participant coerced into assuming a role similar to the complexities of the life class, yet at what cost?

2.1. *Study of Nude in Bath I & Study of Nude in Bath II (2007)*



Figure 3. Study of Nude in Bath I & II, (2007), participant's life drawings, chalk pastel on paper, by Peter Bevan

On the 1 November 2007 in a flat in Glasgow, two artists discussed the production of two drawings from a life model. As one prepared an easel, board, paper and chalk pastels, the other undresses, fills a bath with water and checks his digital camera. In doing so, each artist prepared to make an artwork. In these preparatory stages, a theoretical split occurred between the two artists as they each acted out the roles of artist and life model. In conventional practice, the artist employed the life model towards the production of the life drawing. Yet here, the life model reversed roles, as it is the life model that employed the artist to produce a life drawing. The life model actively negotiated the terms of this exchange and usurped the artist as producer of the life drawing.



Figure 4. Ophelia, John Everett Millais (1851-52)

The work *Study of Nude in Bath* is the first of the works I produced during this research period and began to set out the parameters: the relationship between the model and artist shaped by the life drawing as an 'authentic' record of the manufactured circumstances in which it was produced. In 'Study of Nude in Bath', I referred to *Ophelia* (1851–52) by John Everett Millais, which the composition was based upon.⁵⁹ The painting is linked with the story of the life model Elizabeth Siddal; where it is said that Siddal lay in a bathtub heated with candles. In one account, John Guille Millais, son of the artist, recollected the following in 1899:

Miss Siddal had a trying experience whilst acting as a model for *Ophelia*. In order that the artist might get the proper set of the garments in water and the right atmosphere and aqueous effects, she had to lie in the large bath filled with water, which was kept at an even temperature by lamps placed beneath. One day, just as the picture was nearly finished, the lamps went out unnoticed by the artist who was so intensely absorbed in his work that he thought of nothing else, and the poor lady was kept floating in the cold water till she was quite benumbed. She herself never complained of this, but the result was that she contracted a severe cold, and her father wrote to Millais, threatening him with an action for £50 for his carelessness. Eventually the matter was satisfactorily compromised. Millais paid the doctor's bill; and Miss Siddal, quickly recovering, was none the worse for her cold bath.⁶⁰

The story of Siddal in the bathtub became synonymous with the painting, alongside its widespread popularity, developing a co-dependent mythic-like status of both story and painting. The effects of Millais' painting, as having a 'reality' in its construction: blurred the stories of both character and life model. The proximity between the person Siddal and her character Ophelia is examined by Elizabeth Prettejohn in her essay *The Pre-Raphaelite Model*, 2006:

⁵⁹ An overview of the production of *Ophelia* can be viewed on the *Tate Learn Online* website *Work in Focus: Millais's Ophelia 1851–52* <<https://www.tate.org.uk/ophelia/>> [accessed 9 November 2010].

⁶⁰ Hawksley, Lucinda, *Lizzie Siddal, the Tragedy of a Pre-Raphaelite Supermodel*, Andre Deutsch, London 2004, p.42-43

This practice of typecasting can be seen merely as an expedient device for resolving the paradox between two forms of realism, fidelity to the observed appearance of the model and fidelity to the historicist or narrative requirements of the subject matter.⁶¹

The contradiction between these forms of realism enabled a variety of biographical interpretations of the story of Siddal's experience in the bathtub to define her persona. Connecting the Ophelia's character narrative, the beautiful crazy loser, to Siddal the ingénue and muse. For instance, fellow Pre-Raphaelite, Ford Madox Brown, entered in his diary on October 7th 1854:

Called on Dante Rossetti. Saw Miss Siddal, looking thinner and more deathlike [and] more beautiful [and] more ragged than ever; a real artist, a woman without parallel for many a long year.⁶²

This diary entry compounds the image of Siddal as the un-earthly ingénue who is simultaneously the persona of the character Ophelia. Yet, during the painting's production Millais made very few preparatory studies.⁶³ These drawings give no visual suggestion of any arduous circumstances of Siddal's modeling. Although there are verbal accounts from other artists and family members, the mythology of Siddal in the bath is constructed from hearsay and the rhetorical shaping of art historical discourse surrounding it. This prompts the question did Siddal ever lie in a bathtub of water? In *The Legend of Elizabeth Siddal*, Jan Marsh points out the effects of the story of the life model in the bath. Marsh states:

This incident was not corroborated; it may be noted, by any account given by Millais himself (who seems not to have recorded his own recollections of his erstwhile model) nor by any other contemporary or subsequent source. It appears to have been previously unknown

⁶¹ Desmarais, Jane, Postle, Martin and Vaughan, William, edited by, *Model and supermodel, The artist's model in British art and culture*, Manchester University Press, Manchester and New York, 2006. p.33

⁶² Brown, Ford Madox, *The Diary of Ford Madox Brown*, edited by Virginia Surtees, Yale University Press, New Haven and London, 1981, p.101

⁶³ A number of preparatory sketches for *Ophelia* by Millais can be viewed via to Tate Learn Online website, *Work in Focus: Millais's Ophelia 1851-52* <https://www.tate.org.uk/ophelia/working_sketches.htm> [accessed 9 November 2010].

to William Rossetti. There is, however, no obvious reason to doubt it. [...] More significantly is the manner in which it rapidly entered the developing legend of the young milliner turned model, and soon came to stand as an emblem or foreshadowing of her fate. (In later accounts, the 'severe cold' was sometimes transmuted into pneumonia and other life-threatening ailments.) As Ophelia, Elizabeth Siddal became a figure sacrificed to the cause of art."⁶⁴

The story of Siddal indicates a complex relationship between images and their texts, and in the mythologies of artist and model. This provided a disjunctive gap for the transposing of Siddal's body for that of my own body, as the life model in the work *Study of Nude in Bath*, and hence folding my own image into the myth.

In the co-authored article *Woman as Sign in Pre-Raphaelite Literature: A Study of the Representation of Elizabeth Siddal 1984*, Cherry and Pollock analyse the semiotic gap between the visual signifiers of Siddal and the rhetorical texts of art's histories. They write:

In the ceaseless exchange between written and visual texts the fragility, lassitude and sickliness of 'Siddal' are read off from graphic signs denoting lowered head, averted eyes with heavy lids, upturned lips, hair softly framing the face in deep loops or falling freely. But what is denied the drawings in this process is their status as work, as being worked, the product of history and ideology. Instead they are made to proclaim that the masculine artist, in love, reveals the truth about the feminine model. This relationship inscribes a hierarchy of power in which man is the owner of the look. The drawings register his active looking at and possession of the feminine object, the looked-at, the surveyed, which is reconstructed in *his* image.⁶⁵

The quote suggests that what is missing in the discourse of art history is the recognition of drawings as a labour: a mediating act capable of constructing an

⁶⁴ Marsh, Jan, *The Legend of Elizabeth Siddal*, Quartet books, London 1989, pp.54-55.

⁶⁵ Cherry, Deborah and Pollock, Griselda, 'Women as sign in Pre-Raphaelite Literature: A study of the Representation of Elizabeth Siddal', *Art History*, Volume 7, Number 3, June 1984, p. 223

ideology, and capable of communicating a cultural history. Reinforced by a patriarchal society that privileges the artist's gaze as dominant over what is looked at, and then interpreted by the reader as a 'revealing of truth', together creating the cumulative effects that maintain the fictional status of Siddal. Such accumulative effects reinforce the loosely discursive story of Siddal in a bathtub and her other personas, into the authorial position of art history, as scholarly endeavor and purveyor of knowledge. Yet for Cherry and Pollock:

The purpose of this study of 'Woman as Sign' has not been the criticism of corrigible errors or misunderstandings. Rather it has been argued that art history is a field invested with power, and the production of knowledge is historically shaped within relations of power. The discourses on the artist and on creativity which are circulated in and by art history have ideological effects in the reproduction of socially determined definitions of masculinity and femininity, and the dominant tropes of Pre-Raphaelite literature have functioned decisively to produce and secure gender differences.⁶⁶

Cherry and Pollock's argument, through revealing relations of power, supports the notion that Siddal actively operates within these structures of power, participates in and negotiates these challenges, in keeping with Siddal, the aspiring artist. Moreover, to make the work as the model is to enter into this 'field' where ideology and power are hidden in a supposedly 'truthful' drawing.

The problems that have emerged by telling the story of Siddal emphasise the discursive relationship between image and text and how biographical 'frameworks' and 'devices' are used to secure ideological positions of power in art history. In this instance the omission of Siddal as the active female artist is suppressed to form a passive life model. The analysis of this historical reference point sheds light on the discrepancies evident in the unwritten agendas of discourse, and the uncertain position of the art object as documentable fact. Siddal's story, within the story of the work *Study of Nude in Bath*, is an example of how the complexity of the

⁶⁶ Ibid, p. 224.

historical artist and life model, through an account of the event of the 1st November 2007, can be explored, as research through two active viewpoints, that of the roles of artist and the life model.

Furthermore, the image is at the centre of this discursive problem, it is a crux, a complex site, and the key to the life model's re-appraisal of oppressive power dynamics. The interpretive gap of history also allows me a point of reflection, to question whether the life model can disrupt these power relations while operating within them. Considering such representations of Elizabeth Siddal establish the potential of the life model in control of the outcome. Usurping the authenticating status of the skills of Rosetti that have the ability to confidently shape and construct the image.

2.2. 160cm line tattooed on four people (2000) Santiago Sierra



Figure 5. *160cm line tattooed on four people (2000)*, Santiago Sierra, photographic documentation of performance action

Santiago Sierra's art practice brings the hiring of paid labour with art's production presentation and commodification into close and awkward proximity. His ethical and moral testing methods have caused controversy and criticism, exploiting the socially excluded and vulnerable, for example in "160cm line tattooed on four people" presented at El Gallo Arte Contemporaneo, Salamanca Spain in December 2000. In this artwork Sierra tests the extreme circumstances his participants are willing to enter into for money. His description states:

Four prostitutes addicted to heroin were hired for the price of a shot of heroin to give their consent to be tattooed. Normally they charge 2000 or 3000 pesetas, between 15 and 17 dollars, for fellatio, while the price of a shot of heroin is around 12,000 pesetas, about 57 dollars.⁶⁷

The description of the activity compares the exchange of sexual acts in return for money for heroin, and its value in relation to the participant's body. Sierra uses the site of the participant to conduct a moral juxtaposition of vices pushes the boundary of what is acceptable behavior and conduct. Yet there are no pretensions

⁶⁷ Echeverría, Pamela, *Santiago Sierra: Minimum Wages*, article in *Flash Art*, July September 2002

with Sierra's protagonist role that mediates between these hierarchies of economy. "I know what I am – a producer of luxury goods."⁶⁸ I contend that his self-awareness begins to unravel the 'convivial' politics of relational aesthetics neo-liberal communion of artist, artwork and audiences, towards an economically driven commodity of art where value is not explicitly made material, but in the relations and circumstances the artist stages with his participants. In addition, Sierra's own experience of being subject to racial and social hierarchies when he moved to Mexico as a Spanish citizen informs the content of these participatory pieces. Sierra's skin tone separated him from the Mexican natives and he was identified with oppressors. In his terms, "I was never the boss, but I was always the potential boss."⁶⁹



Figure 6. Workers who cannot be paid, remunerated to remain inside cardboard boxes (2000), Santiago Sierra, photographic documentation of performance action

The aesthetics of "160cm tattooed line" is rooted in the conventions of sculpture and drawing: tonal grading, drawing a line, manipulation of material and form, Sierra's visual motifs are consciously pointless and futile in view of their human cost. In "Workers who cannot be paid, remunerated to remain inside cardboard boxes" presented at the Kunst-Werke Berlin in September 2000, the participants are paid to remain seated inside boxes for four hours a day for six weeks. The activity tested participants physical and mental endurance, that was purposefully intensive yet seemingly pointless and at the cost of worker's dignity and individuality. Furthermore, the arrangement of boxes takes on a formal sculptural

⁶⁸ Ibid.

⁶⁹ Spiegler, Marc, *When Human Being Are the Canvas*, article in Art News, June 2003, p.97

quality following the legacy of minimalist sculptors such as Donald Judd, Tony Smith. Sierra's use of line, form, volume and space are grounded by everyday material experiences paradoxically embodied, occupied and maintained by the potency of what lies underneath and out of sight. In doing so Sierra highlights the necessity yet futility of this type of labour.

Sierra's "relational antagonism"⁷⁰ is further exposed when studying the relationship between the activity (performance) and its documentation. Pragmatically, documentation records Sierra's activities as durational, transitory events but documentation also utilises their aesthetic value for a secondary audience. Defending this, Sierra states:

This is the only system we can operate in. The ability to document widens the range of possibilities for artists in terms of our materials and our capacity to create: this should be taken advantage of.⁷¹

Sierra's aesthetics of exploitation adopts an approach to documentation that avoids the application of an overarching concern of artistic style and beauty. Sierra uses a minimal palette of black and white with neutral found colours throughout the photography, video, materials and props for his activities. The final activity's visual spectacle of the human skins tones is simplified in documentation as gradients of grainy black and white shades of the photograph. The hierarchies of social colour become an exercise in tonality, as if a photographic test strip of light exposure. The aura of black and white photography echo the performance strategies of artists Vito Acconchi, Daniel Burren, and Tehching Hsieh, in which the documentary style creates a gritty, realist, 'matter of fact' point of view, as things exists in the world. However, this is no less an aesthetic affect of the artist to denote the activity's proximity to 'reality' in comparison to other forms of photography, not framed within the context of an 'artwork' but plain exploitation.

⁷⁰ Bishop, Claire, *Antagonism and Relational Aesthetics*, October Magazine, MIT Press, 2004, p.79

⁷¹ Echeverría, p.103

2.3. VB08 (1994) Vanessa Beecroft



Figure 7. VB08 (1994), Vanessa Beecroft, photographic documentation of performance event at P.S.1 Museum, Long Island

The work of Vanessa Beecroft focused upon the perceived exploitation of female life models through the production of performances and the highly constructed documentation that borrowed from the grammar of avant-garde fashion photography. Early Beecroft artworks were championed by Nicolas Bourriaud, who has characterised the nature of this art as a “relational aesthetic” that operates within:

The realm of interactions and its social context, rather than the assertion of an independent and private symbolic space.⁷²

The engagement with participant and the effect on audiences is what makes Beecroft’s work ‘relational’. The image of participants became shorthand for collaboration, “convivial”⁷³ engagements, resolving political-correctness and appeasing the social agenda of art having a role beyond the purely aesthetic. However Beecroft’s later artworks are perceived by critics not to implicate her in this process, merely continuing the exploitation of racialised gendered individuals that satisfy a specific physical ‘look’ and ‘type’. In doing so, reacting against the

⁷² Bourriaud, Nicolas, *Relational Aesthetics*, Translated by Pleasance, Simon & Woods, Fronza, with the participation of Copeland, Mathieu, Les Presses Du Reel, 2002, p.113.

⁷³ Ibid.

'convivial' nature by which the success of the artwork is determined by the value of the inter-human relationships generated by their production between artist, participant, artwork and audience.

Beecroft reveals a lack of transparency of the artist's intention, and also criticize the process of production and the polished nature of the documentation. Early manifestations of Beecroft's artwork emerged from her own experiences of being objectified as a young woman developing her career in New York. An early performance *VB08 (1994)* presented at P.S.1 Museum, Long Island consisted of a variety of women in a state of half dress, wearing variations of beige v-neck jumpers, turquoise and pink underwear, black and white shoes, plus artificially bright red plaited wigs. The combination, saturation and repetition of colours, unite the mass of female bodies in 'uniform' yet in doing so negate their individual facial and bodily identity. In my view, what began as a direct relationship to Beecroft's own physicality developed into typecasting women of certain cultural and social types, often in response to the places of her performances e.g. Cologne (*VB09, 1994*), Geneva (*VB11, 1995*), Bordeaux (*VB18, 1996*) and Milan (*VB21, 1996*). Beecroft's representations of women acutely observe a particular design of jacket, a common hair colour and style, even an attitude conveyed in a gaze or pose, yet readily stereotypical of aspirational professional young woman.

Furthermore, as time has passed, the more ambitious and complex the staging, then the more generalising the artist's relationship with participants has become. The process of production has been likened to the casting, styling, dressing, choreographing of industry fashion models for a 'catwalk' presentation or photography 'shoot'⁷⁴, Beecroft freely admits she "follows from a distance" as "photographer, cameraman, make-up artist, wardrobe person, casting" are delegated roles of a team of producers that gradually replace and remove Beecroft's early direct contact with participants. This inadvertently makes way for a separation of her moral and ethical conscience in their treatment in her artwork. In doing so, the production process systematically dehumanises the participant for

⁷⁴ Chin, Daryl, and Beecroft, Vanessa, *Models of Fashion*, PAJ, A journal of Performance and Art, Volume, 20, Number 3, September 1998, p.22-25

'material' ends, as a medium to be manipulated, controlled and objectified.⁷⁵

Beecroft's instructions for employing participants (professional and non-professional female models) read as a briefing for working fashion models, echoing the neutralising treatment of the life model, as a conscious attitude and aura, a way of acting and being, to disconcert the audience. For example the restrictions on 'talking' 'movement' 'sexiness' and 'rigidity', deny the model any means of physical expression. Language such as 'classic' and 'as image' suggests their performance is fixed in iconic reverence. In addition, the direction of the model's state of mind including instruction to be 'neutral', 'indifferent', 'proud' and 'superior' suggests separation, a hierarchal otherness where the body is unattainable to the audience. Power and intimidation is a type of relation explored through Beecroft's aesthetic.

To critique Beecroft, the feminist art group "The Toxic Titties" responded to a call for models to take part in "VB46" at the Gagosian Gallery Los Angeles in 2000. The group was intent on disrupting the perceived hetero-normative gaze set up in the artwork by producing an egg from the vagina of one of the artist/activists during the performance. The ensuing article "Behind Enemy Lines: Toxic Titties Infiltrate Vanessa Beecroft" describes a covert operation made with queer sexualized military precision. Shifting from the first person (active participants Heather Cassil and Clover Leary) and third person (Julia Stienmetz), the article recounts the model's processes of preparation for the performance.⁷⁶

Beginning with the value-laden models having to bleach their head, eyebrow, eyelash hair, remove all other bodily hair, whiten the body using make up, the writers describe long periods of waiting without food and rest, and long photographic sessions in advance of the activities of the final performance. The performance itself sees participants confronting the audience in defiance, defining the performance area around them. Bodies potentially become subsumed by the new white cube gallery space, either emerging from and/or disappearing into the whiteness in various states of standing and sitting. In which Steinmetz states "the exhaustion evidenced by the model's gradual move from standing to seated or

⁷⁵ Beccaria, Marcella, *Conversation Piece* in Vanessa Beecroft performances 1993-2003, Skira Rizzoli, Milan New York, 2003

⁷⁶ Steinmetz, Julia, Cassils, Heather, and Leary, Clover, *Behind Enemy Lines: Toxic Titties Infiltrate Vanessa Beecroft*, article in *Signs*, Volume 31, Number 3, Spring 2006

reclining positions...[is a] condition of labour over the proceeding days.”⁷⁷ The article reveals a team of technical producers and assistants, that in turn expose the exploitative treatment of participants as the most “horrifying aspect of her work”. Stienmetz calls for a re-appraisal of Beecroft’s seemingly inclusive practice.

Throughout the participant’s entry into, passage through and arrival as the artwork, they have undergone a process of physical and mental conditioning. This process of transformation sees the participant shift from willing ‘object’ to resistant ‘subject’. Therefore, the process becomes the conflict to control the participant’s personal and physical characteristics as a universal female body. This is compounded by the notion that the resulting performance is paradoxically object and image, performance and documentation, in which the aestheticising process, the mutation, uniformity and disposition of the body, is primary over the treatment of its participants.

When Beecroft’s methods are attacked by Toxic Titties for their inadequacies and disparities in a discourse of resistance and decent, I would posit that the discursive framework itself and its critical value in the realms of academic critique inadvertently adds provenance to the commercial value of VB46 and its documentation. The relationship between the intentions of Beecroft and Toxic Titties sees the work operating between the rhetoric of exploited objects and emancipated subjects endowing the artwork (ironically) with an added value.

In comparison to how these controls might apply to the role adopted by of the life model’s body, Beecroft actively promotes these self-conscious states as performed rather than those that might manifest from the innate status, purpose and role of the life model body. In the contemporary life class, the condition of the life model is seemingly treated with some respect and dignity from the position of the tutor.

⁷⁷ Ibid, p.773

2.4. *Repetition* (2005) Artur Żmijewski



Figure 8. Repetitions (2005), Artur Żmijewski, still taken from video

In “Repetition” (2005) the artist Artur Żmijewski attempted a re-enactment of the famous Stanford Prison Experiment (1971). Originally conducted by psychologist Phillip Zimbardo, the experiment aimed to test the psychology of people and their behaviours when given roles in a makeshift prison environment. The 2005 artwork is different to the original experiment by including the motivations of participant’s willingness to partake for payment and other personal reasons. The issue of the questionable ethics of the original experiment is played out in Żmijewski’s reenactment. Underlining the lengths participants will go to adapt their beliefs and behaviour when given the option to act out increasingly oppressive acts of violence upon other participants for economic remuneration. Żmijewski is seen negotiating the terms of payment, monitoring the response to instructions, and reflecting on the psychological impact and how far to push participants. Personal interviews with participants before and after the experiment are intercut with the process of conditioning them through physical and mental controls and rules through daily ritual, the ‘repetition’ at the conceptual core of the artwork.

Reflecting on Żmijewski’s strategies, the artist is contentious, inciting shock and provocation at the expense of his participants and yet in doing so, masterfully exposing the inconsistencies of social and political mores. In “Repetition”, Żmijewski’s role as artist has been described as “purposefully inhabiting the role of

a disengaged observer allowing the events to unfold without intervention”.⁷⁸

Having devised the conceptual premise and orchestrated the activity, the artist observes with calculated objectivity, echoing the position of impartial researcher like Zimbardo who aimed for scientific objectivity in the original Stanford Prison experiment. However, in interview Źmijewski states:

I repeated the Philip Zimbardo experiment because unlike scientists I can do this, because in art it is still allowed. It doesn't mean that there is more freedom in art: it just means that there is a cultural permission for rebellion in art. Repetition was the experiment and, like the original, produced knowledge – even if for Zimbardo my work was just a pop culture event.⁷⁹

Here Źmijewski highlights the potential scope of producing knowledge from the position of art practice with fewer confines than scientific research. The ethical and moral dimension of each realm of practice is tested. As art, the ethics of participation's exploitation are reflected in the openness to engage with these activities in the context of art. As scientific research, the artwork is potentially just a play of forms and materials, the 'acting out' of procedures, rules and pseudo-scientific rigor whereby the results are subverted to allow a fictitious construction of the original experiment. However, the process is no less intent in generating a knowledge that adds to the original experiment, and also poses a question over the artifice of the controlled environment used in scientific research to observe human behavior.

Daniel Millar argues that Źmijewski bypasses the moral and ethically fraught questions by avoiding any consideration and responsibility for the participant. This is prompted by the artist's rhetoric of the artwork's primary critique of its wider political and social dimension. Źmijewski's defense highlights the artist own separation of his moral consciousness in order for his work to take form, he does not deny the personal effects the production of the artwork and yet continues to

⁷⁸ Murray, Derek Conrad, *Carceral Subjects: The Play of Power in Artur Źmijewski's Repetition*, in Parachute, Issue Number 124, October 2006, p.78-91

⁷⁹ Millar, Daniel, *The Politics of Fear*, article in Art Monthly, Number 333, February 2010, p. 3

push at these boundaries. The artist reflects on his own role in the artwork by stating:

This Artur Żmijewski is not a real person; he is merely a narrator who recounts to us the story. In art the author – the artist – is directly and personally responsible for the content of the artwork. It means that there is something more real in art than in literature.⁸⁰

The statement suggests Żmijewski's own suspension of his personal position on the activity as if an impartial researcher, journalist or documentary film maker. This also suggests a resistance to 'authorial control' in which the participants are the authors, in which the ethical problems lie with them. However, what he does and what he believes are different domains, yet both are under close scrutiny as if one consciousness. The interview demonstrates how Żmijewski is immediately implicated and cannot be separated from the artist's 'act'. Therefore, by his account Żmijewski stages himself as a character in the artwork as well as his participants.

Furthermore, the documentation form of this process adopts the techniques of documentary filmmaking mixing various types of video quality including surveillance, hand held action and fixed interview camera footage. The video footage functions as a visual record as well as denoting the 'reality' of the situation, in which a participant (non-actor) enters into the realm of the artwork. Here the controlled environment of the prison, a hypothetical space for the staging of human behavior, converge 'reality' and 'constructed reality' tested by participant's engagement with the activity as well as the overall methodology. These documentary techniques are established forms of neo-realism in experimental film and television production such as "Dogma" film and "Reality" television. A number of devices are used to solicit the drama, for example the staging and controlling the environment, situation or circumstance; and/or the (re)enactment of a personal experience, in which the ensuing narrative unfolds unscripted and unrehearsed. Here, the participant shifts between conscious-unconscious actor and non-actor presenting their 'self' as authentic yet aware, performed as a response to the form. The construction of reality can discredit the authenticity and validity of producers

⁸⁰ Ibid. p.4

using participants as active performers for the camera.

The curator Mark Nash discusses, in his article “Reality in the Age of Aesthetics” (2008), the adaptation of techniques of documentary film in art practice as a fictional device used to refer to the difficult realities in society. The camera inherently aestheticises real life events into a heightened fiction. The composing, editing, sequencing and manipulation of the image begin to distort the chronology of time and the activity, and yet this does little to dispute its reception as ‘truth’. Therefore ‘realism’ is a conceit of the documentary form. However, Nash posits that when the form meets the subject (participant), and when the subject begins to challenge the status of the form, things get interesting. It is here that “Repetitions” provides a response to the original experiment’s intention and outcome, in that the participant’s rejection of the experiment provides “as sense of hopefulness.”⁸¹ Where the breaking point of one participant’s consciousness is reconciled in a single gesture. The participant walks away.

The combination of the artistic intention, the activity, structure and the documented form (elements of production that are within the control of the artist) surround the passage of participants as they engagement with the production of the artwork. Źmijewski’s methods can be discussed in view of the article “Include Me Out” by artist and writer Dave Beech, who identifies the potential “neutralisation” of the participant’s agency in both relational aesthetics (Bourriaud) and its antagonism (Bishop). In his critique, Beech highlights that the premise of the relational artwork to co-opt the participant into the overall schema of the artist’s project:

The participant is typically not cast as an agent of critique or subversion but rather as one who is united to accept the parameters of the art project.⁸²

Participants become objects of exploitation, control and manipulation. Beech posits that the limitations of the participatory artwork require a broader concept

⁸¹ Ibid.

⁸² Ibid. p.3

of relational aesthetics that encompasses a “constellation of overlapping economies of agency, control, self-determination and power”.⁸³ Beech compares ‘participation’ with the terms of ‘collaboration’ defined by choice, agency and control. This offers collaborations certain ‘rights’ to opt ‘in’ or ‘out’; giving the collaborator “shared authorial rights.”⁸⁴ Therefore participants in “Repetitions”, for the remuneration of a fee, are active players, performers, and ‘collaborators’, engaged by willingly being experimented on.

Beech goes on to suggest that the ideology of participation not only ‘neutralises’ the participant, but also the social-cultural conflict itself, identified as the content in the artwork. Reducing the real life context of the experiment and its action by merely placing it within the context of ‘art’ somehow “presenting itself as a viable alternative.”⁸⁵ However, *Repetition* as a recreation of an already artificial construct presents a further layer of complexity, in view of the active co-option of participants and their ability to choose. Beech extends Bishop’s initial concerns of relational aesthetics ‘why and with whom?’ by questioning “what sort of activity and subjectivity people are being invited to participate in”. In his view a measure of the “economy of the participant’s relative proximity to the invitation.”⁸⁶

The trajectory of the problem of the ‘relational aesthetic’ of participatory strategies begins to assert the autonomous rights of participants as emancipated social subjects⁸⁷, not passive to the artwork’s authorial structures. Participatory art implies a promise of cultural, social and economic value and status that recognises and gives voice to the participant’s subjectivity, even as willing objects. However the participatory artwork examined in this chapter highlights the potential to patronise and condescend participants during the artist’s intellectual and hierarchical power play. The autonomous participant, opting in or out of the social and economic contract with the artist, suggests participants also have the right to choose to be exploited and choose to interpret the experience to his/her own ends.

⁸³ Ibid.

⁸⁴ Ibid.

⁸⁵ Ibid.

⁸⁶ Ibid. p.4

⁸⁷ Freire, Paulo, *Pedagogy of the Oppressed*, translated by Bergman-Ramos, Myra, Penguin Books, edition 1996

2.5. Black Market, Pawel Althamer



Figure 9. *Black Market* (2007) Pawel Althamer

In the artwork titled *Black Market* by Pawel Althamer, the exhibition sees participants make an effigy of the artist. The work neither focuses on the reference or the final outcome, but the process of production. Polish Africans are trained in basic skills of carving and sculpting by the artist; they demonstrate their skills in a workshop environment presented as an installation in the exhibition. This active delegation of skills passed on by the artist to his participants, begins to fold traces of the artist in a process of transferral, where participant's subjectivities are merged with that of the artist. An engagement of a process of transferred knowledge alters this work, generating readings of the atelier studio, workshop demonstration, production line, towards a manifestation of the artist, a god-like effigy fashioned out of blackened wood. The connotations of the work suggest a provocation of the hierarchies of race and status in modern Poland:

The result is a sculpture that is a receptacle of negotiation, a choral self-portrait that depicts Althamer's as much as it captures an image of those who created him⁸⁸

This framework for open contingent and non-scripted outcomes are rooted in Althamer's education under the tutelage of artist Grzegorz Kowalski at the Warsaw Academy of Fine Arts who taught between 1988 and 1993. Kowalski was influenced by Oskar Hansen's theory of "open form" a form of architectural practice that encompassed 'collective thought' to dislocate any singular vision or

⁸⁸ Gioni, Massimiliano, *The Hero with a Thousand Faces: Pawel Althamer*, article in Parkett 82, 2008, p.93

use in the production of building design. Here Kowalski adopted “participation in a game-like collaboration as a way of acknowledging the receiver’s presence”⁸⁹ Such participation aimed to eradicate hierarchies between teacher and student, between words and visual language made up of signs signals and gestures. Artworks produced under these conditions meant that artworks were co-authored restrained by time scale and the given situation. Zmijewski was also taught under these same influences and have resulted both artist’s adopting pedagogical forms of art production. The artist in the role of teacher or tutor, to facilitate participant’s ideas inflected in production.

Althamer’s use of the open form methodology aims to democratize the formation of authorship in the artwork. Through the inclusion and collaboration of participants, Althamer has gradually developed the participant’s active role and position. For example he insists on exhibition opportunities abroad offered to him, also include members of the family, neighbours and the Nowolipie Group. Members have led workshop classes, produced public artworks to commission and have journeyed with the artist to Africa. This ‘delegated performance’⁹⁰, as described by Bishop, allows Althamer to exercise his personal politics and his participants right to choose to partake in an art event.

Althamer alleviates the moral dimension of participation to the status of personal relations between husband and wife, or father, son, daughter, teacher, student and neighbours. Although this may not negate the controls or power operating within these relationships, Althamer highlights intimate and often emotional inter-subjectivities. Rather than the distanced, silenced, objectified mode of temporary participation. Personal relations, even framed within a grand narrative of social, political and cultural “universalities”⁹¹ return to the artist’s own self. His image, as surrogated in figurative sculpture, through a delegated performance of participants, both united in a personal and political struggle with society and the realms of its reality.

⁸⁹ Althamer, Pawel, *Pawel Althamer*, Phaidon Press, London, 2011

⁹⁰ Bishop, Claire, *Double Agent*, Institute of Contemporary Art, London, 2008

⁹¹ Bishop, Claire, *The Social Turn: Collaboration and Its Discontents*, Artforum, February 2006, p.181

Claire Bishop offers the concept of “outsourcing authenticity” borrowing from business and managerial term of ‘outsourcing’ used to bring into a company for allocated periods of time, specialist skills or services to maximize productivity. Applied to the structures adopted by artists, whose work is socially driven, migratory and transient, the term suggests a gathering of knowledge ‘on the ground’ within the location. More pointedly, Bishop posits that what is at stake in this process is the unique experiences and characteristic of the participant as signified of ‘authenticity’ a direct and genuine connection made to the human subject. Implying the ‘authenticity’ of participants brings, at the level of production, an honesty and integrity to the work.

The artist’s physical and psychological nakedness is deployed, not as the furthest point of a dehumanising process (as in Zmijewski) but at a point of return, or re-humanizing: the moment when the body retaliates and does away with political and social formations. The artist’s physical body is re-materialized through his instruction as training and intention. The object is both document of a process of interaction as well as a ‘prosthetic’ production that adopts the participant’s hand imparted with the training skills techniques of the teacher, Althamer. As the students learn by example, mimetic, demonstration of applied techniques skills, the artist as teacher becomes performative by activating actions, as performances, in others. Not in plain view, but implied through the effigy, an oblique self-portrait.

The chapter has explored the implication of being the participant, and embracing the role of the life model, to explore what can be generated by this manoeuvre. This is contentious ground, whereby the life model’s subjectivity begins to merge with the bodies that they refer to. Activating a reference to Millais’s *Ophelia*, has given rise to my own excavation of historical reference to life model practice, as subject to the rhetoric of the art historian and those voices that uphold conventions of the life model’s persona. In view of contemporary art practice and the use of participants, the examples discussed highlight the moral and ethical dimensions of these terms of engagement, and their subsequent critique. Sierra’s openly confrontational position drives an aesthetic and economic bargain with participants and the collectors of his works, his practice reveals the futile and

throwaway human cost of his artistic process and what is exploited in the pursuit of minimalist art's seemingly formal and reductive aesthetic. Beecroft's practice is most in keeping with the formal play of life model practice, a practice developed from the artist's own experiences as an economic migrant to the USA. When the participants speak back to her production process, the dialogue generates a counter point. The artistic process is exposed of its intention, despite its negative connotations. When participants are given the opportunity to opt out of the artworks as in Żmijewski's practice, his seemingly contentious interaction is actively generating new experiences, positing new interpretations of experiences that enter into the discourse of the referent. Furthermore, Althamer begins to physically manifest an object containing the participant's innate subjectivity. An agreement with the artist's own intent versus the participant's own inherent being. Participant's as active producers, influenced, even taught by the artist, potentially conditions the participant, in view of a pedagogic project of the artist⁹².

The trajectory of my own body's critical position as life model, and the potential of an emancipatory process in direct response to the artwork, suggest that individual freedoms can be expressed through the relationship between artist and participants, and therefore a framework for participatory practices and a construction of a *modus operandi*, as a series of methods of art practice, that suggest how one might learn more about this process when the life model, to imposing these experiences onto others, whereby the seemingly 'oppressed becomes the oppressor' echoing Friere's cautionary text, *The Pedagogy of the Oppressed*, as a means to challenge conventions of the life class.

⁹² Bishop, Claire, *Artificial Hells: Participatory Art and the Politics of Spectatorship*, Verso, London New York, 2012, p.241

3.0. Reconfiguring the Life Class

To continue to situate my research and praxis within a contemporary art context, this chapter, will examine the participatory process in view of the use of the life class. In reframing the conventions of life class practice, the artists Roman Ondák, John Baldessari, Fiona Banner and Alan Kane each reveal new approaches to consider the essential elements that constitute the life class in order to play with its form. Critical questions are asked of the relationship between the artists and participants, however, these relationships are tested, new roles and statuses are assigned to the conventional roles of the tutor, life model, and participating artists, and these artists trouble to document this process with the photograph, the video footage, and the life drawing itself.

The chapter begins by exploring the production of *The Screasel*, a hybrid screen-easel, that I initially designed as a prop to accompany my life class activities. However, the theoretical propositions of the object itself, as a device to be used before, during, and after the life class, question where the artist, shifting between various roles of life model, participant artist, tutor, critically situates himself or herself. Therefore, *The Screasel* as an apparatus that embodies this new type of life class experience, and invites contextual and methodological reflections on other artists that provide further understanding of participatory practice in the conventional life class, and establish methods I will deploy through my own artistic research by practice.

3.1. *The Screasel* (2007-8)



Figure 10. The Screasel (2007), folding screen based on the H-frame easel construction

The Screasel, made in the first year of the research period, is both folding screen and an eight-board easel and can be used by the life model, participants and tutor in the life class. I made it as a formal sculptural object to reflect upon the symbolic function of the drawing board and easel in denoting the aura of the artist at work. The easel and drawing board are functional objects, aids to the artist that mediate the interaction between the artist and model. The artist can hide behind them in pursuit of the drawing enabling an intense observation of a naked body. These tools mediate the process as an extension of the structured environment of the life class, when this type of observation would otherwise be socially questioned.

Once made, the physical object accompanied me during initial workshops as a prop to demarcate the space as an installation, taking my own formation of a life class into other sites outside the confined of the educational setting. Whilst being used, the sense that the object signified a new type of life class experience was being entered into. The artist Li Yuan-Chia, a Chinese artist who lived in the UK since the

1950s, developed conceptual art sculptures that tested how audiences could interact with them. In 1976, he stated:

You can look at my work symbolically
Your can think of it conceptually
You can play with it as a kind of toy or game
Or you can appreciate it for its own beauty.⁹³

His practice enabled audiences to consider the sculptural object on many levels, drawing the audiences into active play and production encouraging audience's own process of interpretation and creation. The implication of Li's approach to the sculptural object is that it too can alter its role and function in relation to how audiences participate with it. In this sense, *The Screasel* has developed many roles throughout the research process, presented in exhibition, used during life classes, as reference to the mythology of the artist at work, and here, conceptually, as a framework by which to consider the various positions and methods of the artist's participatory process when in the life class.

The artist Liam Gillick produced large wall and ceiling structures in bright coloured manufactured materials that suggest the world of big business, policy making and the grammar of highly polished foyers of corporate buildings. These structures were designed to encourage people to talk in relative privacy, make deals, exchange gossip, discourse, communicate and relate. This relational object has the capacity of an 'apparatus'⁹⁴ in that its very existence can influence those that encounter it. Therefore due to the particular concentrated configuration of *The Screasel*, as 'apparatus', suggests a tighter, enforced proximity of relations, discourses and physical means to generate new meaning.

From my own modeling experience, the life model can feel both exposed and shielded from the scrutiny of observational study when staged by the easel and board. *The Screasel* reveals or conceals the life model, whether posing in front of,

⁹³ Brett, Guy, and Sawyer, Nick, *Li Yuan-chia: Tell Me What is Not Yet Said*, International Visual Arts INIVA, London, 2000

⁹⁴ Agamben, Giorgio, *What is an Apparatus?' and Other Essays*, Stanford University Press, Redwood City, 2009

or undressing behind. *The Screasel* can be used as a staging of the life model during the life class, and whilst in this mode the actions of the life model are central location of the artwork as the site of the life model's performance.

For the participant artist, *The Screasel* serves to allow the production of the drawing, as a practice of drawing or whether the final drawing. Its presence mediates between the participant artist and the life model, controls the nature of how one could be observed and transcribed by a line into the drawing. The mode suggests the *The Screasel's* purpose is central to the participant artist in the production process of life drawing.

From the tutor's perspective, *The Screasel* allows the control and choreography of the life model and participant artists' interaction before, during and after, the activities. It is a means to create a critical distance between the realms of the observed and the observer, a space between the participant artist and the tutor to teach and learn, and a reflective space to evaluate and monitor when displayed and presented to the rest of the class. In this mode, *The Screasel* is central to the tutor in the overall construction and orchestration of life class, participant artists, and the tutor, in a role that activates people, processes, and the outcome.

The Screasel helps defines roles within the life class, and more importantly how they interact or mediate between each other, yet as a strategy and instrument of the tactical body, as an object in the world, *The Screasel* is designed to encourage and problematise a process of potential collaboration, co-production, and co-authorship. *The Screasel* stands as a proposition of what could be, enabling the variation of shifting roles, relations, processes and outcomes.

3.2. *I'm just Acting In It* (2007) Roman Ondák

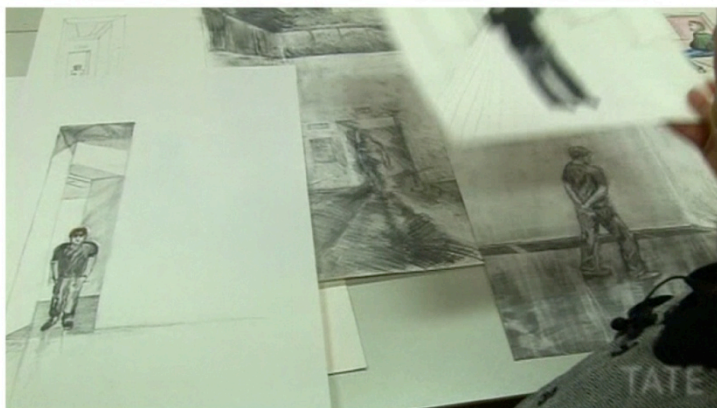


Figure 11. *I'm just acting in it* (2007), Roman Ondák, video footage of performance event at the Tate Modern London

In Roman Ondák's *I'm just acting in it*⁹⁵ a simple instruction was given by the artist to the curator Jessica Morgan. The artist to generate a verbal written description of the physical appearance of Ondák instructed Morgan, the description was, in turn, presented to a general audience of life class participants, who were asked to create a series of drawings based on this description. The description reads:

Roman Ondák is of medium to short stature, he is approximately 5 foot 10. He has relatively short legs and a longer torso. He has a stocky But not large frame. His hair is light brown to blond. His hair is so much short; it's cut in quite a sort of choppy cut. He has got a fairly square jaw and chin. Sunken eyes [...] and a heavy brow, he has got quite a strong brow and his eyebrows pretty much meet his brows... there is a feeling of quite a sort of strong brow line. His skin is quite pale, slightly pink tint and he has got quite a broad neck."⁹⁶

The participant's drawings made during the class were selected, sequenced and presented in the exhibition *The World as a Stage* at Tate Modern. The artwork's

⁹⁵ The resulting drawings from Roman Ondák, *I'm just acting in it* featured in the exhibition *The World as a Stage* at Tate Modern, London, 10 October to 20 January 2007. A short video describing Ondák, Roman, *I'm only Acting in it* (2007) documentation of performance on Tate Gallery website, <http://www.tate.org.uk/context-comment/video/new-work-roman-ondak>, accessed 9 April 2010

⁹⁶ Ibid. available via the Tate Channel, accessed April 2010.

final presentation was a series of framed drawings, in a linear sequence, depicting a fictional narrative of the lone artist wandering through the gallery spaces of Tate Modern. Ondák's identity is constructed without his physical presence, through the representative musings of participants and their 'life' drawings. Through the variety of different interpretations of his person, *I'm Just Acting On It* suggests a collectively authored animated drawing sequence or the preparatory sketches of a film storyboard.⁹⁷ *I'm Just Acting In It* constructs a narrative of the artist through a sequence of time and space, in which the very production of a 'performance' and its 'documentation' are replaced by the critical space of the imagination of participants and their drawings.

Running counter to Ondák's fictionalizing of 'performance' and 'documentation' is Peggy Phelan in *The Ontology of Performance: Representation without Reproduction* (1993) who argued that the essence of performance is in its originating presentation. Phelan posits the inherent notion of performance is never to be repeated, even by the same artist. Further, to be politically resistant to art as capital, performance should not enter into the "economy of reproduction". In addition, Phelan argues that the central concern of performance art fundamentally reveals the "disappearance" of the artist, problematising the performance document as "only a spur to memory" to the artist that is no longer present.⁹⁸ In view of Phelan, the central aspect of the performance, the artist's body, is constructed in absence of the artist's identity and its representation. However, the significance of the 'disappearance' of the artist body's through the life drawing and interplay of substitutional roles, suggests Ondák's identity is ostensibly objectified through the active subjectification of the participants.

⁹⁷ In previous artworks, Ondák uses the same strategy, using friends and associates to generate drawings based on descriptions of spaces, places, journeys and experiences. In "Storyboard" (2000) the artist described an empty gallery space to 40 of his friends and relatives in which the resulting drawings are presented in the physical gallery as a single strip along the walls of the gallery. Further to this, a photograph used to document the exhibition of the artwork "Storyboard" is drawn as one of twelve drawings in a series titled "Short Drawn Retrospective" (2002) momentarily reflecting on this and other artworks produced over the period. Ondák uses the drawing process to suggest a temporal relationship between representational and physical spaces, by the faculty of human observation, memory and the imagination. His drawing strategies function as representations of perception, time, personal relations and his biographical narrative, implying a self-conscious grounding and organizing of the provisional nature of his practice.

⁹⁸ Peggy Phelan, *The Ontology of Performance: Representation without Reproduction*, in *Unmarked: The Politics of Performance*, London, New York: Routledge, 1993, p.146

Ondák explores the possibility that the artist's absent performance is in order to 'reappear', challenging Phelan's ontology of performance. Ondák's process is contingent to a host of subjectivities that allow the artist to be dispersed and freely interpreted by the curators, education workers and participants alike from instruction, to description, both written and oral, visualized and subsequently organised. Ondák's performativity is communicated through the production of the drawings, in which the identity of the artist is simultaneously reconstructed and deconstructed in his absence. He achieves this through the paradoxical means of the drawing of his artist's body as a document of his performance.

In addition, in the context of the hierarchical museum and gallery infrastructure that elevates Ondák's artistic status, his rise is simultaneously demoted by his elevation of the status of artist with participants, amateur drawers associated with Tate Modern's educational programme. The discursive system is contingent and used to democratize the status of life drawing suggesting that Ondák's choice of co-opted authorship is not determined by the authority of professional skill, but in the universal experience of learning to draw. This allows us to consider the contingent nature of this production of the drawing. Activating participants into 'performance' of their own drawing practice, folding their subjectivities into the process. The artist as life model is a rumour, speculation and through this abstraction, a myth of is made from the fragments of information available.

In view of this active production of performance and performer, Ondák stages a mythology of his artistic self through the form of documentation itself, removing the referent of his present body from both camera and audience, shifting the documentation production of the event 'of' performance to 'as' performance. In equivalence to the camera and audience, life class participants are both observers and producers of the event as performance. As a methodology of participatory practice, Ondák encompasses the discursive system of each stage of production, to authenticate the work of the drawings as a presence of the artist. Of which he declares, as the title suggests, he is merely a performer in the artwork, or more so the idea of a performer in the artwork.

As gallery goers, the selection and presentation of the drawings produces a narrative to suggest the artist wandering through the galleries of Tate Modern. However, during the process of production, participants' speculate on his physical presence and visualize this through the drawing process. Who is he? What does he actually look like? During footage of the event, discussions arise from participants when a picture is revealed of the artist (intentional or not) and comparisons are made to the accuracy of the participant's drawing. How the 'life model' is presented, what we know of the artist, rests on how the participant artists portray the life model, however what is intended is not always communicated through the drawing. Allowing an 'a priori' process in participant artists is a playful conceit of Ondák as the absent mythical life model, Ondák's reality is constructed out of interpretation. Meaning is made from the results of others.

3.3. *Police Drawing* (1971) John Baldessari



Figure 12. *Police Drawing* (1971), John Baldessari, photographic documentation of event

I walked unannounced into a classroom of 12 students who were studying drawing. While I was there I said little and set up the video camera, lights and a drawing board. This task took about 15 mins after which I left and hid in another room.

Then an artist for the San Diego, Calif. Police Department (who does drawings of suspected criminals from descriptions supplied to him by witnesses) walked into the classroom. He introduced himself and asked the students to describe the person (me) who had previously been there while he attempted to draw my likeness. Neither the police artist nor the students had ever seen me before.

The police artist said that the likeness he had drawn was good enough that normally I would have been arrested.⁹⁹

⁹⁹ Transcription of video footage, Baldessari, John, *Police Drawing*, documentation of performance on Electronix Arts Intermix website, <http://www.eai.org/title.htm?id=2001>, accessed 23 March 2009

The results of this sequence of activities consists of a framed conté crayon drawing produced by the police artist, a series of mounted black and white photographs showing key stages of the process, and a 23 minute 09 second video containing edited audio and visual documentation.

In *Police Drawing*, Baldessari has modified the academic life class to reflect uses of drawing beyond 'art school' taught practices. Baldessari deploys a drawing strategy using memory, recall and speculation, against the standard expectations and practices of the life drawing class. *Police Drawing* is one of a series of performative actions, instructions, games, conceptual strategies and structures Baldessari devised during the 1950s and 1960s whilst teaching at the California Institute of Art. Conceived in its entirety as an artwork, his alternative course "Cal Arts Post Studio Art: Class Assignments (optional)" suggested new methods to conceive of the artwork, especially the theoretical undoing of photography and video's authority.

Conceptual art practice during this period was characterised by Lucy Lippard's theory of 'dematerializing the art object'.¹⁰⁰ Lippard implies the action and gesture of the artist as primary, and the art object as secondary. This dematerialised art object employs other media to record the performance and performativity of the artist, such as photography and video as if objective tools of scientific study. These methods too suggest controlled observations were being adopted to objectively record the event of the artist and artistic process, as in *Police Drawing*. These techniques highlighted the interdependency between the ephemeral quality of the artist's momentary action or event, and the permanence of subsequent material forms of observation and their re-presentation, elevating the status of the process and procedure to rank alongside the artworks, which became 'results'. Conceptual artists often explored the relationship between primary and secondary forms of experience of the artwork.

Baldessari's artwork is an understated challenge to photographic objectivity made by using the status given to the observational drawing process. *Police Drawing*

¹⁰⁰ Lippard, Lucy. *Six Years: The Dematerialization of The Art Object from 1966 to 1972*. University of California Press Ltd, London, 1997

critiques the authority of the photograph by a) calling upon memory and recall as a type of factuality generated by drawing practice, b) using the conjecture and discussion brought about between collaborator, student-artists, and c) exploiting the playful yet ambiguous role of Baldessari's artistic identity and persona. Overall, positing that life drawing (a material process) and its practice observed as the subject of the artwork (a de-materialized process) re-asserts the role of observational based drawing practice and is actively and tactically working in opposition to the strategy of the photographic documentation (a re-materialising process).

In reference to the conventions of the life class, Baldessari brings the contentious faculties of 'a priori' drawing knowledge to the foreground, the condition of applying information to a drawing by previous accounts studied from the exemplars of Classical human forms. In view of the police artist and his student's everyday cognitive faculties in recomposing facial and bodily recognition and representation. By reconfiguring the life class in the context of a procedure and enforcement of the law, *Police Drawing* questions the scrutiny and accuracy in observational drawing practice and by using the momentary witness, investigates recall and memory.

In contrast to 'a priori' method, Baldessari adopts the recall of memory and discursive technique, in which discussion is facilitated by the police drawer to produce an image of the artist, in my view like a suspect of his own crime scene. The practice of police drawing is akin to courtroom drawing. Courtroom artists are limited to notes and what visual imprint they can impress upon their memory. The courtroom drawing is then made at a separate location in which the artist manifests the image from memory and notes and accumulative knowledge of faces and body shapes. In police identity fit drawing, a series of questions ascertains the physical description and detail of the person to be drawn, and the drawing is developed as a series of iterations of approximations based on a subjective catalogue of faces and bodily recognition. The potency of police drawings is as 'evidence' or an authority of 'truth' and exactitude, enough to identify a suspect and convict a criminal. Therefore Baldessari emphasizes the faculty of the observation though the fleeting presence and absence of body in question.

Suggesting what was once present can have a lasting potency. Although the process yields flaws and inconsistency with the expectation of accuracy in transcription, Baldessari draws our attention to the limitations of representation and that enough information can justify a well observed recalled drawing.

Baldessari's critique is to deconstruct the notions of the conventional life class by assuming anonymity to his students, delegating his role by usurping the role of the police drawer. His facilitation of the students' recollections of Baldessari's presence, figures Baldessari as an absence-presence, an abstraction, a suspect in a crime. Then as a course of instruction, the artwork prompts students to question the life model, interrogate what is perceived, glanced or hinted at, consider the genesis of the artistic creative act as a system of discursive structures an investigation to cover the facts. And in addition, Baldessari implicates himself as suspect as well as author and imparter of his ideals making us question the tutor's role in the representation.

As a final gesture in *Police Drawing*, Baldessari produces a photographic portrait of himself posing as if the figure in the drawing, particularly telling is the position of his left hand that seems awkward and staged with the drawing in mind. The photographic portrait of the artist is a direct result of the final drawing - the collective memory of the students as facilitated by the police artist. It suggests that the reflexive shaping of the artist's identity is formed from those of others, and he simulates this candidly. Hence, the condition of a 'drawing truth' functions through the structure of production in which the performance and application of drawing and its discursive techniques are used to deduce and produce the image of the artist. The final photograph begins to further critique Lippard's documentation theory as Baldessari presents a post-production gesture, as a 're-materializing' process, in which the performance of the artist results in the drawing then subsequently becomes a photograph. Hence the contrast between the representations of these paradoxical processes blurs the line between the factual and the fictional. In which Baldessari's photographic portrait offers a concept of performance documentation that is both a secondary form to the event, and equally the primary form as a result of the event, to which the artist's identity is playfully contradicted.

Police Drawing reconfigures the conventional life class by developing a set of equivalents with conceptual performance and participatory practice including a) the life drawing and photographic document, b) the life model and conceptual artist's modus operandi, c) tutor-student relationship and delegated production, and d) the private life class and the public performance event or spectacle.

3.4. *Mirror* (2007) Fiona Banner

One hand on each breast,
Fingers ruddy and worn against the underexposed skin.
Nails shell pink.
Her tits spill out from behind her massive hands.
A shadow strikes her side, on the other, a glowing highlight.
Her profile's electric.
Arse moon white.
Both feet facing forward, foreshortened, kind of classical. ¹⁰¹

In *Mirror* (2007) the actress Sarah Morton stands behind a lectern facing an audience in the Whitechapel Gallery on 9th March 2007. She recites a text produced by the artist Fiona Banner. Banner wrote her observations of Morton as the life model during a studio session conducted days before on 6th March 2007. Instead of a sequence of lines, tones and textures rendered in a life drawing study of the model, Banner has produced a textual description “life writing”, suggesting the classical traditions of the life class, scrutinizing Morton’s body with the intensity of a camera. Now performed, the text becomes a highly charged reflection of the potential power of Morton’s naked body. The life model sees herself through the interpretation of the artist:

A tapering crack of blue-black shadow between her thighs,
An arrow to her cunt.
Pubes a zillion lines twisting to a soft quiff,
A crazy scribble of shade collecting at the stem of her thigh,
And growing onto her stomach.
All shadows pouring in to her navel,
Darkest full stop, right in her middle,
The beginning and the end. ¹⁰²

¹⁰¹Banner, Fiona, *Performance Nude*, Other Criteria, London 2009, p.19

¹⁰² Ibid.

Banner's description evokes the language of film and pornography, a constant theme in the artist's practice. Through the translation of images into text presents the contradictory and problematic gap of Banner's enquiry. Where Banner's initial description is folded into Morton's interpretation of the text, and begins to inflect the sexual frisson implied by the realization of one's body being observed in such detail, revealing the problem of the sexualized gaze.¹⁰³

What mediates this relationship is absent from the equation, a performance of the artist at work. A conceptual play results in the mediation of the artist's subjectivity and the life model's now reading and interpretation of it, through language, speech, intonation and performance. The conceptual mirror in question reflects back the subjectivity of the artist, the life model's own reflection, and the audience's interpretation of this dialogic relationship, our social and cultural framing, through the life model's performance.

Banner's performance calls into question the nature of observation during the artist's production, Michael Bracewell states:

She must ceaselessly refer to the model, checking and adjusting her artistic response, and making necessary adjustments to the direction and nuance of her line of thinking. (Just as, for a draughts person, it is necessary to maintain and direct the relationship between looking and drawing.)¹⁰⁴

Bracewell suggests a conscious flow of text develops equivalence to the production of the life drawing. The process of observational drawing is transformed in which 'reading' becomes the means in which the viewer connects the act of looking with the production of meaning whether via image or text.

¹⁰³ Pertinent to a discussion of this piece is James Elkin's notes on the sexuality of the life class, and Deanna Petherbridge's problem of the question of sex and nakedness. Banner's poesis in writing clearly sexualises Morton. However, this is a parallel debate to the main thrust of my project. For a close critique of Banner and sexuality read Nancy Princenthal, *Nude/Parade* in *Art in America*, June 2006, on <http://www.fionabanner.com/words/nancyprincenthal2006.htm>, accessed 13 February 2016

¹⁰⁴ Michael Bracewell "Life Writing" catalogue essay for Fiona Banner "Performance Nude", p.6

In *Mirror*, the life model becomes a vehicle, a conduit for channeling the words of the artist, suggesting a kind of human incarnation of a documentation form and its presentation. As the reading progresses, Morton becomes increasingly aware of the intensity of Banner's descriptions, words like "tits" and "cunt" are forceful and explicit, folding a vernacular of pornography into the condition of Banner's looking. Banner draws an uncomfortable parallel between the traditional life class and the language of pornographic films to comment on the ambiguity of mass popular culture and scholarly academic study generated by looking at naked bodies.

As a process of learning, the life model's education, *Mirror* evokes Adolphe Armand Braun in his drawing manual *Hieroglyphic or Greek Method of Life Drawing* produced in 1916¹⁰⁵. Armand frames the practice of observational study of the life model by encouraging his reader to "undress yourself", stand in front of a full-length mirror and follow the route of his narrative description, following the parts of the body from head to toe. The reader is encouraged to feel their way along the flesh, muscle, and bone structure to garner an explicit knowledge of one's own body as referent to understanding that of the life models. The text becomes a transcription of the artist's observation in both instances, allowing its interpretation to activate the life model in performance, the student artist in the life class.

The resolve in *Mirror* suggests the inherent vehicle for language and text into words through an oral tradition, as told in conversation, as if passed on from person to person. Banner's resolution highlights the faculty of the human senses and communication, in the act of interpretation and bodily equivalences of our relationship to documentation, as mechanical supplements to memory and recall, a condition highlighted by Baldessari's and Ondák's methods to generate participant's imagination and 'a priori' knowledge into the drawing process.

Moreover, Banner never intended any documentation to be produced of the performance, however a candid shaky video recording made by an audience member is now used, its ambiguity is a quality favoured by the artist for its casual intent. What can be observed in the video, is the self conscious performance of the

¹⁰⁵ Braun, Adolphe Armand, *Hieroglyphic or Greek Method of Life Drawing*, Drawing Ltm, London, 1916, p.16

actress, once life model, begin to refer to herself, by way of touching the neck and placing the hand on hips etc.¹⁰⁶ In the text's translation performed by the life model, the artist's observation has inadvertently produced a tacit knowledge, transferred into the sequence of sub-conscious sequence of gestures and references, of an increasing self conscious life model.

In *Nude* a sequence of black and white photos chart the development of a life drawing by Banner. Instead of a drawing Banner describes in words what she sees. A set of principals based on space, light, texture, shape and illusion. Each photograph moves in an out of focus between the text and the life model, as if the back and forth motion of the observational drawing process in the life class. It suggests the way in which the artist would refer back and forth between life model and canvas, more so what becomes the priority. Yet instead of a representation that assumes a likeness of what is seen. The painted words instead evoke a type of 'footnoting' to the life model. To the point in which when the life model is out of totally of focus the words is emphasised over the form of the body.

In *Nude Performance* Banner makes public the once 'private' interaction between the artist, model and camera in the artist's studio. For a literature festival audience, the artist is seen engaged in the life drawing activity with the life model. The activity made more unique as the life model goes public, and so too does the artist. Yet as a public performance the audience as spectator are inadvertently implicated into the gaze to where the artist or photographic camera stood. The audience becomes active voyeurs of both the 'nude' life model and the artist like a mass of tutors that loom over the shoulder of the artist, whilst staring directly unmediated at the life model. Furthermore *Nude Performance* reconfigures the life class by opening the seemingly private and closed life class to a live audience. The introduction of a live audience effectively requires Banner to step into the performance arena in which the artist's production becomes also theoretically 'nude' in performance, in which an intimate studio activity is revealed.

¹⁰⁶ Banner never intended any documentation to be produced by the process of production. However a candid shaky audience member made a recording of the performance is now used, its ambiguity is a quality favoured by the artist for its casual intent. The documentation footage can be viewed online at <http://fionabanner.com/performance/mirror/mirror.htm>, accessed 23 March 2009

As a narrative progression of these artworks, the development of *Mirror* demonstrate an enquiry made through artworks, that enables the artists to explore the relationship between the artist and life model, emphasizing the tussle between subjectivities, between private studio and public gallery. However, in its most oblique formation, *Mirror* problematises the artist's role within this production process, in which the artist objectifies the life model privately and then activates a further objectification publically, one that is seemingly internalised. The performance becomes the life model's realisation of the nature of the artist's looking, that which is unspoken in the life class.

3.5. *Life Class: Today's Nude* (2010) Alan Kane



Figure 13. Life Class: Today's Nude (2010), Alan Kane, five-part television programme devised by the artist, broadcast on Channel 4, commissioned by Art Angel.

Alan Kane's *Life Class: Today's Nude* sees the life class, the model, the artist and the life drawing mediated by the grammar of television. In its participatory ambition to get the nation's daytime TV watchers drawing from the life model, the resulting life drawings become part of an online archive.¹⁰⁷ The drawings enter into a collective consciousness of an audience who have shared the TV experience of the programme's mediated, instructional aid to drawing. Kane, co-producer of the *Folk Archive* with Jeremy Deller, has usurped the under-represented and 'folk' status of life drawings by amateur artists to disrupt the vernacular of art that operates within a specialized, nuanced art discourse. Kane does this through television's mass appeal, and in so doing brings potentially thousands of TV viewers into the public display of the naked model. In an interview I conducted with Kane, he states:

The work occurs as it's broadcast and experienced. It's not a video work, it's a television work, and that isn't any different from an

¹⁰⁷ The online archive of drawings produced by audiences of the television programme can be accessed via the Artangel website at http://www.artangel.org.uk/projects/2009/life_class/flickr_group/about_the_flickr_group, last accessed July 2011.

exhibition. The work doesn't occur when the picture is finished, or when its framed, it only occurs when "the doors are opened" ...¹⁰⁸

In Kane's statement, the audience as the television viewing public, and the interaction, whether watching and/or attempting to produce a life drawing, complete the work. The making of a television programme shifts Kane's personal intention into the concerns of entertaining, satisfying and activating an audience, in which the choice of location, life model, 'celebrity' tutor and their particular brand of life class rhetoric validates and justifies the performance of the model, broadcast into every television watching the programme in the country.

The educational framing in his practice, is a realisation of the pedagogic value of participatory projects despite them being challenges to life class convention. Through wanting to control, influence and direct participants towards his intended outcome, the realm of participation was both a way of harbouring the subjectivities of participants by designing drawing activities that could enable this to emerge.

This idea that the strategy of documenting the life class using photography and video could be challenged and confronted by an artistic and tactical activity *within* the life class itself recalls how out of one type of looking, another emerges. A reflection. Complex interplays between the directions of gaze, the dynamics of looking, dialogues between self and others, the artist model, the teacher and student play out various challenges to convention and resistances to the power of control and behaviour.

In *Video: The Aesthetics of Narcissism*, Rosalind Krauss argues, "Video's real medium is a psychological situation".¹⁰⁹ The feedback loop of the video camera and the monitor is suggested as being a mirror in which the body, in the instance of the artist-practitioner, is the subject of a process of 'bracketing out', an object returned to observation in the pursuit of subjectivity through self-actualisation. The video becomes simply a means, a tool in the artist's studio, in which the staging and

¹⁰⁸ Extract taken from transcription of interview with Alan Kane, conducted on the 5th August 2009.

¹⁰⁹ Krauss, Rosalind, *Video: The Aesthetics of Narcissism*, in *Art and the Moving Image: A Critical Reader*, Leighton, Tanya, and Esche, Charles, Afterall, in association with Tate Publishing, London, 2007

placing of conditions put upon the self under certain circumstances generate insights of the artist's body. "The very terms of which are to draw attention from the external object - the Other – and invest it in the Self," reflecting Freud's formation of narcissism from the 'object-libido' to the 'ego-libido'.¹¹⁰ Krauss's argument problematises the object-state of video in favour of the psychological state it brings about in the reflective and reflexive mirroring of the subject - the artist' self:

Mirror reflection [...] implies the vanquishing of separateness. Its inherent movement is towards fusion. The self and its reflected image are of course literally separate. But the agency of reflection is a mode of appropriation, of illusionistically erasing the difference between subject and object. Facing mirrors on opposite walls squeeze out the real space between them."¹¹¹

This notion is doubled up in the life class. The TV programme has a two-way effect, one that affects the reading of the life class in view of a language of television, and two as a means to activate its audience, into the process of drawing. The framing of such activities normalise the life class conventions, the participants and audiences can hide behind the camera engaged in his own looking. This substitution of the gaze, with the object of the gaze (video camera) and vice versa, is indicative of the relationship between the function of the eye and the development of the camera, the mechanicalisation of the eye to expand its capabilities¹¹², to the extent of training bodies to function like machines. Krauss's argument brings this into close proximity in view of a "narcissistic enclosure"¹¹³ that has been created of performance art practice use of the video camera and its documentation. Here, the othering effect of the photographic camera and video have been brought about by the autonomy of the camera itself, the democratising effect of technological advancement in which machines function with little interaction from a human operator. Hence, the increasing perception of the self through the images the machine produces, the more we perform for them, and we knowingly replicate

¹¹⁰ Ibid.

¹¹¹ Ibid.

¹¹² Crary, Jonathan, *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*, October Books, MIT Press, Cambridge Massachusetts, London, 1992

¹¹³ Krauss.

their effects. Reciprocity occurs when watching the life model through the TV screen, the audience becomes still too. Kane's TV programme, artwork, document, instruction, activates audiences, whether in empathy with the life model, or the life drawer. The life drawing becomes the central output of the participatory process however the TV programme is a sophisticated means, the 'object' made, by which to generate it.

Through the conceptual use of *The Screasel* in order to consider where the artist situated their selves in the life class, I have demonstrated that the conventions of the life class have been reconfigured to encompass a variety of hybrid roles, processes, artistic intentions and possible sites, in and out of the academic institution to transform and challenge the practice. Ondák's complete absence forefronts the participant artists, whereby their collective imaginations allow the artist to emerge. The police drawer and his student cohort, working together as co-dependent observers and transcribers of the drawing process, facilitate Baldessari's momentary presence as tutor and life model. And Banner's accumulative shifting of positions in private and public space allow audiences to speculate upon the process, the artist and the life model in the private studio is absently fictionalized. Kane's production of the instructional TV programme further distances artist with participant and audience, whilst simultaneously 'curating' a programme of tutors, life models and locations pertinent to the life class history, conventions and practice. These artists shift their position in order to complexify the life drawing process revealing new terms by which the performative presence of the process is manifest.

Subsequently what is altered in this process has an effect on the documentation process itself, the objective role of the video footage and photograph, is pre-empted by a new significance for the life drawing itself. Reconfiguring the life class posits an alternative role and status for the life drawing, as an accurate document and account of the process, equivalent to the photographic process. Extending the boundaries of objectivity as authored by subjective imaginings and speculative glances, constructions of the authentic image whilst maintaining in the realm of representation.

4.0. The Tactical Life Model

Characteristically my research methods have emerged out of my own art practice that is responsive, intuitive and organic. However, the formulation of my practice as research has been an inductive process that has required periods of production and reflection to observe and recognise patterns and continuities of common problems and concerns from artwork to artwork. 'Pre-research' artworks, mentioned in the Introduction, in terms of 'tactical ethnicity' and in Chapter 1, *The Model Curator*, tested the life class in various private and public spaces, drawing out social, political and cultural references and making direct comparisons with both modes of practice. As the research began and progressed, the shifting parameters of each life class event could weave in learning from the contextual artists above as well.

The research continued in this vein, by working to brief or commission in a professional context with museums, galleries, arts organisations, educational and academic institutions. Allowing each individual circumstance and context to define and shape the artwork. This has entailed operating between practitioner and researcher, as in Schön's theory of the "reflective-practitioner". Knowing and responding "in-action"¹¹⁴, problem solving the challenges presented in uncontrollable situations, and a healthy critical position, and lack of dependency¹¹⁵ on the conventions and protocols of practice, have been the core evolution in my critical thinking through practice.

What emerged out of this process, was how setting up a life class enabled me to explore issues relating to another practice (such as Baldessari's), as a means of solving problems, yet more importantly, as a way to deploy "problem setting" in a "generative metaphorical" process, as a way of 'acting out' in a semi-controlled environment.¹¹⁶ Analysing the conventional life class, in order to take apart and re-

¹¹⁴ Schön, Donald, *The Reflective Practitioner: How Professionals Think in Action*, Ashgate, Aldershot, 2006

¹¹⁵ Ibid, p.68

¹¹⁶ Thornton, Alan, *Artist Researcher Teacher: A Study of Professional Identity in Art and Education*, Intellect Books, Bristol and Chicago, 2013, p.6-10, Thornton explores the influence of Schön in the relationship between artist, researcher and teacher, and how its integrated approach allows for flexibility and multiple roles to emerge.

configure it, has been significant for experimentation and research purposes, however its intention has also been formed out of an artistic response of resistance to the traditions and conventions that I was educated with. The life class events are a playful critique of institutional structures, and operating within them, operating between individual “tactics” and institutional “strategies”¹¹⁷ as a way to examine the relationships between agency and structure, and how I work within the constraints of an established form.

The research is the art practice, subject to a critical timeline of inquiry. Therefore the artwork is the primary source of data, including the generation of ideas through sketchbooks and notebooks, critically reflecting on each artwork’s development using a reflective journal in the form of this commentary, an online blog site, the medium of photography and video used to document the activities and process. In what Nelson describes as “capturing moments of insight”, my analysis of these outcomes is often inflected through the final artwork itself through the selection, presentation and display, as a physical form for interpreting results and generating meaning from how the artwork is given an exhibition or public forum. This is often where the relationship between art practice and research is further investigated. Whereby, when the subject of analysis is a means of artistic production, this means of production begins to talk critically back at the subject as research.¹¹⁸

¹¹⁷ De Certeau, Michel, *The Practice of Everyday Life*, University of California Press, Berkeley, Los Angeles, London, 1988, p.34

¹¹⁸ Nelson, p.26

4.1. *The Imposters* (2007-8)

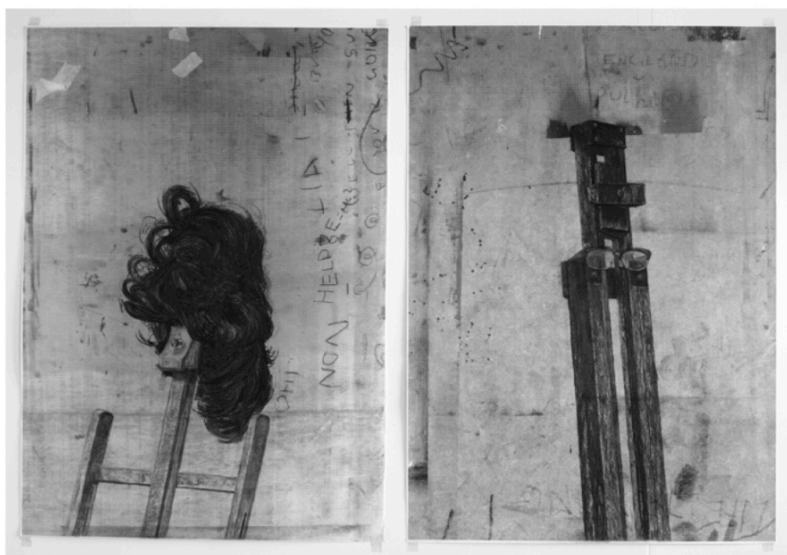


Figure 14. *Imposter: Mum, & Imposter: Dad* (2008), charcoal and chalk pastel on photocopy paper

During the first year of the research period, I produced three key artworks that have remained indicators to the breadth and field of my methodological research interests. For example *Study of Nude in Bath* questioning the life model's body and the subsequent relationships; *The Screasel*, in proposition to reconfiguring the life class, that I have already introduced in Chapters 2.0 and 3.0; and *The Imposter Series*. *The Imposter Series* developed out of a period of studio reflection upon participatory artworks I had produced in public spaces, a quiet process of contemplation and returning to the observational drawing process that I had become central to my enquiry. By observational drawing (as if still life) from an arrangement of objects: wigs, glasses, easels, cameras, tripods that I had used during life class events, I began to consider these props in absence of the life model's body. The drawings were produced on large A0 printed images of life class drawing boards that I had found and appropriated.

As each drawing was made, using the different objects, a new thought would surface. Are these pseudo-self portraits? What essence or trace of myself remains in the drawing? What element of the object's history is retained? What element of the participant's use of the object is being folded into the drawing? Does the significance of the prop's function and use during the life class event resonate? The

complexity of these thoughts, and how the drawings carried the posthumous reflection on the life model's absent body, gave poignancy and an emotional content to their making. Similar to how the artists exemplified in Chapter 2.0 and 3.0 reflect upon their own bodily experiences, in being present or absent whilst in production and adopting performance and participatory strategies to supplement their being.

The drawing process led me to the significance of post life class production activity and the role and status of the drawing as the final outcome and ultimate aim of my artistic production. The proposition to myself, what could I do in the process of production before and during the life class, adds greater complexity and meaning to the resulting drawing. *The Imposter Series* began a post-production process of reflection, however through deeper analysis, was a proposition, a modus operandi resulting in an *imposter*.

As a result, three core stages of production became clear in the research process, that happen:

- 1) Before the Life Class
- 2) During the Life Class
- 3) After the Life Class

As stages of a pre-, during-, and post- production activity towards the planning, staging and final presentation of the artwork, these three core stages have begun to interrelate as a procedural form of transposition, embodied and acted out, from an image into an action, an action into an image, an image into text, text into action, action into image, and so on. In other words, a process that investigates what constitutes an external or historic reference, speculatively re-creating and acting out its production, in order to make an equivalent image, an imposter, that enters into the realms of further interpretation and meaning.

So an emergent praxis methodology, with known Agamben devices, began to take shape. The art practice was constructed by varying a number of core elements including: a) choosing a public or private site, venue or location to present the life

class, b) selecting other artists, collaborators and participants to work with, c) switching of my role and status as the artist, model and teacher and d) using three documenting mediums: video, photography and drawing.

While these enable the systematic examination of a contemporary life class, they are also the tools of participatory artworks, when the artwork is an event or encounter. Each core element has a number of defining characteristics, advantages and disadvantages as research methods¹¹⁹ that I will discuss in more detail using the artwork *Life Class Rufford Old Hall, Ormskirk* (2008) to illuminate these stages outlined in this chapter. Establishing how each core element can powerfully triangulate, as a multi-mode approach, the developing research by generating alternative observations, contexts, perspectives and positions.

¹¹⁹ Gray and Malins, p.104-116

4.2. Before the Life Class

In order to make artwork from the position of the life model I had to consider the realms of production through the limitations of my own physical body and its actions. During the production of *Life Class: Rufford Old Hall, Ormskirk* (2008), my first public project as part of this research period, this entailed various modes of planning, performing, and delegating the roles I would inhabit conventional artist, making things with my hands in the studio. Instead, a series of stages of production developed out of this artwork that remained consistent in approach, each having their particular concerns and considerations re-examined from project to project identifying the iterations and repetitions of my lines of enquiry.

In the initial planning stages of *Life Class: Rufford Old Hall, Ormskirk*, planning was done abstractly, using simple diagrams and sketches, meditations and abstract workings out, done in sketchbooks. Developing ideas through active research in archives and publications, seen in Figure 27, identifying reference images with complex histories and representational problems. Planning also entails a number of logistical issues dealing with the venues, a National Heritage visitor attraction, and their specific needs. These included the logistics of siting a life class in a public space, selecting invited participants and how general audiences would be managed, as well as interpretation material, fees and contracts, marketing and publicity etc. More importantly, planning also involved working out the conceptual framework, location visits, sourcing equipment and materials, designing activities, and preparing for the role of life model, significantly how context of the life class would impact on the meaning of the artwork. However much detail I would plan, the response of participants was ultimately contingent whereby the outcome could not exactly be determined. The planning stage would often be a point of reviewing research done, and reflecting on its effectiveness, in order to develop the next critical step.

4.2.1. Making Space

In developing the artwork, *Life Class: Rufford Old Hall, Ormskirk*, seen in subchapter 5.6, I would consider how the specific site, location and venue would draw out a

critical response in siting the life class. In this instance Rufford Old Hall was the site of a story that a young William Shakespeare had once performed. Visual research of portraits pertaining to be Shakespeare's likeness are also brought into question, seen in Figure 36, whereby my production of the physical space of the life class, is a proposition of how I perceived these portraits and how they might have been made. Therefore the source images I had gathered could be transposed into a production process recreated in the present day, seen in Figure 38. In addition I would speculate on how to construct physical space of the life class, changing the configuration of easels and props and co-opting the participant's physical appearance to potentially inflect upon the outcome. *Life Class: Rufford Old Hall, Ormskirk* utilised period furniture, artefacts and architectural features to construct the space. Choosing the historical site was a method of framing and contextualising the activity, whereby constructing the site of production of these portraits was a way to inhabit some sense of an authentic space, however one in which historical imagery could merge with historical site, mediated by the life class.

As a critical response, a further subversion of the Rufford Old Hall site was merely by inserting my own body into this history allowed the realm of the life class itself as space that I could reconfigure in order to explore various modes of observation and documentation. From this central position, the space also became a space for the video camera and photographic camera to actively operate within, rather than an objective looking inwards. These suggested that the life class was generating a viewpoint not suggested by the source image viewpoint of the artist, but from its sitter. Therefore artwork highlights the potential of the production space around the original source, and speculates on the validity and identity of the persona. This emphasises the temporality and contingency of the production of art, as well as a visual manifestation of the construction of interpretation and meaning.

4.2.2. Selecting Participants

As I had previously established through works such as *Study of Nude in Bath* (2007), the role of the participant had theoretically been well explored by Bishop, Beech, et al. however this research is an exploration of the terms of participation

as applied to my intentions for the artwork, and their relations as a type of material used by myself, as the artist. As discussed in chapter 3.0, through the work of Beecroft, Sierra, and Zmijewski, the human cost of labour is contentious. Despite how these artists develop their own works, this research does not intend to make uncritical, unchallenging artworks, but to explore the possible realms of participation and its effect on the artwork. For *The Life Class series* (2008-2009), interpretation of the participant's outcome is made solely by the activity's effect on the life drawing, and in support of this, their behaviour captured in video and photographs. This could be seen as restricting their voice, however it is intended to explore what is innately expressed through the participant's drawing, irrespective of what is theorised and intended. Therefore this aspect of the research is not about the participant in participatory art per se, but about how their participation can reveal things about the drawing process, and the particular complexities of the reconfigured life class, as in chapter 3.0.

4.2.3. Amateur Artists

The majority of life class events were developed with galleries and their education departments, in developing the practice I was invited to make a project for the regional wide arts festival Art Transpennine 08. *Life Class: Rufford Old Hall, Ormskirk* enabled me to access local arts group familiar with the historical site. The selection of these participants was in part loosely formulated by the group and orchestrated by the nature of the activity, prompting interest in artists with some skill in drawing. The activities were aimed at non-professional participants, the realm of the hobbyist and amateur artist. The reasoning for this was to explore the notion of a skill-in-development and a "folk"¹²⁰ aesthetic. The untrained artist makes more *mistakes* and produces more inconsistencies in drawing, a quality I wanted to exploit. For the artwork, the naïve drawing quality of amateurs was an aesthetic choice to also mimic the work of graphic artists of the Shakespearian period, seen in Figure 41. The use of amateur artists was a conscious attempt to reappraise the life class in view of a critique of institutional conventions and

¹²⁰ Millar, Jeremy, *Poets of their Own Affairs*, in Deller, Jeremy and Kane, Alan, *Folk Archive*, Book Works, London, 2005, p149, describing a quality of artwork, made by those that do not consider themselves as artist, or rather that others have not done so.

standards of practice, in an attempt to dissolve the image of the portrait, whilst my own image merges with it. Whether this is a politically motivated intention, democratising the process or aligning myself with perceived notions of a populist and seemingly low-art form remains a matter of ongoing reflection.

4.2.4. Professional Artists

The choice of participating professional artists present a different perspective and challenge, in the events they produced a particular contribution to the outcome. Professional artists varied from those who base their art practice on drawing, to those that employed other means, including photography, video and conceptual strategies. The various roles of professional artists during *Life Class: Rufford Old Hall, Ormskirk*, reflect this critical space of documentation and a perceived accuracy of an account of activities. I delegated roles to a professional video camera operator and photographer during the life class where I was the model, and working with them as co-producers in workshops alongside non-professionals. The professional artists, in contrast to the non-professional artists presented challenges to the nature of their contribution to the life class. As opposed to the naïve qualities of amateur artists, the work of professional artists began to align themselves to more visually descriptive accounts of the event, from my response to the quality of their drawing and what they chose to represent after the event. Rather than a self-conscious demonstration of their skills and techniques, professional artists were open to the process often explored new ways of thinking, activities that challenge their own practice, and engaging with the life class a new and critical ways, included the image of other participants, the video camera, the professional photographer or reference to the original source image, seen in Figures 39, 40, and 44.

4.2.5. Student Artists

Working with a range of professional and nonprofessional artists were often the territory of public programs of museums and galleries, however some of the activities were designed in the academic institution, under the premise of

education activity with students. *The Reconfigured Life Class* (2009-2010) phase of production was a core element of this type of working where student artists are predominantly versed with the life class conventions and protocols. Despite this separation, the artwork *Life Class Rufford Old Hall, Ormskirk* enforce participants back into this space of learning. Something that was of benefit to me as the student's status as artists in development of his or her skills, in the pursuit of their own level of attainment in an assessment structure and criteria, enables me to garner a critical response, test the idea in practice, gather knowledge towards what would improve the activity etc. The artwork was also a space for discussion, where I would work with the participants within the structures as well as outside, devising life class workshops that would sit alongside programmes of instruction. The shift in my role from life model to tutor in the life class would enforce a shift in the participant's status in the performance-workshop. With any new activity, a process of familiarisation the innate ability of the participant from amateur to professional democratise this hierarchy as they become active players and/or performers in the life class, when their physical presence becomes more significant to what they produce.

All participants were consenting to the activities of life class whatever the circumstances of their presentation and context. The research followed ethical guidelines that adhered to the use of the life model within an educational framework and controlled environment.

4.2.6. Designing Specific Activities

The design of life class activities has developed over the period of the research, from taking an existing image as a simple starting point, to conceiving of an intricate chart of timings, participants and drawing outcomes. Each phase of production would exercise different types of control and test the limits of what I could do in the roles of life model and life class tutor. In *Life Class Rufford Old Hall, Ormskirk*, from the position of the life model I would design activities by having very little input into the life class given over to a tutor. For example design of the activities was a series of gestures, to address the class as tutor and then undress in front of the class as life model, focussing on what my body could influence through

how it behaved and what it referred to. From the position of the life class tutor, I would design activities as if a workshop lesson-plan, outlining the various teaching and learning outcomes. These would vary in emphasis from what my intended outcome could be, to those of the experiences of other participants, specifically a merging of both the image conjecture with my own image as life model present before them, mixing the 'a priori' with the present. Decisions made during this stage of production would have a definite impact on the following stages.

Overall, the activities before the life class enable me to orchestrate the production of an *imposter*: abstractly conceived and formed. The organisation and planning of the life class becomes a constructed staging of the life class operating as both a performance of the artist at work and a workshop designed for participants to document the process.

4.3. During the Life Class

Whilst during the *Life Class: Rufford Old Hall, Ormskirk*, what was planned in the abstract is activated. How my role and status is played out during the life class orchestrates these variable elements through types of scoring and instructional working, reminiscent of Yves Klein's *Anthropometries of the Blue Period* (1960). In view of a type of 'intersubjective'¹²¹ method of working, I would act and behave differently towards the various participants during the life class, between the assumed position of the life model, and the position of the tutor.

4.3.1. Relating

In this 'relational concept' of the life model¹²², the terms of how I relate to other participants and audiences, varies throughout the research, primarily through conversation, a crucial skill for socially engaged art practice.¹²³ During *Life Class: Rufford Old Hall, Ormskirk*, this would vary from having no direct communication with participants, to having full communication with participants, shifting between the roles of the life model and tutor. This is where the convention of the life model, which is convivial, silence, static, objectified, speaks when spoken to¹²⁴, begin to challenge my role as the covert artist, facilitator and producer. From when I undress, the role of the life model merges with that of the tutor, playfully disrupting the hierarchy of power relations. My tone and behaviour shifts from paradoxically the body as object, with the active voice of the subject, where I engage with participants in gentle banter in which I can see their productivity, seen in CD documentation. The documentation shows my own subjectivity is sublimated for the object. This begins to develop various 'tactical' yet improvised responses to the problem and the notion that the life model as seemingly inactive. The limitations of my role is tested, when directions or instructions are

¹²¹ Jones, Amelia. *Body Art: Performing the Subject*. University of Minnesota Press, Minneapolis, London, 1998, p.86

¹²² Steiner, Wendy, *The Real Real Thing: The Model in the Mirror of Art*, The University of Chicago Press, Chicago, London, 2010

¹²³ Helguera, Pablo, *Education for Socially Engaged Art: A Materials and Techniques Handbook*, Jorge Pinto Books, New York, 2011, p. 39

¹²⁴ Cahner, Andrew, *The Art Model's Handbook: The Naked Truth about Posing for Art Classes and Fine Artists*, artmodelbook.com, 2009, p.17

transmitted to participants, is restricted theoretically. Therefore, how one reckons with the role of life model, becomes the realm of other people, hired to assume roles beyond the limit of my assumed role. How these relations are activated require a constant shifting of roles and “intersubjectivities”¹²⁵ with each type of participant, collaborator, audiences etc. For the re-enactment of a production process of a contested image of Shakespeare, these intersubjectivities suggest an active construction between the participant artists and the sitter, as they negotiate the terms of what is represented, kept in or out of the life drawing, as seen in CD documentation.

4.3.2. Delegating

Identifying one's limitations as the life model often meant employing and deploying skills that I may have done myself. Delegation during *Life Class: Rufford Old Hall, Ormskirk* considers how the voice is activated, a conventional silence of the life model broken that generates the production process. More so, a reconfiguring of the life class, as participatory and performance based artwork, suggests this transferral of skills is designed as strategies for the video and photographic camera. The act of delegating in turn becomes an active *directing* limited by the restrictions of my physical body and position. Lippard's idea that the artist delegates tasks to others is now common practice for performance and participatory art practice so that the event and activities are documented. From the position of the tactical life model, the performance of the life model delegates the task of documenting the event, to participants who draw and become part of the documentation process, and the professional photographer under the instruction of the life model, a series of 'delegated performances'¹²⁶ activated by what the life model is able to *see* and *not see*.

4.3.3. Operating

¹²⁵ Jones, Amelia. *Body Art: Performing the Subject*. University of Minnesota Press, Minneapolis, London, 1998, p. 53

¹²⁶ Bishop, *Artificial Hells*, p.219,

When in the role of life model, I set up a video camera alongside my pose, in order to record the activities and behaviours of participants, as I had done in *Study of Nude in Bath I & II*. This altered the dynamic of my relationship with participants, often engendering in them a sense of self-consciousness and self-awareness, even an invasion of privacy¹²⁷. How I could operate (in returning the gaze) and increasingly control this behaviour, and what effects it might have in the drawing process were being formulated. During *Life Class: Rufford Old Hall Ormskirk* I was limited to what I could achieve hence the video camera and its operation was an effective hybrid of roles, In directing the video camera could I actively change the drawing outcome. When I shifted position, embodying the tutor role, I activate the camera before and after proceedings. Here I could develop a new set of variables to control participants and steer them towards the drawing outcome.

During the *Life Class: Rufford Old Hall, Ormskirk*, the inter-relations of my shifting life model and tutor role with participants, moved emphasis from the performance of my body to that of participants, subjecting them to a set of controls to work in, extending the protocols and conventions of the life class practice. The video camera records the drawing process from both the position of the life model looking at the participant, and the participant looking at the model, seen in CD documentation. The activities included props and costumes to be worn during the life class highlighting the active camera, denoting the surreptitious performance of participants was a central part of the production process. This plays out towards generating the speculative staging of the drawing process, however increasing this was interspersed with a triangulation of roles between the life model, tutor and now as documenter. The use of costume wigs on participants suggests their bodies have become extensions to my body as well as referring to Shakespeare's body, seen in Figures 38, 42 and 46. Whereby strategies for drawing and the activities in the life class, were responding to the operations, functions and capabilities of the video camera as if a mirroring, a duplicitous relationship of glances in an oblique and complex type of self-portraiture.

¹²⁷ Gray and Malins, p.110. Gray outlines the advantages and disadvantages of the video medium as having contentious ethical impact on those being observed. These considerations highlight the video as a potentially constructed, and capable of misleading and distorting data.

4.4. After the Life Class

The documentation process is an instrument of research and its output. Documentation provides both data of the process and the final manifestation of the artwork made. This space between what is recorded and what I intended in the process, is a matter of blurring the realms of objectivity and subjectivity, in that a lack of verifiable documentation leaves the artwork vulnerable to “a work of fiction”¹²⁸. As a type of observational study, Gray and Malins, suggest a social sciences model could help. However, the premise of a neutral objective position (non-participant), opposed to an engagement and immersive position (participant-observation), of the activities, set out to observe, are problematic methodological terms¹²⁹. Even though the realms of ethnography and art practice have been paradoxically explored¹³⁰, my research uses both positions creatively, immersed in the event as the life model and then later as tutor, objectively reviewing and responding to the data. Therefore the research realms of my creative domain, as artist, testify to adopting documentation as an artistic medium or form to manipulate. The results of this approach as exemplified in *Life Class: Rufford Old Hall, Ormskirk*, actively construct conventional ‘strategies’ as objective documentation procedures of the video and photographic camera, in order to challenge them ‘tactically’, tentatively using the life drawing, to test out what we “know” of the actual experience¹³¹.

4.4.1. Video

The conceit of making video ‘documents’ of participatory activities, as if ‘objective’ and critically ‘distant’ from the subject matter, suggest that any means of recording this observation also adheres to such ideology. My critique of Beecroft and Sierra, in chapter 2.0, suggests for artists there is a conscious aesthetic process in operation too. What has emerged out of this research process is a slippage

¹²⁸ Helguera, p.74

¹²⁹ Gray and Malins, p.106,

¹³⁰ Foster, Hal, *The Artist as Ethnographer?*, in *The Return of the Real: Art and Theory at the End of the Century*, The MIT Press, Cambridge and London, 1996

¹³¹ Helguera, p.74

between states of objectivity and subjectivity through these distinct types of recording methods and processes and their visualisation. The video camera used as tool for art making, e.g. as a convoluted type of self-portraiture, that folds the look of the artist participant into the problem, functions a critical 'mirror' of the events of the life class, generating a psychological space for participants¹³². My editing and selection process during post-production is informed by the tension of this gap, as is suggested by the raw unedited video footage implies data, however the framing of the footage as a peephole in the shape and size to suggest the original source image evokes a manipulation of aesthetic consideration, seen in CD documentation. Variable objective and subjective positions are achieved from unedited video footage and photographic contact sheets as methods of collecting data. To the edited video, the selection of a final photographic print, as forms of creative expression and even manipulation, between the realms of ethnography and fine art. Suggesting there is an active construction in either practice, innate subjectivity reflected by the researcher, as well as through the tools used to evidence the phenomena.

4.4.2. Photography

Photography is used throughout my methodological processes, as artwork and documentation. The photograph has become ubiquitous with performance and participatory art practice, in view of the theoretical trajectory of Hans Namuth's photographs of artist Jackson Pollock¹³³. These photographs have engendered a critical response in other artists, in a correlation between the body of the artist and the process of production, these responses including Yves Klein's *Anthropometry* performances. The artist's body is seen activating various participants, and the camera strategy during *Life Class: Rufford Old Hall, Ormskirk* adopts this position, as a record of activities and how they play out in the event. The photographic image is central to the critical reframing of the artist's body as the site of the

¹³² Krauss, Rosalind, *Video: The Aesthetics of Narcissism*, in *Art and the Moving Image: A Critical Reader*, Leighton, Tanya, and Esche, Charles, Afterall, in association with Tate Publishing, London, 2007, p.208

¹³³ Schimmel, Paul, *Leap into the Void: Performance and the Object*, in *Out of Bounds: Between Performance and the Object 1949-1979*, Thames and Hudson, London, 1998, p.17

artwork¹³⁴. In contrast, from a sociological perspective, photographs cannot be replacements of analysis; they have to be considered for the processes that they 'initiate', "multifarious processes of creativity, ethics, politics, subjectification."¹³⁵ The photograph is used to adopt an objective viewpoint, as the photograph denotes the life class is still just a life class, if one looks from a critical distance. In addition, the group photograph plays with what the power and hierarchical relations in the event could be, are they convivial, antagonistic or neutralised by the interaction between participants and the life model, seen in Figure 47. Each type of document suggests a movement around the activities of the life class, when the phases of the performance of the life model shifts. As a response to the video image, the sequencing of photographs evokes the photo essay and the photo-story¹³⁶, as well as Eadweard Muybridge precursor to the moving image. Between the space of representation and document, the technological age has given us powerful digital tools to manipulate the image, generate surrogates, falsehoods and fictions.¹³⁷ This is the context to the use of photography its abilities and limitations, its signification as a type of 'truth' and its potential for 'lies'¹³⁸.

4.4.3. Drawing

Drawing as a research tool is often considered a combination of observation and visualisation methods working in tandem, the pitfalls are subject to "technical and aesthetic expertise".¹³⁹ As suggested in previous subsection considering the outcome of various types of participant *Life Class: Rufford Old Hall, Ormskirk* actively manipulates these various types of ability. A range of drawing methods are employed in my own research practice for documentation of process, the planning and reflection of artworks including diagrams, mind maps and storyboarding. These types of drawing account for the generation of ideas and working out their

¹³⁴ Orton, Fred, and Pollock Griselda, *Jackson Pollack, Painting and the Myth of Photography*, in *Avant-Gardes and Partisans Reviewed*, Manchester University Press, Manchester New York, 1996, p.165

¹³⁵ Bell, Vicki, *Photo-Image*, in Lury, Celia, and Wakeford, Nina, editors *Inventive Methods: The Happening of the Social*, Routledge, New York, edition 2014, p.161

¹³⁶ Smith, Joel, editor, *More Than Once: Photographs in Sequence*, Yale University Press, New Haven and London, 2008

¹³⁷ Mitchell, William J, *The Reconfigured Eye: Visual Truth in the Post-Photographic Era*, The MIT Press, Cambridge, Massachusetts, London, 1992, p.204-223

¹³⁸ George, Adrian, *Art, Lies and Videotape: Exposing Performance*, Tate Publishing, London, 2003, p3

¹³⁹ Gray and Malins, p.107

logistics, sometimes sketchy, sometimes rendered simplistically, they communicate in their immediacy, a form of “first thought”, “visual thinking”¹⁴⁰

In addition, the observational drawing process is used to generate the artwork *Life Class: Rufford Old Hall, Ormskirk*, as a means of opening up expressive means of communicating metaphors, juxtaposing new relationships, and to study in detail and contemplate the source image as newly observed to access one’s own subjective interpretation and meaning. This differs from observational drawing at the core of life class teaching, an ideologically ‘objective’ means and process of image production, under investigation in this research through how participatory practices can inform this process. However, this is intentionally played off each other, in my life class I never ‘teach’ how to draw, the participant is allowed to draw however they choose, as a way of trying to harbour there innate subjectivity as a drawing style inflected by the hand. The life drawing as ‘found’, is a convergence of the concepts of Kane, Deller and Bishop where the qualities of ‘authenticity’ and ‘realness’ surface implicitly from the subjectivity of the participant.

Moreover, when participatory practice use of documentary image making techniques intersects with life class drawing practices, the observational life drawing becomes a central tool in challenging the positions of video and photography. In *Life Class: Rufford Old Hall, Ormskirk*, the *failures* in the drawing process creates potential interpretive gaps. The drawing effectively erases what is not important to the participant, merged with their skills and ability to draw accurately.

As a result of the life class, all participants are asked to produce a life drawing, these drawings are collected and collated and analysed after the life class. Participants are asked to title, name and date these drawings. The life drawings are presented in a variety of ways, treated in a *found* status and as the basis for further artworks. Following *Life Class: Rufford Old Hall, Ormskirk*, drawings were used in the design of a series of commemorative plates, seen in Figures 50–54, that subsequently generated a drawing response, fictionalising the display of a plate in

¹⁴⁰ Rawson, Philip, *Drawing, Second Edition*, University of Pennsylvania Press and Oxford University Press, Oxford, 1969, p.294

the site of the originating life class event, seen in Figure 55. The life drawing's status as documentation of the life model's 'performance' speculatively gains some equivalence to the photograph and video documentation, heightened by their arrangement with other outcomes of the production process. This becomes reinforced by artworks that follow on from the event of *Life Class: Rufford Old Hall, Ormskirk*.

After the life class, the data from a range of video footage, photographs and drawings undergo a process of analysis and interpretation that have various routes, as artworks in their own right, as discoveries in the research process, and development for other life classes, and combinations of all these.¹⁴¹ Through the presentation of the data, the medium can dictate the method of display, the exhibition as an output of the research in itself. The process allows the culmination of the entire process from referent, documented imagery and to resulting medium to find its form. In *Life Class: Rufford Old Hall, Ormskirk* a recreation or 'imposter' of the originating source is produced as a video image replicating the miniature size and scale of the original source, seen in CD documentation. This new artefact generates an alternative viewpoint that enables audiences to question or challenge the originating source.

To conclude, through each stage of production, the narrative of the originating source is unravelled and reassembled, in order to form new perspectives and viewpoints, points of contestation and speculation generated by staging the life class. My status as artist is alternating throughout every stage of the production process, as life model, as tutor, as videographer, enabling my body to operate centrally and peripherally in the life class. The narrative of this production process is folded into the narrative of the other participant's production processes, whereby traces of the content and meaning are sometimes lost and sometimes gained.

¹⁴¹ Ball, Michael S, and Smith, Gregory W H, *Analyzing Visual Data: Qualitative Research Methods Series Number 24*, Sage Publications, London, 1992

5.0. The Portfolio

This chapter will give an overview of the results of the research activities in three phases of production:

- 1) Preparatory Works (2007-2008)
- 2) The Life Class Series (2008-2009)
- 3) The Reconfigured Life Class (2009-2010)

Each phase of production develops the central concerns of the research problems based on my various adopted roles of the artist, life model and tutor. Different problems arise through each role including the performance of the artist, the term of participation, and role and status of documentation. The artworks have been presented in chronological order, however subsequent artworks made in response much later in the period are contained in each artwork's visual narrative. The inclusion of a PhD Presentation exposition at Greestone Gallery Lincoln gives a platform to the research as artworks and documents of the research data. The inclusion of these images have been significant in resolving the final means of presentation, display, dissemination and generating associative relationships. Whereby the arrangement and display of artworks activates through the curatorial process a type of visual and physical cross-referencing.

5.0.1. Preparatory Works (2007-2008)

In the first phase of production, the artworks begin to map out the territory of the practice, exploring the conventions of life class and participatory and performance art practice. From my studio, I trial a number of test artworks that consider my shifting role in and out the life class and their possible effects on others in the production process. Here, I begin to establish the life class as a potential performance of the life model, the life class as a means of documentation, and the life drawing as a complex hybrid of documentation and representation. The critical position of a tactical life model begins to emerge and a set of methods formulate. A set of problems and proposals for production are developed in view of usurping

collaborators, participants and documenters towards the intention of the tactical life model.

Study of the Nude in Bath (2007), in subchapter 5.1, develops strategies in which the life model co-opts the artist's hand of production. The life drawing is one site of the production process, where the role of the camera, in return of the gaze, is depicted and therefore activated.

Untitled (Study of Nude in Bath) (2007), in subchapter 5.2, considers the documentation as a surreptitious way of usurping the actions of the artist, how the artist constructs the image of the life model. This video footage is given a digital Internet platform to exist outside of the rarified preserve of the artist's space. Establishes the critical challenge between people, roles, theoretical positions, and the forms by which they account for themselves. The artwork locates of space the life class as a multi-purposed environment defined by the various intentions of its participants.

The Screeasel (2007-2008), in subchapter 5.3, is a tool to highlight the life class as a hierarchical space of codified behaviours. *The Screeasel* is a proposal for where participants physically situate themselves in relation to it, in front of it, behind it. The function of the object itself oversees the entire production cycle of the artwork shifting between pre-, during, and post- production of the life drawing. *The Screeasel* prompts movement from private to public space, influencing the space, the production process, and the behaviour of participants, the framing and presentation of future outcomes.

The Imposters (2007-2008), in subchapter 5.4, generate a process of self-reflection through observational drawing widening the gap between the event and the document. These artworks embody a modus operandi of methodological practice, a search for and production of, interpretive gaps in the image. The drawing process points to the constructed account of the artist cum life model that is developed freely from the originating event.

Each of these preparatory artworks set out the conceptual boundaries of the following research. From these *Preparatory Works* (2007-2008) into *The Life Class Series* (2008-2009) is a conceptual shift from the artwork as a type of rehearsal, working in abstraction, in preparation before stepping into the arena of the life class. *Study of Nude in Bath* informs my active performance as the life model with participants, *The Screeasel* results in the design and staging of the life class space and its activities, and *The Imposter Series* assert the central role of the life drawing as a historical, conventional framing of behaviours and outcomes to be used as a theoretical and material substance. The exploration in each separate artwork converge as an exploration of *The Life Class Series* and how each life class could simultaneously address each of these concerns.

5.0.2. The Life Class Series (2008-2009)

In the second phase of production, the life class becomes a form to publically test out my performance of the life model towards a closer defined power relationship with participants. Here I assume the role of the life model and delegate tasks to other tutors and documenters. This allows me to focus on the ways participants behave in the life class, and make my own observations whilst posing. The life class takes on a hybrid form of performance-workshop to explore both my intentions with that of the tutor and participants. In this, the use of photography and video cameras document the activities of the life class from various perspectives. The tactical life model's modus operandi explores the response to various sites, protocols and participants, in order to make the *imposter*. The limitations of the life model role begin to generate a set of new problems addressing the increasingly important role of cameras and the status of documentation.

Life Class: The Collection, Lincoln (2008), in subchapter 5.5, resulted in the use of the life class as a form of interpretation of a gallery exhibition. The life class coheres the photographic histories and images of colonial image making with the representation of a performing Chinese male artist body. My body becomes a stand-in for a historical body. This artwork tentatively devises strategies for the video camera, the photographic camera and the life drawing in support of each

other, to interpret the same space from a variety of critically different perspectives. The nexus of these various strategies including the life model in operation of the camera, the participants becoming delegated producers of the life model, the transposition of the contested image into a physical manifestation, and the life drawing as the critical site of resistance, all inform the subsequent orchestration of future artworks.

Life Class: Rufford Old Hall, Ormskirk (2008), in subchapter 5.6, further speculates upon historical conjecture of the image and event through re-enactment and re-creation of a potential space of production. The documentation process is shaped and manipulated to develop specific outcomes that relate directly to source material. The life class allows me to explore a variety of parallel outcomes where my identity merges with that of both the referent and those of participants. The insights of the project develop an active voice for the life model as the tutor, the video camera strategy is used to solicit a control of behaviours over participants, the contested image is mimicked through a corresponding *imposter*, and the video footage allows what is not heard or seen in the production process.

Life Class: Westgermany, Berlin (2008), in subchapter 5.7, injects humour and playfulness to the performance-workshop format, that highlights the various documents of the process including video footage, photographs and drawings to take on the form of a faked or 'bootleg' CD, a low budget reinterpretation and recreation of the original image. The artwork reasserts this concept of the *imposter*, by relating to the production of fake and bootleg copies of the original CD, and the photographs and drawings support the construction of the contents of the object, now replaced with a CD of my documentation of the life class.

Life Class: Gregynog Powys (2008), in subchapter 5.8, initially mocks my participants in a visual pun and my usurping of their production. My challenge as the life model to participants (confronting the active construction of my image) is simultaneously a union to address the very present role of the video and photographic camera. The resulting documentation merges photographs and drawings into the video footage, in which they become tactics played out towards the strategy of the camera, as a challenge or subversion of the authority of its

function and capability. The resulting artworks actively establishing the video camera as the central problem of the documentation strategies, it reveals too much. Hence the life drawing begins to locate its position as a site of *resistance* to camera strategies. This in turn, shifts the dynamic between life model and participants to the new problem of the camera.

As a result of *The Life Class Series* (2008-2009) the limits of my own physical ability when performing generates a co-opted relationship formed with other artists and participants. The source images question the hierarchical relationship between the life model and the artist through the symbolic gesture of the hand in a delegated production process. However, the once oppositional documentation process began to merge, taking on hybrid forms, blurring realities and generating issues out of the role, function and technology of the documentation process developing gaps of meaning between originating event and performance of the life model.

During *The Life Class Series*, my assumed role as the absent and silent object of study began to dissolve. What was learnt in silent observation of participants and how they occupied the space of the life class began to formulate a set of pedagogically designed interactions and instructions. An opportunity to proactively address how the life drawing process could disrupt and challenge the strategy of the video camera. A shift from the performance of an objectified body to the participatory engagement of a social body, a leveling out of conventional hierarchies and assumed roles, however, with a new problem in view, the surveillance of the video camera.

5.0.3. The Reconfigured Life Class (2009-2010)

In the third and final phase of production, the shift of emphasis changes to that of the life class as a way to produce the manipulated life drawing, photograph and video documentation that encourages the performance and participatory role of others. I embrace the role of the conventional tutor by delegating tasks to other life models and focusing on participant's interaction with the artwork, adopting the tutor and student relationship. The performance-workshop develops the

participant's image in performance, as opposed to that of the life model. The use of the video camera becomes more intent on capturing the unsuspecting performances of participants and their drawings. The life model with the video camera, a modus operandi in previous works, is a task now transferred to other life models. In doing so, I am free to explore into the methods of drawing production as an alternative reality and a process of resistance.

Straight to Video: Tithe Barn, Lincoln (2009), in subchapter 5.9, aimed to simultaneously produce a performance-workshop with its form of documentation. The results of the artwork generated insights into how I could optimise the gaps in technology, especially the limited framing of where the camera is pointed. These gaps became the space for the life drawing to generate an alternative viewpoint when placed in front of the camera. When I once challenged participant's objective stance, here I began to develop my active engagement, to develop a collaborative and collective intent to subvert the video image. The ambitious logistical nature of this artwork resulted in a return to aspects of this experiment during *The Life Class Reconfigured* (2009) series, of which developed subsequent manifestations of the same project.

Straight to Video: Manchester School of Art (2009), in subchapter 5.11, refocus the choreography of the participants themselves, identifying patterns of behaviour, self-awareness in front of the camera. When an instruction is learnt through its rehearsal and repetition, a type of self-policing informed by collective responsibilities and the acknowledgement of the active surveillance video camera. The insight during this artwork's production enabled me to identify through the video camera footage the self-conscious behaviours of participants, whereby the collective participation generates a social dependency on each other. My role as tutor in the life class was able to choreograph participants, where the life model could not.

Straight to Video: Strang Print Room, University College of London (2009), in subchapter 5.18, re-presents previous experiments to challenge the sites of knowledge between the archive and the lecture theatre. The artwork mixes historical visual references of the life class with a live event of the life class. The

neutral status of the archive served by the surveillance cameras is disrupted with the life drawing process. The life model, tutor and participants take on a machine-like, clock work, production quality of surveyed objects trying to emerge as subjects. In the attempt to take on the machine, the participants become machine-like. The resulting artwork demonstrates a reconfigured life class that functions like a choreographed production line process that subverts the documented reality of the surveillance camera. The video strategy is also a technology that is mediated and able to be co-opted for the purpose of the life class and the life model.

The Life Class Reconfigured (2009) is a series of experiments as a programme of workshops at *The Collection Lincoln* with a group of invited participants exploring strategies to challenge video footage using the life drawing process. The resulting workshop activities included:

The Life Class Reconfigured: Rossetti and Siddal, in subchapter 5.10, returns to the subject of the power relations between a master artist and his student. The artwork relates the construction of the image using the life drawing process to mimic the panning movement seen in film cameras. The process enforces participants to work collectively, dividing the viewpoints, in view of the final sequence of drawings.

The Life Class Reconfigured: A Body in Part, in subchapter 5.15, instructs participants to present their drawings to the video camera, relating the life model's body to their own. The mixing of representational image and factual document is defined by the frame of the life drawing paper as it intersects with the frame of the video camera viewfinder, the result enables alternate representational spaces to co-exist, yet challenge each others reality, mode of production.

The Life Class Reconfigured: The Model Stares Back, in subchapter 5.14, allows the narrative construction through life drawings of the life model's own subjectivity to emerge. When asked questions, the model speaks in order to explore and critique the surrounding space and its artworks. The results of this experiment relate to the life model as an active player in its own image construction, personal narrative mixes with reflections on other representational bodies.

The Life Class Reconfigured: The Hall of Mirrors, in subchapter 5.17, reconfigures the Scream with mirrors; the life class generates an environment of self-reflection whereby the subject of the work is the participant's own mirror image. The participants become the life model. The drawing process becomes a sequence of surreptitious glancing where participants can hide as well as being seen, by self and by others. The artwork explores the central role of the participant in a moment of self-exploration, the illusion of space created by the mirrors, squeezes out the need of a life model, once a prop for the artist's self image and reflection.

The Life Class Reconfigured: The Copy, in subchapter 5.16, directly relates the easel arrangement to how relationships are formed between participants. The easels proximity to each other generates a copying drawing process from participants that produce a cyclical 'feedback' of interpretation and re-interpretation of the original source. The results of the artwork generate strategies for collaborative drawing processes, dependencies and modular working, applied to the object of the physical video camera itself, a further erasure of the role of the life model.

The Life Class Reconfigured series of performance-workshop experiments develop life drawings tactics that subvert video camera strategies, establishing equivalences in how machines and humans behave, relate and mimic each other. My life model body is substituted for other life models to explore ways in which to give voice to the perceived object. Furthermore how the life class space itself can be reconfigured for the life model to be no longer needed, establishing the participant as the complex body under scrutiny. The resulting insights feed into both *Straight to Video* and *The Way of the Artist at Work* artworks, developing a simpler approach to exploration of the contested body, developing my role as tutor, facilitator of the life class as performance-workshop as a direct result of artistic processes becoming pedagogical activities.

The Way of the Artist at Work: Wellcome Collection, London (2010), in subchapter 5.19, applies the copying process to the image of an artist at work depicted in a photograph from the Wellcome Collection archive. When applied, the process of copying generates, a physical distortion of the image, in which the original mutates

from figuration to abstraction. The insights of the artwork suggest the one activity could replace my own cyclical operations, in and out of the production of the artwork, as in *The Life Class Series*, whereby the participant and their subjectivity in the drawing process could distort the historical image. My facilitation of the activity allows me to engage with the discursive and rhetorical contextualisation of the artwork. The interplay between image, site, production space, drawing activity, participant's bodies and their subjectivities through the drawing process and the resulting outcome that questions the construction of the image and their meaning.

The Way of the Artist at Work: Dean Clough, Halifax (2010), in subchapter 5.20, the copying process is used again for myself (the artist at work) as life model, a return to previous concerns. The drawing process actively folds the image of each participant, denoted by the hand, with my own. This continual re-interpretation shifts the sequence of life drawing from a portrait of myself to one containing the many hands of each participant, in which the artist disappears and participant emerge. The resulting artwork is a further erasure of my image as the life model and potentially as the tutor, the drawing process gives rise to a symbolic representation of the hierarchical shift between the disappearance of the artist, life model and tutor and the appearance of the participant, representative of the emancipation of the once problematic body of the life model.

The Reconfigured Life Class (2008-2009) phase of production concluded the production phase of the research period. Establishing how the life model, tutor and participants are bound by the omnipotence of the surveillance camera whilst operating within its structures. Generating insight through developing and designing active drawing strategies by using equivalences between the video camera and the how a group of participants could replicate, mimic, or replace it. The site of my own artist's body, is progressively taken out of the life class, actively prioritising the live drawing process as a means to interpret and re-interpret the source, whether an image of another body or my own body, emancipating the audience to the origins of its meaning, and the artist's to the authenticity of its identity and existence.

Following these phases of artistic production, artworks and supporting materials generated out of the process are accounted, analysed and interpreted. Here, the use of the gallery presentation and display of artefacts and documents became an important reflective process to generated meaning and even further manifestations of the material as responding artworks. This reflective process allowed me to consider the expositional narrative of the chronological artworks or an associative interpretation through an exhibition of artworks, in a construction of the self, or selves, working posthumously.

Significant responsive artworks include *The Life Class Reconfigured: Flip Book* (2010), in subchapter 5.21, experimenting with various modes of presentation of documentation to further disrupt the video camera and the moving image. Photographs are compiled in a crude narrative sequence as a flipbook; a format when activated gives the illusion of a moving image. Also the result of *The Life Reconfigured: Rossetti and Siddal* (2009), transferring life drawings onto a single strip of 35mm slide film, seen in Figure 86. The process further extended the replication of the video camera movement by suggesting its potential to function as an animated sequence run through a film projector. The interaction, through handling the flipbook and slide film suggests a further interpretation of the original event by a secondary audience, a manipulated play with filmic convention. These playful asides generated insight into the problematics of the physical, and material properties of documentation as a critical distance from the originating life class event from its referent source. This physicality of the artwork, as *re-materialised* sites of the life class event, enter into the realm of the *imposter*, simultaneously establishing the life class as having happened, whilst the referent to what the life class re-enacts and recreates remains contested.

The *PhD Presentation Exhibition* (2010), in subchapter 5.22, was a process that I could explore this selective presence and absence of the body. The exhibition resulted in a narrative exposition of selected artworks as part of a PhD presentation exhibition. The exhibition explored various ways in which artworks and supporting artefacts and documents from the entire three years of production are displayed. The paradoxical status of the artwork and the document are presented by mixing life drawings with photography and video footage, and how

they merge into the video production. The exhibition considers the various ways of resolving each project, often aping the original source material, in an attempt to allow an *imposter* infiltrate the interpretive realm of each source. Here, the problematic of a critical distance from the original source, intersects with that of my reenacted staging as a performance-workshop event, and its subsequent distancing when re-presented during the exhibition.

In conclusion, the relationship between artworks, artefacts and documentation throughout the research production process shift between my position as the artist, life model and tutor and the subsequent realms of methodological approach one intends for the presentation of each project, discussed further in chapter 6.0 *Working out of the Corners of my Eyes*. During the exhibition my body shifts in role, and documented form, as referent to the various source material, and an infiltration of it, through the productive hand of participants. However, as a counter point to this shifting of critical positions to construct and simultaneously de-construct the identity of the artist position in the artwork, the exhibition included an archive facility of 'raw' materials to encourage audiences to author their own interpretation of the materials, potentially in opposition to my own, seen in Figures 149-152.

5.1. Study of Nude in Bath I & II (2007)



Figure 15. Study of Nude in Bath I, (2007) chalk pastel on paper



Figure 16. Study of Nude in Bath II, (2007), chalk pastel on paper

5.2. *Untitled (Study of Nude in Bath I & II) (2007)*



Figure 17. *Untitled I (Study of Nude in Bath I) (2007)*, digital video on Youtube website

The video documentation can be viewed via:

<https://www.youtube.com/watch?v=TT6qzFADxR8>

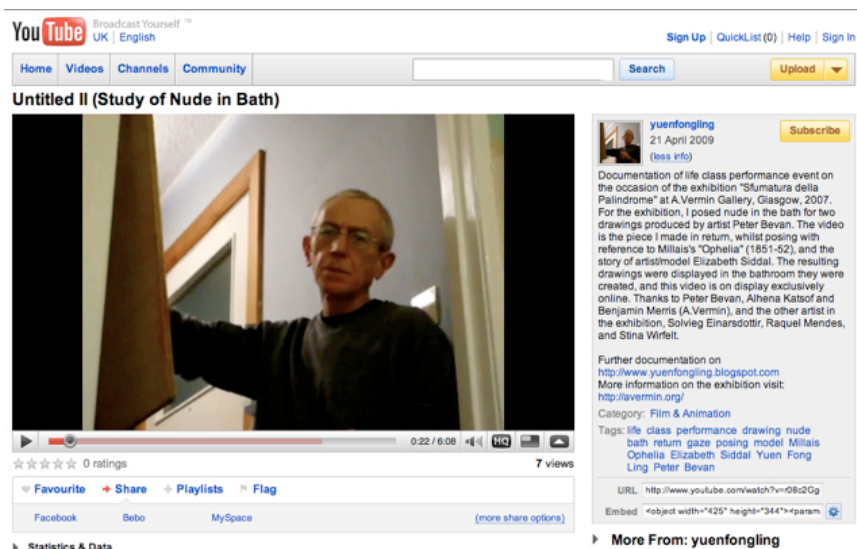


Figure 18. *Untitled II (Study of Nude in Bath II) (2007)*, digital video on Youtube website

The video documentation can be viewed via:

<https://www.youtube.com/watch?v=r08c2GgbGRc>

5.3. The Scresel (2007-2008)

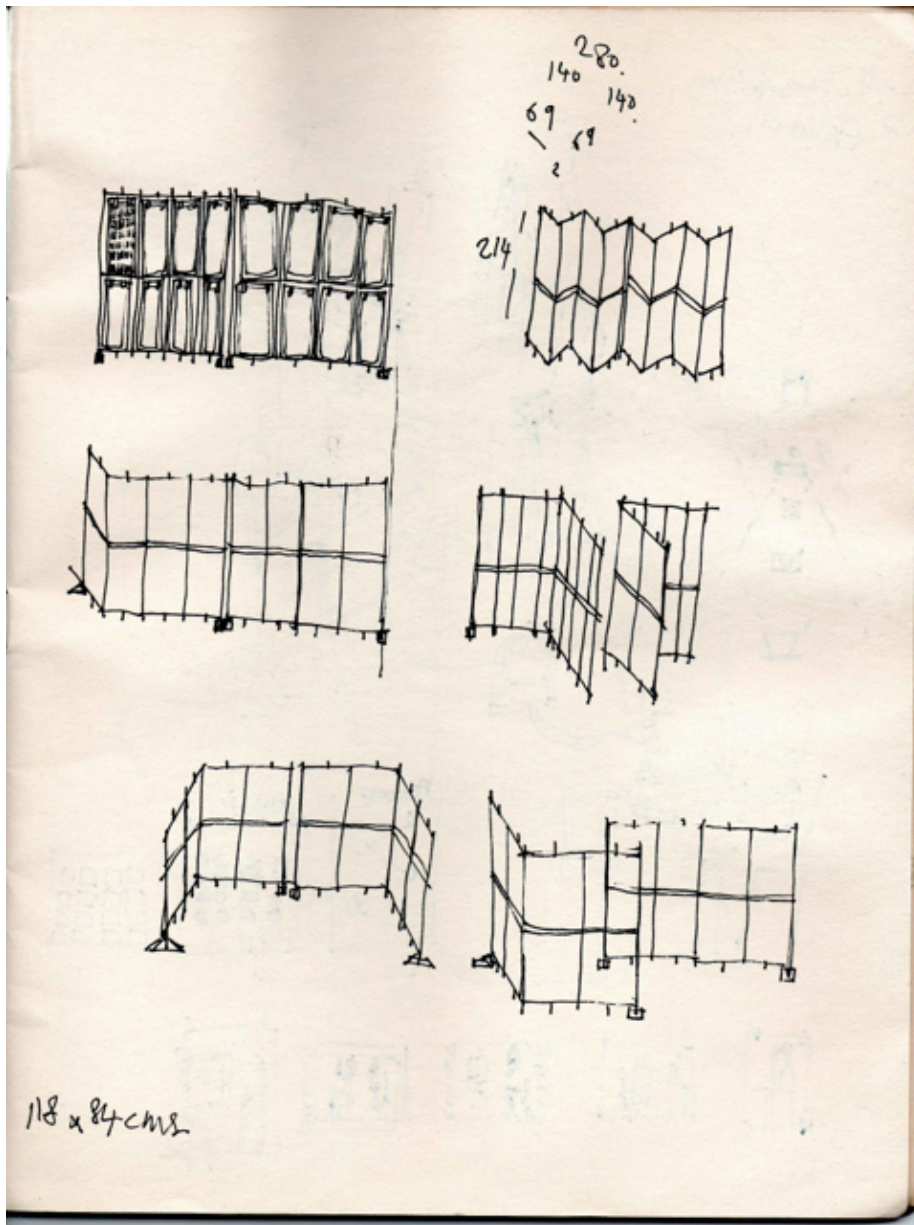


Figure 19. Preparatory sketch for design of The Scresel (2007), ink pen on paper

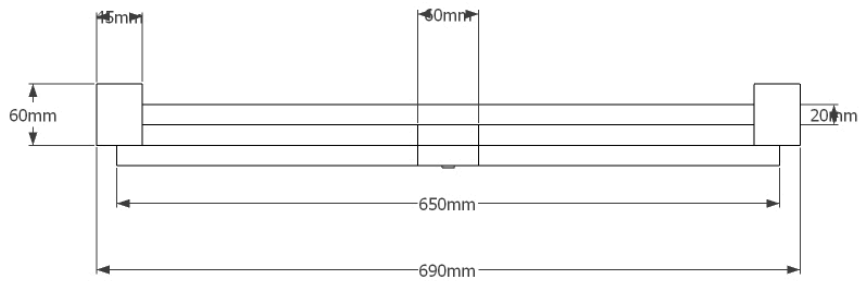
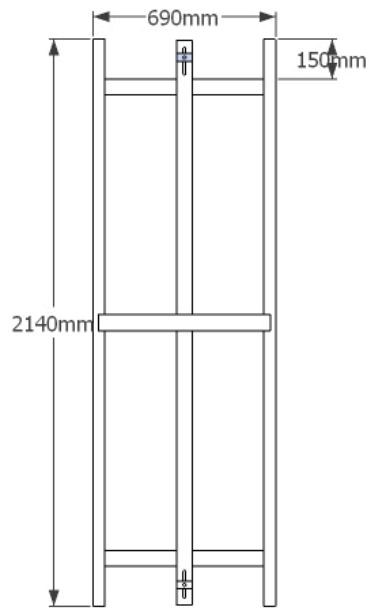


Figure 20. Development CAD schematic drawings of design for The Screasel (2007), produced by Matthew Houldershaw



Figure 21. The Screasel: Survey of Models looking at Artists (2007), front and back installation view, Greestone Gallery Lincoln

5.4. *The Imposters* (2007-2008)



Figure 22. *Imposter: Mum* (2007), chalk and charcoal on photocopy paper

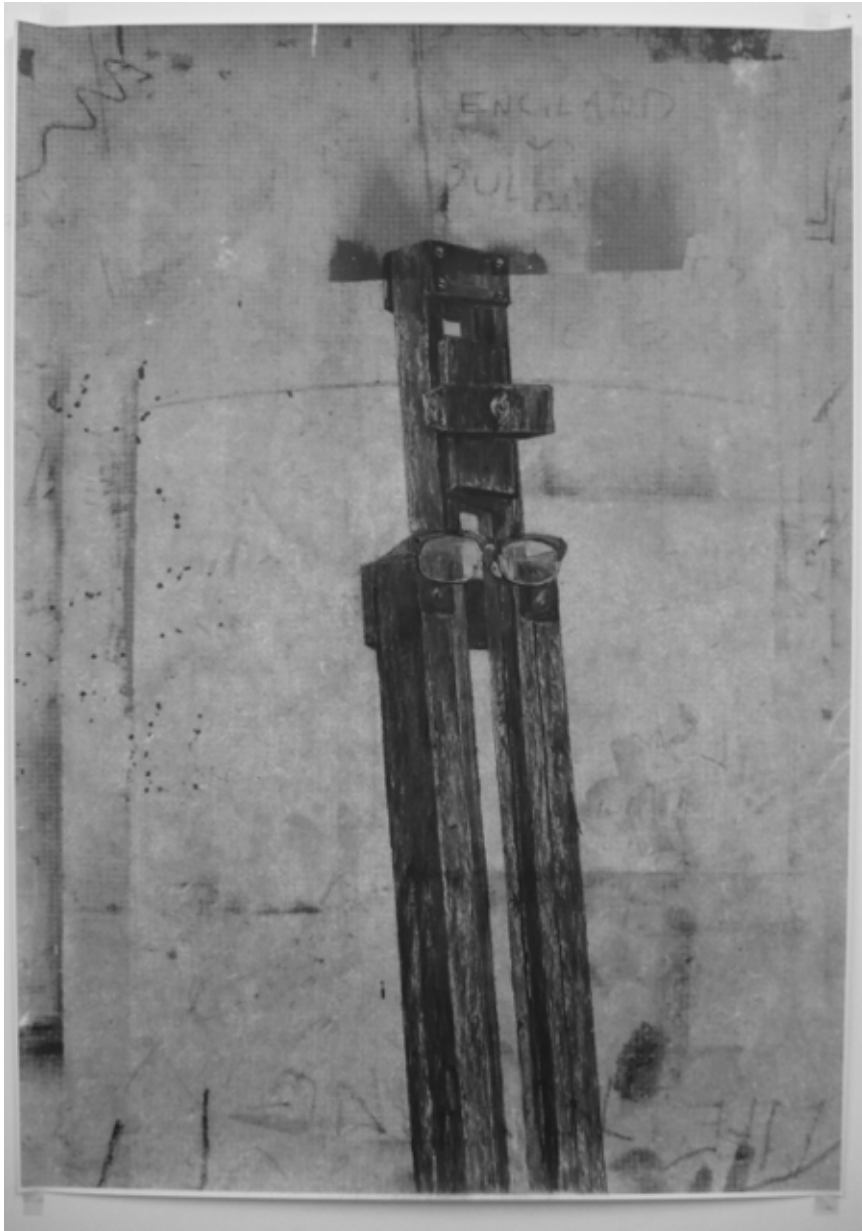


Figure 23. Imposter: Dad (2007), chalk and charcoal on photocopy paper



Figure 24. Imposter: Grandad (2007), chalk and charcoal on photocopy paper



Figure 25. The Imposters (2007), installation view Greestone Gallery, Lincoln

5.5. *Life Class: The Collection, Lincoln (2008)*

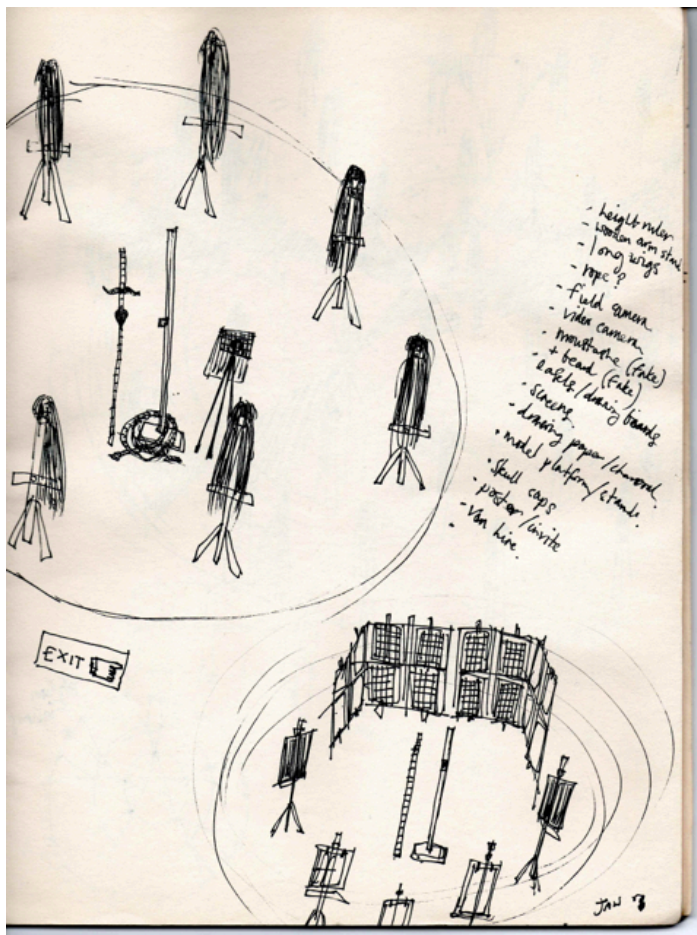


Figure 26. *Life Class: The Collection, Lincoln (2008)*, preparatory sketch, ink pen on paper

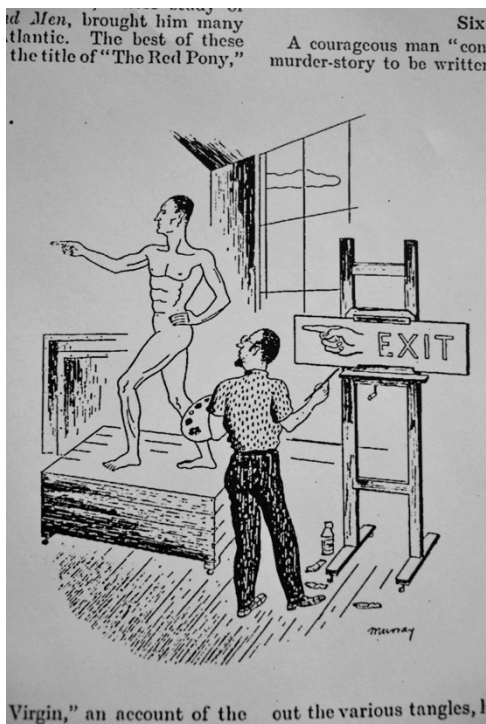


Figure 27. *Punch Magazine, 8 February 1939*



Figure 28. Life Class: The Collection, Lincoln (2008), before the performance workshop, installation view The Collection Lincoln



Figure 29. Life Class: The Collection Lincoln (2008), during the performance workshop, installation view The Collection Lincoln



Figure 30. Life Class: The Collection, Lincoln (2008), after the performance workshop, installation view The Collection Lincoln



Figure 31. Life Class: The Collection, Lincoln (2008), life drawing by a participant, chalk and charcoal on paper

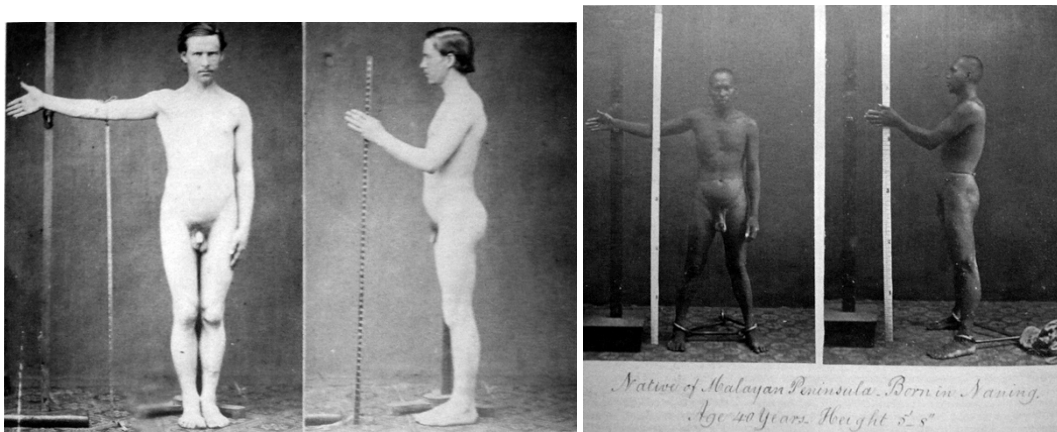


Figure 32. Anon, Front and Side View of Male, c.1868, Anon, Native of Malayan Peninsula, born in Nanning, c.1870



Figure 33. *Life Class: The Collection, Lincoln (2008)*, photograph by Jonathan Purcell



Figure 34. *Life Class: The Collection, Lincoln (2008)*, photograph by Jonathan Purcell

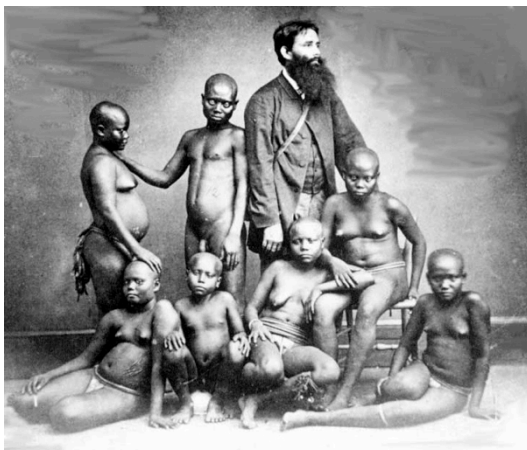


Figure 35. *Sache and Westfield. N. J. Homfray with Andaman group in Calcutta, 1865*

5.6. Life Class: Rufford Old Hall, Ormskirk (2008)



Figure 36. Man Clasping a Hand from a Cloud, perhaps Lord Thomas Howard, Nicolas Hilliard (1588), watercolour on vellum mounted onto plain brown card, inscription Attici Amoris Ergo/Ano. Dni 1588'

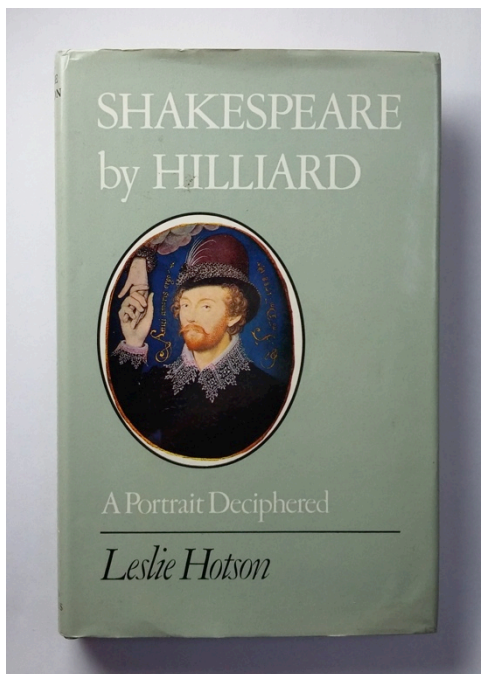


Figure 37. Shakespeare by Hilliard: A Portrait Deciphered, Leslie Hotson, published by Chatto & Windus London 1977



Figure 38. Life Class: Rufford Old Hall, Ormskirk (2008), performance workshop, installation view inside Rufford Old Hall, Ormskirk, photograph by Jonathan Purcell



Figure 39. Life Class: Rufford Old Hall, Ormskirk (2008), life drawing by a participant, graphite pencil on paper



Figure 40. Life Class: Rufford Old Hall, Ormskirk (2008), life drawing by a participant, graphite pencil on paper

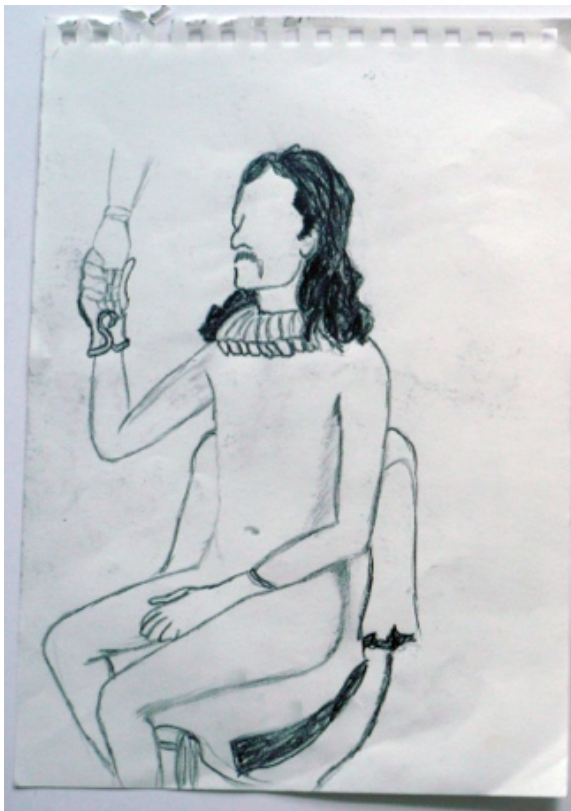


Figure 41. Life Class: Rufford Old Hall, Ormskirk (2008), life drawing by a participant, graphite pencil on paper



Figure 42. Life Class: Rufford Old Hall, Ormskirk (2008), performance workshop installation view outside Rufford Old Hall, Ormskirk, photography by Jonathan Purcell

The video documentation can be viewed via enclosed CD



Figure 43. Life Class: Rufford Old Hall, Ormskirk (2008), life drawing by a participant, graphite pencil on paper



Figure 44. Life Class: Rufford Old Hall, Ormskirk (2008), life drawing by a participant, charcoal on paper

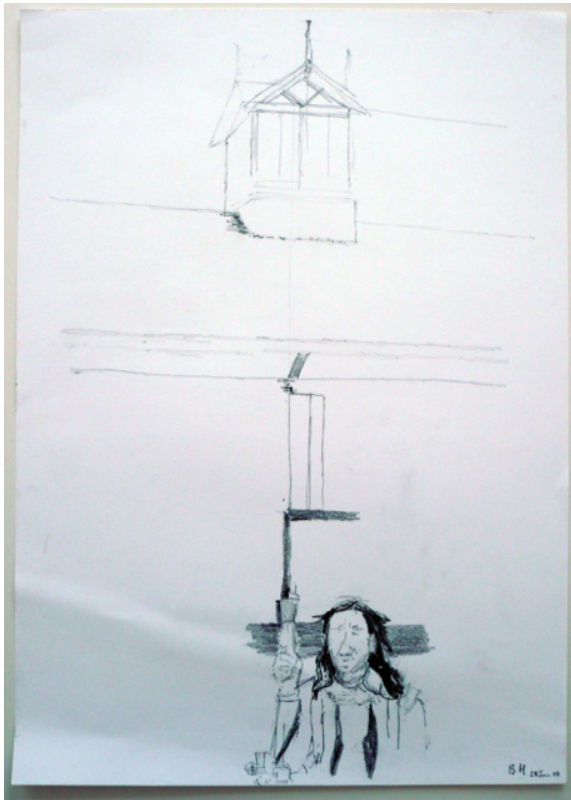


Figure 45. Life Class: Rufford Old Hall, Ormskirk (2008), life drawing by a participant, graphite pencil on paper



Figure 46. Life Class: Rufford Old Hall, Ormskirk (2008), performance workshop, installation view ground of Rufford Old Hall, Ormskirk, photograph by Jonathan Purcell



Figure 47. Life Class: Rufford Old Hall, Ormskirk (2008), photograph by Jonathan Purcell



Figure 48. Life Class: Rufford Old Hall, Ormskirk (2008), photograph by Jonathan Purcell



Figure 49. Imposter: Shakespeare, digital photograph (2009)



Figure 50. Attici Amoris Ergo (Commemorative Plates) (2009), commemorative plates for performance workshop Life Class: Rufford Old Hall, Ormskirk (2008), installation view Dean Clough Gallery, Halifax



Figure 51. Attici Amoris Ergo (Commemorative Plates) (2009), commemorative plate for performance workshop Life Class: Rufford Old Hall, Ormskirk (2008) by Rachel Jane Holland Ceramics



Figure 52. Attici Amoris Ergo (Commemorative Plates) (2009), commemorative plate for performance workshop Life Class: Rufford Old Hall, Ormskirk (2008) by Rachel Jane Holland Ceramics



Figure 53. Attici Amoris Ergo (Commemorative Plates) (2009), commemorative plate for performance workshop Life Class: Rufford Old Hall, Ormskirk (2008), by Rachel Jane Holland Ceramics, final design in production



Figure 54. Attici Amoris Ergo (Commemorative Plates) (2009), commemorative plate for performance workshop Life Class: Rufford Old Hall, Ormskirk (2008), by Rachel Jane Holland Ceramics, final design in production



Figure 55. Imposter: Attici Amoris Ergo (Commemorative Plates) (2010), drawing in production, chalk and charcoal on photocopy paper

5.7. *Life Class: Westgermany, Berlin (2008)*



Figure 56. 1999, Prince, inner sleeve photograph of CD insert

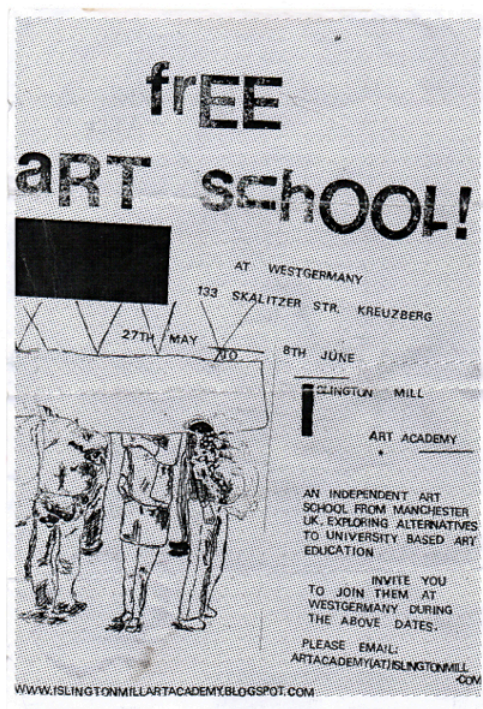


Figure 57. *Life Class: Westgermany, Berlin (2008)*, flyer promoting the programme of events, part of the Islington Mill Academy, Manchester residency in Berlin



Figure 58. Life Class: Westgermany, Berlin (2008), video still



Figure 59. Life Class: Westgermany, Berlin (2008), group portrait of participants, digital photograph



Figure 60. *Life Class: Westgermany, Berlin (2008)*, layout design for CD insert for video documentation, front view

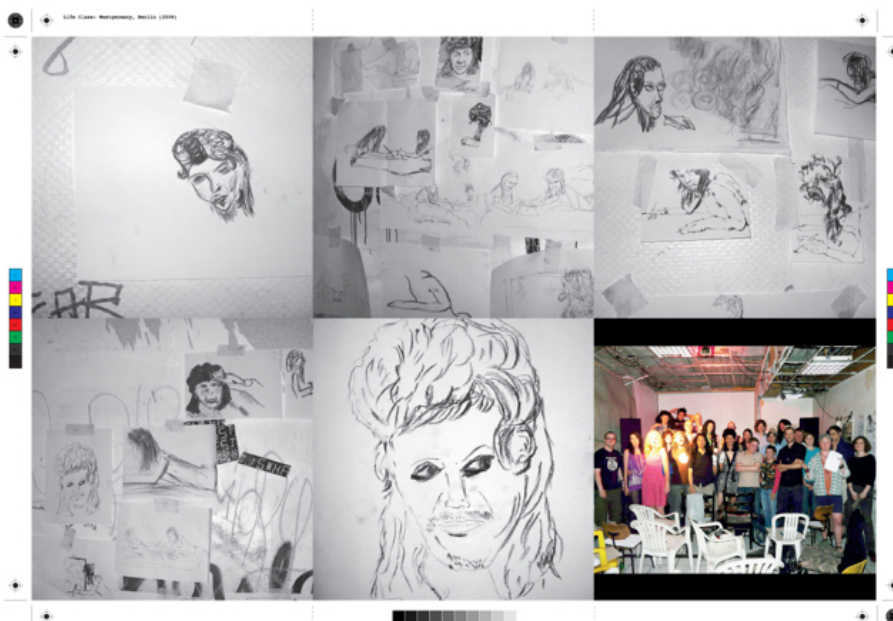


Figure 61. *Life Class: Westgermany, Berlin (2008)*, layout design for CD insert for video documentation, back view

5.8. *Life Class: Gregynog, Powys (2008)*



Figure 62. *Maurice Quentin De La Tour, Autoportrait a l'index (1737)*



Figure 63. *Marie-Suzanne Roslin, Autoportrait avec le portrait de La Tour a l'Index (1770)*



Figure 64. Life Class: Gregynog, Powys (2008), documentation of performance workshop, digital photograph



Figure 65. Life Class: Gregynog, Powys (2008), documentation of performance workshop, digital photograph



Figure 66. Life Class: Gregynog, Powys (2008), group portrait of participants, digital photograph



Figure 67. Life Class: Gregynog, Powys (2008), documentation of performance workshop, digital video still



Figure 68. Life Class: Gregynog, Powys (2008), documentation of performance workshop, digital video still



Figure 69. Life Class: Gregynog, Powys (2008), documentation of performance workshop, digital video still



Figure 70. Life Class: Gregynog, Powys (2008), documentation of performance workshop, digital video still

The video documentation can be viewed via enclosed CD

5.9. Straight to Video: Tithe Barn, Lincoln (2009)

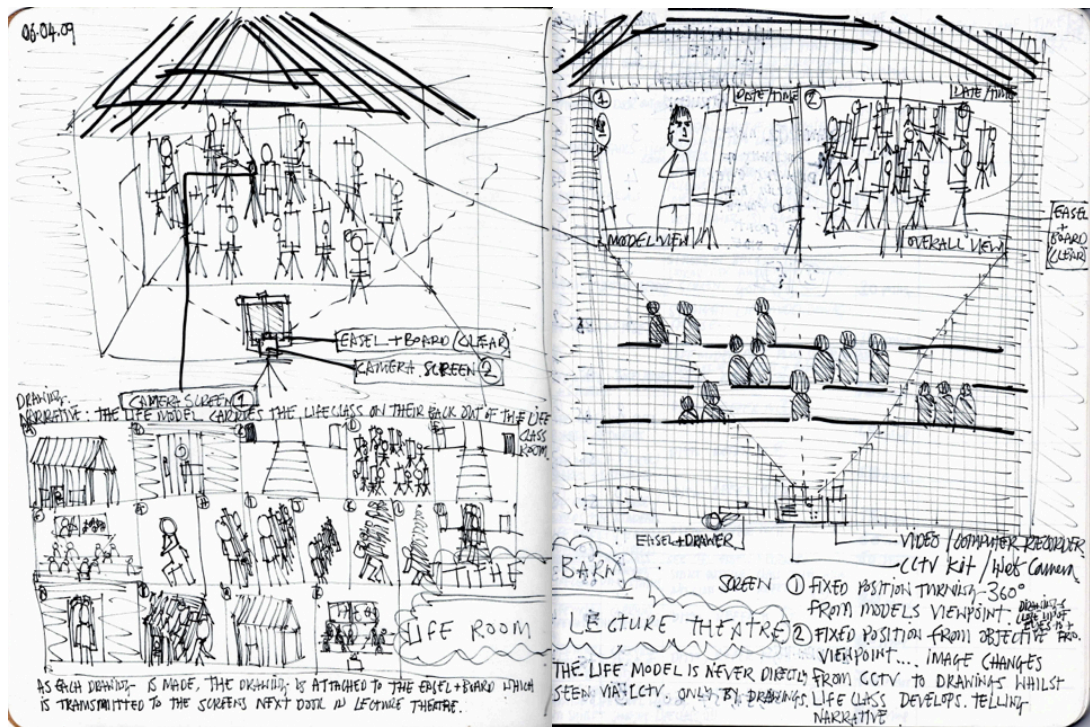


Figure 71. Straight to Video: Tithe Barn, Lincoln, (2009), development sketches

DRAWING	DESCRIPTION	TIME FOR DRAWING	STUDENT NAME	TIME TO COMPLETE SKETCH
1	ESTABLISHING SHOT OF TITHE BARN	5 mins		
2	TITHE BARN OUTSIDE	10 mins		
3	TITHE BARN DOOR OPEN	15 mins		
4	GENERAL SHOT OF STAIRCASE AND DOWNWARDS INTO LIFE ROOM + LECTURE THEATRE	20 mins		
5	SITUATED AT BACK OF LIFE ROOM. INCLUDE ALL SET UP / JARVIS - FROM HERE. THEN DRAWING ON LIFE CLASS	25 mins		
6	USE DRAWING 3 AGAIN	30 mins		
7	SITUATED AT BACK OF THEATRE. INCLUDE OVER AUDIENCE + TALKERS SCREEN. GOTO 1	35 mins		
8	STRAIGHT LIFE MODEL DRAWING. RE POSE...	40 mins		
9	LIFE MODEL POSE PLUS SILVER/WHITE DRAWING OF BOARD + EASEL IN GATE. REFER K 7	45 mins		
10	DITTO, REFER K 8	50 mins		
11	DITTO, REFER K 9	55 mins		
12	DITTO, REFER K 10	60 mins		
13	DITTO, REFER K 11	65 mins		
14	DITTO, REFER K 12	70 mins		
15	DITTO, REFER K 13	75 mins		
16	DITTO, REFER K 14	80 mins		
17	DITTO, REFER K 15			
18	DITTO, REFER K 16			
19	DITTO, REFER K 17			
20	DITTO, REFER K 18			
21	DITTO, REFER K 19			
22	DITTO, REFER K 20			
23	DITTO, REFER K 21			
24	DITTO, REFER K 22			
25	DITTO, REFER K 23			
26	DITTO, REFER K 24			
27	DITTO, REFER K 25			
28	DITTO, REFER K 26			
29	DITTO, REFER K 27			
30	DITTO, REFER K 28			
31	DITTO, REFER K 29			
32	DITTO, REFER K 30			
33	DITTO, REFER K 31			
34	DITTO, REFER K 32			
35	DITTO, REFER K 33			
36	DITTO, REFER K 34			
37	DITTO, REFER K 35			
38	DITTO, REFER K 36			
39	DITTO, REFER K 37			
40	DITTO, REFER K 38			
41	DITTO, REFER K 39			
42	DITTO, REFER K 40			
43	DITTO, REFER K 41			
44	DITTO, REFER K 42			
45	DITTO, REFER K 43			
46	DITTO, REFER K 44			
47	DITTO, REFER K 45			
48	DITTO, REFER K 46			
49	DITTO, REFER K 47			
50	DITTO, REFER K 48			
51	DITTO, REFER K 49			
52	DITTO, REFER K 50			
53	DITTO, REFER K 51			
54	DITTO, REFER K 52			
55	DITTO, REFER K 53			
56	DITTO, REFER K 54			
57	DITTO, REFER K 55			
58	DITTO, REFER K 56			
59	DITTO, REFER K 57			
60	DITTO, REFER K 58			
61	DITTO, REFER K 59			
62	DITTO, REFER K 60			
63	DITTO, REFER K 61			
64	DITTO, REFER K 62			
65	DITTO, REFER K 63			
66	DITTO, REFER K 64			
67	DITTO, REFER K 65			
68	DITTO, REFER K 66			
69	DITTO, REFER K 67			
70	DITTO, REFER K 68			
71	DITTO, REFER K 69			
72	DITTO, REFER K 70			
73	DITTO, REFER K 71			
74	DITTO, REFER K 72			
75	DITTO, REFER K 73			
76	DITTO, REFER K 74			
77	DITTO, REFER K 75			
78	DITTO, REFER K 76			
79	DITTO, REFER K 77			
80	DITTO, REFER K 78			
81	DITTO, REFER K 79			
82	DITTO, REFER K 80			
83	DITTO, REFER K 81			
84	DITTO, REFER K 82			
85	DITTO, REFER K 83			
86	DITTO, REFER K 84			
87	DITTO, REFER K 85			
88	DITTO, REFER K 86			
89	DITTO, REFER K 87			
90	DITTO, REFER K 88			
91	DITTO, REFER K 89			
92	DITTO, REFER K 90			
93	DITTO, REFER K 91			
94	DITTO, REFER K 92			
95	DITTO, REFER K 93			
96	DITTO, REFER K 94			
97	DITTO, REFER K 95			
98	DITTO, REFER K 96			
99	DITTO, REFER K 97			
100	DITTO, REFER K 98			

Figure 72. Straight to Video: Tithe Barn, Lincoln, (2009), development sketches

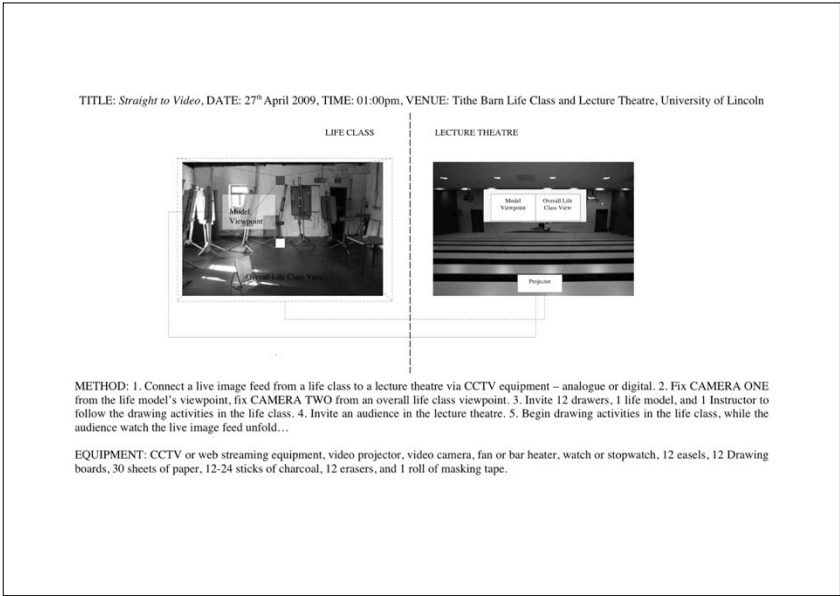


Figure 73. *Straight to Video: Tithe Barn, Lincoln (2009), poster/instruction design*

TITLE: *Straight to Video*
 DATE: 27th April 2009, TIME: 01:00pm
 VENUE: Tithe Barn Life Class and Lecture Theatre, University of Lincoln

METHOD: 1. Instructor to read drawing activities prior to the start time, and brief all participants. 2. To start, all participants to stand in traditional life class positions. 3. Keep Time. 4. Instructor to assign 12 drawers to the tasks in the drawing activities. 5. Instructor to set the life model pose, including Camera One from the life model's viewpoint towards each life class drawer in turn, re-position every 10-15 min throughout. 6. Instructor to position an easel and board directly in front of Camera Two to partially obstruct live image, check the position via lecture theatre. 7. When the easel and board are in place, construct drawings #01-19 using observation and artistic licence! 8. Using the drawing activities sequence, place each drawing according to time indicated, onto the easel and board in front of Camera Two to disrupt the live image feed. 9. Place each of drawing #19 in front of Camera One holding for 1-3 minutes each. 10. To end, all participants walk into lecture theatre and line up in front of live image feed. The End.

Time (min)	Drawing	Details	Drawing Duration	Drawer	Drawer's Name	Drawer's Signature
Start	-	CCTV Image Life Class 12 Drawers, Model, and Instructor	-	-	-	-
03:00	-	CCTV Image: Action Stations	-	-	-	-
06:00	#01	Tithe Barn: Exterior, then go to #17	06:00	A		
09:00	#02	Tithe Barn: Door, then go to #16	09:00	B		
12:00	#03	Tithe Barn: Stairs, then go to #15	12:00	C		
15:00	#04	Life Class: Overall Full, then go to #14	15:00	D		
18:00	#05	Tithe Barn: Stairs Re-use Drawing #1	N/a	C		
21:00	#06	Lecture Theatre: Overall, then go to #18	21:00	E		
24:00	#07	Life Model: Initial Pose, then see #19	24:00	F		
27:00	#08	Life Model: carrying 1 easel/board + 1 Student	27:00	G		
30:00	#09	Life Model: carrying 2 easel/board + 2 Student	30:00	H		
33:00	#10	Life Model: carrying 3 easel/board + 3 Student	33:00	I		
36:00	#11	Life Model: carrying 4 easel/board + 4 Student	36:00	J		
39:00	#12	Life Model: carrying 5 easel/board + 5 Student	39:00	K		
42:00	#13	Life Model: carrying 6 easel/board + 6 Student	42:00	L	-	-
45:00	#14	Life Class: Overall Empty	30:00	D		
48:00	#15	Tithe Barn: Stairs + Life Model carrying 6 easel/board + 6 Student, refer to #13	36:00	C		
51:00	#16	Tithe Barn: Door + Life Model carrying 6 easel/board + 6 Student, refer to #13	42:00	B		
54:00	#17	Tithe Barn: Exterior + Life Model carrying 6 easel/board + 6 Student, refer to #13	48:00	A		
57:00	#18	Lecture Theatre: Screen Image of Life Model carrying 6 easel/board + 6 Student, refer to #13	36:00	E		
	#19	Drawers: Eye and Head Movements, CAMERA ONE	3 x 12:00	F		
60:00	-	CCTV Image: Empty Life Class Room	-	-	-	-
End	-	Lecture Theatre: 12 Drawers, Model and Instructor	-	-	-	-

Figure 74. *Straight to Video: Tithe Barn, Lincoln (2009), poster and instruction design*



Figure 75. *Straight to Video: Tithe Barn, Lincoln, (2009), installation view of life class activities*

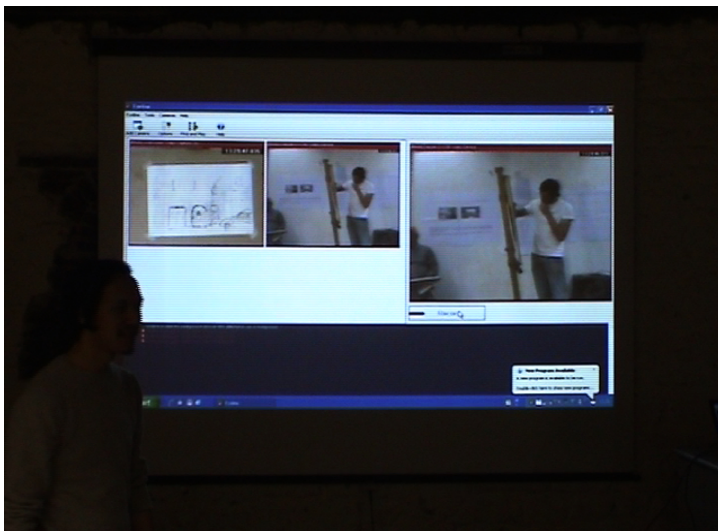


Figure 76. *Straight to Video: Tithe Barn, Lincoln, (2009), installation view of lecture theatre*

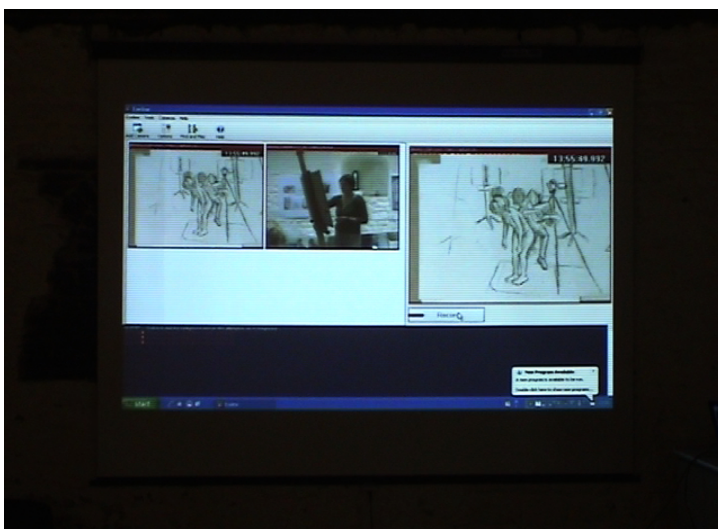


Figure 77. *Straight to Video: Tithe Barn, Lincoln, (2009), installation view of lecture*

theatre

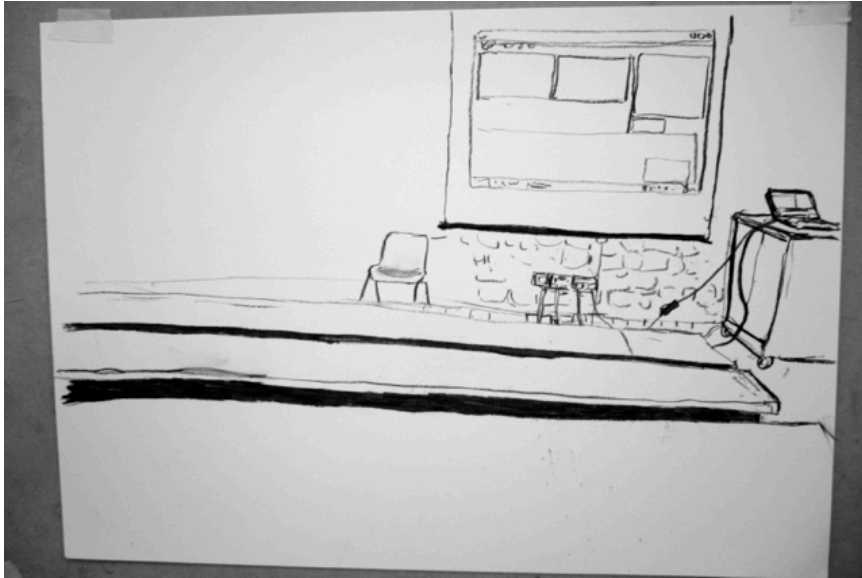


Figure 78. Straight to Video: Tithe Barn, Lincoln, (2009), sequenced life drawing by participant

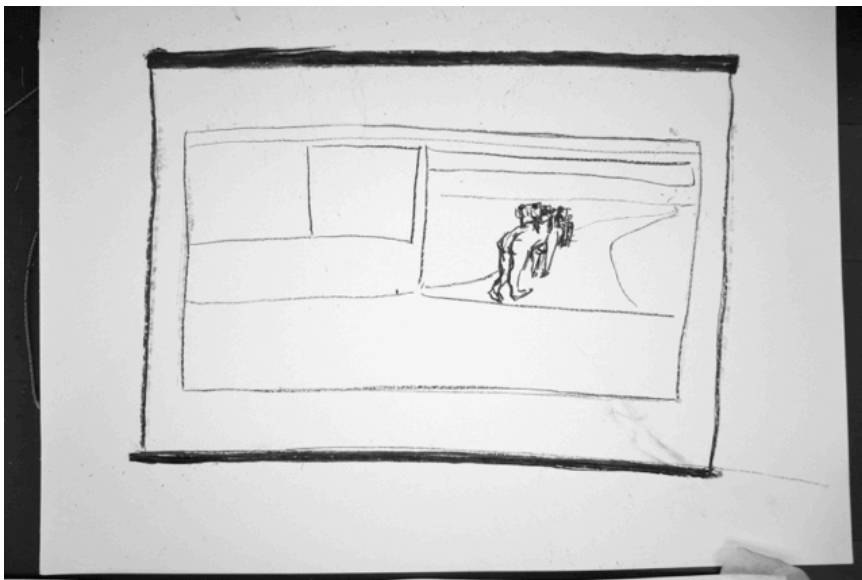


Figure 79. Straight to Video: Tithe Barn, Lincoln, (2009), sequenced life drawing by participant

5.10. *The Life Class Reconfigured: Rossetti and Siddal (2009)*



Figure 80. Dante Gabriel Rossetti, *Rossetti Sitting to Miss Siddal*, 1853, pen and ink on writing paper, Birmingham Museum and Art Gallery

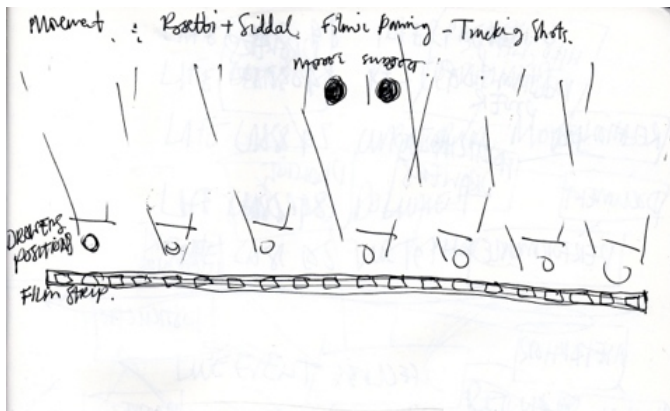


Figure 81. *The Life Class Reconfigured: Rossetti and Siddal (2009)*, initial sketch



Figure 82. *The Life Class Reconfigured: Rossetti and Siddal (2009)*, installation view post performance workshop activity



Figure 83. The Life Class Reconfigured: Rossetti and Siddal (2009), sequenced life drawing by participant



Figure 84. The Life Class Reconfigured: Rossetti and Siddal (2009), sequenced life drawing by participant



Figure 85. The Life Class Reconfigured: Rossetti and Siddal (2009), sequenced life drawing by participant



Figure 86. The Life Class Reconfigured: Rossetti and Siddal (2009), 35mm photographic slide film documenting sequenced life drawings by participants

5.11. *Straight to Video: Manchester Art School, Manchester (2009)*

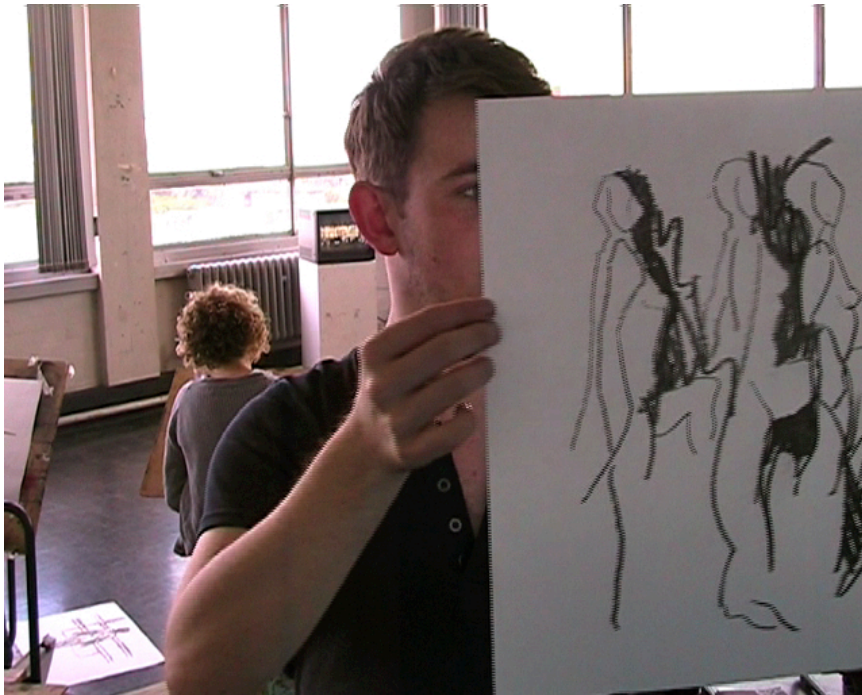


Figure 87. Straight to Video: Manchester Art School, Manchester (2009), still image taken from video footage of performance workshop activity



Figure 88. Straight to Video: Manchester Art School, Manchester (2009), still image taken from video footage of performance workshop activity



Figure 89. Straight to Video: Manchester Art School, Manchester (2009), still image taken from video footage of performance workshop activity

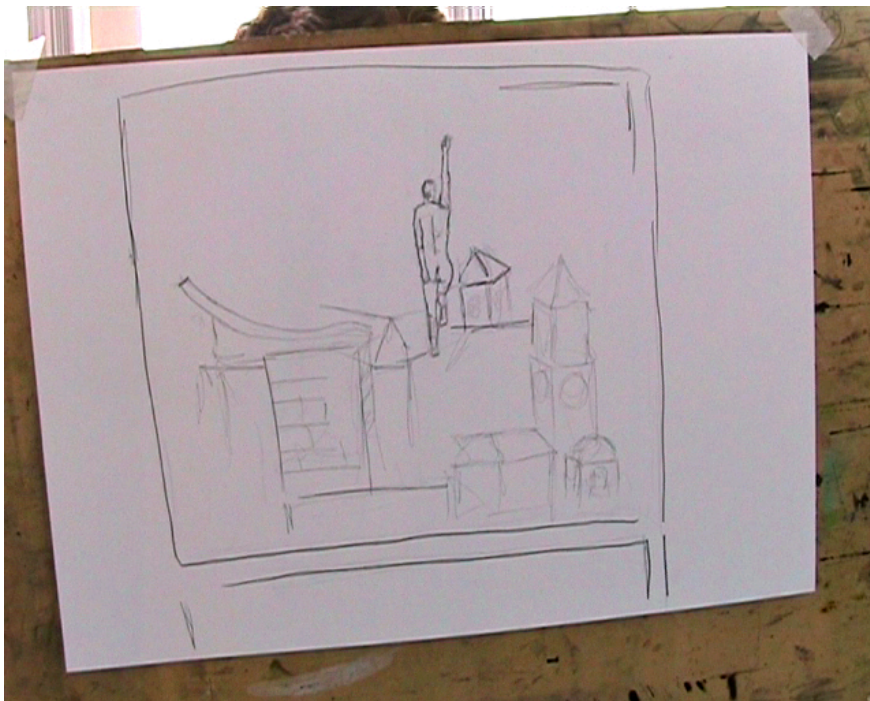


Figure 90. Straight to Video: Manchester Art School, Manchester (2009), still image taken from video footage of performance workshop activity

5.12. *The Life Class Reconfigured* (2009)



Figure 91. *The Life Class Reconfigured* (2009), life drawing produced while researching participants and locations by taking part in existing life class sessions



Figure 92. *The Life Class Reconfigured* (2009), leaflet publicity for performance workshops, designed and produced by The Collection, Lincoln

5.13. *The Life Class Reconfigured: The Model with a Movie Camera* (2009)



Figure 93. The Life Class Reconfigured: The Model with a Movie Camera (2009), still images taken from video footage showing performance workshop activity from two camera positions



Figure 94. The Life Class Reconfigured: The Model with a Movie Camera (2009), still image taken from video footage showing performance workshop activity from fixed camera position



Figure 95. The Life Class Reconfigured: The Model with a Movie Camera (2009), still image taken from video footage showing performance workshop activity from fixed camera position

5.14. *The Life Class Reconfigured: The Model Stares Back* (2009)



Figure 96. The Life Class Reconfigured: The Model Stares Back (2009), digital video still showing performance workshop activity

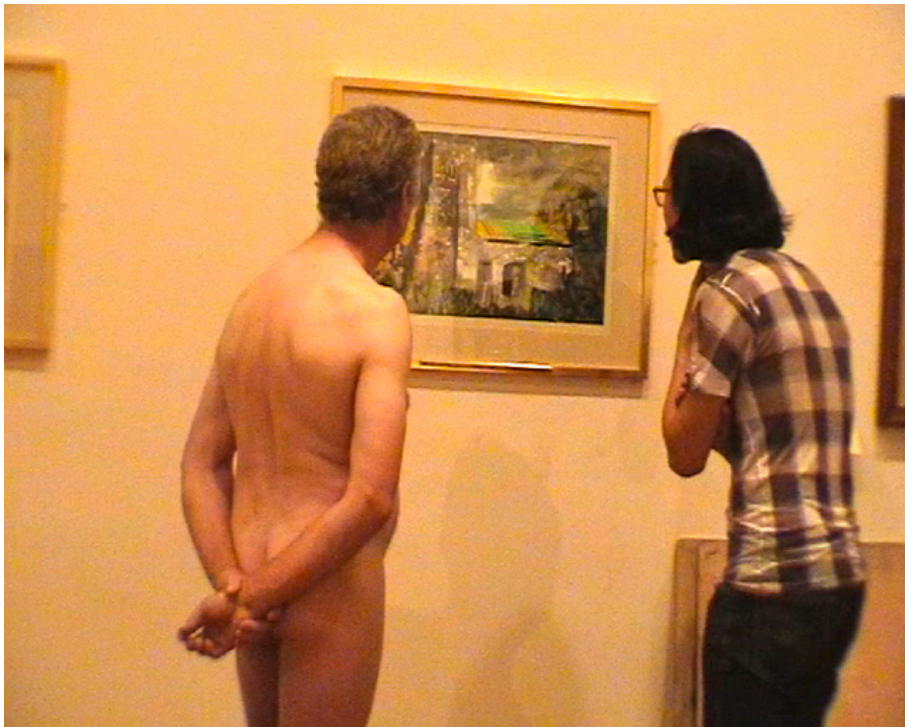


Figure 97. The Life Class Reconfigured: The Model Stares Back (2009), digital video still showing performance workshop activity

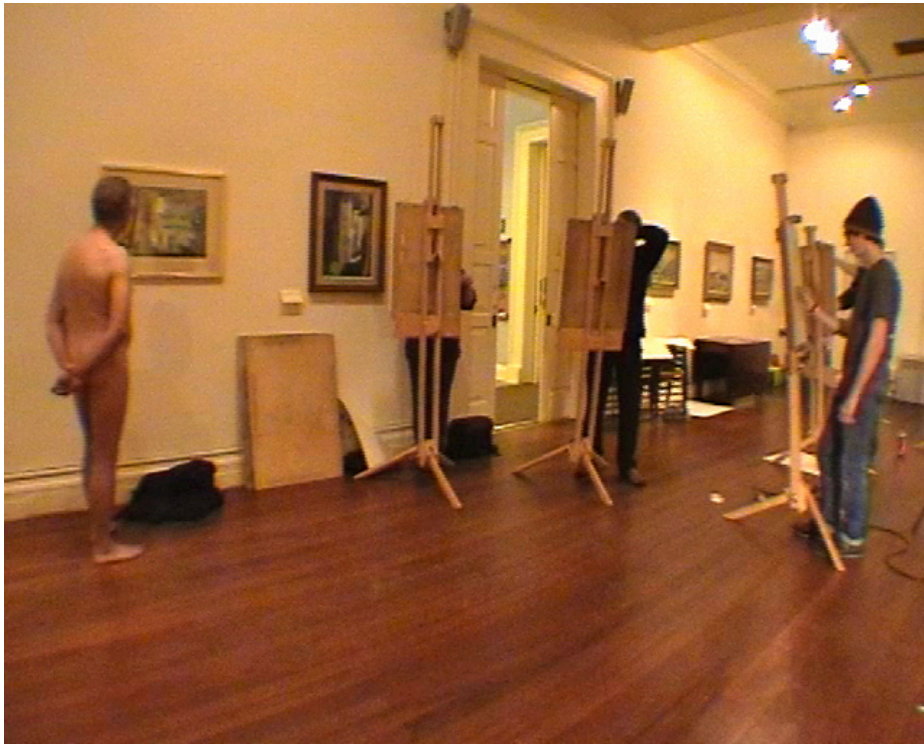


Figure 98. The Life Class Reconfigured: The Model Stares Back (2009), digital video still showing performance workshop activity



Figure 99. The Life Class Reconfigured: The Model Stares Back (2009), digital video still showing performance workshop activity

5.15. *The Life Class Reconfigured: A Body in Part* (2009)



Figure 100. The Life Class Reconfigured: A Body in Part (2009), digital video still showing performance workshop activity



Figure 101. The Life Class Reconfigured: A Body in Part (2009), digital video still showing performance workshop activity



Figure 102. The Life Class Reconfigured: A Body in Part (2009), digital video still showing performance workshop activity



Figure 103. The Life Class Reconfigured: A Body in Part (2009), digital video still showing performance workshop activity



Figure 104. The Life Class Reconfigured: A Body in Part (2009), digital video still showing performance workshop activity



Figure 105. The Life Class Reconfigured: A Body in Part (2009), digital video still showing performance workshop activity

5.16. *The Life Class Reconfigured: The Copy* (2009)



Figure 106. The Life Class Reconfigured: The Copy (2009), photograph showing performance workshop activity, staging activity



Figure 107. The Life Class Reconfigured: The Copy (2009) photograph showing performance workshop activity, during the activity



Figure 108. The Life Class Reconfigured: The Copy (2009), photograph showing performance workshop activity, first video camera position



Figure 109. The Life Class Reconfigured: The Copy (2009), photograph showing performance workshop activity, still image from video camera footage

5.17. *The Life Class Reconfigured: The Hall of Mirrors (2009)*

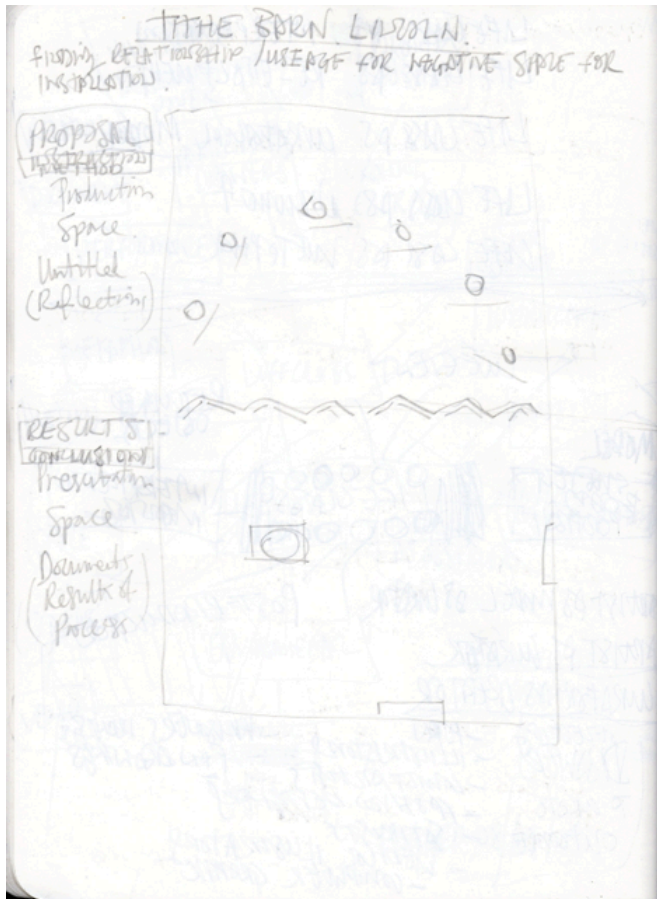


Figure 110. *The Reconfigured Life Class: The Hall of Mirrors (2009)*, initial sketchbook drawing showing proposal to using Screasel to divide space between production and presentation



Figure 111. *The Reconfigured Life Class: The Hall of Mirrors (2009)*, installation view of performance workshop staging in Tithe Barn, Lincoln, front view



Figure 112. The Reconfigured Life Class: The Hall of Mirrors (2009), digital video still showing performance workshop activity



Figure 113. The Reconfigured Life Class: The Hall of Mirrors (2009), digital video still showing performance workshop activity



Figure 114. The Reconfigured Life Class: The Hall of Mirrors (2009), digital video still showing performance workshop activity



Figure 115. The Reconfigured Life Class: The Hall of Mirrors (2009), digital video still showing performance workshop activity

5.18. Straight to Video: Strang Print Room, University College London, London (2010)

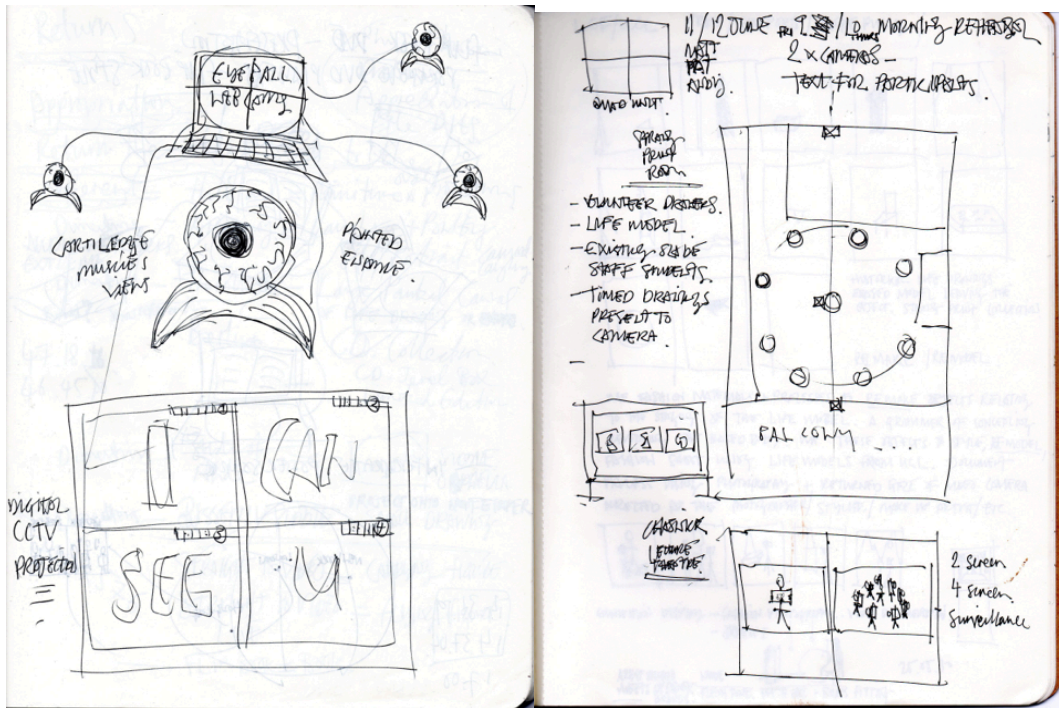


Figure 116. *Straight to Video: Strang Print Room, University College London, London (2010), initial and development sketch*



Figure 117. *Straight to Video: Strang Print Room, University College London, London (2010), still image taken from split-screen surveillance video footage showing the performance workshop activity from four video camera positions*



Figure 118. Straight to Video: Strang Print Room, University College London, London (2010), still image taken from split-screen surveillance video footage showing the performance workshop activity from four video camera positions

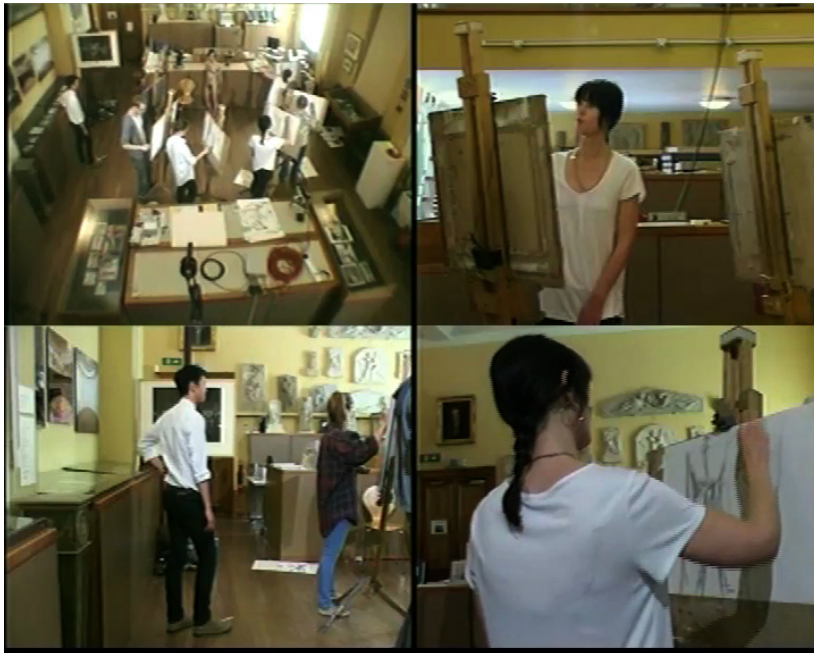


Figure 119. Straight to Video: Strang Print Room, University College London, London (2010), still image taken from split-screen surveillance video footage showing the performance workshop activity from four video camera positions



Figure 120. Straight to Video: Strang Print Room, University College London, London (2010), still image taken from split-screen surveillance video footage showing the performance workshop activity from four video camera positions



Figure 121. Straight to Video: Strang Print Room, University College London, London (2010), still image taken from split-screen surveillance video footage showing the performance workshop activity from four video camera positions

The video documentation can be viewed via enclosed CD

5.19. *The Way of the Artist at Work: The Wellcome Collection, London (2010)*



Figure 122. A Painter at Work, photograph by John Thomson, 1817



Figure 123. The Way of the Artist at Work: The Wellcome Collection, London, (2010), installation view showing the staging of performance workshop, before the activity



Figure 124. The Way of the Artist at Work: The Wellcome Collection, London, (2010), installation view showing the performance workshop, during the activity



Figure 125. The Way of the Artist at Work: The Wellcome Collection, London, (2010), installation view showing the performance workshop, during the activity



Figure 126. The Way of the Artist at Work: The Wellcome Collection, London, (2010), installation view showing the performance workshop, during the activity



Figure 127. The Way of the Artist at Work: The Wellcome Collection, London, (2010), installation view showing the performance workshop, during the activity

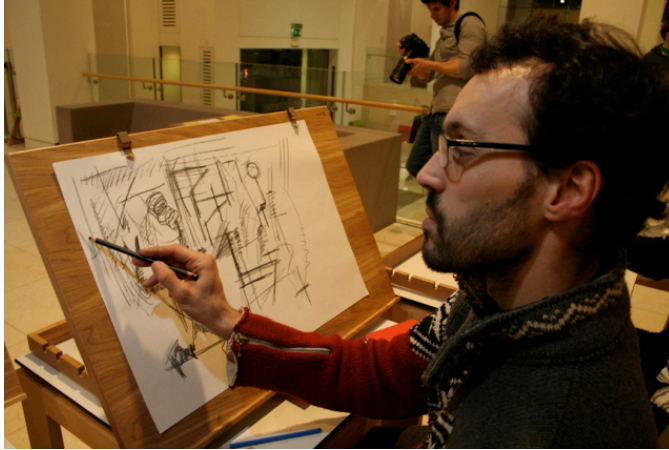


Figure 128. The Way of the Artist at Work: The Wellcome Collection, London, (2010), installation view showing the performance workshop, during the activity



Figure 129. The Way of the Artist at Work: The Wellcome Collection, London, (2010), installation view showing the performance workshop, during the activity



Figure 130. The Way of the Artist at Work: The Wellcome Collection, London, (2010), installation view showing the performance workshop, during the activity

5.20. *The Way of the Artist at Work: Dean Clough, Halifax (2010)*



Figure 131. The Way of the Artist at Work: Dean Clough, Halifax (2010), installation view showing the staging of the performance workshop, before the activity



Figure 132. The Way of the Artist at Work: Dean Clough, Halifax (2010), installation view showing the performance workshop, during the activity



Figure 133. The Way of the Artist at Work: Dean Clough, Halifax (2010), installation view showing the display of the performance workshop, after the activity



Figure 134. The Way of the Artist at Work: Dean Clough, Halifax (2010), installation view showing the display of the performance workshop, after the activity

5.21. *The Life Class Reconfigured: A Body in Part, Sheffield Hallam University, Sheffield (Flip Book) 2010*

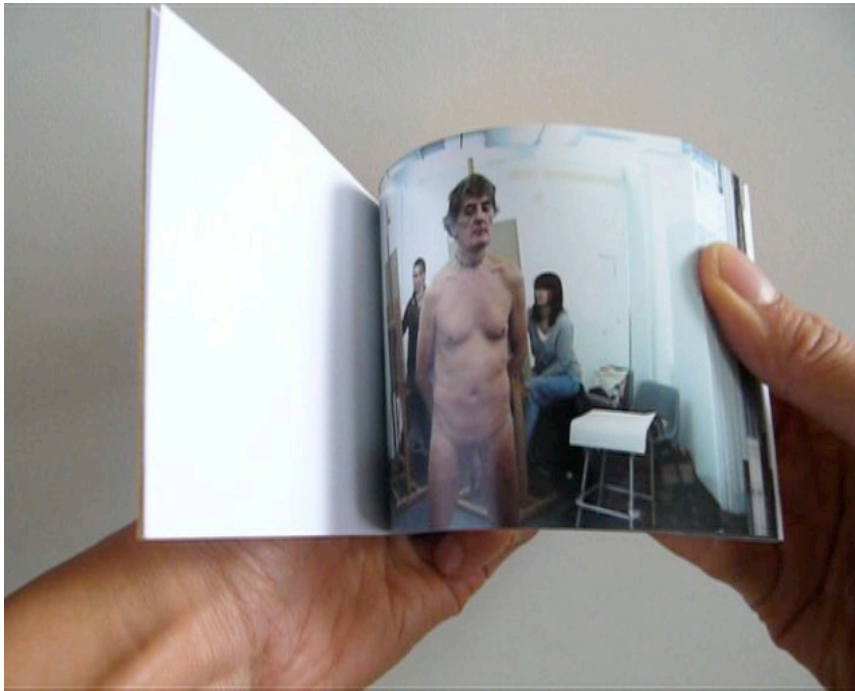


Figure 135. The Reconfigured Life Class: A Body in Part, Sheffield Hallam University, Sheffield (2010), still image taken from video footage showing a flip book of photographs documenting the performance workshop activity



Figure 136. The Reconfigured Life Class: A Body in Part, Sheffield Hallam University, Sheffield (2010), still image taken from video footage showing a flip book of photographs documenting the performance workshop activity

5.22. PhD Presentation Exhibition, Greystone Gallery, Lincoln (2010)



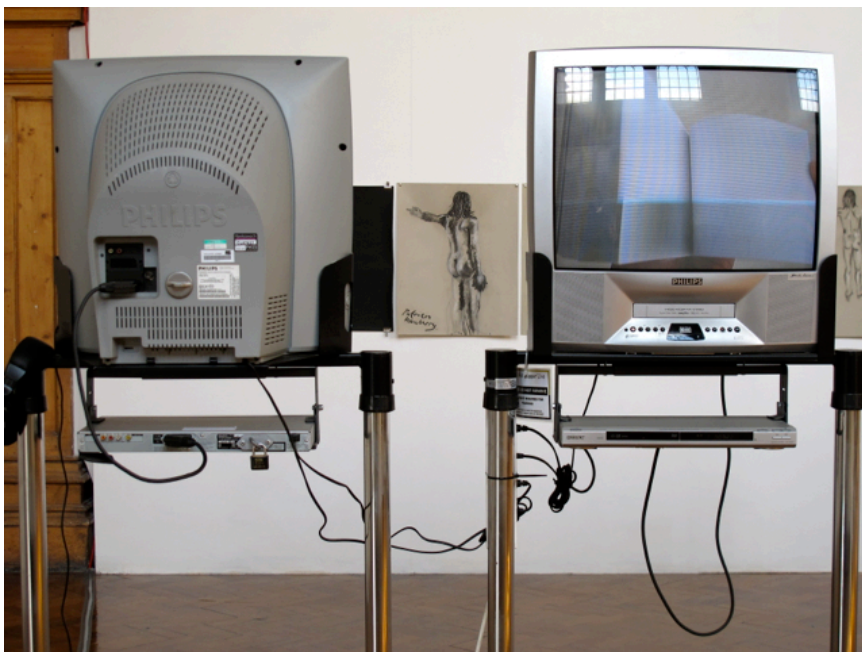
Figure 137. PhD Presentation Exhibition, Greystone Gallery, Lincoln, installation view showing The Screasel (Hall of Mirrors) (2010)



Figure 138. PhD Presentation Exhibition, Greystone Gallery, Lincoln, installation view, showing The Life Class Reconfigured: A Body in Part (2009)



Figure 139. PhD Presentation Exhibition, Greestone Gallery, Lincoln, installation view showing video documentation of the Straight to Video series



*Figure 140. PhD Presentation Exhibition, Greestone Gallery, Lincoln, installation view showing video *The Life Class Reconfigured: A Body in Part*, Sheffield Hallam University, Sheffield (Flip Book) (2010)*



Figure 141. PhD Presentation Exhibition, Greestone Gallery, Lincoln (2010) installation view showing A Study of Nude in Bath I & II (2007), and Untitled URL I & II (Study of Nude in Bath) (2008)



Figure 142. PhD Presentation Exhibition, Greestone Gallery, Lincoln (2010) installation view showing video documentation of Life Class: Gregynog, Powys (2008)



Figure 143. PhD Presentation Exhibition, Greestone Gallery, Lincoln (2010) installation view showing photographs and life drawings from Life Class: The Collection, Lincoln (2008)



Figure 144. PhD Presentation Exhibition, Greestone Gallery, Lincoln (2010) installation view showing Life Class: Rufford Old Hall, Ormskirk (Commemorative Plates) (2009)



Figure 145. PhD Presentation Exhibition, Greystone Gallery, Lincoln (2010) installation view showing The Imposter Series (2007)



Figure 146. PhD Presentation Exhibition, Greystone Gallery, Lincoln (2010) installation view showing The Way of the Artist at Work: Dean Clough, Halifax (2010), and photographic documentation of The Life Class Reconfigured: The Copy (2009)



Figure 147. PhD Presentation Exhibition, Greestone Gallery, Lincoln (2010) installation view showing detail of photographic documentation of The Life Class Reconfigured: The Copy (2009)



Figure 148. PhD Presentation Exhibition, Greestone Gallery, Lincoln (2010) installation view showing video documentation of The Way of the Artist at Work: The Wellcome Collection, London (2010), and The Life Class Reconfigured: The Copy (2009)



Figure 149. PhD Presentation Exhibition, Greestone Gallery, Lincoln (2010) installation view showing archive area containing all other video footage, photographs, life drawing and reference material



Figure 150. PhD Presentation Exhibition, Greestone Gallery, Lincoln (2010) installation view showing archive area containing all other video footage, photographs, life drawing and reference material



Figure 151. PhD Presentation Exhibition, Greestone Gallery, Lincoln (2010) installation view showing archive area containing all other video footage, photographs, life drawing and reference material



Figure 152. PhD Presentation Exhibition, Greestone Gallery, Lincoln (2010) installation view showing archive area containing all other video footage, photographs, life drawing and reference material

6.0. Working out of the Corners of my Eyes

In this chapter, I reflect on the wider implications of the portfolio of original artworks in view of research data gathered of the art practice, in “recognising new knowledge and communicating research findings”¹⁴². As a systematic approach to this process, I began to create visual and oral narratives through the sequencing of my artworks and my accounts of the experience for public exhibition, conference presentation and course lecture or workshop, in order to recognise patterns of recurring themes. The results of this process are discussed in this chapter as four main narratives or registers that correlate the lines of inquiry set out at the beginning of this research process:

- 1) Working Out of the Corners of My Eyes: to understand the implication of a process-orientated ‘performance’ and ‘participatory’ art practice to challenge the conventions of the life class
- 2) Making an Exhibition of Myself: to explore the subsequent effects of this reconfiguration of the life class on our understandings of the role of the life model, and their subjectivity that the conventional life class elides
- 3) I am a Picture: to examine the role and status of performance and participatory art’s documentation process on the life class, and the life drawing
- 4) Playing to Camera: to re-consideration the educational possibilities of performance and participatory art practice on the teaching of the life class.

For brevity this is not a narration of every output during this research period, however I have selected key artworks that demonstrate and evidence the “substantial insights”¹⁴³ of each line of inquiry. These narratives are interrelated and have interweaved themselves into the thinking of the selected artworks at various stages in the process of reflection.

¹⁴² Gray and Malins, p.159

¹⁴³ Nelson, p.27

Overall, the cross-disciplinary nature of the production of these life class events, as art and education, testify to a cyclical approach to theory and practice when theories are being tested in practice, and when practice informs theory. However, what is central to this enquiry is how I have embodied and experienced first hand ideas and concepts of the life class, life modeling and life drawing process, over the theory-led researcher, as artist Patricia Cain describes as “not just... knowing with the head, but thinking through the body”¹⁴⁴, hence this is a telling of my story, working peripherally from the inside looking outward, and from the outside looking in.

¹⁴⁴ Cain, Patricia, *Drawing: The Enactive Evolution of the Practitioner*, Intellect Books, Bristol, Chicago, 2010, p.27

6.1. Making an Exhibition of Myself

For the contemporary artist the exhibition is the critical space in which the final artwork resides. For those artists that deal with methods that use the body, the participation of others, this point of exhibition can often present problems of resolution. Such as, whether at this stage, the artist is made present or absent, and what becomes of participants and others' contributions, as in Ondák, Baldessari, Banner and Kane. I want to explore how the production of an artwork as a performance-workshop and its subsequent documentation through video, photography, and drawing, develops stages of further production, which actively blurs the narrative of the artist as having been present.

In Chapter 4, The Tactical Life Model, I establish how the concept of 'imposters', seen in Figures 22-25, become the main modus operandi in the practice, in that they allude to and suggest the presence of the artist and other's history of the objects in their absence. The somewhat distanced relationship to any event or presence of the artist or subject is explored through the process of drawing, manipulation of materials, composition, and the suggestion of portraiture. The problem in these works are highlighted by the in-between status of the artwork, part-drawing, part-photograph, part-representation, part-documentation, and the objects chosen are both inanimate and yet animated by positioning and composition. *The Imposters* ambiguity as an authentic and accurate representation or documentation of the artist's presence has been convoluted arrived at, from a timeline and sequence of events. However, should this be a proposal, or intended final outcome of the art work, how does one arrive at something that could have complexity of meaning, and on the other hand no meaning at all?

For this process to take form while reflecting on the artwork in the studio, use of the artwork became a springboard for future practice. I wanted to generate the ambiguity, the atmosphere, and complex sense of authenticity, that I saw in *The Impostors Series*, and try to replicate it in other works. From the proposition of having some type of foresight, based on existing knowledge of artworks, processes, and practices, I began to conceive of this research by practice as a type of

performative curating¹⁴⁵ or outcome of an artist as curator position whereby “the exhibition is now a form of self portrait”¹⁴⁶. The final exhibition therefore would be the outcome of a sequence of artistic intentions and gestures manifest by actions and processes activated by willing participants. Whereas sketches and instruction for the conceptual performance artist would act as a guide for the actions that took place¹⁴⁷, I used the drawings of *The Imposters*, as a reference to the output in the final artwork in exhibition, a visualised goal or intention.

This type of visualisation is explored in other artworks, as previously discussed in Chapter 2 in the practice of Sierra as a type of “a-priori” to a formal minimalist sculptural practice of lines, shapes and forms used to frame his use of illegal immigrants as paid participants, seen in. Also Chapter 3 considered the work of Roman Ondák titled *I’m only acting in it*, seen in Figure 11, as a way of activating a process of drawing through a simple instruction given over a telephone to a curator. What develops are a series of pencil drawings by participants, who never see the artist, that take on their own narrative. Therefore these works begin to transpose physical objects into performance actions, performance actions into physical objects, each allowing a type of contingent working whereby the outcome is not clearly controlled by the hand of the artist. This begins to establish the claim that the life class can be adapted as a production structure for the artist, to explore identities, roles and status, a delegation of roles, questioning authorship, and its relations to the trace of the hand.

6.1.1. Life Class: Rufford Old Hall, Ormskirk (2008)

In the artwork titled *Life Class Rufford Old Hall, Ormskirk*, the convergence of a number of references generated a performance-workshop based on the speculative site of a theatrical performance made by a young William Shakespeare. Rufford Old Hall in Ormskirk is a national heritage site known for its Tudor period construction and the Shakespeare link. In order to explore the possibility of this event having happened, I developed performance workshop as a life class with

¹⁴⁵ Lind, p.9

¹⁴⁶ O’Neill, p.99

¹⁴⁷ Warr, Tracey, editor *The Artist’s Body: Themes and Movements*. Phaidon Press Limited, London, 2000, p.197

local artists both professional and amateur, to explore the production and contestation of this myth. As visual reference I became equally fascinated by the attributions of William Shakespeare's personage from paintings made during the same period. One such example is the miniature painting produced by Nicholas Hilliard entitled *Man Clasp[ing] a Hand from a Cloud, perhaps Lord Thomas Howard, Nicolas Hilliard (1588)*, seen in Figure 36. Using this as the basis for my life model pose and costume I used my own body as a reference to an already speculative young William Shakespeare image, and other equally crude props are substitutes for the original. During the event, participants were asked to take part in a number of drawing exercises, as instructed by myself. The drawing exercises were based on timed poses of myself as the model, where no instruction was given. Participants own drawing styles and skill level were never discussed and no guidance given, other than the instruction to draw from what they saw in front of them.

Here, my body as the life model attempts to further transpose the image of the man in the portrait, from my performance to the life drawing, an object of both of my body's active representation and documentation. The resulting source material of life drawings, photographs, and video footage, seen in subsection 5.6, acts as point of visual speculation and conjecture, and through its display, the authenticity or attribution to Shakespeare is further splintered. As in this initial stage in the production process, the conscious lack of instruction to influence the outcome and the active use of participants drawing habits, sensibilities and even their inconsistencies, further limits my control over the final outcome.

From performance-workshop into documentation, the life class resulted in a series of photographs taken by a hired photographer who moved in and around the space recording the various critical moments within the event, seen in Figures 38, 42, 46-48. A video camera was placed at my side, in order to document how participants were observing me, and participants produced a series of life drawings. These three separate strategies of the photograph, video footage and life drawing account for the various perspectives of the performance workshop. These perspectives form concentric zones of observation and the dynamic of these observations begin to interweave.

The life class explores the speculative identity of Shakespeare, through the miniature painting, and the site. Throughout the performance-workshop the role of life model inverts the process of production to discuss the space of conjecture, and how production of the artwork has the potential to inform the story of how the Shakespeare's image is made. I undressed, I gave instruction, I timed the drawings, and I activated the participants and influence their drawing process. The differences between the forms of documentation, each pertain to a different account of the proceedings. The video footage is a moving-image account of both the life model's movement and also the participant's movements a process that is not consistent. The participant's life drawing process is a sequence of fragmented glances and stares, transcribed into one seemingly whole image. The life drawings are varied in style, skill and ability, they differ in terms of the account and composition of actual objects in relation to the life model. Therefore, each documentation process has its limitations and these allow for interpretive gaps to be exploited in future stages of production. The video camera has exposed the participant's drawing process as inconsistent, challenging the life class, disputing the accuracy of looking, irrespective of the outcome, however a quality that resists the authority of the photograph or video footage.

From documentation into other forms of artefact, a number of strategies were explored to present the results of the life class during exhibition. Photographs were presented as found archival objects, video footage was shown in miniature-size moving image portraits mimicking the Hilliard original, and the life drawings become the basis of a series of commemorative plates made to mark the event, seen in Figure 50. The visual strategies for each of these developed a further complexity to an account of straightforward documentation. Their conscious manipulations are designed with the intent to allow for a misinterpretation and widening of the gap of knowledge from the original event. The qualities of these other forms of artefacts based on documentation, took their influence from the language and grammar of museums and artefacts, the pedestal, the display case, with the intention that these other artefacts could be placed in context with the original Hilliard or an equivalent 'imposter'.

In this rehearsal for a type of museum intervention, the artwork is both interpretive and critical of the site of its production. In that the image of William Shakespeare is speculatively explored through the active substitution of my own body. However, the photographs and video footage held account to my racial identity, something that is lost through the drawing process, and it is this that has been made concrete in the production of commemorative plates. The sentiment of this process suggests the potential loss of identity through the image-making process whether that is William Shakespeare or my own. The implication of this process as a result of the curatorial process suggests that who is doing the looking and the interpretation becomes manifest through the object, theoretically or in my case, practically and physically.

6.1.2. *Attici Amore Ergo (Commemorative Plates) (2008)*

The procedural aspect of the life drawing is considered in the production of a series of commemorative plates based on selected drawing by participants. Here I commissioned the plates from ceramic designer Rachel Jane Holland, whose design brief was to mimic 15th century Staffordshire pottery, the period that Shakespeare lived, seen in Figures 51-55. In this imitation of style, period and technique of production both the speculated event of Shakespeare at Rufford Old Hall, and the model's recreation of the event converge. In doing so, the final four commemorative plates fold the model's own image into the design including an incongruous motif of a video camera. The result creates a perplexing 'imposter' trying to declare itself as the evidence of Shakespeare having performed at Rufford Old Hall, yet ultimately revealing its manipulated nature. In this instance, the commemorative plates paradoxically contrast the inauthentic record of speculative event of a Shakespeare performance with the authenticity of the recreation, my own performance. Yet the commemoration is a knowingly fictional and poor imitation of such events.

The implication of this shifting between fact and fiction in the resulting material outcome of the work intentionally operates between the integrity of my identity with the identities of others. As William Shakespeare, a national symbol of British-

ness, the model consciously obscures the relationship between his inner consciousness and the outer surfaces of his physical body. Therefore the work also plays out the site of the life model's body as incongruous and the contested space of an embodied sense of authenticity. Moreover, the model's sensibility fuels the creative impulse by an awareness of the play of surfaces, roles, surrogacy for, and momentary reconciliation of the life model's indeterminate body for the authentic original. Reasserting the claim that the life model, in this instance, is both co-creators in the life class. Whereby intentionally suspends the problem of the life model's subjectivity with its objectivity.

6.1.3. *Imposter: Attici Amoris Ergo (Commemorative Plate) (2010)*

The final stage of production to discuss as part of this project came about when ruminating on past documents of the performance workshop. The current form of the commemorative plates had a different resolve to the other artefacts and artworks as they were produced by others after the life class. The urge to place my own hand of production at this critical point was very much a reaction against a purely conceptual participatory process that separated the artist from the act of making. In previous works *The Imposters*, drew from the props previously used in performances as the life model, in order to subject these props to the process that I had undergone as a body, undergoing a process of an object and subject positioning. So I began to make tentative drawings of the props to make the 'impostor'. In doing this I decided upon drawing one of the commemorative plates using a small section taken from the background of one of the photographs taken as documentation of the event, seen in Figure 55.

I began to draw. I would use white chalk to erase certain sections of the existing image to create the space for the image. I would use black charcoal in order to define the outline of the commemorative plate. The drawing process is erasing the image of the site of the performance-workshop during the event, so that other information could be imposed upon it, in this case a commemorative plate, made posthumously from the event. Something of the event's history between the time of the life class and the production of the commemorative plate begins to fall and

collapse time. Whereby this new 'impostor' drawing speculates on the event of the performance-workshop, as if trapped in a cycle of its own production. The process is likened to a feedback loop of time and space, shifting between representational space and physical space, in the image, in the site, in the image again, in the studio, and in the site again. Whilst elements of the actual account of the performance workshop remain consistent, a subsequent fictionalising of my body's presence is made in visual terms. The decision to make the commemorative plate in the style of Tutor ceramic slipware further creates a stylistic play of forgery and fake that resonates in the 'imposter' drawing. However the blatant inclusion of a stylised video camera in these designs draw the audience's attention to the failing of the attempt to manipulate the truth.

In addressing the problem of what happens when the curator becomes the life model in the life class, the process allows for mistaken identity, speculation and conjecture. From the theoretical perspective of participation, this process uses the inconsistencies of participant's drawings to visually blur any accurate definition of who the subject is. The life drawings effectively become source material, as found, ready-made, to begin a further re-interpretation of the original, the commemorative plates. The art object is de-materialized to the point of the event, however my body re-materialises the object to the point of an intentional, complex, propositional outcome. The re-materialising process, from body to art object, is aware of the value of this documentation process, however my own sentiments are one to evade a true account of events, for that of a potential un-truth. A conscious re-materialised process shifts the artist's identity again, from life model to artist, artist to curator, as a mutable construction of self. The life class, as one stage of a sequence of production process, is a visual metaphor for how the role of others are implicated at each stage, and their trace is folded in, over and over, into the interpretation and reinterpretation of my body.

The process of making exhibitions through the life class highlights the delegated power relations at play and how the life model who is seemingly without influence, can adopt methods to challenge the format, structure and strategy of the life class, whilst operating within it. The modus operandi of the tactical life model, as curator in this instance, suggests a body that is that is reluctant and vulnerable, yet

focussed and purposeful in order to get the intended outcome, in making an exhibition of one's self.

6.2. I am a Picture

In the scopic field, the gaze is outside; I am looked at, that is to say, I am a picture.¹⁴⁸

In the article *What is a Picture?* Jaques Lacan relates the space between the gaze and the eye to the 'screen'. The 'screen' allows the simultaneous perception and projection of the image. In the life class, Lacan's gaze is significant for the life model and the artist as it formulates the intentions of the psychological engagement and reveals the fundamental pursuit of desire in the methodology of life drawing practice. The subject needs to become an object of its own 'scopic drives' and therefore possessed by the perception of others. Lacan's gaze is somewhat estranged from the body, as it never allows for subjectivity to be fully complete.

The spectacle of the world, in this sense, appears to us as all-seeing [...] this all-seeing aspect is to be found 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.¹⁴⁹

The above statement taken from Lacan's *The Split between the Eye and Gaze* (1964), suggests the gaze dictates the subjectivity of the human being in which identity is formed by the gaze at other bodies. Here, the function of the gaze is interchangeable between subject and object, the seeing and the seen; it both "looks" and "shows".¹⁵⁰ This suggests that the function of the life model is also driven by the desire to be seen, and moreover, knowing that the life model will become a 'picture'. This is the deal perhaps, the motivation for the exchange. Furthermore, in

¹⁴⁸ Lacan, Jaques, *What is a Picture* in *The Four Fundamental Concepts of Psycho-analysis*, Karnac, 2004 (first published in 1974), p.106

¹⁴⁹ Lacan, Jaques, *The Split between The Eye and the Gaze* in *The Four Fundamental Concepts of Psycho-analysis*, p.75.

¹⁵⁰ Ibid.

the production of the 'picture', the screen operates as the intermediate between subject and the object states and adopts the representations of the subject as if:

A mask, a double, an envelope, a thrown-off skin [...] it might be said that it is with the help of this doubling of other, or of oneself, that is realised the conjunction from which proceeds the renewal of beings in reproduction. [...] In so far as he isolates the function of the screen and plays with it. Man, in effect, knows how to play with the mask, as that beyond which there is the gaze. The screen is here the locus of mediation.¹⁵¹

Lacan's screen allows the function of the gaze to manifest subjectivity as mediated by the picture seen and created. Here the gaze insists on the formulation of the 'I' as inherently 'other' suggesting that subjectivity of the body is formed outside of the body, de-centered, yet in constant negotiation with the reproductions of the self by others. Therefore, the arena of gazes, that of the world, and the controlling and conditioning of the gaze, is that of the life class in which no person is beyond the realms of observation and scrutiny.

In formulating my own life classes as part of this research, I began to explore the specific roles of life model, artist and tutor within the dynamic space of the life class, and through these shifts in role, how they impact on participants in various ways, from subtle to overt. From the particular role of the life model, the thing seen, I began to explore the relative controls of my body being constrained and limited in terms of movement whilst in pose, and therefore adopting others, tutors and photographers, in order to capture what was out of my own range of observation and viewpoint. Artistic intent became a set of instructions and loosely communicated ideas.

In preparation for my own classes, as artist, I would work covertly by attending other classes in order to listen to the rhetoric and instruction, sense the atmosphere and environment and also engage with participants. This covert working I carried over into the life class, as life model. I would develop ways in

¹⁵¹ Ibid. p.107

which to influence the drawing process, the setup of tools and equipment, the choice of site, and the means of documenting the activities. During documentation, the limitations of each participant's role often informed the other, between the videographer, photographer, and the drawer. As the life model, the limitation of my own viewpoint required me to employ a photographer, as if having eyes at the back of my head. I would also adopt video cameras to function in the same way, as a ways of seeing myself, and recording others, quite literally materialising the 'picture'. Throughout the various research stages, these dependencies were types of substitution happening between my body and other bodies and their technologies, where their performativity is revealed offering new perspectives on the roles within the life class.

In my fixed physical position as the life model, the notion of the 'pose' reflects a union of the conscious and unconscious, instilled by the act of being looked at, and the ways to record this through optical devices and machines. In Roland Barthes' account of being photographed he explores how his self-conscious state is divided:

In front of the lens, I am at the same time: the one I think I am, the one I want others to think I am, the one the photographer thinks I am, the one he makes use of to exhibit his art. In other words, a strange action: I do not stop imitating myself, and because of this, each time I am (or let myself be) photographed, I invariably suffer from a sensation of inauthenticity, sometimes of imposture (comparable to certain nightmares).¹⁵²

Barthes' account highlights awareness and even a critical consciousness of the photograph being produced. But in order to fulfill his own desires, of being seen, he meets the needs of the camera, conscious of the effects of its production. Within this space between the camera's gaze and the image, Barthes suggests a process of "posing" is developed, as if willed from within to the surface of his skin and projected outwards, that will be somehow caught by the camera as if rendered with the sensitivity of a classical drawing.¹⁵³ However, this requires Barthes to give

¹⁵² Barthes, Roland, *Camera Lucida: Reflections on Photography*, trans by Howard, Richard, Vintage, London, 2000, p.13

¹⁵³ Ibid, pp.12-11

over something of himself in the process, his authenticity. Being observed, as Lacan suggests, defines the 'self' shaped by the mental images of the self and others are brought to use, in Barthes case the formation of a reflection or mirror consciousness. The implication of such conscious behaviour has ideological effects on the status of the photograph as a measure of existence and evidence.

As the life model, I would use visual reference as a way of determining the particular intent, activity, and how my body would pose in that circumstance, substituting my body for another image of a body. During the phase of production of the life class series, source imagery was particularly concerned with the gesture of the hand and what it signified. A pattern emerged when I reflected upon these at a later date, however at the time of making I wasn't fully aware of their implication. My interest in this imagery came about as a response to participatory practice, specifically the challenge to artistic authorship, the evidence of the artist's hand in the artwork, and how by adopting others into the artwork this began to blur the definition of artistic production. This has often been viewed historically through the atelier system in the art academy, as a direct formation of artistic apprentice and the master artist. Artistic production within these studios would go to great efforts to identify whether the master or his accomplished student painted the artworks. More recently, Marcel Duchamp placed a graphic symbol of a hand pointing to suggest the place in which the practice resided, outside of the representational picture frame. Post Duchamp, the concept of the 'ready-made' is explored through production and manufacturing, during the advent of mass production. Roberts posits the substitution of the artist's hand with that of others generates a type of 'prosthetics' as:

Relations between the *attached* hand of the artist and the *attached* hand of the non-studio labour (in their relations with technology) and the *detached* hand of the artist in its role as executor.¹⁵⁵

In *The Life Class Series*, the reference to hands have been an indication as to where or who is the real subject of the artwork. Between my 'detached' hand as life model, and the 'attached' hand of the participant's labour, and the contested terms of

¹⁵⁵ Roberts, p.155

engagement by which the participant's hand is co-opted for that of my own in production of the artwork.

6.2.1. *Life Class: The Collection Lincoln* (2008)

In *Life Class: The Collection Lincoln* I used a number of archival ethnographic images associated with Victorian studies of indigenous communities in Africa China Asia Australia etc. The intent in these pictures were an example of how bodies were a measure of particular known facts about the type and categorisation of races of people. In contrast to each other, the image of the white western male is seen stood upright with his hand reached out crossing point of a measure rule positioned next to him, seen in Figure 32, different to the pose by an indigenous tribesman from Papua New Guinea shown in the same scenario. This type of early scientific exploration tried to establish the white western male body as normative and pertaining civilised and correct proportion¹⁵⁶, anything that was not, was considered lesser, and even savage. A hand gesture in this pose is out turned and facing the camera indicating of the hand as a guide for the measure of other bodies. This idealised body becomes a measure of power and an ideology, society and culture, imposed over others.

The connotations of this gesture was explored in the *Life Class: The Collection Lincoln* in subchapter 5.5, where the site for the life class was a gallery exhibition of Chinese art curated from artist in the Sichuan region of China. The life class became an opportunity for me to explore with participants, methods used to create an image of a Chinese male body. I adopted the pose seen in these ethnographic photographs, this time using the video camera attached to a tripod, to position the hand, an instrument of measurement in itself, a way of returning the gaze, seen in Figure 29. In addition, participants were asked to wear false hairpieces to mimic the style of my hair at that time, seen in Figures 33-34. The implication of this was a playful comment on how the participants were effectively a measure of my own body, a 'prosthetic' of my own hand in the production of the work, or a visual pun

¹⁵⁶ Cooper, Emmanuel, *Fully Exposed: The Male Nude in Photography*, Routledge, London and New York, second edition 2006, p.57-58

to suggest a surrogacy of my own identity when perceived by others on entering the gallery.

In another image used for another drawing exercise within the same class, a cartoon illustration shows a life model in an active dynamic pose pointing, seen in Figure 26. Fully naked, the only part of his anatomy that the artist uses in his painting is the hand, and this hand points as a graphic symbol for an exit sign. The humour in this image plays out the extravagance of hiring the model purely for the sake of something easily depicted by other means. In my use of the source image, I wanted to draw attention to the divide between the figure of the life model and graphic image of the hand pointing. The gap between being superfluous to what is needed. Therefore, if my body was superfluous to my interest in the significance of the hand, my role as the life model is merely to activate the participant's hand. Now, directed towards the production of the life drawing for my own ends. This is also extended to the exhibition of the sequence of drawings are presented, seen in Figure 143, that the life model is seen pointing in the direction of the drawer, and now the audience. In an attempt to suggest that it is not the life model, or myself, that is the central problem, but the participant and the audience in the spectacle of who is being observed and who does the observing.

From the series of photographs taken during the event, the qualities are aped of the ethnographic scientific camera position from an objective, analytical, distant position outside of the life class. This is countered by the direction of the pointing hand in the drawings as a result of the life model's pose. In addition, my pose suggests a challenge to the strategies of this camera position, as I am posed having pressed the red button that activates the video camera, a provocation to expose those that do the looking. The problems of the life class 'silenced' or 'inconsistent' in seeing in Elkin's view, can be exposed by the tactical life model position, and a challenge to the gaze can manifest a visual challenge, an 'imposter' with political intent to re-appraise a history of a once 'savage' body¹⁵⁸.

6.2.2. *The Way of the Artist: The Wellcome Collection, London (2010)*

¹⁵⁸ Ibid. p.55

In a direct development of experiments trailed and rehearsed during *The Life Class Reconfigured: The Copy*, seen in subchapter 5.16, the drawing activity was developed as the basis of a public performance-workshop *The Way of the Artist at Work: The Wellcome Collection, London*, seen in subchapter 5.19. This version of the artwork used the formation of a production line of easels and board, where participants would copy the drawing in front of them. As a response to the source image, a photograph of an artist painting at his easel, taken by Thompson during his travels to China during the 19th century, seen in Figure 122, the configuring of the drawing equipment, as if the artist is working from the image of himself, evokes a visual form of ‘Chinese whisper’ a contentious term used to describe the process of relaying a sentence that potentially alters when passed from person to person. This linguistic metaphor expresses the problem at the beginning of the research process, of the oppression promoted by representations of the life model and the discourses that operate around it, a regime of truth, or a set of unspoken rules. As a result of the process, the life drawings in sequence demonstrate the folding of each participant’s subjective drawing style at each stage, creating an interpretation of an interpretation, and so on and so on, seen in Figures 125-129. By adding more and more layers of subjectivity the photograph becomes altered, distorted, from figuration to abstraction. The image of the artist at the centre of this process disappears.

6.2.3. *The Way of the Artist at Work: Dean Clough, Halifax (2010)*

When I presented the same drawing process for the artwork *The Way of the Artist at Work: Dean Clough, Halifax*, seen in subchapter 5.20, the artist at the centre of the inquiry, was myself again. Having been the life model then developed the drawing process from the perspective of the life tutor and now returning as the life model. My own self-image, role and status was at stake again. The drawing process resulted in the steady degrading of the drawing, as it was copied from drawer to the next, seen in Figure 132. To control this further, I began to request that drawer, not only copy the drawing in front of them, that they would also have to consider the drawer in front of them, as if a delegation of my own performance as the life

model. This resulted in a sequence the life drawings where the image of the participant's hand in front of them, would become progressively more and more intrusive, seen in Figure 134. Moving across and over the image of myself. Two conflicting pictorial spaces were being created, one of my emerging portrait, and two of the participant's hand, at work, and in production. The extent of this addition element to the drawing process created an effect where the image of my face disappeared, like the artist's image in *The Way of the Artist at Work: The Wellcome Collection, London*, however, simultaneously the image of the participant's hand would appear, and re-appear, becoming ever more dominant. Through the sequence of life drawings, the image of the artist is a portrait of the 'detached' hand of artistic production, presided over by the 'attached' hand of the life drawer. The re-materialisation of the art object, from my body's dematerialised status, is the emergence of the performance of the participant.

Having began the research process in an exploration of self and identity, participatory practice has implicated the participant and now manifest them within the drawings, initially the attached hand of the artist, and now the attached hand itself was folded into the drawing process. Having effectively stepped into the arena of the life class, of my own performance, the performance of participants become central to the challenge to the life class, as well as my own tactical position. *The Life Class Reconfigured* stage of the research process, shifting from life model to life tutor, became increasingly concerned with a progressive absence of self as the 'picture'. The life model disappears, the performance disappears, and I disappear. And the participant emerges.

6.3. Playing to the Camera

When a video camera is introduced into the life class, things started to change. When I set out to examine the particular behaviours of the participant within the life class from the life model's and then tutor's perspective, I began to tentatively use the photograph and the video footage as a means of capturing particular behaviours. My practice was established as participatory in nature, so it was common practice to use photography as a means to record my interactions with participants. In a UK higher education setting, the life class is not an environment in which photography or video footage is conventionally permitted, however from the life model's perspective this attitude has relaxed. As a pedagogical device, the camera is not commonplace in the life class, primarily due to the sexual undertones¹⁵⁹. Cameras in the life class awaken an unwanted reading of the activity, a sexualised gaze and the connotations of pornography. Historical accounts of the academic life class often referred to the sense of morality and propriety conducted within the class¹⁶⁰, as external pressures from society at large would often criticise the practice. From another perspective, the advent of modernism, once a comfortable bedfellow of painting and photography, the supposed 'objectivity' of new technologies challenges the life class and life drawing¹⁶¹. Therefore, convention dictates that the camera is a provocation in the life class, despite the more relaxed attitudes of contemporary art. This chapter explores how these technologies of photography and video became essential tools for my recording of the research but also a critical tool to challenge conventions of looking and power relationships between life model, student-artists, and tutor. During the phase of production *The Reconfigured Life Class* (2009-2010), strategic and tactical play between positions of the life model and the life tutor began to formulate a number of educationally-framed activities that would enable participants to question the relevance of life drawing practice, its relevance and currency in contemporary art practice, set against an ever increasing technologically dependent age of visual culture.

¹⁵⁹ Petherbridge, Deanna, *Drawing with the Pencil, and Through the Lens*, article published in TRACEY Journal: Drawing Across Boundaries, September 1998

¹⁶⁰ Smith, Alison, *The Victorian Nude, Sexuality Morality and Art*, Manchester University Press, Manchester, 1996

¹⁶¹ Bickers, p.73

6.3.1. *Life Class: Gregynog, Powys (2008)*

The relationship between the photographer, videographer, and the life drawer developed out of an analysis of *Life Class: Gregynog, Powys*, seen in subchapter 5.8. The performance-workshop was part of a research conference, where the majority of participants were photographers. As a response to the drawing exercise as part of the performance workshop, some participants chose to take photographs and video as part of their contribution. This process was recorded using a video camera I positioned next to me whilst the life model, and through its analysis I discovered the various behaviours between each of the documenting strategies, seen in Figures 68-70.

In the foreground of the video footage a life drawer is seen drawing from the life model, in this process the life drawer is seen looking back and forth, up and down, between the life model and the evolving life drawing. What becomes apparent is the inconsistent nature of the drawing process of looking, as the head moves up and down the observation process looks fractured and inconsistent whereby the participant's constant movement suggests that the position of the eyes and never in the same place twice. This is also combined with the impossibility of my own stillness, small yet considerable movements were necessary in order to maintain the pose. What becomes of the observational drawing process between the moving artist and a moving life model, is a relatively coherent transcription, however what is observed is the inconsistency of the drawing process, as well as the photographic process, as recorded by my video camera.

Working behind the life drawer, a photographer can be seen working out her strategy, by first tackling the materials for drawing by tracing around the actual camera. By her own admission the photographer gives up on the drawing and begins to operate the camera, firstly in her fixed position and then moving out for her seat to circle the room. Out of frame, the camera can be heard being activated,

and when in frame the photographer can be seen moving around until the correct composition is found by holding her position, squeezing the camera button and then moving to find the next composition. The choreography of the photographer's body is punctuated by the noise of the camera shutter firing, which denotes to me, the photographer's stillness in movement and fixity of looking.

In contrast the video camera person can be seen holding the video camera and periodically activating and de-activating the camera. He is fixed in position momentarily, and then circles around the room, in slow and considered movements. His body's movements are extensions of the video camera and adopt machine-like movements. Here the videographer moves the camera in slow and consistent movements along horizontal and vertical axes, to simulate the smooth panning of the video camera's frame across the proceedings. When the video camera is deactivated, the videographer considers his next video sequence, rehearses the movements, and then activates the camera. These slow, considered movements simultaneously create the image, whilst being dictated by the grammar of video and specifically filmic language.

My video footage, seen in CD documentation, offers an insight into the correlation between the participant body's movements and the form of documentation, as they become interconnected. Moreover, at one point the camera is fixed onto a small tripod on a window ledge, and the cameraperson watches over it. During this he stops the photographer from passing across the viewpoint of the lens. These interactions play out through the entire life class, in which the various documentation strategies contend with each other.

6.3.2. *Straight to Video: Tithe Barn, Lincoln (2009)*

In *Straight to Video: Tithe Barn Lincoln*, seen in subchapter 5.9, a life class was linked to a lecture theatre through CCTV equipment, streaming the activities of the life classroom were live into the lecture theatre, creating a simultaneous broadcast

of the event of the life class and creating a live yet 'mediated' document in real time¹⁶².

The surveillance image implied a Foucauldian, omnipotent, type of observation associated with governmental and institutional control of behaviour¹⁶³, in this instance, in study of participant's interactions in the controlled environment of the life class, suggest a sociological experiment¹⁶⁴. The surveillance image quality having a clinical, evidential and neutralized sense of study, an authority of 'truth' through the simultaneous process between the video camera and streaming documented footage. However, I Was initially inspired by the use of surveillance cameras, through a filmic trope, the use of still photographic to cover the surveillance camera to trick the night security guard into thinking the monitor was still surveying, whilst a crime was taking place behind the scenes.

In view of this playful premise of the live broadcast of the life class was the notion that one could see alternative reality, as an animated sequence of drawings: the story of a model that packs up the life class carrying participants and easels on her back into the sunset. I produced a detailed plan as a set of instructions outlining how to conduct the performance using two viewpoints, one for the model, and another for the drawing in production, seen in Figure 73. In addition, a comprehensive itinerary of the drawing exercise was produced as a guide for participants, seen in Figure 74. Indicating the roles of individual participants, the description of the drawing required, the duration of the drawing and the narrative sequence. My role was both tutor in the life class and artist presenting the results in the lecture theatre.

During the life class, the video technology is challenged in an attempt to trick or deceive the camera from a life drawer's perspective. The life class ran smoothly however low numbers of participants meant doubling the amount each participant had to draw. The drawing exercise was therefore more complicated and demanded a certain level of confidence and ability in participants. The tight itinerary was

¹⁶² Auslander, Philip. *Liveness*. Routledge, London and New York, 2008

¹⁶³ Foucault, Michel, *Discipline and Punish, The Birth of the Prison*, translated by Sheridan, Allen, Penguin Books, London, 1991

¹⁶⁴ Levin, Thomas Y, Frohne, Ursula, and Weibel, Peter, editors, *CTRL SPACE, Rhetoric of Surveillance from Bentham to Big Brother*, MIT Press, Cambridge, Massachusetts, London England, 2002

soon abandoned in favour of a more fluid approach. The audience attendance was low where it was difficult to keep people's attention over the whole hour of proceedings. Although my thoughts at the time were mindful of reality television and audience's ability to events as they occurred, or literally watch paint dry. There was an innate redundancy about the activity, the life drawing process itself became a strategy of resistance and defiance towards the omnipotence of the video camera.

6.3.3. *Straight to Video: Manchester Art School, Manchester (2009)*

When testing the process again, without the real-time broadcast, in *Straight to Video: Manchester Art School, Manchester* seen in subchapter 5.11, I was not able to take the drawings for my own reference, as the students would be assessed on these materials. To counter this, I had to depend on the video camera as the only way to record each participant and their drawings. At the end of each timed drawing session, I asked participants to present their drawing to the video camera in clockwise sequence, from their seated positions. This presentation of drawings to the video camera developed a kind of choreography of movement in which participants would begin to cue each other by their bodily movements.

Only when using the video camera to observe this, and reflecting on the footage, did I realise that there was a relationship between the drawing and the participant i.e. the participant was expressing their self-consciousness to the camera, sometimes shyness, confidence, or uncertainty, whether in relation to the drawing that they had produced, or more importantly the video camera itself, seen in Figures 87-90. What occurred to me is how the video camera evidences the self awareness of the participant, the video cameras is a stimulant to a 'performance' of the participant, for example, the potential of making a better and more improved drawing. For example 'observation' itself can generate artificial behaviour in those being observed, known as the *Hawthorne Effect*, where the act of being observation can have positive and/or negative consequences on productivity and performance of factory workers, and may be "obtrusive to natural activities."¹⁶⁶ Such theories

¹⁶⁶ Gray and Malins, p.120

bring into question the potential disadvantages of any careful observation of the human subject. However, the development and emphasis of these obtrusions, as a result of my observation, has benefit to the disruption of artistic representations and reproductions of the body.

6.3.4. *The Life Class Reconfigured: A Body in Part (2009)*

I reflected on the relationship between the participant and the drawing and, more closely, the various body parts drawn of a life model to the participant's own body. This became the drawing exercise *The Life Class Reconfigured: A Body in Part*, seen in subchapter 5.15, whereby a standing pose drawing of the life model was broken down into four timed drawings using landscape format paper to replicate the same format of the photographic or video camera. The sequence of life drawings produced was, from the head to the shoulders, the shoulders to the hips, the hips to the knees, and the knees to the feet. After each part of the body was drawn, participants were asked to present the drawing to the video camera holding the relevant drawing in relation to the related body part. The resulting documentation shows a strong correlation between the participant's body and the drawing of the life model's body, from male to another male, female-to-male. The life drawing becomes a framing of one pictorial reality, within another frame, seen in Figure 100-105.

6.3.5. *Straight to Video: Strang Print Room, University College London, London (2010)*

Elements of both *Straight to Video: Tithe Barn, Lincoln* and *The Life Class Reconfigured: A Body in Part* were combined to produce *Straight to Video: Strang Print Room, University College London, London* seen in subchapter 5.18, using both surveillance video camera strategies and the resistance of the life drawing process, in a exploration of various historical reference points between historical artefacts found in the Strang Print Room, the life drawing process itself, the relations between the bodies of participants, the life model, and my own body as the tutor, seen in Figures 116-121.

The surveillance video footage shows these simultaneous realities as a screen split into four component parts, each offering a contrasting viewpoint including a) of the model's view, b) the participant's view, c) the evolving drawing activity, and d) the roaming view that intersects the other 3 screens and follows the various directions of gaze. Participants are seen crossing these four component parts and in doing so, the various perceived realities of the same life class.

The results of *Straight to Video: Strang Print Room, University College London, London* were broadcast live from the Strang Print Room to a lecture theatre within the same University building complex and presented to a live audience in an attempt to correlate both spaces between private and public domains. Through emphasising the central concern of the video camera and the foresight of the outcome, the work converges the notion of a pre-, during-, and post- production of the event of the life class. The life class is simultaneously, the practice and rehearsal of the production of the life drawing, the performance of this production as the live event and the corresponding live digital-feed as the mediated video footage. Where in previous works the model had to manipulate the results of the life drawings in post-production, this new presentation brought the post- into the realm of the pre- and during- performance-workshop by means of the video camera strategy.

Again, this event was premised on failure because watching a life class as a televisual experience is nothing like being an active participant in the life class. The connotation with Jeremy Bentham (1748-1832) whose secular ideas influenced the ethos of University College London, in which his influential work in social reform, the *Panopticon* prison, is displayed. I used these reference points to underline the rational to conduct the life class from archive to lecture theatre in which the performance-workshop would disrupt the relationship between the two spaces, between the live performance and the mediated document, materiality and immateriality, and the illusion of representational space between life drawing and the video stream projection, however we all become 'docile bodies'¹⁶⁷ to the technologies that surround us.

¹⁶⁷ Foucault, *Discipline and Punish*, p.135

Again, the reception of the artwork created some criticism in respect to the format, as a fixed period of time, in which the restless conference audience had to sit for the whole duration of the life class. The ambition of the drawing exercise to challenge that of the video image was questioned, as the expectation that skilled drawers could increase the resistance in the drawings. Questions were raised as to whether the video image needed to be a live feed, threw up questions of the mediated technology, and whether one needed to truly know it was live, and how the mediated image, fractionally out of time, refers back into the live moment of the life class. When I consider the resulting effect of the reconfigured life class, the revealing of participant's performativity, the life model's tactical yet emancipatory position, the life drawing's attempted resistance and challenge to the to surveillance video camera, a claim has been made of the problematics of these points in theory and practice, they have been argued and somewhat achieved. However the life class, still remains the life, and from the outside looking in, was consistently a conscious measure and pathos of my artwork, that I would remain the life model. However, when I think of all the great thinkers, artist, curators, academics in the audience of the University lecture theatre, who sat in silence, momentarily locked in their own thought, eyes fixed, their bodies restricted by the seating, while watching the artwork unravel itself. If only for an hour, they experienced the conditions subjected to the life model, a small victory has been made.

Conclusion



Figure 153. The Life Class Reconfigured: A Body in Part, Sheffield Hallam University, Sheffield (2009), digital video still taken of performance-workshop activities.

To conclude the critical commentary of this practice and research period, I entered this process (if somewhat reluctantly) as *The Model Curator* and now exit as *The Tactical Life Model*. What links the various modus operandi of the key stages of my research remains the conscious play of my role and status as artist and curator, acting out these concerns in the roles of life model and life tutor. In juxtaposing the problems of the life class with those of performance and participatory art practice a body of original artwork has evolved. In addition, a correlation can be established, that identifies what is 'original' and new in this research¹⁶⁹, against the lines of inquiry.

¹⁶⁹ Gray and Malins, p.190

- 1) Working Out of the Corners of My Eyes: to understand the implication of a process-orientated 'performance' and 'participatory' art practice to challenge the conventions of the life class

This research process, has brought together life class practice and newer and more current forms of art making, through the analysis of work by Ondák, Baldessari, Banner and Kane, and have formulated a view of life class that is primarily performative, participatory, an exploration of power and hierarchy, where the behavior of bodies, their relations, and how physical manifestations play a role in revealing them. The synthesis of these ideologies and methodologies of contemporary art practice reappraises the life class, beyond concepts of training the artist's skill in drawing technique. The process of looking has been expanded and diversified to encompass, what the life model sees, what the life drawer sees, and how the life tutor mediates between these two discourses, a struggle for territory and recognition. A performance of the tactical life model, a production structure of the curatorial turn, an emergence of the participant's active role, and overall a collaborative space testing the hierarchies and interplay of roles, rather than the individual pursuits of any one participant. Through this set of methods, modus operandi, ways of being and becoming, the life model position can challenge, resist and confront the issues of gender, race, class and the oppression of what is not said or seen.

- 2) Making an Exhibition of Myself: to explore the subsequent effects of this reconfiguration of the life class on our understandings of the role of the life model, and their subjectivity that the conventional life class elides

The subsequent reconfiguring the life class, in my research by practice, generates an active participation of my own observational role, a process that has required me to embody the role of the life model, and think critically from its seemingly uncritical space. The research has carried out empirical work new in the field of life class practice, performance practice and participatory practice, playful pieces, but grounded by theoretical assertions and new critical positions, never explored in previous research. The life model as curator that questioning the terms of relations, generating a space for discourse, conjecture, interpretation and meaning

making, through re-enactment and re-creation. The Life Model as the tutor, whereby the silence is broken, inconsistencies of looking are revealed and consciously manipulated, and made pedagogy of these observations and insights. The Life Model as documenter, whereby the critical gaze is returned, exposing the participant's behaviors, relations, and inter-relations with other documenters, and activating the camera as a critical tool to explore subjectivity and performativity, rather than an objective study.

- 3) I am a Picture: to examine the role and status of performance and participatory art's documentation process on the life class, and the life drawing

Introducing cameras into the life class, have enabled me to test existing knowledge in new, novel, sometimes amusing, yet inventive ways. Recognised forms of documentation associated with performance and participatory practice have been explored, dissected and re-framed in the specific context of the life drawing process. In activating participant's self awareness of the drawing process, the inconsistencies between looking and transcribing, has tested the theory that artists effectively draw themselves in the life class. A theory only discussed in abstract and anecdotal analysis, however has now been tried, tested, and made a virtue of. My life classes reveal drawing as an aspect of the performativity of the participant. As well as this insight, a 'flattening' the hierarchies between drawing, photograph, and video has occurred, rather than a replacement, this research implies a sense of superseding technologies, a resistance to digital forms.

- 4) Playing to Camera: to re-consideration the educational possibilities of performance and participatory art practice on the teaching of the life class.

This conscious play to camera, evidenced through out the project, and by all roles, has given the photograph and video camera a new critical role in the life class. As both art and education, the very nature of the research has developed a unique cross-disciplinary approach to the use of different methodologies, in order to find resolve in my own artistic practice and sensibility. In addition, and importantly, by

devising and designing a course of instruction based on the life class, this research examines a modus-operandi for mix media approaches to art practice, exploring equivalences between the tactical drawing process and photo and video strategies. Practical workshop exercises for collaborative working, observational and behavioural studies as foundation for the drawing process have emerged. A new pedagogy of the life class that emphasizes bodies, relations, behaviours, intentions, actions, reactions and terms of engagement between the life model, artist and tutor. Furthermore, the life class as a social space of well-being, a means to bring human relations into play¹⁷⁰, and also democratise social hierarchies constructed in everyday life.

For my art practice, I am encouraged, artistically and professionally by the remaining relevance and currency of these themes, ideas and concepts I've explored in this research. David Shrigley's installation *Life Model* (2012) presents a comic creation of a giant urinating life model based on his experiences at the Glasgow School of Art, the artist invites gallery visitors to draw Shrigley's life model. The exhibition *Performing for the Camera*, Tate Modern (2016) surveys the significant contribution of photographic camera strategies used to capture performances since its invention. The exhibition explores the wider realms of documenting performance encompassing histories of the theatre and the recent trend of the "selfie"; the methods of performance art are given new context, relevance and currency. Jeremy Deller's *Iggy Pop Life Class* (2016) was recently conceived by the artist in New York, a subtle twist on the mythology of being nude and naked, American Rock legend Iggy Pop sits as the life model for a drop-in session. Pop infamously throughout his career has shocked and entertained audiences by stripping naked on stage during his performances.

Insights into my art practice have enabled me to take risks, and step into the arena of the life class, be and become the critical centre of the practice. The re-appraisal of the life drawing process has given rise to my own drawing practice, when once I would delegate the hand, usurp the hands of other's making, the hand wants a new role in the process, a desire generated by the careful study of others, how they

¹⁷⁰ Appendix 4. Stephen Farthing, Professor of Drawing, Rootstein Hopkins University Chair of Drawing, University of the Arts London, London, interview conducted at Chelsea College of Art, UAL, London, 17 November 2009

draw, the way they draw. My mimetic impulse has been reborn from having been critically distant from it, outside of it looking in, whether as the life model or the life tutor.

When I consider the environment that gave shape to this criticality in the early 1990s, this conscious tactical play of positions, identities, ethnographies and nationalities, I am thankful for the critical space research has given me, to be able to think without the confines of my own racial, social, cultural, political identity, to explore methods of practice, that are boundary-less and categorisation-less. Not without but less. When encountering Chinese artists from the China, they seem confused by my fixation with reckoning with identity, my displacement has socially, culturally, politically overshadowed my body's construction of self, whilst simultaneously emancipating it.

Now when I look into the mirror, brush my teeth, and consider what has changed, I still procrastinate. Yet I've discovered ways of moving out of the 'stuck' place of the discourses that define my social, cultural and technological self. I've looked at myself long and hard over the years, even now, I'm equally bored and fascinated at the same time. Although I've changed, it is still me that I constantly reckon with. I am the problem and will remain so. However, I am the problem, the challenge, and the research site of further tactically deployed relations and reconfigurings of art practice. Building on existing research into the pedagogical role and relationships between drawing, photography and video technology, and the potential application of the *Reconfigured Life Class* beyond the realms of art gallery and educational settings, as a means to debate the critical site and space of the body in contemporary art society and culture.

Bibliography

Published Works and Exhibitions

Agamben, Giorgio, *What is an Apparatus?' and Other Essays*, Stanford University Press, Redwood City, 2009

Alexander, Thomas, *Academic Undress: An Account of and Guide to the Conduct of Life Classes and Attitudes to Nudity in Public*, Melrose Books, Ely, 2006

Allen, Felicity, *Education: Documents of Contemporary Art*, Whitechapel Gallery, London, The MIT Press, Cambridge Massachusetts, 2011

Almenberg, Gustaf, *Notes on Participatory Art: Towards a Manifesto Differentiating it from Open Work, Interactive Art and Relational Art*, Authorhouse, Milton Keynes, 2010

Althamer, Pawel, *Pawel Althamer*, Phaidon Press, London, 2011

Althamer, Pawel, *Pawel, Althamer: The Vincent Van Gogh Bi-annual Award for Contemporary Art in Europe, 2004*, Hatje Cantz Publishers, Ostfildern, 2004

Abramovic, Marina, *Seven Easy Pieces*, Editioni Charta srl, 2007

Anderson, Linda, *Autobiography*, Routledge, London and New York, 2001, p. 125

Auslander, Philip, *From Acting to Performance, Essays in Modernism and Postmodernism*, Routledge, London and New York, 2002

Auslander, Philip, *Presence and Resistance*, University of Michigan Press, United States, 1994

Auslander, Philip, *The Performativity of Performance Documentation*, Performance Art Journal 84, 2006

Auslander, Philip, *Liveness*, Routledge, London and New York, 2008

Baker, Simon, and Moran, Fiontán, *Performing for the Camera*, Tate Publishing, London, 2016

Baldessari, John, *Pure Beauty*, Los Angeles County Museum of Art, DelMonico Books, Prestel, Los Angeles, Munich, and London, 2009

Baldessari, John, *This Not That*, Cornerhouse, Manchester, 1995

Ball, Michael S, and Smith, Gregory W H, *Analyzing Visual Data: Qualitative Research Methods Series Number 24*, Sage Publications, London, 1992

Banner, Fiona, *Performance Nude*, Other Criteria, London 2009

- Barrett, Estelle, and Bolt, Barbara, *Practice as Research: Approaches to Creative Arts Enquiry*, I.B.Tauris, London New York, reprint 2014
- Barthes, Roland, *Camera Lucida: Reflections on Photography*, Vintage Classics, London, 1993
- Barthes, Roland, *Mythologies*, Vintage Classics, London, edition 2009
- Barthes, Roland, *The Death of the Author*, in *Participation*, edited by Bishop, Claire, Whitechapel, London and MIT Press, Cambridge Massachusetts, 2006
- Battersby, Christine, *The Phenomenal Woman, Feminist Metaphysics and the Patterns of Identity*, Routledge, London, 1998
- Baudrillard, Jean, *Simulations*, translated by Foss, Paul, Patton, Paul, and Beitchman, Philip, Semiotext[e], USA, 1983
- Beccaria, Marcella, *Conversation Piece* in Vanessa Beecroft performances 1993-2003, Skira Rizzoli, Milan New York, 2003
- Beech, Dave, *Include Me Out! Dave Beech on Participation*, article in *Art Monthly*, April 2008
- Benjamin, Walter, *The Work of Art in the Age of Mechanical Reproduction* in *Illuminations*, Pimlico, London 1999
- Benjamin, Walter, *A Small History of Photography* in *One Way Street and Other Writing*, translated by Edmund Jephcott and Kingsley Shorter, Verso, London, 1997.
- Bentham, Jeremy, introduction by Miran Božovič, *The Panopticon Writings*, Verso, London, 1995
- Berghuis, Thomas J, *Performance Art in China*, Timezone 8 Limited, Hong Kong, 2008
- Berger, Martin A, *Man Made: Thomas Eakins and the Construction of Gilded Age Manhood*, University of California Press, Berkeley, Los Angeles, London, 2000
- Berger, Maurice, *Fred Wilson, Objects and Installations 1979-2000*, University of Maryland, Baltimore, USA, 2001
- Berk Jiminez, Jill, associate editor Banham, Joanna, *Dictionary of Artists' Models*, Fitzroy Dearborn Publishers, London, 2001
- Berry, William A, *Drawing the Human Form, Methods/Sources/Concepts: A Guide to Drawing From Life*, Van Nostrand Reinhold Company, New York, 1977
- Betterton, Rosemary, *Intimate Distance: Women, Artists and the Body*, Routledge, London, 1996

- Bickers, Patricia, *The Death of Life Drawing*, in *Issues in Art & Education, Aspects of the Fine Art Curriculum*, ed. Paul Hetherington, Wimbledon School of Art & Tate Publishing, London, 1996
- Bishop, Claire, *Artificial Hells: Participatory Art and the Politics of Spectatorship*, Verso, London New York, 2012
- Bishop, Claire, *Antagonism and Relational Aesthetics*, *October Magazine*, MIT Press, 2004
- Bishop, Claire, *Double Agent*, Institute of Contemporary Art, London, 2008
- Bishop, Claire, *Installation Art: A Critical History*, Tate Publishing, London, 2005.
- Bishop, Claire, ed. *Participation*. Whitechapel, London, and The MIT Press, Cambridge, Massachusetts, 2006
- Bishop, Claire, *The Social Turn: Collaboration and Its Discontents*, *Artforum*, February 2006
- Bishop, Claire, *Something for Everyone: Claire Bishop on the Art of Pawel Althamer*, article in *Art Forum*, February 2011
- Blackson, Robert. "Once More...With Feeling: Re-enactment in Contemporary Art and Culture". *Art Journal*, Spring 2007
- Boal, Augusto, *Theatre of the Oppressed*, translated by McBride, Charles A, McBride, Maria-Odilia Leal, and Fryer, Emily, Pluto Press, London, edition 2008
- Boime, Albert, *The Academy and French Painting in the Nineteenth Century*, Phaidon, 1971
- Boime, Albert, *Strictly Academic: Life Drawing in the Nineteenth Century*, exhibition catalogue, SUNY, Binghamton, edition, 1974
- Borel, Frances, *The Seduction of Venus*, Skira Rizzoli, New York, 1990
- Borzello, Frances *The Artist's Model*, Junction Books, London, 1982
- Bourriaud, Nicolas, *Relational Aesthetics*, translated by Pleasance, Simon & Woods, Fronza, with the participation of Copeland, Mathieu, Les Presses Du Reel, 2002
- Bourriaud, Nicolas, *Post-production, Culture as Screenplay: How Art Reprograms The World*, Lukas & Sternberg, New York, 2002.
- Bourriaud, Nicolas, *The Radiant*, Lukas & Sternberg, New York, 2009.
- Boyd, Stephen, *Life Class: The Academic Male Nude 1820-1920*, introduction by Lucie-Smith Edward, The Gay Mens Press, 1989

- Braun, Adolphe Armand, *Hieroglyphic or Greek Method of Life Drawing*, Drawing Ltm, London, 1916
- Bracewell, Micheal, *Life Writing in Performance Nude*, Banner, Fiona, Other Criteria, London 2009
- Brett, Guy, and Sawyer, Nick, *Li Yuan-chia: Tell Me What is Not Yet Said*, International Visual Arts INIVA, London, 2000
- Brotherus, Elina, *Artist and Her Model*, Le Caillou Bleu, 2012
- Brown, Ford Madox, *The Diary of Ford Madox Brown*, edited by Virginia Surtees, Yale University Press, New Haven and London, 1981.
- Borel, France, *The Seduction of Venus, Artists and Models*, Skira, Rizzoli, New York, 1990
- Burkhauser, Jude, *Glasgow Girls: Woman in Art and Design 1880-1920*, Canongate Books; edition 2001
- Butler, Judith, *Giving an Account of Oneself*, Fordham University Press, New York, 2005.
- Cain, Patricia, *Drawing: The Enactive Evolution of the Practitioner*, Intellect Books, Bristol, Chicago, 2010
- Cahner, Andrew, *The Art Model's Handbook: The Naked Truth about Posing for Art Classes and Fine Artists*, artmodelbook.com, 2009
- Callen, Anthea, *Doubles and Desire: Anatomies of Masculinity in the later Nineteenth Century*, article in *Art History*, Volume 26, Number 5, November 2003
- Cherry, Deborah and Pollock, Griselda, *Women as sign in Pre-Raphaelite Literature: A study of the Representation of Elizabeth Siddall*, *Art History*, Volume 7, Number 3, June 1984
- Chin, Daryl, and Beecroft, Vanessa, *Models of Fashion*, PAJ, A journal of Performance and Art, Volume, 20, Number 3, September 1998
- Cocker, Emma, *The Restless Line, Drawing*, in *Hyperdrawing: Beyond the Lines of Contemporary Art*, I.B. Tauris, London, 2012
- Coffey, Amanda, *The Ethnographic Self: Fieldwork and the Representation of Identity*, Sage Publications, London, Thousand Oaks, New Delhi, 1999
- Coles, Alex, *Site-Specificity: The Ethnographic Turn*, Blackdog Publishing Ltd, London, 2000
- Cooper, Emmanuel, *Fully Exposed: The Male Nude in Photography*, Routledge, London and New York, second edition 2006

- Crang, Mike, and Cook, Ian, *Doing Ethnographies*, Sage Publications, London, 2007
- Crary, Jonathan, *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*, October Books, MIT Press, Cambridge Massachusetts, London, 1992
- Crisp, Quentin, *The Naked Civil Servant*, Fontanna/Collins Glasgow, edition 1980
- Danna, Theresa M, *Rollover, Mona Lisa! How Anyone Can Model for Artists*, Big Guy Publishing, 1992
- Debord, Guy, *Society of the Spectacle*, trans, Knabb, Ken, Rebel Press, London, new edition 1992
- De Certeau, Michel, *The Practice of Everyday Life*, University of California Press, Berkeley, Los Angeles, London, 1988
- Deller, Jeremy and Kane, Alan, *Folk Archive*, Book Works, London, 2005
- Dellar, Jeremy, *The Uses of Literacy*, Book Works, London, edition 2004
- Desmarais, Jane, Postle, Martin, and Vaughan, William, eds, *Model and Supermodel: The Artist's Model in British Art and Culture*, Manchester University Press, Manchester and New York, 2006, Including Prettejohn, Elizabeth, *The Pre-Raphaelite Model*
- Dezeuze, Anna, *Everyday Life, 'Relational Aesthetics' and the 'Transfiguration of the Commonplace'*, article in *Journal of Visual Art Practice*, Volume 5, Number 3, 2006
- Dezeuze, Anna, *The Do-It-Yourself Artwork, Participation from Fluxus to New Media*, Manchester University Press, Manchester and New York, 2010
- Ding, Lui, *Products*, Arnolfini, Bristol, 2008
- Doy, Gen, *Picturing the Self*, I.B. Tauris, London, New York, 2005.
- Du Maurier, George, *Trilby*, Wordworth Classics, Ware, edition 1995
- Eakins, Thomas, *A Drawing Manual by Thomas Eakins*, Yale University Press, New Haven and London, 2005
- Echeverría, Pamela, *Santiago Sierra: Minimum Wages*, article in *Flash Art*, July September 2002
- Eco, Umberto, *The Poetic of the Open Work*, in *The Open Work*, translated by Cancogni, Anna, Harvard University Press, Cambridge Massachusetts, 1989
- Edwards, Betty, *Drawing on the right Side of the Brain: A Course in Enhancing Creativity and Artistic Confidence*, BCA, London, revised edition 1992

- Edwards, Elizabeth, *Photography as Objects of Memory*, in *The Object Reader*, editors Candlin, Fiona, and Guins Raiford, Routledge, London New York, 2009
- Elkins, James, editor, *Artists with PhDs: On the New Doctoral Degree in Studio Art*, *New Academia Publishing*, Washington DC, 2009
- Elkins, James, *The Object Stares Back: On the Nature of Seeing*, Harvest Books, 1997.
- Elkins, James, *The Three Configurations of Practice-Based PhDs*, in *Printed Project*, Sculptors' Society of Ireland, Dublin, 2005
- Elkins, James, *Why Art Cannot be Taught, A Handbook for Art Students*, University of Illinois Press, Urbana and Chicago, 2001
- Elliot, Anthony, *Concepts of Self*, Polity Press, London, UK, 2008
- Esten, John, *Thomas Eakins: the Absolute Male*, Universe Publishing, New York, 2002
- Farquharson, Alex, *I curate, You curate, We curate...*, article in *Art Monthly*, September 2003
- Farthing, Stephen, *Dirtying the Paper Delicately*, Furnival Press, London, 2005
- Ferguson, Russell, *Francis Alÿs: Politic of Rehearsal*, Steidl, Göttingen, 2007
- Fenton, James, *School of Genius, A History of The Royal Academy of Arts*, Royal Academy Publications, London, 2006
- Fiore, Neil A, *The Now Habit: A Strategic Program for Overcoming Procrastination and Enjoying Guilt-free Play*, Jeremy P Tarcher Publishers, edition 1989
- Fisher, Elizabeth and Fortnum, Rebecca, *On Not Knowing*, Black Dog Publishing, London, 2013
- Foucault, Michel, *Discipline and Punish, The Birth of the Prison*, translated by Sheridan, Allen, Penguin Books, London, 1991.
- Foucault, Michel, *Power/Knowledge, Selected Interviews and Other Writing 1972-1977*, editor, Gordon, Colin, Pearson Education Ltd, England, 1980.
- Foucault, Michel, *The Birth of the Clinic*, Translation by Sheridan, A. M, Routledge Classics, London, New York, edition 1989
- Foucault, Michel, *The Order of Things: An Archaeology of the Human Sciences*, Routledge, London and New York, edition 2008
- Foster, Hal, *The Artist as Ethnographer?*, in *The Return of the Real: Art and Theory at the End of the Century*, The MIT Press, Cambridge and London, 1996
- Foster, Stephen C, *"Event" Arts & Art Events*, UMI Research Press, Michigan, 1988

Freire, Paulo, *Pedagogy of the Oppressed*, translated by Bergman-Ramos, Myra, Penguin Books, edition 1996

Freire, Paulo, *Education for Critical Consciousness*, Continuum, London, New York, First Published 1974, edition 2009

Garb, Tamar, *The Forbidden Gaze: Women artists and the Male Nude in Late Nineteenth- Century France*, in *The Body Imagined: The Human Form and Visual Culture in the Renaissance*, edited by Adler Kathleen, and Pointon, Marcia, Cambridge University Press, 1993

George, Adrian, *Art, Lies and Videotape: Exposing Performance*, Tate Publishing, London, 2003

Giebelhausen, Michaela, *Academic Orthodoxy Versus Pre-Raphaelite Heresy: Debating Religious Painting at the Royal Academy, 1840-50*, in Denis, Rafael Cardoso & Trodd, Colin, *Art and the Academy in the Nineteenth Century*, Manchester University Press, 2000, p.165

Giddens, Anthony, *Modernity and Self-Identity: Self and Society in the Late Modern Age*, Polity Press, Cambridge, 2009

Gioni, Massimiliano, *The Hero with a Thousand Faces: Pawel Althamer*, article in *Parkett* 82, 2008

Globus, Doro, editor, *Fred Wilson, A Critical Reader*, Riding House, London 2011

Goffman, Erving, *The Presentation of Self in Everyday Life*, Penguin Books, edition 1990

Goldstein, Carl, *Teaching Art Academies and Schools from Vasari to Albers*, Cambridge University Press, USA, 1996

Goodacre, Beth, and Baldwin, Gavin. *Living the Past: Reconstruction, Recreation, Re-enactment and Education at Museums and Historical Sites*. Middlesex University Press, London, 2002

Grau, Oliver, *Virtual Art: From Illusion to Immersion*, translated by Culance, Gloria, The MIT Press, Cambridge Massachusetts, London, 2003

Gray, Carole and Malins, Julian, *Visualising Research: A Guide to the Research Process in Art and Design*, Ashgate, 2004

Grunenburg, Christoph, *The Real Thing: Contemporary Art From China*, Tate Publishing, London, 2007

Gorian, Charles R, *Performing Pedagogy: Towards an Art of Politics*, State of University of New York Press, New York, 1999

- Hatt, Michael, *Thoughts and Things: Sculpture and the Victorian Nude*, in *Exposed, The Victorian Nude*, Tate, London, 2002
- Hall, Doug, and Fifer, Sally Jo, editors *Illuminating Video, An Essential Guide to Video Art*, Aperture, BAVC, 1990
- Hall, Stuart, *Who needs 'Identity'?*, in *Questions of Cultural Identity*, edited by Hall Stuart and Du Gay, Paul, Sage Publications London, 2000
- Hall, Stuart, *Cultural Identity and Diaspora*, in *Identity: Community, Culture, Difference*. Editor Jonathan Rutherford. Lawrence & Wishart, London 1990
- Hammerschmidt-Hummel, Hildegard, *The True Face of William Shakespeare: The Poet's Death Mask and Likeness from Three Periods of His Life*, translated by Alan Bruce, Chaucer Press, London, 2006
- Harland, Richard, *Superstructuralism: The Philosophy of Structuralism and Post-Structuralism*, Routledge, London, New York, 1991
- Harvie, Jen, *Fair Play: Art Performance and Neoliberalism*, Palgrave Macmillan, Basingstoke, New York, 2013
- Hughes, Anthony and Ranff, Erich, editors, *Sculpture and Its Reproductions*, Reaktion Books, London, 1997
- Hawksley, Lucinda, *Lizzie Siddal, the Tragedy of a Pre-Raphaelite Supermodel*, Andre Deutsch, London, 2004
- Helguera, Pablo, *Education for Socially Engaged Art: A Materials and Techniques Handbook*, Jorge Pinto Books, New York, 2011
- Hegel, G.W.F, *Phenomenology of Spirit*, translated by A.V. Miller, with analysis of the text and foreword by Findlay, J.N, Oxford University Press, 1977
- Hearn, Karen, *Nicolas Hilliard*, Unicorn Press, London, 2005
- Hotson, Leslie, *Shakespeare by Hilliard: A Portrait Deciphered*, Chatto and Windus, London, 1977
- Howell, Anthony, *The Analysis of Performance Art*, Routledge, London and New York, 2000
- Huberman, Anthony, *Missing in Action*, article in *Art Review*, Volume 3, Number 11, 2005
- Hutchinson, Sidney C, *The History of the Royal Academy*, Chapman and Hall, London, 1968
- Hughes, Anthony, and Ranff, Erich, editors, *Sculpture and Its Reproductions*, Reaktion Books, London, 1997

Hung, Wu, *The Double Screen, Medium and Representation in Chinese Painting*, Reaktion Books, 1996

Ivins, Jr., William M, *Prints and Visual Communication*, MIT Press, 1969

James Daichendt, G, *Artist-Teacher: A Philosophy for Creating and Teaching*, Intellect Books, Bristol and Chicago, 2010

Jones, Amelia. *Body Art: Performing the Subject*. University of Minnesota Press, Minneapolis, London, 1998

Jones, Amelia, *Dis/playing the Phallus: Male Artists Perform their Masculinities*, article in *Art History*, Volume 17, Number 4, December 1994

Jones, Amelia. *Presence" in Absentia: Experiencing Performance as Documentation*, *Art Journal*, Volume 56, p.11-18, Winter 1997

Jones, Amelia, *Posing the Subject: Performing the Other as Self*, in *Making A Scene*, editors Rogers, Henry, and Burrows, David, Article Press, London, 2000

Jones, Amelia, *The Ambivalence of Male Masquerade: Duchamp as Rose Sélavy*, in *The Body Imagined: The Human Form and Visual Culture in the Renaissance*, edited by Adler Kathleen, and Pointon, Marcia, Cambridge University Press, 1993

Kenning, Dean, *Art Relations and the Presence of Absence*, article in *Third Text*, Volume 23, Number 4, July 2009

Kester, Grant H, *Conversation Pieces: Community + Communication in Modern Art*, University of California Press, Los Angeles, 2004

Kester, Grant H, *The One and the Many: Contemporary Collaborative Art in a Global Context*, Duke University Press, Durham and London, 2011

Key, Anthony, *From South China to South London: a Journey in Search of Home through Fine Art Practice*, PhD Thesis, University of Southampton, 2004

Kleeblatt, Norman L, *Moral Hazard: On the Art of Artur Żmjewski*, article in *Art Forum*, April 2009

Klienfelder, Karen L, *The Artist, His Model, Her Image, His Gaze: Picasso's Pursuit of the Model*, University of Chicago Press, Chicago and London, 1993

Koons, Jeff, *The Jeff Koons Handbook*, Anthony d'Offay Gallery, London, 2010

Krauss, Rosalind, *Video: The Aesthetics of Narcissism*, in *Art and the Moving Image: A Critical Reader*, Leighton, Tanya, and Esche, Charles, Afterall, in association with Tate Publishing, London, 2007

Kwon, Miwon, *Exchange Rate: On Obligation and Reciprocity in Some Art of the 1960s and After*, in *Work Ethic*, editor Molesworth, Helen, Pennsylvania University Press, Pennsylvania, 2003

Kwon, Miwon, *One Place After Another: Site-Specific Art and Locational Identity*, The MIT Press, Cambridge, Massachusetts, London, England, 2004

Lacan, Jacques, *Ecrits: a Selection*, Routledge, London, edition 2003

Lacan, Jacques, *The Four Fundamental Concepts of Psycho-Analysis*, Karnac, London, edition 2004

Lai, Sally, *New Art from Sichuan*, curatorial statement featuring artist Litao, Zhang, from publicity leaflet for the exhibition at The Collection, Lincoln, 2008

Leavy, Patricia, *Method Meets Art: Art Based Research Practice*, Guilford Press; second edition, 2015

Levin, Thomas Y, Frohne, Ursula, and Weibel, Peter, editors, *CTRL SPACE, Rhetoric of Surveillance from Bentham to Big Brother*, MIT Press, Cambridge, Massachusetts, London England, 2002

Lind, Maria, editor, *Performing the Curatorial, Within and Beyond Art*, Sternberg Press, Gothenburg, 2012

Ling, Yuen Fong, Vincent, Martin, and Timoney, Pdraig, *A Book Of Pages*, i3 Publications, Manchester, 2002

Lippard, Lucy. *Six Years: The Dematerialization of The Art Object from 1966 to 1972*. University of California Press Ltd, London, 1997

Lok, Susan Pui San, *Journeys, Documenting, Indexing, Archives, and Practice-Based Research: A Conversation with Susan Pui San Lok*, article in *Art Journal*, Volume 65, Issue 4, 2006

Lütticken, Sven, ed. *Life Once More: Forms of Re-enactment in Contemporary Art*. Witte De With, Centre for Contemporary Art, Rotterdam, 2005

Lury, Celia, and Wakeford, Nina, editors *Inventive Methods: The Happening of the Social*, Routledge, New York, edition 2014

Marsh Jan, *Elizabeth Siddal: PreRaphaelite Artist 1829-1862*, The Ruskin Gallery, Sheffield Art Department, exhibition catalogue 1991

Mauss, Marcel, *The Gift*, Routledge, London and New York, edition 2006

Maude-Roxby, Alice, and Masson, Fançoise, *On Record: Advertising, Architecture and the Actions of Gina Pane*, Transmission: The Rules of Engagement 1 Series, Artwords Press, London, 2004

Mayhew, Margaret, *The Naked and the Blind; Exploring the Badness of Life Drawing*, article, online TRACEY, Contemporary Drawing Research, Loughborough University,

<http://www.lboro.ac.uk/microsites/sota/tracey/journal/wigd/mayhew.html>,
accessed March 2008

McKenzie, Ray editor, *The Flower and The Green Leaf: Glasgow School of Art in the Time of Charles Rennie Mackintosh*, Luath Press Limited, Edinburgh, 2009

Merleau-Ponty, Maurice, *The Primacy of Perception: And Other Essays on Phenomenological Psychology in Philosophy of Art, History, and Politics*, edited with an introduction by Edie, James M., Northwestern University Press, 1964.

Merleau-Ponty, Maurice, "*Phenomenology of Perception*", translated by Smith, Colin, Routledge, London and New York, edition 2007

Millar, Daniel, *The Politics of Fear*, article in Art Monthly, Number 333, February 2010

Millar, Jeremy, *Poets of their Own Affairs*, in Deller, Jeremy and Kane, Alan, *Folk Archive*, Book Works, London, 2005

Mitchell, William J, *The Reconfigured Eye: Visual Truth in the Post-Photographic Era*, The MIT Press, Cambridge, Massachusetts, London, 1992

Mulvey, Laura, *Death 24 x a Second*, Reaktion Books, London, 2006

Mulvey, Laura, *Visual Pleasure and Narrative Cinema*, in Visual and Other Pleasures, Palgrave Macmillan, Basingstoke, New York, edition 2009

Murray, Derek Conrad, *Carceral Subjects: The Play of Power in Artur Zmijewski's Repetition*, in Parachute, Issue Number 124, October 2006

Myrone, Martin, *Bodybuilding: Reforming Masculinities in British Art 1750-1810*, Yale University Press, New Haven and London, 2005

Nancy, Jean- Luc, *The Pleasure of Drawing*, translated by Armstrong Philip, Fordham University Press, New York, 2013

Nash, Mark, *Reality in the Age of Aesthetics*, article in Frieze, April 2008

Nelson, Robin, *Practice as Research in the Arts, Principals, Protocols, Pedagogies, Resistances*, Palgrave Macmillan, Basingstoke, New York, 2013

Nelson, Robin S, and Shiff, Richard, *Critical Terms for Art History*, Second Edition, The University of Chicago Press, Chicago and London, 2003

Nicoll, J, *Dante Gabriel Rossetti*, London Studio Vista, London, 1975

Nin, Anaïs, *Artists and Models*, Penguin Books, Pocket Penguin edition, London, 2005

- Oliver, Lois, *Bodies of Work, Models as Artists*, in *Dictionary of Artists' Models*, Fitzroy Dearborn Publishers, London, Berk Jiminez, Jill, associate editor Banham, Joanna, 2001
- Ondák, Roman, *Ondák, Roman*, Kölnischer Kunstverein, Verlag der Buchhandlung Walter König, Köln, 2005
- O'Neill, Paul, and Wilson, Mick editors, *Curating and the Educational Turn*, Open Editions, London, 2010
- O'Neill, Paul, *The Culture of Curating and the Curating of Culture(s)*, The MIT Press, Cambridge Massachusetts, London, 2012
- Orton, Fred, and Pollock Griselda, *Jackson Pollack, Painting and the Myth of Photography*, in *Avant-Gardes and Partisans Reviewed*, Manchester University Press, Manchester New York, 1996
- Osborne, Peter, ed. *Conceptual Art: Themes and Movements*. Phaidon Press Limited, London, 2002
- O'Dell, Kathy, *Displacing the Haptic: Performance Art, the Photographic Document, and the 1970's*. Performance Research 2, 1997
- Perry, Grayson, *Unpopular Culture, Grayson Perry Selects from the Arts Council Collection*, Hayward Publishing, London, 2008
- Petherbridge, Deanna, *On the moving line and the future subjunctive of drawing in a post-Duchampian age*, 24 May 2007, article for www.elsevier.com/locate/futures, accessed April 2010
- Petherbridge, Deanna, *Drawing as a Subversive Practice*, in *Drawing Board*, The Drawing Research Group, University of Lincoln, Lincoln, 2007
- Petherbridge, Deanna, *Drawing backwards into the future: Formulating an agenda* in *Issues in Art & Education, Aspects of the Fine Art Curriculum*, ed. Paul Hetherington, Wimbledon School of Art & Tate Publishing, London, 1996
- Petherbridge, Deanna, *Drawing with the Pencil, and Through the Lens*, article published in TRACEY Journal: Drawing Across Boundaries, September 1998
- Petherbridge, Deanna, *The Primacy of Drawing: An Artist's View*, exhibition catalogue touring exhibition from the South Bank Centre, 1991
- Petherbridge, Deanna, *The Primacy of Drawing: Histories and Theories of Practice*, Yale University Press, London and New Haven, 2010
- Petherbridge, Deanna, *On the Moving Line & the Future Subjunctive of Drawing in a post-Duchampian Age*, in *Special Issue, Futures 39*, guest editor Juliet Steyn, No. 10, December 2007

- Petherbridge, Deanna, *Nailing the Liminal: The Difficulties of Defining Drawing*, in *Writing on Drawing: Essays on Drawing Practice and Research*, Garner, Steve, editor, Intellect Books, Bristol, Chicago, 2008
- Pevsner, Nikolaus, *Academies of Art, Past and Present*, Da Capo Press, New York, 1973
- Phelan, Peggy, *The Ontology of Performance: Representation without Reproduction*, in *Unmarked: The Politics of Performance*, Routledge, London and New York, 1993
- Phelan, Peggy and Lane, Jill, eds. *The End of Performance*. New York University Press, New York, 1997
- Phillips, Sandra S, *Exposed: Voyeurism, Surveillance and the Camera*, Tate Publishing, London, 2010
- Phillips, Sarah R, *Modeling Life: Art Models Speak about Nudity, Sexuality, and the Creative Process*, State University of New York Press, New York, 2006
- Postle, Martin, and Vaughan, William, *The Artist's Model From Etty to Spencer*, Merrell Holberton Publishers, London, 1999
- Prettejohn, Elizabeth, *The Art of the Pre-Raphaelites*, Tate Publishing, London, 2007, p.156
- Rancière, Jaques, *The Emancipated Spectator*, translated by Elliot, Gregory, Verso, London New York, 2009
- Rawson, Philip, *Drawing, Second Edition*, University of Pennsylvania Press and Oxford University Press, Oxford, 1969
- Reynolds, Joshua, and Wark, Robert R, editor, *Discourses on Art*, Yale University Press, London and New Haven, edition 1997
- Roberts, John, *The Intangibilities of Form: Skill and Deskilling in Art after the Readymade*, Verso, London New York, 2007
- Rogers Peck, Stephen, *Atlas of Human Anatomy for the Artist*, Oxford University Press, Oxford, 1979
- Rutherford, Jonathan, *Identity, Community, Culture, Difference*, Lawrence & Wishart, London, 1990
- Said, Edward W, *Orientalism*, Penguin Books, London, edition, 2003
- Salaman, Naomi, *Looking Back at the Life Room; Revisiting Pevsner's Academies of Art Past and Present, to consider the illustrations and construct photographs representing the curriculum*, PhD thesis, Goldsmiths College London, 2008
- Salaman, Naomi, and Pearlman, Nina, curators, *Looking Back at the Life Room*, Strang Print Room, University College London, London, June 2010

- Sanderson, Lesley, *Male Body Fatigue*. Article in *Yishu: Journal of Contemporary Chinese Art*, Volume 7, Number 3, May/June 2008
- Sayre, Henry M. *The Object of Performance: The American Avant-Garde since 1970*. University of Chicago Press, Chicago and London, 1989
- Sawday, Jonathan, *The Body Emblazoned*, Routledge, London, New York, 1995
- Segal, Muriel, *Dolly on the Dais: The Artist's Model in Perspective*, Gentry Books, London, 1972
- Schimmel, Paul, *Leap into the Void: Performance and the Object*, in *Out of Bounds: Between Performance and the Object 1949-1979*, Thames and Hudson, London, 1998
- Schlemmer, Oskar, *Man: Teaching Notes from the Bauhaus*, edited Kuchling, Heimo, Lund Humphries London, 1971
- Schön, Donald, *The Reflective Practitioner: How Professionals Think in Action*, Ashgate, Aldershot, 2006
- Schön, Donald, *Educating the The Reflective Practitioner*, Jossey-Bass Publishers, San Francisco, Oxford 1990
- Schneider Adams, Laurie, *The Methodologies of Art: An Introduction*, Westview Press, Colorado and Oxford, 1996
- Segal, Muriel, *Dolly on the Dais: The artist's model in perspective*, Gentry Books, London, 1972
- Smalec, Theresa, *Not What It Seems: The Politics of Re-performing Vito Acconci's Seedbed (1972)*, *Postmodern Culture*, Volume 17, Number 1, September 2006
- Smith, Alison, *The Victorian Nude, Sexuality Morality and Art*, Manchester University Press, Manchester, 1996
- Smith, Donald, curator, *The Life Room*, Chelsea Space, London 4 April 2009 – 12 December 2009
- Smith, Hazel, and Dean, Roger T., *Practice-led Research, Research-led Practice in the Creative Arts*, Edinburgh University Press, Edinburgh, reprint 2014
- Smith, Joel, editor, *More Than Once: Photographs in Sequence*, Yale University Press, New Haven and London, 2008
- Sontag, Susan, *On Photography*, Penguin Books, London, 1979
- Sorabji, Richard, *Self: Ancient and Modern Insights about Individuality, Life and Death*, Oxford University Press, London, 2006.

- Spector, Nancy. *Marina Abramovic: Seven Easy Pieces*, Editioni Charta srl, 2007
- Spiegler, Marc, *When Human Being Are the Canvas*, article in Art News, June 2003
- Spradley, James P, *Participant Observation*, Holt, Rinehart and Winston, New York, 1980
- Stecopoulos, Harry and Uebel, editors, *Race and the Subject of Masculinities*, Duke University Press, Durham and London, 1997
- St-Gelais, Thérèse, *Vaneesa Beecroft: In Search of Lost Bodies, or, On the Mechanics of Bodies*, article in Parachute, Number 112, 2003
- Steiner, Wendy, *The Real Real Thing: The Model in the Mirror of Art*, The University of Chicago Press, Chicago, London, 2010
- Steinhart, Peter, *The Undressed Art: Why We Draw*, Vintage Books, New York, 2004
- Steinmetz, Julia, Cassils, Heather, and Leary, Clover, *Behind Enemy Lines: Toxic Titties Infiltrate Vanessa Beecroft*, article in Signs, Volume 31, Number 3, Spring 2006
- Surtees, Virginia, *Rossetti's Portraits of Elizabeth Siddal: A Catalogue of the Drawings and Watercolours*, Scolar Press, Aldershot, 1991
- Szymczyk, Adam, *A Real Allegory and the Origins of the World: Pawel Althamer*, article in Parkett, Number 82, 2008
- Thornton, Alan, *Artist Researcher Teacher: A Study of Professional Identity in Art and Education*, Intellect Books, Bristol and Chicago, 2013
- Timoney, Pdraig "Golden Section" in the catalogue Ling, Yuen Fong, *Great Art*, i3 publications, Manchester, 2002
- Turkle, Sherry, *Life on Screen: Identity in the Age of the Internet*, Touchstone, New York, 1995
- Ursprung, Philip, *More Than the Art World Can Tolerate, Documents: Oto Muehl's Manopsychotic Ballet*, article in Tate Etc, Number 15, Spring 2009
- Verwoert, Jan, *Game Theory: the Social Experiments of Artur Żmijewski documents in his Provocative Videos reveals Disquieting Aspects of Human Nature*, article in Frieze, April 2008
- Wade, Gavin, editor, *Curating in the 21st Century*, New Art Gallery Walsall, University of Wolverhampton, 2000
- Wallenger, Mark, *British Pavilion, The Venice Biennale, 49th International Exhibition of Contemporary Art 2001*, The British Council, London 2001

Wallenger, Mark, *The Russian Linesman: Frontiers Border and Thresholds*, Hayward Publishing, London, 2009

Waller, Susan, *The Invention of the Model: Artists and Models in Paris, 1830-1870*, Ashgate Publishing, Aldershot, 2006

Warr, Tracey, editor *The Artist's Body: Themes and Movements*. Phaidon Press Limited, London, 2000

Waterfield, Giles, editor, *The Artist's Studio*, Hogarth Arts, London, exhibition catalogue to accompany exhibition *The Artists Studio*, 26 September - 13 December, Compton Verney, 2009

Westcott, James, *Black Tie vs. Black Face*, article in TDR, published by The MIT Press, Volume 49, Number 1, Spring 2005

Westley, Hester R, curator, *Reception, Rupture and Return: The Model and the Life Room*, Tate Britain: Display, 26 May 2014 – 19 April 2015

Wilson, Fred, *Speak of Me as I am*, The MIT Press, Cambridge Massachusetts, 2003

Wick, Rainer K, *Teaching at the Bauhaus*, Hatje Cantz Publishers, Ostfildern-Ruit, 2000

Wood, Catherine, *Magic Realism: Pawel Althamer*, article in Parkett, Number 82, 2008

Wood, Catherine and Morgan, Jessica, *The World as a Stage*, Tate Modern, London, 2008

Yeh, Diana, *Ethnicities on the Move: 'British-Chinese' Art – Identity, Subjectivity, Politics and Beyond*, article in Critical Quarterly, Volume 42, Issue 2, July 2000

Żmijewski, Artur, *If It Happens Only Once It's As If It Never Happened*, Hatje Cantz Verlag, Ostfildern, 2005

Żmijewski, Artur, *Scenarios of Dissidence*, Galerie de L'Uqam, ABC Art Books Canada, 2011

Digital Resources

Baldessari, John, *Police Drawing*, documentation of performance on Electronix Arts Intermix website, <http://www.eai.org/title.htm?id=2001>, accessed 23 March 2009

Banner, Fiona, *Mirror*, (2008) documentation of performance on artist's website, <http://fionabanner.com/performance/mirror/mirror.htm>, accessed 23 March 2009

Bevan, Peter, artist's biographical information on artist's website, <http://www.colourpointdesign.co.uk/petebevan/biography.htm>, accessed 9 November 2010

Jones, Amelia. Oxford Art Online,
<http://www.oxfordartonline.com:80/subscriber/article/opr/t234/e0397>,
accessed 10 February 2009

Kane, Alan, *Life Class: Today's Nude*, project website on Artangel including
additional resources, <https://www.artangel.org.uk/project/life-class/>, accessed 3
March 2015

Ondák, Roman, *I'm only Acting in it* (2007) documentation of performance on Tate
Gallery website,
<http://www.tate.org.uk/context-comment/video/new-work-roman-ondak>,
accessed 9 April 2010

Salaman, Naomi, and Pearlman, Nina, curators, *Looking Back at the Life Room*,
Strang Print Room, University College London, London, June 2010, in discussion,
<https://www.ucl.ac.uk/news/news-articles/1005/10050601>, accessed 14
November 2010

Sartwell, Crispin, *Appropriation*, Oxford Art Online,
www.oxfordartonline.com/80/subscriber/article/opt/t234/e0028
accessed 12 June 2009

Smith, Donald, *The Life Room*, press release for exhibition at Chelsea Space, London,
<http://www.chelseaspace.org/archive/theliferoom-pr.html>, accessed 4 December
2009

Thomson, Duncan, *Self-Portraiture*, Oxford Art Online,
www.oxfordartonline.com/80/subscriber/article/opt/t118/e2409
accessed 12 June 2009

Archive and Unpublished Works

Alan Kane, artist, curator, producer of *Life Class: Today's Nude*, interview
conducted at London College of Fashion, UAL, London, 5 August 2009

Stephen Farthing, Professor of Drawing, Rootstein Hopkins University Chair of
Drawing, University of the Arts London, London, interview conducted at Chelsea
College of Art, UAL, London, 17 November 2009

Donald Smith, Director of Exhibition Chelsea Space, curator of *The Life Room*
exhibition, interview conducted at Chelsea Space, Chelsea College of Art UAL,
London, 6 November 2009

Conferences

Location: Museum Academy Studio, 34th Annual Conference Association of Art
Historians, Tate Britain and Tate Modern, London, 2-4 April 2008

Intersections, 35th Annual Conference Association of Art Historians, Manchester Metropolitan University, 2-4 April 2009

Transmission: Hospitality Conference, Sheffield Hallam University, Sheffield, July 2010

Art School: Invention, Invective and Radical Possibilities Conference, Strang Print Room, University College of London, UCL, London, June 2010

China: Birth and Belonging Conference, Wellcome Collection, London, February 2010

Contesting British Chinese Culture: Forms, Histories, Identities Conference, University of Reading, September 2011

Current Research into East Asian Visual Cultures Conference, Tate Modern, London, June 2012

Appendix

1. List of Peer Reviewed Outputs
2. Published Article: *A Body of Relations: Reconfiguring the Life Class, an analysis of Study of Nude in Bath and Untitled (Study of Nude in Bath)*, paper given during 'Transmission: Hospitality' Conference 3rd July 2010
3. Transcript: Alan Kane, artist, curator, producer of *Life Class: Today's Nude*, interview conducted at London College of Fashion, UAL, London, 5 August 2009
4. Transcript: Stephen Farthing, Professor of Drawing, Rootstein Hopkins University Chair of Drawing, University of the Arts London, London, interview conducted at Chelsea College of Art, UAL, London, 17 November 2009
5. Transcript: Donald Smith, Director of Exhibition Chelsea Space, curator of *The Life Room* exhibition, interview conducted at Chelsea Space, Chelsea College of Art UAL, London, 6 November 2009

1. List of Peer Reviewed Outputs

A Body of Relations: Reconfiguring the Life Class, an analysis of Study of Nude in Bath and Untitled (Study of Nude in Bath), paper and research presentation part of 'Transmission: Hospitality' Conference, reviewed by Sharon Kivland (Professor of Fine Art) and Jasper Joseph Lester (Professor in Fine Art) Sheffield Hallam University, Sheffield, July 2010

Straight to Video: Strang Print Room, London, practice research presentation part of 'Art School: Invention, Invective and Radical Possibilities' Conference, reviewed by Emma Chambers (Director and Curator of Strang Print Room), Strang Print Room, University College of London, UCL, London, June 2010

The Way of the Artist at Work: The Wellcome Collection London, practice research presentation part of 'China: Birth and Belonging' Conference, reviewed by Ken Arnold (Head of Public Programmes Wellcome Collection) and Sally Lai (Director, Chinese Art Centre), Wellcome Collection, London, February 2010

A Body of Relations: Reconfiguring the Life Class, an analysis of Life Class: Rufford Old Hall, Ormskirk, research presentation part of 'Contesting British Chinese Culture: Forms, Histories, Identities' Conference, reviewed by Diana Yeh (Sociological Review Fellow, University of Keele) and Ashley Thorp (University of Reading), University of Reading, September 2011

The Tactical Model: Reconfiguring the Chinese Male Body in Performance and Participatory Art Practice, paper presented part of 'Current Research into East Asian Visual Cultures' Conference, reviewed by Marko Daniel (Convenor of Public Programmes Tate Modern) Michael White (Professor in History of Art, University of York), Sally Lai (Director, Chinese Arts Centre, Manchester), Paul Gladston (Professor of Critical Theory and Visual Culture, University of Nottingham), Tate Modern, London, June 2012

The Reconfigured Life Class: Arnolfini, Bristol, practice research presentation part of 'Live Notation' Symposium and Performances of Live Coding and Live Art, reviewed by Hester Reeve (Reader Sheffield Hallam University) and Alex McLean (Research Fellow University of Leeds), Live Notation Unit (LNU), Arnolfini, Bristol, July 2012

The Reconfigured Life Class: Beyond The Body, course of instruction part of Transart Institute, MFA and PhD programme accredited by Plymouth University, reviewed by Klaus Knoll (Founder Director Transart Institute), Cella (Founder Director Transart Institute), Geoff Cox (Academic Coordinator Transart Institute), Supermarket Berlin, Summer 2013

The Reconfigured Life Class: Beyond The Body, course of instruction part of Transart Institute, MFA and PhD, programme accredited by Plymouth University, reviewed by Klaus Knoll (Founder Director Transart Institute), Cella (Founder Director Transart Institute), Geoff Cox (Academic Coordinator Transart Institute), Uferstudios, Berlin, Summer 2014

2. Published Article: *A Body of Relations: Reconfiguring the Life Class, an analysis of Study of Nude in Bath and Untitled (Study of Nude in Bath)*, paper given during *Transmission: Hospitality* Conference 3rd July 2010

**A Body of Relations: Reconfiguring the Life Class
An analysis of *Study of Nude in Bath* and *Untitled (Study of Nude in Bath)*
Yuen Fong Ling**



On the morning of the 1 November 2007 in a flat in Glasgow, two artists discuss the production of two drawings from a life model. As one prepares an easel, board, paper and chalk pastels, the other undresses, fills a bath with water and checks on his digital camera. In doing so, each artist prepares to make a work. In these preparatory stages, a theoretical split occurs between the two artists as they each act out the roles of artist and model. In the direction of the artist's gaze, the artist employs the model to produce a life drawing. Yet in this instance, the model returns the gaze, as the model employs the artist to produce a life drawing. Now the model as active performer has usurped the role of artist as producer of the life drawing.

This sets the scene for the now titled work *Study of Nude in Bath*, here the model's gaze signifies a pro-active, self-conscious engagement with the representational agendas of life drawing; emanating from the life model, the gaze suggests a play with the hierarchies of power. This means, first, confronting the artist's gaze, charged with the objectification, classification, and stereotyping of life models. Secondly, it means re-assessing the model's gaze, establishing the role of model as performer, the event as performance, and hence the artist as co-opted into documenting this event. Thirdly, I will argue, the potential of the life drawing as performance document subject to the re-appraisal of the artist's and the model's gaze.

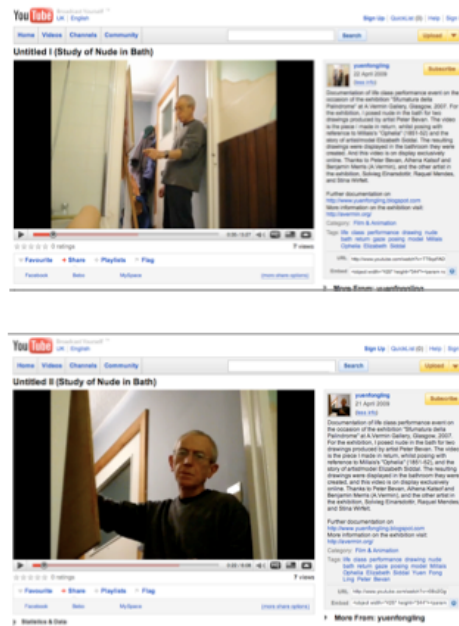
Confronting the Gaze

In my analysis of the work of art, I will follow the reference made to *Ophelia* (1851–52) by John Everett Millais.¹ This painting is linked with the story of the life model Elizabeth Siddal; it is said that Siddal lay in a bathtub heated with candles, yet when these candles expired, doing her best to remain in character, she contracted pneumonia and never fully recovered. During the painting's production Millais made very few preparatory studies.² These drawings give no visual suggestion of the arduous circumstances of Siddal's modelling experience. Although there are verbal accounts from other artists and family members, the visual mythology of Siddal in the bath is constructed from hearsay and the rhetoric of art historical discourse surrounding it. This provides a disjunctive gap for the transposing of Siddal's body for that of another, in this instance my own, posing as a life model in the work *Study of Nude in Bath*, into myth.

Further research revealed Siddal was an artist in her own right, and her relationship with Dante Gabrielle Rossetti was both pleasure and business. Siddal and Rossetti developed a creative partnership that produced a number of studies that illuminate the nature of their relationship. Two main types of drawing made during this period emerge; one shows Siddal as the passive, sickly, romantic muse she embodied as *Ophelia*, seen in *Elizabeth Siddal Asleep* (1854) and the other shows the active, attentive, studious artist at work, as in *Elizabeth Siddal Painting at an Easel* (1850s).³ The veracity in which these drawings are interpreted as representational 'fact' depicting Siddal's persona, splinters the biographical facts. Deborah Cherry and Griselda Pollock suggest such drawings are self-conscious constructions that work to address the mores of gender and social divisions 'between a bourgeois male artist and a female working class model'.⁴ Hence, these drawings function like tabloid newspaper photographs; on the one hand, displaying an image of authenticity and truth, on the other, possessing the potential for manipulation and falsehood.

Cherry and Pollock develop this argument in the discursive gap between the visual signifiers of Siddal and the rhetoric of certain art historians. They write: 'What is denied the drawing in this process is their status as work, as being worked, the product of history and ideology'.⁵ Rossetti's drawings, written about by the art historian, reinforced by a patriarchal society that privileges the artist's gaze as dominant over what is looked at and interpreted by the reader, create the cumulative effects that maintain the fictional status of Siddal. For Cherry and Pollock, 'art history is a field invested with power, and [...] the production of knowledge is historically shaped within relations of power'.⁶ Moreover, to make the artwork as the model is to enter into this 'field'. In my attempt to recreate what is known of Siddal's experience as a play of power relations, I do this knowingly. Although gender differences have maintained the model as subordinate to the dominant male artist paradigm, these images have been instrumental to empowering a feminist discourse reinstating Siddal's artistic contribution. This supports the notion that she actively operates within these structures of power, participates in and negotiates these challenges, in keeping with Siddal, the artist-as-model. Although Rossetti is author of these drawings, they become co-dependently performative, illustrating Siddal's intention to become the artist, making the image in effect co-authored. They offer a counterpoint to the stereotypical readings that have defined her popularity as the artistic muse of the Pre-Raphaelite Brotherhood. In which romantic tropes of a heartbroken grief-stricken heroine, as depicted in her role in *Ophelia*, is intertwined into the stories of her relationship with Rossetti. Yet what is proposed by these drawings is a claim for recognition by a determined and ambitious female artist. This interpretive gap also allows me a point of reflection, to question if the model can disrupt these power relations while operating within them.

Re-assessing the Model's Gaze



To establish the role of model as performer, the event as performance, and hence the artist co-opted into documenting this event, *Untitled (Study of Nude in Bath) I and II* (2009)⁷ makes a critical response to the initial work *Study of Nude in Bath* (2007). Here, as the artist-as-model, my image is embedded in the two drawings. Armed with a digital camera, I am depicted producing two short digital video clips, one for each drawing, now only accessible on the website YouTube. This work counteracts the practice of life drawing in *Study of Nude in Bath* with two digital video clips showing the now co-opted artist at work. He is seen staring, glancing, looking, and not looking, between the drawing and my performance. Yet the artist, Peter Bevan, is now subjected to my observation and scrutiny, and subsequently yours. In fact anyone searching the website with key words such as 'nude', 'bath', 'life model', 'Siddal', 'Ophelia', 'posing', 'performance', and 'drawing' can find the artwork, albeit amidst an array of home movies, reality television, amateur/student film, comedy sketches, and even soft porn.

The work signals the beginning of a counter-activity altering my role and status as model. Once represented as self-aware with the means to self-reflect, a challenge is presented through my attempt to achieve a parity of experience, that asks who is the object of investigation by considering the role of the model with the camera and the artist with the drawing. By re-assessing the model's gaze, a series of 'returns' are activated that address the life drawing, the artist who draws the life drawing, and the site of production. The key theoretical positions that support the notion of the artist-as-model consider the separation between the artist and the art object. Amelia Jones offers a historical account termed the 'Pollockian performative',⁸ Jones describes how the photographs by Hans Namuth for *Life Magazine* in 1950s had given rise to an international response by artists to the effects of seeing the artist Jackson Pollock at work in his studio. These now iconic images present Pollock's paintings as inherently about the artist's body: how his body performs, how the paintings are made up of actions and the act of painting. Moreover, how the position and scale of his paintings, when exhibited, produce a type of spectacle that draws the viewer into the space of the canvas. What Allan Kaprow describes as 'environments',⁹ that effectively allow viewers to act

out Pollock's bodily relationship to the painting.

Jones explores this further, in Yves Klein's *Anthropometries of the Blue Period* (1960) at the Galerie internationale d'art contemporain, where artistic production becomes a theatrical performance. Klein addresses a live audience, conducts a small group of orchestral musicians, and instructs a number of nude female models who paint themselves and imprint their bodies onto canvas panels that form the stage and backdrop. Photographed by Harry Shunk, Klein is seen directing, using gestures of his hands and body, conscious not to touch or interact physically with other performers, separating artistic labour from his own body. In this self-conscious play, what Jones describes as 'intersubjective' (where the artist performs or enacts in relation to others),¹⁰ he transforms the reading of Pollock's earnest, workingclass, American performativity into an ironic, aristocratic, European performance. Therefore the 'Pollockian performative' signals the transformation of the artist into a performer in the work of art. In doing so, this transgresses of masculine ideals embodied by the male artist. In contrast to Klein's wry and knowingly dehumanising use of the nude model as 'tool' or even 'material', in *Study of Nude in Bath* it is I who disrobe, abandoning the costume of the artist and the gestures of artistic production for those of the 'object'. As such, I am left with the question: if I am to be the seemingly passive self-aware model, how do I go about making the 'material' work of art.

Study of Nude in Bath and *Untitled (Study of Nude in Bath)* require a doubling of roles, where the co-opted artist supplies those skills attributed to the artist; the maker of the traces of performance, the hand closest to the art object. Therefore, my 'intersubjective' position is one of model, artist, performer, documenter, director, producer, passive and active, object and subject. In addition, these positions implicate the co-opted artist through the production and reading of the life drawings and digital video clips. Even though both these forms of art making are materially opposed, I would like to explore their commonalities and how they operate as works of art.

Life Drawing as Performance Document

Having first confronted the gaze as being invested in the discourse of power affecting the model, and secondly established a performative split between the artist and material art object – and therefore my shifting position as the self-aware artist-as-model – I will explore the central role of the life drawing in this theoretical split and how its ideological function can be contested by the return of the model's gaze.

The separation between artist and art object, in the instances of Pollock and Klein, is developed by conflicting discourses, from photography and text. The production and interpretation of photographic documentation is key to how we know these events as being works of art. As a result, the photographs of Hans Namuth and Harry Shunk inform the co-dependent relationship between what we now know as 'performance art' practice and its 'documentation'. Lucy Lippard termed this the 'dematerialisation of the art object'.¹¹ This suggests the action and/or gesture of the artist as primary and the art object as secondary. This art object records the performativity of the artist, deploying readily available forms of media like photography and video technology as if objective tools of scientific study. In both works, *Study of Nude in Bath* and *Untitled (Study of Nude in Bath)*, the status of the life drawings versus the digital video clips signifies the trajectories of opposing processes, one material and the other dematerial, as if a cross fire of stares and counter glances, chalk pastels and digital cameras at dawn. This framework of performativity, production and labour carefully hangs in the balance as to what logical conclusion does the 'dematerialising' process may lead.

Peggy Phelan argues that the essence of performance is in its originating presentation. Inherently it can never be repeated, even by the same artist, and politically resistant to art as capital, it should not enter into the 'economy of reproduction'.¹² In addition, Phelan highlights performance's 'being' fundamentally reveals the 'disappearance' of the artist, therefore problematising the performance document as 'only a spur to memory'; the supplementary nature of documentation to the artist that is no longer present.¹³ My art practice does not solely enter into performance as the central aspect of the work; rather, it does so as a consequence of dealing with the performativity of representation. Hence, I find significance in the 'disappearance' of the artist through the body's reproduction. In

a shift of performance's ontological essence, my practice explores the notion that one performs in order to 'disappear'; to make complex the reading of the performance document, and in effect, by re-appraising Lippard's term and Phelan's ideology, 're-materialise' the art object to enter into and disrupt the discourse of power over the visual representations of the model.

The drawing is at the material centre of this reconfiguring of the practice of life drawing from the model. Its production is enforced by a 'play to camera'; whilst one makes an image, one becomes an image. Philip Auslander asserts that performance documentation has two types that he describes as 1) 'theatrical', staged directly for the camera, or 2) 'documentary', staged for an audience and then the camera.¹⁴ These types operate between the realms of fine art and the subjective work of art, where it is commonplace to actively construct and manipulate meaning, and the ethnographic study of recording the event, supporting the loose interpretation and paraphrasing of those being studied. Auslander suggests that the reality of the documentary type functions as performative as well as describing the performance. He writes:

the act of documenting an event as performance is what constitutes it as such [...] documentation does not simply generate image/statements that describe an autonomous performance and state that it occurs: it produces an event as a performance [...] and a performer as artist.¹⁵

However, Auslander argues the 'theatrical' type is often conducted in controlled and complicit environments between the artist and the photographer; for example, Yves Klein's *Leap into the Void* (1960), a deceptive photomontage that shows the artist jumping from his studio window into the street below. Klein's work suggests a subjective tendency more in keeping with the practice of drawing and painting, or as Auslander describes it, 'the reproduction of works'.¹⁶ This mode of document intentionally disrupts the ethnographic reality of 'the capturing of events'¹⁷ and also questions whether one has ever existed. Such documents infringe on the documentary type through its circulation within the discourse of the artist's practice. With *Leap into the Void*, Klein distributed his own fake newspaper, *Dimanche*, containing the photograph, to Parisian newsstands to commemorate the 'event'. Therefore, this 'theatrical' type of performance documentation begins to align itself to the life drawings in *Study of Nude in Bath*, as an inherently shaped and self-consciously manipulated document of the artist-as-model. Furthermore, the discursive function of Klein's newspaper establishes the event as a performance, or in actuality, the fictional event of the artist's performativity.

This discursive element of the performance document establishes a parallel with life drawing. In view of Auslander's argument that performance documentation constitutes the event as performance and performer as artist, the life drawing constitutes the performance of the model and the role of artist-as-model. A drawing of such nature declares the performativity of not only the artist but by proxy the model. Furthermore, central to the evolution of the performance document is the function of discourse in shaping the fidelity to the performance and the artist. The discursive aspects of image and text and its circulation in structures of knowledge uphold the authenticity of the performance document. In simple terms, it is the framework of discourse that makes the life drawing a performance document. Hence, the now artist-as-model and co-opted artist embody the discursive roles and acts that function in the work *Study of Nude in Bath*. They are co-dependant, co-authored signifiers of authenticating discourse.

To illustrate this, in John Baldessari's *Police Drawing* (1971), the artist, at the time unknown to a new group of students, sets up an easel, board, video and lighting and then leaves the classroom.¹⁸ A police artist from the San Diego California Police Department enters, introduces himself, and asks the students to describe the artist. Together they attempt to draw a likeness. Baldessari builds into the sequence of this performance the co-opted police artist as signifier of a 'drawing truth', as one might assume is possessed by the authority and authentication of a courtroom artist drawing.

In Roman Ondak's *I'm just acting in it* (2007), the artist uses the structure of the institutional museum, co-opting curators, gallery educators, and the general public.¹⁹ A fiction of the artist is generated based on a presentation of a series of life drawings, made by the public without the physical presence of the artist-as-model. A simple instruction to draw the artist was given to the public, yet it was derived from a description of the artist by the curators of the exhibition constructed from

a photograph and the curator's memory. Ondák reflects the system of museological value that authenticates the work of art in the gallery, and uses it to 're-materialise' his image, while declaring he is merely a performer in the artwork; more so, an idea of a performer in the work.

The implications of these various tactical positions adopted by artists towards the use of the life drawing as performative and constituting the performance of the artist, enable *Study of Nude in Bath* and *Untitled (Study of Nude in Bath)* to distribute the performance document in the context of a range of interpretive possibilities. Although one is more readily available than the other, should anyone wish to search on the internet, the work remains as allusive as the life drawings. It functions on the premise that if online, one has presence; however, contradictory presence equates absence in the oversaturated wealth of information on the internet. Therefore, the co-opted artist's online presence suggests that the performance of the model 'happened' while representing the openly interpretive and potentially inauthentic discursive framework it functions in.²⁰

The life drawings by Peter Bevan and the digital video clips of Peter Bevan circulate in two contrasting realms of encountering the work; gallery and digital screen, material and immaterial, yet they co-exist in order to authenticate each other. One gaze effectively upholds the other in performance documentation. However, if one considers the alternative ways in which the works are made, technology allows the gaze to easily exist without the other. For example, a drawing made by the artist of a digital camera on the side of a bathtub suggest the digital video clips of the artist can be made without the need of the model, and a digital photograph made by the model in the bath using a mirror and then used to make a replica drawing, suggest the initial life drawings of the model can be made without the need of the artist. And for reasons to defy the narrative of this argument, do they actually exist in a dusty portfolio case hidden from sight? Whether or not the event I described at the beginning of this essay actually took place, 'authenticity' fluctuates in the interpretive gap in which the viewer considers the life drawings as comparable evidence to the digital video clips. And in addition, where fact is premised on how the framework of discourse constructs a system of belief, such as this essay that has supported the notion of a new function for the life drawing that embraces a contingency of meaning towards what we know of the event and its reproduction. Therefore, if the event did take place, in view of the works as undiscovered studies of Millais' *Ophelia*, this reality is a work of fiction.

NOTES

1. An overview of the production of *Ophelia* can be viewed on the Tate Learn Online website *Work in Focus*.
2. Millais's *Ophelia 1851–52* <<https://www.tate.org.uk/ophelia/>> [accessed 9 November 2010]
3. A number of preparatory sketches for *Ophelia* by Millais can be viewed at <https://www.tate.org.uk/ophelia/working_sketches.htm> [accessed 9 November 2010]
4. Virginia Surtees, *Rossetti's Portraits of Elizabeth Siddal: A Catalogue of the Drawings and Watercolours*, Aldershot: Scolar, 1991.
5. Deborah Cherry and Griselda Pollock, *Woman as Sign in Pre-Raphaelite Literature: A Study of the Representation of Elizabeth Siddal*, London: Art History, 1984, pp. 216–217.
6. Cherry and Pollock, *Woman as Sign*, p. 223.
7. Cherry and Pollock, *Woman as Sign*, p. 224.
8. The works *Untitled (Study of Nude in Bath) I and II* can be viewed via the website *YouTube*: <<http://www.youtube.com/watch?v=TT6qzFADxr8>> and <<http://www.youtube.com/watch?v=r08c2GgbGRc>> [accessed 9 November 2010].
9. Amelia Jones, *Body Art: Performing the Subject*, Minneapolis, MN: University of Minnesota Press, 1998, pp. 53–102.
10. Allan Kaprow, 'The Legend of Jackson Pollock', *Art News*, vol. 57, no. 6, October 1958, p. 24.
11. Jones, *Body Art: Performing the Subject*, p. 86.
12. Lucy R. Lippard, *Six Years: The Dematerialization of the Art Object from 1966 to 1972*, Berkeley; London: University of California Press, 1997, pp. 5–9.
13. Peggy Phelan, 'The Ontology of Performance: Representation without Reproduction', in *Unmarked: The Politics of Performance*, London, New York: Routledge, 1993, p. 146.
14. Phelan, 'The Ontology of Performance', p. 146.
15. Philip Auslander, 'The Performativity of Performance Documentation', *A Journal of Performance and Art*, vol. 28, no. 23, 2006, p. 1.
16. Auslander, 'The Performativity of Performance Documentation', p. 5.
17. Auslander, 'The Performativity of Performance Documentation', p. 6.
18. Auslander, 'The Performativity of Performance Documentation', p. 6.
19. John Baldessari's *Police Drawing* (1971), was conducted at the California Institute of Art, Valencia, California. The documentation consists of a framed conté crayon drawing, mounted black and white photographs, and a 23:09 minute video.
20. The resulting drawings from Roman Ondák, *I'm just acting in it* (2007) featured in the exhibition *The World as a Stage* at Tate Modern, London, 10 October to 20 January 2007. A short video describing the process can be viewed online at Tate Channel <<http://channel.tate.org.uk/channel#media:/media/33797588001&context:/channel/search?searchQuery=roman+ondak>> [accessed 9 November 2010]
Peter Bevan is a retired lecturer of the Glasgow School of Art and a visiting life class tutor at The Prince's Drawing School London. His early training at the Gloucestershire College of Art in the late 1960s, and the Royal College London in the 1970s, established his interests in drawing and sculpting from the model. Bevan now makes drawings and sculptures concerning the representation of historical personages, whether fictional or non-fictional subjects, and the nature of visual conjecture. For the works, Bevan signifies the rigorous training of an eye, the dexterity of a hand, the experience of the art tutor and the practice of an artist... skills I have yet to master. <<http://www.colourpointdesign.co.uk/petebevan/biography.htm>> [accessed 9 November 2010]

3. Transcript: Alan Kane, artist, curator, producer of *Life Class: Today's Nude*, interview conducted at London College of Fashion, UAL, London, 5 August 2009

AK: --- made a show that was more vital, more dynamic than if it had been truly egalitarian or truly democratic. It's always in the back of my mind especially; how far you can allow it to be a democratic process and how far you have to take charge of it in order that it becomes a worthwhile experience for the viewer. At the end of the day, because you have to make a thing that strikes a chord with a number of people, as many as you can get a way with.

YFL: yes, because I've always had a question at the back of my mind that, yes, the artist can be still be very present in the work regardless of how many degrees separated from the actual product or the production of it at the end of the day, but its actually getting an artist to admit it even.

AK: you can understand why you wouldn't because you could come across as a pompous twat; he's got a tendency for doing that actually. I think he is but I think people read him like that; public school and they're assuming that he's pompous, he's actually very self --- but you have to dig down to find it. You can really make yourself look like an idiot. Understandably.

YFL: I think that the interesting thing that its problematic with that whole type of art practice that it gives a premise of it being inclusive and democratic to some degree, when, in fact, although the kind of structure allows it there's still parameters. And there's still, at the end of the day, the artist will make choices, select the material that's available there, as you say.

AK: I suppose it's more like editing and authoring because you want to make sure that the content realises its potential. If the material is great there's no question that they're going find --- than if you didn't find ---. But you could have lost your audience or lost the experience by not being --- or not making sure it's hard hitting because people are expecting it to be shit and ---.

YFL: but there's something in the treatment of the material that is kind of important to a project's success like that isn't it? I think that's the beauty of the folk archive for me is the treatment of the material...

AK: it was our job really to make sure it was treated.

YFL: I felt that it was treated seriously; handled with care, not just thrown or shoved in to a corner and that makes a difference. Was there an essence of that project that you took with you through to that life class TV program?

AK: I think it was in there.

YFL: Really? Ok.

AK: ---? Manifestation of a set of interests that -----

YFL: Which are?

AK: Some of the questions were the ones you were talking about. Actually I've seen equivalence between what I might do as an artist and whatever anyone else does and I understand quite how I make a decision to do what I do myself, I'm interested in --- out of the shared resource and shared experience. And for me highlighting the commonality of it is more interesting than highlighting myself as a genius or activities as more relevant than others. It's a conversation I like to play with.

YFL: there's something interesting... that's why I gravitate towards life classes because there's a sense of communality; it's that collective, a sense of 'collectivity' about it and that's a rare thing to happen in the art world these days. I know you have these artist communes and those sorts of things but as an educational process, as a tool for learning, it's always been the individual.

AK: I think seeing life drawing is sort of elemental activity sadly in terms of art interests, sort of a building block of art traditionally --- of art education. It's sort of

everywhere, in some ways it's not fashionable. It's where most people start, amateur artists in particular. Remind you of where they start from.

YFL: and was that the basis of your own art education?

AK: it was actually. I had some life drawing and it made me think I like making decisions for myself. And it's not in a particular structure and expectations are not that much. There sort of brilliant life drawings aren't they? Because they're so useless!

YFL: they are working drawings.

AK: You can't make an exhibition out of them really. If you're an artist they're redundant as soon as they're made. I haven't got an overly, I'm not overly ---? About drawing. I see a --- the live TV show?? Sculpture, crudely assembled sculpture using life drawing and basement telly and that's kind of how I see it, and more interestingly about forcing those things together stuff that kind of bleeds out the sides of it like the drawings that people make. I knew that they would and I thought I'm not that interested really; I'm not really interested in amateur art. I'm interested in general possibility of making art work and considering art work, but actually seeing the actual drawings of the actual TV show, it has kind of hooked me a little bit and sort of looking at these things are slightly more interesting than I thought they would be than before we started.

YFL: so are you thinking of doing something with those drawings then?

AK: well I think we really, in hindsight, what we should have done is make a book where we could have closed the project off at the end, so we would have had similar conversations, initial activities, some of the practicalities of shooting and the end result would have been a body of work which is quite interesting. It's like making a drawing with a very long stick, a long bendy stick, but ending up with very traditional drawing, a traditional drawing exhibition. We didn't really realise at the end but actually looking back I think that would have been a good way to tie

the bow at the end and to make a book. I don't have an idea to make an exhibition but ---?

YFL: what was the original concept for the project? You know when you approached Art Angel for instance how was it how it was?

AK: Pretty much.

YFL: And were there key elements that you wanted in there that survived the whole process?

YFL: the main thing would be to generate the atmosphere of the life class in your own segment that for me was the crux and I think to some extent they've managed. Feels like I managed. I didn't spend too much time in other people's living rooms while they were watching the show. That was in the back of my mind all the way through the production.

YFL: I know that that was the ambition of it but where did you kind of place yourself in there? As an artist? As someone who was always interested in life class? As an enthusiast? As a die-hard? I'm just trying to get a sense of where you were coming at it from? What perspective you were coming at it from?

AK: I think the sculpture ---

YFL: sculpture? As a form.

AK: what's more interesting is you have your idea and you have your notion what that is for but what predicament you get yourself into is more interesting for me. So there are two, one is the predicament or circumstances or the situation that you may generate that interests me. And another thing that interests me is the predicament or circumstances or situation you generate for yourself. So having to learn how to be a TV director is an important part of my journey but not necessarily important to any body else but as an artist you want to keep that close

to you, you want to be interested in what you're doing yourself. So they're the two main areas.

YFL: so is that an important aspect of the project for you; that you were learning a new aspect of...?

AK: yes, it's important to everything I do.

YFL: So, kind of fundamentally, the concept, the ideas that are there are in you, but how you execute them are always ways of you finding new ways of executing those new ideas. Are those the things that drive a project?

AK: the things that drive a project are two aren't they? There's something that you want to make for somebody else and something you want to experience for yourself and both things are a reason to get up in a morning and it's not particular to that project, other projects are the same. That --- kind of want to make an experience for an audience and I kind of want to learn myself, its no difference from making an oil painting or something I would...

YFL: so some of these circumstances, some of these predicaments that you found yourself in, what things were they like, for instance if you could think of them in two areas; maybe TV production area and also this sort of world of life class and life class teaching, what were the things that were coming across?

AK: well there's just hundreds of things. Putting yourself in the way of doing an life drawing again which I haven't done in twenty years which is quite interesting. And putting yourself in the way of trying to convince, for instance, Maggie that she should do it when she just doesn't want to do it, which is quite interesting. Making decisions about the graphics which on one level I can't be bothered to think about but on another level if it's wrong its failure.

YFL: And they were quite specific weren't they?

AK: yes they did a good job the graphic guys, commissioning them. I suppose I was having a conversation with Richard Wentworth over a table, and I was very cheeky I said 'come on Richard, what's this about? Why do we do this?' he said very eloquently 'well I just want an interesting life'.

YFL: (laughs) he's no big plan.

AK: he's no big plan and actually you don't have an interesting life by staying in bed so you set up problems to be solved to some extent and on your journey you try to solve them and have an interesting time if you paying attention.

YFL: what were the life class part community like in those early stages of taking your idea out?

AK: well we didn't do a lot of that really, I was basically looking for tutors so I went to a lot of those classes almost covertly, sitting in the back corner listening to tutors. So we didn't ask their permission to do a project about life drawing but actually they don't own it, it's a cultural activity that's owned by the western world I suppose. We didn't have to get too involved with the community I'm not sure if there is a community, there's lots of small groups, people who get together. It's too elemental.

YFL: but there are institutions set up like the Royal Academy, the --- space...

AK: well we pay them a fee and they are used quite a lot for TV, they actually knew what rate they wanted for a TV show but making those decisions is obviously quite interesting. It's the same as making a sculptural painting in that you throw an idea on the table if that one works then you have to counter it slightly in order to get some balance so you're sort of stacking things so that they balance, so once we had the Royal Academy we wanted to do the Hornsey Library or somewhere like Hornsey library, and the same with the tutors once you've got two or three people who are know as being artists then you want someone who's know for being a life drawing tutor and then you want someone else so that process was quite straight forward really.

YFL: was there a kind of grand plan in that selection? Did you want a breadth of tutors?

AK: yes, as much as possible, I think we didn't get as broad a selection as I would have initially hoped.

YFL: Did you have any wish list people who didn't do it?

AK: yes, --- didn't do it. She would have been good, I like her voice and also she can talk about anything and that's interesting; she's very charismatic so she would work even though she doesn't draw but she wouldn't do it and she didn't want to do any television. Understandably, I mean why the fuck should anyone ask them to do my project; it is a big ask really. Yes, Sarah is the only big one that said no that I would have really liked. She's got a working class London accent, it would be great to broadcast her and she's very intelligent and very knowledgeable and very self examined and she digs around deep inside her own psyche and that's the kind of reflections was the type of thing I wanted to sprinkle through the series.

YFL: so you're kind of in essence not only who they were but how they communicated and ---.

AK: of course but they had to get over my idea about me telling them how it is!

YFL: and kind of keep that focus on the TV I mean the voices was a really important part of it.

AK: yeah we've got a set of problems just making the TV show work without losing track of some of the other things we wanted to do. Having concentration and silence and stillness, without losing the whole audience so the voice and the talking... and I remember from life drawing that my old tutors were mad old --- that used to about ramble on about anything, not necessarily useful or to the point, but kind of educational on a much broader level that just about drawing and that was the mood of life drawing that I wanted to have on TV and it passed by a few

people because a lot of people moaning about the fact that the advice it wasn't specific not really thinking how do you give specific advice to 100,000 people that doing whatever they want, they haven't really Probably never having experienced a quality life class where the tutor is a kind of a philosophical prod as well as a practical help. Did you do life drawing?

YFL: yes I did life drawing they were amazing experiences. Just that whole sense of coming across another naked body that was an amazing experience you just think wow the world is this. I definitely use it as a sort of pinpointing some sort of element of nostalgia and my own art education and my own fundamental knowledge of what I think is art and I see my practice as questioning that.

AK: its sort of a launch pad in some ways isn't it?

YFL: yes sometimes I think am I recreating life class in some sense of nostalgia for that type of activity, but then I just completely tip it on its head and just take form and completely reconfigure it. There was some interesting stuff going on with the visual element of the class and how it came across on the TV and I wondered whether you were conscious of that? For instance the ubiquitous long single shot, still camera pointing on the subject that you see in galleries right across London. Was there a sense that you were some how relating those strategies in this TV program?

AK: only in as much that I think that artists have found mileage in that stuff for similar reasons in that it goes against what is expected of someone to look at on TV so I think there are relationships I'm not sure that... they weren't a big part of what I was interested in to make a relationship a contemporary video work, I'm much more interested in disrupting the TV space directly by making this reference across ---? But I think the reason the artists are interested in nothing happening on --- is because it's counter intuitive. Its counter intuitive for a reason and the reason they like it is the reason I like it and but I don't think... I'm not interested necessarily in talking about what they're doing ---? As long as the ---? -----?? But I'm not talking about her work.

YFL: I felt that those shots where you could linger on the subject really important as part of the TV experience

AK: well the fun thing for me was that people might make a drawing. And if you start moving the camera around they can't make a drawing, so I didn't want to disrupt that potential and in a way it being a still shot is a bi-product of me not wanting to disrupt the impetus to do a drawing from the telly and that's probably the most transgressive aspect of the program that the TV audience does something that's probably where the --- happens, and ironically there's probably an inverse equation between how much is happening on TV to how little is going on the sofa, if the TV keeps going the viewer doesn't have to do, so all we did was flipped that inverse equation around. Even if it meant just turning over or getting up but certainly if any magic occurs it would have been disrupting that potential to have the camera --- and that's not something we thought long and hard about its something we know if you're trying to make a drawing it needs not to be moving! And as much time as possible, Maggie was very keen and she ended up being our first show for various reasons, very keen on doing quick drawings but in my mind I thought we'd have five episodes with one pose and you only get 20 minutes and that's probably almost enough to make an ok drawing. So, initially it would have been at the same time as I was keen for the tutors led the class and I put the responsibility on the class, how it was directed, on them and they said 'if I'm running this class then we'll do warm up sketches' and that was how it went.

YFL: and did you pretty much leave the tutors to direct that?

AK: yes I was keen that the tutor directed the model and in a way you expect that its for you at home and to get the ---.

YFL: and did they select the model?

AK: by and large yes. Again, up to a point, we had the first three select their models. Gary didn't, he was the first one we shot and he didn't want to choose his model, so we chose a model for him based on what we thought would might be useful, or funny or enjoyable.

YFL: and that was the one that was in the papers!

AK: yes I chose that one. But based on his idea that he's interested in fashion and shapes and magazine shapes, so it wasn't a massive leap of imagination. And the others chose their models so and then we got to the position where we knew... again with the classes we wanted to suggest a range of human shapes and we've only got five, so we wanted to make sure everyone wasn't the same age or shape or colour. And you're trying to do all this but you really can't with five but we wanted to hint at the potential range of human physiology.

YFL: and there was as a coincidence of who the tutors were interested in working with.

AK: up to a point, at the end you get to the last couple, for instance, both Maggie and Judie wanted to draw Matthew [Oghene] and they both worked with him and another tutor. Her class had met Matthew, so basically Matthew was the favourite, with all the women life drawing tutors.

YFL: yes I knew that Matthew had worked with Maggie before, he keeps a very small blog of his own to post a few images here and there, because some of the early research that was doing was looking at the model, so that's interesting.

AK: so once we had three we realised we had a gap to fill we didn't have an older bloke so Judie drew the short straw. I kind of like Ken's the poses that he came up with.

YFL: how did you meet Judie because she was the name I didn't know on the list?

Well she was my attempt to --- work a day life classes and I was asking people did they know anyone who teaches life drawing and she came about through conversation with Michael actually at Art Angel who suggested her. In fact the hook for me with Judie was that she does a class at Hornsey Library, she's just

sixties utopian --- corporation library and exhibition space and I thought I want that, I wanted that --- education and flavour to be mixed in as well.

YFL: so there was never any sense that there was a kind of rehearsal space for any of the activities that were going on, you pretty much left the camera?

AK: Well, we kind of coached the tutors in the basic premise and by and large they kind of got it and then left them to it and tried to get whatever came out. We were very lucky I think, there was some stuff that we'd reshoot and you can't be watching everyone's work. There's a pose where Matthew is very scrunched because of the focal length of the shot and in the hectic environment of the day I didn't really spot that so in a way we spent two days I'd say actually we've got that pose but we need to shoot it from further back.

YFL: so there were those relationships with disappointing the camera, the aspect ratio of it doesn't kind of lend itself to the standing figure perspective.

AL: no it doesn't and most of the tutors kind of went along with us on that and they would say well it looks better if they're sitting or lying down because most TVs are this way. Gary kept it in and used the TV to frame the work and the same sort of happened with Judie in that we accidentally had Ken really up close to the camera so we were kind of stuck with that, but Maggie made her own drawings she was interested in what shape of the camera which was fine because to completely avoid any upright figures would have been slightly bizarre it wouldn't have been quite... so we tried to work with as many possible that way, so you got as much information as possible but obviously we occasionally we had to go with what naturally happened.

YFL: And that's pretty much what happens in life class sometimes you've just got to work with what you've got.

AK: yes it's very... and our budget necessitated us shooting in a day in most cases so there wasn't much time for considering options.

YFL: Its interesting listening to you speak very much with the idea of the end user, the people sat on their couches attempting to draw on this other side of the relationship between the art work in a sense.

AK: I think that's where the artwork occurs.

YFL: is that where the work occurs for you?

AK: yes I think I --- from someone who looks at as much art as I make, probably not, if I was to think art was, this sounds very elemental but I don't see an art object as being an art work. An object is a space or an object takes up the opposing space of the viewer and the artwork is generated somewhere in-between. If you don't consider that the art work lies in a thing but in an experience of a thing but that's something I feel I'm responsible for considering anyway but that's why I'd talk about there being two aspects to any work, the selfish aspect that the artist has a responsibility to keep close, in that it is about they are engaged and excited and learning, but for me the other side of that coin is generating circumstances that other people might get something valid from it

YFL: for you is that process... are there ways for you to disclose that information? Does that become part of the production of work or documentation, or is that just a relationship between you and participants and people who interface with the work itself?

AK: I think that's the place where you disclose anything, the point where elements come together; you hope that's where the disclosure happens, certainly not in the essay at the back but in the work itself. I don't think the thing occurs at any other point until all the elements are in place. For instance someone making an ---, I don't think the work occurred when we had the online Masters in a plastic bag on the --- road, the work occurs as its broadcast and experienced its not a video work its a television work and that isn't any different from an exhibition, the work doesn't occur when the pictures finished or when its framed, it only occurs when the doors opened, I think. Obviously, there's potential for that to happen in the manufacturing but that's my opinion, that's what interests me.

YFL: were there any interesting considerations from the viewpoint of a television programme being made that made you think differently about what you were doing and about what it was you were doing? Were there any challenges to this idea of putting a naked form on the television?

AK: yes I can see all these things are aspects that are intriguing when putting someone naked on the television --- but putting them on where there's no space for you to have sexual consideration and that's one thing that interesting about life drawing. You can have the most beautiful Girl in the world but before the pencil hits the paper you've lost any interest in generating a sexual relationship so that is an interesting thing. Negotiating a slot on broadcast television is an interesting thing for almost nothing to happen, that's an interesting thing.

YFL: because I remember you saying during the panel discussion that there was a real consideration about it being in a daytime television slot so there were aesthetic choices?

AK: cultural choices. Of course, its like choosing Gary A over Gary C. It's not that it can't be in any other circumstances but prime conditions would be daytime conditions. I don't know if that was a mistake or not, I don't think so. It felt that that was --- it kind of reflects it was particularly.... we didn't do any market research or anything. In some respects it would have got more attention in the evening because that's the way TV is geared, geared towards; you know all the reviews and all the press and media attention is material that is on after 6/7 o'clock because that's when half the people are watching so in some respects it was counter-productive to be in the daytime but in other ways it just seemed right and in a way the audience for a daytime TV show is possibly more fertile in terms of getting them to make a drawing, to do something.

YFL: I know there's a lot of interest especially in Lincoln it's generally people who are retired or who don't work anymore so they around in that area in that sort of daytime TV slot. So for me there was a correlation there.

AK: I sure yes that was at the back of my mind.

YFL: I suppose that sense of who is going to use this to draw etc that would have been a perfect opportunity.

AK: do you think your production; your manifestation for your PhD is going to include life drawing?

YFL: its an essential aspect of it definitely but I'm kind of playing with it as a form and just kind of changing; reconfiguring it and questioning it as a performative space; a space for performance, potentially a performance of a model but also participants involved but also as a relational space as well; how people interact in that space. I'm basically using it as a theoretical structure really to examine the role that artists do set up with participants with so called audience and in terms of making the art work, so I'm using it as a metaphor for the bleak obscure relationships we might set up in terms of making the art work so that's where the research comes form really. The places in that context. From having worked as a model to try and create the object to now I'm working with the object themselves these sort of Sort of figuring that as a way of presenting as a proposal two people as they enter the space, what would you do with the material if they were set up this way or that way and how would it make you think of yourself in relation to the model etc.

AK: yes materials quite interesting. The paraphernalia of drawing. I've got some notions of --- circumstances ---?

YFL: so I do use --- as material to... whether I think of it in sculptural terms is another thing but there is a sense that I'm manipulating it as a medium, which has always fascinated me. Like you say I'm still working that relationship out in my research and it's interesting to see your work in relation to the things I'm doing because I do introduce video cameras into the life classroom and I am interested in the strategies that maybe video artists have used in the past.

AK: well there is relationships --- nudity --- early video art, when it was about what the material video was able to do.

YFL: things like Dan Graham and creating installations and mirrors and the way participants interact with the space and stuff like that kind of using --- worked out. There's no great agenda with what I'm doing, because I'm not a purist I like to mess it up a bit, but I do love the passion of life class, the people who do the life classes are so passionate about it they really colour the work that I do because they're... Not necessarily that the practice is antiquated but they are of a different period in time which considered art and its role in a very different way and that's something that you don't ever get these days when you come across an artist and all they're interested in are these 'Youtube' experiences and they're not interested in the grand, to put it crudely, more poetic role that art might have. I know that it's kind of romantic but I think there's room for a bit of that in life now and again no matter what you do as a practitioner, so I'm very much using contemporary art practice to examine that.

AK: how did you come across the project before Charlotte told you?

YFL: someone had told me about it early on maybe four or five months before the program actually aired, so there was a murmur out there that something was going to on so I knew that something was going to happen but I didn't know who it was and then someone sent me a flyer where you were inviting people to participate in life classes up and down the country and then obviously I did some research and then that's how I got to know the project as in the build up to it more so.

AK: I'm sort of interested in someone like you, your position, your perspective and how it comes across really because you've got your ambitions for what might or might not happen and I don't know to this day really how it comes across... I certainly know to this day it has come across to people like my mother-in-law who was very excited about making drawings and I think in way it works on that level that actually, absurd as it is to present a life drawing class on television that there is actually a space that people want to be filled with that and they want an

opportunity to draw off the television. If I was to take a broader picture of my activity I would position myself in contemporary art but I don't know whether that... comes across or if that is important or not. Is it an artwork this TV show? I think it is, I suppose why I'm asking is because within the production of it we made decisions not to pander to any of those expectations, to not make a show that is too rigorous, because in a way that would be the easier thing to do and I am more interested in actually having a working audience that's got a working experience, people like my mother-in-law who's got all her friends round and are sat drawing. That I find quite magical and so that actually doesn't interest me anyway but to use the mechanics of making contemporary art would be sort of simple thing to do sort of --- music and --- language I'm not sure we could have got a broadcast ...

YFL: longer shots...

AK: well I would have loved to have use longer shots but we needed a longer show really to do that and there was a limit to how much time we could get but I suppose it would have been easier to work with Frieze magazine or Flash Arts, idea of an art work it would have been quite easy to make something that fitted better with that but I think we would have lost a lot good things but I wonder how much it reads still within those cultural terms and to some extent I'm not bothered but I'm interested in how it can do two things at once, that's kind of what interested me more than anything else.

YFL: I felt it quietly anarchic because I found your demeanour during the panel discussion quite interesting as well because I felt, as a facilitator, you were still facilitating that process and although you had imparted your ideas about its genesis etc. I still felt you there some kind of political positioning you were still doing because you were still surrounded by the people around you, you couldn't suddenly pull out 'oh it was all a big joke and it started off as a real slight of hand', so its interesting because I read it on both levels as being a video artist and also a real enthusiastic about the life class so I could see from both perspectives, but that sense of whether the art world considered it as a art work is an interesting question because there was no sense, obvious sense of anarchic-ness.

AK: yes you've got to dig around and also the other thing I think is interesting is how matter of fact everyone talks about it after the event because that's very much in terms of the production you have to generate the belief that it is a natural and ordinary occurrence and hopefully we did generate that belief and we presented it to the audience in the way that they could comfortably believe it was a natural occurrence. I suppose what that does on the obverse is it kind of undermines slightly the notion. I don't think it does, I'm reasonably happy as it is, but it just sort of interested in, because if you tell everyone enough times that it is a ordinary natural thing then they go, 'then its very ordinary very natural', and they don't think about it again. But it exists now and more often than not it was a minor miracle that it took to get it into existence, it's completely --- upon existence doesn't it? You've got to work quite hard to remember, a bit like the 70s and that shit, people don't remember what it was like before punk rock. The world before punk rock is like a foreign country. Having gone through that you have to say hang about, almost everyone was wearing the same sort of trousers. My mum, my dad, my granny, my granddad, you can't imagine that kind of world now everyone wearing trousers that we're kind of flared! And to wear trousers that weren't slightly flared you upset people! You can't really explain, but that is enough of a transgression for a generation for not wearing the same trousers! But it's bizarre because that was the way it was, but as soon as it flips over and that becomes the norm then that other history is forgotten, so I think a bit of that has gone on I think we have infiltrated or punctured something about television in particular. But there wasn't an explosion it was just a kind of gentle expelling of air and now the things a bit flatter, it might not have been noticed but that happened, but it's all good.

YFL: because there was experimentation with the TV form in the 1960s and 70s people often forget that.

AK: well in the 70s Channel 4 set-up with a lot of that sort of stuff.

YFL: I suppose it's become quite mediated the art world, maybe the whole art world is wearing flares now!

AK: yeah. I know and the flares are: you can do what the fuck you like as long as you tell us what you're doing beforehand, or do it in a gallery, or keep us involved.

YFL: are you kind of disappointed that the kind of press around the project wasn't exactly expansive?

AK: I was sort of imagining that there would be two types of press; two phases of physical attention, one around the television, which largely happened but was slightly disappointingly dominated by the nudity question, and not contemplation and quietness of stillness. I didn't think the nudity question would be quite dominant, but in fact some of the papers did, there was some quite --- discussions about television space and it worked out just right, and actually it makes total sense because people are very nervous about contemporary art, so I didn't want there to be a big hoo-ha about it being an art project because actually that will disengage or dislocate a number of people but I did think that maybe there'd be someone... I mean maybe it will still happen, they're very slow moving in the art but you kind of know when someone's writing stuff and when they're not, and I'm quite surprised at that because I think it's quite an achievement for a contemporary artist to make a TV series and especially given the material. All I can imagine is it is just a bit indigestible.

YFL: well maybe people just didn't get the subtlety in it they thought it was like another daytime TV program about art.

AK: that's certainly the end that hasn't come off; I don't think it came off the way I thought it would do. But I'm confident that it worked and so it's just a matter of time that it may be something people will consider in hindsight. It couldn't ask for a better --- because certainly working with Art Angel certainly generates a lot of perspective.

YFL: and in a sense they kind of framed its reception to a certain degree by being associated with it.

AK: Exactly, so we didn't need to do any of that we didn't need to call the art world press because I thought that would be the natural thing to happen by the association of Art Angel.

YFL: so you were talking a bit earlier about maybe putting a publication together with those kind of elements, is there a legacy to the project for you?

AK: well that might be a strategy for recontextualising it I suppose and having seen the material, I'm not a big fan of the internet, it's a great research vehicle and great entertainment but I think it's quite hard to make a controlled cultural experience and I'm not very happy with the whole Flickr end of it. Actually I don't think that works, I think that was laziness on Art Angel's part and also naivety on their part, so that material that's gone to Flickr I feel is a bit like an orphan child. The Flickr site is basically a --- site.

YFL: so can people post up stuff?

AK: yes but it meant for me that it just doesn't control enough and I suppose that's where the time runs out...

YFL: And budgets as well?

AK: hmmm, it's just someone working in the office but what I should have done was sat over his shoulder and said 'let's not do it this way, let's do it that way' but I'd didn't have such a clear idea of what... the material that was generated. I was pleased that it might be generated but I suppose this thing that I'm talking about where I feel like they're orphan children is because I didn't pay enough attention to the potential of this material and I'd have probably put more effort in to sitting next to --- computer and worked out a system for it.

(Phone call)

(Continued) Yes, so I'm not so happy that any manifestation from this activity...

YFL: he had the TV on pause! Playback pause!

AK: the only manifestation ending up on the Internet is not quite good enough. I quite like --- so I can see the potential for linking this back to the project by making some kind of a...

YFL: a publication.

AK: so you get the journey of it more. And it would probably allow us to contextualise it --- contemporary art --- naturally

YFL: it almost reminds me of a conference format, you know, you have these different guest speakers to present their ideologies and they're sort of pitted and tested against each other, so it could be that the natural sort of progression for this thing is to really thrash it out. I don't know whether you're interested in that?

AK: No, I suppose its just finding out these things really...

YFL: have you read any Philip Auslander? He talked about performance documentation but this sort of mediated live TV experience so this thing that we're interfacing with the television but then we're also mimicking this relationship to a live event or a performance going on and there's elements of that in the research that I've been doing recently but I think it could be a nice way of continuing this idea of the project. Bu the potential of this TV programme having gone live or there was a live manifestation of it or something could be really interesting. It would be nice just to have all these life classes going on consecutively going on in this space because I know you had them going on up and down the country.

MAJOR DISRUPTION IN RECORDING

AK: that was quite encouraging what they all did and they found the drawing experience interesting and liberating and it's kind of nice.

YFL: What about this role for the model as well? Because there's a lot of reappraisal of the model and the model's role. Like you say there's so much there's so much in the life class to unpick and re-examine. You could do a whole load of other projects based on it but I suppose it's based on what interests you at the end of the day. So what do you have planned for this project then? Are you going to present a show at the London College of Fashion?

AK: no I don't know really, that's January so I'll decide on that in December.

YFL: because when I was talking to Charlotte she was saying it was her responsibility to put life-drawing classes back on the agenda, she said to me and I said have you met Alan then? And she said she didn't really know you were doing this project.

AK: her name came up in a few emails, so I think it may have been my responsibility to introduce myself but she's a researcher and I'm an artist in residence, so my job is to make art and her job is to research!

YFL: and never the twain shall meet!

AK: it's her home turf so in a way if I'm a part of her --- then she should have come over to really.

YFL: I know she's asked me to do a life class and a little talk about my research just to present informally to the research group so I'd really appreciate it if you'd come down or vice versa if you're doing anything.

AK: well I've got to do a talk in October but I don't know whom she's got that organised for.

YFL: there might be a way of framing these two projects and maybe another project in some sort of way of looking at approaches to the life class or something. I don't know if you're interested in that kind of format?

AK: I don't know really. I feel like I've done it, and I don't want to unlike you associate myself too closely with life drawing, I think its rich territory but I think it's probably a good time for me to do something else.

YFL: I mean I'm looking forward to the end of this research and I'm not so tied in to it but I know what you mean.

AK: --- the amount of time you're working on it ----- also the art world in particular wants to --- at everybody and I find it particularly helpful to talk about what we've done without me talking but it's also limiting as you only get opportunities to do that again if people ring you up and say can you do another --- Folk Art project and luckily it's kind of discreet --- that we can send off but I still think it's showing in Milan. So I don't want to fight folk art people and the life drawing people! So I'm ready to do other things.

YFL: those projects are out there now; they have a life of their own in a sense. Like the TV has a life of its own.

AK: we might make a DVD, maybe that'll be a way of bringing in those drawings if we did do a DVD but then that almost seems... it would be another opportunity to draw then why would you present what other people have already done? It kind of undermines what you might do a little bit. I've got to meet Michael next week to chat about what we're doing next.

YFL: its one of those things because I requested that the TV programs were taped through the university library because it's a resource so whether or not there's that sense that it's been --- together...

AK: Martin said that. I mean I can buy the DVD set.

YFL: off you! ...But like you said, it has a life like a TV programme, to a certain degree.

AK: which is independent isn't it. And they do have the right to repeat it once in the next four years and they have the rights to rebroadcast it so they've written themselves the opportunity if they want to. And I'd imagine it's on 'Youtube' isn't it?

YFL: I can imagine it being there.

AK: Not particularly useful I suppose.

YFL: And what in terms of the rights, what's your relationship to that? Do they have to get your approval?

AK: No not for them to rebroadcast once in the next four years but we're sort of entwined in that if we want to broadcast it abroad then there is a responsibility to channel 4 which runs out after a certain amount of time. I don't know if they get any rights to the format, which means they get a percentage of the deal. Potentially quite a lot of money.

YFL: Are you driving that distribution to a certain degree?

AK: There is a meeting with somebody who markets TV shows for a TV festival show in Cannes if they like it they'll take it to Cannes and show it to people and maybe it'll get bought. I find it quite interesting but I'm not holding my breath.

(Conversation)

AK: I've got some sketches from objects, they are intrinsically poetic objects I've got a few drawings for a TV --- so I might end up doing that, not this week, possibly not this month or this year.

YFL: well thanks for your time.

AK: good luck for your PhD.

4. Transcript: Stephen Farthing, Professor of Drawing, Rootstein Hopkins University Chair of Drawing, University of the Arts London, London, interview conducted at Chelsea College of Art, UAL, London, 17 November 2009

YFL: so I have some questions prepared but, just generally, more to talk around the exhibition. Could you just explain your role and your particular perspectives that you offer to the project?

ST: well I'm Professor of drawing at University of Arts in London and it's a research chair, so I don't do any systematic teaching, although I supervise PhDs and things like that and do lecturing. And it just happens that the studio I'm based in is right next to Chelsea Space. And in fact the director is the person I've probably had most social contact with during my working day in that I am surrounded by classrooms that have little direct relationship with, that I have an indirect relationship with, so we actually spend a lot of time talking to each other and sounding each other out with ideas that we can copy. And really the idea of the life room grew out of conversations that we had within the gallery. There was a chance meeting, two ideas that made it happen and the idea on my side, as the Professor of Drawing at the University; people often get in contact with me to do something to with drawing and so somebody might say we're doing a joint conference would you speak at it. To the point where I have a group of students that are studying film at London College of Communication I want them to learn something about drawing, 'can you do a seminar with them' and I do. There's a range of ways I interact, I had a phone call one day when the Dean of London College of Communications called me and he said he had a benefactor who wanted to give money to create a life room but they had no space and no real history of how to go about doing it and he wondered if I had any ideas.

YFL: so currently there isn't a life classroom here?

ST: no. I'm not sure if there are any in the University. I mean I ought to know but I don't think there is anything that you would say that is the 'life room'. In the way that if you went to the Royal Academy schools they would have a room called the 'life room', interestingly they're not used by the students of the Royal Academy

but by benefactors or by nice people who buy their way in, or invited to come in because it's a nice place, and its used for fashion shoots, so it has the curiosity of a museum. So, I can see the surprise on your face but in a funny kind of way that's the way it is, and it's the way it is in many art schools across the UK. Especially in state funded ones but I think private ones you do find life classes, clearly, because there is a market for it and you can sell it, but it doesn't happen in state education today. So I was asked to rack my mind around what would one do with this money, especially on the idea that nobody today is willing to throw away a whole space and dedicate it to being a life room, they want it be multi space that can become one thing one day and one day another, which is typical of the way people think of the life room since about 1955 or 60. By about 1960 there were still life classes going on across the UK but they would have be done in spaces that were then converted back into painting studios, or lecturing spaces, or seminar rooms, and it was this something to do with a squeeze on space but also to do with change in priorities in the curriculum and so it was a combination of those two things. Often people would blame the change on the squeeze on space so as to cover the change in priorities in the curriculum, but looked at from the other end of the tunnel people would say the life room in 1979 was a white elephant for most students because all they wanted to do was get to know about the camera, get to know about performance and get to know about big abstract painting and perhaps conceptual art. But what they weren't interesting in was standing for hours in front of a naked human, trying to work out how to record the colours and tones and turn those colours and tones into lines on a piece of paper. So, I was thinking about how the London College of Communication could integrate a life room into their existing structure and make it a multipurpose space and I thought the obvious place that has all this coming and going in it and people but in a way I suppose is a complete waste of space is cafes and restaurants because people just sit in them and tear up paper cups and consume stuff, But its not really much to do with education and it's a cross between a shed on a farmyard where you go and feed and a corner on the street where you meet people. And actually at London College of Communication, there's a massive café on the ground floor and you sit at it and think isn't it funny how we want to watch people eating and it doesn't work like Starbucks where it's a cool glimpse, it's a great big trough. So I suggested maybe think about a combination of a café, a gymnasium space... a mixture of

recreation, observation and a gym and its always amazed me that in art schools you don't find gymnasiums or swimming pools or any kinds of sport facilities they don't even have outside most of them, they're very urban art schools, they're like factories in the city. And whereas you go and study geography or chemistry, the chances are in association with laboratory there's going to be a somewhere a sports field, gymnasium, a swimming pool, a bar, a library and all of those things and it seems with art schools very weirdly have taken all that out and the only obligation they ever seem to feel to a communal space is a bar. It might be a smart thing to some people minds but as somebody who enormously enjoys drinking alcohols I would say it would be very low on my list of priorities if I was going to design an art school because there's so many good bars beyond the art school why would you want to go make your own! What you can't do is go into a virgin active gym and sit around and draw or sit around and drink coffee and chat with people or make videos of the people in there because you've got all those terrible problems with privacy. But clearly it is extremely interesting watching the human body both in motion and static and I thought why not instead of a bar, have a juice bar, something that's a little bit healthy some great exercise machinery that's easy on the eye, that looks nice maybe put some pictures in there and maybe put some sculptures in there, and then treat it as a place where people can go relax, talk and draw or photograph and make videos and the great thing about gyms now is that they all have flat screens and you could put anything from art movies on to watching films of yourself exercise and you could have a whole series of Matthew Barney videos on the screen, rather than watching CNN News. So that was my idea just from talking to London College of Communications and then I met up with Donald and we were sitting in the empty gallery and, some time ago, he told me about this idea of having running machines in there and having these people running towards this tape that they would never get to and then shortly after that there was a Matthew Creed show that we both went to and it all started to gel together and I think at the end of it what I grew to believe was that the life room used to function as a intellectual and social hub to an arts schools before people formally taught art history and art theory. History and theory was really put over in the drawing class, it was about why would you draw something like that? Why did Raphael draw something like that? Why did later on Frank --- draw something like that? I think where we got messed up there always was a degree of history and

theory running through life classes which perhaps wasn't there when people were just learning how to paint on their own in the studio. I think what is interesting is how, once people started to become critical of life classes, they actually forgot the way history and theory was taught in those classes and the degree to which they were social hubs and the degree to which they helped bond groups of students together and give them shared experiences. All they talked about was the pointlessness of teaching people those kind of crafts so actually its one of those bathwater and bathing situations where people lost focus on what really did go on in the life class and a project like the liferoom.org is an attempt to look at the life room holistically and phenomenologically rather than as an archaic thing that is nothing to do with art education, or art.

YFL: well you've sets up a whole proposition about what it potentially could be and what strikes me as being interesting is that I am interested in this element from a phenomenological point of view this idea how we perform in these spaces, how we experience them and each other, as you were speaking it kind of reaffirms the idea that I have around the life class and where it has kind of failed to meet the need of artists to some degree and I'm interested in that sort of trajectory.

ST: it's very interesting that you said it failed to meet the needs of the artist because the reason it did that was the worse teachers were put in charge of running the life room. It was a kind of punishment block where art teachers who were often thought to be boring go off and teach the life class. That happened in my education during the late 60s early 70s where you see half of the staff reading Studio International and going to America and wanting to talk about Clement Greenburg and the beginnings of post-structuralist theory and on the other half were academicians who didn't care that much for theory but knew a lot about craft and quite a lot about good old fashioned art history. And so they were shunted into the life room and there was no attempt to integrate the two ideas and so the dialectic was lost. And it was in a period when the dialectic was supposed to be important, the 60s through to the late 70s, actually people were in the process of killing it off because they didn't like the dialectic, what they liked was the idea of modernism. So it was just like what happened when the Berlin wall fell, all the tutors who taught in the old academies got their bums --- and the young 'westies'

came in and took over their place and took out their dialectics. So, I think the life room became a victim of neglect and neglect is the greatest cause of change in away, that's why relationships fall apart! People don't fall out of love they just neglect each other! So, I think an important thing to remember about the life room as a phenomenon, is that within education I believed it functioned for artists like the study of human anatomy functioned for doctors. I had a very interesting conversation with the outgoing Professor of Anatomy at the University of Oxford. And we were out for dinner and we talking about life drawing and I was saying how everyday I used to think is this a waste of time or is it a really important thing? And it was just one or the other, I didn't have a moderate view of it. You either get rid of it or you actually say it's vital and we need to rethink how we teach. He said an extraordinary thing to me, he said life drawing is just like human anatomy for medical students we all do it in the first year; we do it so that they get a sense of being special. He said it bonds them as people, it makes them feel focused, and I said to him don't they learn things about surgery and he said no absolutely not, by the time they've got anywhere near a living body they've forgotten anything they learnt in the anatomy. And I said, what about finding their way through a body and he said most of them do it so badly that they can't see what's going on and he said, really, it is probably best doing it with a video or taking them into a operating theatre and instead of seeing stuff that looks like boiled chicken. You see real coloured flesh that's moving and pulsating and you really do get a sense of what's going on inside somebody. I have a feeling there is an element of theatre to it that I approve, it's because why shouldn't students be made to feel special? It must be dreadful for mathematicians because all they have is the numbers! Bridget Riley once said to me about being an abstract painter, she said 'it's alright for you Stephen everyday you get up and look out of a different window, for me its always the same window'. And I thought move, move! I think there is a very interesting area of how you make art students feel like art students. How you bond them with the activity and the trouble was it was all tied up with --- but I suppose what the liferoom.org tries to do is not come up with an alternative to the life room but to beg the question what would the alternative look like? And that's the question I think the life room project asks: it isn't an answer, it's a question. I like going and sitting in there, it's socially really. When you get bored of talking to people you can get up and move some of the machines around or and

I've tried engaging with it in all ways and I love it. I wrote an essay that's on the website called 'From Madonna to the Donkey' and in that I think I said, I hope I stressed at the end, the importance of it being a place where you can go and refresh yourself and we know pubs don't work in that way! The first pint is great, that is refreshing but then it's a steady slope into back to where you were and beyond. The interesting thing is I suppose those people who have a religious faith, they have church or temple they get that with people who meditate etc... most people when they come to college don't openly do it with a faith and I think there is in a way what we have not got in art school is a shared experience; a shared set of values. And there's just this strange sort of apprenticeship going on and its all associated in 'I like him, I don't like her' or 'I like her, I don't like him' 'I think that Damien Hurst is really cool', 'I think Damien Hurst sucks' and it works on that, rather than if we understood something better, we might be better at what we're doing. This looks at one little area which is the human body which I suppose I would place at the centre of art whatever you do whatever you whether you're a performance artist, a painter, a sculptor, an architect at the centre of everything we do is the human figure and its finding ways of rehearsing that human relationship to ideas and physical things that the life room should be about, so in a way it should have a good library in there, not a full library, but there would be a collection of books that were like a warm up to going into a full library and there would probably be movies showing all the time. It's a wonderful environment to show a film every week and it's on all the time for the week so you can get to know it.

YFL: it's an incredibly unique space. When does an artist come in contact with a mass of drawers or another kind of artist and learn directly from them as, well as study the human form, so there are relationships in there; phenomenological ones, experiential ones that are about a direct transferral of information as one passes on a gesture, or a kind of bodily exchange. It is really fascinating and it doesn't often appear now in art education. Are there key things that you see as being problems in terms of life class now in terms of having done a project like what you've done?

ST: what do you mean? Has the project opened up projects?

YFL: no not the projects but have they addressed specific problems that you've seen in the teaching of life class?

ST: one interesting thing that's emerged, because of the nature of the gallery there, which has got this one glass wall, even in an art school people are interested in stopping and watching people draw and that is weird, I must admit I have never personally gone for that, but its something you can't do in a traditional life room because you're all looking inward and the only person who really sees the activity is the teacher who is ringing like a wild animal around the edge and it got me thinking about what is very kind of fashionable thing in education which is peer group learning, and how good it is for people to see people draw when they're trying to draw and its all very well watching someone like me draw, which may or may not be useful, but what I think is interesting is for the students to see their peers draw and actually develop a knowledge of how each other does things because I think it can be confidence building and it can be a good way of learning. It struck me that a really nice thing to do is that if one had a life room where there were people drawing a lot of the time, is to have webcams looking down on what people are doing. On their hands and what they're drawing, and broadcast screens around an art school, and you have it in the café, and you're able to look up and see someone drawing. We've got some videos that play on screens around this place and there's always of people --- but that's a turn of the century public information films about how 'Britain is great' and 'we're making battleships'. You don't ever see anything but to actually see somebody drawing is like seeing somebody write a poem and cross out a word and put in another word. You learn about the process of making, and one of the great things about drawing is that you can learn about the process of making by watching somebody draw in a way you can't do that by watching a movie or watching a film of someone making a movie. It looks pretty funny when you're see the film of them making Zulu; Michael Caine's offset walking around having a cigarette but you don't really learn anything from watching that. What you've got to do is sit the director down and interview him, whereas you can learn how to draw by watching someone draw. And there probably is no finer way and one of the interesting sides to this is that one of the first piece of research I did in this university relating to learning to draw, and ways

at possibly teaching people to draw, was to look at copying of master drawings and it was an incredibly unfashionable and weird thing to get people to do but what I can tell you is that everybody who does it gets very excited, like really excited and one look at the outcomes of what I did... I did a thing with the Tate using Turner's drawings and the exhibition is called 'Drawing from Turner' and there's a website on the Tate website that's got all the info and analysis of it, and in fact the guy who called in James O'Leary, was going off to the British Museum to do a similar thing for me. I get people who have got very little interest in possibly learning more about drawings or looking at old master drawings, and to go off and spend three hours with a really classy drawing and try and understand the drawing by redrawing it. That's the idea. And it's quite extraordinary the response you get. People say things like 'why didn't anyone ever get me to do this before? Can I do it again? That was the most wonderful three hours I've spent in the last three years'. Through that project, it presents a big problem because it's a --- idea; John Ruskin when he created the Ruskin School in Oxford, he got together a collection of drawings, wrote notes on the drawings and got himself a drawing master and the master doled out the drawings to the students and they copied them. And he'd say the reason for copying these drawings was because it was a very fine example of an outline drawing of a leaf and give notes on how to make it better. The trouble with that is that it requires you look at real drawings but not many people have access to drawings. There is public access but it's unreasonable to expect school teachers and art school teachers to wheel hundreds of kids into the British museum library, anything other than once, to experience the experience so I think it is a brilliant way of teaching people to draw and to understand drawings and to talk about drawings and to see them as part general literacy, not just to teach craft skills to get people to copy drawings. But what is as good I believe and easier to disseminate information is getting people to watch videos of people drawing. All you have to have is the hand the paper and pen, you don't have to look at the person you could look at what they're drawing, you could have two cameras and have split screen. One of the things we're working on at the moment is actually producing a series of online images of people drawing starting with Nicholas Grimshaw the architect. And we did a voice over and he's talking about what he's doing and it's fantastic, and you suddenly think drawing isn't that difficult, isn't that complicated, it's a conceptual thing of what you're trying to do, then just do it. Of

course, you get better if you do it more but if you get to sixty/seventy year old people who have done it all their lives they get brilliant at it, but if you get fourteen year olds doing it you can see the problems they're having, but if those problems are shared then I think people will begin to accumulate knowledge and develop very quickly as a result of watching other people do it, not just saying 'it's my problem, I can't do it'. So, I think that, really, the idea of being able to watch other people draw, not intrusively, but maybe via webcam, and you're looking into another space; the café maybe has an opportunity to turn a back to what's going on out there, that's the primary thing.

YFL: well it's interesting because two of my projects have been directly related to these ideas completely.

ST: fantastic. Shared ideas.

YFL: yeah and as a result it's kind of making me think more about this notion of performance and performativity of the artist in the studio environment, with also life class itself. So, through making a body of work where I transplant myself as being the artist, tutor or the drawer, I'm beginning to formulate a series of activities which could potentially become a program of work which takes the artist from model into being a performer, into being a tutor, to rethink themselves in that space and what it can be there for them to do, and also - for them - what they can get out of it themselves. It's brilliant because it's really making me excited about the research that I've been doing, and just clarifying the fact that these ideas are things like the copy have been there historically but the way we think about that now that makes them so much more vital, and seeing the artist in action is one of the fundamental ways that we can connect with that.

ST: because you know why we never see the artist in action today is because most people are very self conscious about their inability to draw who are involved art education and a whole generation of people really have managed to become teachers who don't regularly draw and have found other strategies for organising information. So, you're likely to get much better teaching at a 'how to use Photoshop' than at 'how to just manually draw' because the people who are

teaching you are better practiced at it. That is odd because we all draw perfectly well until we get to about thirteen/fourteen and then it goes wrong, so it's not that it's a lost art, it's a skill we all tend to develop between about the ages of three or four and fourteen or twelve, so we all have about ten years of practice of drawing and most of us do it a lot, either because of the school curriculum or because we actually like doing it or we drawing ourselves or designing our favourite tattoos for when we're old enough to have it and so there's a lot of drawing going on and then it stops. It isn't actually that people can't draw it's that they've just quit and stop practising and I think there's quite a lot to be said for space being created for people to practise without embarrassment, which is this idea of the life room being the rehearsal space not the performance space. The trouble is that any student who went to Art College after about 1985/early nineties began to expect to be performing all the time, in that rehearsal as a way of going to college everyday wasn't really on. You could rehearse in words, you could rehearse sitting around chatting with friends and tutors but it went from idea to performance in one big bound. Whereas what the life room actually provided was this rehearsal space, and that was the analogy we had with the life room. And the gymnasium in the life room, which was the gym, was the rehearsal space for athletes, and the life room was the rehearsal space for the artist and if you're looking at the bigger picture of something like the life room you have to say, where did the rehearsal space go? With installation and performance it kind of disappeared into a sketchbook and then it popped out as this physical manifestation, but there wasn't this studio practice that allowed the organic handling of stuff, it was totally abstract and un-concrete and what the life room provided I think was a bridge between concept and product; the idea of doing the oil painting and the oil painting, and the life room kind of provided that middle area. It's interesting because I think a lot of live art and installation suffers from under-rehearsal and the only people who really get it and see a lot of installation work are the invigilators in the museum. I feel sorry for them when they're sitting there for a month and something that an artist has come over from California with; 'we've gotta spend this money, we're gonna do that, we're gonna do that, this is my concept, the builders are building that', they do the private view then they go back to the airport and then they go to Venice and they do it again! So I think the concept of the rehearsal space is very important pedagogically.

YFL: yeah, pedagogically definitely. You see its interesting for me because I've been thinking of the space as a rehearsal space but also as a performance space so I was curious about that use of terms specifically in the press release information because I think there's a two part idea of how I see the life class. A) As a kind of rehearsal space for the practice of drawing, but then for it to be a spectacle in itself, this idea of a shop front window of the gallery space so I've been taking these life classes outside of the institutions and into public spaces.

ST: have you done it in a cafés?

YFL: no I did one in a nightclub, one in a museum space and done one in a heritage space.

ST: sounds good, do they work?

YFL: yes, they work. But then it's about the handling of the material and the people who are involved in it, so you're dealing with an actual drawing activity within a class itself. But then you're also making them realise that they are on display to the public as well whilst doing it. It goes back to this notion of performance really from the get go, in terms of the Academy, the student is there to perform, is meant to execute skills and be assessed on his level of attainment, and I think I'm interested in that as a sort of idea but taken to a different kind of extreme.

ST: you're of course right and I think this is where the argument, such as it would be in your thesis, is very interesting, because if you looked at the theatre which is quite a good example relationship between performance and rehearsal because the two co-exist and as we know most theatres in the day times are rehearsal spaces and then on Wednesday and Friday afternoons the matinee performance comes and what was rehearsal time suddenly becomes performance time but in general its seizes being a performance space at an hour, you know at 5 o'clock on every week day evening it suddenly becomes a performance space. And health and safety changes, the fire curtain is down and a whole different protocol

comes to bear on that space. So, clearly, it's not a difference between rehearsal and performance is not an architectural issue, because it's in the same space, but it's an organisational issue and so it's really a product of the people who own that space's desire. And I'm interested in the difference between the two and I think one can become the other. I forgot this but round about 2000/2005 I ran a graduate school in New York and 9/11 came along and we were right down in Manhattan and some very interesting things happened down there but one of them was a lot of the old bars shut and a lot of the old shops closed and they remained closed for a long time because the roads were closed and things. But when they reopened people were desperate to get people in them and it was just a different culture, but there was a bar/café near us and they did life drawing in there every evening and it was really cool actually. I can remember it so clearly because it was winter around then and they reopened in January and they had big curtains around the doorways to stop the weather coming in and they created another big velvet drape area where the models changed and they usually had a girl and a guy, a very cool girl and guy! And people didn't pay to attend they just came in and have a drink but the deal was you had to draw. They used to chuck people out if they didn't draw! They would say this is not a drinking establish this is a drawing establishment. Because I ran a --- near there, I kind of got involved because our models used to go there and, interestingly, we used to do a annual fundraiser and we always did a tableaux vivant of a life room in the cocktail area. So, you'd have bars around the edge in a big studio space serving martinis and stuff and in the middle on a stage were two naked life class models and five students drawing them, and it was amazing. It was just quiet and sedate and you had all these people in dinner jackets and --- you suddenly find they change their ---. It was like voyeurism at its very, very best, because we were manipulating them because we wanted them to give us money and they were being manipulated by the students and the nudity and then they could buy the drawings afterwards. It was a fantastic, simple event.

YFL: were the drawers nude as well?

ST: no they weren't, it would have been better.

YFL: that would have been brilliant!

ST: get some really buff artists! I think what we couldn't toy with here because of the public window was nudity, but clearly within a closed community it's a very interesting idea of having real life models in those situations and then athletes who are wearing athletes clothing. And it would be good to put athletes next to nudity, I think it would make it digitally richer, at the moment we're in a very public forum but, of course, once it becomes a real teaching space or a less public space you can do all sorts of things.

YFL: I mean its interesting because the show for me, having seen it and thought about it, it does set up two very distinct roles within that relationship, which is about the model and the drawer. The gym, I see as being potentially about how the subject kind of shapes itself and becomes this ideal, and then there is the provision for the drawers as well. Someone like who you mentioned there, Matthew Barney, who correlates two things together in this one performative drawing exercise which is an interesting way of looking at that, so I suppose it would be my only criticism of the show is that there wasn't that great a correlation between the two activities

ST: the activities being?

YFL: being say, for instance, if you're running on the running machine, who's the running machine for etc? Whether it's for the drawer, are you meant to be drawing whilst you're running? Or is it for the model?

ST: I think the expectation was the machine was for the model and that the drawer observed but that the drawer would have an opportunity to mess with the machine and get a feeling for what it is like. There is an underpinning theory that if you do something you draw it better afterwards, like if you swim and then draw swimmers, you'll draw swimmers better than if you're a dry-land person. By participating, you understand more fully what you're drawing. That would be my argument back, but you're right, and I do think it is because we see this as early days and this is the playful side of it. It's not a fine-tuned engineered thing, because we don't want this to be a one off, we want to do this somewhere else.

We'd love to do this in Manchester, at Manchester City Art Gallery, it would be brilliant. It's those kinds of specific issues that we haven't dealt with; we've just said 'that kind of thing'. It would be great to do it in an environment where you could deal with nudity; it would be great to do it in an environment where we could be more voyeuristic but less public, and also I think to experiment with the idea of being genuinely a rehearsal space and genuinely a performance and at the moment it's a big blurred distinction. That is, ideologically, is probably the weakest area because we haven't sorted out the difference between the rehearsal and performance, there because in a way it's all a bit performance and rehearsal but that would be a finer point in the future to work on.

YFL: and has it been helpful, as when I've talked to Donald he was very much thinking specifically how it challenged curatorial ideas about the relationship you have to the gallery and I thought that was an interesting combination of approaches in a sense. How much were you aware of it as a gallery experience?

ST: I think probably less than Donald but I think the really rewarding thing about it was the thing that was always worrying me was that the exercise machinery would look gross. But we managed to find the most beautiful exercise machinery and the weights look like CDs or sculptures and the spinning bike is a fantastic piece of machinery too. Because of the aesthetics of the industrial design that's gone into it, it actually speaks rather beautifully of being a gallery space and not of a gymnasium but it does put a lot of weight on the plaster cast that's in there which is a very important coding device. But you see the thing I was always aware of was, places that are designed for specific niches, if they're well designed, bring with them their own aesthetic and their own narrative, and that's what a good exhibition does. So, I was aware that if we got it right, it would look like an exhibition, but if we got it wrong, it would look too much like a gymnasium, so in terms of designing it, Donald rather looked after that side of it but we were both on the same page over it. I had a very interesting conversation in the space, which I think the space is good to have a conversation in because it fires off all sorts of neuron links that you don't normally make. And I was talking to Bruce McLean, the artist, and we've known each other for years, and he taught at the Slade and I taught at the Royal College, and Bruce and I were standing in the space watching at

a cyclist on the machine and he said to me 'it reminds me of once at [some art school, I think it was Kingston] who set up these exquisite still lives and they had these rooms full of objects and the students would come and paint them'. And one day Bruce said to the guy who setting it out, 'you know those still lives of your art, you should just photograph them'. He said at the time the guy was rather irritated with him but then some time later the guy came back to him and said 'you know you might be right' and I said it would be great to do another show in this space where we had shelves and shelves of still life objects and someone came in everyday and laid out a still life in the centre of the gallery and people came in and drew it if they wanted to. I think it would work in exactly the same way, the idea that you've got this latent energy in exercise machines and easels and the human body that can produce drawings, and you've got the same thing in inanimate objects. And I suppose if one was going to extend the metaphor into this looking for a new life class, it could also have a whole area that was dedicated to still life and I think the lounge area that we've got, that we've now called the life lounge where there's some art and people can sit and talk, is a very important part of it and in my mind it's a great shame that that isn't also looking in on the exercise space. I'm thinking in the end that the life room is a central area. I'm thinking if one was going to build this life room within this new art school, is a core of well where there's a series of sky boxes that go around it rather like a very cool night club, and one of the sky boxes is a lounge where people are sitting around talking and maybe drawing, and there are books and there is stuff that is going to either help you draw or think about what you're looking at. And then maybe another one which is just a mirror of the gymnasium life room and it's a still life room that you could also go into and sit down and draw, and these rooms would interact with each other and there would probably have to be one where you could get refreshments and sit around and maybe the music came from the life room up into it. Other rooms were quiet and maybe another one where there were screens and you could see up close people drawing and it was an observation room or something, and that for me would be my perfect students' union and also it would be the common room where staff and students could hang. You think you've got to be worth... a fifth of your course to hang out in a space like that, because that's where the theory and the theology of art is discussed. And it's both doing and thinking and playing

and being serious. Yes, I don't know what it's instead but I feel in art schools it's very difficult to meet people.

YFL: yes it's a unique space it's a communal activity, which is very rare these days.

ST: I used to love standing in life classes at St Martins, looking across the room at this girl who I liked the look of who I never saw for the rest of the week because she did Fashion design. And just thinking, God, isn't it nice being in a space with people you're not in competition with, who you actually like the look of and the way they dress and you go and have coffee with them at coffee breaks. And to me it was a real treat and it wasn't actually all to do with having quietness and time to draw; it was a beautifully reflective space to be in.

YFL: people think that of the gym, there's a way of seeing someone you never...

ST: you go the temple to get purified as well. Like the spinning classes are hilarious, my girlfriend goes to them, the idea is that you go at 7 o'clock in the morning with a disco ball and people go crazy on these balls! It's really eccentric but it would be a funny thing to have because you could have a disco ball in there and dancers in there.

YFL: well there's this whole new kind of self organised scene of life classes, they happen in bars, they adopt a sketchy --- it is moving into a different sort of territory, all the things the life class wouldn't or couldn't do or had issues around, moral issues around presenting a life model and how you presented her, are suddenly are --- in different manifestations outside.

ST: and isn't it funny its left art schools!

YFL: exactly!

ST: that is bizarre really isn't it?

YFL: the interesting thing that I was thinking about when you were talking about the exhibition space is this idea of process and that art practice is more concerned with art practice. The processes of making and the artist in production whilst in an exhibition museum context. So, it's interesting, there's this time now to make and present ideas around the practice of art from an institutional, pedagogical point of view in the life class as well and how you present that. It would be an interesting chapter to take from....

ST: yeah, I think your research is very interesting, I think it's very timely, I feel that art education is ready for a bit of a paradigm shift. We're done with the nineteenth century and we're kind of done with modernism and post modernism didn't really catch on with anything anyone could tangibly hold of in terms of values, and what actually slid in under post modernism was new tech; the internet, digital imaging, and cheap video cameras and the ability to handle large files of information and shunt them around between each other and swap them with texts and sound so what we actually got was new technology, we didn't actually get new ideology, so in a way we're funky Victorians. Oooh technology got these machines that can do this and we can take photographs! But why? How much entertainment do we need? So I'm kind of thinking that there's this Zen thing in there somewhere, there's this contemplative let's slow down, we don't need to rush because there is no rush. We're all going to live forever we're going to be cured of every disease; we're all going to be bored rigid with our partners because we live too long, so why rush? The idea of actually producing an educational environment that is about slowing down time rather than compressing time could be a paradigm shift, is that actually, we all think better when we're doing things slowly and the idea that thing reflects off the hip; high production values, new technology, its as daft as Victorian's believing in their new technology would solve the world. Digging canals and excavating large amounts of coal and producing massive iron structures - it didn't really get us anywhere. I mean it got us across the world into very colonial thinking but led nowhere. All it did was leave Africa screwed and India screwed! And a few Canadians that seem happy to be there!

YFL: I've been told that in china they do teach classical life drawing in the academies there and it's interesting they've kind of transplanted this notion of the

life class there and how it's kind of affected the production of work out there. So that's quite an interesting one maybe to follow up beyond...

ST: if I was going to sum up what I believe it isn't about teaching skills, crafting skills its about developing intellectual skills, developing our ability to think from 3 dimensions into 2, from multi-dimensions into two. Our ability to condense information and work with it poetically and economically and so I see it rather like the way people would have excused the teaching of Latin in the 1960s - it's a discipline, it's a transferable skill that allows you to do a lot of other things better. I think that the idea of the transferable skill is still a viable skill. You don't translate Latin text to understand better about the people who wrote it, it literally is like going to a gym, for the mind.

YFL: I find it interesting; how can you, in terms of how art practise has developed, because it has been a challenge to conventions or traditions about practise, but if you do away with that tradition and practise what then do we have to challenge? And I find that a real fundamental problem to this idea of getting rid of the life class because if you don't fundamentally have a principle for drawing the human body, the thing we have ourselves, where does that take us?

ST: the only artist recently that doesn't draw and hates drawing is --- and he's really interesting on the subject because he talks about it in terms of writing, and I don't really want to make a big difference between writing and drawing, I'm happy to see them as one growing out of the other. And so within my life room I'm happy for people to write, I don't expect them to stand there with charcoal and a razor, I'm happy for people to write and there's such a big tradition for it you're kind of crazy if you can't see the connect, in that they're more words on the pages of a Leonardo Da Vinci drawing than there are lines usually. He wrote a lot more words than he drew lines and that's good as far as I'm concerned, I mean he was managing the difference between writing and drawing and managed to fuse them perfectly. --- Is interesting because he says he hates drawing and he never came out of a drawing tradition but he writes it. But then you look at someone like Robert Smithson, who is supposed to be a conceptual artist, who drew everything he made and everything he didn't make as well, all of his ideas went down as

drawings, its got to be interesting to a degree like Damien Hurst's draws all those --
- and things but they're kind of drawn out. But it doesn't matter that they don't
look like renaissance drawings or they look like kids drawings: it's that the
drawings are articulate, I can understand them and I'm sure he can.

YFL: absolutely, they have a function don't they.

ST: another thing is I don't think the life room is about good drawing or bad
drawing, it's about seeing drawing as a part of general literacy and as a way of
being able to understand and communicate with others the way you feel about the
world and it can get all tied up with words and it can get all tied up using a camera,
if that's the way you harvest images and if the computer is the way you mess with
images, then I don't really have a problem with how these drawings are made, or
what these drawings look like. It's the space; it's all about the space and what
people do together in that space.

.

5. Transcript: Donald Smith, Director of Exhibition Chelsea Space, curator of *The Life Room* exhibition, interview conducted at Chelsea Space, Chelsea College of Art UAL, London, 6 November 2009

YFL: I've also set up a meeting with Stephen, to talk about his perspective on it as well, so it would be good to kind of get you to explain your role and involvement in the project and your particular perspective of the project.

DS: The thing is you can't sort of completely tear the two parts.... We are in dialogue... whether it's about, what's happening outside or... politics... we're constantly in a conversation; a rolling conversation, and so ... he was talking to me about an idea how... whether to buy or bring in another of the --- investor ... Talking to him about the architecture here, because we have this big window, we're not a--- and we often ... some how been appropriated ... retail... compound. The gym was another area that interested me because you kind of go past this window and it has a kind of opaque film - you see can peoples' heads and then their feet and you're sort of given some glimpse of some other world and it makes you feel guilty because you're not in there... and I was thinking also about a lot of art works. Stephen and I found some aspects of it interesting and other bits unsatisfactory, but I was talking to him about some other pieces, some John --- work from the early nineties. He did a show at The Agency. The Agency, at that time, was in the front room of a housing association; a house in Deptford, bay windows and that sort of thing. Basically, they were still living in their housing association place but they painted the walls white and painted the floors grey in the front room and the downstairs and the front bedroom upstairs. So the rest of it was the usual teabag and --- but in those spaces they kind of made it a clean space, and Johnny had put this --- on the ground floor which was a piece of running track, and on the back wall was just a blank wall --- and at the front was the bay window. So there was the running track, which was very beautiful in terms of the colouration and geometric denomination. Then there's a hurdle there and a hurdle there, so if you hurdled over the back --- you'd go splat on the wall. And if you hurdle over the front one, you'd smash through the front window. So it's a kind of interesting tension and he saw it to some extent to be a pain thing. The human intervention in that piece would be disastrous. But the invitation is kind of there.

Then, upstairs, there was a running machine facing the wall and on the wall was a list of world records, and so it was the kind of impossibility of getting on that running machine and knowing that you certainly were never going to win any of those records. Or certainly you weren't going to win any on that machine.

Potentially, there was a kind of failure built into it on one level. It might be that you're striving to achieve that --- but I read a certain level of failure in it, so I was saying to Stephen that the condition of --- with the window --- the architecture of things I saw. Potentially, that there would be an interesting possibility for turning it into a gym with running machines for artists to run towards the Tate and never get there, so that was our starting point. --- Asked to set up a life room. He thought that would maybe be an impossible idea

I was thinking about art works that were about--- trying and sort-of failing. And that's kind of partly the condition of Chelsea, where it is now and next to the museum over the road you've got some product and that whole thing and over here exercises and preparation and all that, and I've always been interested in that since I moved here... a process is more important than the product over there...

YFL: How would you define the project then? What is it? Is it an exhibition? Is it a kind of presentation? Because it seems to cross all these different ideas or notions of display or presentation, how do you see it?

DS: I guess the invitation is therefore people to use it. But no one came in and used the whole thing, just kind of passively used it. Stephen and I had seen it as a conceptual art work by two artists...so there was the potential there for it just to be this disparate object..., which had this sort of relationship, which was the human figure. We wanted a space that was completely usable but also ...

YFL: (interrupting) could be an aesthetic experience like in terms of relation. Because some of the objects in the space almost do take on a sculptural quality, well they are sculptures!

DS: Well they're very over designed.

YFL: so, to some degree then it's both a challenge to curatorial notions of what the exhibition space is, the gallery space is, but then there is this Other problem or idea where what potentially could the life clap room be and how it could manifest itself, kind of joining together almost.

DS: Yes, well I think that obviously Stephen might talk more about this but The idea of the life room and go on out of the art school and what it's been replaced by. This article was built.... Some of its new buildings some of it's been refurbished, we moved in here in 2005 and the sort social clubs are the student bar and a canteen. There was never anything thought about wellbeing other than drinking and so we were thinking about the new idea of welfare; a kind of space that could work in the arts building but also in other situations. I mean this could work well in an office building, if you're running?? bank?? You would still have to have areas within your building for the wellbeing of your staff, places to relax, whether they've got football tables or whether you're organising yoga classes in the lunchtimes or whatever it is, we saw this space that could work equally well as a sort of model that could be taken up by business or something that could be in every arts school in the country or every gym in the country.

YFL: So there's two discussions going on regarding the way a gym functions and then the way a life class functions because are you then making a link between the wellbeing of students and the drawing outcome, or the productivity of the artist?

DS: words like exercises are equally applicable..... I've done a lot of questioning about what you can do in the exhibition space. So, when we did the show about Sammy Beckett, about rehearsals that he did in Riverside Studios in 1980 to 1984 with Sam --- and --- Workshop. There were no performances in the UK, only rehearsals, and the tour planned elsewhere. So it was very interesting having Chelsea Space as a rehearsal space, even though we had a show with important correspondents and --- and photographs that had never been seen --- even though we had what's already quite important, we added this other layer --- inviting lots of people to come and rehearse here during that show. So we had a couple of --- performance over there and the rehearsals happening over here and --- guests and --- where they were contemplating Nike studio book about Philip Guston, And

David --- came and played over two days and made a new piece contemplating Beckett's embers and using ... space. Improvising.

So, the idea of how you can extend and use the space and where does the exhibition end and I think that open ended-ness is some thing we've dealt with a lot and when we did the--- show we did something like 10 or so shows in 6 weeks. Bruce would come in and said 'right, now lets put this work up' and the Next day we'd have to get the ladders out and anyone visiting the show would be asked to hold something whilst we were going up the ladders so the whole thing was --- in fluxed so The whole piece was a performance so he coined that phrase as the 'process-spective'.¹⁷¹ Which describes very well what we did with that show that we...

He was sat at the table and I was passing him things from his archive and I would ask what this one's about and early he would start describing a painting that he'd done that was to be--- and it sort of disintegrates.

He started describing it and then couldn't be bothered to describe it so he just got the photograph and just threw it into the audience and said 'this is throw away painting piece' or 'throw away archive piece' and sort of made a new bit of work out of the black and white photograph from 1968, which everyone else is thinking god I've got to preserve that! So he's kind of reusing that by chucking that out there. The interesting thing to me is about the interaction and how people use the space and how we see where the end is.

YFL: Yes, because it's a constant --- to perform a practice, to have a material manifestation to end up in the gallery space, but if you're saying what you're doing is in to the gallery space itself then this idea of material objects or the archive is sort of transient type - everything is on a continual cycle of production, which brings me back to this idea of linking essentially the subject of the life room, which is the human body, and this idea of the life class room which interacts with that space, that performative space. If you plot them on a line of production trying to work out how the project kind of fits into the cycle. It's not only a proposal for the performance itself but also the production of the work itself.

¹⁷¹ Bruce McLean coined 'process-spective' for *Process Progress Project Archive* 1996 - 2006

DS: It's a studio of space, --- we did some classes in here the other day and over the course of 2 hours we had four groups of twenty; interior/special design students and I gave them a basic idea of what the show was about. I gave them a run down on how to use the kit, and I invited some of them to --- and then they swapped over. A couple of them came back the next day and they wanted to carry on. They came in through the door and the first guest said is it OK if I come in and use the --- and I thought what a brilliant question to ask in an arts school. And that could be my fault, due to the fact that the Chelsea Space has a slightly formal element within the campus...

YFL: because essentially it is a gallery space

DS: it has --- from a studio set up, although it alludes to the studio all the time but it obviously more formal, so she could have been saying it for that reason but it was an interesting question, 'can I draw in an arts school?'

YFL: But 'can I come and draw in a gallery space?' happens...

DS: yes of course it happens, across the road...

YFL: but it's the way it happens because you're essentially inviting people in. So you're saying there isn't a life room in this building?

DS: no, there are short courses where people sign up and pay for the life drawing, but there's not a life room in this school.

YFL: so there are modules that are taught within life drawing---?

DS: not on any of the BA courses.

YFL: really?

DS: just on the short courses and that's an experiment...

YFL: but not actually here? That's interesting in itself isn't it? Like there's a lack of facility somewhere. So the gallery space is a sort of responsive space to fill that gap somehow.

DS: yes obviously I'm not in the business of making open criticism of my employer. That's not what it's about, it just asking the question of what is different to the usual studio space and a place where people might also consider their physical wellbeing as well as their intellectual wellbeing. Obviously there's been some recent discussions around life drawing, some programs on TV etc., but its all rather one glass of red wine in one hand and pencil or a brush in the other and a naked lady - more to do with decadence or the idea of an artist or lush kind of character. Whereas this more to do with looking after yourself physically and mentally Mentally doing exercise.

YFL: so kind of being not purely an observer but also an active participant in that process, sculpting the body as well as aesthetizing it.... In that process. It's interesting how you say there's a parallel in the gym, as a forum for looking at each other, and how you're making a parallel or you're making a direct link there in terms of the life class room and observing each other as well.

DS: yeah, it is really interesting..... Partly about improvement.. I mean obviously these things are appropriated with a fascist sort of notion... help and efficiency and all that. On that program there was a ceremonial opening of handsome school building of arts and craft ... that program is from 1930 and they got this course for 14-17 year olds because obviously people started their education... and it says at the bottom 'provision is made for general education and physical training' and that's the last line of that. But that's a great.... Sort of pre-emptive of what we're talking about. If we were talking about 14-17 you would definitely say there's a need for some physical activity as well. And the other thing is something about teams and team work because the artistic practice is generally solitary and people might get on quite well with ... by BA final show they might hate each other because they want to be the most successful and the

idea of a collaborative work or team play in a way has been talked down or has been in recent times ... basic thing about trust and society and all that.

YFL: so there's sort of a paradigm shift there isn't there because it's not focussed necessarily on the artist as a kind of community but as society as these notions of community as relation aesthetics, this idea of the collaborative/productive production is what a lot of artists are interested in now, aren't they? Where the artist alters the work and its almost kind of aping this idea that the life room is a collective space.

DS: the thing was, the head of the department sat alongside first year students both interested in the same thing, the human figure; the centre of their work, but it was quite flat, no hierarchy, I mean of course there is master out here in the show.

That etching behind you is a 1959 by Mario... Mario taught At Royal Academy, Chelsea, and this work by David --- here was done in Mario's class in 1979 when David was at Camberwell when ... on his BA And what Mario did for that class was he hired a scaffold tower brought into the studio and the students had to build the tower and the naked model then had to climb up the tower and pose and the students had to think through those relationships of having to build the tower and seeing this model very vulnerable against this industrial structure. Where Mario was going with this made some relationship between man and machine; man and the industrial thing. The very obvious parallel here is the human figure on the state of the art spinning cycle cross trainer...attention to drawing to see the structural elements of the human figure and structural elements of the machine coming together. Mario was an influential teacher so of course there are hierarchies within drawing classes but also that struggle to feel the human.... The same one uninitiated first year student or head of department.

YFL: were there any particular principles to the life class that you were challenging through the exhibition. It's interesting that we talk about hierarchy because traditionally the royal academy there was hierarchy between artist model and tutor for instance, are there any thing your particularly addressing in this show that I can kind of pinpoint or draw a line to?

DS: the most obviously point to think about the sustainability of something like this in an arts school...so say have one of these in every university of the arts schools. Obviously the idea to pay a model to come in hang around, which is obviously what happens traditionally, is problematic isn't it because but if you don't want to draw then you're wasting the model's time and you're having to pay. So, I guess there is this level of... some certain extent ...it does invite some kind of collaboration between at least two people where one could draw and the other one could exercise.... So I suppose intention for it was to be Non-hierarchal

YFL: Is there a distinction then? Are you saying that there is this sense then that the artist and the subject are two separate constructs that you're sort of suggesting in here... is the body being constructed to be looked at?

DS: well in the gym it's obviously a self-portrait isn't it? Because you're sculpting yourself. I suppose in this situation its draw and be drawn.

YFL: In the same space, and draw possibly yourself as well?

DS: Yeah, but then of course the past comes in as well looking at that programme is the antique room and the one below is the ... life studio and they're kind of two separate studios,??? Look at that photo by Hugh Gilbert??? of the Royal Academy ...and obviously the plaster cast are in the same room as the drawings and that's subsequently the same thing as we've got here, Aphrodite and Venice De Milo is in the same space ... you've always got the---??? feeling of pets... Madonna and her donkey, the plaster cast is the best ?? admission...

YFL: in terms of being a model at Stansville...

DS: Yeah.

YFL: What about the politics of it being a classical ideal? Trying to super impose those ideals on modern day culture and how it sees itself. How it shapes those ideals in modern day culture. Is that not dangerous territory?

DS: What, you talking about hello magazine or plastic or something?

YFL: Yes like body fascism or something.

DS: well we've got the Olympics coming up...

YFL: (laughs)

DS: ...in 2012 so we can't avoid the Olympian ideal of what has clocked up in our discussion but of course I avoid fascism. But there's another side to it because the other reason people go to gyms is not always be, not just about a lot of people go to gyms because of their anxiety ... So I don't think necessarily the people doing it are kind of ...

YFL: it's interesting because this thing reappraises the life class room, take it away from aestheticizing the body but now relating more with how we relate ourselves to the body, how we share commonality with our differences, I find that quite interesting...because then maybe that's you could be saying that's what happening with the gym space. There's a looking at with this idea that, do I share a same build? - what are the differences? what are the similarities of my body next to someone else's?

DS: I don't think there's one gym just as there's not one art world, the gym crosses the ... and the street thing.

Some people start going to the gym in their 60s because they've been told to work their heart muscles we were hoping we might be able to encourage people to not just fit young athletes... other generations to come and use the space.. We all get older and we all get thoughts about why we might want to do some exercise. Not necessarily about having a six pack, it might be about not having a heart attack. So I don't think we necessarily saw it as being one dimensional in that way. I have to say all of these artists are male in this room but there's --- in 1929 ?? in 1979 /// 1959--- 1968--- 1975. they are who they are.Have that idea of sharing ...in that show you've got the latest bit of fitness kit.... Digital motion work

We're trying to have it all ways as much as possible but I will acknowledge that there's a certain fascismaestheticization--- people using that kit really, really well.

YFL: interesting the gym is a space for everyone and the life room historically hasn't been but it is a bit more now...

DS: why do you think it hasn't been?

YFL: historically you had to pass an exam to get in, it was about educating the elite and still it has an air of exclusivity about it as a space. I'm just talking out loud to work something out here its interesting using the democratisation of the gym space, everyone can have a body 'like this' if they work at it and that what brings all these people together and sort of making a parallel there.

DS: for me it's not about having a body 'like this', more about having a heart 'like this'.

YFL: of course, no, sure.

DS: I think it's really more fundamental to me about internal wellbeing rather than external.

YFL: Does that have a relationship to the drawing outcome or exercise in terms of training?

DS: I think it's the same thing it doesn't mind if you do a good or bad drawing, the fact that you're drawing is kind of good.

YFL: because when you think about how performance art has developed a relationship with drawing, it's not always about the skill of the drawing, its not always about the outcome, it's about the body going through the drawing.

DS: This is a question I asked about Bruce and what people say about Bruce's work. He's just had a very good show... but some people don't like his paintings and my argument was always be I thought it was always the residue of the performance. And I wouldn't really care about the outcome was because I think that Bruce in a different way, I'm not saying he has an enormous.... of reservoir of aesthetic and paint and ways of using colours... but sometimes his work might seem not.... I don't think it's because bad I think it's because he's using his body to make something and that's the most important thing of it, to me. I mean he's just had a very good show of paintings that you could read perfectly well as paintings I'm not putting his paintings down at all.
He made me think a lot more of the performative aspect of painting.

YFL: So what about the performativity of drawing then? Is there something that you're trying to pinpoint about this exhibition here?

DS: I don't think we're trying to pinpoint anything I think it's the opposite what is drawing right now, David's putting those spots on the figure and getting a computer to track those spots and so we're creating a digital drawing. We want to be exposed to as many possibilities as possible. I don't think there's any sort of sense.... to pinpoint anything down.

It's definitely an experiment it's not a desperate ... brought to bear some knowledge. ---witty if you hear the statements... important character... what happened at the royal college of arts in certain period.... Socio-political art from Europe became the dominance Badly--- neo expressionism in the UK and internationally seen as a slightly anachronistic thing... new figuration late 70s and 80s.... architectures of it in a way..... coming out of Europe.

YFL: can I ask you a bit more about in the 'press release' ...it's not a performance space it's a rehearsal space, and I'm interested in how this relates it to being sited in a gallery context. I think we touched upon it at the beginning of it but is this more of a challenge to the gallery space is it institutional critique essentially by shifting the studio into the gallery space?

DS: I think the obvious thing to say is Chelsea space is on the campus on our school... so it has clear relationship to studio space... difference between Chelsea space and college is that the Chelsea space is open year round and its always welcome and... college has this back hand to the world and the graduations shows ... quite specific thing.

Allowed to get on with your work without interference from the outside sector - your peer group and your tutors... you get it wrong and you try and try again ... And then eventually there's a degree show and of course we're right beside that...and. you cant be affected by that,, that notion Is increased....relationship of proximity to the museums.

Although the Tate does a lot more around performance and ... usually ... More interactive things going on and their approach to archive has changed, so the genesis of ideas has been brought out into the centre stage a bit more in the museum. In a way we've had an interesting relationship with that because they see what we're doing they are interested in it, I'm not sayingthe archive..... big discussion...

Not saying we affected them but its interesting that we've got... all about process and getting it wrong, trying again...essentially has been...in the past abouton the whole... Of course there are great moments in history over the road where they've... dipped into things like the Robert Morris.... Had that recreated at the Tate Modern and its still the big disaster... the edginess of it and potential for health and safety hazards... people breaking their ankles and that's what happened the first time it was presented over at St Ives, then Tate and then

YFL: I like the sort of parallels there... the objects in there, they do take on a sculptural installation feel about it, into the space its not animated by people but then you enter the space and its proposal to yourself and how you might move these objects yourself and animate them.

DS: it's not just the objects not just about using the gym equipment either, someone was in here this morning using the --- and she asked me if she could use the easels.... Which is great, but I guess that's the problem being a gallery or an exhibiting space, you wonder if there's a fixed position for everything in there and

you can't play with it we haven't set anywhere to play the easels but its kind of like that other question 'can I come and draw?' it's sort of interesting where the boundaries are and whether people prepared to ---

YFL: Do you think the object constrains drawing, what drawing has become now as a practice. You don't need the easel any more, you don't need certain things, so do you think those objects are describing an idea of what the drawer is?

DS: you don't have to use the easels ... they were put there as a symbol kind of the drawing studio is partly an aesthetic thing to put those wooden contraptions against the metallic contraptions of the gym machines. That's why we've got the Mac and the--- in there add as kind of witty ---. Basically, that space in the window you've got the Venus de Milo next to an Apple Mac and graphic tablet in the same way she's next way to the--- gym piece which is the most industrial of the contraptions in there.

YFL: they sort of pinpoint different periods of history I suppose or different paradigms of looking really even, which is quite fascinating, they're embodied; a symbol they're a kind of sign for a way of thinking about the space.

DS: There's a window there and when it's dark, you've got Aphrodite there and Venus de Milo reflected in the window then reflected in the--- machine and then the reflection of the reflection serving in both... I was immediately thrown back started thinking about Aphrodite in the water start thinking of Narcissus its really interesting , narcissus being a really obvious - classical references when talking about the gym, so its all there...

YFL: but even the life room as well.

DS: it all has been bouncing around a lot but there hasn't been much of a space where its all been going on...

YFL: ...with such proximity to each other. We've covered most of the things in terms of.... Is there anything more you want to say about performance and the

discourse of performance that you mentioned briefly in press release. This idea that this continues a notion of performing---

DS: I suppose there is a specific reference to here and how Bruce has --- here and you know all those people like --- And the musicians... John Tillbury ... And then we did this thing this year with... and on the first day we had a performance of December 1952 by the Chamber orchestra, a small ensemble directed by Dave Ryan. Then the second day we had dancers from the Siobhan Davies School came and used the score as well as the music to create a new piece, then on the third a discussion around framing a score. So we're constantly trying those things out in here and so I suppose I'm not necessarily talking about the history of performance in the gallery space how stop them being static.

YFL: its interesting what you say about Bruce, his paintings are more about a bodily gesture, knowing he painted them and how he painted them makes you think of them not purely on an aesthetic level but its also a document, a residue of his performance.

DS: its the whole Pollock tradition ... Bruce is going to come in next week and I been showed him the ... and I think when we were first talking about we were maybe talking about posing and that sort of thing... the drawing thing - we could a whole day of drawing and make a book and, you know, he's quite interested in the image capture and art making...

... I think we're trying kind of go back and forwards, and I don't think we want to put this to rest. I think there might be a formal version of this rolled out in 2012 every museum in the country, one room in every gallery in every---our Olympic year have a life room, have some static kit, some gym kit, some drawing facilities. I mean you contacted me and I immediately thinking what are you going to do, something I don't know about? That's the sort of the obvious relationship to the life drawing studio, there's no fixed outcome but anything might happen some good work might come out of it or not.

YFL: its there to be used and people need to respond to it in order to be able to really question what its function is. Which I think is

DS: I think some of my drawings in here so far have been sort of contained, but I'm just trying to find my feet with it.

YFL: Are there any results of what's... you've been recording that?

DS: the stuff that's done on the graphics tablet, of course a lot of people haven't used it before so its quite basic, but that's all been recorded as a project on to the website, two students from here---Danny Matthews, they set that up as something that's connected to our website, creating a kind of a gallery... but of course a lot of people are uninitiated in the nuances of that... significant but then it doesn't matter really does it... some people have been drawing in here and leaving and then drawing some more. So... decide what to do... interestingly enough we didn't leave any space for stuff just to be hung up like ...

YFL: As what you'd associate a gallery space, a sort of presentation space, a designed area.

DS: Yeah, we hadn't really planned on doing that.

YFL: But like you say it's like an experiment its sort of testing these ideas, its working them out, it might another form to it a later date.

DS: I guess it's the sort of things if you were doing it at the Tate, you'd come out of the life room and then you'd put your picture on the people's choice wall and they would...

YFL: And make you're judgement of it!

DS: Everyone will have a look at themselves and I don't really like that box kind of thing. It would seem like a 'dumbing' down... in this particular set up we're not trying to say your drawing is better than mine or which one do you like the best...

YFL: if you take that presentation bit out of it it's much more, like you say, a conceptual piece of art--- think of who is thrashing this idea out, it's a proposal of sorts.

DS: I think the interesting thing was we had to have backstop position for ourselves not knowing whether anyone would come in and use the place, or like it. So we had to make the place right for ourselves, if that was going to be the end of it, but it's interesting how active it has been so far and good. Plenty of stuff going on of different sorts, and some of it can be quite sophisticated and involved and some of it is on a very basic level.

YFL: It would be nice to see how the website builds up; that little project area, and see what responses people are making. That's really the testimony of the show really isn't it? How people interact with it

DS: Definitely people want to draw that's for sure! It's quite nice to even within an arts school to get an offer of an alternate space to the studios on offer is quite interesting. I am convinced now that if you put this in Chelsea as a regular thing and people got the idea that they have a student card a free gym membership and a free drawing studio membership and obviously other aspects such as a juice bar or whatever...

YFL: ...and there'll be the life drawing guilt as well, that you haven't been in for a couple for months!

DS: what's really good about the idea that both the sports people and the art people within the normal educational situation like high school, are the peripheral figures, if you watch teen movies there's always the jocks and cheerleaders and then there's the arty ones and then there's this bland lot in the middle whose characters are never developed, in a way the sports people and the arts people are sort of similar but in the opposite.. as oppose to Endurance art but within the normal societal thing they're seen as quite opposed but probably kind of quite close.

YFL: obsessively training, although sport is more accepted its still not understood how people commit to such a Achievement or goal....

DS: you could train really hard and it could be your whole life and you could still, if it was football, only make your local village team. Good at the expense of your other subjects. High risk strategy at the same way art is, commit to it at the expense of getting a profession that's well paid or regular, it's very limited... scary isn't it? It is an interesting point to make.

YFL: well hopefully I'm going to speak to Steve and get his side on it.

DS: he's run arts schools where decisions are made whether you have a life room or not and So he'll have interesting things to say about where it fits within academic frameworks. I guess I'm thinking about Chelsea space as a very particular type of exhibiting space on campus and relationship to a museum and other kinds of space and publicly funded spaces, artist run spaces, commercial spaces...

YFL: take risks, it can experiment

DS: those kind of aspects as oppose to the things I've been trying to do over the past four and a half years. And we've done it in lots of occasions not the first time we've done... Interesting clarity for me on this one, because it does connect to ... pre arts school... experience and then ... and then watching the audiences is my big thing in my own practice and artistry ...paintings... Come in and spend a minute on it if you were lucky, same things as I spend a minute on artworks, and then I made this piece work with mirrors, coloured mirrors and of course people stopped then because they were looking at themselves changing colours as they moved around. And they engaged in a different way and I suddenly realised the audience made me realise the importance... that's something we look at a lot here. The obvious thing of you come in small front door into a small space and go up a ramp and into the main space with the big window, so there is a kind of potential for some sort of narrative for the viewer of travelling through a small but limited space... Theresa-- - called Chelsea Space the 'smallest spiral in the world' which I really liked.

YFL: a kind of new reverse.....?

DS: I think a lot about that; about how and what the experience is for the viewer, and I suppose that's a big thing that changed for me in my practise of the solitary painter making discreet objects.

YFL: all about audience in a sense, I mean a particular kind of audience...

DS: what do you mean a particular kind of audience?

YFL: well, because you're saying it's sited within an institution...

DS: Yes, but we're open to the widest possible audience we're there's no such thing as one public, or one gym, one art world or whatever but we are open to audiences outside the college which is really important thing to do...

YFL: yeah, definitely.

DS: the college audience is a small audience compared to the... a lot of the time... people don't pay any attention to here, but funnily enough they've been paying more attention with this show.

YFL: obviously it's kind of touched a nerve, maybe it's the space the pupils want.

DS: yeah, maybe. I hope it is I mean that's the idea to find out if it was, it doesn't matter but there was the hope that it would hit on something and I think I'm very excited that we have. Some people are very committed to coming in and doing something.

YFL: ... probably that there is, not a difference but there are people who want to use the space and become participants and animate it and take up your invitation, and there are people who just see it as an exhibition. I suppose that's the interesting challenge of the project to harbour both things at the same time, this

idea that you interact with your---, you break down conventions of the gallery space in order to do what you want in it but then there's certain conventions the gallery space is still--- whether class becomes more

DS: remember this is a gallery as well, we don't normally have sofas in here. This is very particular construct for this show, this is the life lounge, with leather sofas and coffee table ... exhibition so this as well is another piece of interactivity... Normally we might show videos projected onto that wall and have drinks in here and it's been used in many different ways, as the space up top has. So, you might come in and think it's always been like this, but this is a very particular construct; the idea of the club room or...

YFL: as the gym waiting room.

DS: Yes, that's it that's initially how I thought it through. The desk was turned the other way and I saw it as the place where you arrived and show your card and go through to the changing room, but then Alice and Daniel, working on this ---, decided it would be better to turn the desk round so again there was an invitation for anyone to sit on that and use it rather than it being exclusively for people who --. The idea that the bench there, three people sitting it and there's a sort of William --- from 1929, there's a Mick Jones, the guitarist from The Clash, and you're not normally invited to sit down ... so that's quite a specific thing to have a different way of viewing.

YFL: Are you not conscious of how it might change the reading of the work?

DS: well of course there's alwaysI think that was deliberately in there, another reference to the idea of life room being an artist being a typically male activity but people of a certain age or a certain independent wealthI someone around that period of the art world in Chelsea where you've got Whistler and --- and they set up this art school up together in 1903 called the Chelsea School of Art but ... that wasn't the Chelsea school of art but an alternative to the Chelsea school of art. ----

YFL: and this is where the collection of works came from?

DS: gave that to the school and I'm fascinated by that as well because there was this black female model, so I want to know her story now.

YFL: Yeah absolutely, yes what about this model? That's interesting. Was that consideration?

DS: When you look at the royal academy 360 panorama and you see the model forced into a pose, it's that great moment in the naked civil servant, the Quentin Crisp thing, model of Camberwell school of art. He's throwing off it's camp poses, and the times have changed from the fifties. The life drawing teacher says 'oh Quentin cant you just pretend you're standing at a bus stop?' and he throws another camp pose; Quentin Crisp standing at the bus stop. I guess that ... models aren't all hassle. There's a history of abuse being made to stand in positions for ridiculous periods of times. When I was at Camberwell in the early 80s one of the librarians there had been one of his models one of --- models. And I said 'wow, that must have been fantastic, so interesting' and she 'well I was in this ridiculous position and I had a nervous breakdown. I was going in everyday and I going through some terrible traumas in my life outside of it' and she said he didn't even notice once or comment once at the fact she was crying and she just had to hold his pose. That side of it.... I think that's again where the idea of liferoom.org, the new project, the figure should be happy, relaxed in motion or whatever, so I guess that was thrown up again, the model should be doing there own thing. And the artists has to respond to that rather than be fix you Hierarchy between model and artist. That story, whatever that story is, black female model in Chelsea in the 1920s, it's either a fantastically liberating story or it's probably pretty bad, I should imagine. The either someone is complete outsider who really only opportunity to have any... sit still for class English males where she--- and smiled and posed and ... or someone who is like a Josephine Baker type character, who is absolutely liberated by being in Europe, France or England at this particular period. We could show about her renaissance and how people like Josephine Baker --- restrictions of American culture into Europe where they were seen as being more interesting. I've got such an interest of.....

YFL: I'm kind of curious now to speak to Stephen; how his practise or his knowledge of life class room affects this as well.

DS: he hasn't had much time to soak it up yet because he's had to go..... so he cant really, he's got his ideas ... being able to see how it changes once he's spent time, he spends a lot of time in his.....generally talking and ... but actually sit in here and contemplate what it is in your relationship is---?

YFL: OK, thanks very much!

I'm kind of working things out myself. Just working out what been questioned there theoretically but also practically. ... exposed that's what it is.... it'll be interesting writing about physically fitness and performance.

There are questions ... not doing Chelsea space for nothing that's why I got out of teaching because I wasn't going anywhere with of it. I never wanted to be a senior lecturer, I was a foot soldier and I was getting my pleasure elsewhere and I was getting no pleasure from that hierarchy of educational staffing so but I want to rise within that thing, I thought I had a lot to offer and say but I didn't want to say it in the way they necessarily wanted it to be. So I suppose I ... there's a lot of grip in Chelsea space

YFL: Well I know where I'd prefer to be! I'd prefer to work in this sort of environment, this sort of space.

DS: It's not been without a great deal of pain to me, I'd have to take on my colleagues in 5 years later they're just coming round to it... you can't really argue with the success or it or the consistency of it. I'll just give you some more books, you know about --- we did a show with him and we had some.... Doing things we had microphones and you had to pull yourself up and

I don't normally give the --- away, its gold dust! But you better have one. Its all PhD.

YFL: Thanks very much this is brilliant. Wonderful! Thanks for your time.