Social Theory Encounters Lines and Bodies

Engaging with the Visual Art of Betty Goodwin, Julie Mehretu, Guillermo Kuitca and Juan Muñoz

by Heidi Bickis

A thesis submitted in partial fulfillment of the requirements for the degree of

Doctor of Philosophy

Department of Sociology

University of Alberta

Abstract:

This dissertation examines the lines in the work of four contemporary artists – Betty Goodwin, Julie Mehretu, Guillermo Kuitca and Juan Muñoz – and explores how these lines invite a particular kind of embodied viewing. Through this analysis of visual art and my own bodily engagements with the exhibited works, the dissertation reflects on how these art encounters encourage social theorists to consider lines and outlines as a potentially rich new vocabulary for theorizing bodies and embodiment. I focus on how the artworks draw out a "lineliness"; that is, the non-depictive and non-signifying quality of lines and their affective charges. Following Jean-François Lyotard, I emphasize the importance of line as line, *before* it becomes part of a signifier or form. I also examine the intangible and invisible lines that create bodily boundaries and forms (i.e. the shape, affective or physical, a body might take). The dissertation demonstrates that lines offer a crucial conceptual contribution to social theory and in particular to analyses of the fluid, uncontained and indeterminate aspects of bodies. Moreover, it illustrates the value of contemporary visual art for social researchers.

Preface

Disciplinary Lines: Negotiating Theatre, Art and Sociology

This dissertation is an attempt to bring two of my research interests together: my interest in cultural practices and objects (theatre, visual art, television, film) and my interest in sociology and social theory, that is, a certain thinking about the how and why of social processes and relations. In my academic journey, I have been drawn to both areas of study and have thus pursued a meandering research path from sociology to theatre and back again. As Ahmed writes, "I was 'brought up' between disciplines and I have never quite felt comfortable in the homes they provide" (2006, p. 22). My dissertation's explorations of visible and invisible lines in visual art was therefore implicated in this research early on: "[d]isciplines have lines in the sense that they have a specific 'take' on the world, a way of ordering time and space through the very decisions about what counts as within the discipline. Such lines mark out the edges of disciplinary homes, which also mark out those who are 'out of line'" (Ahmed, 2006, p. 22). I have never felt "in line" with the disciplines I have called home. I have always been moving between the lines that marked out the edges of disciplines, looking for new paths that might be traced or, at times, crossing over these lines. The dissertation research was compelled by a persistent sense that these disciplinary lines were always false and the movement between was telling about the possible relations between these two supposedly separate areas of research and objects of study.

As I proceeded through undergraduate work, a Master's in Drama and then into doctoral work in Sociology, I have repeatedly encountered numerous

essays and books on art, literature, music and theatre by thinkers whose works span across disciplines: At first it was Bertolt Brecht, Augusto Boal, the Frankfurt School and in particular Adorno on jazz, as well as Walter Benjamin. Then, Antonin Artaud, Jacques Derrida, Frederic Jameson and back in history to Aristotle, Schiller, and Nietzsche. Once I entered the Sociology program, it was Jean-François Lyotard, Jean-Luc Nancy, Immanuel Kant and Michel Foucault. These jumps across history and among different thinkers mark my varied encounters with theorists who were writing about art from a range of perspectives: dramatic theory, aesthetics and philosophy, literary theory and social theory. I was drawn to these varied ways of engaging with the arts and I became curious about what I sensed was a significance to these writings beyond the art object or genre itself. Whether the work was located within dramatic theory, philosophy or social theory, the varied thinkings on art seem to have implications for ways of making sense and speaking to the social world.

During my doctoral studies, this curiosity has grown as I have attempted to make sense of my repeated turn to theorists' writings on art and to my own writing about art in course papers. It was during this time that I also first encountered Lyotard: first his work on the sublime, and then his myriad of essays, exhibition catalogues, monographs and commentaries on various artists and artworks. Visual art in particular seemed to occupy a central part of his philosophy, a fact that has not ceased to fascinate me. My thinking and scholarship has been haunted by the significance of this repeated turn to art in his writings and a curiosity as to what the arts offered his thinking. In particular, I

was struck by the way Lyotard's writings seemed to be writings *with* the artworks; in other words, they are responses to the work of art, a thinking with, or a consideration of what the work of art might be "thinking" or "saying."

The idea of writing or thinking *with* a work of art, a piece of theatre, or a film, is where the thesis began. In my candidacy paper "Staging Theory: Encounters with Drawing, Sculpture and Drama," I proposed a dissertation project that would "explore what a work of art offers the practice of social theorizing and specifically, how art might invite the social theorist to encounter, think, see and address her "objects" on new terms" (Candidacy, 2010). The basis of this research was going to involve an engagement with the work of four visual artists – Betty Goodwin, Julie Mehretu, Guillermo Kuitca and Juan Muñoz – and one playwright and director – Wajdi Mouawad (whom I have since decided no longer fits with the focus on visual art developed through research process). After I had completed the candidacy paper, I learned that exhibitions featuring each of the artists were being held that very summer (June, July 2010). During the candidacy oral exam, I explained to my committee that I would be attending these exhibits, and we discussed how these encounters might form the beginning of the dissertation itself. We agreed that I would focus on my encounters with the respective artworks at each of the galleries, during which I would quite simply write everything down that I experienced. Following educational theorist Elizabeth Ellsworth (2005), I could begin by taking notes and then re-encounter these initial jottings.[1] I would therefore not be focusing on visitors' responses in

[1] Ellsworth writes about "my encounters with [pedagogical designs] and my (re)readings of those

comment books at galleries, or interviews with curators and the artists (although I do work with published interviews). Key would be the process of my own encounters and where that encounter might lead.

The claims I examine in the dissertation about lines and bodies, then, came *after*; they developed as part of the process involved in trying to make sense of what a thinking-with art might entail. The dissertation has therefore developed out of a personally engaged path of working through reading, thinking and exhibition viewing. What started out as a lack of disciplinary line and my fascination with (primarily) Lyotard's curiosity about art, has become an exploration and examination of my own efforts to move between the lines of art and social theory in order to make sense of what it might mean for a scholar invested in social questions to turn to art. The implications of this research, then, must also be understood as something other than a clearly out*lined* intervention into a specific set of scholarship. Where this research might lead could take a number of paths, from further examinations of lines in social theory through to thinkings about bodily outlines. It is in many ways just a beginning of what I imagine to be an ongoing process over the course of my career and one that may itself proceed along a multiplicity of lines of thought.

---

encounters through the writers that I draw upon" (2005, p. 7).

Acknowledgements

Although writing a dissertation is in many ways a lonely task, it is also one made possible by the support, guidance, conversation and debate offered by colleagues, friends and family. I am very grateful to all those who shared this journey with me. Above all, I am thankful for the many friendships that sustained me during the time of writing and for the constant love and support from my partner, my parents, and my sister and brother-in-law.

In particular, I would like to thank the members of my committee, jan jagodzinski, Michael O'Driscoll, Richard Westerman and Andrew Benjamin for their detailed and generous readings of my work. I am especially grateful to my supervisors, Claudia Eppert and Rob Shields, for their enthusiastic engagement with my research and belief in its importance, for challenging me to go deeper with my ideas, and for their time, energy and attention to the various drafts.

I would like to acknowledge the scholarship funding I received from the Social Sciences and Humanities Research Council and the University of Alberta, and the research funds from the Department of Sociology that made the exhibition trips possible.

I would also like to say a special thank-you to the late Sharon Rosenberg. Although we worked together for a short time, I will be forever grateful for the enduring influence of her unique orientation to scholarship.

Table of Contents

List of Figures

Drawing Out Lines: An Introduction

This dissertation examines the graphic and invisible lines in the work of four contemporary artists – Betty Goodwin, Julie Mehretu, Guillermo Kuitca and Juan Muñoz – and explores how these lines foster a particular kind of bodily encounter with the work of art. By line, I mean the assorted narrow bands of graphite or paint in Goodwin, Mehretu and Kuitca's work. I also mean the invisible lines that are "drawn" between the sculptural bodies in Muñoz's figurative scenes. Through this analysis of visual art and, more specifically, my own embodied and experiential encounters with the artwork at gallery exhibitions, the dissertation reflects on how the lines and the encounters they compel invite social theorists to pursue new vocabularies about bodies and embodiment. As I elaborate in Chapters Two, Three, Four and Five, the invitation is to conceptualize bodies in relation to lines, and in particular outlines. With the exception of Goodwin's drawings, the art itself does not present bodies as outlines. Instead, bodies and lines are foregrounded as a result of my engagements with the works of art and the lines with which they are composed. These lines extended beyond the frame and marked out the lines of my body while simultaneously drawing me into the pictorial space. The dissertation, then, focuses on two sets of lines: the lines in visual art that both shape and disrupt body-like figures, buildings, seating plans, and social exchanges between sculptural figures, and virtual (Shields, 2006) lines that outline bodies. In terms of the former, I focus on how the artworks draw out a lineliness, that is, the non-depictive and non-signifying quality of lines and their affective charges. Following Lyotard (1992 [1988], 2009 [1998], 2011 [1971],

2012b), the dissertation reflects on the importance of line as line, *before* it becomes part of a signifier or form. It also examines the intangible and invisible lines that create bodily boundaries and suggest bodily forms (i.e. the shape, affective or physical, a body might take).

Although there have been some recent efforts to engage with lines in social research, theory and philosophy, both explicitly and implicitly (see for example Ahmed, 2006; Carter, 2009; Deleuze and Guattari, 1983; Foucault, 1995, 2003; Elias, 1994; Ingold, 2007; Ingraham, 1998; Lacour, 1996; Simmel, 2007), [2] as a clearly articulated object or concept of analysis in the social sciences, the line remains underexplored. In contrast, an examination of lines, often as part of research on drawing, is a growing area in visual art scholarship (de Zegher 2002, 2010; Downs, 2007; Fer, 1990; Garner, 2008; Otto, 2011; Reid and Turner, 1994; Shrigley, 2004). The latter, however, tends not to be considered in relation to the more socially inflected questions about lines addressed by the former set of scholars.[3]

---

[2] Additionally, during the course of the dissertation, I briefly corresponded by email with Julie Hagan, a PhD candidate at Laval University. Her work focuses on the ongoing redefinition of nature/society, agency/structure, and expertise/lay knowledge relationships in the context of natural resource governance. Part of her research involves looking at the changing quality of the slash symbol (i.e., /) and in particular its increased fluidity. This example further demonstrates how lines are being examined in social research.

[3] There are of course, some exceptions. Ingold (2007), for example, draws from Paul Klee's writing on lines. Social issues are also not excluded from some of the visual art scholarship. My point is simply to note the tendency for these areas to be treated separately.

The dissertation's exploration of lines in visual art, and the reflections they provoked for examining bodies as outlines, aims to contribute to the limited existing work on lines and demonstrate the productive potential of what I call "lineliness" for social theory. This contribution is twofold. First, quite simply, the dissertation aims to show that Goodwin, Mehretu, Kuitca and Muñoz offer line as something worthy to study, and that a sustained attention to the lines in the artworks not only compels new directions for social theory, but introduces bodily engagements as relevant for the production of knowledge. Second, the dissertation demonstrates how lines are valuable for analyzing the nuances of bodies' lived experiences. A focus on bodily outlines invites a consideration of bodies' virtual limits and forms that are produced in and through various social encounters. Lines, then, are important for sociology and social theory not only because they are objects we use, traces we make or paths we follow (Ingold, 2007; Carter, 2009; Ahmed 2006). The drawing of invisible and intangible lines is, arguably, crucial to the making of social identities, bodies, and relations. Lineliness introduces a more comprehensive and nuanced understanding of line for social theorizing. Conceptualizing the line as simply "a continuous mark or band on a surface" (Pearsall and Trumble, 1996, p. 833) fails to examine and recognize lines as variable and multidimensional.

In the past several decades, scholars across the social sciences and humanities have drawn attention to the failure of Western philosophy and the social sciences to include the body in their thinkings about and engagements with the world (see for example, Ahmed and Stacey, 2001; Blackman, 2008; Brennan,

2004; Butler, 1993; Featherstone, Hepworth and Turner, 1991; Grosz, 1994; Scarry, 1985; Sheets-Johnstone, 1992; Shilling, 2012). Primarily aimed at the tyranny of the Cartesian mind/body dualism that separates mind from body, scholars in sociology, philosophy, cultural studies, anthropology, education, and women's studies have sought not only to bring the body back into scholarship, but to rethink and refigure the body in order to show in different ways how bodies are not solid, contained, fixed and individualized substances. Counter to this well-engrained idea, a large number of scholars – too many to list here – are exploring how bodies are multiple, always becoming, in process and unfinished, and in relation to other bodies (human and non-human) (see Blackman, 2008 and Shilling, 2012 for surveys of recent scholarship in the interdisciplinary field of body studies).

Even though "body studies" is now a well established area of scholarship, there is room for further deliberations to ensure that "body" is not once and for all defined, determined and thoroughly reintroduced back into thought.[4] Such a task is not teleological, as if one day social theorists could discover the true and correct approach to, and concept of, the body. Counter to Shilling (2012), who articulates the goal in terms of "achiev[ing] an adequate analysis of the body" (p. 14), I contend that the question of how to conceptualize and approach bodies is an ongoing task of writing and rewriting (Game, 1991). Moreover, it requires an

[4] As Ahmed and Stacey argue, for example, in *Thinking Through The Skin* (2000), "in some sense, the very argument that 'the body' has been elided, negated and devalued in masculinist thought can fetishise the body, can allow it to appear as if it is an object that could be simply missing" (p. 3).

attention to other modes of producing knowledge that do not strictly rely on conceptual thought. Bodies also contribute to analyses of bodies. Exploring what I am calling bodily outlines through an engagement with the lines in visual art offers one possible new path for this interminable task.

The dissertation also seeks to demonstrate that social theorists can expand their knowledge of the social by attending to contemporary art. To this end, the dissertation is additionally informed by scholarship in art history and theory, and some sociology, that explores how the arts – literature, film, visual art, and so on – critically engage with the world. There are two strands from this literature that have been important to my project. First, several scholars working within the discipline of sociology and the related discipline of cultural studies argue that sociology and social theory itself is a process of creation, fiction and writing as opposed to an objective account of truth about social reality (see for example, Diken and Laustsen, 2008; Game, 1991; Game and Metcalfe, 1996; Gordon, 1997). Literature, film, and sociology are all efforts to engage with and offer analyses of the social world, albeit within specific conventions and with different methods and media. By extension, social theorists might learn from the ways authors, filmmakers and so on tell stories and examine social life in and through their novels, films or other forms.

Within the disciplines of art history and theory, scholars also demonstrate why and how a social researcher might gain insights from visual art specifically. They show how a work of art offers its own mode of thinking, theory or critical intervention that can potentially expand how scholars in the social and human

sciences approach their objects of study (Bennett, 2004; Rogoff, 2006; Van Alphen, 2005). Counter to some of these approaches, however, I emphasize the bodily knowledge potentially produced by engaging with visual art. Art, then, is not only a mode of thought (Bennett, 2005; Van Alphen, 2005); it draws attention to the limits of thought and introduces other modes of examining social processes and relations.

By bringing together this diverse scholarship, the dissertation pursues a mode of interdisciplinarity in the sense used by Roland Barthes. As he argues, "*interdisciplinary* studies, of which we hear so much, do not merely confront already constituted disciplines (none of which, as a matter of fact, consents to *leave off*). In order to do interdisciplinary work, it is not enough to take a 'subject' (a theme) and to arrange two or three sciences around it. Interdisciplinary study consists in creating a new object, which belongs to no one" (1989 [1984], p. 72). To this end, the dissertation's contribution stems from the kind of "new object" it strives to create, rather than a direct intervention into this or that existing set of literatures.

The Artists

Betty Goodwin, Julie Mehretu, Guillermo Kuitca and Juan Muñoz are four contemporary artists who have achieved international critical acclaim despite being, in some ways, on the peripheries of art trends. In a time when performance, video, film and installation art have dominated, each of these artists have pursued what are considered more traditional paths in painting, figurative sculpture and drawing. They form a diverse group, with different backgrounds and distinct

themes and foci in their work. What they share is an effort to explore and address those aspects of social life that remain difficult to articulate or are not easily observable because they have to do with feelings, abstract ideas, invisible and intangible relations or even ways of seeing and listening. By attending and exploring the connections and similarities, I do not wish to efface all difference. At the same time, however, I do not want to overemphasize the significance of historical and social context, especially since the idea of context is never completely straightforward. Context is created when a set of details are selected and created by the scholar (as one example) as part of her analysis (Bal and Bryson, 1991, p. 177). Context, then, is always changing and incomplete. As Bal and Bryson suggest, drawing from semiotics, context is best considered in relation to the "unarrestable mobility of the signifier" and "the construction of the work of art within always specific contexts of viewing" (1991, p. 180). To this end, although I address the generalities of each artist's historical and cultural location, I am more keen to engage with the context of my own viewing of their work. Moreover, all four artists encourage viewers and critics alike to avoid identifying the work's theme or subject with specific worldly referents. There is an ambiguity across each of their work to which I wish to be attentive, an ambiguity that risks being lost if context is overemphasized.

Although I will explore how the work of all four artists foregrounds bodily outlines, with the exception of Goodwin and possibly Muñoz, bodies are not an obvious reason to bring these artists together. Moreover, drawing and lines might be clearly important for Goodwin, Mehretu and Kuitca but emerge only implicitly

as part of Muñoz's sculptures. The themes and concepts I address in the dissertation, then, do not easily bind these artists together. In fact, my reasons for choosing these four artists stems from my own responses – at once affective and intellectually curious – to their drawings, paintings and sculptures. Acknowledging this aspect of my selection does not undermine what the artists offer, or what I say about their work. Following Game (1991) and her reading of Barthes (1975 [1973]), I have "chosen [works of art] of disturbing pleasure, [art] that moves me" (Game, 1991, p. 18). The work of these artists (with a few exceptions) provoke a desire to think and write, and they do so because the work "invite[s] a further writing and rewriting" (Game, 1991, p. 18). This pleasurable provocation also stems from the feeling that in looking at the works of art, "*I was powerless*" (Lyotard, 2009 [1998], p. 33 original emphasis), and this, like Lyotard, was what attracted me. I was drawn to the way the art was not easily knowable and accessible to conventional practices of "thinking," to its capacity to disarm my scholarly self, my "I" and, my body. Importantly, then, the links and themes I explore and develop in the chapters that follow did not precede or determine the artworks I selected, or my encounters with them; the theme of lines and bodies emerged through a process of looking and looking again, writing and rewriting as a response to a feeling of being disarmed by the art.

At the beginning of my research, in June and July 2010 I had the opportunity to see exhibits by each artist. These visits played an important role in the process and direction of the research (as I will detail below). During these visits, I also decided on the specific works on which I would focus and include in

the dissertation. In part, then, the reasons I chose some works or series over others was determined by the exhibits being held that summer in the early stages of my dissertation. There is an element of chance to research, "certain moments [that are] formative of entire projects and paradigm shifts" that take us by surprise in the course of researching (Taussig, 2011, p. 57). Art historian T.J. Clark, for example, expresses this sense of chance in the opening of *The Sight of Death*, a book composed of diary entries about two works of art: "I certainly did not think, when I made my first diary entry on *Landscape with a Calm* a day or so after coming across it in these new circumstances, that what I was doing was 'working on Poussin'" (2006, p. 4). Although I had chosen to focus on Goodwin, Mehretu, Kuitca and Muñoz, it is likely the dissertation would have been very different had I not attended the exhibitions. The choices made within the context of each exhibit were also based on what I articulated above: I have "chosen [works of art] of disturbing pleasure, [art] that moves me" (Game, 1991, p. 18). The returns to the notes I collected at each exhibit were also informative. As I began to see and develop themes around lines and bodies in relation to each artist, I selected the pieces from the exhibits that seemed to speak most strongly to the ideas that were emerging.

The first exhibit I attended was *Betty Goodwin: From the Collection of Salah J. Bachir* at Oakville Galleries, Gairloch Gardens, Oakville, ON in June 2010. The exhibit featured work from the private collection of Salah J. Bachir, a Canadian businessman, philanthropist and art collector and was held from 13 March to 6 June, 2010. The curator, Marnie Fleming, included pieces from a

number of Goodwin's series created between the 1980s and 2000s. I focus on six works from this exhibit: *Untitled (Figure Animal Series*), 1987; two pieces titled *Do you know how long it takes for any voice to reach another*, 1985-6; two pieces titled *Figure with Megaphone*, 1988 (two works); and *A Burst of Bloody Air*, 2003.

Betty Goodwin (1923-2008) is a well known Canadian artist based in Montreal during her lifetime and who worked actively as an artist from the 1960s through to the 2000s. Her work has been exhibited and included in the permanent collections of galleries such as The National Gallery in Ottawa, Art Gallery of Ontario in Toronto, the Musée d'art contemporain de Montreal and other smaller galleries across Canada. She has also exhibited internationally at the Stephen Friedman Gallery in London, England, the Centre d'art contemporain de la Ferme du Buisson in Noisiel, France and several galleries in New York City.

Of the four artists I consider, Goodwin is the one who engages with the body as a theme most explicitly, a motif that has been important across her work from early site specific installations through to later sculptures and drawings. Earlier work such as *Metana Street Project* (1978), *River Bed* (1977), and the *Tarpaulin Series* (1970s) explored the traces bodies leave behind in and on various spaces and surfaces. Similarly, her well-known prints of vests and gloves from the 1970s, inspired in part by her father's career as a vest maker, gesture towards the absent body made evident in imprints of clothes on the copper printmaking plates. Goodwin is perhaps best known, however, for her drawings of bodily figures from series such as *Swimmers*, *Carbon* and *Animal/Figure* (all from 1984-7), *Mémoire*

du corps (1990s) and *Nerves* (1990s). The pieces I consider all come from these or related series. Although she worked across different media, drawing and a deep curiosity with line-making played a key part of Goodwin's art practice throughout her career.

After the Goodwin exhibit, I went to see Julie Mehretu's *Grey Area* (2007-9). Mehretu (b. 1970) is an Ethiopian-American artist based just outside of New York City who has achieved international acclaim. Recent solo exhibitions include *Mind Breath and Beat Drawings* at the Marian Goodman Gallery in Paris, *Excavations: The Prints of Julie Mehretu* at the Frances Lehman Loeb Art Centre, in New York, *City Sitings* in Detroit at The Detroit Institute of Arts, and *Black City*, at the Louisiana Museum of Modern Art in Denmark. She also participated in Documenta (13). Mehretu was recently and rather controversially, commissioned in 2010 by the global investment banking company Goldman Sachs to produce an eighty foot long mural in a new building in lower Manhattan.

Grey Area was on display at the Guggenheim in New York City from May 14 to October 6, 2010 and featured six recent pieces that Mehretu had developed during a residency in Berlin, Germany funded by the Deustsche Guggenheim Foundation. Although I focus primarily on two works from the series, *Fragment* and *Believer's Palace*, since all the works were informed by a common theme my discussion and analysis aims to engage with *Grey Area* as a whole.

Like Goodwin, Mehretu is also committed to an exploration of line-making and drawing in her art practice. Unlike Goodwin, however, Mehretu does not obviously engage with the body as a theme in her work. She is known more

for her large abstract drawings and paintings that borrow from the visual language of city grids, maps and architectural plans, to which Mehretu adds an assortment of gestural lines, dots, dashes, swirls of colours and graffiti, a kind of opposing visual language from comics, pop art and artists such as Wassily Kandinsky. Her large abstract canvases explore questions about the different spaces we inhabit and the intricate relationships among identity, history and geography. The body is gestured to only obliquely in and through the kinds of spaces she creates visually.

The third exhibit I visited, simply titled, *Juan Muñoz*, was curated for the Francine and Sterling Clark Gallery in Williamstown, MA. Held from 13 June until 7 October 17, 2010, this small exhibit featured five sculptural pieces by the late Spanish artist Juan Muñoz (1953-2001). I focus on two of the five works: *Conversation Piece* (2001) and *Seated Figures with Five Drums* (1999).

Before his untimely death in 2000, Muñoz was based in Madrid, although his work was exhibited in the United Kingdom and the United States. He was also educated in art schools in London and New York City. Muñoz gained recognition rather late in his career with his odd cast of figurative sculptures that he would stage in different configurations within the gallery space. Although he is best known for these sculptural installations such as *The Prompter* (1988), *Many Times* (2000), *Conversation Piece* (1991) and *Towards the Corner* (1998), he also produced drawings, radio plays and non-figurative sculpture (e.g. banisters on walls, miniature balconies). His work has been exhibited internationally at galleries such as Hirshorn Museum and Sculpture Garden in Washington, D.C., Tate Modern in London, UK, and the Centro Galego de Arte Contemporánea in

Spain. A retrospective of his career was organized by Tate Modern, London, England in 2008.

Muñoz is, in some ways, a unique figure in contrast to the other three artists: although he does draw, the works I focus on are sculptures and he also does not engage with the body explicitly as a theme. In both instances, bodies and lines are only implicit, or even tangental, themes. With his figurative, human-like forms – which do in some ways take us to the body – Muñoz would invite gallery visitors to reflect on their own practices of looking by playing artistic and visual games of trickery and illusion. The scenes he would stage would not be what they seemed: a group of sculptures might appear engaged in conversation but, upon closer viewing, it would become clear that the scene is rather asocial. The figures are, in fact, unengaged or unable to engage. Lines are, of course, not visible here. They are, however, implied in the ways the relations between the figures, and between the figures and the spectators.

The final exhibit I saw was Guillermo Kuitca's *Everything, Paintings and Works on Paper from 1980 to 2008* at the Walker Art Centre in Minneapolis, MN. This retrospective was displayed from June 26, 2010 to September 19, 2010. I focus on two of Kuitca's works: *Acoustic Mass VI (The Old Vic)* from the *Theatre Collage* series and *Mozart Da-Ponte VIII* from the *Puro Teatro* series.

Kuitca is an internationally known artist based in Buenos Aires. He began working as an artist at a young age and had his first exhibition when he was thirteen years old. He has since exhibited around the world at galleries such as The Drawing Center in New York City, Fondation Cartier in Paris, the Museo

Nacional Centro de Arte Reina Sofia in Madrid, and the Museo de Arte Latinoamericano in Buenos Aires. Kuitca also represented Argentina in the 2007 Venice Biennale.

Kuitca is also an unlikely artist to consider in relation to the body. In fact, many critics have noted the very absence of the figure as an important motif in Kuitca's art (Dreishpoon, 2008). Like Mehretu, although from a different approach, much of his later work has focused on formal representations of space such as maps and architectural plans. In series such as *Tablada Suite* (1990s), *Puro Teatro* (1995-7) and *Poem Pedagogico* (1997), Kuitca creates painterly transcriptions of a range of building plans, such as hospitals, prisons, and seating charts. Even though figuratively absent, I consider how bodies are still implied in Kuitca's work through his exploration of what he calls "module[s] to be inhabited" (Kuitca and Speranza, 2009, p. 83). With the focus on plans, drawing and lines are therefore also key aspects of Kuitca's work, even though he tends to identify as a painter. His interest in lines might not be as strong as Mehretu and Goodwin, yet he does, in his words, borrow "from a world made on paper, previously drawn" (Dreishpoon, 2009, p. 45).

Despite some important differences between Goodwin, Mehretu, Kuitca and Muñoz, my encounters with the particular works of art all invite a set of reflections on bodily boundaries and form. The path of this process unfolds something like this: The lines that form part of the artwork invite and compel a distinct kind of encounter that can be linked to the body. This encounter by extension draws attention to bodily outlines, a concept I detail below and, in turn,

offers a new set of vocabularies and approaches for theorizing the complexity of bodies' capacities to affect and be affected. Therefore, even though bodies might seem an unlikely theme for three of the four artists, bodies *become* important through the process of engaging with the works of art. As I emphasized above, I did not go to Kuitca, Mehretu, Muñoz or even Goodwin to investigate bodies. It was via an effort to attend to works of art on their own terms and my own encounters with them, that bodies and lines developed as a theme to pursue. To this end, the four chapters on each artist seek to do two things. First, they each make a claim about my encounters with a set of artworks by focusing on the distinct lines in play. This claim, however, is not meant as an end in itself. The aim is to show where this claim might lead.

Chapter 1

Delineations: Theory and Methodology

Before turning to the artists and their work, in this chapter I provide some context and background for the key themes – lines in visual art and bodily outlines – examined in the dissertation. In doing so, I articulate in more detail the terms used and developed in each chapter, namely, the idea of "lineliness" and bodily outlines. I also detail the process that guided my analyses. The chapter is in two parts. First, I summarize the significance of line in modern and contemporary visual art practice and then turn to Jean-François Lyotard's art writings that address line. I continue by elaborating on the concept of bodily outlines. In the second section, I briefly explicate the literatures that supported my experiments with art research and writing and describe the process that evolved during my gallery visits.

Modern Art and the "Freeing" of Line

This dissertation's engagement with lines in visual art is informed by the growing area of research in art history that is bringing attention to the distinct significance of lines for modern and contemporary artists. It is also informed by the art writings of French philosopher Jean-François Lyotard and his focus on the ambiguity of line as it moves between what he calls "discourse" and the "other" of discourse, variously named as the figure, matter, event (Lyotard, 2011 [1971], 2009 [1998], 1992 [1988]). In different ways, both Lyotard and some art historians (e.g. de Zegher) encourage scholars to reflect on the work lines do in a piece of art before quickly interpreting or explaining what the art is about. They

also both emphasize the importance of a line as not simply a means to create a form or figure, but as a stand alone mark that warrants attention. The goal, then, is to approach a line as a non-signifying and non-representational mark. A line does not necessarily stand in for something else. Additionally, the goal is to explore the potential effects of line within a pictorial space. To paraphrase de Zegher somewhat, we need to reflect on how "lines draw us," that is, extend beyond the canvas and act on viewers (2010, p. 117).

Line became a mark of interest for art historians and philosophers in great part because of the experiments modern artists were pursuing in the early twentieth century. Artists were curious about this formal component of a work of art and investigated different ways line might be used, distorted and elaborated within pictorial and real space. This story of line is a story of autonomy and independence: line was freed from its duty to depiction (de Zegher, 2010). As Newman helpfully summarizes:

> The tendency of drawing from the eighteenth century has been to explore each side of this line. On the one hand, to move beyond the limit of the contour toward the visionary (Blake pre-eminently); on the other hand, to perform a regression "this side" of the contour, toward the inversion and the collapse of distinction between figure and ground, the material presence of line in its wavering instability, the multiplicity of the marks, the process of their erasure and remarking, and further back, the shadow and the stain, and the loss of any criterion to distinguish between the intended and the unintended,

and between human indications and marks produced by natural processes (Newman, 2003, p. 97).

The initial "freeing" of line can be traced to experiments in collage by Cubist artists such as Picasso and Braque. Here, not only were new kinds of lines being created – the cut edge as opposed to the drawn line – but line also no longer delineated form to create an illusion and separate figure from ground: "tearing and cutting into patterned or colored papers withdrew the drawn line so that contour accrued instead to the paper's edge [...] The marks once used to augment representational resemblance – shading and modeling, hatching and crosshatching – all these faded in importance" (de Zegher, 2010, p. 34).

Between 1910 and 1960, a range of other artists and art movements engaged with line and offered their own approach to fostering and experimenting with the line's agentic possibilities. Paul Klee and Wassily Kandinsky, for example, were friends and colleagues at the Bauhaus in Germany who both explored the relation between point and line in their art writings. Both conceptualized line as a point in movement and thus emphasized the line's dynamic and forceful character (see Klee, 1961; Lyotard, 2011[1971], pp. 205-232; Kandinsky, 1982).[5]

[5] In his 'Point and line to plane' Kandinksy argues that line "is created by movement – specifically through the destruction of the intense self-contained repose of the point" and continues by suggesting that when "a force coming from without moves the point in any direction [a] line results" (Kandinsky, 1982, p. 572). Similarly, in *The Thinking Eye* (1961), Klee provides a formal analysis of line along with other components of drawing and art, according to three approaches: From point to line, The line as element and Linear and planar character. Klee speaks to what he

From a different approach, the Constructivists – such as Aleksandr Rodchenko and Lyubov Popova – posited line as an element in the construction of social space (see Fer, 1990 for a discussion of the relationship between lines and gender in Popova's work). Line, as Rodchenko writes, is "a factor of the main construction of every organism that exists in life, the skeleton, so to speak" (cited in de Zegher, 2010, p. 41). Rather than a tool for depiction, for the Constructivists, line was a tool of construction. Other examples of line's shift away from a tool of depiction are evident in the irrational and unrestrained line of Surrealist automatic drawings (1920s) and then later in the spontaneous, expressive and gestural lines of American Abstract Expressionism as exemplified by Jackson Pollock's drip paintings (1940s, 1950s).[6]

The attention to line itself and the investigation into its possibility as something other than a tool of depiction continued through the second half of the twentieth century and into contemporary practice. Line was and continues to be

---

calls "the active line," a notion Ingold (2007) works with in his analysis of the static line versus the line in movement. Through text and drawing, Klee tries to show that "the most highly-charged line is the most authentic line because it is the most active" (p.105). This line "goes out for a walk, so to speak, aimlessly for the sake of the walk" (p. 105).

[6] Lyotard argues that Pollock's lines are good examples of what he calls "figure-forms" (an idea that will be addressed shortly): "Pollock's action paintings – at least in its versions from the period 1946 to 1953, where the dripping process [...] is brought ruthlessly to its limits – might give us an idea of what bad [i.e. figure-form] could be: plastic screen entirely covered by chromatic runs; absence of all line construction, of all tracing even; disappearance of echo or rhythm effects produced by repetitions or recurrences of forms, values or colors, on the painting's surface; indeed, elimination of all recognizable figure" (2011[1971], p. 275).

many things: a non-descriptive and non-signifying mark on a surface (paper, canvas, land, and so on); a three dimensional material in the form of wire, rope or thread; cuts or slashes in the canvas or papers; part of grids drawn on a surface or in sculptural form; and traces made on fields. They are also invisible traces left by the feet of dancers, the shapes of bodies in space, and the relations implied between sculptural figures or objects, and spectators. The line in art is therefore much more than a graphic trace; rather than a means to an end (i.e. a tool to draw a figure or form), line encompasses its own theme or "object" to investigate and explore.

Sol LeWitt (1928-2007), for instance, is known for his wall drawings composed of lines of various widths and lengths, often with bright colours, but also in black and white. As historian Rosalind Krauss argues, these lines are not part of an effort to create another world, "they are part of an attempt to do something that might be characterized as an ambition to draw or mark on *this* one" (1971, p. 7 original emphasis). According to Krauss, this shift from lines creating new worlds to marking the existing world, is characteristic of the developments in drawing and experimentation with line I emphasize here.[7]

[7] I recently saw a recreation of a Lewitt work at the Cleveland Museum of Art in Ohio, U.S. *Wall Drawing #4: A square divided horizontally and vertically into four equal parts, each with lines in different directions* (1969) is drawn in graphite directly on the surface of the gallery wall. Each square within the larger square is composed of lines going in different directions: vertically, horizontally, diagonally one way and then the other. With this work of art, the wall itself is transformed. A new space is marked on the surface that alters one's perception of the wall. It is slightly discoloured? Is it the remnant of something that was once hanging there?

Another example of line moving beyond the canvas is land or earth art, that is, works made with, in and on land. Here drawing involves "the marking of a landscape" (de Zegher, 2010, p. 99). Examples of this work include *Mile-Long Drawing* (1970) by Walter de Maria that consisted of parallel chalk lines drawn in the Mohavi Desert, and Robert Smithson's *Spiral Jetty* (1970), an earth sculpture on the Great Salt Lake in Utah. A more recent example is Francis Alÿs's *Green Line* (2007). Alÿs takes "strolls" with the aid of various props in different parts of the world. In *Green Line* he walked along the border known by the same name between Israel and Palestine, carrying a leaking can of green paint. The video still shows Alÿs from the back, walking past an armed solider at an Israeli checkpoint, a thin, green, wandering line of paint following alongside. In other contemporary work, de Zegher emphasizes the focus on line as a mark of connection and a means to explore relationality (2010, see pp. 108-120). The move away from a separation of ground and figure in earlier examples now becomes an active exploration of how line can "challenge and change the understanding of the ground itself" (2010, p. 108).[8]

A number of other recent exhibitions and their catalogues further demonstrate this growing attention to the line in art (see for example (to name just a few), *Tracing the Century*, 2012-2013, at Tate Liverpool; *Lines of Thought*, 2012 at the Parasol Unit, London, UK; *The End of the Line: Attitudes in Drawing*,

[8] de Zegher notes, for example, artists such as Edith Dekyndt, Alia Syed and Zilvinas Kempinas. Their work could be described "as a kind of intersubjective encounter, with the line as the connector confirming the interdependency of all" (2010, p. 119).

2009, organised by Hayward Touring, et al., London, UK; *Linie, line, linea: Contemporary Drawing*, 2010 organised by *Institut für Auslandsbeziehungen*, in Stuttgart, Germany).

The importance of these new art practices and experiments lies in line's newly acquired discernibility – lines, not the form they produce, are what viewers encounter. The shift in the function of drawing away from narrative and communication and toward the freeing of line meant that in modernist and contemporary art practices line has gained a kind of autonomy. No longer tied to a specific disciplinary or technical practice, line moves fluidly between each of these or simply stands on its own terms as line with no purpose, referent or meaning. The line's increased visibility and multidimensionality, also, importantly, makes the effects of line more apparent. When we see *line* we are also invited to engage with how a particular line alters the surface it has marked. A simple scratching of a line enacts and performs a radical redistribution of the real. Think, for example, of the simple act of drawing a line in the sand. Lyotard speaks to this possibility in an 1985 interview with Bernard Blistène:

> A simple mark with a pencil and the sheet of paper splits apart, and something is as though directed somewhere else. What you have there is both the completest form of power and, at one and the same time, the completest form of dispossession. Because the person who is doing it doesn't at all know what he's doing. This poverty is something perfectly equivocal since it's simultaneously both everything and nothing (Blistène, 1985, p. 34).

A marking on a surface does not necessarily represent some thing. Rather, it reorganizes the plane; the line does something. The surface with the line differs from the surface without. I was reminded of this passage from Lyotard when I encountered Joan Miro's *Painting on a white background for the cell of a recluse* (1968) at the Tate Modern in London, England. This triptych consists of three large canvases with a painted line of a slightly different trajectory drawn diagonally across the middle. The effect was striking. The line altered the surface of the canvas and, in this alteration, produced what felt to me like a bodily interruption. I could not be in the white space of the canvas because a line was in my way. The line moved across the canvas, and seemed also to simultaneously divide my body horizontally. Or perhaps it was that the line drew me into the white surface, but without offering a place to focus my attention. The bodily affect of Miro's lines that I felt are echoed by Adrian Searle (2011):

> You can feel the vitality of Miró's line from your head to your toes, your hand clenching and unclenching in your pocket, somehow feeling in your own body the artist's concentration – the tensing of his wrist, the movement of his hand – as you follow the line on its way to nowhere. I imagine Miró holding his breath as he draws, and I hold mine too as I look (*The Guardian*).

Searle's response differs from my own, but he also underlines the line's effect on his body. Perhaps this response speaks to the corporeality of drawing that many critics and scholars have observed (see for example, Berger, 2005; Valéry, 1960), a corporeality that extends beyond the act of drawing. As Taussig writes, "if

drawing is corporeal, it must be the mediator par excellence between body and image, and looking at a drawing must have some of this as well" (2011, p. 80).

The autonomy of line, its affective capacity and corporeal resonance – that is, what I call a "lineliness" – are key themes explored in the dissertation. I seek to examine these aspects of line in the work of each artist. In this orientation, I find Lyotard's scattered writings on lines in visual art especially helpful.

Jean-François Lyotard: Lines, Ambiguity and Lineliness

Although Lyotard's writings on art and artists tend to be more strongly linked to painting and colour, they also include a number of notable and underexplored engagements with line (2012a; 2012b; 2011 [1971];1988). As he comments in a conversation with the French artist Renée Guiffrey: "I've always told myself there is a kind of holiness [...] [*saintété*] of the simplest line on a white page" (Lyotard and Guiffrey, 2012b, p. 151). In an interview in *Flash Art* about *Les Immatériaux*, an exhibition he co-curated in 1985 at the Centre George Pompidou, he even confesses a closer affinity to drawing than painting: "I find this poverty [of a simple pencil scrawl on a page], which is almost mystical, to be something entirely original. In this sense, I feel closer to drawing than to colours" (Blistène, 1985, p. 34). Lyotard's work on lines follows the various shifts in his philosophy, from a focus on the figural (2011[1971]) through to art's immaterial matter (2009 [1998], 1992 [1988]). Although it would be inaccurate to suggest that Lyotard develops a contained "philosophy of line," there are two themes to which he seems to return: reflections on the ambiguity of the line, namely, its capacity to challenge and disrupt form or signifying systems at the same time that it can

participate in both of the former, and an emphasis on the capacity for some lines to produce a bodily resonance (Lyotard, 2011 [1971]).

Lyotard attends to the line most explicitly in *Discourse, Figure* (2011[1971]). Here, he distinguishes between two qualities of line. On the one hand, line might be subsumed by discourse. As Readings explains, "discourse is the name given by Lyotard to the process of *representation by concepts*. Discourse [...] organizes the objects of knowledge as a system of concepts (units of meaning)" (1991, p. 3). A discourse, then, involves something other than language. It might, for example, operate in art or other visuals, such as perspective or geometry (Ionescu, 2013; Lyotard, 2011[1971]; Readings, 1991). This discursive line, Lyotard argues, has a graphic function. It services signification and has meaning because it can be distinguished negatively in relation to a system of invariant units. Here, in a sense, line is effaced and operates instead as a sign, or to signal "ideational content" (Ionescu, 2013, p.156). For example, Lyotard notes, the letter, linear systems of perspective (2011[1971]), or the draughtsman's line (1992[1988]). A trace inscribes itself in a graphic space "when the trace's function consists exclusively in distinguishing, and hence in rendering recognisable, units that obtain their signification from their relationships in a system entirely independent from bodily synergy" (Lyotard, 2011[1971], p. 206). In this instance, line is arguably no longer a line. It becomes, for example, part of the letter 'T.'

On the other hand, line is also potentially disruptive to discourse. The latter points to the plastic function of line, a line that remains unrecognizable as a

unit of meaning. Although not recognizable, this line is arguably visible as line. It is a line that I *see* instead of read. Unlike a line inscribed in graphic space, the line as unrecognizable trace appeals to both eye and body. It alludes "to the body's resonating capacity" (Lyotard, 2011[1971], p. 208). Lyotard summarizes:

> On the one hand [line] touches upon an energetics; on the other upon writing. The means by which the line enables writing are well known: precisely by the fact that the verticals, curves, downstrokes, horizontals, and angles can be stripped of their plastic meaning and count only as constituting distinctive features of the scripted signifiers. Assuredly one can expect great care in achieving the "good form" of the letters and their layout on the page [...] but it has to be conceded that this good form is always caught between two contradictory demands: of articulated signification, and of plastic meaning. The former requires the highest degree of legibility, while the latter aims to give adequate space to the potential energy accumulated and expressed in graphic form as such. It goes without saying that if one wins in the latter case, one loses in the former (2011[1971], p. 210).

Importantly, Lyotard is not seeking to oppose these two lines. Rather, they operate together, in a tension of co-presence. Any given discourse of lines will include both graphic and plastic qualities. In some cases, the former supersedes and subsumes line under its system of signification. In others, line undermines and interferes with these systems.

The disruptive capacity of the plastic line is multidimensional. In *Discourse, Figure*, Lyotard distinguishes three types of figures that have relevance for lines: the figure-image, the figure-form and the figure-matrix (2011[1971], pp. 268-276). Each of the former involves a distinct process of transgression or deconstruction that stems from different instances of the line's plasticity. The figure-image – one order of figure – might refer to the deconstruction of an outline or contour [*tracé révélateur*]; it is "the *transgression of the contour* [*tracé révélateur*]" (Lyotard, 2011[1971], p. 274). As Ionescu explains, it "stand[s] for the blurring of the distinctive outline of presentations. These lines, discursive in the sense that they code the object according to geometrical laws, are multiplied, distorted, and recomposed, ending up in a dissaray of forms" (2013, p. 150). With the figure-form, transgression works to disrupt form itself; it is an "anti-good form, a 'bad form'" (Lyotard, 2011[1971], p. 275) and exemplified by Pollock's action paintings (see footnote 7). Here, the regulating line [*tracé régulateur*] is no longer in effect. Finally, the figure-matrix is "difference itself" (Lyotard, 2011[1971], p. 275). More than simply multiplying the outline or presenting bad form – both of which are visible in a work of art – the figure-matrix remains unseen. Lyotard's comments on some of Klee's drawings and paintings illustrate how line might gesture towards the figure-matrix: "In this space, the line records neither the signifiers of a discourse nor the outlines of a silhouette; it is the trace of a condensing, displacing, figuring, elaborating energy, with no regard for the recognizable" (2011[1971], p. 232).

Lyotard also reflects on line in his commentary on the Italian artist Valerio

Adami published in translation as "It's as if a line..." in *Contemporary Literature* (1988), and then reworked and published again in *What to Paint?* (2012a[1987]). The essay is written as a dialogue between four voices: He, She, Me and Other. In this text, Lyotard continues the threads explored in *Discourse, Figure* regarding the line and the letter (Lydon, 1988). His "philosophy of phrases" from *The Differend* is, however, also apparent. For instance, he begins with the voice of "She" who says: "It's as if a line were a sentence pursued by other means" (1988, p. 457).[9] In both versions Lyotard primarily attends to the question of art commentary, with which he has been preoccupied throughout his career: "[line] anticipates commentary and eludes its grasp" (Lyotard, 2012a [1987], p. 209). As part of this exercise in art writing and in response to Adami's work, Lyotard also contemplates on the ambiguity of line, and the intimate relationship between line and form. On the one hand, "line is inhabited by a desire, it has a desire's infinite power" (1988, p. 458). There is a potentiality to line. At first tracing it is not bound by a prescribed form. It could be anything precisely because it refuses determination. As Lyotard writes, "it is proliferous in its potential cues" (1988, p.

[9] In *The differend* (1988 [1983]), Lyotard considers the problem of "language"' in terms of the linking of phrases. For Lyotard, a phrase consists in four poles: addressor, addressee, referent and meaning. These four components constitute a "phrase universe." The rules for the presentation of a phrase – who the speaker is, to whom the phrase is addressed and the object to which the phrase refers – are determined by the phrase's regimen, such as reasoning, knowing or describing. The phrases are then linked together according to the rules of a discourse that provide the linking with an end or aim (Lyotard, 1988, p. xii). A phrase that includes all four poles is said to be articulated, in other words, this phrase is "heard."

458). A line on a page marks the beginning of speech: "[it] means nothing, it means many things and speech is launched" (Lyotard and Guiffrey, 2012b, p. 151). Drawing, however, as "She" continues, "counters [the] proliferation" of line (1988, p. 458). The drawer is, as "He" explains, "[c]alled to exchange the disorder that the line can engender for strong configurations, to impose a principle of attraction and disjunction" (1988, p. 458). Line is the condition of the work, the possibility of form. But the artist remains compelled by the line; he (Adami) is not the maker of lines.

Less obviously, Lyotard's art writings from the 1980s and 1990s also reference line. In the context of his engagement with Kant's *The Critique of Judgement* (2001) and in particular, the Analytic of the Sublime, a key theme from this period is what Lyotard calls art's "matter," a term he uses to capture an idea of formlessness. "Matter" is an artwork's colour, sound, volume and lines. In fact, for Lyotard, a work is "only of art when it is a gesture of or in matter. [...] It is work of sound, volume, colour, language (taken as matter), etc." and painting, drawing, sculpture, literature and music will each have their own distinctive matter (Lyotard, 2009 [1998], p. 35). Lyotard contends that "matter" has the capacity to suspend the activity of the mind. Without destiny or definition it disarms thought. Perhaps echoing the figural, matter is not recognizable: "[c]olour, matter of painting, matter/for vision, is not given as/a nice little object or as/one of its properties" (Lyotard, 2009 [1998], p. 119-121). Matter is tone, nuance, vibration and energy; it dissimulates, de-objectivizes, and escapes the thinking eye.

Although colour is the primary example of art's "matter," as evidenced by texts such as *Karel Appel. A Gesture of Colour* (2009 [1998]), *Sam Francis. Lessons of Darkness...* (2010 [1993]), and other essays included in various exhibition catalogues,[10] line is also mentioned as a possible instance of matter. Drawing, as its own distinctive art practice, is a work of line, a "gesture of or in [line as] matter" (2009 [1998], p. 35). As Lyotard writes in 'Conservation and Colour,' "I want to make it clear that when I say colour, I mean any [pictorial, "*picturale*"] matter, beginning with the line" (1992 [1988], p. 152 modified translation). Line can be likened to "matter" when it also appears in the pictorial space like a nuance or timbre, in other words, without relation to other colours, sounds or lines in the composition.

Lyotard draws our attention to the potential disruptive and transgressive force of a simple scrawl on a surface. A line is both nothing and everything, precisely because it remains unnamed and unformed. It therefore suggests infinite possibility, an uninhibited desire – "proliferous in its potential cues" (Lyotard, 1988, p. 458). Concurrently, however, line can be something very different: it regulates and reveals, and its proliferation can be subsumed by form. Line is ambiguous; although I have stressed how line escapes form, as Lyotard illustrates, line can also tame and determine form. To this end, line is elusive.

Line, for Lyotard, also bears an affective force. When not bound to form

[10] Leuven University Press has recently published in new translation a significant number of Lyotard's art writings. They are collected in the series *Jean-François Lyotard: Writings on Contemporary Art and Artists, Volumes 1-9* (2009-2013).

or letter, line acts upon the body. As "matter," it addresses the body, and as a figural trace it induces a bodily resonance. With respect to colour as "matter" in Karel Appel's paintings, Lyotard writes: "If Appel's work says something to the eyes, it would be: do not read me, do not understand me. On this side of the gaze, it shouts instead straight to the body, it lifts it: dance with me, *on* me as on a rhythm, dance me" (Lyotard, 2009 [1998], p. 45). Line too, as another instance of "matter," also potentially addresses the body and compels the "thinking eye" to slow down (Lyotard, 2011 [1971]).

In sum, Lyotard's writings consider the implications of line's autonomy within the pictorial space. He encourages readers to reflect on line simply as line, and attend to the disruptive and affective forces of this simple scrawl. Following Lyotard's writings on line, the remainder of the dissertation focuses broadly on what I will call "lineliness." Rather than take up only one strand of Lyotard's approach to line (i.e. as figural trace or matter), I believe lines potentially transgress form, disrupt representational practice and have an affective force. Consideration of lineliness introduces two related points. First, the dissertation's four artists make line visible. Like the experiments discussed above, they explicitly and implicitly free line from its duty to depiction. By making line visible, they invite us to attend to various types of lines: short, curved, dotted, straight, faded and so on. Each artist and his or her work thus offers a kind of case study for lineliness. For instance, in Goodwin's drawings, bodily shapes are not all that is visible. Since the lines have not been subsumed by form, I am also confronted by the assorted lines that shape the figures of bodies. Similarly, Kuitca

and Mehretu emphasize the lines of architecture by disengaging them from their role in producing the shape of the building or the interior space. Muñoz's sculptural scenes do not show visible lines, but make felt the ways lines are drawn between bodies in practices of address. Therefore, I am drawn towards the moments when line separates itself from a system of representation, so that rather than recognize the curve of a body, the edge of a room, or any number of shapes or objects (e.g. seat, square, wall, building, roof, etc.), I encounter this mark that has no necessary bearing on form. Moreover, I am intrigued by this mark's capacity to disrupt the representational systems potentially at work (e.g. bodily forms, seating plans, architectural images, or social groups).

The Lyotardian focus establishes virtual lines limiting the scope of this dissertation. Although line is an underexplored area of research, it is not completely absent from social theory. Most notably, perhaps, is Deleuze and Guattari's triad of lines: molar, molecular and lines of flight. As Deleuze explains: "The pursuits that Guattari and I call by various names – schizo-analysis, micro-politics, pragmatism, diagrammatics, rhizomatics, cartography – have no other goal than the study of these lines, in groups and in individuals" (Deleuze and Parnet, 1983, p. 71-2).[11] Foucault's examination of panopticism is another

[11] These lines – segmentary lines, molecular lines and finally lines of flight – are "diverse in nature" (Deleuze and Parnet, 1983, p. 69) and should not be understood as separate and opposed. Rather, they are "immanent and caught up in each other" (p. 71). The first type refers to "well-defined segments" that construct us into different categories and identities such as work/vacation, or student, then family, then retirement (p.69). They mark "breaks" (p. 72). Molar lines emerge from binaries that divide child from adult, public from private, us from them (p. 77). They suggest

example of how lines are implicitly part of social theorizations. Foucault describes the Panopticon – a prison design allowing for total and constant surveillance – as a "figure of political technology that may and must be detached from any specific use" (1995 [1975], p. 205). The Panopticon or panopticism is a "pure architectural and optical system" and acts directly on individuals "without any physical instrument other than architecture and geometry" (Foucault, 1995 [1975], p. 206).[12] Although Foucault does not elaborate on the lines of panopticism, Ingraham demonstrates how the design's disciplinary function crucially relies on lines. For Ingraham, the Panopticon exemplifies architecture's capacity to "institute[] the proprieties of inhabitation" and, in effect, "keeps things in line" (Ingraham, 1998, p. 137).[13] Other examples of literatures that engage

---

"power set-ups"; power stems in part from the ways in which arrangements are made. The latter in turn homogenize the different segments, establishing dominant orders of knowledge, of space, of language (p. 78-9). Molecular lines are still segmentary but they are more supple, and speak to "connections, attractions, and repulsions" that might lie beneath the more rigid segmentations (p. 70). Finally, lines of flight "carry[] us away" (1983, Deleuze and Parnet, p. 70). They carry us "through our segments but also across our thresholds, toward an unknown destination, neither foreseeable nor preexistent" (p.70-1). In John Rajchman words: "Deleuze imagined that individuals and groups, we ourselves, are made up of multiple lines, tracing movements or trajectories, in the manner explored, for example, by choreographers or drawn by dance, such that there are as many entangled lines in our lives as on our hands or feet" (2002, p. 10).

[12] The diagrammatic aspect of the panopticon is one explored by Deleuze in his reading of Foucault in *Foucault* (1988 [1986]).

[13] There are three sets of lines involved: the drawn lines that divide the space in order to contain individual bodies; the lines of sight enabled by the former; and the lines of the body, that is, how

either implicitly or explicitly with line include a range of theorizations on space and place, some of which I reference in the chapters to follow (see for example, Bornstein, 2002 on the Palestinian "Green Line"; Carter, 2009; de Certeau, 1988;[14] Hele, 2008 on conflicts between indigenous and colonial borders;[15] Ingold, 2007; Tiessen, 2007, 2011 on "desire lines"; Harley and Woodward, 1987 on the history of cartography; and the Edmonton Pipelines Project (http://edmontonpipelines.org)[16]).

It is beyond the scope of the dissertation to address each of these areas that touch on lines in any detail. Potential linkages among this literature is a task for

---

the body is allowed to move in the space and how it is located in the space. As a political technology, then, panopticism might be understood in part in relation to the kinds of lines it both stems from and produces.

[14] Michel de Certeau's analysis of the interaction between the lines on a city map and those made by people's movement through the city. According to de Certeau, the "thick or thin curves [that mark the traces of walking] only refer, like words, to the absence of what has passed by. Surveys of routes miss what was: the act itself of passing by." When traced on a map, "[t]he operation of walking, wandering, or 'window shopping,' that is, the activity of passers-by, is transformed into points that draw a totalizing and reversible line on the map" (de Certeau, 1988, p. 97).

[15] The imposition of national boundaries between Canada and the United States, for example, ignores the ways First Nations communities might be organized by a different set of borders and tribal lines. The lived experience of the border of the Anishinabeg and Haudenasaunee nations is one example of how kinship and cultural lines are erased by and also interrupt the colonial border (Hele, 2008).

[16] As their website explains, with echoes of de Certeau, Carter and Ingold: "We are most interested in stories that come 'from below,' stories that represent everyday people making ordinary lives in a city that does not always make such living easy."

future work. Moreover, I focus specifically on Lyotard's lines because he approaches line via visual art, a goal I share. Although other philosophers engage with drawing and, to some extent, lines, their work has not yet been translated (see Damisch, 1995), was either published in translation after the dissertation was already strongly conceptualized (see Nancy, 2013), or pursues an analysis with differing aims (see Derrida, 1993).[17]

Virtual Lines of the Body

Although lines might seem an unlikely or unusual approach for examining bodies and bodily encounters with art, lines are arguably already included in scholars' efforts to (re)conceptualize bodies. For example, bodies are examined with concepts such as "refigure" (Grosz, 1994), psychic mapping (Freud, 1991; Grosz, 1994), borders and containment (Ahmed, 2000, 2004, 2006; Brennan, 2004; Elias, 2000; Sullivan, 2000), and practices of social inscription or actual mark-making (see Grosz, 1994). More often than not, an idea of line in this scholarship is simply implied by the use of a word that has a relationship to a line-making practice such as inscribe, border, or map. However, the intimation suggests that to some extent, scholars are conceptualizing bodies in terms of lines, even if this effort is only implicit.

Feminist, queer, and postcolonial theorist Sara Ahmed gestures to line

[17] In *Memoirs of the Blind* (1993) – an essay that accompanied an exhibition of self-portraits at the Louvre – Derrida explores the relationship between drawing and blindness. The origin of drawing is evident in scenes of blindness, in which the potency of the trait develops "on the brink of blindness" (p. 3). According to Derrida, drawings of the blind are self-portraits in a double sense: of the draftsman and of drawing itself: "a drawing of the *blind* is a drawing *of* the blind" (p. 2).

when she analyzes bodies in terms of surface and shape. Importantly, Ahmed's focus on the skin or surface differs from those scholars that describe the skin as a readable, textually inscribed surface. She stresses instead "the very effect of the surface, and [...] how bodies come to take certain shapes over others, and in relation to others" (2000, p. 42-3). For Ahmed, "bodies *take* shape" (2004, p. 1 emphasis added). The skin or surface is not fixed or predetermined; bodily surfaces are malleable and altered in the "contact they have with objects and others" (Ahmed, 2004, p. 1). In *Strange Encounters*, she contends "there is no body as such that is given in the world: bodies materialise in a complex set of temporal and spatial relations to other bodies" (2004, p. 40). With this approach, Ahmed emphasizes "how bodily habits and gestures serve to constitute bodily matter and form" (2004, p. 42). Here she follows Butler's efforts to rethink the discursive construction of bodies. In *Bodies That Matter* (1993), Butler proposes "a return to the notion of matter, not as site or surface, but as *a process of materialization that stabilizes over time to produce the effect of boundary, fixity, and surface we call matter*" (1993, p. 9, original emphasis). For Butler, and Ahmed, although the materiality of bodies needs to be recognized, this matter should not be seen as inert or fixed. Rather, it has a plasticity (Sullivan, 2000, p. 59). As Ahmed argues, the skin-border is unfixed: "we [need to] unlearn the assumption that the skin is simply already there, and begin to think of the skin as a surface that is felt only in the event of being 'impressed upon' in the encounters we have with others" (Ahmed 2004, p. 25). Echoing Merleau-Ponty, skin, in other words, is a "border that feels" (Ahmed, 2000, p.45; Merleau-Ponty, 2004 [1964]).

Bodies are therefore crucially imbricated with other bodies (animal and human), spaces, and objects. They live in "a co-constitutive relationship with their environments" (Sullivan, 2000, p. 35) and "are always forever mixed" (Game, 2001, p.1). As Sullivan asserts, "human organisms live as much across and through skins as within them" (2000, p. 35).

Bodies thus do not already exist as pre-formed and immutable. Even though the appearance of bodies in our daily encounters – whether our mirrored own, or others in a classroom, the street, or a bus – appear as individual and bounded by the skin, this form and boundary constantly changes. Where a body formally seems to begin and end, and how a body extends into space are indeterminate. Both are a consequence of social encounters with other bodies, objects, spaces and even emotions (see also Brennan, 2004; Game, 2001; Elias, 2000; Sullivan, 1994).

With this bodily emphasis on shaping and boundary formation, Ahmed is, in effect, working with drawing and line. In other words, at issue here is the making of bodily outlines. As she herself notes, the focus on "boundary-formation" has to do with "*the marking out of the lines of a body*" (2000, p. 45, emphasis added). *The Oxford Encyclopedic English Dictionary* defines outline as "lines enclosing or indicating an object," "a contour," "an external boundary" (Pearsall and Trumble, 1996, p. 1033). An outline is created when a line joins up on itself, or when two lines meet, and in doing so, trace the limits of a form. Lyotard calls an outline, a revealing line (*tracé révélateur*). It is "revealing" [*révélateur*] because it indicates a presence where there is nothing, because it

'gives shape' to a body, a face, an action, where there is only a bare surface" (2011, p. 230). With this tracing, an outline does two things: it marks a boundary and produces a form.

To speak of the outlines of a body takes the discussion to the realm of art. A living and fleshy body does not obviously have an outline in the sense of the term noted above. Outlines are drawn on surfaces – paper, canvas, skin, earth – whereas bodies are three-dimensional volumes. At work in both, however, is space: whether pictorial or social – the surface of a paper or a room, city, etc. which bodies might inhabit – lines and space are intimately connected. They are co-constitutive of one another. Lines produce and delimit space (as I consider in my discussion of Mehretu and Kuitca) and space enables the drawing of lines (e.g. a gathering of bodies in a living room creates the conditions to make lines). In each chapter, the intricate coupling of space and line is a crucial thread that underpins the specific analyses on line. A more extensive examination of the line and space relationship is a task for future work.

Conceptualizing bodies as outlines involves some theoretical liberties that are nonetheless very productive. Bodies seem to escape and elude discourse. As Butler writes: "Every time I try to write about the body, the writing ends up being about language ... The body is that upon which language falters" (cited in Bamford, 2013, p. 90). Moreover, some aspects of embodiment exceed the fleshy volume of a body. Taking bodies to the realm of what is typically linked to a drawing practice – an outline – can potentially aid in efforts to attend to these immaterial and intangible bodily characteristics. Bodies are constituted in part by

invisible lines that are repeatedly drawn and redrawn. They are what Shields calls "virtual" (2006). The virtual, Shields explains, "is known only indirectly by its effects" (2006, p. 284). Like Proust's definition of dreams and memories, the virtual is " 'real without being actual, ideal without being abstract'" (2006, p. 284). Despite the invisibility and intangibility of bodily outlines, they are nonetheless felt. The focus, then, is the lived body or the "somatically felt body" (Blackman, 2008, p. 30). As Sheets-Johnstone contends, the goal "in German poet Rainier Rilke's memorable words, [is] to awaken the 'unlived lines of our bodies'" (1992, p. 2-3, 5). Simply put, scholars are called to attend to "the body's capacity to affect and be affected" (Blackman, 2008, p. 57).

As the dissertation will show, this idea of bodily outlines develops from reflections on my encounters with Goodwin, Mehretu, Kuitca and Muñoz's work. The lineliness of the works of art brought attention to bodily outlines because of the way the former seemed to "mark out [...] the lines of [my] body" (Ahmed, 2000, p. 45). In Chapter Two I show how Goodwin's artworks ask us to consider bodily outlines as layered and palimpsestic. In other words, the outline that shapes and contains bodies needs to be conceptualized as a process of ongoing making that will bear remnants of earlier formations. Goodwin's drawings also draw attention to bodily outlines in term of form – how bodies take on different shapes, whether in actuality or as a feeling. Here we reflect on outline more literally: is the body tall or short, wide or narrow, rounded and straight, or even is the body huddled and compact or elongated and stretched out?

In Chapter Three, I explore geographical and temporal bodily outlines.

Mehretu's drawing-paintings encourage us to examine how bodies might extend across geographical locations and between the past, present and even future. Here, I focus on the boundary aspect of bodily outlines. If an outline marks the boundary of where my body ends and begins, what are the various ways this outline might be felt? Is my body a spatially and temporally grounded form? Or can we think about an outline that unravels and extends between here and there, then and now? These felt outlines are types of boundaries that are not necessarily bound to the skin's border. The complexity of embodiment in a global world where bodies, for different reasons, are often moving between different locations, requires an investigation of this stretched out bodily form. The latter also potentially speaks to the ways bodies might extend into the past. Embodiment, then, has a complex temporality and spatiality.

Chapters Four and Five continue with this move away from bodily outlines that might remain closely bound to bodies' material container. In the former, I focus on how objects or spaces outline bodies. Kuitca's auditoria bring attention to modules of inhabitation, in this particular case, the seat of an auditorium as rendered by the square in seating plans. Moving beyond the body, in a way, Chapter Four considers how bodies are also outlined, that is, bounded and given form, by the object-spaces they inhabit. The seat on an airplane or at the theatre also acts as a boundary marker around my body, a marker that seems to both expand my body into the seat (beyond my skin) and contain my body from the person sitting next to me.

Finally, I consider bodily outlines that are drawn in and through social

exchanges. A movement away from a fellow passenger on a bus, for instance, is an effort to draw a line between two people (see for example, Ahmed 2000) and constitute one body as distinct from another. I focus in particular on the relationship between the outline of a social body – the boundary that marks who belongs and who does not – and the outline of an individual body. Here, the concept of bodily outline expands to include a consideration of identity, and how bodies might be given form in part through their belongings to a wider social group.

The Process

Although I inevitably analyze and interpret a selection of work by each artist – such a process is perhaps unavoidable – I have tried to give space to what might be learned from the encounter. The interpretation or analysis is thus by no means the end goal. I do not want to reduce the event of the artwork to discourse (Lyotard, 2011 [1971], 2009 [1998]). My intent has been to focus on the distinct components (i.e. line) of the painting, drawing, collage or sculpture and to maintain "the distance of visual imagery from verbal discourse" (Clark, cited in Iversen, 2010, p. 149). This approach is in no way a determinate methodology and for that reason, I do not engage with the established literatures on social research methodologies and methods. Instead I discuss the process and my response to it that developed as part of my efforts to engage with the works of art. I therefore converse with scholars from different disciplines who ask after alternate engagements with cultural practices.

Stories tend to be eliminated from scholarly work and social research in

particular (Game and Metcalfe, 1996). But as Taussig argues, "fieldwork is essentially based on personal experience and on storytelling and not on the model of laboratory protocols" (2011, p. 48). Indeed, social research in general necessarily involves some form of narrative in both its methodological practice and documentation thereof (see for example, Game and Metcalfe, 1996). As Foucault remarks, some researchers contend that "preliminary exercises" should "be left backstage" and "forgotten once they have served their purpose" (Foucault, 1990 [1984], p. 8-9). Such exercises – notes, diaries, free-writes – might be likened to the sketch or study that artists prepare for final work. These unformed ideas serve the final project, whether that be a painting or scholarly monograph, and therefore have no place in the completed work. The latter appears as if by magic, already formed. It is the visual or linguistic sketch, however, that interests me more than the finished work. I am curious about the process and the story of how scholar X arrived at idea M. As Ahmed argues, "[i]t matters how we arrive at the places we do" (2006, p. 2). By narrating my process, I want to keep visible the backstage that is in fact constitutive of the stage itself. First, I briefly summarize some of the literature that informs this desire to experiment with art.

Learning From Visual Art

Scholars from various disciplinary backgrounds are exploring unconventional methods of art analysis or interpretation. As mentioned earlier, they move away from scholarly writing that simply interprets the meaning of an artwork and instead attend to the form of thinking or critical work a piece of art might practice. Art theorist Irit Rogoff summarizes this shift:

> The more current phase of cultural theory, which I am calling "criticality" (perhaps not the best term but the one I have at my disposal for the moment), is taking shape through an emphasis on the present, of living out a situation, of understanding culture as a series of effects rather than of causes, of the possibilities of actualising some of its potential rather than revealing its faults" (2006, blog post).

As a tentative move beyond critical analysis, Rogoff proposes "an actual cultural making, not an analysis, of a condition I perceived of theoretically" (2006, blog post). The former would develop from "certain encounters with conceptual art works which are taking up the same issues" of interest to her.

Similarly, art historian Ernst van Alphen, stresses in *Art in Mind* that art and artists do not simply reproduce or represent something from the world, but instead, they create and invent (Van Alphen, 2005, p. 1). As a form of thought, art intervenes into issues such as gender and colonial relations, memory and trauma, and understandings of place and history. The latter are explored, dismantled, placed under a new lens or presented from a new angle. Art becomes a visual laboratory that experiments on established ways of thinking and seeing (Van Alphen, 2005, pp. xiv, 139). As such, an artwork produces a "visual theory" (Van Alphen, 2005, p. 18), a theory consisting of frames and angles, colours and lines, images and video, movement and sound instead of terms, concepts, categories, diagrams and charts (or if these components are part of the artwork, they are likely subjected to the effects of the laboratory).

Jill Bennett also examines how art induces critical thought "by realizing a

way of seeing and feeling" (Bennett, 2005, p. 21). Thought here stems from an affective encounter; not a recognition of, or identification with, what may be happening in the work, but an affective shock or visceral response that then gives rise to a form of thought distinct from cognition or rational understanding (Bennett, 2005, p. 37). Art, however, according to Bennett, also produces its own thought, an idea distinct from the notion of art borrowing from theory or philosophy. As Bennett argues although "artists and art theorists may still look to philosophy for a certain manifestation of an idea or argument [...] it is nevertheless possible to demonstrate that art is engaged in a synchronous development of theory" (2005, p. 150). Theory might be *derived* from the visual (Bennett, 2005, p. 150). As Bennett shows, art is distinct because of its affective capacity. It encompasses "a process of embodied perception" that leads "to a kind of critical awareness: a particular mode of understanding, engendered through the visual" (Bennett, 2005, p. 152).

Social research is also beginning to acknowledge art's relevance and contribution. In *Sociology Through the Projector* (2008), Bulent Diken and Carsten Bagge Laustsen, attend to cinema *cinematically*, rather than reduce it to sociological concepts and approaches. In this way, Diken and Laustsen "do sociology by using cinema" (p. 5). Educational theorist Elizabeth Ellsworth reflects on the potential for museum exhibits, architecture and theatre, to create a relation between "insides" and "outsides," existing and new possible worlds, and across different subjectivities. She conceptualizes this encounter as a pedagogical force and this work of putting in relation as a "pedagogical hinge" (2005, p. 38).

Learning happens because "[w]e are traversing the boundaries between self and other and reconfiguring those boundaries and the meanings we give them" (Ellsworth, 2005, p. 62). Artists often facilitate the creation of this pedagogical hinge by inviting viewers to encounter what lies outside the paradigms with which they understand themselves in relation to others.

Art, then, can open up different paths for conventional Western thought. Rather than being the object under analysis, it might contribute to the analysis. As sociologist Avery Gordon contends: "Literary fictions play an important role in these cases [i.e. haunting in social life] for the simple reason that they enable other kinds of sociological information to emerge. [...] [literature] often teaches us, through imaginative design, what we need to know but cannot quite get access to with our given rules of method and modes of apprehension" (1997, p. 25). Gordon's *Ghostly Matters* is not explicitly an effort to rethink sociology's relation to literature. However, by turning to literary works as part of her sociological practice, she brings attention to what these cultural engagements can offer sociology. As Gordon argues, because literature is "not restrained by norms of professionalized social science" (1997, p. 25), it has the potential to open sociology to instances of what she calls "furniture without memories" (1997, p. 1). The latter is taken from Toni Morrison's *Beloved*. According to Gordon, this phrase suggests images, scenes and stories that are crucial to social life but cannot be measured or observed in conventional social science. In other words, the realm of "fiction" can provide paths to see, feel and ask after matters of desire, fantasy, affect, imaginings, memories and other invisible and intangible qualities of

sociality.

Deleuze and Guattari influence much of this scholarship (see above, Bennett, Ellsworth, and Diken and Laustsen). Their emphasis on what art *does* and sets in motion (Deleuze and Guattari, 1994 [1991]; O'Sullivan, 2006, p. 22) weaves through many of these texts. However, the key influence for my thinking is Lyotard. Arguably, Lyotard's entire career has been spent exploring how "the philosopher" can write about a work of art in ways that avoid reducing the figural to discourse (Lyotard, 2011 [1971]) or the event of the work to philosophical commentary (Lyotard, 2009 [1998]). His writing strives to attend to the work itself, to its colours, lines, blank-spaces and to do so by making philosophical language bend to the visible, to the event of the work. As part of this effort, Lyotard's art writings are often rather poetic, poem-commentaries (see Herman Parret's Preface in Lyotard, 2010), as he strives for "the inexpressible" (Lydon, 1988, p. 456). Art's "experiments on the perceptible" help philosophers with their own experiments "on philosophical language" (Lyotard, 1989, p. 187). In this way, "commentary will be made to conform to figures, and figural work will take place in language analogous to what painters do on canvas" (Lyotard, 1989, p. 187). The task is to "receive the rhythms, virtual sonorities, lines, angles, curves, colours" that are hidden in the syntax of language and awakening other possible linkages and words. Here philosophy becomes a work and no longer argument. As he writes in *Karel Appel*: "The artist did and does appeal to a philosopher, but one *powerless*, disarmed. Determined to overlook all his *munus*, the knowledge that protects him" (2009, p. 39).

Over the course of his life, Lyotard wrote "commentaries" about many artists,[18] writings that were shaped by the various trajectories of his thought and philosophical influences (e.g. Merleau-Ponty, Freud, Kant, among others).[19] These texts share a sustained and careful reflection on the effect an artwork has on the philosopher's knowledge and the implications for art commentary. Quite simply, Lyotard was a lover of art and recognized art's distinct offerings. Art, he writes, both "gives to" thought and "gives rise to thought" (Lyotard, 2009 [1998], p. 75).

Engaging Goodwin, Kuitca, Mehretu and Muñoz, I have not sought to apply a Lyotardian method, nor am I trying to do what Lyotard does – experiment on language in my writings about art and artists. Not only am I located within a different disciplinary field, I am also not strictly engaging with the practice of philosophical commentary and aesthetics. I am, however, curious about what art uniquely offers, namely lines, colours, volumes, sounds and so on. I am also keen

---

[18] See note 11 for reference to the recent collection published Leuven University Press.

[19] Details of Lyotard's philosophical debts are beyond the scope of the dissertation. It is important to note, however, that my Lyotardian influenced analyses of line is supported by his own engagements with Merleau-Ponty's writings on vision (e.g. *Discourse, Figure* is heavily informed by Merleau-Ponty's *Phenemonology of Perception* (2012 [1945])) and Kant's Analytic of the Sublime (2001) (e.g. Lyotard's analysis of art's "matter" is located within his turn to Kant in the early 1980s). Both philosophical leanings involve efforts to attend to that which is disruptive to discourse, in other words, the unrepresentable or the non-conceptual. My own interest in lines and exploration of lineliness is, by extension, also bound up in these philosophical lineages. We might, then, also reflect on the lineliness of intellectual inheritances (see Ahmed, 2006, and my Preface) and consider the quality and affect of the lines that direct and trace paths of research.

to attend to the "visualicities" of the work (Shields, 2004), that is the visibles and invisibles, and to grapple with the very difficulty of writing about art. I have, then, proceeded through my own encounters with the works of art addressed in this dissertation in a Lyotardian spirit or "manner" (Lyotard, 2009 [1998], p. 53; Bamford, 2013, p. 81). His own approach to writing *with* art, as opposed to simply about art, has served as an important catalyst for my own efforts.

Moreover, although Lyotard at times remains bound by Western philosophical emphases on thought, he still strives to foreground art's capacity to challenge philosophical thinking. He thus encourages a focus on affective and bodily encounters that present alternate modes of "knowing." Art is *not* thought or theory. Rather, it is counter and disruptive to the academy's – and in particular social sciences' – well established analytic and conceptually grounded thinking systems.

The Gallery Visits, Note-Taking and Being 'Without'

In June and July 2010, I attended four exhibitions: *Betty Goodwin: from the collection of Salah J. Bachir* at Oakville Galleries, Gairloch Gardens, Oakville, ON; *Julie Mehretu: Grey Area*, at the Guggenheim, New York City; *Juan Muñoz at the Clark* at the Clark Art Institute, Williamstown, MA; and *Guillermo Kuitca: Everything: Paintings and Works on Paper, 1980-2008*, at the Walker Art Centre, Minneapolis, MN. At this early stage of research I was not sure what precise role the exhibitions would have, nor what the visits might entail. I endeavoured to keep in mind the ideas discussed above and approach the works with a particular "manner" (Lyotard, 2009 [1998], p. 53). Like a good researcher, I was armed with

a notebook and pen and was prepared to take notes and document my responses. Even though I was unsure what might take place at the galleries, I was prepared to record whatever did. These visits formed part of what, in more conventional social research, might be called "field work."

This uncertainty, however, was not assuaged when I arrived at the first exhibit featuring work by Betty Goodwin. Nor was it assuaged during the subsequent visits to the other exhibits. In fact, walking into the gallery space – a space that was significantly different in each case – and moving from one artwork to the next, I repeatedly felt at a loss. How does one look at art? How long should I spend at the gallery? What should I do while I am here? What am I looking for?

Persistently, I felt I had no words to attach to the works of art. All I kept thinking was: I have nothing to say, how can I possibly say anything about these works? I was reminded then, and am again now, of a passage from Lyotard's *Karel Appel. A Gesture of Colour*: "the stupor of thought...in which it comes to a halt before the event of the work in order to linger near it" (2009, p. 81). And so I tried to linger: I walked through the gallery rooms, standing in front of one work here, and another there. At the Guggenheim, for instance, I moved between the benches at the centre of the room and the place directly in front of each work, viewing the canvases from a distance, up close and somewhere in-between. I also found myself meandering through and around Muñoz's sculptural scenes, encountering each figure one at a time and then stepping back, taking in the whole. Engaging with Kuitca's retrospective, I felt rather overwhelmed and meandered my way through the gallery space, resting now and then on steps

adjoining gallery rooms. I did not statically "look at" art. My engagements required a full bodily participation; one looks at art with the body.

As Lyotard writes, some works of art easily offer themselves to understanding and language. Others offer nothing to conceive (Lyotard, 2009 [1998]). The stupor, the halting of thought, and the missing words I experience, then, were constitutive of the encounter. The amorphous bodily figures in Goodwin's drawings, Mehretu's cacophonous lined abstractions, Kuitca's minimalist auditoria, and Muñoz's disconcerting sculptural scenes unravelled my "I," disrupted my scholarly identity, my analytic and "thinking" sensibility and drew out my bodily being in the gallery space. Faced with this "aphasia" – as Lyotard writes "[d]eprived of the power to argue, [the philosopher] is here threatened by aphasia [*d'aphasie*] (Lyotard, 2009 [1998], p. 192/193) – I decided to write anyway, to just take notes (without quite knowing what that would involve) so at least I would have something to take home with me. I began to record what I was encountering in the artworks; description as a way out of losing one's words. If I have nothing to write down, no words for these works of art, perhaps noting what I see offers a way to engage with the work.

The notes, then, were not in fact a method in any conventional sense of the word. As Lyotard writes in his commentary on the paintings of Dutch artist Karel Appel: "there is no *method* [...] for accounting for this kind of rapture or astonishment, which causes thinking to suspend its activity, take a *break*, or, to take up Kant's word, a *Verweilung*, to come to a standstill on the occasion of the work and linger with it" (2009 [1998], p. 193). A method presupposes a

systematic set of steps. It also requires a thinking and grounded subject, the scholar who can stand outside her object and record data. As Rogoff contends, both a method and methodology – the latter informing the former – rely on "the certainty of an approach, of a problematic, of a set of analytical frames which we can use to tackle whatever issue or problematic we are preoccupied with" (2006, blog post). But what happens when that is missing? When the scholar's encounter with the artworks means a kind of undoing of this subjectivity? When, as Taussig asks, "[t]he who am I? and the what is that? gets messed up because the field implicating observer and observed has suddenly become a zone of trench warfare, putting extreme pressure on language" (Taussig, 2011, p. 71)?

Rather than a method, the gallery visits, the note-taking and the re-encounters with the notes that I will address in a moment, speak to a process. To borrow from Rogoff and Phelan, a process is a mode of being "without [...] and alludes to a *condition* in which you might find yourself while doing work" (Phelan and Rogoff, 2001, p. 34). To be without might involve a number of different circumstances: lack of disciplinary identity, institutional status, and research funds, or simply the absence of certitudes associated with a specific methodology or theory (Phelan and Rogoff, 2001). For Lyotard, for example, encounters with art disrupt the certainty of philosophical aesthetics and his knowledge as philosopher. Alternately, Rogoff emphasizes being without with reference to the conventions of art historical research and the given frames of understanding and analysis that guide this work. The potential of beginning by being without is that it might "clear the ground for something else to emerge"

(Phelan and Rogoff, 2001, p. 34). From my place of being "without," "the something else to emerge" was arguably the work of art itself. My efforts to "linger with" each of the artworks, drew my attention to components of the work itself: the assorted lines, the shapes, the smudges, colours, the surface, the space, the lines of sight, and so on.

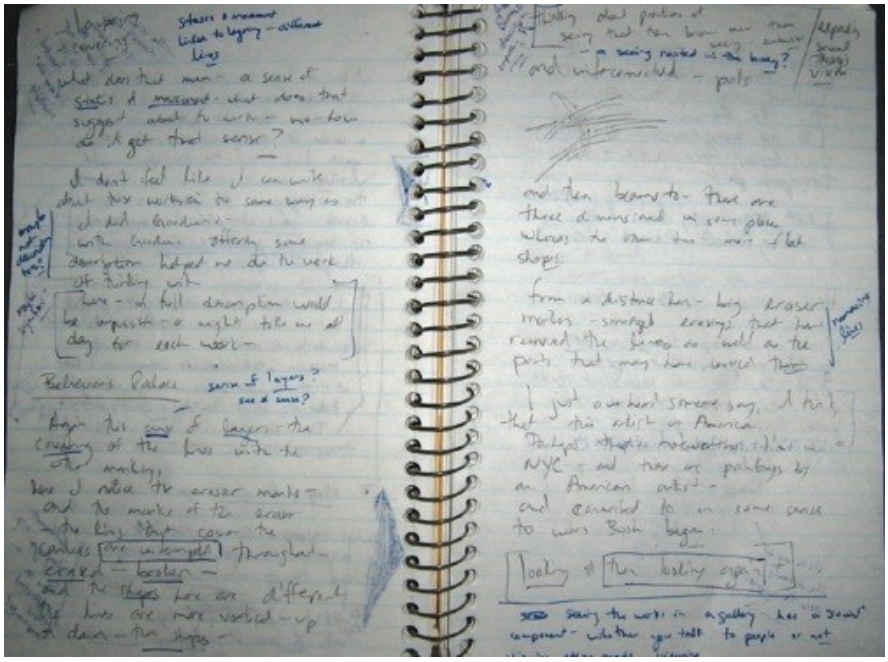

Figure 1 - Notes from Julie Mehretu Exhibit

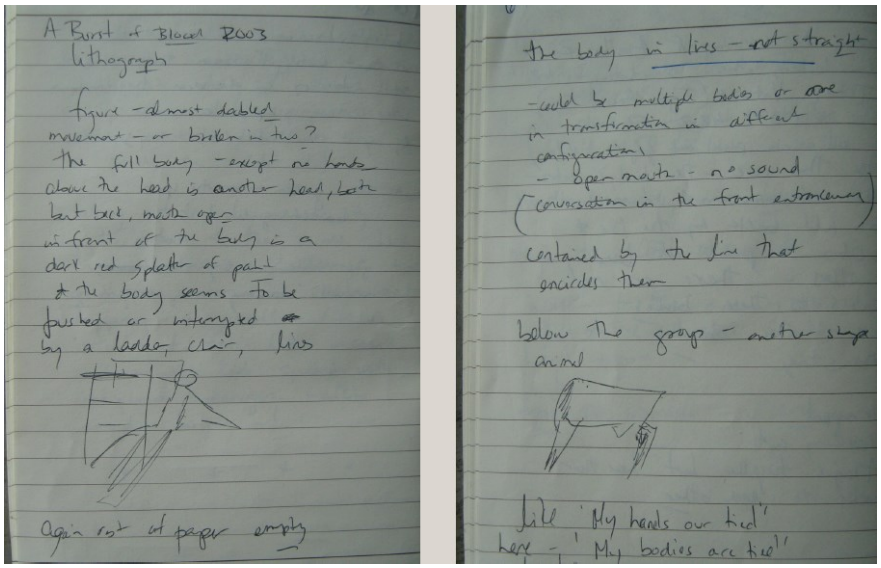

Figure 2 - Notes from Betty Goodwin Exhibit

After each gallery viewing, I revisited my notes and added additional markings: comments in the margins, question marks, circles around words that struck me, and asterisks beside repeated phrases. I also transcribed my jottings into a typed document and wrote further reflections. I repeated this return multiple times over the course of writing: for each new conference paper, journal article and chapter. Sometimes I recorded the date of the return; more often I did not. With these later additions, the initial jottings developed into a layered archive of impressions and descriptions. After the first few returns, I began to treat the process as part of an active practice. The notebooks were "like a scrapbook that [I] read and reread in different ways, finding unexpected meanings and pairings, as well as blind alleys and dead ends" (Taussig, 2011, p. 47). (See Figures 1 and 2).

Between these returns to the notebooks I was reading: reviews and commentaries about the artists and their work; interviews with the artists; literatures on drawing and line. The added thoughts and comments, then, not only responded to the initial efforts at description, they supplemented, interpreted and thickened the first set of jottings. To borrow from Taussig:

> Like ivy or some exotic weed, the diary shoots out tendrils and flowers. As the seasons proceed, so new growths form with different colors and shapes creating new patterns superimposed over the decaying leaves and flowers and of course those evil-eyed glistening toads that emerged earlier. Not to put too fine a point on it, the notebook becomes not just a guardian of experience but its continuous

> revision as well, a peculiar and highly specialized organ of consciousness no less than an outrigger of the soul (Taussig, 2011, p. 25).

The notes became much more than I would have anticipated. Art historian T. J. Clark makes a similar point in *The Sight of Death*. It was several weeks into his note-taking before he realized that what were at first simply diary entries could form the contents of a book (2006, p. 5). In other words, the process of beginning 'without' created the conditions for this new form of art writing to take place.

The focus on line and the idea of lineliness developed out of this layered encounter and engagement with these initial impressions and descriptions. In many ways, chance led me to pursue this path: chance that the exhibits happened to be showing that summer and chance that I saw them in the order that I did. And this chance, as Taussig, argues "pervade[s] the notebook" and some of these "moments of chance are formative of entire projects and paradigm shifts" (2011, p. 57). As Mehretu comments with respect to her art practice: "The most interesting things that can happen in painting are not what you can plan in advance but what happens when you're making them. It breaks down all the preconceptions of what you think you have" (Chua and Mehretu, 2005, p. 29).

The significance of the note-taking process can be elucidated further by considering one of Betty Goodwin's works on paper from 1976. In *Pacing Fore 'Sam'*, Goodwin copied out a passage from Beckett's novel *Molloy* (1955). Part of the passage reads: "I shall now describe, if I can" (Bogardi, 1986, p. 8). This idea of attempting to describe, or the undermining of its possibility with the "if I can,"

speaks to my own process of engaging with each of the artists' works. It was not as if I could re-create any of their drawings, paintings, collages and sculptures with my words and, in many instances I found myself attempting to sketch parts of the works in my notebook. Although taking notes seemed to be all I could do, it was also insufficient. As Taussig writes, "the fieldwork diary is built upon a sense of failure – a foreboding sense that the writing is always inadequate to the experience it records" (2011, p. 100). The words (and as Bogardi notes, the passage even suggests a certain failure in drawing) already fail. I shall describe, but I cannot succeed, because whatever the work is "about" already seems to exceed any capacity for description. For Taussig, this failure might explain the reason for the sketches that are scattered throughout. Indeed his discussion of the fieldwork diary begins from a curiosity about the role of drawing in this narrative form.

The failure of description, however, does not discount what it does offer. Description potentially becomes a process of attending to the details of a particular piece and a means of fostering a relation to the work: "if you imitate something, you enter into its orbit and exchange something of its being with your own" (Taussig, 2011, p. 69). Theatre historian Freddie Rokem demonstrates how this relation might take place in a discussion of Benjamin's *Denkbild* (what Rokem explains as a performative philosophy). Rokem emphasizes the significance of transcription for Benjamin, a practice that resonates with that of description. Although the former suggests a practice of writing over (*trans scribere)*, that is to write again in another place, and the latter a practice of writing

down (*de scribere*), both share an act of recording or documenting.

> According to Benjamin, copying the text allows the copier to become directly involved, integrating him or her within its own performative fantasy. [...] The act of copying thus creates a performative self-reflexivity, a 'staging' (*Inszenierung*) that involves the person who is copying the text. This is not just a form of identification or empathy with something 'in' the text, an event or a character, but a form of self-enactment that the text encourages – even demands – the copier to perform, and to which I think we gradually, but quite willingly, submit (Rokem, 2010, p. 183).[20]

Copying a text is not the same as describing a work of art. I cannot copy any of the artists' work with words: "In order to echo [them], I would need to take a pencil and draw" (Lyotard, 1988 [1983], p. 462). However, the descriptions in my notes are analogous to the transcription of a text, a transcription that requires a kind of translation (from visuals to words). Description, then, can potentially involve the describer in a way similar to Benjamin's copier. Like copying, a practice of describing implicates the self into the work of art, and undermines the subject-object division. Instead of author, text and copier becoming imbricated, in this instance, it is the artist, notes and viewer who are as if sewn into one another (Taussig, 2011). No longer simply the "sewing of the [artist's] mind into line" (Bryson, 2003, p. 154), the attempt to describe the drawing and lines sews all

[20] Rokem's analysis focuses primarily on Benjamin's *One Way Street* collected in *Selected Writings*, volume 1 (2004).

three together.

The chapters to follow begin with a discussion of the themes that inform the artist's work, and then turn to the notes, either in the form of excerpts or full transcriptions. Including my notes is part of an effort to remind readers that my encounters with the art were layered, multiple, sustained and intermittent, and the ideas I develop have a history (Carter, 2009).[21] The viewing itself unfolded as a process of seeing again and again, a process that is perhaps often practiced but rarely acknowledged in writing (Clark, 2006, p. 8). Moreover, line was not in any way the inevitable outcome of this work. Following the lines in the works of art led me to follow lines elsewhere outside the pictorial space: in the social world, in theory, in relation to bodies, in literature, and back again to visual art. This pursuit (both of and by line) was by no means a straight path. To borrow from Betty Goodwin: "Nothing follows a straight line. There is a push and pull, then a switch over. It is in the process that information keeps multiplying" (cited in Scott, 1990, p. 4). My goal, then, is to make the backstage visible (see Foucault, 1990 [1984], p.8-9) and include the story of my research, the preliminary sketches, and thought exercises as part of the final work. To borrow from and paraphrase Mehretu, encounters with painting, drawing and so on, can potentially "teach me otherwise about what's going on" (Chua and Mehretu, 2005, p. 29). I might bring certain ideas, prejudices, knowledges and histories to each encounter, but through "the conversation [with the artwork] something else can happen" (Chua and Mehretu,

[21] As Carter argues, we tend to write in straight lines that forget "the history of [thoughts] coming into being" (2009, p. 5).

2005, p. 29).[22]

I want to make note of one final point before turning to Goodwin in Chapter Two. The other difficulty I encountered with the dissertation, one common to any engagement with works of art, is the figure of the viewer and the risk of creating a universal and ideal viewer who can serve as a conceptual substitute for all viewers. What potentially gets excluded is the specificity of the body, sexual difference, race, class and other markers of distinction. Although I do not speak to these particularities, I try to avoid the assertion of an ideal viewer by bringing together my own encounters with those of critics, and in relation to ideas about encountering lines in other scholarly and artistic contexts. Most notably, I try to speak of how lines "invite," "compel," "convey," or "create conditions for" in order to keep open the possibilities of encounter that might leave room for difference on the side of viewer.

[22] In an interview with Chua, Mehretu comments that she paints "to teach me otherwise about what's going on. Even in our conversation we can have these ideas about what each bring to it, but through the conversation something else can happen" (Chua, 2005, p. 29). I find this idea relevant for the dissertation. I might not be painting, but perhaps in the encounter with a painting, I can also learn otherwise, and see what else might happen.

Chapter Two

Dark Drawings and Shifting Outlines: Betty Goodwin's Bodily Figures

> *The megaphone is a symbol of delivering news or words of importance. In the drawings, I would use the megaphone coming out of the stomach or the back. The body was trying to say different things(Betty Goodwin, interview with Bradley, 1998, p. 55).*

This chapter examines how Betty Goodwin's drawings exhibit a sense of lineliness in and through the hesitant, jagged, layered and unfinished lines that give shape to bodily figures. I focus on six drawings from the Oakville Galleries exhibit: *Untitled (Figure Animal Series*), 1987; *Do you know how long it takes for any voice to reach another*, 1985-6 (two works); *Figure with Megaphone*, 1988 (two works); and *A Burst of Bloody Air*, 2003. The artworks' distinctive markings foreground bodily outlines and make visible the histories of traces that continually shape a body's boundary and form (Ahmed 2004, 2006; Scarry, 1985). Following geographer Paul Carter (2009), I argue that these works of art enact a "dark [drawing]" of bodies and evoke for viewers a unique mode of somatic remembrance, similar to what Simon, Rosenberg and Eppert call a "difficult return" (2000, p. 4).

In the first section I provide background about themes that inform Goodwin's artwork. I also establish an important relationship between Goodwin's art process premised in line-making and a mode of social analysis, broadly understood. I then turn to the notes I collected at the exhibit to show how bodies and lines emerged as an important motif. To elaborate on the significance of the

body and line relationship, I turn to Scarry (1985), Ahmed (2004, 2006) and Carter (2009). To conclude, I elaborate on how Goodwin's amorphous bodily figures introduce a concept of bodily outlines as shifting forms and boundaries.

Exploring Lines: Betty Goodwin's Unstable Images

The six drawings I consider in this chapter form part of several series that Goodwin worked on in the last several decades of her career (1980-2000s). During this period, Goodwin developed a kind of bodily linely vocabulary as part of an effort to engage with the materiality and immateriality of the body, that is, both the body as skin, bone, nerves and organs, and the body's psychic and affective life. Although the body was an important theme throughout her career (see the Introduction), it became an especially prominent motif in the drawings of figures that dominated her later work in series such as *Carbon*, *Nerves*, *La Mémoire du corps* and *Swimmers*.

Goodwin's explorations in these series were informed by both personal and worldly traumas: a friend's illness, the loss of her son, her husband's near drowning and news stories of war and torture. She also read these events through the writings of Antonin Artaud and Theodor Adorno, and poet Carolyn Forché.[23] Despite an important ambiguity in many of these drawings, a recurrent theme is the body's fragility, both physically and psychically. In these works, the body

[23] Several works with some variation of the title 'Do you know how long it takes for one voice to reach another' is taken, for example, from the poem *The Island* collected in *The Country Between Us* (1981), poems Forché wrote in response to her time in El Salvador and the effects of political violence she witnessed there. The last line reads: "Carolina, do you know how long it takes / any one voice to reach another?" (p. 12).

becomes the "site" through which loss, pain and illness are explored. Her collection of notebooks – a crucial part of her art making process – are scattered with passages from writers.[24] She would also sketch ideas and jot down personal stories or feelings. Some examples illustrate the related themes of bodies and loss from this period. In one notebook from 1985, for example, she writes: "*une femme qui perdu sa équilibre /* losing her balance" (9. 12. 85). A drawing of two figures lies above this note: one looks as if she has literally lost her footing, as she stumbles over, body bent at the waist. Another figure holds her back, or perhaps is pushing her down (see Figure 3). A comment in another notebook accompanies a sketch of what appears to be a body's bottom half: "experiences of profound emotional events – traumas of death: loss" (3. 5. 86). In a notebook from about a

Figure 3 - Goodwin's notebook. Included with permission from the Estate of Betty Goodwin.

decade later, Goodwin writes: "losing energy – fragmented body interlocked" (6.

[24] Goodwin's notebooks are archived at the Art Gallery of Ontario. I viewed a selection of them in September 2011. I also include some excerpts as cited from secondary sources.

6. 94). These notebooks archived feelings and ideas in process that would potentially be realized later as installations, sculptures, or drawings in a larger format.

Goodwin's drawings thus examine the reciprocal relationship between the body and its social environment, and the effect each has on the other. Her work refuses any possibility that bodies live as contained and individualized objects. As one curator articulates it: "We might look at [her drawings] as trials: insistent but always unsatisfied attempts to express what it is like to live in a dissonant and dangerous world" (Richmond, 1996, p. 16). The artworks record and bear witness to the tragedies that proliferate our daily embodied lives, whether directly or indirectly. For Goodwin, drawing unfolds in part as a process of investigation and analysis. As critic Cindy Richmond explains: "If an image or object or idea catches [Goodwin's] fancy, she explores her interest in it by drawing it, making notes about it, thinking about it, until it becomes part of her visual vocabulary, a vehicle through which she can express her own ideas and reactions to the world" (Richmond, 1996, p.10).

Goodwin's drawings do not reference any one person, thing or event explicitly. She writes: "Same image in different contexts. I like my images to have the possibility of several diff. meanings tho' I have a specific one in mind for myself [sic]" (Notebook S/N 96: 21.21.86). Like the other artists I consider in the dissertation, there is a crucial ambiguity to Goodwin's art. In many of the artworks exhibited at Oakville Galleries, all that was recognizable was the shape (however distorted) of a body or its organs, objects such as megaphones and

chairs, what looked like tree branches or roots, and pencil marks and smudges. It was difficult for me to identify what was taking place or exactly what the bodily shapes were doing or even feeling. Critic Robert Enright suggests a similar response to the series *Nerves*: "Two things about the figure are noteworthy: there are rust red marks across his [sic] body that could be wounds and the tendrils growing up from the earth are so white as to seem electrified. They are probes of indeterminate function: you can't tell whether they are keeping the figure alive or whether they're drawing the life from him; whether they are point of nourishment or of torture" (Goodwin and Enright, 1995, p. 44).

Goodwin addresses the lack of a specific referent in a number of interviews. She notes, for instance, that *Carbon Series* (1986) "started with an actual trauma I went through, but then it became familiarized in readings of the traumas around the world. You take the news, or anything terrible that's going on, and somehow or other at a particular time these things connect" (Bradley, 1998, p. 62). And with reference to her *Mémoire du corps* series (1990s), she notes that the source "may be what set it off but there were many things under it that provoked moving into that series" (Goodwin and Enright, 1995, p. 48). In the same interview with Robert Enright in *Border Crossings*, Goodwin repeatedly stresses the difficulty of pinning down the series to a specific theme, event, or idea: "I'm trying to put it into words. [...] It's not *exactly* that. [...] It is a limitation [explaining the source] because it's not just that" (195, p. 48). As she aptly articulates the problem: "[i]t's very nuancy and nebulous. It's not a word thing" (Goodwin and Enright, 1995, p. 48).

Echoing the question Lyotard associates with many of the avant-garde painters – what is painting? (Lyotard, 1992 [1988]) – Goodwin's work might be approached as an ongoing return to questions such as, what is a drawing, what is drawing, and what is a line? Rosemarie Tovell, for example, cites a list of "'pencil feelings' " that Goodwin jotted in a notebook from 1973. These feelings are "different types of lines, their suggestive qualities, and the techniques to render them" (Tovell, 2002, p. 43). These notations emphasize line's affective weight and its capacity to convey stories about loss, pain and illness, among other themes.[25]

pressure – weight of line

marks stumbling

a hanging line

a torn line

a piece of line

bound

[25] The word "convey" is a potentially rich theoretical concept that is minimally introduced in the dissertation and most prominently used in Chapter Four. To convey is to communicate a message or make something (e.g. an idea, an impression or a feeling) known to someone. It also infers a movement; to convey is to carry or transport something to somewhere. Invoking both senses of the word, the concept of conveyance usefully describes a distinct mode of relation between a work of art and viewers that moves beyond theories of interpellation or semiotics. In the dissertation, the lines convey in that they make something felt and, because they "carry" bodies into the pictorial or sculptural space. The elaboration of this concept is a task for future work based on the dissertation research.

free

trapped

a diagram of feeling

line (feeling)

cord

straw

wire

sticks

thread

transparent nylon (cited in Tovell, 2002, p. 43)

In a later notebook, above the drawing of a figure similar to *Untitled (Animal/Figure Series*), Goodwin had written: "Bluntness of the signs for the humane figure gnawed down almost to the limit of legibility unsentimental condition of true draftsmanship" (see Figure 4).[26] A decade later, a list of words similar to the above "pencil feelings" are jotted on a sticky note that had been pasted into a notebook:[27] It reads: 'thick – thin/scrambled evenly brushed/staccato marks/long sweeping gestures/drips/gold leaf/splatters/tar/smudges/finger prints. This poetic list introduces additional qualities of lines and expands Goodwin's linely vocabulary. Not only are lines associated with the artist's body – finger prints, gestures – they now encompass further media (e.g. tar, gold leaf) and extend how a line "feels."

---

[26] Archived as S/N 95 (1985–88), Art Gallery of Ontario.

[27] Archived as S/N 115 (Oct 1996/Nov1997), Art Gallery of Ontario.

Figure 4 - Goodwin's Notebook. Included with permission from the Estate of Betty Goodwin.

These investigations of, and queries into, drawing and line also take place as part of the artworks. In a small work from 1973, for example, Goodwin copied out the various definitions of the verb "to draw":

> To represent lines drawn on a plane surface; to form a picture or image; as, to draw the picture of a man; hence, to represent in fancy; as, the speaker draws a picture of poverty...To eviscerate; to pull out the bowels of; as, to draw poultry... To let run out; to extract; as to draw wine from a cask; to draw blood from a vein....To inhale, to take into the lungs; as, there I first drew air... (Bradley, 1995, p. 9).

The collection of definitions together on the page emphasize drawing as a process of both giving and taking: to draw is to create shapes and also to extract, pull out and pull from, an unraveling or disruption to form. As many critics have emphasized, Goodwin's process of "striving for an image [is] an act of drawing

out rather than fixing or depicting" (Bradley, 1995, p. 10). The image we see "is never something that could be named as an immutable 'one,' it is never an intact or stable whole" (Bogardi, 1986, p. 8). Goodwin offers a way to understand this approach in one of her early notebooks: "Everything and anything that one sees in its actual presence is also *more than, in any one way, we can understand it to be*....The actual presence that we see of a vest or a space or a line is always more that [sic] we can ever understand it to be comprehended" (Tovell, 2002, p. 49 emphasis added).

This "more than" might be best understood in terms similar to those Lyotard puts forward in his response to Dutch painter Karel Appel's paintings of trees (*Arbres*/*Trees*, 1945; *Arbres avec feuilles tombantes*/*Trees with Falling Leaves*, 1978). Commenting on the way these paintings do not easily offer themselves to language, Lyotard suggests that "tree" in this instance names something other than a concept; it names "a turmoil of movements, a torment" (Lyotard, 2009 [1998], p. 29). These trees are more than and other than "tree"; they constitute instead "an excess of presence" (Lyotard, 2009 [1998], p. 31). Similarly, Goodwin's lines suggest not bodies necessarily but "a turmoil of movements, a torment," a "more than, in any one way, we can understand [the body] to be" (Tovell, 2002, p. 49). By utilizing "staccato marks," "marks stumbling" and "long sweeping gestures" – to recall the list of lines above – Goodwin projects bodies onto the paper surface by means of a collection of various lines. As such, even though bodily figures are visible, they are amorphous. Neither volume, nor surface, Goodwin's bodies as lines are

fluctuating forms, uncontainable by a single concept or referent.

In an essay accompanying the catalogue for an exhibition of Goodwin's work in 1989, Sanford Kwinter convincingly argues that for Goodwin "[d]rawing is more than a tactics, it is the *politics* by which Goodwin is able partially to recover the most precarious virtuality that is still enfolded within us" (Kwinter, 1989, p. 50 original emphasis). By virtuality, Kwinter stresses a sense of potentiality, that the world "*was not determined once and for all to be only this way*" (1989, p. 50, original emphasis). He reminds us that drawing is not simply an artistic practice or technique. It is not just about *how* Goodwin produces an image; drawing in this instance is a way of making a claim, a mode through which she can suggest, imply or examine something about being in the world. In addition to being a kind of politics, then, drawing for Goodwin is arguably also a mode of social analysis, insofar as her artworks in some ways, "produc[e] and interpre[t] [...] stories about social and cultural life" (Gordon, 1997, p. 25). Goodwin offers this possibility in the epigraph to this chapter. With reference to the drawings of bodies in which a megaphone extends from a part of the body, she explains: "The megaphone is a symbol of delivering news or words of importance. In the drawings, I would use the megaphone coming out of the stomach or the back. The body was trying to say different things" (Betty Goodwin, interview with Bradley, 1998, p. 55).

Encounters with Bodies as Lines: Notes and Reflections

I turn now to the transcribed notes I collected at the gallery in response to six of Goodwin's drawings.

Do You Know How Long it Takes for Any Voice to Reach Another?

(There were two works with this title, one from 1985-6 and the other from 1986. The notes below are taken from my responses to both)

A figured body, bent at the waist – on top of this body is another – or several other[s]. Then in the corner, remnants of pencils marks.

But the body that rests may be carried by the other – or even part of it – one body[,] several forms – carrying it or being weighed down.

In almost all the works the body is bent – or horizontal – or configured in a different shape.

Bent lines.

Drawing bent lines.

Again, bent body, no feet – head almost disconnected from the body – the lines don't quite connect.

Over top of this head/figure is another head – maybe connected to another figure?

Or again, the same figure.

Figure 5 - *Untitled (Figure with Megaphone)*, 1988, Betty Goodwin, oil stick, graphite, and carbon powder on Mylar, 30.5 x 20.3cm, collection of Salah J. Bachir. Copyright, the Estate of Betty Goodwin. Included with permission from the Estate of Betty Goodwin. Toni Hafkenscheid, courtesy of Oakville Galleries.

Untitled (Figure with Megaphone)

(There were also two works with this title, both from 1988. Again, the notes below are taken from my responses to both drawings.)

A body – from just below the groin – it's twisted – legs appear crossed – arms bent – body drawn with graphite, with red oil stick – then the head (maybe a head from a different body) is just graphite – open mouth, profile, straight on, it's not clear and from the body is a megaphone in graphite.

All alongside the megaphone and body on the left is a red (light) washed-out – not intense red like the body – shadow – body in movement?

The second megaphone one, the figure seems to be facing both forwards and backwards.

The knees make it look like it's bending backwards – but then at the top – it's hard to tell if the megaphone is coming out the front or back of the head.

The megaphone is all graphite – the body oil stick red and graphite.

The megaphone is dispersed with dots towards the end.

***A Burst of Bloody Air*, 2003**

Figure – almost doubled.

Movement – or broken in two?

The full body – except no hands.

Above the head is another head, both bent back, mouth open.

In front of the body is a dark red splatter of paint and the body seems to be pushed or interrupted by a ladder, chair, lines.

***Untitled (Figure Animal Series)*, 1987**

Here, there's multiple figures bound by a rope? I suppose it's a line.

They're encased by a thick line. And they're reaching – head and arms reaching out.

It's the core – the body's centre – the abdomen and stomach that is held back by the line and also the point of bending in others – there are no centres to these bodies.

The body in lines – not straight.

Could be multiple bodies or one in transformation in different configurations.

Contained by the line that encircles them.

Figure 6 - *Untitled (Figure Animal Series*), Betty Goodwin, 1987, oil stick, pastel and graphite on Mylar, 30.5 x 45.7 cm, collection of Salah J. Bachir. Copyright, The Estate of Betty Goodwin. Included with permission from the Estate of Betty Goodwin. Toni Hafkenscheid, courtesy of Oakville Galleries.

These notes seem to tell of body-figures made up of lines. Not only do I explicitly link lines and bodies – '*The body in lines – not straight*' – the descriptions of bent shapes also imply a line: '*Bent lines./Drawing bent lines./the body* [...] *interrupted by a ladder, chair, lines*'; '*They're encased by a thick line*.' With these assorted lines, Goodwin does not depict or present a stable image. I gesture to this quality with phrases such as '*the lines don't quite connect*,' '*the figure – almost doubled*,' '*The full body – except no hands*,' '*the head (maybe a head from a different body)*' and '*it's not clear*[,] *and from the body is a megaphone in graphite*.'

The uncontained and disforming bodily figures are especially apparent in *Untitled (Figure Animal Series*) (see Figure 4). There is a tension at play in this drawing: although lines shape bodily figures, they also seem to resist; they pull away from the figure and add unnecessary markings that do not enhance the bodily shape. The figure on the far left appears to have five legs, but to use "legs" feels inaccurate. Instead this: heavier and darker marks shade a faint limb-like outline that ends abruptly before a foot might have been. Just above, lighter and more hesitant lines give shape to one – or maybe two – limb(s) barely there. Here though, the shape of the foot is included. Perhaps it is two feet. Near the top of these "limbs" several lined marks suggest yet another limb within the first two, or perhaps they are pieces of bone or veins. There is still one more limb-like shape that extends from the torso. This limb is perhaps not a limb at all. I see two somewhat parallel lines that stem from the centre, almost too far up the centre, suggesting the possibility of a leg's contours without giving the shape of a leg.

This same figure's arms and torso offer a similar sense of multiplicity and lack of completion. Several "arms" extend from the middle. One is lightly shaded, the other appears as only the beginnings of an outline that remains unfinished. The figure's back is shaped by several lines: the first line that seems to designate a back is slightly erased and the one that follows is much thicker. Together, they refuse a single contour of the bodily figure. The back both begins and ends at several places. Or, it extends across any outline. These lines not only trouble the possibility of a complete bodily form but draw attention to various "outsides" of the form, both what might extend within and without the body. It is as though the lines Goodwin has marked are those that "exist" on either side of the body's given lines. Its contours are shifted such that the "skin" no longer marks the points of beginning and end. These lines draw surfaces and outlines that are mutable and porous: bodies merge one into the other, or one body takes multiple forms; they remain open to and intersected with the pictorial space and the other figures.

At one moment of writing, I notice in *Untitled* that the lightly sketched shape of a head in the second figure hovers above another head-like shape that has been shaded in with repeated and darker markings. A second figure within. A head coming out of the throat. Perhaps I am looking at four figures interconnected by lines or, a drawing of one figure, shifting and transforming across the surface.

Untitled (Figure Animal Series) exemplifies bodies as "a turmoil of movements" (Lyotard, 2009 [1998], p. 29). Every engagement reveals a "new" figure and additional lines. The confrontation with the body(ies) in lines transforms and transgresses any stable image or concept of "body."

Dark Writing and Drawing: **Tracing the Lines of the Body**

In *Dark Writing: Geography, Performance, Design*, Paul Carter explores what he calls "dark writing" in relation to the line-making practices of Enlightenment geography and contemporary urban design. As he explains: "the marks dark writing makes outline other places inside the ones we agree to inhabit" (2009, p. 2). Dark writing refers to "the trace of movement that is arrested in spatial representations" and "alludes to the bodies that go missing in the action of representation" (p. 228). It is also about putting "this theory of the movement trace...into practice" and can become the basis for a "design language" that "makes room for the swerve, the passage, the fold in space-time that materializes movement" (p. 228). With this idea, Carter emphasizes the significance of movement over stasis and seeks to show how static lines such as those in modern cartography and geography tend to eclipse and forget the movements of bodies that produced the maps, communities and image of the land in the first place (also see Ingold 2007 and de Certeau 1984 for similar arguments). Dark writing is about both drawing-out the movement that has been effaced and drawing anew in a way that accounts for movement. With respect to the latter, a dark writing would entail a kind of graphic language that remembers by representing the traces that came before (Carter, 2009, p. 195).

With reference to Goodwin, Carter encourages us to reflect on lines and remembrance. In other words, some lines have a "memory" and others are a-memorial by denying pasts, presents or futures. How does this idea of lines that remember have relevance for bodies? In what way might Goodwin's lines

remember? To respond to these questions, let us turn to Scarry (1985, 1994) and Ahmed (2004).

In *The Body in Pain* (1985), Scarry illustrates the unique ineffability of the body in pain. The feeling of pain has no outside object, and for this reason, it "more than any other phenomenon" not only "resists objectification in language," but "actively destroys it" (1985, p.5). The infliction or experience of pain is in effect the destruction of language, what Scarry calls the unmaking of the world; in contrast, the expression of sentience in speech is the birth of language, in other words, the making of the world. As she writes: "what is quite literally at stake in the body in pain is the making and unmaking of the world" (1985, p. 23). With this analysis, bodies are intricately intersected with this worldly making and unmaking. Any making (an idea that Scarry understands broadly from the construction of a home to the writing of a poem) entails a projection of the human body into the made object: "in turn, the artifact refers back to human sentience" (1985, p. 307). She explains: "In the attempt to understand making, attention cannot stop at the object (the coat, the poem), *for the object is only a fulcrum or lever across which the force of creation moves back onto the human site* and remakes the makers" (p. 307 original emphasis). Both world (everything that is not human body) and bodies are conceptualized as part of an ongoing process in which each makes the other.

In an essay on the British writer Thomas Hardy, collected in *Resisting Representation* (1994), Scarry articulates this body-world relation in terms of surfaces and traces. She argues that Hardy's narrative demonstrates the world and

body inter-making by telling of bodily surfaces that are repeatedly being altered and marked by their encounters with material objects, other bodies, and the act of labour or play:

> The human creature is for [Hardy] not now and then but habitually embodied: it has at every moment a physical circumference and boundary. Thus it is, in its work and its play, in the midst of great yearning and in the moment of great fatigue, forever rubbing up against and leaving traces of itself [...] on the world, as the world is forever rubbing up against and leaving traces of itself [...] on the human creature (1994, p. 50).

Bodily boundaries are not simply a mark of separation. Rather, they are interfaces (Ahmed and Stacey, 2001; Shields, 2006),"border[s] that feels" (Ahmed, 2000). Scarry points to a number of examples that elaborate this point. Sometimes, encounters between body and world add new layers to each surface: "an addition takes the form of a film or skin like the smoke film on the walls of Grace Melbury's room (77), the thumbprints on a deck of playing cards (106), a thin spun film of orchard matter coating Giles Winterborne's head (205)" (1994, p. 51). These additions could also include "the wet white paint on a swinging gate [that] detach[es] itself from the gate's surface and latch[es] onto first the body of one, then a second, then a third young woman," or "an idle surgeon" who "crawls toward the home of a wealthy woman, lifts himself over the stile, and leaves behind on its altered surface his own red blood" (Scarry, 1994, p. 49). Body-world encounters can also subtract from the surface layer, "appear[ing] as an imprint, an

inscription, or a polishing, like the footprint left behind in the dirt (49), or the gleaming silver nail in the boot sole (125)" (1994, p. 51). The "material record" of these exchanges often outlives the particular moment of interaction. The record might last several months, less than a day or several generations. These traces, such as the paint and blood, are "patche[s] of history" (1994, p. 51), and like any "tampering with history," their removal is "laden with cultural and political significance" (1994, p.51).

For Scarry, however, additions and subtractions are all the more profound with the body at work: "It is not simply the surface of the body but the deep entirety of its interior that is in work put at risk" (1994, p. 55). The addition of films and inscriptions become wounds and punctures on both body and world. With reference to John Melbury, a character from Hardy's novel *The Woodlanders*, for example, Scarry notes: "John Melbury's body is a tracery of aches and pains that map and record the history of his working life. [...] the rhythm of his work, etched into his body and made a sentient presence there, survives by many years the actual physical activity and accompanies him throughout the mercantile activities of his later years" (1994, p. 56). Again, there is a continuity to these exchanges as noted above, a lasting presence that "survives" the actual activity and becomes a history marked on and within the body's boundary and circumference.

Scarry's analysis of Hardy draws attention to how bodies might be understood to have traces that "came before." Because bodily boundaries are porous and impressionable, they are marked by the encounters and interactions

bodies have with other bodies, objects and land. In other words, bodily boundaries have a history. These "impressions," to borrow from Ahmed, are "the very affect of one surface upon another [that] leave[...] [their] mark or trace" (Ahmed, 2004, p. 6). Whether an impression of an emotion, another body, a place, or possibly a text or idea, a mark is made. This mark might be visible such as the trace of paint or coat of orchard matter. It might also include, as Ahmed suggests, "goose bumps, textures on the skin surface, as body traces of the coldness of the air" (Ahmed, 2006, p. 9) or the "lines that gather on our faces, as the accumulation of gestures on the skin surface over time" (Ahmed, 2009, p. 18). Other visible marks might be a body in the sun too long, now spotted and weathered; or scars that remain from the side effects of chemotherapy (Stacey, 1997, p. 83).

These marks, however, are also often invisible, like "the tracery of aches and pains" (Scarry, 1994, p. 56). They are virtual, immaterial but still real (Shields, 2006) and exceed the limits of the skin's surface. Visible marks also have a virtual aspect. The activity that produces a physical wound, for example, is equally experienced in the intangibility of pain and remembered affectively. As feminist theorist Jackie Stacey writes in *Teratologies: A Cultural Study of Cancer*:

> When the body has been through trauma, our memory of it has a physical presence for weeks, months or even years after. Of course sometimes this is because of its lasting physical effects (for example, new limits to the body and its capacities). But there is something more than this: the somatic presence of the memory reaches beyond the physical symptom. Like the kinaesthetic sense of which we are barely

> conscious and yet without which we struggle to function in the world, these 'bodily memories' are an invisible, yet tangible, presence (Stacey, 1997, p. 98).

If surface-as-boundary retains traces of its worldly encounters, then, this suggests something about the boundary itself. The outlines of bodies must themselves also bear traces of these alterations and, therefore, need to be envisioned as not simply a single line, but as a line much like those in Goodwin's drawings: layered, thicker in some places and thinner in others, drawn and drawn again as the interactions between body and world repeatedly add and subtract to and from this edge.

Scholars' emphasis on the making of bodily boundaries (see Chapter One) also imply a complexity to bodily outlines. Both Brennan (2004) and Elias (2000), for instance, stress the historical and cultural specificity of the self-contained individual body. There are, as both scholars assert, "different, more permeable ways of being" (Brennan, 2004, p. 11). We create the idea of boundary that separates me from you, and do so through cultural and political practices, philosophical writings, and economic organization. Arguably, self-containment requires constant vigilance – an ongoing reassertion of the boundary – despite its ubiquity in the contemporary moment.

As I already noted in Chapter One, Ahmed also argues that bodily boundaries do not pre-exist social encounters. However, she examines bodies' shifting limits. By emphasizing the process of "boundary-formation, the marking out of the lines of a body" (2000, p. 45), Ahmed demonstrates how the line that

separates me from you, and binds me as a self-contained subject is not only historically specific, it is produced as part of an ongoing social process. In other words, "the marking out of the lines of a body" (p. 45) happens over and over again as a consequence of everyday social encounters. The boundary, then, does not remain in the same place, nor is it the same boundary each time. Bodies are formed, de-formed and re-formed (Ahmed, 2000) as an effect of the different sets of boundary-lines drawn. By extension, we can consider that these boundary-making processes also leave traces behind. Because they are not static or timeless, every new boundary made potentially carries a trace of a boundary from five minutes ago, from childhood, or last year. And, more than self-containment is at stake. Processes of boundary making allow some bodies to inhabit the world differently than others. Bodies, then, also have traces that came before because of the interminable production of bodily boundaries.

Together, Scarry's concept of body-world relations and Ahmed's emphasis on boundary-making invite us to reflect on bodies as fluctuating outlines that, analogously to Carter's claim about place, also bear traces that came before. By extension, both implicitly foreground an idea of bodily remembrance.

Somatic Remembrance

The six drawings I consider in this chapter visualise and make tangible the ideas about bodily boundaries that I discussed above. They enact their own form of remembrance and perform a "dark [*drawing*]" of bodies. These artworks do not simply illustrate a theory; rather, they take us beyond the skin and bring to the fore a more strongly virtual aspect of bodily being that expands how we might

understand the histories and memories a body bears. A dark drawing of bodies, then, differs from emphases on an embodied memory, whereby bodily habits and practices, and collective memories, are transmitted from one generation to the next (Connerton, 1989, 2011; Narvaez, 2006). It is also unlike "skin memories" (Prosser, 2001) in which "[s]kin re-members, both literally in its material surface and metaphorically in resignifying on this surface, not only race, sex and age, but the quite detailed specificities of life histories" (2001, p. 52).[28] Dark drawings of bodies remember invisible marks and recall how bodily outlines are constantly shifting as a result of different social meetings and processes. The record of these encounters, if they were to be drawn, might look like Goodwin's drawings.

Although it might seem counterintuitive, perhaps more than we realize we forget our bodies. As Ahmed points out "my body seems to *disappear from view*; it is often forgotten as I concentrate on this or that" (p. 26 original emphasis). I am "more or less aware of [my] bodily surfaces depending on the range and intensities of [my] bodily experiences" (Ahmed, 2004, p. 26). Such a sense of forgetting is suggested by the popularity of practices such as yoga, where students

[28] Here Prosser importantly draws attention to the visuality of the kind of remembrance skin might enact, one he emphasizes needs to be understood as also having a kind of unconscious. Skin's memory shows both what happened and what did not happen, insofar as it too has an unconscious and is subject to fabrication (Prosser, 2001). An idea of skin memory is also suggested in Stacey's *Teratologies*, as Posser notes. For Stacey, skin acts as the site for bodily memories by recording the reactions to cancer treatments: " 'scratch marks become scars and stay, a permanent reminder'; 'bodily memories [that] mediate against a complete forgetting'" (cited in Prosser, 2001, p. 52; Stacey, 1998, p.84, p.100).

are encouraged to focus on their bodies, an encouragement that presupposes the body's "absence" as the norm. The marginalization of the body is also likely a symptom of the legacy of the Cartesian mind/body dualism that has been perpetuated in the West (Shusterman, 2008). How, then, do we remember our bodies?

Ahmed suggests that pain often produces an awareness of the body, and especially its surface: "I become aware of my body as having a surface only in the event of feeling discomfort (prickly sensations, cramps) that become transformed into pain through an act of reading and recognition ('it hurts!'), which is also a judgement ('it is bad!')" (Ahmed, 2004, p. 24). This pain is often unwelcomed, a persistent reminder of an illness or fatigue. As Stacey notes, "What is just as striking as the loss of memory associated with trauma is the endurance and sensation of bodily perception that persists after the immediate trauma of the illness has passed. The desire to forget cannot overcome the stubborn presence of bodily memory" (1997, p. 99). These bodily reminders might also come in the form of moments of great pleasure, the tingling of excitement or the intensity of an erotic moment. Even more mundane experiences in the everyday might compel a sense of bodily remembrance, such as sitting in a cramped chair, standing in a crowded bus or the urgent need to urinate after a long flight.

Often, these remembrances of the body occur because of encounters that bring attention to bodily boundaries: touch both connects me to another, but also brings awareness of my own body's edge. The hesitant, jagged, unfinished and broken lines that (un)shape the bodily figures in *Untitled*, *Figure With*

Megaphone, *A Burst of Bloody Air*, and *Do you know how long* potentially elicit this insight in viewers. They evoke a "bodily resonance" (Lyotard, 2011[1971], p. 206) and invite the person engaging with the amorphous bodily figures to feel their own body differently. In other words, Goodwin's drawings enact a dark drawing in part because they encourage the foregrounding of viewers' bodies by intensifying bodily experience and making the outline palpable.

In my exhibit fieldnotes, for example, I contrasted my upright, seemingly contained and grounded body with the bodily figures in the artworks: "*The shapes of the lines are important, and I was thinking about the affect of this shape on the viewer's body, on my body: the contrast of bodies bent over and standing straight*." It is not clear to me that I would be able to name what was taking place, except that the visuality of the body's broken and unfinished outline brought into view my body's outline. The bodily figures bent from the guts made my gut more palpable; the bent heads, knees and twisted figures reminded me that there are moments when my body feels like that – whether from psychic pain or joy, or bodily pain or joy. Seeing bodies in lines made my body visible as lines. It was as if the unfinished and layered outlines produced an event in which I felt a kind of discomfort, a dis-placing or de-bordering and, therefore, a greater bodily awareness.

Each viewer's encounter will involve a distinct bodily archive, a particular "who" and "what" that have created the history borne by the bodily outline. The work of art might evoke a personal trauma, a story read that morning in the news, or an account from a novel or film. It might also simply recall an all too familiar

feeling or bodily sensation. *Untitled (Figure Animal Series*), for instance, prompted for me memories of the shifting lines that mark out how bodies extend into space (bent over, hunched, arms stretched out or above the head), whether physically enacted or simply felt. The figure(s)' multiple forms in this drawing made tangible the feeling of my own bodily outline shifting in illness, for example, crunched up in a fetal position in bed or lying still so as to avoid the feeling of pain.

The drawing also recalled the psychic or emotional shifting of my bodily outline. Although bodies might actually appear to others as bent, they additionally experience feelings of "bentness" even if they are physically upright. Expressions such as "my head is exploding," "I'm run off my feet" "my guts have been wrenched out" gesture to various affective or psychic states in which bodily outlines shift beyond the physical self. As Goodwin herself notes: "If in a drawing of a figure I've put the head off to the side, one can see it literally, I suppose, as a figure that has had its head taken from it, or one can see it like I do, as a figure whose head flies off because of the difficulty of certain thoughts or issues" (Morin, 1989, p. 111). *A Burst of Bloody Air* similarly evoked this memory of my body being bent and head as if flying off in the face of loss or stress. A friend recently illustrated this figurative shifting outline in conversation when she described her fatigue as feeling like her head was a helium balloon, expanding beyond her body's materiality.

I commented on the significance of this shape of bodies in an early written response to my fieldnotes: "*First, re bent shape. It was the same in* [*Wajdi*]

Mouawad's plays;[29] *a repeated image of the actors bent from the waist and similarly in* Poussières de Sang,[30] *the same shape of bent-ness. To be cut down the middle. A literal effect of the viscera's response – the body can't hold itself up*. [...] *the lines are the marks of what is normally invisible, the bodies in motion, bent out of shape by joy or pain. Drawing attention to the bodies in different affective states...bodies in multiple affective states...*"

Collectively, the six drawings engendered these remembrances of fluctuating bodily outlines. The artworks' "touch" brought attention to my body's shifting edge. As Cataldi argues, there are many moments when we "tangibly and kinesthetically experience the living of [our] emotionally responsive flesh as de-bordered and re-bordering" (Cataldi, 1993, p. 116). She recounts a story about overhearing a couple arguing in another apartment. This emotional experience altered her sense of where she was: "as I became more and more apprehensively caught up in what was happening 'there' in the apartment below me, I began to experience what was happening 'there' as though it were happening 'here.'" (p. 123). And in this emotional response, she describes an experience of her "emotionally responsive body as dis-placed, de-bordered and re-bordering – put or *moved*, temporarily, into [her] neighbor woman's 'place'" (p. 124). Here, the

[29] Wajdi Mouawad is a Quebec playwright whose is best known for his tetralogy, *Le sang des promesses,* a series of four plays written in the past ten years: *Littoral* (Tideline) (1999/2002), *Incendies* (Scorched) (2003/2005), *Forêts* (Forests) (2006/2010) and *Ciels* (2009). I had the chance to see Mouawad's plays shortly after viewing the Betty Goodwin exhibit.

[30] I saw *Poussières de Sang*, a dance by *Compagnie Salia Nï Seydou*, at *Festival Transamériques* in Montreal, Quebec, June 2010.

boundary of one's body is felt as a consequence of the very disruption to this boundary.

A dark drawing of bodies can be likened to what Simon, Rosenberg and Eppert call a "difficult return" (2000, p. 4). They use this phrase as a way to distinguish some remembrances practices from what they call "strategic practice[s]." In the latter, "memorial pedagogies are deployed for their sociopolitical value and promise." Practices, such as texts, rituals and monuments, tend to stabilize and transmit "particular versions of past events" that are "aligned with the anticipation of a reconciled future" (2000, p. 3–4). Remembrance as a difficult return, however, strives to "learn [...] to live with, and in relation to, loss (2000, p. 3). It is a "psychic and social responsibility to bring the dead into presence" (2000, p. 3). Such a remembrance involves the "opening [of] the present in which the identities and identification [and] the frames of certitude that ground our understandings of existence [...] are displaced and rethought" (2000, p. 7).

Untitled, *A Burst of Bloody Air* and the other drawings considered in this chapter are not remembrance practices in any explicit sense, as for example, a work of art about a historical trauma such as Christian Boltanski's *Reserve* (1989) or *Chases School* (1986-7) both of which address memory and the Holocaust.[31] Yet, the ways in which they remember bodies in relation to the traces that came before resonates with the idea of ungrounding identities and certitudes

[31] For examples of Boltanski's work please see:

http://www.moma.org/collection/artist.php?artist_id=649

emphasized by Simon, Rosenberg and Eppert. Faced with Goodwin's bodily figures I am not offered stability or certainty. Instead, the remembrance compelled displaces my body and ungrounds my identity as my bodily present (whether in the gallery, at home looking at the catalogue, or reading a review on the bus) is opened to the histories constitutive of bodily outlines.

Learning from Goodwin's Bodily Figures: Shifting Outlines

Goodwin's six drawings call attention to bodies' affective and immaterial qualities and, therefore, envision corporeal and fleshy bodies differently. Important here is not the flesh itself, the marks we see on the skin, or how people alter their body's shape through dieting, cosmetics or plastic surgery (Shilling, 2012). The pencil and graphite marks that create bodily outlines in Goodwin's drawings are rarely visible on a lived body; they are rather lines that bodies feel. A bodily outline, then, relates to, but is not the same as a body's surface. Whereas a "thinking through the skin" asks after how the "skin becomes, rather than simply is, meaningful" (Ahmed and Stacey, 2001), engaging with bodily outlines examines how the virtual line that both joins and separates bodies from world might be conceptualized. Many scholars have challenged what Teresa Brennan calls the "fantasy of self-containment" (2004, p. 13). Working with and expanding on the writings of Merleau-Ponty, Dewey and Deleuze and Guattari, among others, feminist theorists in particular have emphasized how bodies are not separate from their environment or from other bodies (see for example, Ahmed, 2000, 2004, 2006; Cataldi, 1993; Game, 2001; Sullivan, 2001). But if not a solid line, then what kind of line delineates bodily boundaries? And how does the type

of line drawn conceptualize fleshy and corporeal bodies?

Scarry, for example, explores these questions when she compares Hardy's narrative to the drawings of French artist Jean-François Millet. The images Hardy "draws," she argues, are like Millet's "*Women Gathering Wood* and *Faggot Gatherers Returning from the Forest* where there is, within one canvas, a rhythm established by three figures, each merging with the other and with the wood they carry" (Scarry, 1994, p. 59). The faded outline crucially implies a merging of body and work. As Scarry explains, the individual's "immersion in the materials of his work" do not "simply leave a residue on one another or transfer parts of themselves back and forth across an intervening space, but are instead grafted together so that there ceases to be a clear boundary separating them; the surfaces of the two are continuous with one another" (1994, p. 57-8).

In contrast to Scarry, Lyotard emphasizes how some outlines visually present an object from multiple viewpoints. With reference to Picasso's drawing *Étude de nu* (1941), for instance, where there is no single outline delineating body, Lyotard argues that "the coexistence of several silhouettes results in the simultaneity of more than one point of view" (2011[1971], p. 274). This is an example of what he calls the "*figure-image*" that involves the "*transgression of the contour* [*tracé révélateur*]" (Lyotard, 2011[1971], p. 274, original emphasis).

The quality of outline, then, will constitute bodies in distinct ways. Whether thin and faint, layered and multiple, or broken and interrupted at various places, each outline, in turn, implies a unique conceptualization of bodies and understanding of body-world relations. By extension, differing outlines also imply

a range of embodied modes.

Goodwin's drawings do more than present multiple viewpoints or highlight the permeability of bodily boundaries. In these works, bodies exceed a single time or space. The boundary-lines are constantly shifting and are unfinished, layered, often broken or interrupted, expanding beyond and beneath the materiality of the skin, or a body's physicality. Not only is the contour transgressed or permeable, it bears traces of bodies' histories. This linely history includes the invisible traces suggested by the repetition of lines in *Untitled (Figure Animal Series*), for example, that delimit the contour of the back or leg. It also encompasses the making, unmaking and remaking of bodily boundaries.

In this next chapter, I pursue the idea of bodily outlines further through an analysis of my encounters with Julie Mehretu's *Grey Area*, a series of large, abstract drawing-paintings that touch on themes of grey space, history, ruin and architecture. Although the pertinence of bodies or bodily outlines is not obviously apparent, I demonstrate how an examination of the lineliness of the artworks calls attention to the drawing out of bodily outlines between pasts and presents, and across various geographical sites. Whereas Goodwin's six drawings collectively illustrated an idea of lineliness as the transgression and fluctuation of boundaries, Mehretu's *Grey Area* connects lineliness to the unraveling and drawing out of an in-between space and mode of inhabitation.

Chapter Three

Inhabiting The In-between: Julie Mehretu's Lined Abs-tractions

> *My interest was in how the mark participated in the development of the whole, while at the same time being defined by it. I thought of each mark as having individual agency, an identity – each being a character, a social agent. At the same time, I thought of every gesture as a different character with different social behavior (Mehretu, in de Zegher, 2002, p. 15).*

This chapter examines how the densely lined and layered canvases in Julie Mehretu's series *Grey Area* (2007-9) introduce an idea of lineliness as a stretching of limits that evokes an in-between. The latter concept has been variously described by other scholars in terms of the "liminal" (Turner, 1998), as a "third space" (Aoki, 2005) or an "excluded middle" (Grosz, 2001). In Mehretu's drawing-paintings, the in-between refers to what she calls a "grey space," that is, "indeterminate space, erased space, space that disappears, space that is in-between, what could be and what couldn't be" (Tutton and Mehretu, 2010, p. 77-9). This grey and in-between space is created by means of the multiple, competing linear markings covering the large, abstract canvases that, like Goodwin's lines, unravel and disrupt form. Mehretu's lines can be likened to Lyotard's idea of art's "matter" (Lyotard, 1992 [1988]). By visualizing and, in a sense, enacting grey space, Mehretu's drawing-paintings also compel viewers to stretch their bodies across the canvases and between the layers of lines. In this way, *Grey Area* indirectly lends insight to theorizing bodies by calling attention to how bodily

outlines expand, open up or unravel.

In the first part of the chapter, I focus on the themes that informed *Grey Area* and Mehretu's art practice. I then turn to my own encounters with the series at the Guggenheim in New York City and show how line emerged in my fieldnotes as an important motif. Referencing Lyotard, I demonstrate how these lines as "matter" create the grey space and elaborate on the implications this lineliness has for viewers' engagements with the work. I conclude by exploring the potential relevance of unraveling bodily outlines for social theory.

Investigating Grey Space: Julie Mehretu's Linely Narratives

Mehretu developed *Grey Area* (2007-9) during a residency in Berlin funded by the Deutsche Guggenheim Foundation. The series explores the modern ruin created from war and natural disaster. The large abstract canvases are all the same size, measuring 304.8 x 426.7 cm and are composed of competing sets of layered lines: architectural lines carefully traced from images of built structures (e.g. 19th century Berlin architecture, German bunkers, and Saddam Hussein's bombed-out palace) and an assortment of linear markings (e.g. dots, dashes, swirls and straight lines) drawn free-hand. Mehretu explains the impetus for the series as stemming in part from her own unavoidable confrontation with the city's history: "There is no way to escape the history of what happened in that city" she is cited as saying in an article from *The Wall Street Journal* (Catton, 2010, p. A27): "If you walk down a street corridor, you see where the bomb hit the city ... You see it because there is a 19th-century building, then a very cheaply made building from the 1970s. You know that a whole street had an architectural moment, then there is a

new building'"(Catton, 2010, p. A27). The encounter with the remains of history that are literally built into Berlin's architecture became a kind of beginning for a series that considered other "architectural moments" and more generally the ways in which "[s]paces are evolving changing, deconstructing, changing" (Mehretu cited in Catton, 2010, p. A27). Although *Grey Area* started with this German city – a focus evident in two works from the series, *Berliner Plätze* (2008-9) and *Fragment* (2008-9), that were developed from photographs of Berlin architecture – Mehretu worked with a range of source materials: images of the German front during the Second World War (*Atlantic Wall*, 2008-9), Saddam Hussein's bunker in Baghdad (*Believer's Palace*, 2008-9), the Eden Quay in Dublin after the Easter Rising around 1916, the aftermath of the 1906 San Francisco earthquake, aerial shots of the World Trade Centre in New York City, bombed out streets and buildings in Baghdad and also with texts such as *Berlin: The Politics of Order, 1737-1989* by Alan Balfour.

The other impetus for *Grey Area* was somewhat more abstract, that is Mehretu's interest in "grey space." In an interview with Tutton, for example, Mehretu explains that "[e]ach painting was in a way dealing with the issues that were most interesting to me: the contemporary idea of a ruin; context, responsibility, erasure, smoke, haze; grey" (Tutton and Mehretu, 2010, pp. 77). Grey specifically was crucial "because of that place of indeterminate space, erased space, space that disappears, space that is in-between, what could be and what couldn't be. I draw in black on white usually; grey is that middle space and the show is titled *Grey Area* because of that" (Tutton and Mehretu, 2010, pp. 77-9).

Like Goodwin, then, Mehretu's work is informed both by the specific and concrete – in this case, historical events, geographical sites, architectural plans and in some cases maps – and also by an ambiguity, without an explicit referent. It would be inaccurate to simply describe the abstract works in *Grey Area* as straightforward renderings of Berlin streetscapes or Baghdad in the aftermath of air strikes. Rather, I believe they reflect a commitment to a practice of abstraction grounded in a particular set of source materials. For instance she notes: "What I really like about using different types of sources is their precise relationship to the social and cultural construct of where we are" (Ilesanmi and Mehretu, 2003, p. 14). Yet in another interview she also stresses her move towards abstraction: " [...] while I think about images and I look at images and have them all over the studio, I'm using abstraction to make the work. [...] there's something that's hard to speak about that abstraction gives me access to" (Chua and Mehretu, 2005, pp. 29–30). With reference to her work titled *Mural* (2009),[32] for instance, she emphasizes that although it was informed by history and the architecture of global economic systems, it should be "understood as an abstract painting" (Tutton and Mehretu, 2010, p. 76). There is a critical distinction, she notes, between "what can inform a painting as opposed to what a painting tries to be" (Tutton and Mehretu, 2010, p. 76). Although Mehretu does not precisely define what she means by abstract, the etymology of the word is telling. Abstract combines *abs* (away) and

[32] *Mural* is a painting commissioned by Goldman Sachs for their building in New York City. The painting is 80 feet long and 23 feet high, it hangs in the entrance lobby of their new steel and glass office building and is visible to the public through the front window (Tomkins, 2010, p. 62).

tract, the latter of which stems from the Latin *trahere*: a drawing, dragging, hauling, pulling, drawing out, trailing (Lewis, 1999, p. 864). Abstract is therefore an away-drawing: *abs* (away) -*tract* (draw) (Crutchfield, 1997, p. 212). Thus, the drawing-paintings in *Grey Area* are in some ways about Berlin, Iraq, New York City and other cities or geographical sites as particular examples where modern ruins might be found, and also about the "drawing out" of grey space. The latter remains in the realm of what might be "hard to speak about" (Chua and Mehretu, 2005, pp. 29–30); or to recall Goodwin's words, grey space is "very nuancy and nebulous. It's not a word thing" (Goodwin and Enright, 1995, p. 48).

At the centre of Mehretu's artistic process and her particular explorations of an in-between and indeterminate space in *Grey Area* is a unique linely "language." The significance of line for Mehretu developed early in her career as part of her training. As an art student, she was encouraged to dissect her practice of mark-making and through this process, she began to realize that each mark had its own distinct quality and "behaviour." She explains:

> My interest was in how the mark participated in the development of the whole, while at the same time being defined by it. I thought of each mark as having individual agency, an identity – each being a character, a social agent. At the same time, I thought of every gesture as a different character with different social behavior. I assigned characteristics to the marks based on how each one looked to me. Basically, I was creating a structure and system for understanding my language of mark-making (cited in de Zegher, 2002, p. 15).

Mehretu's artwork and art practice involves two forms of "drawn languages." One is intuitive, expressive and gestural, and the other more rigidly architectural and rational. These drawn languages are social agents acting on and impacting the architectural, cartographic and in some cases capitalist spaces within which they exist (Chua and Mehretu, 2005; Ilesanmi and Mehretu, 2003). The markings "challenge and oppose each other in the larger narrative" (de Zegher, 2002, p. 15) that is presented visually on the canvas. The different lines play out on her canvases as a kind of struggle. In her words, the "characters [...] make the space and break it down. They actually complicate the space in the painting. For example, a bunch of dashes or marks will enter the painting a certain way and then another group of marks enters it another way to completely contradict that"; they "infest and digest the architecture" (Chua and Mehretu, 2005, p. 30; Ilesanmi and Mehretu, 2003).

Photographs included in the *Grey Area* exhibition catalogue illustrate how the linely narrative is created in complex layers. They show an expansive studio with large canvases hung on the walls, overhead projectors lined up on a table in the centre, and Mehretu and her assistants kneeling, sitting atop scaffolding and standing in front of the works-in-process tracing out lines from photographs and adding to these initial marks. The first layer of Mehretu's canvases often consists of architectural plans and grids, in other words, neatly traced lines that give shape to various types of built structures. With *Berliner Plätze*, for example, Mehretu began by tracing the lines from a projected image of 19th century Berlin architecture. The initial ground of *Fragment* is similarly composed of

architectural lines that offer glimpses of building-like shapes. Upon this first layer, Mehretu and her assistants work on and with these architectural lines by adding more of the same kinds of lines (as with *Berliner Plätze*) and free-hand, gestural marks that cover over and disrupt the former (as with *Fragment*). The added markings might also include coloured geometric shapes, erasures, solitary lines that cut across the canvas, and dots, dashes, swirls and arcs. These overlays form several layers over the initial ground. A thin coat of acrylic medium, sanded down and polished, separates each layer and creates a transparent surface ensuring the first layer is seen through the many layers that come after (Young, 2010).

The process of creating these palimpsest-like canvases unfolds over many months of repeated tracings, paintings and gestural markings (Dillon, 2009). To borrow from art critic Brian Dillon, Mehretu's works of art might be best approached as "graphic transformations" rather than "historical tableaux" (Dillon, 2009, p. 12). To emphasize only the latter, or her investigations of different kinds of space (see Thrift, 2006), "would be to ignore her commitment to painting as such [and I would add drawing], and to miss the extraordinary graphic transformations that her source images undergo" (Dillon, 2009, p. 12).

Analogous to Goodwin's haunting drawings, Mehretu's lined abstractions can be likened to a mode of social analysis conducted through different means and media. She utilizes her lexicon of marks to investigate relationships between identity, space and history. As she explains in an interview with Olukemi Ilesanmi, "the first points of departure in making my work was an investigation of who I am as an artist" (2003, p. 11). Developing a " 'self-ethnographic' project"

in order to address what it was she was interested in, Mehretu collected family stories and photographs, and studied family genealogies and their geographical histories. She was curious about how "numerous conflicting stories, histories, and disparate cultures" came together to produce the person she is today (2003, p. 11). This practice is in many ways a kind of classic sociological imagination at work – finding the links between biography and history, self and world (Mills, 1961). Yet, her process and means through which she explores and presents the self-ethnography – line, drawing, painting, tracing and so on – distinguishes her approach from what is conventionally understood as ethnographic work. She explains the process in this way:

> Through the process of examining and challenging my paintings, I arrived at the question of how to link my interest in the formation of social identity with my work. I began to look at my mark-making lexicon as signifiers of social agency, as individual characters. As the work grew, it developed cities, histories, wars, and geographies, evolving to incorporate the visual languages of maps, charts, architectural renderings, and aspects of popular culture. It has become a personal, semibiographical "thought experiment" of my experience and a response to the social space I inhabit and challenge (Ilesanmi and Mehretu, 2003, p. 11).

In making her art, then, Mehretu is seeking to do much more than render an idea, image, object or event through painting or drawing. She also, as Goodwin does "produc[es] and interpre[ts] [...] stories about social and cultural life" (Gordon,

1997, p. 25). To do so, she uses her own gestural language and a number of different lexicons of line that she borrows from architectural plans of airports, stadiums, arenas, churches, etc., photographs of streetscapes and buildings, urban-planning grids, and in some cases different kinds of maps such as strategic maps from the Civil War and game plans for the NFL (Ilesanmi, 2004; Chua and Mehretu, 2005, p. 29; de Zegher, 2007). The above sources do not necessarily employ the same types of lines (e.g. cartographic lines operate differently than those used in architectural plans). Yet, for Mehretu, they coalesce as a common vocabulary that constitutes the rational language of line with which she juxtaposes the gestural markings. As she explains: "I use various types of source materials and examine them through the lens of my work, responding to and recontextualizing them in drawing and painting" (Mehretu in Marcoci, 2007, p. 78).

Encounters with *Grey Area*: Notes and Reflections

Let me now turn to the notes I collected when I saw the *Grey Area* exhibit and examine the significance of Mehretu's engagement with lines. These jottings are similar to the notes from the Goodwin exhibit insofar as I repeatedly emphasize the line, and more specifically, broken and interrupted lines seemingly disconnected from other shapes or lines in the drawing. Unlike Goodwin, however, there was not as clear of a connection between line and form. Whereas I noted in response to Goodwin's drawings the shapes of the bodies created by lines, with Mehretu, I seemed to be simply noting line itself. In response to *Believer's Palace* (see Figure 8) for example, I noted:

Again this sense of layers – the covering of the lines with the other markings. Here I notice the eraser marks – and the marks of the eraser – the lines that cover the canvas are interrupted throughout – erased – broken – and the shapes here are different[.] [T]he lines are more vertical – up and down – thin shapes – and interconnected – polls[.] The lines are straight – but straight-crooked, jumbled a bit [.] Complex – busy – maybe – the lines are straight but the shapes are jumbles – and the lines aren't as clean in the sense they sometimes intersect with others where they shouldn't[.]

I made a similar kind of commentary in my response to *Fragment* (see Figure 7):

Busier even than Broken Palace[33] *– in terms of the lines and grids – layers of layers of layers of lines – but not just lines – columns of bars – that structure and shape a building, windows, arches. What strikes me here is the movement of the smudges. In the middle it's a little like a collision – the lines get busier – more of them – and then covered over by the smudges. Along the top – there's more of a sense of the building – especially to the right – it's as if the construct of the building, it's shaping, falls out of it – or lines falling out of lines. It's movement – movement over the lines, in spite of the lines. Sometimes when you look at it the lined grids stand out – then again, and it's the smudges, the markings. The grid as the 'fixed lines' – but no – because even the grid is layered with lines – no fixed edge, no edge; clear, blurred, up, down, dark, light, erased – lost*

[33] I mistakenly noted the title as '*Broken Palace*' instead of *Believer's Palace* in my notes.

in the middle – fading out.

I even tried to draw some of what I was seeing:

Lines sketched upwards [drawn lines] then coming down [drawing] the lines present [drawing] moving upwards

The notes also repeatedly emphasized the difficulty of looking at the busy and dense canvases. For instance, while looking at *Middle Grey* I wrote:

it's hard to take it all in – because there's no possibility of resting my eyes in one place – you get carried to the details th[at] cover the whole canvas. It's as if the smudges take over – the eye gets carried away or into this turbulent space and it gets darker – it's hard to stay focused – because as you follow one part – your eye is drawn to something else.

This sense of being dispersed continued and was repeated with my notes on *Fragment*. Here I also emphasized the effect of the layers:

It's a flat surface – but with depth. You can't really separate the layers and they sort of appear to all be in the same space – but it's like there's something "behind"

Collected, busy, dense, colliding, layered, interwoven beams lines – unable to see where the "beginning layer" is. Can't locate. [...] you think you're going up to the building to its top – but then as you move to the left this sense doesn't or can't continue – the line don't follow the same trajectory [...] the lines proceed further beyond the edge and the bottom might be tops of buildings just as easily.

And then with *Believer's Palace*:

you almost wish you have a ladder to look at the top – you're limited by your height – either all from a distance – or a certain level of the work up close

Figure 8 - *Believer's Palace* (2008-2009), Julie Mehretu, ink and acrylic on canvas, 120x168 in. Copyright Julie Mehretu. Courtesy the Artist, carlier | gebauer and Marian Goodman Gallery.

Figure 7 - *Fragment*, 2008-2008, Julie Mehretu, ink and acrylic on canvas, 120x168 in. Copyright Julie Mehretu. Courtesy the Artist, carlier | gebauer and Marian Goodman Gallery.

What I saw above all was an overwhelming array of linear marks: the lined columns that loosely structured and (un)shaped windows and buildings; straight long lines that formed nothing; dark and thick lines; lighter dots and dashes; squiggled and curved lines; and lines that were clear, blurred, up, down, dark, light, erased, lost in the middle, fading out. To borrow the words art historian Van Alphen uses to describe a drawing by another artist, here '[l]ines follow[ed] in the track of other lines. [...] They [didn't] seem to be drawn by a directing subject. [...] They seem to have emerged in the wake of other lines' (2008, p. 67).[34]

[34] Van Alphen is commenting on the work of Swiss artist Britta Huttenlocher. For examples of

Moreover, viewing these cacophonous lined abstractions was a struggle. I was in some ways compelled to follow the track of the lines, even as this desire to follow was repeatedly thwarted. The lines did not produce a form, even with the glimpses of windows or walls here and there. They had a kind of "presence" (Lyotard, 1992 [1988]) that did not stem from their role in the composition. I was confronted by line as simply line, or what Lyotard calls art's "matter."

Unraveling Form: Lyotard, Lines, and "Matter"

Lyotard explored "matter" in his art writings from the 1980s and 1990s. It has relevance here for examining the repetition of different kinds of lines discussed above. The idea of "matter" emerges in part from Lyotard's turn to Kantian aesthetics and in particular Kant's Analytic of the Sublime from *The Critique of the Power of Judgement* (2001). With the sublime, Lyotard draws attention to formlessness and, thus, also to the relationship between matter and form. For Kant, the sublime has to do with the lack of correspondence between what can be conceived and what can be imagined. When one is confronted by a large absolute, such as a volcano, a pyramid or the desert, it can only be thought as an Idea. The imagination fails to provide a representation. The sublime refers to the feeling produced – a mixture of pleasure and pain – at the moment of the imagination's failure. This claim rests in part on Kant's wider philosophy and in particular his

---

Huttenlocher's work please see:

http://www.heinelferink.nl/Images/Edities/Britta%20Huttenlocher%20-%20Tien%20etsen/index.htm.

views of how the faculties of the mind function.[35] Lyotard summarizes:

> The sublime feeling, which is also the feeling of the sublime, is, according to Kant, a powerful and equivocal emotion: it brings both pleasure and pain. Or rather, in it pleasure proceeds from pain. [...] this contradiction [...] develops as a conflict between all of the faculties of the subject, between the faculty to conceive of something and the faculty to 'present' something (1992 [1988], p. 10).

The intricacies of both Kant's sublime and Lyotard's reading are beyond the scope of this chapter. I note them here to provide some broader context for Lyotard approach to "matter."

According to Lyotard, the sublime marks the beginning of the decline of the relationship between matter and form that has dominated Western thought's engagements with art (1992 [1988], p. 138). After the sublime, in other words, after the separation of matter from form, the arts can only strive to approach "matter," which as Lyotard explains, "means approaching presence without recourse to presentation" (1992 [1988], p. 139). In other words, "matter" is precisely that in art which is without form. Matter here is not substance-matter; it is not destined to fill a form. Rather, Lyotard likens matter to a nuance or timbre. It has no dependency or relationship to other colours or sounds in a composition. As he explains, "the value of a colour" usually depends on its relation to other colours on the pictorial surface. For Lyotard, "[t]his is what's called the problem of composition, and is therefore a matter of comparison" (1992 [1988], p. 139).

[35] For a recent detailed discussion of Lyotard's reading of the sublime see Milne, 2013.

"Matter," however, cannot be considered on these terms of composition and comparison. Whereas colour or sound can be determined by identifying pitch or tone, "timbre and nuance," as instances of "matter," "are precisely what escape this sort of determination" (1992 [1988], p. 139).

As a nuance or timbre without recourse to composition or form, "matter" is only "grasped" with the suspension of the mind. It escapes conceptual thought and catches the mind unprepared. In 'Conservation and Colour' Lyotard explains this disruption with reference to colour:

> As opposed to forms, and still more figures, colour appears to be withdrawn, at least through its 'effect', through its potential for affecting feeling, from the circumstances of context, conjuncture and, in general, from any plot. [...] Form (or figure) can always, from near or far, be referred to an intelligible disposition and can thus, in principle, be dominated by the mind. But colour, in its being-there, appears to challenge any deduction (1992 [1988], p. 150).

With "matter" Lyotard privileges an affective, non-conceptual and bodily encounter with art, one that cannot rely solely on the mind's rational and analytic powers. There is no figure or form to take-in: only blues, yellows, and importantly here, lines. Although Lyotard tends to focus on colour in his discussions of "matter" now and then he will comment on and include line. At the end of 'Conservation and Colour', for instance, he writes: "I want to make it clear that when I say colour, I mean any [pictorial, "*picturale*"] matter, beginning with the line. In the old Japanese calligraphies, the stroke of the brush does not make a line

in the sense that a draughtsman's pen does" (1992 [1988], p. 152 modified translation). The comparison between calligraphy and draughtsmanship emphasizes the different kinds of lines at work in each practice, a difference that echoes Mehretu's own comments about a gestural and rational language of line. In fact, the former are "reminiscent of Chinese calligraphy" (de Zegher, 2007, p. 21). As she explains, "now there is a conversation between the kind of mark that I'm playing with and the kind you can see in various types of Chinese calligraphy paintings" (cited in de Zegher, 2007, p. 25). The gestural markings that recall calligraphy in their movement and energy (see also Barthes, 2005b [1979]) are distinct from lines that operate as part of a system of representation or composition, such as those of a draughtsman.

The above passage echoes Lyotard's discussion of line in *Discourse, Figure*. The calligrapher's line bears something of the figural because it does not "refer the eye to a system of connotation where this trace would receive fixed, invariant meaning" (2011 [1971], p. 213). Whereas the draughtsman's line "requires the highest degree of legibility" the former figural line "aims to give adequate space to the potential energy accumulated and expressed in graphic form as such" (2011 [1971], p. 210). As Lyotard writes: "The line is therefore figural when, by her or his artifice, the painter or drawer places it in a configuration in which its value cannot yield to an activity of recognition – for to recognize is to know well" (2011 [1971], p. 213).

Many of the lines in *Grey Area* can be likened to this idea of matter: a kind of nuance not destined to form that remains undetermined. What is striking

about Mehretu's drawing-paintings, however, is that in some of the works of art, I can see glimpses of a form, even if it is barely recognizable. There are places where lines do create an outline or an architectural structure of some kind. The fact that I can see some shapes, however, does not take away from the idea of line as matter. In a way, because the visible forms are blurred, unravelling and remain unfinished, the nuance of line is heightened. To borrow from Lyotard's passage above, it is as if both the calligrapher's and draughtsman's line are in play, in other words, both line as a kind of nuance that remains undetermined and line as part of a system of representation. As I discuss in the previous section, Mehretu's line-making practices work with both these different kinds of lines: the gestural and the architectural. Paraphrasing Lyotard, we might say the former "proliferate on [the] borders" of the latter; they "escape" the latter's rigidity and containment (Lyotard, 2009 [1998], p. 65). Any clear definition of form is undermined by the multiplications of the outline and interruptive holes and breaks. The addition of the dots and dashes "gently critique[s] [the straight line's] rigid nature" and suggests that the boundary might be permeable and negotiable (Treadwell, 2004, p. 125, p. 127). The gestural clusters of marks and dots also interrupt the outline in places by disallowing its continuity or covering it over and thereby reducing the clarity of its line. In this way, a lineliness is made visible, as the lines are not only non-representational (i.e. line as line, not bound to the production of a form), but actively disrupt the lines that are still tied to a system of representation. These markings are a kind of surplus, in excess of what the architectural drawings can contain; they exceed the figurative parts of the artwork. The lines do not complete

the building; they end at unexpected points and begin again when they should not. There is no clear sense of outline as the lines bleed into one another and seemingly emerge from each other. Form is not fixed or given; line as matter supersedes it. This, then, is not quite the sublime, but nor is it the solace of pure forms offered by the beautiful.

Grey Space As In-Between

By disrupting and unravelling any hints of built structures in the vast and dense canvases, the lines in *Grey Area* evoke a sense of an in-between and deny the rigidity of form. Instead of demarcating clean and solid divisions that separate one object or space from another – a separation that denies the possibility of an in-between (i.e. you are inside or outside, in the present or the past) – these lines fray edges. Rather than create discrete objects, the lines draw out relations across different layers and shapes (Otto, 2011), relations that remain precarious and unstable. In doing so, the assorted lines that compose the canvases in *Grey Area*, refuse the possibility of a clean demarcation of edge. Whereas line is often a mark that separates and divides, with the multiplication of outlines and the additions of unnecessary marks in these drawing-paintings, line here loses its stability as delineator. It is with this evocation of an in-between that these lines create a grey space, that "indeterminate space, erased space, space that disappears, space that is in-between" (Tutton and Mehretu, 2010, pp. 77-9). In other words, the in-between is made possible when the line that fixes identities and forms is frayed or made fragile and thus porous. There is no longer body/space, present/past, inside/outside, here/there, each of which would be bounded by a solid line. The

glimpses of, and allusive references to, geographical, architectural and historical spaces on the canvases therefore have no fixed temporal or spatial demarcations that would enclose them as already determined, contained and unchanging.

Grey Area does not directly reference (with the exception of *Berliner Plätze*) a specific city or place. Even with the influence of Berlin streetscapes, Mehretu explores the lived quality of grey space as a counter to theories and related representations that conceptualize space as absolute (see Shields, 2013, 1991). Grey space contributes to reflections on "*social spatialisation*(s)" a term Shields uses "to designate th[e] social construction of the spatial which is a formation of both discursive and non-discursive elements, practices, and processes" (1991, p. 7, original emphasis). I do not want to overdetermine the very beautiful and compelling notion of an in-between, disappearing, erased and indeterminate space. However, for me, Mehretu brings attention to a particular aspect of social spatialisation; namely shadows and ghosts that haunt and interweave with the lines of architecture, urban planning and cartography. Amidst the formal "spatial organizations" presented in architectural plans, city streets, and maps, Mehretu "creates shadows and ambiguities" and inserts "multitudinous references and citations into them (social models, cultural mores, personal factors)" (de Certeau, 1988, p. 101). She makes visible the ways "the city itself shimmers with ghostliness" by forcing us "to recognize [the spaces] [that] have gone (before)" (Pile, 2005, p. 162). As one of Mehretu's critics, Lawrence Chua, suggests, Mehretu shows how

> [s]pace never behaves the way it's intended to. It never operates

> according to the rules of grammar that regimes and their architects use to define it in plans, drawings, or maps. There is always someone walking the wrong way down the corridor, always a disturbance on the playing fields, always a disaster impeding the smooth flow of traffic (2006, p. 10).

To this description we might add that Mehretu illustrates how space is haunted by its past, by the traces of living and dead bodies, and those of ideas, capital, things and stories that have traversed through a given space. The map of a city, the urban plan and the built structure always have an excess; they are always marked by shadows of forgotten histories, and by the bodies that live in and have lived in them. Consider, for instance, author Teju Cole's description of the site of the twin towers in New York City:

> Before the towers had gone up, there had been a bustling network of little streets traversing this part of town. Robinson Street, Laurens Street, College Place: all of them had been obliterated in the 1960s to make way for the World Trade Centre buildings, all forgotten now. Gone, too, was the old Washington Market, the active piers, the fishwives, the Christian Syria enclave that was established here in the late 1800s. [...] The site was a palimpsest, as was all the city, written, erased, rewritten (2012, p. 59).

Another example closer to home, offers a similar sense of grey space. Researchers involved in Pipelines, a digital urban mapping project, offer the following description of Rossdale Flats in the city of Edmonton.

> Stand in one spot in the Rossdale Flats to apprehend the complexity of place. If you look closely at the boreal bush along the bike trails, you can discern raspberry canes and apple trees on the riverbanks, domestic remnants of the backyards from houses expropriated in the 1970s to build the "Ribbon of Green." Where you stand and marvel, trying to imagine that disappeared cityscape, will be on a riverbank hollowed by coal extraction: a formative city phenomenon beneath the plane of the visible. Beneath that vision, another made forcibly invisible by the false celebration of this city as a hundred-year-old entity: aboriginal Rossdale, routinely inhabited for six thousand years. You may be watched by a ring-necked pheasant, red squirrels, a coyote, foxes, and certainly magpies: denizens of the urban river valley. Look uphill, downriver, and you will see the brick brewery, now a residence for the city's best-loved architect, implicated as well in gentrification; upriver, the brickyard site has become a fitness centre. Running past you this whole time is the river itself, its water not far from the Saskatchewan Glacier, though heated and treated by the Rossdale power generating station (Zwicker, et al.).

Both linguistic narratives offer two possible empirical examples of the grey space Mehretu examines and tries to make visible in *Grey Area*. Imagine, for instance, the different lines of the various architectural sites placed together on one canvas; and then the additions of the traces left by the foxes and coyotes moving through the river valley, and those of the people running alongside the river.

The shadows and ambiguities might also stem from placing two supposedly separate geographical sites in relation to one another. As I noted above, the sources informing *Grey Area* include images of the World Trade Centre after the attack and images of Saddam Hussein's bombed out bunker. Rather than seeing these architectural ruins as separate, perhaps they each haunt the other, even after rebuilding has taken place. In an interview with Chua, Mehretu explains that she is "interested in [...] these plural events that seem worlds apart happening and being experienced at the same time, and the relationship between those places, or existing between that" (Chua and Mehretu, 2005, p. 26).

Inhabiting Grey Space, Drawing-out Bodies, Following the Lines

Grey Area, however, does more than evoke this grey space visually with its multiplication of outlines, erasures, fraying of edges and blurring of boundaries. The competing lexicons of line that evoke the sense of an in-between have important implications for the viewing of these large, cacophonous canvases. Here, by examining how the grey space extends beyond the canvas, the link between the drawing-paintings and bodies becomes more apparent. Without any clear form to visually consume, the viewer is left without anything solid to grasp with his or her eyes. As the notes I cited above indicate, the densely layered lined canvases compelled my eyes to move across the artwork in contradictory directions. The intricacy and complexity of the multitude of linear markings that cover the canvases means I cannot gather and collect the lines into a form and create an object that I might be able to know. It is difficult, if not impossible, to

simply view, to look at and connect the dots. I am left instead with an uneven, interrupted, frustrated and constantly moving practice of attending to the various directions and details of the myriad of lines. Rather than giving the eyes something to see or enhancing their seeing powers, the lines in *Grey Area* might be said to "blind" the viewer. As one critic notes: "Julie [Mehretu] is not a cartographer, but a lens grinder" (Abani, 2006, p. 44). The blinding points not to a loss of vision, but to vision's failure when faced with the density and busyness of Mehretu's canvases: there is both too much to see and only unrecognizable or barely recognizable forms. I am confronted with remnants of incomplete figurations and spatialisations, the visible markings that overlay these remnants and lines falling out of, over the top of, into and away from other lines. The multitude and layers of the various a-signifying graphic marks and erasures deny the eyes' focal and perspectival authority that is invited or affirmed by static lines. Here my eyes are "stripped of [their] separative power" (Lyotard, 2010 [1993], p. 13).

Instead of "occupying" the surface with a comprehensive view that would allow me to take in everything all at once, a detached surveillance or a "look[ing] *at*" (Ingold, 2007, pp. 25-6) that remains unimplicated in the surface across which it surveys, my eyes follow the traces of movement left behind and in this way "inhabit" the surface. This is a perception that "moves through." As "matter" these are dynamic lines, that "take us on a journey that has no obvious beginning or end" (Ingold, 2007, p. 73). As one critic explains, the viewer must follow "the traces to uncover the artist's methods, a process parallel to the imaginary

excavations Mehretu herself has performed to make the work" (Young, 2010, p. 33). With reference to the work of American artist Cy Twombly, Roland Barthes articulates this mode of 'viewing' well: We are not asked to view, but to "review, to identify, and, one would even like to hazard, 'to play' the movement that has taken place precisely *there*, in precisely that space" (2005b, p. 29 original emphasis). Even with this following, or "playing the movement," the quality of following is distinct. In places, the traces of movement are interrupted, also compelling an interruption in the eyes' movement. If I seek to follow the multiple paths offered by the various markings, I am repeatedly led astray by breaks in the line, erasures, and the imposition of a different set of lines. The process of trying to follow the abundance of complex and intricate detail, a task that is in itself impossible, is unsettling. It requires an attention that hovers between and across the canvases densely layered lines.

Through this compulsion to see everything all at once, to follow one set of lines to one part of the canvas, and then another set of lines to a different part, it is as if the works in *Grey Area* compel viewers to somehow be in "that place of indeterminate space, erased space, space that disappears, space that is in-between, what could be and what couldn't be" (Tutton and Mehretu, 2010, pp. 77-9). Bodies are thus implicated. As the notes suggest above, this was a process of 'becom[ing] encompassed' or a feeling of 'dispersal.' In response to *Notations*, for example, I wrote:

> *to be caught up – caught up in – drawn in*.

My response to *Middle Grey* also captures this feeling well:

> *If you stand just a few feet away – centred slightly and look – you almost become encompassed maybe as your senses are pulled in different directions so are your thoughts and body – not actually – but "you" which is also a body [...] drawn in multiple directions. [...]do you also disintegrate into dots dashes [?] I'm not sure if that's the case – but maybe there's a sense of that bit – a dispersal – a transformation[.]*

Other visitors seemed to be responding in a similar way. At several points, I noted other visitors' movements in relation to the artwork: '*I've noticed people walk up to try and see the details – not just this one – but all of them*.'; '*Someone just got in trouble for standing too close.*' As one of the gallery guards explained to me, the compulsion to touch and to move the body in towards the works of art made working this exhibit especially difficult. Normally, he told me, his role is not only as guard policing the gallery viewing, but also as interpreter and resource for viewers. With Mehretu's exhibit, he felt he had no chance to engage with the visitors as he was constantly having to ask people to stand away from the works of art. One girl got close enough to touch the work with her hand, leaving an imprint of the work on her skin. Literally, the work of art marked the body and left an impression.[36]

[36] I read a similar story in an article about Mehretu in *The New Yorker*. The writer recounts an incident where Mehretu herself was scolded by the guard in the Goldman Sachs building where her work *Mural* hangs: "[Mehretu] was very close to the surface now, pointing to a colonnade that had taken one of her assistants two weeks to draw. A uniformed guard across the lobby started toward us, calling out, "Don't touch the painting!" "Its O.K.," Mehretu called back, laughing. "I'm the artist." The guard nodded, and waved. A little later, he came over and explained that once or

Many critics have commented on this quality of viewing Mehretu's work. One notes, for example, the way the movement of Mehretu's marks and lines in another series, *Heavy Weather* (2005), "can be measured only against the human form, and the result of entering these works, albeit only visually, leaves me breathless. (This physical response to Mehretu's work has happened to me before, yet it always catches me unprepared)" (Zuckerman, 2006, p. 27). To see the works requires the viewer herself to move (Dillon, 2009, p. 12) and as Young explains with respect to *Grey Area,* what the viewer sees is affected by the distance to the canvas: "What appears abstract is from afar replete with detailed drawings when viewed close up, but just as one is able to glean some bit of information by which a rendering might be identified, her work seemingly vaporizes into definability that requires the viewer to look again and again and again" (Young, 2009, p. 7). It is a process of engaging that parallels Mehretu's own process, in the way the viewer follows the traces of the erasures, like "the imaginary excavations Mehretu herself has performed to make the work" (Young, 2010, p. 33).

The compulsion to move towards the artwork, and the comments I made about being dispersed or encompassed can be clarified by returning to the notion of attention that I mentioned above. The idea of a stretching implied in the Latin root of "attention" – *tendere*, to stretch[37] – is important here. The attention invited or compelled by the lines as matter in their cacophonous and intricately layered

---

twice a day somebody tries to touch it" (Tomkins, 2010).

[37] I was alerted to this link in a keynote address by Ed Cohen, 'Human Tendencies', at the Amsterdam School for Cultural Analysis, Practicing Theory Workshop, March 2011.

movements across the canvas is, as the word suggests, a *stretching*. The challenge to seeing, is more properly, a challenge to the means to ground my body in space. As viewer I am quite literally invited to stretch my eyes, my body, my thinking across the canvas. In other words, facing the layers of linearities in *Fragment* and *Believer's Palace* does not enable the viewer to be unified as an "I," unlike lines of perspective, for instance (Van Alphen, 2005, p. 11).[38]

Kaja Silverman argues that abstract painting "helps us to expand what we can think and see by referring insistently beyond it" (2009, p. 179). This gesture, however, does not point to something specific. It provokes us to think beyond, but without telling us what beyond to think. Each viewer will be drawn towards a different idea, image or object, and one that will always be changing and undone because "the paintings do not ratify them. No matter what connections we make,

[38] As Van Alphen argues, following art historian Hubert Damisch, the lines of perspective can be understood as a "visual theory of the subject" (2005, p. 10). Damisch approaches perspective analogously to the structure of expression in language and thus establishes as part of the workings of perspective, a relationship between a subject who enunciates and the addressee to whom this enunciation is directed. This interlocution is what produces a subject in the way it establishes an "I" who speaks and a "you" who confirms the subjectivity of the "I": "By using the expression 'I' the speaker establishes her subjectivity because she presents herself as a 'point' that can also be addressed by somebody else as 'you.' A second person is of crucial importance [...] because only a second person can acknowledge the subjectivity of the first person" (Van Alphen, 2005, p. 11). This interlocutionary exchange happens within the structures of perspective spatially and visually in the way that the subject is unified by the particular construction of space, a construction that is created by a distinct set of lines. As Van Alphen notes, "[f]acing a perspective painting, the viewer is 'unified'" (2005, p. 11).

they go on pointing outward, suggesting that we have not yet located what they are tending toward" (Silverman, 2009, p. 178). The lines in *Grey Area* do something very similar; they insistently compel a movement elsewhere without locating towards where or to what they are tending. Boundaries, limits, divisions, temporal markings: these are all blurred, extended and multiplied and so no connections, forms or narratives are ratified. This encounter, then, however momentarily or fleeting, is a glimpse of the grey space, and a brief inhabitance of grey.

Learning From Mehretu's Spatial Narratives: Stretching Bodily Outlines

As the reader has likely noticed, bodies have not been considered in any great detail, despite the claim in the beginning of this chapter that Mehretu also invites a thinking about bodily outlines. The reason for this delay – for I will address bodies momentarily – is because the link to bodily outlines in relation to Mehretu's *Grey Area* is implicit and indirect. Unlike Goodwin's drawings in which bodies are clearly and visibly a key theme, the body does not obviously appear as a part of Mehretu's work. Despite this lack of obviousness, the body and bodily outlines in particular, are arguably an important aspect of Mehretu's drawings, a link suggested in the above discussion about inhabiting grey space. As Grosz argues, "[s]pace as it is represented is a complement of the kind of [embodied] subject who occupies it" (2001, p. 38-9). The layered cacophonies of lines in *Grey Area* not only draw space, in a sense, they also draw bodies by reaching out and "drawing-in" viewers. This bodily form, as I will now elaborate, can be characterized by a bodily outline that is stretched out and drawn apart.

Kathleen Kirby (1996) and Robert D. Romanyshyn (1992) each offer a way to approach this relationship between visual presentations of space and bodies. In 'Re: Mapping Subjectivity,' Kirby demonstrates how the modern, autonomous individual is produced in part by particular ideas about space that clearly delineate between an objective space and the subject. Understandings of space have a history demonstrated by the many shifts in how space is explained, conceptualized and experienced by philosophers, different social groups and scientists (see Shields, 2013, Chapter 3). By extension, this history unfolds alongside changes in conceptualizations of a person's place and relation to the spaces produced and theorized. As Kirby explains, "the development of Enlightenment individualism was – and continues to be – inextricably tied to a specific concept of space and the technologies invented for dealing with the space" (1996, p.45). Kirby is speaking specifically of technologies developed as part of cartography – premised in part on line-making practices – that developed as a science in the Renaissance and became standardized in the Enlightenment (see Mitchell, 2008; and Harley and Woodward, 1987). The lines and line-making technologies used for cartography are, as mentioned above, one of the source materials that Mehretu uses in conceptualizing and creating her works of art.

Kirby proposes that this individual – including the Cartesian subject and the psychoanalytic ego – might be graphically rendered as a closed circle. The circle analogy demonstrates several of the key characteristics of this mapping and its corresponding subject: two clearly delineated areas – the subject and space – that remain internally coherent, consistent and uncontaminated by the other. Key

to the graphic schema is the emphasis on "boundaries over sites," which as Kirby argues was prevalent in modern cartography and also speaks to the "emphasis upon 'propriety' and 'own-ness' in the 'one-ness' of the Enlightenment individual" (p. 46).

The assertion of boundaries through a practice of mapping by early explorers ensured their separation from the unknown and unmapped land and the "native" inhabitants. Stabilizing the land through formal representation ensured a "unidirectional" "relationship between knower and known" (Kirby, 1996, p. 48), a point Carter (2009) emphasizes in his discussion of early explorers' encounters with what is now Australia. Especially important here are "the lines that [keep] separate phenomena and objects apart" (1996, p. 47). As Kirby explains, key was that "[t]he mapper should be able to 'master' his environment, occupy a secure and superior position in relation to it, without it affecting him in return" (Kirby, 1996, p. 48). The subject as closed circle is thus a subject very unlike the one suggested by Goodwin's drawings in the previous chapter. In the former, the boundary is a single, permanent and impermeable line. Moreover, the boundary ensures a clean separation of body from world, such that the subject can view the world as a spectator from the outside.

The production of subject as spectator of the world can also be linked to perspective drawing, a technology that shares a history with modern cartography. Lines of perspective are "regulating lines [*tracé régulateur*]" "which rationally systematize the plane" (Lyotard, 2011 [1971], p. 451, f.n. 77). According to Romanyshyn, the specific kind of space produced by perspective drawing also

opened the door for a particular kind of subject and body. The vanishing point, marks the beginning of "the world of the modern subjective self of Cartesian consciousness, of the self as spectator, of nature as an objective spectacle for observation, and of the body as anatomical specimen" (Romanyshyn, 1992, p. 161). The latter occurs because this new subject, who observes the world from a distance, no longer needs the body. As opposed to living flesh that informs and directs one's being in the world, the body becomes instead "a specimen, an object for observation and study, a thing" (Romanyshyn, 1992, p. 165). In other words, in the space created by linear perspective vision, the body is, in a sense, "abandoned" (Romanyshyn, 1992, p. 165). No longer important for making sense of the world, the body becomes something to be explained rather than lived in.

As Kirby and Romanyshyn demonstrate, how space is conceptualized and drawn proposes a particular kind of embodied or disembodied subject. Both also suggest that this subject has a graphic correlate. Kirby states this more explicitly with the image of the subject as closed circle. Romanyshyn's anatomical body also implies a similar graphic, that is, a solid and contained bodily outline that separates the body out for observation and removes it from a place of dwelling in the world. With these ideas in mind, the bodily implications of *Grey Area* become more apparent. As I argued above, with the layers of assorted lines in the canvases that comprise this series, Mehretu has created a grey space that we can now see also implies a particular kind of body. But what kind of body does *Grey Area* and its lines imply? If linear perspective vision and modern cartography suggest and produce bounded contained bodies, what kind of body does grey space create?

The answer to these questions requires an attention to bodily outlines, because it is precisely outlines and bodily boundaries that are at issue here.

In both *Fragment* and *Believer's Palace* lines do not keep phenomena apart, and nor is there an assertion of boundaries that ensure a neat delineation between subject and object, knower and known, body and space. It is not possible to stand apart from these spatial landscapes that are both architectural and map-like, and simply view safely from a distance. Rather than contained and produced as separate and discrete objects, bodies implied by grey space are bodies permeated by the spaces within which they dwell. *Grey Area* clearly implies a relationship between bodies and spaces similar to the one argued for by many space and feminist scholars, namely a relationship of implication and interconnection (Ahmed, 2006; Duncan, 1996; Grosz, 2001, 1992). Not only do these canvases *show* the impact bodies have on shaping space with the inclusion of "social agents" (a collection of lines) that "infest and digest the architecture" (Chua and Mehretu, 2005, p. 30), the viewing the canvases compel also speaks to the entanglement of body and space. Bodies shape space, and are shaped by it: the canvas "changed" depending on where I stood, from what angle I approached it, and which lines I followed. So although the content of the work did not actually change, the pictorial space was in some ways shaped by how my body dwelled in relation to it.

To this end, *Grey Area* also implies a distinct kind of bodily outline. The latter is porous, and possibly frayed at the edge. The form is also not clearly delineated. It is instead stretching, drawn apart and opened up, a form in the

making, rather than made once and for all. Like with Goodwin, there is a transgression of the outline (Lyotard, 2011 [1971]), but the transgression produces something different. The bodily stretching across the canvas suggests an outline – if it still can be called an outline – that is composed of a mess of lines around where the bodily boundary is drawn apart and potentially opens up.

How might we make sense of this idea of a bodily outline that is stretched and drawn apart? What kind of embodiment are we being asked to reflect on? What does it mean to say a body has an unbounded outline? Although I do not want to provide a determinate interpretation, let me offer some of my initial ideas in response to these questions.

First, we might think about how the movements of many bodies across global space mimic these trajectory of lines in Mehretu's abstract canvases. This movement is a kind of heightened dynamic inhabitation that pulls a body across various geographical locations. There are, importantly, different ways to move across global space. Some movements are forced, as in the case of refugees or economic migrants. Others travels around the world are not as forced as the former situation, but still involve a kind of movement as a consequences of economic forces. Global markets produce a business person whose labour will likely involve travel across a number of different countries. Economic and social forces might also keep families and partners at a distance, when jobs are not available in a single location. In my own life, I have for the past several years moved between Canada and the United Kingdom for several months at a time. A long distance relationship, combined with the flexibility of graduate school mean

I live in two places, a dwelling that extends beyond geographical boundaries. My experience of jet lag, for instance, feels as if, like the undesirable 'splinching' in the world of Harry Potter, part of my body remains in the other country.[39] Jet lag is a temporary and extreme feeling, but this sense of extended embodiment continues in a more mild way. In phone calls and skype chats, my body is also inhabiting two spaces at once. I often find that I locate myself in conversation in the wrong place. While in Saskatoon – a Canadian city in the province of Saskatchewan - I'll ask someone how long they've lived in Edmonton, a Canadian city in the province of Alberta. Or, in Edmonton I'll think about going to a restaurant that is in Saskatoon. Here, then, the boundary that marks my bodily outline stretches and unravels as inhabitation involves a kind of embodiment that hovers between two spaces and the movements between these spaces. Bodies then, potentially inhabit multiple spaces; and the spaces bodies inhabit are implicated and informed by other spaces. The dense, linely, layered narratives in Mehretu's *Grey Area* visualize what this global space might look like; inhabiting such a complexity suggests the kind of embodiment of a frayed outline rather than the neatly contained circular subject.

The uncontained bodily outline might also be approached in relation to time. A key theme that *Grey Area* explores is the layers of history that mark built space, even if this history is not always visible. Contrary to a narrative about a

[39] Splinching occurs when a body does not properly "apparate" – a magical mode of bodily transportation – and the body is quite literally split. A hand might be left behind, or the skin might tear when one part of the body did not transport as easily as the rest.

city that neatly demarcates past from present and future, Mehretu's canvases produce a layered and non-linear history in which past, present and future are in a sense co-present. The invitation to inhabit grey that I discuss above, can then be understood to involve an inhabitation that stretches across time. This mode of embodiment is stretched between and across the histories of a space, one that disrupts the coherent and consistent subject, who appears to be unmarked by the histories that haunt a particular space. In other words, bodies are not contained by the present. Such an in-between inhabitation evokes a kind of in-between body that is both located in the present, past and future, here and there, behind and in front, near and far.

Cataldi's description of the experience of emotional depth is apposite for this idea of a stretching bodily outline. She writes:

> That I am no longer where, a moment ago I was; that a breach or shift in the continuity of my prior activities has occurred and my sense of "where," just a moment ago, I "was" has receded to the extent that *now* I sense that I *am* some *place else*; that I have been and am being de-situ-ated and am re-situ-ating in adaptive "response" to a change in my world due to a new sighting of significance – these I take to be integral to any adequately described or phenomenological account of emotional experience (Cataldi, 1993, p. 117).

Moments of encounter with remnants of history that are made visible in a city space, or experiences of feeling as if being in two places at once (Canada and UK), might be likened to Cataldi's account of a breach or shift in *where* one is.

The shift, however, remains incomplete. Therefore, rather than being some place else, I am both here *and* some place else, in the present *and* the past (or possibly future).

More work is required to develop and explore the mode of embodiment that *Grey Area* evokes. A number of questions still need to be considered: How do bodies extend into the past? Or the future? Or across space? Do some bodies live through this embodiment daily? Or is this an occasional occurrence, a disruption to everyday bodily being? What might elicit this feeling and mode of inhabitation? The persistence of questions, however, is in many ways part of the dissertation's goal. The chapter has examined how the lineliness of Julie Mehretu's series *Grey Area* (2007-9) draws attention to temporal and geographical bodily outlines. The narrative *Grey Area* tells about space, also tells us something about bodies, by encouraging us to explore a bodily being that is stretched across or between spaces and between the past, present and future. This, though, is a kind of beginning. The engagements with the works of art prompt the questions and propose new directions for research.

The next chapter will further expand on the idea of bodily outlines by examining how Kuitca's auditoria collage and painting invite an attention to the object-spaces that outline bodies. Once again, bodies are not an obvious theme to pursue. Despite the absence of human figures in Kuitca's work, as the chapter will demonstrate, the body is still strongly conveyed by the subject matter explored: seating plans.

Chapter Four

Diagrammatic Displacement: Kuitca's Disorderly Seating Plans

> *My work rested on two important blocks – the world of cartography and the world of architecture – and over the years theatre came to assume the same supporting role. So the map appeared as a kind of place, the theatre appeared as a different category of place. Somehow the world of theatre appeared not so much as the place of drama, the place of tragedy, comedy or scenography, but as a total space (Kuitca and Herzog, 2006, n.p.).*

This chapter examines Guillermo Kuitca's painterly and collage transcriptions of auditorium seating plans with a focus on *Acoustic Mass VI* (2005) and *Mozart Da-Ponte VIII* (1997). Kuitca's lines are significant to the dissertation's exploration of lineliness and its implications for social theorizing because they call attention to the outline function of object-spaces such as auditorium seats. Here, lineliness is considered as a complex enactment of disindividuation in which the boundaries object-spaces draw are undermined. Western auditorium seating plans are commonly composed of square seats and rectangular rows drawn with straight and clean lines that help would be theatregoers orient themselves. To this end, they operate semiotically by providing discrete units of meaning to be read by a spectator preparing his or her visit to the opera or theatre. This orientation is also, in part, organized around the standardized, contained and repeatable body that is implied in the square seat. Seating plans function in this way as civilizing technologies (Elias, 2000) that seek to assert a bounded and discrete body. In

Acoustic Mass VI (2005) and *Mozart Da-Ponte VIII* (1997), however, the seating plans are displaced by *gauche* (Barthes, 2005b [1979]) and figural lines (Lyotard, 2011[1971]). The latter, I argue, undermine the plan's orientational function and semiotic capacity, and spectators are confronted instead with a spatial limbo. Moreover, the standardized and contained body implied by the seating plan is also displaced. In Kuitca's collage and painting, bodies are no longer outlined by the square seat but instead ooze between the gaps and extend beyond the boundary of the square.

As with the preceding two chapters, I discuss the themes in Kuitca's work and the role lines and drawing play in his art practice. I subsequently turn to my gallery notes. With reference to Lyotard and Barthes, I consider the function of a seating plan and its relation to social and bodily hierarchies of the theatre space and elaborate on how Kuitca's seating plans differ. I conclude by introducing an understanding of bodily outlines as the delimiting of bodies by various object-spaces, with specific reference to the auditorium seat.

Modules of Inhabitation: Guillermo Kuitca's Auditoria

Mozart Da-Ponte VIII and *Acoustic Mass VI (The Old Vic)* are two works from Kuitca's *Puro Teatro* (1995-7) and *Theatre Collages* (2005) series, respectively. They were included in a retrospective exhibition at the Walker Art Centre in Minneapolis, MN in 2010. The exhibition titled simply, *Everything*, featured a survey of Kuitca's drawings, paintings and installations from 1980 to 2010. Both these works were developed as part of Kuitca's curiosity with what he calls "the drama of the audience" (Kuitca, 2010). He explains the beginnings of *Puro Teatro*

that also informed *Theatre Collages*, in relation to a visit to London and the purchase of a guide to London theatres' seating plans.

> In London in 1994, I went to get tickets to see *Der Rosenkavalier* at Covent Garden, and not only did I get tickets, but I discovered the kind of seating chart they have in the box offices to show ticket holders their location. It's a seating plan seen from the stage, which, rather than showing how one would see, shows how one would be seen. [...] I have always had this insistent vision of a kind of big stage, with something of the Baroque idea of the world as a stage. But that vision now turned and placed me – or the audience – on stage, so as to look from the other side (Kuitca and Speranza, 2009, p. 78).

The shift to the auditorium space evident in these two series marked an important change from Kuitca's earlier paintings in which he focused on the scene of the stage (see for example *El mar dulce* (1984 and 1986) and *Untitled* (1996). The works from the later series are all based on seating plans from a range of existing opera and theatre auditorium spaces. Kuitca uses these plans as a kind of beginning and, then, through painting, drawing or collage, transcribes them into the pictorial space.

In *Puro Teatro*, for example, Kuitca made copies of seating charts and altered them by writing words or phrases across the seats or colouring in the sections contrary to the existing codes that govern the distinction between the cheap and expensive seats. *Untitled (Puro Teatro)* (1995) is a copy of the plan for The Phoenix Theatre on which Kuitca wrote 'Good Night Sweet Prince' by

circling the numbers that identified the different seats. Other works from this series are composed of seating plans transcribed onto the canvas through painting that Kuitca then distorts with colour or by adding additional lines unnecessary to the chart. *Mozart Da-Ponte VIII*, for example, is based on the seating plan for The Royal Opera House in London, England. Measuring 190.5 x 228.6 cm the work is created with oil and graphite on canvas and presents viewers with a slightly distorted plan containing extra layers of seats, and rows falling outside the frame.

In *Theatre Collages*, Kuitca reconstructs the seating plan with collage. He "transcribes" the plan by working with paper lines and squares pasted onto coloured paper. Like the paintings and drawings in *Puro Teatro*, the theatre collages remain somewhat recognizable, but with significant deviations. *Teatro Rojo* (2004), for instance, is composed of red paper squares and lines on black paper. In this work, the shape of the auditorium space is visible as are the square seats that make up the rows. About half of these, however, have in a sense exploded on the paper surface and the squares and lines fall out of the diagrammatic form. The other work on which I focus, *Acoustic Mass VI* is also a collage. This piece measures 180.3 x 180.3 cm and consists of a collection of black paper lines pasted together to create some semblance of the auditorium plan, in this case, that for the Old Vic in London, England.

Regardless of the specific technique that Kuitca uses to alter the seating plan, the simple transcription – whether with painting, collage or photocopying – onto a canvas or paper and into a pictorial space, is sufficient to disrupt the referent. According to Kuitca, "[a]rchitecture is tied to a series of responsibilities

that are obviously alien to painting. Painting interrupts the function of an architectural plan; it deflects it and transforms it into something else. [...] the plan is [...] altered because the paintings do not allow it to function as a plan" (Kuitca and Speranza, 2009, p. 82). He explains elsewhere that "[w]hat I put on canvas is the opposite of real architecture: I call it *aberration*. Painting has a secret, transformative power" (Kuitca and Albertini, 1999, p. 33). For critic Graciela Speranza, it is as if Kuitca's "paintings speak a language that has no steady relation with any other language or any other narrative" and notes in his work "an allusive relation between signs and the world. Allusion undoes the analogy as soon as it has proposed it; resemblance is mocked and bypassed, but not erased. Allusion is a kind of "yes...but" (2009, p. 80). This allusion for Kuitca "points to ambiguity and uncertainty in the work." Crucial for him is "what the work lacks or has too much of so that it can't have that precise and solid identification of symbols that at times is clarifying and at times stifling" (Kuitca and Speranza, 2009, p. 80). His focus, then, is not on this or that specific theatre, but the space of the audience itself as it plays out and across different buildings. As theorist and critic Andreas Huyssen notes, "[t]he point is not to focus on the identity of the theater, but on the ways the diagram [in *Puro Teatro*] is colored, inscribed, modified by the hand of the painter" (Huyssen, 2009, p. 28).

The Western auditorium seating plans in *Puro Teatro* and *Theatre Collages* connects with a broader theme Kuitca explores in other series such as *Tablada Suite* (1990s) and a collection of drawings and paintings of apartment floor plans. In *Tablada Suite*, Kuitca transcribed institutional plans of built structures such as

a prison, a hotel, a cemetery and hospital with graphite and acrylic onto a large canvas. These paintings present viewers with a detailed outline of spaces that have been structured according to a set of repeated squares or rectangles constructed with neatly drawn lines. *Tablada Suite* was preceded by various presentations of apartment floor plans, often constructed with lines that appear as bones (see for example *Bones for Eternity* (1990)). According to Kuitca, these works share an investigation of what he describes as "a module to be inhabited" (Kuitca and Speranza, 2009, p. 83): "The module is the place of a member of the audience in a theater, the dead in a cemetery, the patient in a hospital, the reader in a library, and so forth" (2009, p. 83). This focus is apparent in a motif central to Kuitca's earlier work, the bed. As he explains, for him, "the bed was a plane surface, it was a space of occupation. The bed, that rectangle, was the world I lived in. We humans live in a bed, it's our first geographic space" (Kuitca and Herzog, 2006, n.p.). In other words, his work repeatedly explores various units of bodily dwelling from the intimate domestic context to the large social institution. With these diagrammatic graphics, Kuitca, is therefore, also investigating bodies and human figures, even though they are visually absent. As he explains, with his later work, "there was no place anymore for depiction of human bodies. There was no necessary. The chair or the bed, the door, it could do the job in the same way" (*sic*, Kuitca, et al., 2010). Kuitca:

> And the bed seems, at that time, to carry all possible experience by doing nothing more than a rectangle and four little legs. This particular painting has, portrays more. You see a blanket. You see the

> furniture. You see the pillow but actually the painting was nothing more than a rectangle with four legs. So I thought that, how amazing was that an object as simple as that could convey so many human experiences. Such an incredible arch of human experiences (*sic*, Kuitca, et al., 2010).

Across the auditoria, cemeteries, prisons, schools, apartment plans and beds, Kuitca forefronts those rectangles and squares that bodies occupy, in one way or another. As Dreishpoon suggests, "that little module that you see, that little square, is such an important kind of portal to understanding the work, both literally and metaphorically, because you'll see it time and time again" (Kuitca, et al., 2010).

The relevance of drawing and line for Kuitca's work becomes evident once the significance of these simple graphic figures is recognized. Although he works primarily with paint, the subject of his work is a world of drawing and lines: maps, a range of architectural plans and, of importance here, seating plans. He explains: "'My painting today [...] is diagrammatic, and even its theme is absolutely shared with drawing. The world of my paintings is almost borrowed from a world made on paper, previously drawn'" (cited in Dreishspoon, 2009, p. 45). Regarding Kuitca's investment in lines, Douglas Dreishspoon writes: "After 1990 and beginning with *The Tablada Suite*, drawing – fine colored plumes of pastel and dramatic bleeds – has entered and reentered his painting process: as diagrammatic element, as accent and mark, as linear articulations and numerical notation, as a way to enrich and intensify the painted image" (2009, p. 45).

Particularly from the 1990s on, Kuitca's works emphasize line and, similar to Mehretu's lined abstractions, they do not aim to "reproduce any existing architecture" (Kuitca and Albertini, 1999, p. 32). As another critic writes: "In Kuitca's art, a net of neurons seems to appear that never coincides fully with the ground: lines of varying densities cross and approach and are either absorbed or repelled by the canvas" (Kuitca and Albertini, 1999, p. 31). For Kuitca, "the canvas and the body of lines laid on it are both protagonists" (Kuitca and Albertini, 1999, p. 32) The lines themselves and their interactions on the canvas are the characters, the theme or subject of the work.

The relevance of line and drawing for Kuitca can be linked to his commitment to minimalism, an approach informed by the choreography of Pina Bausch. In dance, Bausch introduced the possibility that the simple act of walking is enough. Kuitca explains that he was curious about how such an idea might realize itself in painting: "How can I make my work from that point of view? [...] how to reduce things to their essence?" (Kuitca and Herzog, 2006, n.p.). The world previously drawn on paper might be construed as an "essence" of built structures. In these collages and paintings, spatial interiors are reduced to their bare bones, in other words, to a set of lines providing only the most basic of outlines. This idea of an "essence" is one Goodwin also tried to explore through line, in her case, by evoking the lineliness of bodies. By replicating and reconstructing the bare bones, Kuitca identifies possibilities for making "essence" even more apparent. In other words, to articulate the point in slightly hyberbolic terms for the purposes of emphasis, Kuitca makes visible the bed as "that

rectangle" (Herzog and Kuitca, 2006, n.p.) and the auditorium seat as a square. Whether a large frame of a building, the walls of a single room, the edges of a bed, the outline of a coffin, the structure of an apartment or seat of an auditorium, across series such as *Tablada Suite*, the apartment floor plans and *Theatre Collages*, there is a repetition of the four lines that join together to form a square or rectangle. And as Kuitca himself suggests, these four lines give shape to the range of modules that, in a sense, house or as I maintain, outline bodies.

Like Goodwin and Mehretu, Kuitca also seeks to ensure an ambiguity and resists overly deterministic readings of his paintings and drawings. Many critics have sought to create links between Kuitca's paintings and concrete world events. Justin Spring, for instance, notes the way "Kuitca's image also suggest that theaters are haunted spaces" (1997, p. 44). He contends that such hauntings are reminiscent of the use of theatres as places for the containment and extermination of people (e.g. Nazis, the Dirty War in Argentina). Similarly, as Speranza explains, "*The Tablada Suite* is often seen as a representation of the oppressive social control exerted by institutions" (Kuitca and Speranza, 2009, p. 83). Kuitca does not seek to dismiss these readings outright. He tells Speranza: "why deny, for instance, that those beds – as I read once in some essay – could be in a concentration camp? [...] I tend to discourage that kind of reading because I know that it forces my work, it invades it and stifles it, but, on the other hand, I feel ridiculous when I categorically deny it. In the end, I can't deny that there is in my art a political vision of the world, a certain vision of history. It's that I can't formulate that vision in any other way but as my work formulates it" (2009, p.

80). Although he might not dismiss particular readings, he does emphasize and encourage a more conceptual engagement with his works of art that nonetheless still carries an important affective dimension.

Kuitca explains in an interview, "I realize when I paint that for me painting is the way of entering the world, not of leaving it. It's an entrance vehicle, not an exit" (Herzog and Kuitca, n.p.). His comments echo those of Goodwin and Mehretu, both of whom have emphasized how drawing, painting and making art is a means of making sense of stories in the news, personal narratives, or even concepts of bodies, histories and geography. Among many other themes, Kuitca's accounts of "cultural and social life" (Gordon, 1997, p. 25) focus on the interior organization of architecture and its impact on how bodies occupy these spaces. The seating plans, and other architectural diagrams, are importantly not simple reproductions of plans or maps. They involve an effort to produce a new perspective from which to consider these formalized drawings. Kuitca explains the impetus in terms of moving between different planes of proximity and distance, and seeing the relations between seemingly unrelated kinds of space as, for example, the bed and the map:

> I think that my work with space was to indicate a point or simply to bring about an interaction between something very small and something very large. Perhaps a map is, among many other things, the location of a minute element within a larger context, at some point that small figure [the bed] between gigantic walls had something to do with the map (Kuitca and Herzog, 2006, n.p.).

His paintings, drawings and collage of auditoria, apartment plans, beds, theatrical scenes and so on, are examples of "furniture without memories" (Gordon, 1997, p. 1, see Chapter One). They foreground aspects of a range of spaces that might not normally be taken up sociologically: the bed as a world we live in, a geographic space, or the drama of the audience rendered through seating plans.

As I noted above, Kuitca stresses the disconnect between architectural plans and painting. With reference to another series, *L'Encyclopédie*, he explains that: "I'm interested in the major contradiction between a medium like painting, which is so specific and so partial, and the abyss of an enormous collection of things" (Kuitca and Herzog, n.p.). For Kuitca, painting is not simply about creating an image. He also, like Goodwin and Mehretu, engages in a social investigation via line, colour, shape and so on. When I engage with his work, I am therefore not simply encountering a painting of a seating plan. As a viewer, I am also confronted by the presentation of a process and the result of an aesthetic-social analysis, what Kuitca calls in one interview, the "mental play" of a painting (Kuitca and Herzog, 2006, n.p.).

Encountering the Auditoria: Notes and Reflections

My fieldnotes for *Acoustic Mass VI (The Old Vic)* (2005) and *Mozart Da-Ponte VIII* (1997) include two primary observations: descriptions of the types of lines I encountered and reflections on the auditorium space visualized. Notes in response to both works are transcribed in full below.

Figure 9 - Guillermo Kuitca, *Acoustic Mass VI (The Old Vic),* 2005, mixed media on paper, 71 x 71 inches (180,3 x 180,3 cm) 74 1/4 x 74 1/4 inches (188,6 x 188,6 cm) frame. Private Collection. Courtesy Sperone Westwater, New York.

***Acoustic Mass VI (The Old Vic)* (2005)**

I love this one!

it's a collage – black tiny rectangles (lines made out of paper) that have been constructed into the auditorium

the viewer is on the stage looking out into the theatre – the audience of black lines – well perhaps the audience isn't black lines – the space is –

It's thick – it has this depth – like the back of the auditorium is farther

back then the front

he creates this certain sense of perspective

closer up – this gets lost a bit – you can see the thickness of the paper lines – glued on top of each other

thinner near the edges – the front of the auditorium and thicker in the middle – the back – layers of paper

here the viewer is the performer watching the spectators

spectator meets spectators

are the lines people – energy

a word Goodwin uses

Acoustic mass seems right [–] like the black lines on a sheet of music

vibrations of the space

it draws you in and expels you at the same time it seem both inviting and uninviting – repelling

the bare bones of the space – its skeleton – but a skeleton other than the spaces' bones – it's not the structure of the space – of the building

it's a structure of another sort

it's an image that changes with viewing – time, distance and angles

here – a bit farther away – as I sit on the steps leading up to the next gallery – the paper lines seem to be emitting from the back – moving outwards

This layered thickness as compared to the one beside it Mozart-Da Ponte VIII, 1997

***

looking out into the audience – to the black theatre [Acoustic Mass]– *no one is there – no one's looking at you*

too literal? no it is a theatre – I'm a viewer – looking at the audience – but my sense is the audience is empty –

straight lines made of paper pasted – layered

you don't follow it like Mehretu's – where I tried to proceed with a description of the happening in the paintings – but here it's a different process –

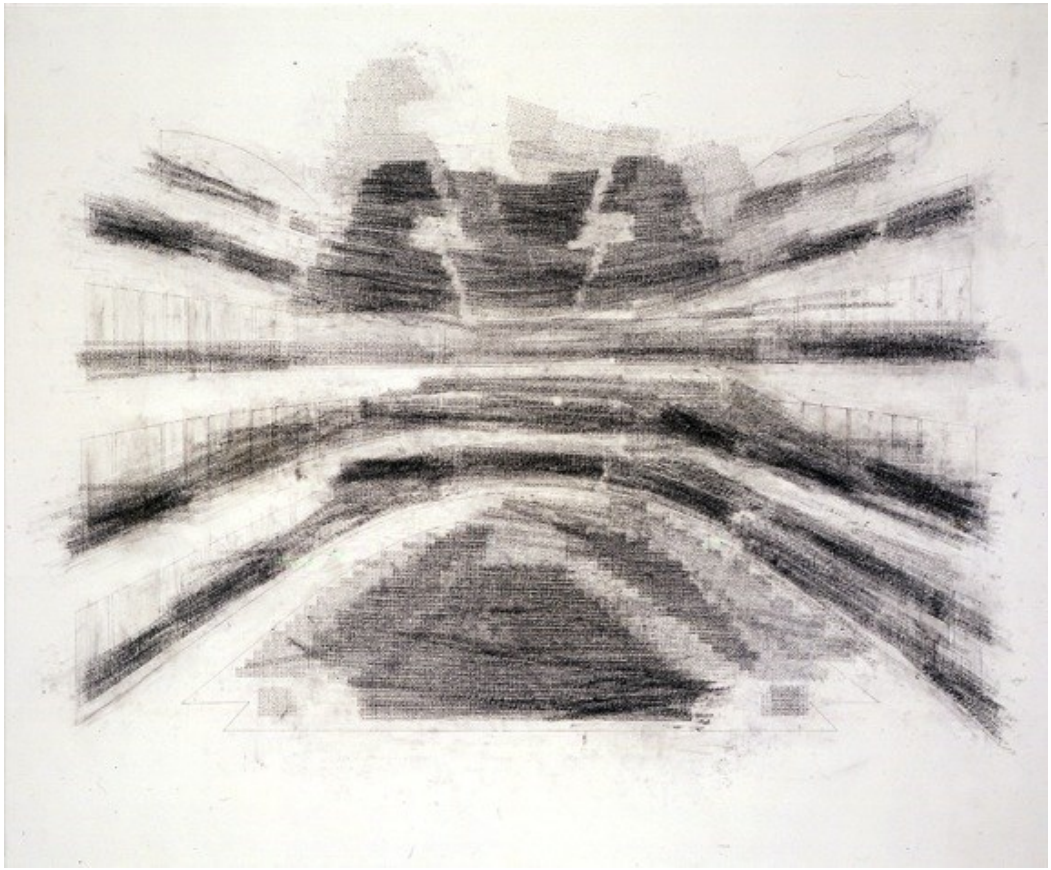

Figure 10 - Guillermo Kuitca, *"Mozart - da Ponte" VIII,* 1997, oil and graphite on canvas 75 x 90 inches (190,5 x 228,6 cm). Private Collection. Courtesy Sperone Westwater, New York.

***Mozart Da-Ponte VIII* (1997)**

a view from the stage – but with more detail in the seating – little squares of seats and the rows of seats and from this distance – there's that – sense of movement again – blurring – or layerings

*the lines aren't clear – out of focus the bones and skeleton [*Acoustic Mass*] and here its guts and blood – or flesh maybe the flesh of the auditorium closer up – the seats are numbered*

again – the viewer is on the stage and the seats are clearly outline – but then there's layers – the seats layer one on top of another – a thickness – and the lines are unmade – or made otherwise – the angles of the rows are altered layers creates movement

the seating extends past the auditorium space

oil and graphite – black and white – no colour

some of the seats are lighter slightly erased – or faded – disappearing shadows – ghosts of the seating plan

[...]

lots of smudges in Mozart-Da or paint remnants – dirty – making the canvas dirty

in the bottom just below the line of the house frame – the seat numbers faded slightly go past this line border

the rows aren't straight – like the space is bending – bending differently than it "can" actually bend

is it loud or quiet? if I were to say "hello!" I think it might echo or is it full

– with the audience staring silently at you –

do the numbers mean no people? or are people?

Unlike Mehretu's busy and intricately detailed canvases or Goodwin's amorphous bodily figures, Kuitca's minimalist work offers little. In some ways it is not difficult to describe *Acoustic Mass VI*, for example: it is a collage of an auditorium seating plan constructed out of black paper lines. If Mehretu's drawing-paintings are cacophonous, Kuitca's are strikingly mono-phonous. The sound might be dissonant, but it is a mass of notes, not a string of melodies or phrases weaving together a "narrative." Despite a certain sparsity or minimalism to the artworks, the notes reveal something about these unusual representations of seating plans. On the one hand, the paintings and collage resemble the space of an auditorium or the seating plan. I note square seats and numbered seats, the audience or a suggested audience, and an auditorium space. I also see black lines, bending rows, blurred lines and layered lines, movement of some kind and disappearing seats. I speculate about what I am encountering: skeleton or guts and blood of the auditorium space, a silent or ghostly audience, and an encounter between the gallery spectator and the spectators implied in the seating plan image. The notes, then, gesture to a seating plan and the corresponding auditorium space, but both are unlike the formalized diagrams I might encounter as a theatre-goer.

In *Acoustic Mass VI*, for example, the seating plan is almost completely absent. There are no numbered square seats repeated in a row. Instead, there are black paper lines pieced together akin to seats, but there are gaps where the lines do not join together. They are, then, not quite seats. Here, it is as if the diagram

disintegrates into line. From the first "row" the increasing thickness of the layers of paper lines efface any outline. I only see a mass of black lines. Importantly, however, the overall shape of the auditorium space is maintained, and therefore some context in which the lines might be located remains.

Conversely, the repetition of the numbered rows in *Mozart Da-Ponte VIII* seem to reinforce the seating plan visual. Even the deviations, by making the square and numbered seat more apparent – the seat stands out rather than being collapsed or eclipsed by its part in the composition – contribute to a stronger sense of diagram. There are, however, still excessive and supplementary seats. In both works, Kuitca has disrupted the smooth clean lines of seating plans and created a distorted diagram of unconnected, layered and bent lines.

The Seating Plan: Politics, Space, and Bodily Dwelling

To make sense of the implications and significance of the lines in Kuitca's two works, it is helpful to first consider more carefully the lines and function of an actual seating plan such as Figure 11. Two key characteristics of this particular type of plan to examine are its semiotic and orientational function, and the body that is implied as a necessary part of the former.

A seating plan is a rather odd example of visual information. As Figure 11 shows, the image potential audience members encounter is not quite representational, but nor is it abstract. A plan is a drawing or diagram that provides a top or horizontal view of an object or a space. It also visually describes how things are, or will be, arranged. In a seating plan, the auditorium space is thus rendered as a flattened, two dimensional space that shows what appears to be both

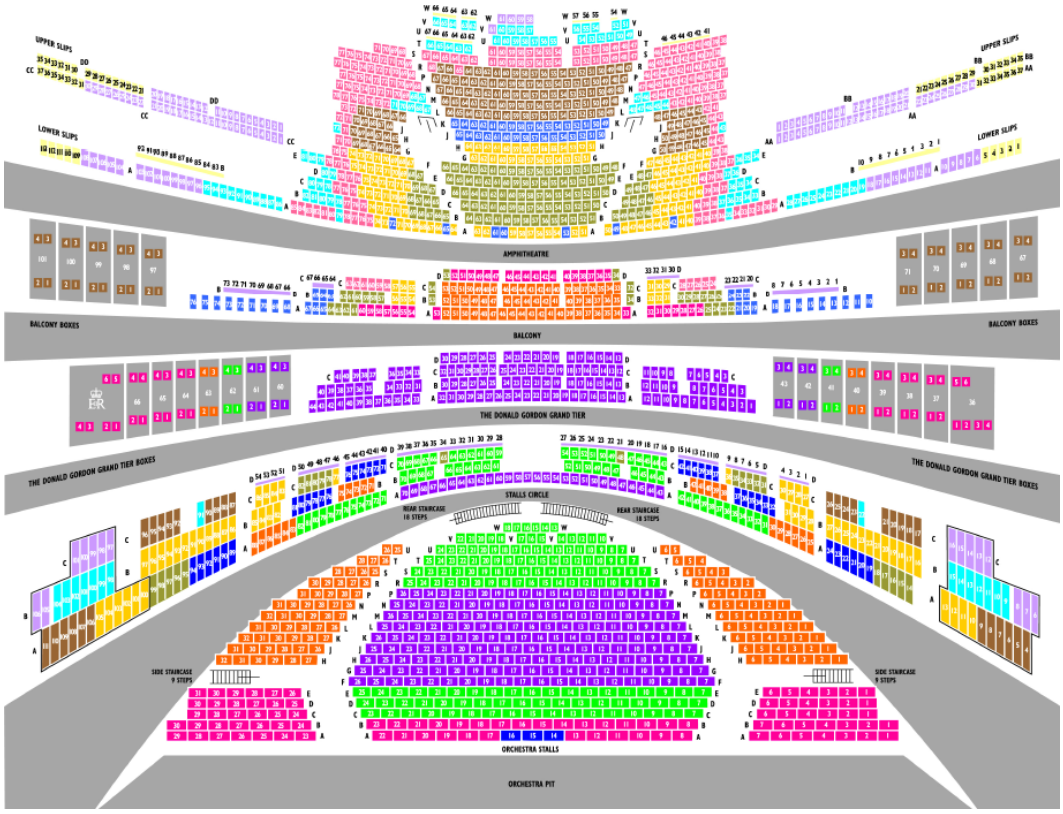

Figure 11 - Royal Opera House seating plan from http://static.roh.org.uk/visit/pdfs/MAIN-AUDITORIUM-SEATING-PLAN.pdf

a top (i.e. as if from the ceiling) and horizontal view (i.e. as if from the stage). The depth, scale, size and other qualitative aspects of this space are missing. For Kuitca, the architectural plan – within which we might include the seating chart – proposes a relationship other than "the opposition between figuration and abstraction" (Kuitca and Speranza, 2009, p. 84). Instead, he contends that the plan involves a "tension between correspondence and non-correspondence" (Kuitca and Speranza, 2009, p. 84). A seating plan of an auditorium is both like the actual space an audience member might encounter, and simultaneously, nothing like it.

Plans, like charts and diagrams, are not merely descriptive but rather

informational. The information presented is, for the most part, to do with relations and arrangements; in other words, how the things presented fit together. The famous London Underground map designed by Henry C. Beck is a good example. The map shows how the railway lines are connected, not how they are actually shaped or the distances between them (Dubery and Willats, 1983, pp. 10-11; Shields, 2013, p. 103). It is topological, insofar as it focuses "on connections" (Shields, 2013, p. 103).[40] Similarly, the seating plan is vital for the information it provides about a set of spatial relationships, and for how it functions as a kind of mapping. A seating plan lets audience members purchasing a ticket navigate and locate themselves in the space.

The Oxford Encyclopedic English Dictionary defines diagram as: "a drawing showing the general scheme or outline of an objects and its parts; a graphic representation of the course or results of an action or process; a figure made of lines used in proving a theorem, etc." (Pearsall and Trumble, 1996, p. 393). As a diagrammatic form, a seating plan renders the space and the spatial relations of the auditorium into a composition of lines. The straight and neatly traced lines (as evident in the two figures) help orient potential theatre-goers and ticket holders. A seating plan is thus a map-like functional object, part publicity tool, part guide for would-be audience members.

To this end, a seating plan functions, to some extent, semiotically. I *read* a

[40] "Beck's Tube map shows the relationships between stations in a network: each station is a circle on a coloured line that represents one routing. All the routes are smoothed out, the detail of actual twists and turns underground is omitted in the schematic style" (Shields, 2013, p. 103).

seating plan, rather than *see* it (Lyotard, 2011 [1971]). Moreover, it relies on a range of codes that require a set of social and visual knowledges. Plans are implicated in social and cultural histories in which the information explained through conventional codes is located. In order to understand it, I need to know the particular set of codes and signs that it uses to communicate the information about the auditorium space (Barthes, 1967 [1964], 2005a [1957]). The seating plan bespeaks a history of theatre architecture and the role of class relations and aesthetic conventions in shaping the configurations of this particular space. The conventions of how spectators sat in relation to each other and to the stage, conventions that became more formalized over time, are part of different practices of meeting and being together in what has been designated as a public space (see Carlson, 1989; McAuley, 1999). Part of reading a seating plan includes an understanding of how this meeting takes place in a given moment in history. For example, where the cheap seats are located compared to ones that are more expensive, or even the knowledge that a seat is in some cases assigned, and in others not (i.e. rush seating). The seat itself that is graphically rendered as a square in a seating plan also provides critical information, in this instance information about the bodies that might inhabit this space, and how the space might be inhabited.

Although a seating plan fits under the Peircian notion of an icon, insofar as it shares a similarity to the object, it is additionally a patchwork of signs that together, create the diagram. The line, for instance, also operates semiotically: line = wall or edge. Similarly, the square equals seat. Some plans might have

additional markings such as colour coded sections that indicate the price attached to a particular set of seats. In the latter, a key is required that explains to readers what the colour signifies because it might differ from plan to plan.

The bodily aspect of the seating plan – ubiquitous to most Western theatre, sport and concert goers – is perhaps not obviously apparent. A seating plan does not include 'people' in its graphic rendering of a space. It does, however, imply people – it conveys "the body's presence" (Scarry, 1985, p. 268). Seating arrangements, in effect, constitute a practice of managing the gathering of bodies in a shared space. The differential sections convey a particular kind of body (e.g. lower class, marginal), or a specific body (e.g. the king's body).[41] Alongside the history of Western theatre performance and architecture, seating arrangements have also changed, as practices of gathering were organized according to different sets of hierarchies. The structure of these gatherings have

[41] Carlson points to this bodily demarcation in a description of the spatial organisation of late eighteenth century European theatre houses:

> The prince in his loggia (later the central royal box), the lesser aristocracy seated near the prince in slightly less favorable locations, and the general public standing or seated in the orchestra or pit below. Later, when a more distinct class of merchants, clerks, and professional men developed, especially in England, these claimed the pit as their territory, while footmen, grooms, and other such marginal members of society were relegated to rows of benches in the remote and uncomfortable area above the boxes, the galleries or paradise.
>
> Very frequently these divisions were so arranged that although all spectators shared the same auditorium, there was little or no actual overlapping of social spaces (1989, p. 149).

now become formalized not only in the actual building of auditorium spaces, but also in the plans created to show this structuring to audience members.

In an essay about bodies and cities, Grosz argues:

> [t]he city orients and organizes family, sexual, and social relations insofar as the city divides cultural life into public and private domains, geographically dividing and defining the particular social positions and locations occupied by individuals and groups. Cities establish lateral, contingent, short- or long-term connections between individuals and social groups, and more or less stable divisions, such as those constituting domestic and generational distinctions. These spaces, divisions, and interconnections are the roles and means by which bodies are individuated to become subjects (1992, p. 250).[42]

Grosz makes no reference to the seating plan, or even the auditorium space. Yet her comments that cities "divid[e] and defin[e] particular social positions" (p. 250) might include both of the former. Part of how cities create divisions needs to include the distinct organization of supposedly public spaces such as theatre auditoriums. Not only do these spaces (and their graphic renderings) convey, and even anticipate, both a type of, and a specific, body, they bespeak how different bodies might inhabit the space.

An image of the painting, *Een Cluyt van Plaeyerwater* (*The Performance of the Farce*) by Pieter Balten (16th century) included in Carlson's *Places of Performance*, exemplifies how bodies might alternately inhabit a theatre space.

[42] See also Foucault, (2003 [1963]), *The Birth of the Clinic*.

The scene illustrates a temporary outdoor stage from the Renaissance. Here there are no seats, and thus no seating plan. There are also no delineations between the spectators or, the audience and the wider public realm. There is also a clear lack of structured separation between performers and crowd. The latter is standing, loosely assembled around the make-shift stage. The bodies are pressing into one another and hands are reaching towards the action taking place on the stage. This gathering of bodies is uninhibited by the divisions (i.e. lines) of seats. In the former, there are no lines, allowing "the bod[ies] [...] to communicate with [their] immediate surroundings" (Lyotard, 2011 [1971], p. 185), the performers and each other. This visual depiction of a sixteenth century audience highlights the bodily inhabitations conveyed by contemporary, Western seating plans. Graphically, the former might only include the rectangular shape outlining the stage. In contrast, the latter clearly draws lines separating the many bodies that might occupy the auditorium space.

A recent example of changes to seating in a sports stadium offers a more contemporary example of how the structure of a seating space relates to various bodies and modes of inhabitation. As Ahmed writes, "gatherings [...] are not neutral but directive" and "[i]n gathering, we may be required to follow specific lines" (2006, p. 81). Although a sport and a theatre space are not identical, they are similar insofar as both involve organizing and structuring how audience members will occupy the space. The Maracana is an iconic soccer venue in Rio de Janeiro, Brazil. Built in 1950 when Brazil hosted their first World Cup Soccer event, Maracana is known as the people's stadium. It is located in one of the city's

poorer neighbourhoods and with a large proportion of standing room and cheap open seats known as "the bench," it held up to 200,000 people. The stadium is a significant part of a cultural memory and identity, but preparations for the recent 2014 World Cup and the Olympics in 2016 have dramatically altered the space. Renovations have eliminated the standing room and "the bench." The venue is now comprised of boxed and numbered seats much too expensive for the average soccer fan. In addition to the issue of cost, the shift to boxed and numbered seats implies a wealthier body separated and individualized from other bodies, whereas the "bench" conveys a lower class body and fosters a shared spatial inhabitation.

Following Elias (2000; Shilling, 2012), the structuring of the auditorium space can be identified as an example of "the civilizing process." The latter refers to the changes in behaviour and manner that take place in a given society, changes that tend to be interpreted statically as a shift from a state of being uncivilized to becoming civilized. By using the gerund form of civilized, alongside the word "process," Elias strongly emphasizes how an idea of civilized or uncivilized is part of an ongoing social process: "The 'civilization' which we are accustomed to regard as a possession that comes to us apparently ready-made, without our asking how we actually came to possess it, *is a process or part of a process* in which we are ourselves involved" (Elias, 2000, p. 52, emphasis added). Understanding this process requires an attention to the changes in "a particular structure of human relations [...] and to the corresponding forms of behaviour" (2000, p. 52). Elias particularly emphasizes changes in emotional and affective life in the medieval period and through the Renaissance in Europe, and the implications these changes

had for people's conduct and their relationship with one another. The primary shift stems from the development of "the invisible wall of affects which seems now to rise between one human body and another, repelling and separating" (2000, p. 60). Elias demonstrates how a wide range of practices such as the introduction of cutlery at meals, ways of gathering in public, the use of toilets and so on worked towards creating this boundary and contributed to the development of "the notion of the individual 'ego' in its locked case" (Elias, 2000, p. 478).

Although bodies are not the primary focus of Elias' work, his examination of the civilizing process also implies an account of "civilized bodies" (Shilling, 2012, p. 161). Indeed, many of the changes that he notes are connected to the maintenance of a bodily propriety, and a particular practice of managing bodies, both physically (e.g. how one should sit) and affectively (how one should express one's self). As Shilling explains, "the development of civilized bodies involves a progressive socialization, rationalization and individualisation of the body" (2012, p. 175). The first process refers to efforts that define a body's function and dimensions through a range of technologies "ranging from nightshirts and toilets, to changing rooms, mirrors, make-up and razors" (Shilling, 2012, p. 175). Rationalization involves the strengthening of "intra-personal boundaries" through practices of self-control that manage emotional impulses. Finally, bodies become individuated. As Shilling points out, for Elias, "the 'self in a case'" is a prominent motif in Western philosophy: "[i]ndividuals tend to conceptualize themselves as, and feel themselves to be, separate from others, with the body acting as the container for the self" (Shilling, 2012, p. 177). Insofar as each of the above

processes involves a determination of bodily boundaries and form, it is possible to assert that the civilizing process might be construed as a process by which bodies become individually *outlined*. It is as if the practices Elias examines, served to draw "lines [that would] enclos[e] or indicat[e] [the body as] object"; and that would create and demarcate "an external boundary" (Pearsall and Trumble, 1996, p. 1033). In effect, we can observe here how social theory attempts to sketch grand hypotheses with the trope of line as boundary and as the key element of insiders and outsiders' lived social reality.

The function of the seating plan resonates with the above to the extent that in its structuring of space, the plan evokes and contributes to the rationalized and individualized body of modernity, a body not only neatly separated as if contained in a square, but a repeatable and standardized body. Elias hints at a relationship between the civilizing process and something like a seating plan in some brief remarks about audiences in his *Quest for Excitement*. In the Introduction, he emphasizes the function of sport as part of the controlling and de-controlling of feeling. He then suggests that "[a] concert, too, can perform that function" (1993, p. 49).

> The audience has to keep its movements under very strict control so that no sound from them disturbs the sounds produced by the orchestra. In fact, over the years, the tendency to restrict the movements of the audience has markedly increased. A self-escalating civilizing spurt may be at work here. At present, the concert-goers' code of conduct confines applause to the end of a symphony or any

> multi-movement piece of music. Applause at the end of a movement is frowned upon if not rebuked. At the time of Haydn and Beethoven, however, applause after every movement was not only given but expected. Many movements were designed so as to elicit applause as a welcome release from the excitement-tension produced by the music. Yet today, the audience remains silent at the end of movements which have been written for, and which demand, applause (p. 49).

Although the auditorium seat does not in fact prevent one from applauding at an inappropriate moment in a concert or play, the idea that "as far as possible no muscle must stir" (Elias, 1993, p. 50) is implied by the seat in which a body must sit and that is conveyed through the seating plan. The square seat is an appropriate rendering of what is a further means of bodily containment, a reinforcement of the " 'self in a case'" (Shilling, 2012, p. 177; Elias, 2000, p. 475).

Ingraham (1998) demonstrates how the drawing of modern architectural lines participate in this civilizing of bodies, in other words, the practice of outlining bodies into individualized and contained subjects. She argues that:

> [t]he body in Western (white) culture has traditionally been seen as a single entity, designated by a single name, in order for a person to be protected and properly housed and in order for a person to hold title to property. This apparent securing of the self and the house is what makes architectural practice, as we know it, possible. Most Western capitalist cultures have a guarantee similar to the Bill of Rights that

> allows physical structures to be built around bodies as individual enclosures of some kind, although enclosures, as a particular way of privatizing private property, also have a specific political history (1998, p. 34).

It is beyond the scope of this chapter to consider the historical relationship between architecture and Western conceptions of the body in greater detail. I simply want to draw attention to the possibility that the auditorium seat, rendered graphically by the square, might be likened to an architectural individual enclosure that maintains the discrete individual body within the public space of the theatre. It is as if the square seat is a kind of mobile form of private property that allows for the maintenance of the "civilized" body (Elias, 2000). Seating plans, then, potentially become part of a politics of space (and bodies), in which a spatial practice (here, an ordering within a space), serves to reproduce ideologies of private property and ownership (see Shields, 2013, pp. 95-7). This is not to say there are no differences in contemporary seating plans. We might still consider how the range in seating costs convey particular types of bodies. However, the supposed democratization of these spaces also determines the kinds of bodies that should occupy this space and creates the conditions for particular modes of inhabitation.

Undoing Semiotics: *Gauche* Writing and Figural Lines

As my transcribed notes indicate, Kuitca's auditoria are unlike an actual plan. Not only is line as line visible (i.e. not eclipsed by form), the lines are bent, layered, broken-off and of varying thicknesses and weight. In the latter, the lines

are in excess of, or interruptive to, the plan's semiotic system. Insofar as Kuitca's collage and painting disrupt the system of an actual seating plan, they also disrupt the latter's orientational function, and more importantly for my purposes, the implied individuated body. This disruption can be better understood by considering two related essays, Lyotard's 'The Line and The Letter' (from *Discourse, Figure*, 2011[1971]) and Roland Barthes' '*Non multa sed multum*' (2005b[1979]).

In 'The Line and the Letter' Lyotard explores the ambiguous quality of line. A line, he argues, can have a plastic or a graphic function. The distinction, however, is one of difference not opposition. Lyotard is not trying to create an either/or binary of plastic versus graphic line. As he does throughout *Discourse, Figure*, he is interested in how the plastic and graphic operate in relation to one another, that is, are co-present. The graphic can subsume the plastic and the plastic can disrupt the graphic, but both are in some degree at work. A line, he writes, "[o]n the one hand [...] touches upon an energetics; on the other upon writing" (2011 [1971], p. 210)." What is the difference he is drawing our attention to?

For Lyotard the issue of "recognition" is key. *Discourse, Figure* is in part a forceful critique of Saussurean linguistics and an effort to draw out what Lyotard calls the "figural" aspects of language. According to Lyotard, Saussure develops a linguistic theory in which linguistic signs function negatively and through a process of recognition. The word 'cow,' as linguistic sign, for example, signifies as not 'horse' or 'dog.' Language thus operates on a flat, textual space in

which discrete signifying units are organized and recognized. In 'The Line and The Letter,' Lyotard extends this characterization of textual and plastic space to the line. In a letter, like "T," for example, the lines that give it its shape function graphically. In other words, they "count only as constituting distinctive features of the scripted signifiers" (2011 [1971], p. 210). The letter is intended to serve signification. As Bill Readings explains, "[A]ll that is required of 't' is that it be distinguishable from all other letters. The actual plastic shape of the letter is irrelevant" (p. 18). Moreover, "[t]he letter's form, energy, thickness, size, 'weight' do not have to make themselves felt by the reader's body" (Lyotard, 2011 [1971], p. 208). The text eliminates this body, and presents the letter in order for recognition to take place; "it stands like a face in front of the person reading it", it "*fait visage* [makes face]" (p. 207). There is no need to attend carefully to the letter by slowing the eye down. The reader does not *see*, but "merely scans the written signals" (2011, p. 211). The plastic function of the line does something very different. In this case, it is "an unrecognizable trace" (p. 211). It does not "refer the eye to a system of connotation where this trace would receive fixed, invariant meaning" (p. 213). Instead, it requires the eye to slow down, to stumble.

Each function or value of the line inscribes itself in a particular kind of space. When a trace's function is graphic, that is, "consists exclusively in distinguishing, and hence in rendering recognizable [...] the space in which this trace inscribes itself is graphic" (Lyotard, 2011[1971], p. 206). This space is what Lyotard also calls "textual," or "informational." The eye is not required to "scan or scrutinize" this space as he notes elsewhere in the text. It can simply carry "out

a straightforward act of recognition" (2011 [1971], p. 188). On the other hand, "[w]hen a trace owes its value to [the] ability to induce bodily resonance, it inscribes itself in a plastic space" (p. 206). The latter is not "independent from bodily synergy" but deeply implicated in it (p. 206).

Following from Lyotard, we can consider line as operating differently depending on how it is inscribed. It might lean more towards the production of good form – that we might extend beyond writing – or stray from the letter and instead present itself as a trace in service of nothing and no one, both unrecognizable and a-signifying. As Readings emphasizes, Lyotard is not claiming an opposition between the textual and figural. By "evoking the line in the letter Lyotard [is arguing] that there is always a figural coexistence of the plastic and the textual, of the line and the letter" (Readings, 1991, p. 20).

Barthes' '*Non multa sed multum*,' a commentary on the work of American artist Cy Twombly (1928-2011), presents a similar argument. Although in his early work, Barthes was a strong proponent of semiology (see for example, Barthes, 2005a[1957], 1967 [1964]), his later work levels a number of critiques against this approach (Iverson, 2010). Likely influenced by Lyotard's *Discourse, Figure* (Iversen, 2010), in this essay, Barthes examines the particular quality of Twombly's drawing and lines in contrast to writing. Twombly is perhaps best known for drawings composed of scrawls and scribbles that play on conventions of writing, reading and text. His works on paper and paintings are covered in child-like and unreadable scrawls of "script" that resembles writing, but are simply a collection drawn lines. As Barthes argues, Twombly's work has a

relationship to writing but is "neither imitation or inspiration" (2005b [1979], p. 24). A painting of his is "writing's field of allusions" (2005b [1979], p. 24), an idea echoed in Speranza's comments about Kuitca cited above. Writing is referenced but "it goes off to somewhere else" that is greatly removed from "la belle main" and suggests the "essence of writing" as gesture, rather than form or usage" (2005b [1979], p. 24). Barthes writes:

> TW's [Twombly's] work is displaced. To scan TW's work with our eyes and lips means to constantly disabuse ourselves of what it would seem to be. His works don't require that we refute the words of culture (since man's spontaneity is his culture) but they do require that we displace these words, distance ourselves from them, and see them in a different light (2005b [1979], p. 23).

Similar to Lyotard, Barthes differentiates between a mark that simply signifies, and one that somehow exceeds this signification. A gesture, for Barthes, needs to be distinguished from message and sign. Message produces information and the sign wants to produce "intellection"; gesture, on the other hand, produces "supplement" without wanting to produce anything at all (Barthes, 2005b [1979], p. 25). By emphasizing the gestural act of writing and, therefore, the trace of the body, Twombly's drawings do not belong to any graphic code (or to use Lyotard's words, inscribe themselves in textual space). They are thus distinctly unlike the drawings of an architect or engineer:

> What we see [in a blueprint] has nothing to do with the materiality of a graphic sign; we are concerned with its "sense" and not with the

> performance of the technician who made it. In short, we don't see anything, except perhaps a kind of intelligibility. And now we can descend to another level of graphic materials; when confronted with a piece of handwriting we are still concerned with the intelligibility of the signs, but there are also other opaque and insignificant elements – or rather elements of a different significance – that capture our attention and what can already be called our desire (2005b [1979], p. 33).

Barthes notes for example the flow of ink, the turn of the letter, "a whole series of accidents" of which the graphic code has no need. Even with a classical drawing in which meaning has no part (according to Barthes) there is still an emphasis on the product, on what the art object presents in its finished form.

Lyotard's and Barthes' examination of the line in writing can be extended to other semiotic-like systems. Barthes hints at this possibility in the above passage when he compares Twombly's drawings to those of an architect or engineer who each work with their own kind of "language." Lyotard also makes this connection: "[g]eometry is the language [*langage*] in which the new universe finds expression" (2011[1971], p. 176).

A seating plan functions through legibility and recognition of discrete signifying units: square, row. The lines have a graphic function, they are there in the service of signification, of information. The success of a seating plan, its capacity to operate as a plan, relies on the particular lines with which it is composed. The legible lines that function graphically enable the seating plan to

convey the necessary information for theatregoers to orient themselves. Viewing the seating plan I *read* these lines rather than "listen" to them, to borrow Lyotard's words. They are recognizable units of signification that allow me to identify "seat," "row," "me," "not me," and even "expensive" and "cheap." It is also these legible lines that convey the individuated body that is, in a sense, invited to attend the performance.

Kuitca's auditoria, however, deviate from this legibility. Instead of lines that produce "intellection" or render the auditorium recognizable, the lines in both *Acoustic Mass VI* and *Mozart Da-Ponte VIII* "go[...] off somewhere else" (Barthes, 2005b [1979], p. 24). These are what we might call *gauche* or figural lines. They compel the eye to slow down, to see the line as line, that is, as an unrecognizable trace. There are "opaque and insignificant elements" (Barthes, 2005b [1979], p. 33) in excess of the graphic code. The auditorium, however, is not completely dismantled. Kuitca's collage and painting are not simple abstractions. I can observe something like a seating plan of an auditorium, but my seeing of it is disrupted, displaced.

Displacing the Seating Plan and Unsquaring Bodies

The interruptions produced by the "gauche" and "figural" lines in *Acoustic Mass VI* and *Mozart Da-Ponte VIII* thus not only disrupt the semiotic and orientational function of the plan, they also displace the individuated body that is conveyed and invited by the square seat. First, despite visible remainders of the seating plan – squared and/or numbered seats configured into rows – Kuitca's plans no longer function as plans in that they do not offer a two dimensional view of a space from

either the top, or horizontally from the stage. Even though scale and size are still missing, both works suggest depth as opposed to flattened surface. The marking out of the space is not definitive, as some lines are incomplete or cut across other lines. What information, if any, these plans offer is not obvious. Without clear markers that carve the space into cleanly divided seats and rows, I can no longer readily place myself in this space. Instead of an organized, delineated, and coherent space, we are confronted by a subtle chaos in *Mozart Da-Ponte VIII* with seats and rows layered on top of each other, lines falling outside the diagrams' borders, and repeated lines creating varying degrees of thickness between seats and rows. In *Acoustic Mass VI*, the space is not so much chaotic as slightly altered. Both, variably, potentially take the viewer "to the unknown," an effect important for Kuitca (Kuitca and Duville, 2009, p. 52): "I identify with the idea that the work takes you to the unknown and not the other way around. [...] if the painting can give the viewer a sense of the abyss of the blank canvas, then I've achieved something (Kuitca and Duville, 2009, p. 52).

The idea of an abyss resonates with some of my fieldnotes on these two artworks. For example,

> '*looking out into the audience – to the black theatre* [Acoustic Mass]– *no one is there – no one's looking at you* [...] *I'm a viewer – looking at the audience – but my sense is the audience is empty*' and '*some of the seats are lighter slightly erased – or faded – disappearing*' and also '*is it loud or quiet? if I were to say "hello!" I think it might echo or is it full – with the audience staring silently at you – do the numbers*

mean no people? or are people?'

Even as the viewer is presented with remnants or suggestions of a seating plan and the space of the audience in an auditorium, they are also offered a kind of nothing as a consequence of the minimalist and monochromatic works of art. Instead of a neatly drawn plan that provides for a kind of navigation in a particular space, both *Acoustic Mass VI* and *Mozart Da-Ponte VIII* offer the would be theatregoer "unfamiliar territory," an encounter with a kind of "unknown" (as above). As Huyssen argues, Kuitca's maps, "[r]ather than simply offering orientation [...] tend to put the spectator into spatial and temporal limbo" (2009, p. 24). Insofar as a seating plan is itself a kind of map, both *Acoustic Mass VI* and *Mozart Da-Ponte VIII* seem to create a sense of spatial and temporal disorientation that stands in stark contrast to the navigational information an actual seating plan provides.

The disruption to "reading" the plan, and using it to locate one's self in the auditorium space, also undermines the individuated body the square seats convey and invite. Whereas a seating plan conveys and anticipates a contained and discrete body that is repeatable across the space, *Acoustic Mass VI* and *Mozart Da-Ponte VIII*, actively undermine a "civilized body." The outline no longer holds strong. First, the conveyed individuated body is undermined – the squares and remnants of squares in these two works of art imply and convey an uncontained and non-discrete body. In *Acoustic Mass VI*, bodies fall outside the lines and risk touching other bodies. Similarly, in *Mozart-Da Ponte VIII*, the square bodies sit on top of other square bodies, and fall outside the "proper" lines. Second, by

extension, the body newly inhabits the auditorium space.

Learning From Kuitca's Auditoria: Object-spaces and Bodily Outlines

Kuitca's painting and collage of auditoria seating plans highlight how seats – and by extension, beds, coffins, and so on – outline bodies. The seat I am assigned, or even choose to sit in, does to some degree carve out a private space and reinforces my self-contained body and ego. The barrier, however, is also undermined by the circulation of affects: I breathe the same air, I hear the sighs, laughter, coughs or gasps of other audience members. The seat container is also undone when I deliberately reach out to touch my partner sitting next to me. In other words, the above encounter, analysis, and reflection draws attention to the complexity of bodily inhabitations in the formalized organization of interior spaces.

Teresa Brennan's *The Transmission of Affect* (2004) offers a compelling view of how we might pursue this idea. Counter to theories of shared emotion or emotional well-being that presuppose the self-contained individual, Brennan argues that subjects are not emotionally contained. Claims that emotions are located in a single person and go "no farther than the skin" are bound to the emergence of the modern and autonomous individual (Brennan, 2004, p. 2). Emotional or affective self-containment is therefore also a product of social, cultural and historical processes (see also Elias, 2000). Affects – by which she means "the physiological shift accompanying a judgment" (2000, p. 5) – move between people: "[b]y the transmission of affect, I mean simply that the emotions or affects of one person, and the enhancing or depressing energies these affects entail, can enter into another" (2000, p. 3). Importantly, this transmission has a

biological effect. Not only does the environment, the atmosphere or the affects of another "get[] into the individual" (2000, p.1). Each of the former can potentially alter body chemistry, such that the transmission of affect – which is in effect social – changes biology. Bodies, then, literally seep out beyond the skin through the production of hormones, pheromones and the like, and leak into the environment and other bodies via smell, sound, and in some cases sight.

Brennan's claim can be productively considered in relation to the auditorium space and the bodies inhabiting it. Consider, for example, the opening sentence of her book: "Is there anyone who has not, at least once, walked into a room and 'felt the atmosphere'?" (2000, p. 1). Do we not often say the same of a performance? It is likely that such a comment about atmosphere will be made upon leaving the auditorium. Even so, the idea of a feeling in the room, a feeling that is not solely mine or another's, resonates strongly with the particular example of an auditorium space. The given environment of a group of bodies has an atmosphere and energy, in other words, an affect or affects that one can feel upon entering, or after leaving the room (Brennan, 2000, p. 68). If affects leak out of bodies and transmit via smell, sight and sound to other bodies, then we might imagine how the seat-container cannot hold. Even though it individuates a body, the body does not remain bound by it.

Following this idea, our engagement with a performance, whether a play, a concert or poetry reading, is shaped by the sharing of affects among the members of an audience. Aurally, this could take place through laughter or quiet gasps, or even a loud silence. It might also be a disruptive experience due to a loud cough

or inappropriate laughter that ends up irritating everyone. Olfactory sense is also key: as Brennan argues, we smell without awareness, as our bodies take in the different scents of hormonal changes in bodies. Finally, there are the visual cues: a person nodding off a few seats down from you, or the intent and engrossed person several rows ahead. This is not to suggest that somehow one affect circulates. The space is messy with affects, with conflicting responses to the performance, where boredom and delight meet somewhere in the air. Despite the structuring of the auditorium space according to individualized seating, the bodies in attendance seep out beyond the skin and exceed the container within which they are housed.

From a slightly different approach, bodies also potentially exceed their seat-container as a result of certain responses to a performance. What happens on the stage, especially in a play, can dis-place the outline that the seat seems to draw. Here I do not mean that your imagination takes you to other places, or you place yourself as if in the action of the performance. It is rather akin to Cataldi's analysis of "deep emotions": "Deeper emotional experiences expand, if you will, our "personal" horizons beyond that of our own body, our own living flesh. We tend in these experiences to lose or to expand our sense of 'self' or 'subjectivity'" (1994, p.115-16). If the auditorium seat acts as a kind of additional container of self, this expansion could also be said to take place in relation to this bodily binding by seat. In other words, the expansion of one's sense of self compelled by a scene in a play, or part of a piece of music, exceeds the boundary of the seat. The seeping of bodies noted above challenges the individuated body by

emphasizing how bodies take in affects that circulate in a room, affects produced by the specific group of bodies that are sharing a space. The undoing or expanding of one's "I" in response to a performance is another way the seat's binding of body is displaced. Instead of remaining grounded in a specific and individualized space, watching a performance can often have the effect visualized in Kuitca's collage and painting: a falling outside and beyond your seat, a movement around the space, a kind of temporal and spatial limbo, where the stability of where you are in space no longer holds.

In Chapters Two and Three, I examined bodily outlines' histories and their extension into the past and across geographical boundaries. With his diagrammatic auditoria, Kuitca further expands how bodily outlines might be conceptualized by illustrating the ways in which the square seat also conveys a body in lines. As I emphasized in Chapter One, a focus on bodily outlines is crucial not only because it recognizes that bodily boundaries are the result of social processes, but because it requires an attention to the outline itself. In other words, asking after outlines involves a consideration of the multiplicity of boundary-types and boundary making technologies. Kuitca's auditoria encourage us to investigate and reflect on how bodies are outlined by a range of object-spaces such as seats, desks, rooms in a home or public buildings, beds, coffins and so on.[43] In other words, the kind of forming, de-forming and re-forming of bodily

[43] We might also think of the square boxes in all kinds of bureaucratic forms in which we are asked to check off various identity categories: male/female; age; income; etc. In a way, a certain kind of subjectivity is determined in relation to these boxes that seemingly contain the subject within its four lines.

boundaries that takes place in and through various encounters needs to include the object-spaces we occupy in our daily lives.

The following and final chapter of the dissertation elaborates further on the conceptual possibility of bodily outlines and lineliness. Moving away from drawing or painting, Chapter Five turns to the unique sculptural scenes created by the late Spanish artist, Juan Muñoz. In this final analysis, bodily outlines are conceptualized in relation to the production of social groups, and the demarcation of insiders from outsiders. As I will show, Muñoz's sculptural installations invite us to explore how lines of address between bodies also draw outlines around social groups.

Chapter 5

Divergent and Multiple Social Boundaries

Muñoz's Asocial Sculptural Scenes

This chapter examines the invisible lines in two sculptural scenes by Juan Muñoz, *Seated Figures with Five Drums* and *Conversation Piece*. In both installations, five figurative sculptures are arranged in what appears to be a social gathering. Muñoz's sculptures further the dissertation's discussion of lineliness by highlighting the outlines constitutive of social groups. As in previous chapters, outlines do not refer only to conventional representation of bodies. They also encompass the ways in which lines give presence to, and establish, a body. Moreover, the social outlines considered in this chapter reinforce how lineliness gives a fullness and spatiality to identities.

In Muñoz's work lines are implied in the relations between the figures, and between the figures and the spectators. These lines are created by what I will call the "figures' address," that is, the distinct directionality and shape of their stances. As a result, multiple and divergent lines are drawn; there are both many lines of address and the lines implied do not converge around a single point. Following Elias (1994) and Ahmed (2006), I maintain that the divergent and multiple lines deny the means to demarcate a group boundary or outline. As a result, spectators are positioned in relation to the sculptural scenes as insider and outsider simultaneously. Although bodies – both spectators' and the sculptural figures' – are implicated in these works of art, the path from the art encounters to the idea of bodily outlines is indirect, much like the chapters on Kuitca and

Mehretu. Bodily outlines are here expanded to include the lines "enclosing or indicating" the external boundary (Pearsall and Trumble, 1996, p. 1033) of a *social* body, and the lines "enclosing or indicating" the external boundary of the individual body that belongs to the social body.

I need to make an important preliminary caveat about this chapter. The reader will recall that the motif of lines developed after my visits to the four exhibitions. As I remarked in the Introduction, the direction of the dissertation unfolded in part by chance, an aspect common – if unacknowledged – to most research (Taussig, 2011). Muñoz's sculptures challenged the focus on lines encouraged by my engagements with Goodwin and Mehretu. Whereas the other three artists offered a visible graphic mark from which to start, with Muñoz – as a consequence of my encounters with Mehretu and Goodwin – line was a question to be asked: Can I approach these sculptural scenes via lines? Here, another aspect of research – also often unacknowledged – was made evident: the constraints around a specific project. I had a dissertation to write, I had selected four artists on which to focus, and the developing investigation into lines did not resonate as strongly in one case. I make this caveat not to dismiss or undermine this chapter, but to emphasize how this particular chapter differs from the others.

"A Sculptural Sleight of Hand": Juan Muñoz's Sculptural Scenes

Conversation Piece and *Seated Figure with Five Drums* are two sculptural works typical of Muñoz's many theatrical-like installations composed of human-like figures from the late 1980s and through the 1990s. The former is composed of five, bronze figurative sculptures staged in the gallery space as if socially

engaged. These figures have no legs; the bottom half of their "bodies" are round and ball-like. Two of the figures are posed face to face, as if in deep conversation. Another stands several feet away, arm reaching out and head bent as if listening. Around its centre, a wire "rope" held by a fourth figure holds or pulls it back. Finally, a fifth figure stands some distance from the initial pair, head also tilted, "eyes" and "ears" alert. In *Seated Figures*, five resin figures are seated in five resin armchairs. They are staged to appear as if seated in a living room, engrossed in conversation. Each figure also holds a drum in its arms or carried on its back.

Muñoz is probably best known for his unusual cast of figurative characters exemplified in *Seated Figures* and *Conversation Piece*. This cast include solitary dwarves, ballerinas with ball-shaped bottoms and other generic statuesque human-like figures. In *Towards the Corner* (1998), for example, a group of bald, identical "men" are seated and standing on raked wooden benches facing towards the blank gallery wall. For *The Prompter* (1988), Muñoz constructed a stage of dizzying shapes and lines and placed a small figure at the front, head covered by a box. The stage itself is empty save for a drum in the corner. Similarly, in *Hanging Figure* (also featured at the Clark exhibit along with *Seated Figures* and *Conversation Piece*), a generic male figure is suspended from the ceiling, held up by a wire rope that seems to be coming from his mouth.

With his figurative sculptures, Muñoz would tell stories and actively counter dominant art trends dismissive of representational and narrative work (Wagstaff, 2008). [44] As critic Alex Potts explains, Muñoz was concerned with

[44] Other artists who worked with figurative sculpture during this time include Kiki Smith and

"the distinctive presence of the figure and its effectiveness as image" rather than its internal formal structuring (Potts, 2008, p. 111). She contends that his work is "not so much sculpture as a conflation of theatrical stage, architectural space – whether room, threshold, or street – and sculptural figure" (Potts, 2008, p. 111). The bronze or resin characters – without an author or even without a play (Wood, 2008) – "activate the space" (Muñoz and Schimmel, 2001). The staging of the figures and the relations subsequently produced is crucial. The sculptures are ostensibly performing a dramatic scene in the gallery space – doubling now as stage – and spectators are encouraged to not only observe, but to join in. To this end, the sculptural scenes are about the spectator as much as the figures themselves. They include a kind of prescription for how the spectators should move in the space; the latter are "choreographed in a very manipulative way" (Muñoz and Schimmel, 2002, p. 146).

Across his varied art practice and writing, Muñoz concentrates on art's illusionary capacities, what critic Paul Schimmel describes as a sculptural sleight of hand (Muñoz and Schimmel, 2001). His work implies a realism – the figures are human-like – while simultaneously undermining this very gesture. Muñoz explains: "I think that a great painting is also a great fabrication. What you're looking at is an illusion. [...] For me what you see is not what it seems to be" (Muñoz and Schimmel, 2002, p. 147). A first glance at *Conversation Piece* and

---

Thomas Schütte. For examples of their work please see: http://www.pacegallery.com/artists/442/kiki-smith; http://www.thomas-schuette.de/website_content.php

Seated Figures, for instance, suggests an affinity between spectator and sculpture. A second glance, however, undermines the initial impression. In Muñoz's words: " 'You're watching what's taking place, but you cannot answer back...You cannot collaborate in it [...] There is something about [their] appearance [...] that makes them different'" (cited in Potts, 2008, p. 112). He compels his viewers to do a double take, to question the certainty of what they see. Confronted by these compelling but disquieting figures, the authority of sight is suddenly undermined as what you think you see is not what it seems to be.

Echoing Goodwin, Mehretu and Kuitca's comments about their own art practice, Muñoz notes that "I build these works to explain to myself things that I cannot understand otherwise" (cited in Wood, 2008, p. 108). Similar to Kuitca's emphasis on painting as "an entrance vehicle, not an exit" (Herzog and Kuitca, n.p.), Muñoz describes his creative process and search for ideas as an act of engaging with what's happening around him: "I was looking at the world, trying to feel the reverberation of images outside of me that I could establish a connection with. I think that every artist goes through a time of flipping through the pages of the newspaper, hoping that an image will resonate" (Muñoz and Schimmel, 2001).

Once again, the practice of making art is much more than a pursuit of representation, or even a pursuit of fabrication. In the making and staging of the sculptural scenes Muñoz sought to produce and interpret "stories of social and cultural life" (Gordon, 1997, p. 25). Indeed, critics often label Muñoz as storyteller. One critic notes, for example, that "[w]e can't begin to respond to this

installation without conjuring up some kind of story. The story starts in us as soon as we start looking. Muñoz is a storyteller, as he says. And the story we conjure up will always end in a puzzle, an urgent helplessness of mind and heart" (Wood, 2008, p. 108). The stories he tells are not linear narratives with a clear beginning, middle and end. They are stories about something that remains unnamed that both compel spectators to participate and leave them feeling confused and unsettled. The story then becomes about looking and its fallibility, but also about social relations insofar as the sculptural scenes often make palpable the boundaries drawn around insiders and outsiders.

The practice of social analysis, then – as with Kuitca and Mehretu – stems in part from the ways in which Muñoz compels his viewers to look differently. In the words of critic Michael Wood, Muñoz is one of those artists who "subtly, stealthily even, alter[s] our perception of [the world], so that it will never look quite the same again" (2008, p. 105). What Muñoz "alters for us, what cannot survive a careful viewing of his drawings or sculptures or installations, is the notion of a single, unambiguous space or object" (Wood, 2008, p. 105).

Encountering the Figures: Notes and Reflections

'*In dancing they speak about lines – then perhaps these figures too create lines – drawing lines – shaping lines*'

My encounters with Muñoz's sculptural scenes differed significantly from my engagements with Goodwin, Mehretu and Kuitca. Whereas with each of the latter, I attended to the graphic, painted and collaged lines on a flat surface, with *Seated Figures* and *Conversation Piece* I was encountering sculptural

installations. Instead of following visible marks, I was compelled by invisible lines and encouraged to "draw" my own lines as I moved among the figures. If Goodwin, Mehretu and Kuitca's artworks foregrounded line, with Muñoz, line was a guide for my engagements. In viewing the sculptural installations, I found myself asking: how are lines in play? A return to my fieldnotes answered this question. The descriptions of the sculptures' bodily positionings all gestured to line. Here we might imagine lines drawn from and between each of these figures based on how they are positioned in relation to one another and their distinctive stance. For example in my response to *Seated Figures*, I noted:

> *Eyes blurred – so figure is not actually looking at the other – the figure 3 is also looking away [...]*
>
> *Figure 2 carries the drum in arms, but almost unwillingly – fingers aren't wrapped around it and figure is bent away.*
>
> *[...]*
>
> *Figure 3 looks as though it'[s] turned to its right – about to speak – drum sits beside the chair on the right*
>
> *Figure 4 has drum in front of chair – feet placed on it – "looking" forwards – and as if about to get up.*
>
> *Figure 5 holds drum head bent with ear towards it as if looking – but again, no eyes or –*
>
> *chairs – here is lopsided*
>
> *Figure 4's chair leans back slightly*
>
> *Figure 3 also bent sideways slightly to the left from behind*

Figure 2's chair leaning back slightly

Figure 1's most upright.

Similar commentary about leaning and bending were repeated in my *Conversation Piece* notes:

> *Then one bent down, head turned slightly – pulled or restrained or held back (ambiguity – saving or restraining) by a wire rope by a another figure who is looking away.*
>
> *From this distance – the far table in the corner [–] four of the figures appear to be engaged [.]The far left looks at the group of four – and the fourth, bent towards the pair – the five figure maybe engaged excepts its face is turned away and you can see the face from here – but you might also think about the figure as having its ear turned.*

These accounts of directionality and posture implicitly involve a drawing of lines. By drawing a line that extends from each bodily figures' posture and directionality, how lines are in play becomes visible (see Figure 12 below). The modes of address intimated between each of the figures, and between the spectators and figure can be conceptualized as a line. As Ellsworth explains, the problem of address "is about the necessity of addressing any communication, text, action, 'to' someone" and by extension, inviting the "someone" into a particular relation to the text, often with the goal of coherence (Ellsworth, 1997, p. 28). To illustrate she describes a typical scene at the cinema: "There is a seat in the movie theater to which the movie screen "points," a seat for which the cinematographic effects and frame compositions were designed, a seat at which the *lines* of

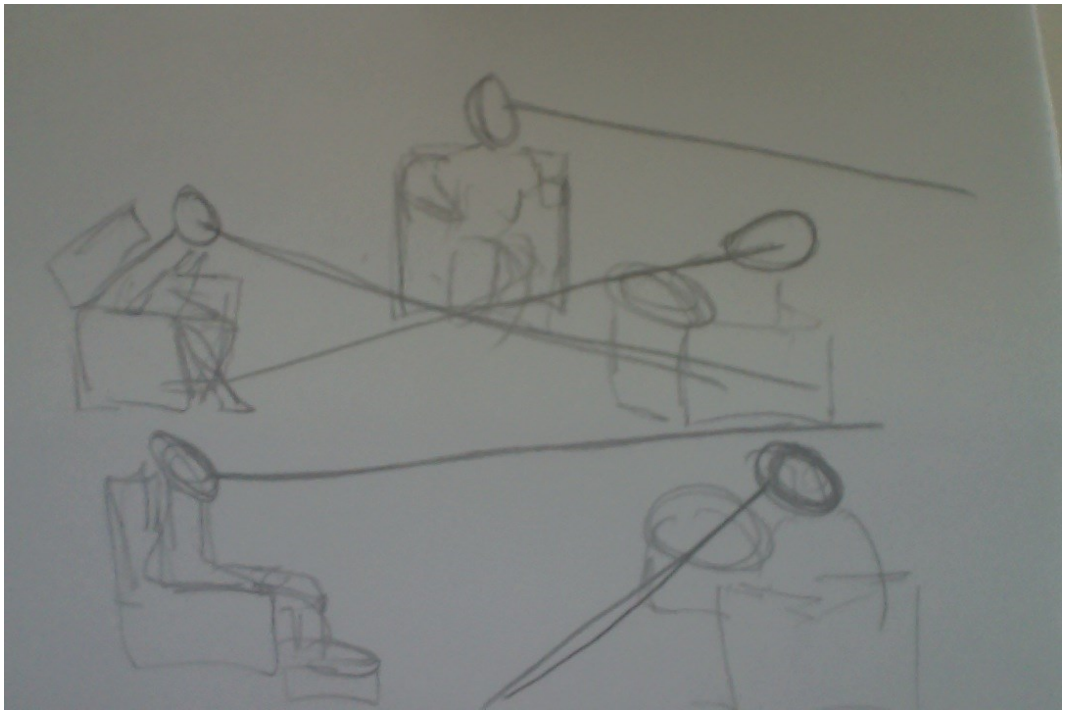

Figure 12 - Sketch by author of lines suggested by sculptures' bodily postures.

perspective converge" (1997, p. 23 emphasis added). With reference to Muñoz's sculptures, the address is notably linked to the bodies of the sculptural figures: how their bodies are positioned – bent over or leaning upwards, with faces looking away or as if directly at you. The varied bodily postures and positions draw invisible lines that constitute diverse relations between the figures, and between them and me. Not only do the figures' bodily postures and direction vary, each figure is ostensibly unique, even though their features are mostly identical. For instance, in my response to *Seated Figures*, I wrote: "[*Y*]*ou think the expressions are different* [...] *but it [i]s only how the face/head is positioned*." And then:

> *[...] the face is the "same" but commands or addresses differently*
>
> *"looking" down – facing forward – cocked to the side*
>
> *or even differences with these – the ones, drums under foot, appears body*

ready to get up – different than [the figure with the] drum on [its] back[,]

body settled in chair

Despite a similarity of appearance, the figures' distinctive posture evoked difference. Therefore, I did not engage with each one in the same way. Some of the figured seemed to address me directly, but only if I placed myself in their line of sight:

The effect changes too depending on your distance

and when you stand in the line of "sight" of one it's as if you are in direct relation to it as if it's addressing you, in its silence, blindness

Figure 13 - *Seated Figure with Five Drums*, 1999, resin. Private collection.

Figure 14 - *Seated Figure with Five Drums*, 1999, resin. Private collection. Photograph © Sterling and Francine Clark Art Institute, Williamstown, Massachusetts (photo by Michael Agee); Work © Estate of Juan Muñoz. Included with permission from Juan Muñoz Estate.

Figure 15 *Conversation Piece* 2001, bronze and steel cable. Private collection. Photograph © Sterling and Francine Clark Art Institute, Williamstown, Massachusetts. Included with permission from Juan Muñoz Estate.

Figure 16 - *Conversation Piece* 2001, bronze and steel cable. Private collection. Photograph © Sterling and Francine Clark Art Institute, Williamstown, Massachusetts (photo by Michael Agee); Work © Estate of Juan Muñoz. Included with permission from Juan Muñoz Estate.

Others seemed to invite me in more explicitly:

The one with the drum on its back invites you to sit – let me tell you a story

And still other figures did not "look" at me at all:

But the others faces turned – leave no space – you would have to physically change your shape and location to place yourself in their line of sight

The notes, then, made lines visible by highlighting the figures' multiple stances and the resulting relations between them and me. As the sketch above visualizes, the lines drawn were multiple and divergent. With Muñoz's scenes, the lines – to use a phrase from a previous chapter – are, as if, on their way to nowhere (Searle, 2011). The looks past and away leave the lines not necessarily

unfinished, but boundless. Here the lines do not converge. Instead of a single line from point A to point B, or a multiplicity of lines that come together to unify the spectator at a single point, in *Seated Figures* and *Conversation Piece*, the lines might be "graphed as oscillations, folds, and unpredictable twists, turns, and returns" (Ellsworth, 1997, p. 50).

Although invisible, viewers are still compelled to "see" lines in their engagements with Muñoz's sculptural installations. Instead of an assortment of lines that cover a canvas or paper surface, however, viewers are encouraged to follow and move through the multiple and divergent lines. In so doing, viewers potentially participate more actively in drawing lines – even without their knowledge. What, though, do these particular lines do? In the preceding chapters I examined how Mehretu's cacophonous lined canvases compel a kind of bodily stretching, how Kuitca's minimalist and mono-phonous auditoria of lines create a spatial disorientation, and how Goodwin's bodies in lines recall the outlines of viewers' bodies. If, however, lines are invisible, what kind of effect can they produce?

Lines of Address, Social Boundaries, and the Politics of Gathering

As Sara Ahmed and Norbert Elias demonstrate, lines of address also establish a social boundary that delimits who belongs and who does not. In *Queer Phenomenology*, Ahmed describes how the table mediates family gatherings: "[w]hat passes on the table establishes lines of connection between those that gather" (2006, p. 80). Gatherings, then, are performative. Bodies gather and "[c]ohere as a group (2006, p. 80) through various processes of engagement. The

lines drawn then determine who is included. In other words, presence at gathering does not presuppose inclusion or membership.

Ahmed stresses the politics of gathering with reference to the reproduction of kinship lines and the practice of "becoming straight" (Ahmed, 2006, p. 79). As she argues, straight lines are also achieved through work: "the family line [i.e. the straight line] is reproduced the moment it is threatened" (2006, p. 79). With a personal anecdote, Ahmed illustrates how utterances exchanged between family members reiterate the heterosexual family line:

> My sister makes a comment: 'Look, there is a little John and a little Mark!' She laughs, pointing. John and Mark are the names of my sisters' partners and their children's father. We look, and see the boys as small versions of their fathers (2006, p. 81).

This comment, the looking it invites – towards the two little boys – and the laughter that ensues, "involves 'sharing a direction' or following a line" (Ahmed, 2006, p. 82). In effect, the bodily responses to the comment reproduce and compel an adherence to a particular version of inheritance: "Through the utterance, these not-yet-but-to-be-subjects are 'brought into line' by being 'given' a future that is 'in line' with the family line" (Ahmed, 2006, p. 83).

Being "brought into line" also designates modes of belonging: in line (i.e. straight) or out of line (i.e. not straight). These boundaries drawn *around* social bodies often stem from lines drawn *between* bodies. Gatherings involve exchanges between those who gather, whether at a table, in a classroom, or a public event. The content of exchanges will vary with the type of gathering –

among family, general members of the public, students in a classroom. Regardless, the exchange establishes lines of connection that simultaneously delimit group boundaries.

Elias offers a complementary analysis with his concept of established-outsider figuration (1994). With figuration, Elias emphasizes the necessary interdependence of human beings and endeavours to circumvent the individual/structure dichotomy central to sociological theory. It conceptualizes "human beings in the plural rather than the singular, as part of collectivities, of groups and networks" (Van Krieken, 1998, p 53). As Elias explains in the Postscript to *The Civilizing Process*: "The network of interdependencies among human beings is what binds them together. Such interdependencies are the nexus of what is here called the figuration, a structure of mutually oriented and dependent people" (Elias, 2000, pp. 481-2; cited in Van Krieken, 1998, p. 53). The structuring of the interdependencies – how social bonds are produced and maintained – are shaped by power dynamics (Elias 1994; Van Krieken, 1998). With the established-outsider figuration, Elias examines how groups' social bonds vary, that is, "the degree of organisation of the human beings concerned" (1994, p. xviii). The "established" have strong social bonds and a greater sense of coherence due in great part to a shared history. The "outsiders," by contrast, lack a forceful cohesion.

Although Elias does not explicitly comment on address, his analysis of group bonding stresses communicative exchange. He asserts:

> the members of the established group were able to communicate their

> estimate of each other's standing within the internal ranking order of their group in a face-to-face encounter directly by their attitudes and, in conversion about others not actually present, by little symbolic phrases and the inflection of their voice rather than by explicit statements about higher or lower rankings of families and persons on their group's internal ranking and pecking order (1994, p. xxxviii).

This reference to what can be described as practices of address – the face-to-face encounters of bodies as well as discursive addresses that convey and compose individuals into social relations – resonates with Ahmed's account of family gatherings. Relations and social bonds are produced in and through the looks, words, gestures and bodily postures that pass between people, whether around a table, passing in the street, or in other moments of gathering such as a classroom, concert or various modes of public transportation. Consequentially, boundaries are formed and outline a social body. In Elias' established-outsider figuration, the "established" group drew a line around itself in and through the communicative exchanges that took place in everyday life. Similarly, in Ahmed's account of family gatherings, a demarcation of who belonged (and who did not) was drawn by means of the family's reciprocal addresses.

A Contradictory Encounter: Divergent and Multiple Lines

In *Seated Figures* and *Conversation Piece* the bent bodies, turned heads and faces looking away all suggest a kind of line drawn "between those that gather" (Ahmed, 2006, p. 80). But what kind of gathering do the multiple and divergent lines of address create? How, or do, the bodies that gather – both mine as

spectator and the bodies of the sculptural figures – cohere?

My fieldnotes indicate a strong feeling of ambivalence. On the one hand, I felt invited to participate in the sculptural scene. Some of the figures looked directly at me or, at least, appeared to be from a particular viewing point. In other moments I was as if already involved simply because the figures and I shared the same space. Coincidentally, however, I was also rejected or alienated and as if deliberately excluded from the scene and conversation. The multiple and divergent lines made my belonging and relation to each figure unclear. I noted for instance:

> *Feeling of both intrusion and alienation as though I was invited in and then rejected – or can't engage but still called to engage a tension between being called and unable to respond*
>
> *When I stand between [figures] 1 and 5 [...] – as if I might be in the circle – you feel that alienation more strongly, I'd say, like you're being ignored*
>
> *maybe no one can hear you*
>
> *You can't really face each of them directly – only the two facing forwards*
>
> *The one with the drum on its back invites you to sit – let me tell you a story*
>
> *It's as if you were looking at a sitting room scene – the stage set is the sitting room, fireplace, window, small, a wax museum scene?*
>
> *as if you're – looking in a social engagement*

This double-take also occurred with *Conversation Piece*. I wrote:

> *It's called* Conversation Piece *but there's no speaking – and no seeing – but they're looking – only their ears are 'open'*
>
> *They're not looking at you either*
>
> *They're not characters – unformed*
>
> *It's like a scene – but not a scene*
>
> *still but active*
>
> *The sense of being on stage – but unable to interact or engage*
>
> *resonates for me*
>
> *I'm sharing the space with the figures.*
>
> *It's quite disconcerting when you "look" at one in the "eye" – there's nothing there*
>
> *But it seems, even if they have no eyes – they're still intensely looking*
>
> *but then again, maybe not*
>
> *Filling the space – taking up space beside you*

This contradictory feeling or response is often noted by Muñoz's critics. For instance, Wagstaff notes with reference to *Conversation Piece*:

> Their interaction with one another implies a mysterious exchange, involving, perhaps, a whispered secret, isolation, restraint and desire. But our speculation is in vain because Muñoz's figures are always self-absorbed, indifferent to the presence of the spectator: as we are drawn to their enigma, so we are simultaneously repelled (2008, p. 102).

Similarly, Potts writes:

> Muñoz's groupings of figures in his later work stage clearly recognisable, generic social situations [...]. While these are social situations, however, they are asocially social, lacking in galvanising moments of collective awareness, the figures situated so they either seem isolated, despite being assembled together, or momentarily caught up in random interactions that fail to add up to anything (2008, p. 115).

Indeed, when a gallery guide introduced *Seated Figures* to a tour group, he emphasized this paradoxical encounter. I overheard him say something to this effect:

> '*At first glance it looks like they're all engaged – but if you look they're not – eyes blurred. I'm alien to them, an intruder. Looks like they could make beautiful music, but no instruments make noise. You assume a conversation from a distance, up close see something else.*'

Potts connects this "double take" to the sculptural scenes' configuration in the gallery space: "[the figures] are posed in such a way that they seem staged for the viewer, while at the same time refusing any possibility of reciprocal interaction" (2008, p. 112). Notably, this effect is unlike that created by traditional figurative sculpture. As Potts contends, "[t]he theatricality [of Muñoz's sculptural scenes] annuls the centredness and suggested composure or self-absorption of the classical figure, and also disrupts the smooth interplay posited by traditional sculptural aesthetics between the viewer's gaze at a sculpture as an object and

identifying or empathising with it as a 'being' or 'presence'" (2008, p. 112–13). A visit to the Rodin Museum in Paris, France, underscored the distinct quality of Muñoz's figures. I engaged with Rodin's works from afar, even though they are deeply affective sculptures. There was, however, no forceful impression of inclusion or rejection. In contrast, With *Seated Figures* and *Conversation Piece*, I as a viewer, was "made very aware of [my] positioning in relation to them" (Potts, 2008, p. 112).

This particular feeling, I contend, stems from the multiple and divergent lines of address. In *Seated Figures* and *Conversation Piece*, the "communicative" exchanges via bodily posture simultaneously created a social bond – I was invited in, addressed and included – and a lack of social bond – I was not allowed to engage and was refused entry into the conversation. Instead of locating me determinately in relation to the scene, the lines of address in both works "*multipl[ied]* and *set in motion* the positions from which [the address] [could] be 'met' and responded to" (Ellsworth, 2005, p. 9 original emphasis). They also confused the positions of the addresses taking place (Lyotard, 1989/1984). I was participant and narrator, object on view and viewer of an object. Importantly, my body was implicated in this encounter. I had to place my *body* in response to the sculpture's multiple and divergent addresses. As a result, there was no clear demarcation of a social boundary. Instead, the line was repeatedly drawn as the addresses placed me in a diverse set of relations. The group cohered and did not cohere; I was both included and excluded.

Learning From Muñoz's Sculptural Stories: Outlining Social Bodies

My engagements with *Seated Figures* and *Conversation Piece* illustrate how lines operate in the formation of social groupings. Although not visibly, addresses made between people draw lines and establish relations. Arguably, the concept of address is predominantly understood linguistically or, at least, textually (e.g. a film, work of art, and so on). Muñoz's sculptures, however, forefront *bodily* addresses. The latter involves modes of directing oneself to an other through posture. Even if no words are exchanged, how I orient my body – or simply my face, eyes, ears and so on – fosters a certain relationality. Furthermore, these addresses draw outlines around social bodies. They produce lines that "enclos[e] or indicat[e] an object," "a contour," "an external boundary" (Pearsall and Trumble, 1996, p. 1033). Bodily outlines are here extended beyond *a* body, to a collection of bodies.

The classroom, for instance, illustrates how bodily addresses complicate the coherence of bodies in a given gathering. Although as Ellsworth maintains, the pedagogical address is messy, we might still examine how, in a classroom, some bodies are invited to cohere more than others. When teaching, I encourage students to recognize themselves as implicated in the topics discussed in class. This involvement might be because they are "student" or "young person" or "privileged." In other cases, it might be an address to students who identify as immigrants, refugees or international visitors. The problem is, I do not know who is in my classroom, especially with large classes. My teaching also involves bodily addresses. How I position my body in the classroom fosters a connection

with some, while excluding others. Perhaps I look only at the first few rows, or tend to inadvertently favour one side over the other. How do these addresses create a kind of boundary around a social group? In other words, what kinds of lines do I draw in the classroom?

Bodily addresses occur in everyday exchanges between people on the bus, walking in the street or in other public settings such as shopping malls, town centres or parks. Social groups are thus also created or reinforced in fleeting practices of gathering. In the traffic of bodies walking down a sidewalk, on their way to work, the bus, home or out for a run, bodily addresses are repeatedly being made and, in turn, producing social groupings. For example, addresses are made – or not made, as the case may be – to a homeless man, woman or youth on the street. In *Strange Encounters*, Ahmed shares an apposite example from Audre Lorde's *Sister Outsider* (1984). Lorde describes a trip on the AA subway to Harlem:

> My mother spots an almost seat, pushes my little snow-suited body down. On one side of me a man reading a paper. On the other, a woman in a fur hat staring at me. Her mouth twitches as she stares and then her gaze drops down, pulling mine with it. Her leather-gloved hand plucks at the line where my new blue snowpants and her sleek fur coat meet. She jerks the coat close to her (cited in Ahmed, 2000, p. 38).

The woman's bodily response – to move away and separate herself from this little black girl – refuses the girl entry into the social body to which the woman

belongs. Her bodily position and stance say: 'You are not one of us.'

The outline of a social body, however, has important implications for the bodies that compose the social grouping. Indeed, a basic tenet of sociology – albeit in a range of articulations – is that individuals are shaped by the groups to which they belong. As Elias asserts:

> A person's we-image and we-ideal form as much part of a person's self-image and self-ideal as the image of and ideal of him or herself as the unique person to which he or she refers as "I." It is not difficult to see that statements such as "I, Pat O'Brien, am an Irishman" implies an I-image as well as a we-image. So do statements such as "I am a Mexican", I am a Buddhist", "I am working class" or "We are an old Scottish family". These and other aspects of a person's group identity form as integral a part of his personal identity as others which distinguish him from other members of his we-group (1994, p. xliii).

This relation between an "I-image" and a "we-image" needs to include the body. Embodiment is directed in part by a set of social frames that guide a range of bodily practices (Narvaez 2006). As Narvaez argues, "communities are not only imagined, [they] can be also experienced and enacted through the body, through habitual and ritual practices" (2006, p. 66). Bodies are used to assert group identities, and group identities in turn act on bodies that form these groups. Masculinity and femininity, for example, both involve "techniques of the (engendered) bodies, gendered affects, management of desires, cultural contingent gestures, sartorial standards, standards of bodily beauty, phonetic dispositions,

etc." (Narvaez, 2006, p. 64). Importantly, these aspects are not simply about individual practices. They are "charged with collective significations" and by extension, "these minutiae of embodiment can [...] demarcate social and cultural boundaries (2006, p. 64). In other words, we might ask, to what extent does the "I-body" imply the "we-body" or vice versa? Or, to what extent does the outline of a social body contribute to the bodily outline of a group member?

The relationship between social and individual bodies is not linear or causal, but neither is it merely a correlation. The concept of bodily outlines, however, is productive to examine the reciprocal implications of social and individual bodies. For instance, the production of a self-contained individual body – a neatly outlined bodily form – is constituted in part by a sense of belonging to a particular group – also a neatly outlined form. Although scholars maintain that bodies are not self-contained, many of us arguably feel as if our bodies are individuated substances, contained and separated from others. As Elias notes, "the feeling of people that their own 'self', their 'true identity', is something locked away 'inside' them, severed from all other people and things 'outside' (2000, p. 475) persists in modern Europe. The historical and cultural specificity of the contained self should also include the question of belonging. My sense of bodily integrity, its boundedness and coherence, stems in part from a feeling of being contained within the clearly demarcated boundaries of a social body.

The analysis of my engagements with Muñoz's sculptural scenes offers a unique contribution to the dissertation's exploration of lineliness and bodily outlines. Approaching Muñoz's work with line as a question enabled me to

consider how invisible lines are also crucial to a work of art. The distinctive staging of the sculptural figures and their bodily posture "drew" multiple and divergent lines between the figures, and between the figures and spectators. These lines compelled a contradictory encounter in which I, as spectator, was simultaneously invited to participate in the scene and excluded from any engagement. As a result, another example of bodily outlines was foregrounded, namely, the boundaries and forms delimiting social bodies. The latter are produced via lines of address that invite or reject others into a set of relations premised on inclusion and exclusion. Here, lineliness contributes to understandings of social belonging by emphasizing the complexity of the borders and relations produced among and around social subjects.

Tracing Lineliness: Concluding Reflections

Engaging with Visual Art

The dissertation was premised around a practice of thinking-with art and developed into a broader engagement to include the body as crucial to the art encounter. The goal, influenced by Lyotard's art writing and other alternative art research (see Introduction and Chapter One), was to examine what a social theorist might learn from contemporary visual art. No predetermined method guided this effort. I selected four artists and I made plans to attend their exhibitions. From there, I was uncertain how the dissertation would unfold. At the end of this process, I am not certain I have any more clarity than when I began. The ongoing struggles of engaging with the work of each artist have haunted the dissertation. Among other factors, I have felt a disjuncture between the ideas I developed over the course of writing, editing and rewriting and the works of art themselves. Returns to images of the artworks (for I did not have a chance to see any of the work in the gallery for a second time), was often disconcerting. The writing had become so far removed from the work itself, as the workings through my fieldnotes directed me to a variety of themes, and the claim in each chapter solidified what was a more dynamic and unfinished set of affectively charged reflections. Following Lyotard, the event of the work had become subsumed by discourse, by my efforts to record my engagements. The singularity of the artwork, and my encounters with it had somehow been lost.

Distance is needed before I can adequately read and reflect back on the relationship between the artworks and the discourse of the dissertation. At this

point, I can only express the impression of a disjuncture between the two, and a sense that the latter has somehow dominated the former. I am now left to contemplate how I might have pursued the writing differently? Could the structure and organisation of each chapter been rethought in order to avoid the movement away from the singularity of the event of the work of art? Did the notes stand in for my incapacity to say something about the artworks? Were they a cover as opposed to an opening into the moment of viewing? Perhaps as Taussig writes, the notebooks and their transcriptions into the dissertation were simply a reminder that "the fieldwork diary is built upon a sense of failure – a foreboding sense that the writing is always inadequate to the experience it records" (2011, p. 100).

On the other hand, I am tempted to identify the ostensible digression from the artworks as crucial to the process. In other words, the work of art is the catalyst for additional elaborations rather than the subject under discussion. The analyses in the preceding chapters developed precisely because I endeavoured to experiment with the initial set of thoughts, feelings and questions that the artworks provoked. The direction away from the work of art is perhaps not only inevitable, but necessary for an embodied scholarly engagement with art. The writing, then, is not an erasure of the art event, but something new in and of itself. Theorizing unfolds as a creative act, a "cultural making" (Rogoff, 2006) and not simply an analysis, a critique or commentary.

The importance of this dissertation stems in significant part from this exercise of attending to works of art. Although each chapter asserted a series of ideas, reflections and claims about lines, bodies and the relationship between the

two, the dissertation also importantly contributes to social research more generally because of *how* it arrived at those ideas. To borrow once again from Ahmed, "[i]t matters how we arrive at the places we do" (2006, p. 2). In part, the contribution is methodological, although only implicitly so. As I stressed in Chapter One, stories of research tend to be excluded from the publication of results. The emphasis on the process of arrival challenges claims of scientific objectivity and brings attention to the creative aspect of scholarship. Akin to Goodwin, Mehretu, Kuitca and Muñoz's open celebrations of their accidental encounters and uncertain process – possibly because this approach is acceptable within art practice – my research has involved an element of chance and surprise. As Muñoz comments, echoing Goodwin, Mehretu and Kuitca: "Many decisions are shaped by an accidental encounter, by hearing or seeing something unexpected" (Muñoz and Lingwood, 2008, p. 142).

The dissertation's other contribution is the attention placed on the work of art. Despite a growth in visual culture studies, art is arguably still sidelined as an object of research. Visual Culture's broad approach to the visual in contemporary society tends to exclude visual art. Feedback I received from editors of a visual culture journal anecdotally highlights this exclusion: I was advised that the journal does not accept papers that focus on a single artist. Therefore, by implication, a paper about one artist's work properly belongs to an art history journal. As Jill Bennett asserts with reference to Mieke Bal (2003), visual culture studies has "too readily confin[ed] itself to a bounded domain of popular culture that effectively excludes art and analysis of its particular modes of operation" (2007, p. 436).

As the dissertation has demonstrated, however, visual artists practice their own form of social analysis, albeit under different disciplinary constraints and with different materials. They thus encourage social researchers to approach and examine their studies via alternate means and foci and, by extension, produce innovative research practices. I am not asserting an original claim (see Chapter One). I am simply reiterating and aiming to expand on an underexplored area of interdisciplinary scholarship.

Key Contributions

What then, are the contributions and implications of these efforts? First, the dissertation has brought attention to the line. As I argued in each chapter, the work of these four artists have in simple terms proposed line as something to reflect on, examine and investigate further. The importance of this contribution should not be overlooked. Social theorists and cultural studies scholars have paid very little attention to the line as a productive theoretical concept or as a social occurrence constitutive of social relations. Further research is required to investigate the many significances of line for studies of contemporary social life. The dissertation has offered two initial contributions.

First, the concept of lineliness emphasizes non-depictive and non-signifying lines. In other words, it involves an attention to the quality of line and its affective charge, an approach elicited by the works of art. Artists are interested in the different types of line available to them in the production of their work. As demonstrated by Mehretu and Goodwin's process in particular, a line can have a vast range of qualities. Lines are rational, gestural, light, heavy, stumbling,

unfinished, multiple, layered and so on. They are a not simply mental or actual (Carter 2009), or differentiated by their phenomenal form (i.e. a mark on a surface or a three dimensional rope) (Ingold, 2007). To this end, a line is much more complex and nuanced than initially assumed. Moreover, from different lines, different forms and relations ensue.

This quality of line is crucial for social theorists to consider. First, it can expand on the conceptual possibilities for theorizing more obvious line-like aspects of the social. Borders, for example, might be rethought on new terms that can account for the varied ways boundaries are created between states, neighbourhoods and people. Could some borders be conceptualized as layered? Or stumbling? In other words, how can the language of lines used by artists be productive for capturing the very intricate experiences around different examples of borders?

The concept of lineliness that I introduced in the preceding chapters enables an examination of the variability and multidimensionality of what we might call lines of sociability. The lineliness of Muñoz's sculptural scenes made apparent the complexity of the lines drawn between people and around groups. More than simply a single mark traced from one person to another, or a solid and permanent boundary around a collective, the lineliness of communicative exchange and group formation is characterized by multiplicity and divergence. The visualization of these invisible lines illustrates the intricate, precarious and active practice of constituting social boundaries.

Kuitca's auditoria emphasize lineliness as a process of disindividuation.

The boundary lines drawn around bodies by a multiplicity of object-spaces– auditorium seats, beds, coffins and so on – are not solid, discrete or straight. Instead, despite their capacity to outline and, in a sense, civilize bodies, these object-spaces – such as auditorium seating – are also unstable and subject to the circulation of affects leaking beyond the skin. Here, the fixed and clean lines demarcating a self-contained space are displaced and disordered.

Mehretu's lined abstractions visualize lineliness as a drawing-out or stretching that gestures to an in-between. Space as bound and contained (i.e. constituted by solid lines) and time as a straight progressive line are reconceptualized as unfinished lines "on their way to nowhere" (Searle, 2011). They are both reimagined as a layered, undirected, and undetermined cacophony of lines.

Finally, Goodwin's amorphous bodily figures make visible lineliness as the shifting and transgressing of boundaries. Bodies' form is reembodied in Goodwin's drawings as an outline that is moving, faint, repeated, hesitant and even erased. Lineliness thus underscores the complexity and nuances of bodily boundaries as much more than a solid line, or even a line that is permeable or porous.

Before asking after the quality of a line, how artists use line also invites the social theorist to consider line as a kind of "essence" of any number of objects, spaces or even bodies. An artist drawing a building, a body, a room, a city and so on, utilizes lines to create these various forms on the canvas or paper surface. For Kuitca, for instance, a bed becomes four lines drawn in a rectangle-

like shape. Similarly, for Goodwin, bodies are composed of a collection of lines that suggest a bodily figure. The "essence" of both bed and body is presented as multiple types of line that, by extension, directs attention to the making of the object – in the case of the bed – and corporeality – in the case of the body. If we reflect on line *before* it becomes the form, then perhaps our understanding of the form can be expanded. Moreover, focusing on line before form also emphasizes the fact that forms are *made* and can therefore be made differently. Kuitca, for instance, invites an approach to the bed as a plane – composed of four lines that meet at the corners – and as a bounded space. The bed, then, potentially gains greater significance and meaning, as an object-space central to social life.

The dissertation focused specifically on virtual lines. Although the starting point was visible graphic marks in visual art – with the exception of the chapter on Muñoz – these marks, including the invisible ones in Muñoz's sculptural scenes, highlighted how lines operate socially as invisible traces: there are "lines" that produce the space of the auditorium, the street and its buildings, the boundaries between insiders and outsiders and the body itself. To attend to lines within the context of social theory and research requires more than a focus on phenomenal traces. In fact, arguably, most lines of interest to social researchers are not phenomenal, but virtual and therefore not visible or tangible. An examination of lines, then, contributes to areas of social research that attend to the invisible and immaterial aspects of social life.

Gray and Gómez-Barris have called this approach "a sociology of a trace" (2010, p. xiv). Responding to and building on Gordon's work in *Ghostly Matters*,

Gray and Gómez-Barris stress the importance of the social trace for making sense of social worlds, and the "conceptual promise" it offers (p. xiii). A sociology of a trace challenges scholars in the discipline to recognize that "ideas, memories, fantasies and imaginings" in addition to "practices, relations and histories" also "make us and our social world" (p. xiv). It intends to "attenuate the distance between observable social worlds and those things that are not easily found through methodologies that attempt to empirically account for social reality" (Gray and Gómez-Barris, 2010, p. 5). As the dissertation has shown, virtual lines also "make us and our social world" (Gray and Gómez-Barris, 2010, p. xiv; Gordon, 1997, p.24). However, they cannot be accounted for empirically. They are known only as effects and exist as intangibles.

The dissertation's second key contribution is the concept of bodily outlines. Each chapter's investigation into the latter offers four new approaches for investigating the complexity of the lived body and reinforces the significance of a body's immateriality. In order to capture – or strive to capture – the deeply nuanced modes in which bodies inhabit the world, it is necessary to examine the body as a more than a corporeal substance.

Bodies, I have argued, by way of my engagements with Goodwin, Mehretu, Kuitca and Muñoz, are not only represented but constituted in part in and through the drawing of outlines. The latter are produced by the multiple encounters bodies might have with other bodies, spaces, object-spaces and so on. In Chapter Two, I analyzed an idea of bodily remembrance that stems from the histories of the making of bodily boundaries, and the myriad of forms a body

might take. Chapter Three pointed to the ways bodies are constituted in part by temporal and geographical outlines and in Chapter Four, I explored how the object-spaces bodies inhabit serve to outline bodies, as part of a process of rationalization and individuation, even as bodies exceed these outlines. And in Chapter Five, I focused on a slightly different idea of bodily outlines, namely, the outlines of social bodies produced by the demarcation of insiders from outsiders.

A further original contribution is the initial conceptualization of "conveyance," a term grounded in my fieldwork and in particular, my engagements with Kuitca's auditoria. Meaning both to carry, and to communicate an impression or idea, conveyance captures the mobilities and dynamics of how lines address and pass between social bodies and between outlines, whether in gallery spaces (as with Muñoz), in social spaces, or on the space of the canvas.

Future Work

As an experiment in research and writing, the dissertation has contributed an initial set of reflections about lines, bodily outlines and alternative practices for social theories of visual art. From this beginning, there are several opportunities for future research. First, further research is needed to elaborate on and conceptually develop the different kinds of bodily outlines introduced in the dissertation. This work might evolve by using the proposed examples of how bodies are outlined as part of other research. For instance, can notions of temporal and geographical bodily outlines be productive for examining the embodied experiences of migrants? How might an attention to the relationship between the outline of social bodies and individual bodies contribute to theorizing different

modes of belonging, and the effects of the latter for bodily being? Pursuing these questions could, by extension, allow for a more detailed examination of each of these specific ways of thinking about bodies, and the production of their boundaries and forms. Another course of research might use these initial sets of ideas as the basis for interviews and explore how these articulations of different bodily experiences might be elaborated in relation to other subjects' accounts and narratives.

A second key area for future research is the line. There are a range of opportunities to pursue further the social significance and implication of lines. For example: how are lines or various languages of line used in theoretical work? As demonstrated in the dissertation, lines are often already an implicit part of how social theorists conceptualize different aspects of social life. An important thread of social theory involves an attention to relations and connections – lines between people or groups, whether horizontal or vertical (i.e. ancestry) – and to boundaries and differences between groups – lines that demarcate belonging. As Georg Simmel argues, "[t]he concept of the boundary becomes rather important in perhaps the majority of relations between individuals, and between individuals and groups" (2007, p. 54). It is, "a sociological occurrence" (Simmel, 2007, p. 55). The implicit and unnamed trope of line across both early and contemporary social theory needs to be traced and examined in depth. In doing so, we can gain a richer understanding of line's significance for social theory, and its unacknowledged supporting role in making other theories possible.

Another important path for future research on line is an investigation into

how lines operate in everyday speech and practice to produce and order the social realm. I am thinking, for example, of the ways popular phrases such as 'crossing the line' or 'walking the line' are scattered throughout people's daily exchanges, and as interpretations of the world by the media (e.g. film, books, news). What kind of social experiences and relations are produced through these utterances that are premised on some kind of thinking about the graphic mark?

There is a modest but crucial politics to the line and lineliness. Following Lyotard, if we consider how a "discourse" might subsume and efface line, then drawing out a lineliness potentially disrupts discourse and enables a range of social practices, objects and relations to be considered otherwise. Part of "eradicating, radically, the ordering lines of our culture, and our selves" (Kirby, 1996, p. 55) requires a sustained and detailed attention to the line's variability and multidimensionality. Lineliness contributes to this necessary work by emphasizing the nuance and complexity of how lines operate socially. By extension, the concept of lineliness challenges notions of individualism, binaries of self/other and mind/body, absolute conceptions of time and space, and static interpretations of social belonging. Further explorations of lineliness should also bear in mind the significant role visual art has played in developing this concept. The experiments with, and investigations into, line pursued by artists have crucially opened room to engage with a much wider notion of what line is and what it might be.

Bibliography

Abani, C. (2006). Layer me this. *Parkett*, 76, 38-44.

Ahmed, S. (2000). *Strange encounters: Embodied Others in Post-Coloniality*. London: Routledge.

Ahmed, S. (2004). *The Cultural politics of emotion.* Edinburgh: Edinburgh University Press.

Ahmed, S. (2006). *Queer phenomenology: Orientations, objects, others.* Durham: Duke University Press.

Ahmed, S. and Stacey, J. (2001). *Thinking Through the Skin*. London: Routledge.

Aoki, T. (2005). *Curriculum in a new key: the collected works of Ted T. Aoki*. Edited by W.F. Pinar and R.L. Irwin. Mahwah, N.J.: Lawrence Erlbaum Associates, Publishers.

Bal, M. and Bryson, N. (1991). Semiotics and art history. The Art Bulletin, 73.2, 174-208.

Bal, M. (2003). Visual essentialism and the object of visual culture. *Journal of Visual Culture*, 2.1, 5-32.

Bamford, K. (2013). A late performance: *Intimate Distance* (Yingmei Duan). In Bickis, H. and Shields, R. (Eds.), *Rereading Lyotard: Essays on his later works* (81-95). London: Ashgate.

Barthes, R. (1967). *Elements of Semiology*. (A. Lavers and C. Smith, Trans.). New York: Hill and Wang. (Original work published 1964)

Barthes, R. (1975). *The Pleasure of the Text*. (R. Miller, Trans.). New York: Hill and Wang. (Original work published 1973).

Barthes, R. (1989). From work to text. In *The Rustle of Language* (R. Howard, Trans.) (56-64). Berkeley and Los Angeles: University of California Press. (Original work published 1984)

Barthes, R. (2005a). Myth today. In S. Sontag (Ed.), *A Roland Barthes reader* (93-149). London:Vintage. (Original essay published 1957)

Barthes, R. (2005b). *Non multa sed multum*. In *Cy Twombly: Fifty years of works on paper* (23-40). New York: Whitney Museum of American Art. (Original work published 1979.

Benjamin, W. (2004). *Selected Writings, Volume 1: 1913-1926*. Cambridge, MA: Belknap Press.

Bennett, J. (2005). *Empathic vision. Affect, trauma and contemporary Art.* Stanford: Stanford University Press.

Bennett, J. (2007). Aesthetics of intermediality. *Art History*, 30.3, 432-450.

Bennett, T. (1988). The exhibitionary complex. *New Formations*, 4.1, 73-102.

Ben-Ze'ev, E. (2007). The cartographic imagination. In S. T. Jassal and E. Ben-Ari (Eds.), *The partition motif in contemporary conflicts* (98-121). New Delhi: Sage Publications.

Berger, J. (2005). *Berger on Drawing*. (J. Savage, Ed.). Cork, Ireland: Occasional Press.

Blackman, L. (2008). *The body: Key concepts*. Oxford: Berg.

Blistène, B. (1985). A conversation with Jean-François Lyotard. *Flash Art*, March, 32–5.

Bogardi, G. (1986). *Betty Goodwin: Passages*. Montreal, QC: The Gallery/La Galerie.

Bornstein, A. S. (2002). *Crossing the Green Line between the West Bank and Israel*.

Philadelphia: University of Pennsylvania Press.

Boyne, R. (1991). The art of the body in the discourse of postmodernity. In Featherstone, M, et al. (Eds). *The Body: Social process and cultural theory* (281-296). London: Sage.

Bradley, J. (1995). *Betty Goodwin: Signs of life*. Windsor, ON: Art Gallery of Windsor.

Bradley, J. (1998). *The Art of Betty Goodwin*. Toronto, ON: Douglas & McIntyre.

Brennan, T. (2004). *The Transmission of affect*. Ithaca: Cornell University Press.

Bryson, N. (2003). A walk for a walk's sake. In de Zegher, C. (Ed.), *The Stage of drawing:Gesture and act* (149-155). London: Tate Publishing.

Butler, C. H. and de Zegher, C. (Eds.). (2010). *On line: Drawing through the twentieth century*. New York, NY: Museum of Modern Art.

Butler, J. (1993). *Bodies that matter*. New York: Routledge.

Carlson, M. (1989). *Places of performance: The semiotics of theatre Architecture*. Ithaca: Cornell University Press.

Carter, P. (2009). *Dark writing. Geography, performance, Design*. Honolulu: University of Hawai'i Press.

Cataldi, S. L. (1993). *Emotion, Depth and Flesh: A study of sensitive space. Reflections on Merleau-Ponty's Philosophy of Embodiment*. Albany: State University of New York Press.

Catton, P. (2010) At the Guggenheim, Shades of Decay – Julie Mehretu: *Grey Area*. *The Wall Street Journal*, 14 May, A27.

Chua, L. and Mehretu, J. (2005). Julie Mehretu. *Bomb*, 91, 25-31.

Clark, T. J. (2006). *The sight of death: An experiment in art writing*. New Haven: Yale

University Press.

Cole, T. (2012). *Open City*. New York: Random House Trade Paperbacks.

Connerton, P. (1989). *How societies remember*. Cambridge, UK: Cambridge University Press.

Crutchfield, R.S. (1997). *English Vocabulary Quick Reference: A Comprehensive Dictionary Arranged by Word Roots*. Leesburg VA: LexaDyne Pub.

Damisch, H. (1995). *Traité du trait: Tractatus tractus*. Paris: Diffusion, Seuil.

de Certeau, M. (1984). *The practice of everyday life*. (S. Rendall, Trans.). Berkeley: University of California Press.

Deleuze, G. (1988). *Foucault*. (S. Hand, Trans.). London: Athlone. (Original work published 1986)

Deleuze, G. and Guattari, F. (1983). *On the Line*. (J. Johnston, Trans.). New York: Semiotext(e).

Deleuze, G. and Guattari, F. (1994). What is philosophy? (H. Tomlinson and G. Burchell, Trans.). New York: Columbia University Press. (Original work published 1991)

Derrida, J. (1993). *Memoirs of the blind: the self-portrait and other ruins*. (P-A. Brault and M. Naas, Trans.). Chicago: University of Chicago Press. (Original work published 1990).

de Zegher, C. (2002). *Drawing (as) Centre: 25th Anniversary Benefit Selections Exhibition*. New York, NY: Drawing Centre Publications.

de Zegher, C. (2007). *Julie Mehretu: Drawings*. New York: Rizzoli International Publications.

de Zegher, C. (2010). Surface tension. In C.H. Butler and C. de Zegher (Eds.), *On line:*

Drawing through the twentieth century (9-124). New York, NY: Museum of Modern Art.

de Zegher, C. and Newman, A. (2003). Conversation: Avis Newman/Catherine de Zegher. In de Zegher, C. (Ed.), *The Stage of Drawing: Gesture and Act*. London: Tate Publishing.

Diken, B. and Laustsen, C.B. (2008). *Sociology through the projector.* London and New York: Routledge.

Dillon, B. (2010). An Archaeology of the Air. In *Grey Area*, pp. 45-50. New York, NY: Guggenheim Museum Publications.

Dillon, B. (2009). Grey Eminence. *The Guardian*, December 5, 12.

Downs, S., et al. (Eds.). (2007). *Drawing now: Between the lines of contemporary art*. London: I.B. Tauris.

Dreishpoon, D. (Ed.). (2009). *Guillermo Kuitca: Everything.* London: Scala Publishers.

Dreishpoon, D. (2009). Sometimes walking is enough. In *Guillermo Kuitca: Everything*, (36-51). London: Scala Publishers.

Dubery, F. and Willats, J. (1983). *Perspective and other drawing systems*. London: Herbert Press.

Duncan, N., ed. (1996). *Bodyspace: destabilizing geographies of gender and sexuality*. New York: Routledge.

Elias, N. and Dunning, E. (1993). *Quest for excitement: Sport and Leisure in the civilizing process*. Oxford: Blackwell.

Elias, N. (1994). *The established and the outsiders: A sociological enquiry into community problems*. Thousand Oaks, CA: Sage Publications.

Elias, N. (2000). *The Civilizing Process*. 2nd edition. Oxford: Blackwell.

Ellsworth, E. (1997). *Teaching positions: Difference, pedagogy, and the power of address*. New York: Teachers College Press.

Ellsworth, E. (2005). *Places of learning. Media, architecture, pedagogy.* New York and London: RoutledgeFalmer.

Featherstone, M. (2006). Body Image/Body without Image. *Theory, Culture & Society*, 23.2-3, 233-6.

Featherstone, M. (2010). Body, Image and Affect in Consumer Culture. *Body & Society*, 16.1, 193-221.

Featherstone, M., Hepworth, M., and Turner, B.S., eds. (1991). *The body: Social process and cultural theory*. London: Sage.

Fer, B. (1990). What's in a line? Gender and modernity. *Oxford Art Journal*, 13.1, 77-88.

Foucault, M. (1990). *The history of sexuality, vol 2: The use of pleasure*. (R. Hurley, Trans.). New York: Vintage. (Original work published 1984)

Foucault, M. (1995). *Discipline and punish: the birth of the prison*. (A. Sheridan, Trans.). New York: Vintage Books. (Original work published 1975).

Foucault, M. (2003). *The Birth of the clinic: An archaeology of medical perception*. London: Routledge. (Original published 1963)

Forché, C. (1981). *The country between us*. New York: Harper & Row.

Franck, K. A. and Stevens, Q. (Eds.). (2007). *Loose space: Possibility and diversity in urban life*. London: Routledge.

Freud, S. 1991. The ego and the id. In *On metapsychology: The theory of psychoanalysis*, edited by A. Richards, translated by J. Strachey, 341-407. London: Penguin

Books.

Game, A. (1991). *Undoing the social: towards a deconstructive sociology*. Milton Keynes: Open University Press.

Game, A. (2001). Riding: Embodying the centaur. *Body & Society*, 7.1, 1-12.

Game, A. and Metcalfe, A. (1996). *Passionate Sociology*. London: Sage.

Garner, S. (Ed.). (2008). *Writing on drawing: Essays on drawing practice and research*. Bristol: Intellect Books.

Gray, H. and Gómez-Barris, M. (Eds.). (2010). *Toward a sociology of the trace*. Minneapolis: University of Minnesota Press.

Goodwin, B. and Enright, R. (1995). Bloodstream of images: An interview with Betty Goodwin. *Border Crossings*, Fall, 42-53.

Gordon, A. F. (1997). *Ghostly matters: Haunting and the sociological imagination*. Minneapolis: University of Minnesota Press.

Gray, H. and Gómez-Barris, M. (Eds.). (2010). *Toward a sociology of the trace*. Minneapolis: University of Minnesota Press.

Grosz, E. (1992). Bodies-cities. In B. Colomina (Ed.), *Sexuality and Space* (241-254). New York: Princeton Architectural Press.

Grosz, E. (1994). *Volatile bodies. Toward a corporeal feminism*. Bloomington: Indiana University Press.

Grosz, E. (2001). *Architecture from the outside: Essays on virtual and real space*. Boston: MIT.

Handelman, S. (1994). The “Torah” of criticism and the criticism of Torah: Recuperating the pedagogical moment. *The Journal of Religion*, 74.3, 356-371.

Harley, J.B. and Woodward, D. (Eds.). (1987). *The history of cartography*. Chicago: Chicago University Press.

Hele, K.S. (Ed.). (2008). *Lines drawn upon the water: First Nations and the Great Lakes borders and borderlands*. Waterloo: Wilfrid Laurier University Press.

Hoptman, L. (2002). *Drawing now: Eight propositions.* New York: Museum of Modern Art.

Huyssen, A. (2009). Guillermo Kuitca: Painter of space. In *Guillermo Kuitca: Everything,* (24-33). London: Scala Publishers.

Ilesanmi, O. and Mehretu, J. (2003). Interview. In D. Fogle and O. Ilesanmi (Eds.), *Julie Mehretu: Drawing into painting* (11-16). Minneapolis, MN: Walker Art Center.

Ingold, T. (2007). *Lines: A brief history*. London: Routledge.

Ingold, T, ed. (2011). *Redrawing anthropology: Materials, movements, lines*. London: Ashgate.

Ingraham, C. (1991). Lines and linearity: Problems in architectural theory. In Kahn, A. (Ed.), *Drawing/Building/Text: Essays in Architectural Theory*. New York: Princeton Architectural Press.

Ingraham, C. (1992a). Initial properties: Architecture and the space of the line. In Colomina, B. (Ed.), *Sexuality and Space* (255-271). New York: Princeton Architectural Press.

Ingraham, C. (1992b). The burdens of linearity. In Whiteman, J. et al. (Eds.), *Strategies in Architectural Thinking*, Chicago: Chicago Institute for Architecture and Urbanism.

Ingraham, C. (1998). *Architecture and the burdens of linearity*. New Haven: Yale

University Press.

Ionescu, V. (2013). Figural aesthetics: Lyotard, Valéry, Deleuze. *Cultural Politics*, 9.2: 144-157.

Iversen, M. (2010). *Writing art history: Disciplinary departures*. Chicago: University of Chicago Press.

Kandinsky, W. (1982). *Kandinsky: Complete writings on art, volume two*. Boston, G.K. Hall & Co.

Kant, I. (2001). *Critique of the Power of Judgment.* (P. Guyer and E. Matthews, Trans.). Cambridge: Cambridge University Press.

Kirby, K. (1996). RE: Mapping subjectivity: Cartographic vision and the limits of politics. In N. Duncan (Ed.), *Bodyspace: destabilizing geographies of gender and sexuality* (45-55). New York: Routledge.

Klee, P. (1961). *The thinking eye*. (J. Spiller, Trans.). London: L. Humphries.

Krauss, R. (1974). *Line as language: Six artists draw*. Princeton University Press.

Kuitca, G. and Albertini, R. (1999). Guillermo Kuitca: Body of painting: Abstraction according to Kuitca. *Art Press*, 249, 30-33.

Kuitca, G. and Duville M. (2009). Guillermo Kuitca. (M. Carson, Trans.). *Bomb*, 106, 50-57.

Kuitca, G. and Herzog, H-M. (2006). Hans-Michael Herzog in Conversation with Guillermo Kuitca. In *Guillermo Kuitca Das Lied von der Erde*. Zurick: Daros exhibitions.

Kuitca, G. and Speranza G. (2009). Conversations with Guillermo Kuitca. In *Guillermo Kuitca: Everything* (76-101). London: Scala Publishers.

Kuitca, G., et al. (2010). *Opening-day Artist's Talk: Guillermo Kuitca*. Available online at http://www.walkerart.org/calendar/2010/opening-day-artist-talk-guillermo-kuitca.

Kwinter, S. (1989). Drawing as eros and memory. In Morin, F. (Ed.), *Steel Notes*. Ottawa, ON: National Gallery of Canada.

Lacour, C.B. (1996). *Lines of thought: Discourse, architectonics, and the origin of modern philosophy*. Durham: Duke University Press.

Lewis, C.T. (1999) *An Elementary Latin Dictionary*. Oxford: Oxford University Press

Lorde, A. (1984). *Sister outsider: essays and speeches*. Trumansburg, NY: Crossing Press.

Lydon, M. (1988). Translator's preface to "It's As If A Line..." *Contemporary Literature*, 29 (3): 454-456.

Lyotard, J-F. (1988). It's as if a line... (M. Lydon, Trans.). *Contemporary Literature*, 29 (3): 457-482.

Lyotard, J-F. (1989.) *The Lyotard reader*. Edited by A. Benjamin. Oxford: Blackwell.

Lyotard, J.F. (1992). *The inhuman: Reflections on time*. (G. Bennington & R. Bowlby, Trans.). Stanford: Stanford University Press. (Original work published 1988).

Lyotard, J.F. (2009). *Karl Appel: Un geste de couleur/Karel Appel: A gesture of colour*. (P.W. Milne & V. Ionescu, Trans.). Leuven: Leuven University Press. (Original work published 1998).

Lyotard, J.F. (2010). *Sam Francis: Leçon de ténèbres, 'like the paintings of a blind man'/Sam Francis: Lesson of darkness, 'like the paintings of a blind man'*. (G. Bennington, Trans.). Leuven: Leuven University Press. (Original work published 1993).

Lyotard, J.F. (2011). *Discourse, Figure*. (A. Hudek and M. Lydon, Trans.). Minneapolis: University of Minnesota Press. (Original work published 1971).

Lyotard, J-F. (2012a). *Que peindre? Adami, Arakawa, Buren/What to Paint? Adami, Arakawa, Buren*. (A. Hudek, V. Ionescu, P.W. Milne, Trans.). Leuven: Leuven University Press. (Original work published 1987).

Lyotard, J-F. (2012b). *Textes dispersés II: artistes contemporains/Miscellaneous Texts II: Contemporary artists*. Leuven: Leuven University Press.

Marshall, R. and Sawdon, P. (2012). *Hyperdrawing: Beyond the line of contemporary art*. London: I.B. Tauris.

McAuley, G. (1999). *Space in performance. Making meaning in the theatre*. Ann Arbor: University of Michigan Press.

Merleau-Ponty, M. (2004). The intertwining - The chiasm. In T. Baldwin, (Ed.), *Maurice Merleau-Ponty: Basic Writings* (247-271). London: Routledge. (Original work published 1964).

Merleau-Ponty, M. (2012). *Phenomenology of perception*. (D.A. Landes, Trans.). London: Routlege. (Original work published 1945).

Mena, M. (2008). Juan Muñoz: Insights and interpretations. In *Juan Muñoz: A Retrospective* (121-125). London: Tate Publishing.

Mills, C.W. (1961). *The sociological imagination*. New York: Grove Press, Inc.

Milne, P.W. (2013). Lyotard's 'critical' 'aesthetics.' In Bickis, H. and Shields, R. (Eds.), *Rereading Lyotard: Essays on his later works* (189-207). London: Ashgate.

Mitchell, P. (2008). *Cartographic strategies of postmodernity. The figure of the map in contemporary theory and fiction*. London: Routledge.

Morin, F. (1989). *Steel notes*. Ottawa, ON: National Gallery of Canada.

Muñoz, J. and Schimmel, P. (2001). An interview with Juan Muñoz. In Benezra, N. and Viso, O.N. (Eds), *Juan Muñoz* (145-150). Chicago: University of Chicago Press.

Muñoz, J. (2008). Isabella Steward Gardner Museum Lecture, 14 September 1995. In *Juan Muñoz: A Retrospective* (127-130). London: Tate Publishing.

Muñoz, J. and Lingwood, J. (2008). A Conversation, May 200. In *Juan Muñoz: A Retrospective* (141-147). London: Tate Publishing.

Narvaez, R. (2006). Embodiment, collective memory and time. *Body & Society*, 12.3, 51-73.

Nancy, J-L. (2013). *The pleasure in drawing*. (P. Armstrong, Trans.). Fordham University Press. (Forthcoming. Original work published 2009).

Newman, M. (2003). The marks, traces and gestures of drawing. In de Zegher, C. (Ed.), *The Stage of Drawing: Gesture and Act* (94-105). New York, NY: The Drawing Centre.

O'Sullivan, S. (2006). *Art encounters Deleuze and Guattari. Thought beyond representation*. Houndmills: Palgrave Macmillan.

Otto, P. (2011) 'Politics, Aesthetics, and Blake's "bounding line."' *Word & Image*, 26 (2), 172-185.

Pearsall, J. and Trumble, B. (1996). *The Oxford encyclopedic english dictionary*. 3rd Edition. Oxford: Oxford University Press.

Phelan, P. and Rogoff, I. (2001). "Without": A conversation. *Art Journal*, 60, 3, 34- 41.

Phillipson, M. and Fisher, C. (1999). Seeing becoming drawing: The interplay of eyes, hands and surfaces in the drawings of Pierre Bonnard. In I. Heywood and B.

Sandywell (Eds.), *Rethinking the Visual in Art*, (123-142). London: Routledge.

Pile, S. (2005). *Real Cities.* London: Sage.

Potts, A. (2008). Muñoz's sculptural theatre: 'the gap in-between is the territory of meaning.' In *Juan Muñoz: A Retrospective* (111-119). London: Tate Publishing.

Prosser, J. (2001). Skin memories. In, S. Ahmed and J. Stacey (Eds.), *Thinking Through the Skin*. London: Routledge, 52-68.

Rajchman, J. (2002). *Drawing (as) Centre: 25th Anniversary Benefit Selections Exhibition*. New York, NY: Drawing Centre Publications.

Readings, B. (1991). *Introducing Lyotard: Art and politics*. London: Routledge.

Reid, M. and Turner, N.P. (Eds.). (1994). *Yale French Studies. Boundaries: Writing and Drawing*. 84. New Haven: Yale University Press.

Richmond, C. (1996). *Betty Goodwin: Icons*. Regina, SK and Winnipeg, MN: MacKenzie Art Gallery and Winnipeg Art Gallery.

Rogoff, Irit. 2006. *What is a theorist?* www.kein.org.node/62.

Rokem, F. (2010). *Philosophers and thespians: Thinking*. Stanford: Stanford University Press.

Romanyshyn, D. (1992). The human body as historical matter and cultural symptom. In, Sheets-Johnstone, M. (Ed.), *Giving the Body its Due*. Albany: State University of New York Press.

Scarry, E. (1985). *The body in pain.* New York, Oxford: Oxford University Press.

Scarry, E. (1994). *Resisting representation*. New York: Oxford University Press.

Scott, K. (1990). Essay. In *Betty Goodwin*. Edmonton: Edmonton Art Gallery.

Searle, A. (11 April 2011) 'Joan Miró: A Fine Line,' guardian.co.uk/

http://www.guardian.co.uk/artanddesign/2011/apr/11/joan-miro-tate-modern; accessed, September 8 2011.

Sheets-Johnstone, M (ed.). (1992). *Giving the Body its Due*. Albany: State University of New York Press.

Shields, R. (1991). *Places on the margin: Alternative geographies of modernity*. London: Routledge.

Shields, R. (2004). Visualicity – on urban visibility and invisibility. *Visual Culture in Britain*, 15.2, 23-36.

Shields, R. (2006). Virtualities. *Theory, Culture & Society*, 23, 2-3, 284-286.

Shields, R. (2013). *Spatial questions: Cultural topologies and social spatialisation*. London: Sage.

Shilling, C. (2012). *The Body and Social Theory*. London: Sage.

Shrigley, G. (Ed.). (2004). *Spatula: How drawing changed the world*. UK: Marmalade.

Shusterman, R. (2008). *Body consciousness. A philosophy of mindfulness and somaesthetics*. Cambridge: Cambridge University Press.

Silverman, K. (2009). *Flesh of my flesh*. Stanford: Stanford University Press.

Simmel, G. (2007). The social boundary. *Theory, Culture & Society*, 24.7, 53-56. (Original work published 1908).

Simon, R., Rosenberg, S. and Eppert, C. (Eds.) (2000). *Between hope and despair*: *Pedagogy and the remembrance of historical trauma*. Lanham: Rowman & Littlefield Publishers, Inc.

Spring, J. (1997). Guillermo Kuitca. *Art/Text*, 56, 44-49.

Stacey, J. (1997). *Teratologies: A Cultural Study of Cancer*. London: Routledge.

Sullivan, S. (2001). *Living Across and Through Skins: Transactional Bodies, Pragmatism, and Feminism*. Bloomington: Indiana University Press.

Taussig, M. T. (2011). *I swear I saw this: Drawings in fieldwork notebooks, namely my own*. Chicago: University of Chicago Press.

Thrift, N. 2006. Space. *Theory, Culture & Society*, 23 (2-3), 139-155.

Tiessen, M. (2007). Accepting invitations: Desire lines as earthly offerings. *Rhizomes: Cultural studies in emerging knowledge*, 15, www.rhizomes.net, accessed, March 24 2014.

Tiessen, M. (2011). (In)Human desiring and extended agency. In T. K. Davidson, R. Shields and O. Park (Eds.), *Ecologies of Affect* (127-142). Waterloo: Wilfrid Laurier University Press.

Tovell, R. L. (2002). *The prints of Betty Goodwin*. Ottawa, ON: National Gallery of Canada.

Tomkins, C. (2010, March 29). Big art, big money. *The New Yorker*.

Treadwell, S. (2004). Architectural manuals and pacific speculations. In G. Shrigley (Ed.), *Spatula* (123-130). UK: Marmalade.

Turner, V. (1998). *Betwixt and between: patterns of masculine and feminine initiation*. La Salle, IL: Open Court.

Tutton, S. and Mehretu, J. (2010). Chasing the Dragon with Julie Mehretu. *Art & Australia*, 48.1, 72-79.

Valéry, P. (1960). *Degas, Manet, Morisot*. (D. Paul, Trans.). New York: Pantheon Books.

Van Alphen, E. (2005). *Art in mind: How contemporary images shape thought.* Chicago: Chicago University Press.

Van Alphen, E. (2008) Looking at drawing. Theoretical distinctions and their usefulness. In S. Garner (Ed.), *Writing on Drawing*, (59-70). Bristol: Intellect Books.

Van Krieken, R. (1998). *Norbert Elias*. London: Routledge.

Valéry, P. (1960). *Degas, Manet, Morisot*. (D. Cooper, Trans.). New York: Pantheon Books.

Viso, O. (2009). Resistant painting. In *Guillermo Kuitca: Everything* (64-73). London: Scala Publishers.

Viso, O. (2010). Standing apart from painting. Exploring the influences of theater, film, and literature on Kuitca's art. *Walker*, July/August, 2-3.

Wagstaff, S. (2008). A mirror of consciousness. In *Juan Muñoz: A Retrospective* (95-103). London: Tate Publishing.

Williams, R. (1984). *Orwell*. London: Flamingo.

Wood, M. (2008). To double business bound. In *Juan Muñoz: A Retrospective* (105-109). London: Tate Publishing.

Young, J. (2009). Tracing the City. *Deustche Guggenheim Magazine*, Fall, 5-7.

Young, J. (2010). Layering and Erasure: An introduction to Julie Mehretu. In *Grey Area* (29-33). New York, NY: Guggenheim Museum Publications.

Zwicker, H. et. al. Pipelines. Maps and narratives for dense urban spaces. www.edmontonpipelines.org. Accessed, July 2013.

Zuckerman, H. J. (2006). Julie Mehretu: Found rumblings of the divine. *Parkett*, 76, 26-63.