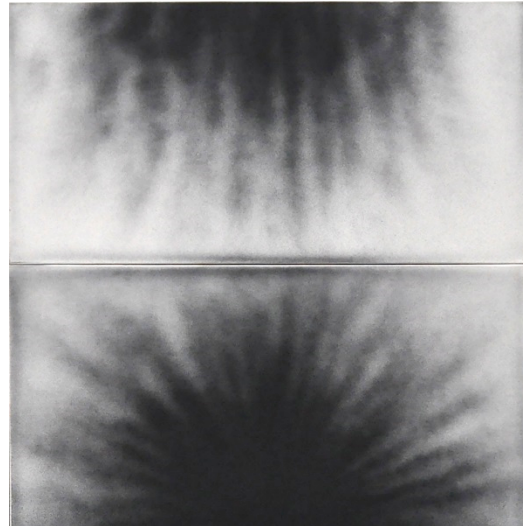


Bodily Experience and Restricted Conditions in Contemporary Art



Professional Doctorate Fine Art

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Abstract

The Doctoral research was carried out with the primary purpose of reviewing past practice designs and for identifying how body movements contributes to these designs. The context in which the body movements are understood are that of discipline enforced by culture and other physio-biological restraints. A discussion on the relationships of body experience in restricted conditions are carried out, which includes the interaction between movement and space in the application of painting, moulding, biological markers, and moving images. The discipline, socially acceptable practices and regulations present in the researcher's personal life and culture frame the artworks and a fascinating exploration of dynamics between freedom of movement in artwork construction and restrain of behaviour has been analyzed. In the process of art production, significant points discussed were with respect to the identification, succession and repetition of habitual acts. In addition, bodily movement could be considered as a synthesis of spatiality and temporality. The key point which contains the elements of time and space remains relevant to my creative practice and theoretical research.

The core interest of my practice is in understanding the settings and simple rules for bodily movement, which is inspired by the past and forms a possible creation for the future. In this research, the attempt was not to display a comprehensive understanding on how body influences the design of art but rather to explain how understanding body movements provides a trace of my works, from origin, the working process and to completion. Relevant artworks and reflection of personal experiences are discussed as needed to help the reader gain more insight on the interactions of body in art creations.

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Personal Context

When I studied for the BA course in NTNU, I was taught to be a follower of ‘traditional aesthetics’, such as Neoclassicism or Naturalism. Through the observation of nature and the research of ancient masterpieces, I learned how to keep colour, light, texture, and proportion of different objects in a harmonious relationship. For instance, Golden Ratio, which indicates a general proportion between one and three, three and five, five and eight...etc., was commonly applied in the arrangement of the space and objects in my paintings.



MFA creative practice and theory:



Figure 1: *Motorcycles*, Oil Colour, Paper and plastic, 162cm×277 cm, 2007.

When I studied for the MFA at the same university as the BA course, I shifted my interest from traditional values to investigating the spirit of capital society. I made a series of large paintings with collaged images and materials. In my works (fig1), the absence of eyes was a way of removing all traces of identification, making the body itself merely a standard simulation in daily life. It means ‘Who are they?’ is not what I am concerned about. Namely, due to the emptiness of expression in their eyes, what I present implies a body without soul. Moreover, the splashes of excessive colour and calligraphy (the Chinese sense of fashion) cause internal conflict with the main theme, implying a clash between elegance and vulgarity. In other words, the existence of a paradox could be considered as a characteristic of



contemporary arts in capitalist or consumerist civilization. Hence, the style of my painting was often compared to the collages of Ashley Bickerton, which is usually classified as a vulgar style from the elegant taste of Caribbean tradition. After the MFA, I made a series called “Caution-xxx” (fig2), which I saw as “warning” directly or indirectly about the dangers of paranoid behavior or excessive love.

Figure 2: Caution! – Monster. Mixed Media. 162cm x130cm, 2011.

MA creative practice and theory

When I studied for the MA at Chelsea College, my new practice focused on the visual representation of theory mostly in terms of phenomenology and psychoanalysis: namely, the works I did on the MA explored body sensations, sexuality, and speech. During the one-year programme, my most creative practice was embodied through artistic experiments regarding the theory of visual sensation. According to Merleau-Ponty (1945), a seeing body is similar to a mirror which reflects the objective world; hence seeing an object is equal to being seen by the object. When a body is seeing something, the body itself is also an object. In other words,

only when people treat their body as an object to see the world, can the objective world wholly display itself.



Figure3: *Body: Sub-Object*, Oil painting, 130cm x 130cm , 2012

However, after the moment a body first sees something, the ‘seeing’ becomes ‘gazing’. As soon as ‘gazing’ refers to what the physical body sees, it instantly starts measuring the objective world with knowledge (Sartre, 1943). In other words, as a synthesis of subject and object, different bodies always perceive the world in different ways. For instance, the grey face in my painting *Body: Sub-Object* (fig3) hints that we cannot see our face (except a partial nose). It also indicates the invisibility of our subject. The work reveals that a gazing person always judges the schema of the object and space by his virtual body image¹. In the relevant theory of gazing, I was also fascinated by the issue of ‘the Other’. Due to the desire in our mind, ‘the Other’ usually represents the subject in the communication between the body and the external world.

¹ As soon as people gaze at any object in the external space, their desires affect what they see. In order to simplify the unknown desire, a fictional name “body image” which is based on personal knowledge and experience could be used to interpret what is being gazed at. People always combine their own “body image” with the actual image of an object.

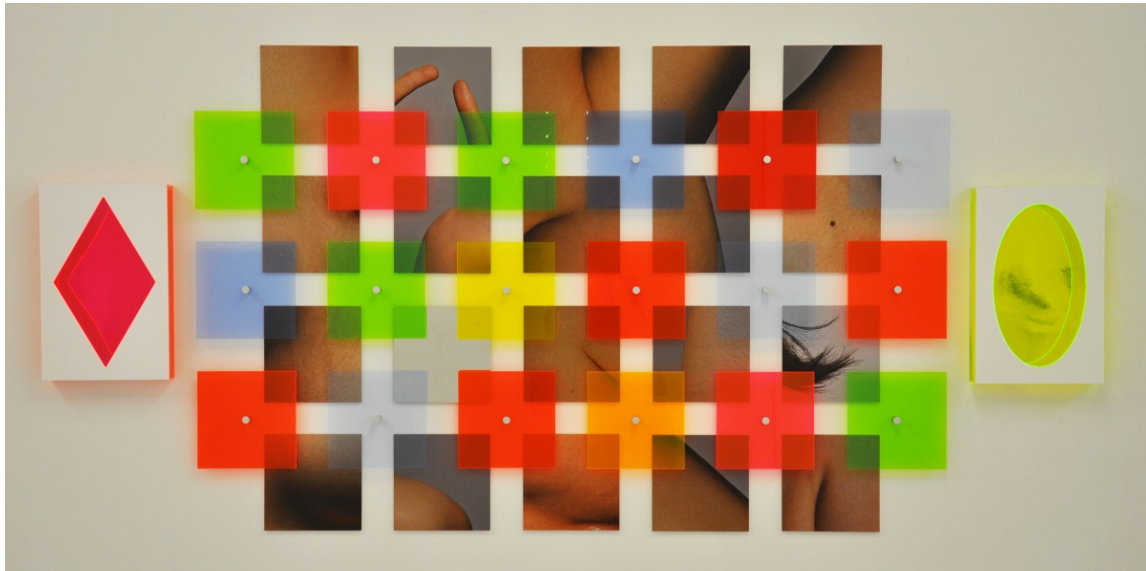


Figure 4: *Gazing. Photo Paper and Acrylic Sheet, 20cm x20cm x20, 2012.*

After a body starts gazing, it is no longer an objective self but one that uses its own subjective consciousness to reconstitute the world. Consequently, gazing is bound to cause a flow of desire from our experience of perception. Due to this unknown fact of desire, anything (including its physical forms, such as figures and colours) which is possessed by gazing can never be determined (Merleau-Ponty, 1945). Regarding my work *Gazing* (fig4), the viewers can identify the images that remind them of parts of the human body. However, they do not have any specific idea about which part of the body is in each image. In addition, the use of acrylic sheets also leads to a confusion of the original colours in these photos. My ambition in these works was to visualize Merleau-Ponty's theory about gazing.

Relevant practice since MA

Similar to the previous practice on the MA course, some of my new works in 2013 could be associated with the theory of gazing. For instance, in my photo works *Gazing(2)* (fig5), the images are used to bewitch viewers. At first, viewers can identify the images that remind them of parts of the human body. However, they do not have any specific idea about which part of the body is being touched by the hand. In fact, this work simulates the views under someone's gazing. With continuous looking, a feeling of confusion will arise in his mind. When a person is gazing at an object, his sight will act as a lens of a camera that zooms in on certain parts of the object. The more details people see, the more quickly they lose the full view. The situation is similar to watching films in the cinema: when the camera is trained on

an object and moves nearer to it to give a close-up view, people can just ‘remember’ they are being shown something, but they cannot identify what it is (Merleau-Ponty, 1945).



Figure5: Gazing(2), Photo, 20cm x 20cm x 20, 2013.

In addition to the phenomenology of visual sensation, I was also keen on exploring the realm of sexuality. Sexuality not only involves physical stimuli, but also concerns the signified in itself. Therefore, what my practice involved is the process of revealing the sexual *being* of the body through the visualization of the physical body.





Figure 6: *The phantasy of recreation*. photo.2013

In making the series *The phantasy of recreation* (fig6), I had in mind Lacan's theories of the Other and the phallus. As soon as a baby leaves its mother's womb, the mother becomes the "Other". The Other's (Mother's) demand will lead to the endless desire that inhabits the baby's sub-consciousness. "What do you want" is actually "What does she (Mother) want of me" so that a person's desire is actually the desire of the Other (Mother). In order to acquire more love from the mother, the baby hopes to satisfy her desire, which is 'having a phallus'. At that moment, Mother's (Other's) desire unites baby's (subject) desire, which is 'being the phallus' (This 'phallus' is not equivalent to the sexual organ). This non-existent phallus is just a phantasy, which is present as a signifier of desire (Lacan, 1966). In this work, the female figures concern the Other (Mother). The shadow and gestures indicate the imaginary figure of the invisible phallus. It could be linked to Robert Mapplethorpe's photography *Dennis Sight* in 1980. In this series of works, a male nude model emphasizes the shadow of his phallus by hands. It is associated with Freud's 1919 essay 'The Uncanny', which is about the displaced effects of castration anxiety (McIntock, 2003).

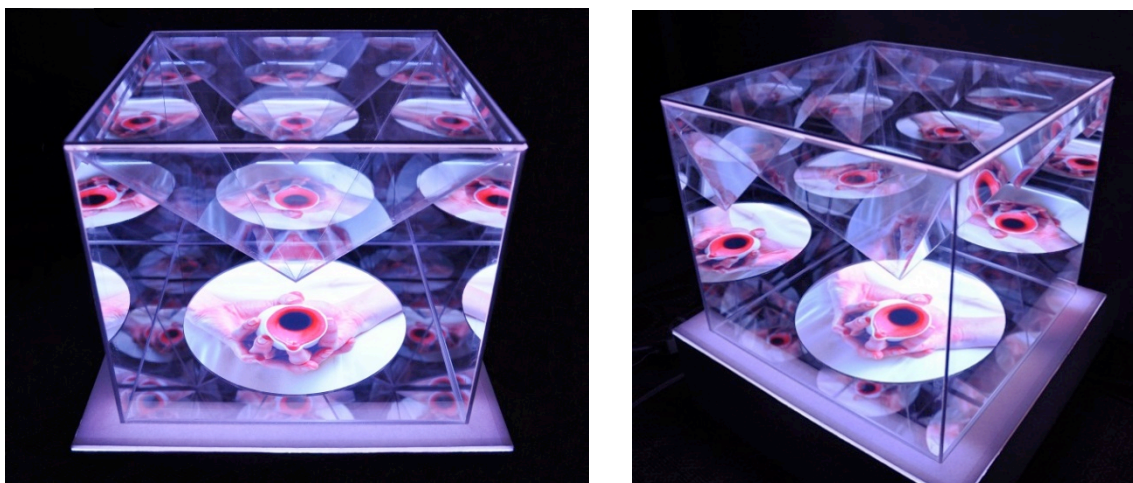


Figure 7: *Impossible Love*, 40 x 40 x 40 cm, 2013

In another work *Impossible Love* (fig7), I made a light box with the idea of simplifying the perception of the Other (Mother). In the light box, an upside-down pyramid is placed upon the photo of a symbolized mother (shaped as the vagina). However, the reflection of either the pyramid or the image may leave viewers confused: Which is the bottom? Which is the top? In addition, the transparency of the medium evokes the ambiguity of mental structures. There are countless phantoms of the Other (Mother) that exist in this ambiguous space. It implies the endless desire in the human unconscious. Before finishing the work, I had tried to embody the idea in different visual effects. For example, the photo used to be put in combination with a plate and spoons in a form of sperm. It was inspired by Mona Hatoum's video installation *Deep Throat*, 1996. She took a visual journey over and through her own body and filmed the inside of her body through different orifices. In this work, the inner surface of the plate is a monitor showing one of the sequences from this voyage of discovery through the body (Hatoum, 2011).

Before the professional doctorate course, I have shifted my interest from traditional values to the spirit of capital society to depiction of Lacanian theory of consciousness. Then the investigation of confrontation between subject's desire and external constraint, namely, investigation of clash between bodily experience and restricting conditions, will be the focus of my research. Instead of the images of the physical body, I am going to present the clash through the emphasis of abstracted bodily movement. Without the details of physical characteristics, such as colours, texture, and the shape of the body, the visual effect will be simplified as a record for the process of bodily movement. Also, in the interaction of body and space, the setting of rules for the movement, will be analysed through the comparison between eastern and western arts and texts. During the process of art production, even though the restricted conditions are meant to confront the environmental, cultural, or social influences, the effects would still more or less imply some information from the artist's personal experience.

The Genesis of Doctorate Research

Different bodily experiences of the human world create different variations in lifestyle and the thought process. For a well-regulated society, socially acceptable practices would come into existence. Also called as disciplines and law, these practices are what guides the human behaviour. In East Asia, as much as a thousand years ago, the different settings of ‘disciplines’ have been initiated into human life and still influence modern society. Many ancient wisdom rules directly and indirectly influence people’s behaviors, such as eating, moving, talking, or even thinking. Take a typical Confucian classic of rites as an example, it states that people who belong to different social classes or identities should obey their exclusive rules. A leader has to behave as a leader and a subordinate has to behave as a subordinate; a husband has to behave as a husband and a wife has to behave as a wife and so on. As a result, one of the core concerns in Confucianism, (which is embodying a well-regulated world with the disciplinary behaviours of individuals), has been successively utilized by sovereignty and modelling of the atmosphere in Oriental society for thousands of years. According to Michel Foucault’s interpretation of the genesis of discipline, the human body as the center of power was an accepted notion in many countries. As an object and container of power, the human body could easily comprehend the supreme order or formula. By means of manipulation it is possible for training the human body in such ways as to manipulate it into obedience, skills and more. The restrictions that were placed on the human body was because of this belief. *“The methods, which made possible the meticulous control of the operations of the body, which assured the constant subjection of its forces and imposed upon them a relation of docility-utility, might be called ‘disciplines’”* (Foucault, 1975, p.137). Regarding the interest of time and space, disciplinary power is also common to formulate an efficient and productive strategy in the process of artwork creation. In addition to the disciplinary power of Confucianism, what motivates me to explore the setting of rules in art could be summarized by cultural reasoning based on Taoism and Zen.

According to the traditional definition in Tao, the universe is composed of five elements (Gold, Wood, Water, Fire, and Earth), which are strongly related to the unity of two opposite forces called the Yin and the Yang. In Taoism, the interaction between Yang (brightness, action, positivity, concreteness) and Yin (darkness, rest, negativity, emptiness) could be used to generalize everything in the world. In other words, all the characteristics of the objective

world, including the abstracted mind, could be classified as two groups, the Yin and the Yang. In modern oriental society, the coordination between Yin and Yang, are still commonly applied to understand the activity of bodily movement in space.



*Figure 8: Square, triangle and circle,
Zen Master Sen Gai, 1750-1837*

Based on Buddhism, the core concern of Zen is about how to simplify behaviours. Purification of the mind occupies a vital role here. Through the process of simplification or purification, such as meditation, the disturbance from the complicated world could be annulled efficiently and hence the understanding of one's world increases. In other words, the nature of the external world can be revealed only by a neutral subject, which is equal

to a real self. Through the neutral mind, the behaviours and bodily movement of individuals, can be guided in a proper way.

Therefore, although there are differences, in Confucianism, Taoism and Buddhism, the property of rules and guidance for human body and behaviour plays a major role. Rules for important human behaviours such as sexual acts are usually of the characteristic so as to restrict the act. Even though the idea of sexual liberation is permeated in modern society, the sexual restraint still forms an influential force in the process of an individual's growth. Therefore, in the process of art production, the sexual signs from Chinese culture, which involves the bodily movement in the act of sex, may also be revealed as part of the visual effects. There is desire at one end and restraint on another. So the efforts will present the will of the artist and his sexual energy and will also show the restraints that exist on sexuality.

The Procedure of Writing

An individual grows and matures in various stages of life, and in that growth, the individual comes to realize that different traditional disciplines would have permeated into one another to create the self. As a Chinese researcher, I have to acknowledge that Chinese speaking community is also permeated with Taiwanese culture. External behaviours or innate ideas in one's daily existence is strongly related to the orders from ancient wisdom. As an example,

consider the famous writing system (fig9) where each word is represented with strict rules. This is the structure of the Chinese characteristic where even its methodologies have to be circumscribed. When a student learns the calligraphy, the student to follow a set of procedures to make their writing look more organized and elegant. For instance, in order to arrange the coordination between different words with efficiency, it is better to hang the arm in the air (fig10). This position of the hand helps achieves better effects. Instead of moving and twisting, the individual with just slight movements of the elbow and shoulder and making use of the longer torque between arm and brush, could speedily and easily organize the overall effect of writing. The rules/laws of Oriental writing system motivate me to draw the link to artistic ways with contemporary significance.



Figure 9: Eight Orders of Regular Script



Figure 10: hang the arm in the air

The Disciplinary Training in exams and army

Before applying to universities of Taiwan, most individual train on art techniques only for passing the exams. It is hence understandable why numerous art studios have set strict procedures to teach students how to make a “successful” drawing or painting. The time of the exam is limited, and hence the overall effect achieved has to be significant in a given short period. Discipline hence starts at art level. In addition, discipline is enforced by means of the one-year service in army which is mandatory in Taiwan. As a soldier, obedience is the core concern in the process of training. Repetition will hence become an everyday practice

whether it be executed for the purpose of passing the exam or for becoming efficient as a soldier. Practice makes perfect and the above experiences also inspire my interest in understanding of the role of rules/laws in the procedure of art production.

The Efficient Tool

The traditional society usually prefers to empower the simple tool with multifunctional elements. For example, the Chinese brush has been active in Oriental writing and painting systems for more than thousand years. In addition to Chinese brushes, some simple but efficient tools, such as chopsticks and acupuncture, are still commonly applied in the realms of modern catering and medical care. Based on the above ideas of efficient tools, it would be interesting to investigate the significance of the extension of body as part of such a multifunctional realm. The research inspiration is also to understand how to apply simple tools with basic technology in different artistic missions, such as painting, moulding or printing.

The Simple Colour

In traditional Oriental paintings, black ink is commonly applied in visualizing all the objects in this external world. According to ancient aesthetics of Zen, the effects of various colours are not different from illusion. In order to purify our subject with the property of art, simple colours, such as black, which actually retains five characters: dark, bright, dry, wet, burned, could be used to represent all the characters of composite colours in the application of painting. The interaction between Ying (Black) and Yang (White) also is significant in the presentation of Oriental Art. The application and the presentation of the black shade is given significance in discussion because this would be useful to avoid any distractions caused by the discussion of colours and it will help me to focus on the core concern of my research. The tradition of simple colours, fascinates me in Doctorate practice of art.

Creative Practice and Theory

Core Concern

The Possibility of New Style under Control of Bodily Movement and Space

The purpose of setting a formulaic rule for behaviours is to construct or understand the identities of individual subjects. However, the various possibilities of ‘who we are’ are unlimited. In the speciality and creativity of art, the impact of rules and laws may or may not be so restrictive, and combined with the variations created in individuality, the interpretations could hence be boundless. Nevertheless, in this work, the belief adopted is that the restraint might itself be an interpretation of identity. Tighter control over the procedure, the vision of “setting the strict rules” in making art could by itself imply a new style. In other words, formulating an extraordinary rule itself can be a possible source of creativity. For instance, even though the procedure of writing is viewed as a mean to produce a set of mechanical movements, different styles can still be found in many calligraphers’ works.

According to Zen, some methods of simplifying and purifying the mind, such as meditation, can help the ‘real self’ to understand the truth of the world and reveal itself in a better light. In the core concern of certain art movements like post-minimalism, the fact of a neutral subject could be better understood by means of a rule setting that the individual is forced to cohere to (Morgan, 2002). In other words, the creation of a simple order or equipment could be used to empower the movements of body with a pure intention, just like the rules for bodily movement in art production. A potential style or visual effect may be created as part of the restraint process of making the work. On the other hand, bodily experience, which confronts the setting of restricted conditions, may tell a story of its own. The interaction with material and space creates a bodily experience which is a subjective synthesis, which absorbs social, cultural, or historical element in the execution of rules.

Subsequently, it is the intention of this research to set up a series of experiments in terms of bodily rules and restraints. Imaginative involvement will lie in the nature of the rules and constraints, which may be imposed by myself or perhaps by other people. Also, imagination

will be involved in how I shape and present the results of these experiments. In fact, in the process of setting a rule/law for bodily movement, what I am concerned about is an investigation into the clash between bodily experience and restricted conditions. According to some research on human behaviours, even a very simple gesture is influenced by the subject's environment of growth. For instance, anthropologist Marcel Mauss in his observation of human behaviour in the early 20th century, shows that different individuals from different cultural backgrounds have different gestures when they are doing the same thing. Even the way of using a simple tool, such as a shovel, can be linked to the user's cultural context (O'Reilly, 2009). No matter how strict the rule is, the process of execution will be slightly changed by different individuals. Hence, in addition to personal experience, the execution of rules/laws is also impacted by cultural background. The work that is being analysed here will hence not only simplify the process of art production, but also focus on the potential effects of bodily movement. This capture of body movement will be helpful to explore how cultural sexual signs and meanings may leak back into the work.

Different Artistic Forms of Visual Record for Bodily Movement and Space

Even though the definitions of 'artistic form' have been frequently transformed and keeps expanding in contemporary society, the 'artistic intention' still plays a significant role in the identity of being an artist. For example, my artistic intention is to visualize the potential style of restricted conditions. Namely, in order to act as an artist, reflecting the interaction between the setting rules and bodily movement in artistic way is essential. Therefore, what I am going to present is about demonstrating the process of work production in different ways, such as painting, moulding, or physical print. In fact, there is no intention that can be absolutely classified as an 'artistic way'. Maybe we can simply refer to Bruce Nauman's opinion: if you are an artist, whatever you do in your studio is art.

In the painting realm, simple marks such as brushstroke, drips, or spray, are made use of. Their common function is to reflect the process of my work production. Through the interaction between arms and painting tools, the visual effect could be considered as a record of the bodily movement. The simpler the rule of bodily movement is, the easier it is to trace the painting process. Even though I try to minimize the process of forming the visual effect, the rules of moving my painting arm may still metaphysically link to the characters of

Oriental culture. During the process of moulding, a sculptural effect presented in either concrete or negative space, can be easily used to trace the way of my art production. In the interaction between arms and moulding tools, the concreteness or emptiness of space could be considered as a three- dimensional record of the bodily movement. The simpler the rule of bodily movement is, the more specific the abstracted process will be. Either in the moulding shape or the process of movement, a sexual sign, may still unconsciously leak back.

Regarding the application of human presence in art, some biological characters such as fingerprint or footprint, is commonly presented as an element of visual effect. On the other hand, through the use of transparency of glass and reflection of mirror, the successive movement of body, including fingers and feet, could be wholly demonstrated. Therefore, the interaction between human presence and glass/mirror is the creative combination in my practice. The simple movement of fingers and feet could be considered as the basic presentation of human mind and body intentions. However, the rhythm in the moving process may be influenced by the traditional discipline for behaviours.

In the process of art production, most tools I operate in my works are designed to be fit for both the right and left hand. In other words, the same tools could be used by both hands at the same time. Hence, even a simple technique can be used to make it difficult for viewers to distinguish between the top/bottom or left/right sides of my works. In addition, the tools I select can be used in three dimensional movements. In other words, my ‘painting medium’ such as drop, syringe, and spray, or ‘moulding instrument’ such as toy gun, can eject the ink, pigment, or bullet to my work without contacting the surface. Through the ejected material from my tool, the visual effects of my art could be used to demonstrate the abstracted process of bodily movement instead of the physical self.

Bodily Movement and Space

Comparing to the profound and abstracted concept of Oriental philosophy, recent Western system provides more active investigations in the significance of body. Through the specific observation and analysis of human behaviours in external world, the general form of inner world, or even an outline of *being*, could possibly be revealed.

According to Merleau-Ponty's illustration, our bodies are essential to the experience of any phenomenon. As a subject, anyone can immediately 'grip' with his objective body. My whole body for me is not a collection of organs which is juxtaposed in external space. I am in undivided unity of it and I can always recognize where each of my limbs is through a 'body schema' in which all are included (Merleau-Ponty, 1945). For example, the movement of our limbs involve the immediate awareness of the existence of knuckle, wrist, elbow and shoulder. Also, when I move my body, I do not find it at one point of external space and shift it to another point. It is already with me, so I do not need to search for it. I do not need to lead it towards the end of movement, because it is in contact with itself from the beginning and propels itself towards that completion. '*The relationships between my intention and my body are, in movement, magic ones*' (Merleau-Ponty, 1945, p.108). It means that body is an ideal medium to interact with the external world.

According to the phenomenological interpretation, my body is also a proper instrument in revealing the nature of space. The reflection of 'bodily schema' and space in my practice is that the size (width, length, depth) of my work is based on the range of movement of the body parts. In other words, the dimensions in my works is formed by the physical traits of my body. For example, the range of movements can be attributed to the length of the fingers or the size of the geometric form is based on how big a person's hands are. My decision for the character of space attempts to let the work fully demonstrate my bodily movement. Namely, the design for the space is to make the work symbolically represent my body. M. Merleau-Ponty claims "*We must avoid saying that our body is in space, or in time. It inhabits space and time...I belong to them, my body combines with them and includes them*" (Merleau-Ponty, 1945, p.162). Namely, the components of space such as breath, height or depth, are not present as juxtaposition, but co-existence, which are simultaneously perceived by our body. Therefore, as an instrument of subject, my painting or moulding limbs are always acting with the

simultaneous sense of breath, height, and depth of surrounding space. In fact, both external space and objective body, are belonging to an undivided synthesis, which is possessed by the subject. Once a body-world relationship is clarified, there is an instant correspondence between my intentionality towards the worlds and the world's intentionality towards my subjectivity (Merleau-Ponty, 1945). As exactly as what cultural geographer Robyn Longhurst observes, '*bodies are always in a state of becoming with places*' (Hunter, 2016, p.7).

If we observe the process of bodily movement in an empty space, the space, as what is presented, is in fact possessed by the movement. In other words, what a body possesses, including physical movement, implies the ability to immediately 'understand' and react with the characters of space, just like what a voice possession implies the ability to change key (Merleau-Ponty, 1945). Therefore, the capacity of space in my work could be considered as a synthesis of my bodily movement, which is presented by an absent body. Namely, the main concern of my practice is that the abstracted bodily movement will be visualized instead of the physical body itself.

In Bruce Nauman 's early series of gestural work *Fingers and Holes*, what he explored is the sculptural presence of the relationship between body and space. In these works, the 'holes' between the fingers, are not only negative spaces but also substantial parts of the gesture. They had a role to play. In other words, the spaces between the fingers should not be considered empty, but a significant part of the whole artistic presence (Basualdo and Taylor, 2009). Cultural geographer Derek McCormack mentions that "*bodies and spaces co-produce one another through practices, gestures, movements and events*" (Hunter, 2016, p.8). Similarly, in my work, the physical body, abstracted movement, and empty space, should be viewed as an undivided unity. In line with Merleau - Ponty's description, our own body is in the world as the heart is in the organism: "*it keeps the visible spectacle constantly alive, it breathes life into it and sustains it inwardly, and with it forms a system*" (Merleau-Ponty, 1969, p.203).

Bodily Movement and Space in Painting Approach

In the beginning of the painting project, I just applied the pigment on the surface of ready-made canvas or paper as usual. However, when I consider the relationship between my bodily movement and space, the typical way of painting cannot satisfy what I want to explore. In order to fully demonstrate the moving process of my arm through a form of painting, I decide to build the surface - canvas or paper, from two dimension to three dimension.



Figure 11

After general measurement of my physical characteristics, the size of 'canvas box' (fig11) can be attributed to the length of the hand and arm. My intention for the capacity of space is to make the work fully demonstrate my bodily movement. For example, in the painting, the space is composed of four parts which means four directions. The size of each part is based on the length and the range of restricted movement of the half arm (between finger top and elbow) or the palm. Before the material is applied on

the surface of the canvas or paper, the opening box has included the maximum capacity of partial bodily movement. In other words, it is a container of the furthest range that my arm or my palm could fully stretch. Therefore, the capacity of space in my work could be considered as a synthesis of my physical and also invisible bodily movement. In addition to a box, the space of movement may be also set in a form of '⊥' (fig12). Different from four directions, the design of '⊥' is only used to indicate the movement between left and right. In other words, the space of '⊥' contains the maximum capacity of the arm sweep in horizontal or vertical movement.



Figure 12

Regarding the space for bodily movement, it reminds me about Karina Smigla – Bobinski's interactive installation (fig13). In this work, she makes a balloon fitted with charcoal pencils. During the exhibition, the 'drawing balloon' is floating in a three dimensional space and is

moved by visitors' efforts. Visitors are allowed to push the balloon and make marks on the walls, ceiling, and floor through the charcoals on the rotating balloon. As a result, the massive marks reflect the process of visitors' movement in indirect ways. Also, each motion of bodily movement is included in the partial space where the balloon is floating in.

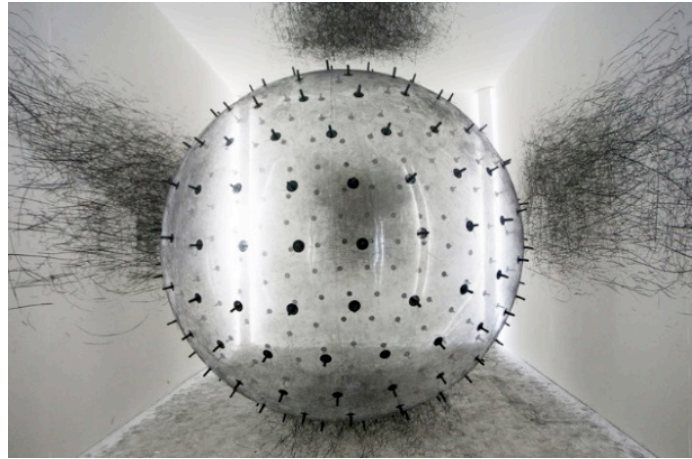


Figure 13

In comparison, the size (width, length, depth) of the space in my work is based on the range of movement of my own arm or palm. In other words, the dimensions in my works is formed by the physical traits of my own body instead of others.

Three Dimensional Painting

As can be seen, the base of my painting, such as canvas or paper, is set as an opening box or 'ㄱ' in the process of applying the paint. However, when it is displayed, it will be unfolded as a form of cross or '___'. In fact, it is similar to Enrico Job's *Bodymap*, 1974. (fig14), which is made on three dimensional surface but displayed in two dimensional ways. Firstly, the surface of the artists' own body was subdivided in squares of 4.50cm for the body and 2.50cm for the head. Subsequently, the black pencilled squares were photographed by the

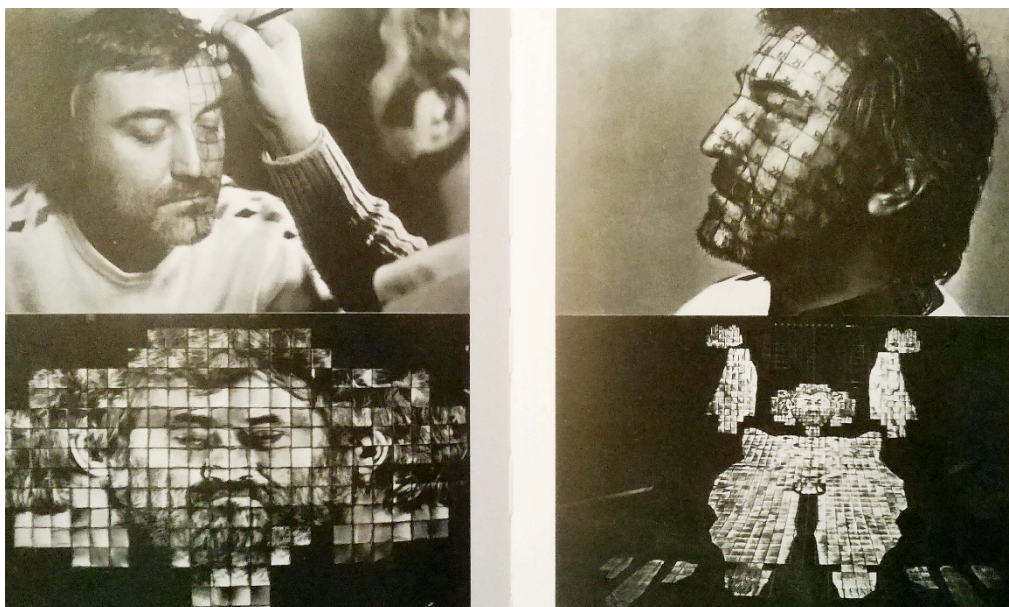


Figure 14

order of numbers and printed in twice of their actual size. Next, the photos of original body are recomposed on wooden panels. It appears as a wall paper or a flat animal carpet. The intention of *Bodymap*, which resembles any other map, is the reduction to a single dimension of a living thing, and therefore it works against the double time-space dimension (Vergine, 2000). Similar to Job, the intention of my works also comes from double time-space dimension to single dimension. It means that a viewer can simultaneously see the different sides of our works from same position. However, the essence of time and space in my work indicates the process of body movement instead of the details of body itself. Put simply, the unfolded canvas could be considered as a visualized documentary, a map or guidebook of my physical characters and natural capability of my bodily movement.

Bodily Movement and Space in Moulding Process

Before the two-week-residence in Germany 2014, I was focusing on moving my arm or palm in three dimensional space. During the process of painting, the back of the framed canvas had arrested my attention. It was different from the traditional ways, and it inspired me to create an effect in the back of canvas also.

For the reason of delivery, I decided to carry small framed canvases to Germany. Due to the limit of space in the back of each canvas, I faced a challenge. I thought it cannot be used as a container for my movement. Therefore, the limitation forced me to think about an alternative way. Instead of containing the process of my movement, I made the back of canvas be suitable for my gesture. Firstly, I painted in the space of each canvas as a relief (fig 15). In order to mould a shape which is linked to my gesture, I applied an efficient and powerful tool, an electronic gun. As soon as I shot the thick paint, the ejected bullet immediately

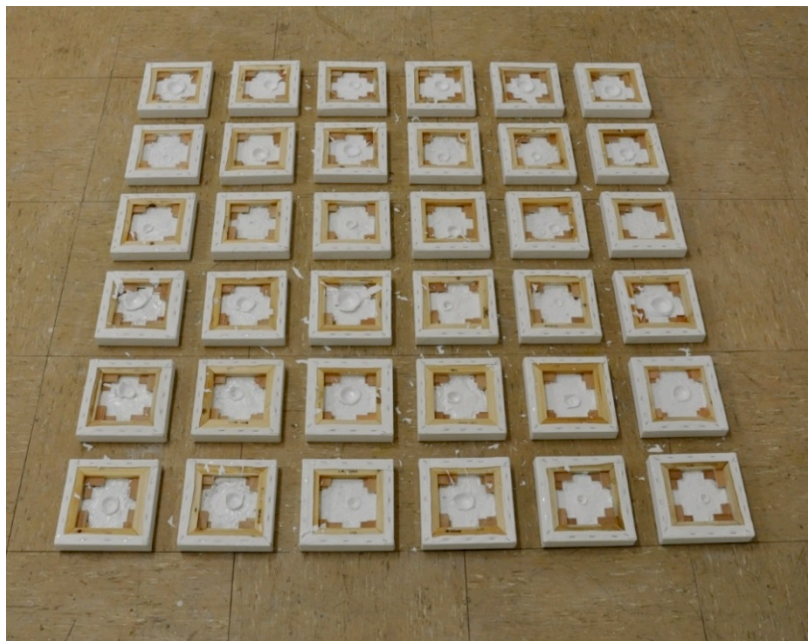


Figure 15

formed a hole. Each of these holes so formed reflects my gesture at the moment of shooting. The moulding space not only connects an invisible line to my arm, but also reveals relevant information, such as direction, angle, and distance. However, each hole is only individually related to a single gesture. Each gesture is not apparently linked together so that it is hard to prove the chain of successive movements of my body. In addition, the effect is similar to relief, so the setting of space in framed canvas (which has painting meaning) is no longer necessary.

In order to present the process of continuous movement in different sides and in order to demonstrate the process through the effect of three dimensional space, the methods of

building the material and setting the procedural of bodily movement have to be re-designed. In the new designed work, the size is still based on my physical characteristics such as the height of my shoulder (the height of my shoulder) and is also composed of thirty-six squares.

When we mention about the relationship between bodily movement and space in artistic presence of moulding, Lucio Fontana, is unquestionably one of the most outstanding representative artists. Since 1949, Fontana creates the violent holes as his new visual language in a series of restricted conditions called *Spatial Concept* (fig16). The surface of canvas was covered by white paint, or was attached as sheet of thick paper on its top. Between 1951 and 1956, he attempted to transform the three-dimensional effect from sculpture to relief through the use of white canvas, and gradually re-evoke an overwhelming



Figure 16

trend of artistic way. He used to describe *'In order to move from holes to tears, I had to go through periods of decline'*. In others words, when he intended to execute a progression from the moulding hole to the aggressive slash, he had to negotiate with his own creativity to get to the other extreme. According to what Jan van der Marck claims, Fontana *'slashed into an unsuccessful canvas, and suddenly realized the potential of the gesture.'* Then he concludes that *'perhaps Fontana's mutilation of the canvas can be interpreted as a symbolic escape from his aesthetic predicament of being trapped in an over weighted style'* (Whitfield, 1999, p.18). Regarding the style in terms of gesture and space, Fontana stated:

'Nowadays, in space measurement no longer exists...the sense of time and measurement has gone...and that means that you are nothing, that man is reduced to nothing...When man begins to understand...that he is nothing, absolutely nothing, that he is pure spirit, his material ambitions will fade away...My art is based on this purity, or this philosophy of nothing – but it is a creative rather than a destructive nothing...The cuts, or rather the hole, the first holes, did not signify the destruction of the canvas – the abstract gesture of which I have been accused so often...it introduced a dimension beyond the painting itself; this was the freedom to produce art by whatever means and in whatever form'. (1969)

Namely, even though there is no figure of substantial body in Fontana's works, we could still figure out the effort and motion of body through the slash of canvas. It means that all the

significant effects in Fontana's work is located between the hole and the process of the cut. If the sculptor's intension is reduced from many to a single gesture, then the character of the 'physical act' will be almost fully revealed. Similar to my work (fig17), the space of the hole,



Figure 17

which is impacted by a single gesture, can be used to trace the process of acting. However, the space of Fontana's slashes, (each of them) only reflects the moment when the cutting hand is struck into the canvas. Also, due to

the same gesture and the thin layer of surface, each slash in Fontana's work is individualized without apparent connections. In comparison, the tool I select can be used to eject material and make impact at a distance. There is more movement capture compared to Fontana's work. As the surface of my work is established from two to three dimension, it enables the viewers to trace the degree of arm's angle as well as the direction of ejected material through the depth of each hole. With the interaction between thick foundation and the ejection of material, the space of each hole in my redesigned work is linked to a successive movement, which is composed of different angles in the same gesture.

In Fontana's hands, despite the fact that the hole is presented in stillness, quiet, and mystery, it manages to evoke a dramatic association between the mechanical order and the uncontrollable violence. The first reason is because the multiplicity of the edge of the hole affects the whole canvas while the cut stands alone in a smooth field of pure colour. Secondly, light and shadow, interact at the point where the uneven curving planes at each side of the cut meet the slit of dark space (Whitfield, 1999). Similar to Fontana, the material outside of the edge of the hole in my work (fig18), is also formed by a violent

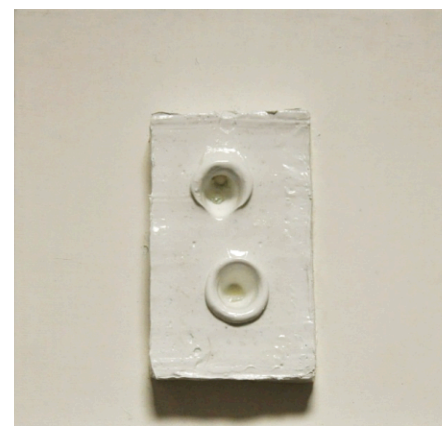


Figure 18

crash. In addition, the empty space is located in a form of silky surface, which means that the

combination affects a tension between the mechanical movement and the uncontrollable impact. However, the shadow of both the hole and the material outside of it, would emphasize the trace of the angles of single gesture and the direction of ejection in a unified successive movement.

Even though the space of redesigned work shows the successive bodily movement through the invisible line between different gestures, the moulding process is still too complicated. The characters of each hole can be used to indicate certain gesture. However, for some viewers, the whole effect will still not fully demonstrate the procedure of shooting. Therefore, I decide to mould the successive bodily movement in more simple and direct way.

When we consider the application of successive bodily movement in moulding process, it reminds me about Nauman's 1966 work *Flour Arrangement* (fig19). According to Benjamin H. D. Buchloh, it seems to be the first 'process sculpture' after World War II. During one month, Nauman build a large pile of flour and intermittently moulded it into different shapes;

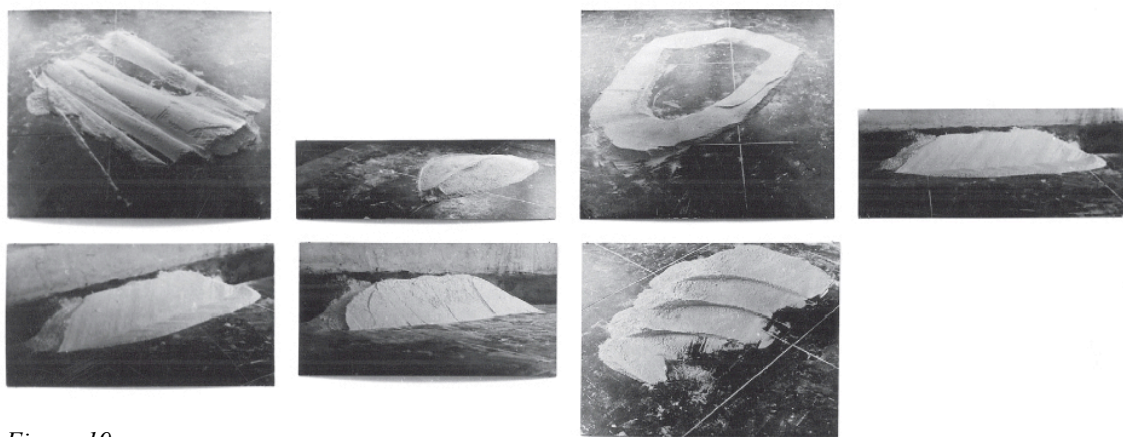


Figure 19

meanwhile, the shapes also reveals the space which accompanies the characteristic of body and its movement. Hence, M. D. Michelis states that Friedrich Nietzsche's description of space, in terms of the force called 'dynamism of bodily movement' could be used to generate these moulding works. Put simply, the 'overflow' of primordial delight' leads the artist to become a piece of artwork through his body in space (Basualdo and Taylor, 2009). Similar to Nauman's work, the shape of build material in both my moulding works can reflect the

process of successive movement. However, in comparison, the shape in my work (fig20) is impacted by a single gesture, which can be used to trace the process of acting more easily. In addition, the tool I select can be used to eject material in torrent and make impact at a distance. My work is established in three dimension, which help viewers to imagine the degree of arm's angle as well as the direction of ejected material through the different levels

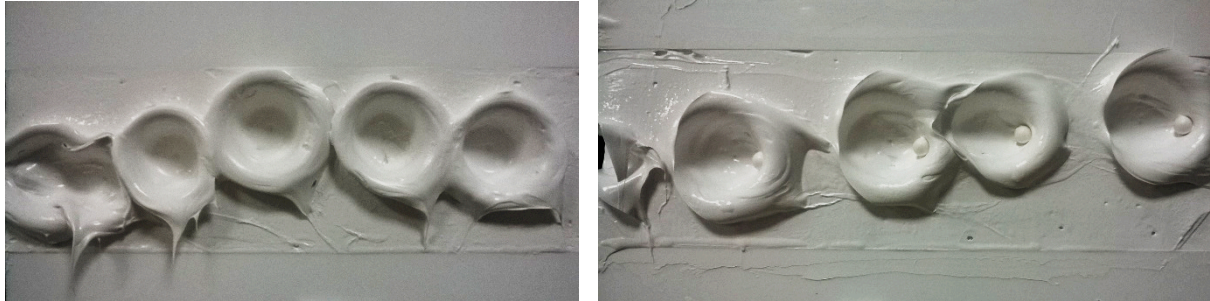


Figure 20

of depth. With the interaction between thick foundation and the torrent of ejected material, the long shape corresponds to a successive movement, which is composed of different angles in the same gesture. Instead of representing the physical characteristic of body, the ejection lets the reflection of abstracted bodily movement become possible.

In fact, Nauman's early space can be illustrated with the presence of phenomenological meaning. For instance, an ideal space can both sub-objectively represent the body. Namely, it is a 'construction' that takes shape not only through the movement of the body, but also through the 'gazing' of the individual who perceives it. It means that the surrounding space of the movement can interpret itself as a three-dimensional, flexible projection of the observing body (Basualdo and Taylor, 2009). In Merleau-Ponty's idea, body, as a synthesis of subject and object, always perceives the world in various ways. Therefore, Nauman's process works and the phenomenology of body could be considered as practical and theoretical foundations of the modern concept of space, such as a 'property' of the mind, or a part of the apparatus which guides us to perceive the world (Basualdo and Taylor, 2009).

According to Merleau-Ponty, imagination can be believed as a privileged pathway to the hidden dimensions of *being*, which is called "the invisibility". It could be imagined but not seen. He attempts to establish the visible reality and the invisible imaginary as two separate but corresponding realms. They are separated on '*the level of ordinary being*' but they

correspond on ‘*the level of fundamental being*’ (Hutchinson et al., 2000, p.42). Such correspondence is even suitable for the nature of human body including its movement. It is not “*the utilizable, functional, prosaic body which explains man, on the contrary, the body is precisely human to the extent that discovers its symbolic and poetic charge*” (Kearney, 1991, p.114). Based on phenomenology, Nauman is also focused on the idea of correspondence between the visibility and invisibility. The bodily movement is that state in which ‘*sense is given and out of which sense emerges*’ (Hutchinson et al., 2000, p.42). However, how is the abstracted movement present in our mind? When a gazing subject and the objective shape of the moulding space meet each other, the visual effect will appear in the overlap between the reconstructed process and the physical character of the work. At the moment of looking at something, if there is an invisible screen located between the body and the object, our mental image, which is pulled by personal experience, is projected on this screen. However, there are no mental image which can be used to compare in this context (Merleau-Ponty, 1945, p.303). Namely, our imagination is only perceived by our own subject. Similar to the common idea between Merleau-Ponty and Nauman, the sense of my invisible bodily movement is also given by viewer’s imagination, which is based on the visible effect in the moulding space.

In the moulding process, the empty space where my bodily movement coheres is surrounded by concrete materials. On the other hand if the surrounding material is presented in a form of liquid, the visual effect of the interaction between bodily movement and space will become very different. Due to the character of flow, the process of moulding liquid can create an appearance of space as well as a disappearance of space. With a successive bodily movement, the shape of space appears in different locations. It means that the continuous movement of the whirlpools creates a moving space which connects with a flow of time. In other words, the process of moulding in liquid, seems to be an ideal strategy to present the coexistence of time and space.

The Sexual Sign in Moulding Process

The novelist Milena Milani, has described that Fontana seems to be fascinated by the idea of the virginal state, and by the ambiguous manifestation in the condition of virginity. According to Milani, the intention of the cut or the slash was to reveal a new and unexplored territory that inhabits beyond the canvas; however, in order to visualize the concept of new purity, it was necessary to ‘deflower’ the purity of the flawless white surface (Whitfield, 1999). Similarly, the impact of my ejection also symbolically deflowers the purity of silky

surface. As can be seen, the idea of ‘deflowering’ the pure-colour paint in both of our works, is presented in its most undisguised form. Namely, the frank sexual nature of these reliefs is difficult to ignore in our works. For instance, the ‘epidermis’ of the pure white is build up with thick paint while the hole, previously a small puncture made with the point of a violent material, has now been expanded, opened up by the artist’s hands. In Fontana’s work, *‘the edges of the canvas surrounding the gouged-out orifices are gently pulled apart making the shape of the slash as blatant a celebration of female sexuality as ‘The origin of the World’*’ (p.18, 19). On the other hand, in the reflection of my work, the space in the hole, which implies the sexual appetite, is created by the ejection of sex impulses breaking through the restraint of bodily movement. In fact, sex is not just related to genital purpose. The process of sexual intimacy or intercourse is not only a function of the genital organs. To define it properly, sex is not an instinct, which is naturally directed towards a definite end. Sexuality is a general power, which the *‘psychosomatic subject enjoys, of taking roots in different settings (internal links), of establishing himself through different experience (whole activity), of gaining structure of conduct (cognitive being)’*. It is what causes a man to have his own sexual history, which provides a key to his life. Through sexual life, his manner of *being* or situation of existence may have a chance to be projected towards the world at large (Merleau-Ponty, 1945, p.183). Therefore, due to the tradition of sexual restraint in the environment of my growth, there will be elements of the sexual restraint reflected on my work. The bodily movement in the moulding process captures this. My bodily movement of moulding process involves not only the spatial effect, but also the implication of inner world: a practice of fulfilling pleasure.

Bodily Movement and Space in Human Presence

The Space in Transparency

According to what J. Baudrillard analysed about glass in his early publications *⟨The system of objects⟩*, is ‘the material of the future’, which may be thought of as generalizing the function of time and space through the character of transparency in the modern environment. Glass is both a substantial and ideal material to be used and is achieved with physical size and meanings. It is a container and the basis of transparency between the two kinds of phenomenon: the transparent character, as can be seen, is the first priority in the creation of atmosphere – this is the empty space. Moreover, glass implies a symbol of transiting to a secondary position of consciousness which is the duration of time, and is ranked symbolically at zero level on the measurement of materials at the same time. Hence, the crystal existence is a symbolism which solidifies abstractness. Namely, it opens the door to the abstractness of the inner world as well as the abstractness of the future (Baudrillard, 1997). Through the projection of light, glass guarantees an instant communication from between inside and outside; meanwhile, it sets up an invisible but material caesura which prevents such communication from becoming a real contact to the world. Based on the transparency of glass, I decide to apply Perspex in the presence of bodily movement. Namely, the transparency can efficiently capture the process of successive movement. Furthermore, the concrete surface, which can prevent the visual effect from running off, avails the conservation of the marks applied from tools.

The reflection of virtual image of body on glass is commonly applied in art realm. For example, in 1967, Gerhard Richter made *4 Panes of Glass*, where each pane rotates independently on a single axis and stands fixed in parallel to others. What he intended is to make the work to be understood as a transparent and, in a figurative sense, obvious response to Duchamp’s mystical *Large Glass* (Elger, 2002). However, Richter wanted to emphasize an expanded experience. The *4 Panes of Glass*, in its modernistic significance, has been presented as an alternative form to painting; the four windows reflect an infinite number of images in physical space but offer no possibility of realizing it. According to Richter’s description, the views can be established as visual experience but cannot be comprehended. In 2001, Gerhard Richter built *Standing Panes*. These freestanding constructions with glass

and steel may be considered to repeat *4 Panes of Glass* in the form of panes; however, in structure, the works are quite different. Take another similar work as an example, the *7 Standing Panes, 2000*. (fig21), is set to confront the viewer with a completely different visual and physical experience. The object is freestanding, calling the viewer to involve it from all sides. By walking around the structure, the viewer experiences a continuous flow of optic interruptions, irritations and illusions. Due to the gap between panes, the images appear and disappear by turn. ‘*The panes create*



Figure 21

multiple, layered reflections and distortions’ (p.344). Hence, the complicated visual effects of *7 Standing Panes* opposes the simple design of its construction. For Richter, through more layers of glass, the multitude of fictional images make the visual effects more attractive (Elger, 2002). In my works, the effect of layered glasses are also applied in the presence of human characteristics. However, instead of fictional images of body shape, the process of my bodily movement, will put physical marks on each piece of transparent material. Also, due to the characters of heavy weight and fragile structure, the glass will be replaced by an ideal material - Perspex. In the work of human presence, my movement is designed to disassemble into numerous successive gestures and the concrete surface of each Perspex can be used to conserve a proof of my gesture at each moment. After the acrylic sheets are folded over in the layers without gaps, the marks on the surface form a successive pattern. Because of the character of transparency, the viewers can see the successive pattern from different sides. In other words, the transparent container is the place where the three dimensional model of my bodily movement is demonstrated in or rather constructed in.

The Space in Mirror

Regarding the reflection of virtual images of body, mirrors are also commonly applied in our world. In Richter’s practice, mirrors carry forward his earlier concern for panes of glass: ‘*See everything, comprehend nothing*’ (Elger, 2002, p. 256). He produced several constructions of glass in the 1970s but nothing that so simply connect the subject and viewer as the mirrors. In a 1981 note Richter addressed how the effect of mirror corresponds his main ideas “*These works reflect their environment without reflecting upon it; that is, the image in the mirror is*

just as incomprehensible as reality itself, because the mirror merely replicates reality and resists to interpret anything” (p. 256).

When we talk about mirrors, it is hard to avoid the discussion of American conceptual artist Dan Graham. Take one of his series of mirror works *Present Continuous Past(s)*, 1974. (fig22) as an example, the reflection of mirrors expresses present time. In this work, the reflection in two pieces of mirror gives a present-time view of the installation. The image in the mirror is like being observed from an ‘objective’ external appearance to the viewer’s



Figure 22

subjective experience (Alberro,1999). Namely, the mirrors instantly and simply reflect present time. When a spectator looking in the direction of the mirror, he can immediately grip a continuous present-time reflection of his surrounding space and see him-self as an observer. With the projection of light, a mirror’s image can optically respond to a human observer’s movement,

and connects perceiver’s subjective sense of time and space. Due to the physical character, mirrors in enclosures embody everything within the interior space, so that it appears as a frontal surface in the same position. In the rectilinear areas, mirrors create a virtual perspective container. The symmetrical images of mirrors attempts to delete the passage of time which means that the overall construction is designed to overcome the influence of time, while the interior area of the structure of mirrors, inhabited by the successive change and process of bodily movements, is presented without meaning. As the perception of image in the mirror is instantly solidified, time and space become illusory infinite (Alberro, 1999).

Consider Foucault’s definition of mirrors, in which he states that mirrors can be considered as a form of utopia. It is a space nevertheless, but it is not a space that exists in reality. The author is able to see himself in that space, and the representation is one on a gloss surface, however it is but a visible reflection. It is not substantial reality. The concept of space is not real, it does not have a real existence and ‘*exerts a sort of counteraction on the position that I occupy*’ (Foucault, 1984, p.4). Standing before the mirror, the viewer gazes at the mirror and notices his own absence, and with eyes indicating a desire to see where he stands he traces back his vision to himself and in thus tracing back and forth to get a cognizance of where he

stands, the viewer hence creates a loop. The gaze has formed a loop of desire. The mirror, *“makes the space that I occupy at the moment when I look myself in the glass at once absolutely real, connected with all the space that surrounds it, and absolutely unreal, since in order to be perceived it has to pass through this virtual point which is over there”* (p.4). This form of a utopia space, the one that creates the loop of desire is what Foucault calls the *Heterotopia* and this is where our desires inhabit in.

When I begin to see the image behind the gloss surface, the body in the mirror never stops following the observer's intention; however, it is just an image which always imitates the body's actions instead of responding to them (Merleau-Ponty, 1945). In the mirror, people are always confused in the relationship between the real space and the Other's space. The reflection of mirror seems to reveal the reality in our physical world. However, the real space where I see in the mirror, is no more than an illusory projection of our desire. Everything in the mirror is a fictional replacement of our physical world. However, through the optical reflection of mirror, we can immediately project the details of three dimensional movement to a flat surface. When I use two mirrors in the corner, the reflection avails me to see the same body from different sides at the same time. Despite the virtual image, the mirror which transcends time and space, is still an ideal instrument in the full record of my bodily movement. In order to present the abstracted bodily movement, the body itself must be invisible. On the one hand, the reflection of the moving parts of body must sink in darkness. On the other hand, the moving process also must be present by a selected tool, which can display visible effects in darkness. As a result, the glowing material, which can be used to show the process of bodily movement without presenting the body, is applied in the reflection of mirror.

Restricted Conditions for Bodily Movement

The Rule/Law for Bodily Movement

Bruce Nauman's works of late 1960 and early 1970s are usually classified as post-minimalism because of its nature of preventing a subject from being affected by social, cultural, and historical determinisms, namely that of, liberating a subject outside the influence of reality, in a space of calmness, and also in the exhibition of a neutral, pure-intentioned body. In order to reduce the emotional or cultural impact on human behaviour and movement, establishing a system of rule or law as guidance may be effective. Regarding Nauman's early project *Dance with the Law*, a simple order which is based on habit, is set as a guide for body movement. When the subject perceives the order, then the law is formed, as a circulation of rhythm which passes through the bodies. The more the body movements corresponds to the rhythm of the law, the easier the execution of the procedure will be. The process of forming a simple rhythm, could be minimized through the setting of simple rules/laws. With respect to the 'laws' of bodily movement, there is a famous property of the Buddhism gesture system which is called the '*four dignified bearings*'. The gestures are that of standing as a pine, sitting as a bell, sleeping as a bow, and walking as the wind. The setting of laws is based on natural rhythm, so the purpose of making the laws for gesture and body movement is not only to let the figures be more elegant, but also to maintain their health. Similarly, what Nauman aims is to prevent the influence from the civil world or artificial environment, so that the presence of movement could be used to reveal the purity of subject.



Figure 23

In the film *Dance or Exercise on the Perimeter of a Square*, 1968. (fig23), Nauman presents a simple dance step: beginning from one corner of a square which is made by tape. His movements follow the beat of a metronome. In the silent film *Walking in an Exaggerated Manner Around the Perimeter of a Square*, 1967., a bigger square is taped to the floor based on the proportion of first one. These bodily exercises are inspired by

walking as a daily activity. However, its essence is transformed by intermittent motility. For instance, by emphasis on the movement of hip and thighs, Nauman exaggerates his process of movement in the corridor. By turning the step into a balancing act he lifts it out of its familiar environment. The square on the floor could have been made in the form of a circle or a triangle. Some pieces could have been performed around the edges of the room, which is used to direct the movements and to formalize the exercises. For example, in taking one step forward in *Dance or Exercise on the Perimeter of a Square, 1968.*, the framing of the image is emphasized by circumscribing a part of the square, so that the range of action becomes restricted (Morgan, 2002). In a sense it becomes more disciplined.

If the concept of art concerns the rule or law which is applied to activate the bodily movement, then it is possible to draw a line representing the power of discipline. In the context of Foucault's discipline, discipline is considered to be an art of the human body because it is in the control of the human body that the discipline is created. An individual who is an effective disciplinarian would hence be able to control their bodily rhythm such that they become a master of it. They can will themselves to move in way where they control time, space and the application of gestures in the given body and space. A greater obedience is observed here and one that would come through much practice. Moreover, the disciplinary action in these gestures are not invested in perfecting that gesture alone. Instead the work focuses on the overall position of the body that is involved here in order to generate the best possible efficiency and speed. In a true sense of minimalism and purpose, it is necessary for all parts of the body to be involved in the act, nothing of the body must be useless. Only a successfully disciplined body will hence be able to present this form of a control (Foucault, 1975).

Four characteristics are created with discipline. The first of them, is the spatial distribution. A coding of activities comes next, and then the accumulation and then the composition of forces. With the four characteristics, there are four techniques also involved which are called the circumscription, the movement, the imposition of exercises and the force combination. The bodies in reflecting these characteristics and techniques will hence become a highly trained and disciplined entity in disciplinary practice (Foucault, 1975). Based on the above characteristics, the development of discipline can be understood to be commonly embodied in human society, especially in the training of army and schools. Through the control which takes the form of exercise, such as goose-stepping or target shooting, the body of the soldier

can be ‘*manipulated, shaped, trained*’ so that it ‘*obeys, responds, becomes skillful and increases its force*’ (Foucault, 1975, p.136). Eventually, the ultimate ambition of making a discipline is to formalize human behaviour as a powerful undivided unity.

Based on the disciplinary power, Nauman claimed that he wishes to “*make a situation where someone else has to do what I would do*”, and “*try to find a way to present it so that other people could do it without too much explanation.*” But he thought he had to set up a “*very strict kind anything about me or the work that goes into the piece, he would be able to do something similar to what I would do.*” (Morgan, 2002, p.62). If other people’s bodies are guided by specific rules made by artist, the look of their behaviour is in fact similar to that of the artist himself. The artist used to be the subject as well as object in the role of recorded situations. Now the artist becomes the spectator who could be both the main character and spectator of his own activity. Similar to what Merleau-Ponty stated in *The Structure of Behaviour*: man’s body, is an ambiguous phenomenon of its existence - perceiving the others in the inner world as a subjective self, and being observed from the external world as an objective self.

In 1970, Nauman published a series of works *Untitled*, 1970/2009. (fig24). Instead of performing himself, the work began as the performance of hired dancers. In the dance, the fingers of their hands slightly touched, and formed a subtle contact helping them to define the space traced by the circular motion of their bodies on the marked surface of the floor. Their rolling movement forms an endless circle of bodies (Basualdo and Taylor, 2009). By restricted conditions, Nauman aimed to ensure that no matter how various and complicated the performer’s poses were, they would remain within the framework of his setting of rules (Morgan, 2002).



Figure 24

A setting of simple rules/laws for bodily movement can also be found in Rebecca Horn’s early work *Pencil Mask*, 1972. (fig25). Consider what has been shown in the image, she used the drawing mask as an instrument of defence and expansion. What is secured around her head is a mask, which consists of a lattice of three vertical as well as six horizontal ribbons. A five-centimetre-long pencil is partly inserted at each point where the ribbons intersect. The

bristling pencils are put on her forehead, temples, cheeks, bridge of nose, philtrum and chin, which generally form the face's shape in the air.

In the process, Rebecca Horn draws horizontal lines on the wall by moving her head back and forth. *"The greater the vehemence with which she turns her head, the greater the density of*



Figure 25

the hatching produced by several pencils at once – until the almost total graphite covering offers but the slightest glimpse of the white wall behind" (Zweite, 2005, p.45). Her drawing is presented as a highly concentrated labour of the head and the body systematically constructed with the artistic meaning.

The use of extensive body-pencils, empowers body *'flexibility and concedes to spontaneously express a sign of freedom'* (p.45).

After a repetition of the back-forth and the left-right movement, Horn's liberated energy of drawing, has formed a number of graphite strokes which progressively constructs her portrait. For the varying degree of sensitivity in each part of the face, the different levels of pressure in the pencils, causes the horizontal lines with lightness and darkness. In more specific way, a shadow as the projection of the artist's portrait starts to appear on the wall by degrees. According to Giuliana Bruno's (1993) description about *Pencil Mask, 1972.*, the web of lines is a sensuous writing work. Rebecca Horn herself also calls the drawing *'a face as if written by the wind'* (Zweite, 2005, p.130). Hence, through the simple rule of head movement, the marks on the wall, could be considered as an abstracted portrait as well as poetic representation of mind.

In Nauman and Horn's performance, the continuous bodily movements are always included into the rigorous structure of time and space, which was governed by simple and efficient rules, constraints or obligations. Jean-Charles Masséra (Morgan, 2002, p.179) discusses Nauman's work in light of Foucault's ideas about discipline:

"All the activity of the disciplined individual must be punctuated and sustained by injunctions whose efficacy rests on brevity and clarity; the order doesn't need to be explained or formulated; it must trigger off the required behaviour and that is enough. From the master of discipline to him who is subjected to it the relation is of one signaling: it is a question not of

understanding the junction but of perceiving the signal and reacting to it immediately.....”
(Morgan, 2002, p.179)

In my works, a restricted condition for body movement is set based on the bodies’ minimum capability to move about. Namely, the rules of bodily movement are made as simple as a habit, which can be easily executed by everybody. The images (fig26-30) present a guidance for the rules of bod movement in my art production. During the creative process, the head and arms can move easily in the shape of an arc or a circle, which is similar to the definition of successful discipline. Operational context will hence be demonstrated by means of very simple gestures. Gradually, the repetition of numerous arcs or circles will accumulate into an invisible geometric form such as cylinder, sphere, or cone. The purpose is similar to Nauman and Horn, where the body is ordered to move in a simple way and it can react immediately without thinking. An order of continuous movement of limbs or head in the form of arc or a circle, could be an efficient formula which needs not explanation in the context of body movements and behaviours. Even though the rule or law for bodily movement aims to regulate and formalize the process of art production, the interaction between body and space, still imply the various effects or styles.

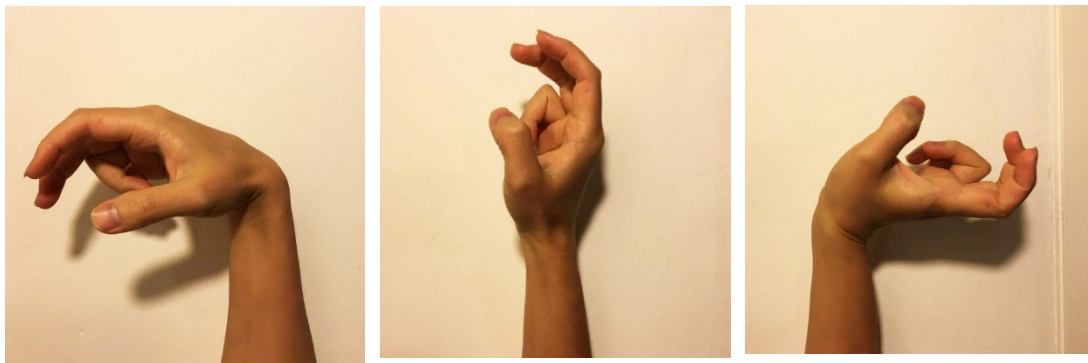


Figure26: Moving as an arc by palm

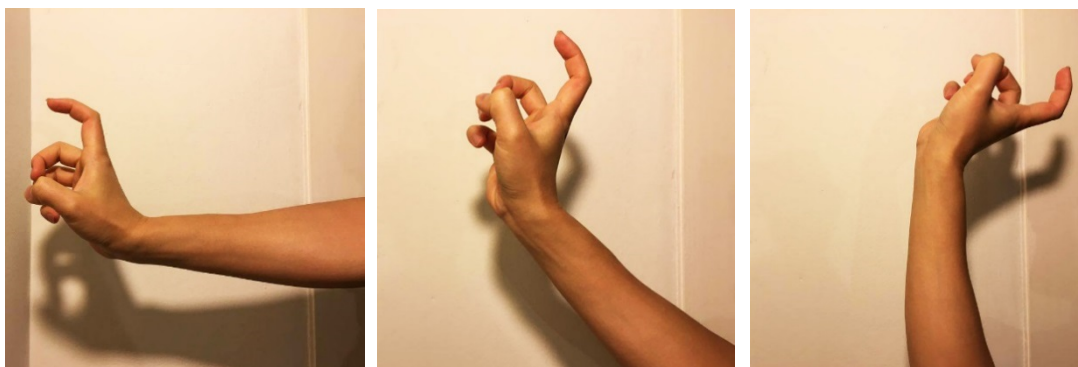


Figure27: Moving as an arc by a half of arm

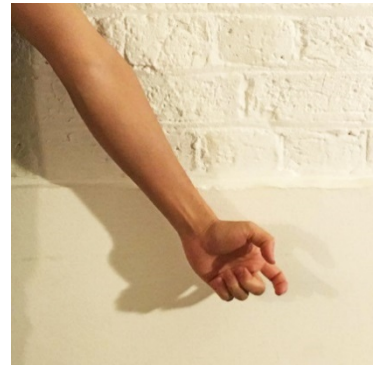
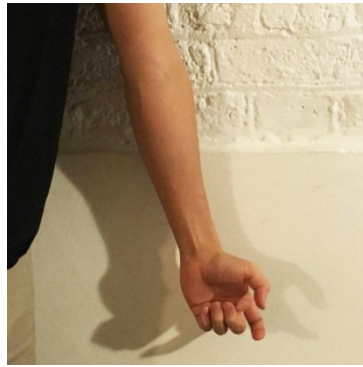
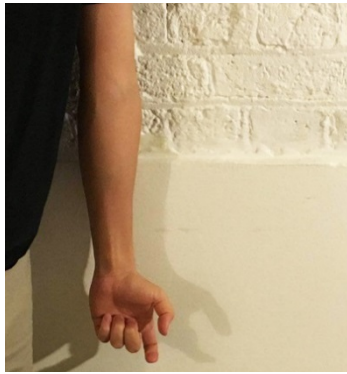


Figure28: Moving as an arc by arm

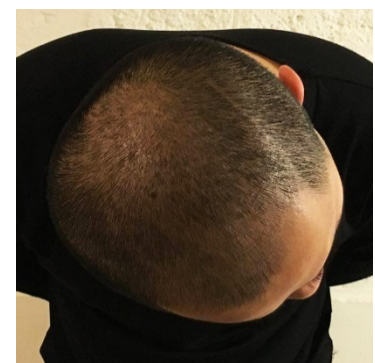
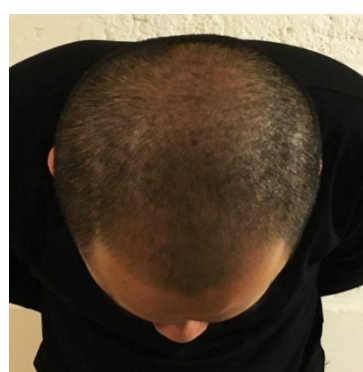


Figure29: Moving as an arc by head



*Figure30:
Moving as an arc by fingers*



Physical Restraint for Bodily Movement

To limit the flexibility of the limbs is an efficient way to formulate a set of fixed behaviours. It highlights the instruments that enable one's bodies to move such as the joints. For example, in my work, the finger move with the knuckles being restrained, the palm with the wrist cuffed (fig32), the arm with the elbow and shoulder constrained (fig31, 33), and the head with the neck tied-up. The principle of the restriction in this creative process is empowered with the use of some simple materials, such as rubber bands, strings, or ropes.



Figure31: Moving through shoulder



Figure32: Moving through wrist

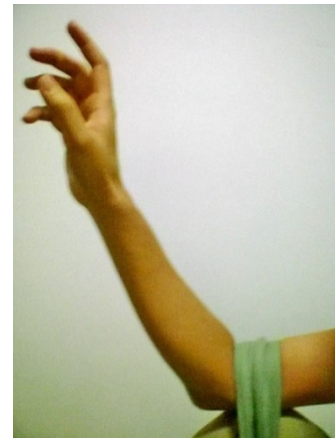


Figure33: Moving through elbow

In fact, it is inspired by what Carolee Schneemann mentioned about the work *Up To and Including Her Limits*, 1973. (fig34). In this famous piece she draws on the walls and floors with the leg and the whole body hung from the ceiling. During the process, the speed of her drawing alternately slows down and speeds up. Sometimes she tried to stretch her limbs until



Figure 34

the rope tighten her ankle or waist, and sometimes she pulls back to take a rest. The wall drawings are apparently not meant to interpret anything in particular, but rather to act as a graphic record of her bodily movements.

What is attempted here is an effort to produce marks referential to physical actions – both “visible and invisible, durable and non-durable.”

(Schneemann, 2003). Regarding physical constraints, she states: “My action involved on and

off the rope [and] the physical demands of supporting the body, balancing, swinging, stretching depended on a condition of entrancement” (Eyland, 2010, p.3).

In addition to Schneemann, the concept of physical restraint in art realm is also inspired by Matthew Barney’s *Drawing Restraint* series. *Drawing Restraint*, 1987 – 2007. (fig35) was linking to Barney’s physical training in daily life. It is similar to a kind of exercise in the gym, where muscles are trained and strengthened in a setting of opposing forces. In his drawing performances, Barney attempts to make marks through a constrained movement. During the process, Barney scales sheer walls. The opposing force that restricts the artist movement is that of the strong bungee ropes. These confrontations between the wills and the restraint could be considered as the embodiment of desire and discipline (Scott and Wakefield, 2007). Barney’s works differ from my work in that, the physical discipline in his works prevents the limbs from acting in specific ways. In contract, the nature of restraints in my works act on the knuckle, wrist, and elbow forcing the movement of hands in certain angles. As long as the limbs are compelled to move in simple ways without emotion, the effect of work might be more closely related to the imagination of a pure and neutral subject.



Figure 35

Through the discussion of the simple rule/law and physical restraint in contemporary artworks, the similarity and speciality of my setting for bodily movement is neatly clarified. In order to liberate the subject outside of all psychological, social, cultural, and historical involvement, it is necessary that the rules of bodily movement are made as simple as a simple habit. Ideally, as soon as the subject perceives the simple rules, a circulation of rhythm for bodily movement is instantly formed. However, the reality is that all the habits result from the repetition of behaviour in the environment where people grow up.

Although Nauman’s or Barney’s early works aim to respond to the trend of post-minimalism by liberating a subject outside the influence of reality through the disciplinary power, it does not mean that the neutral or pure intention of the subject has been identified. Contrary to it, the concept of rules or laws in post-minimalism itself, in fact, does not indicate neutral or pure intention, but is affected by the social and cultural contexts of the 1970s. Consider for instance my art production. Irrespective of the strictness of the conditions the cultural

influence of rules for body movement, such as the principle of calligraphy come into play. The technique of using a hanging arm without moving twist, the use of chopsticks – an efficient operation of fingers in diet, the practice of goose-stepping and target shooting in one-year military service, or the *four dignified bearings* (of Buddha) may still unconsciously influence my work. Thus forming my work.

Disciplines, which regulate our body and society, form the culture as well as modelled by culture. According to Foucault, the exercise of disciplinary power subjects the identity of individuals through specific technique that regards individuals both ‘*as object as and as instruments of its exercise*’. However, with the incessant investments in the body, disciplinary power arouses potential resistances (Hoffman, 2013, p.34). The social phenomenon corresponds to what Foucault applies in the methods of genealogy – de-subjection, which is empowered in challenging the definition of ‘who we are’ through undermining the traditional identities of individual subject from cultures and history. Namely, it is de-familiarizing the typical identities of individuals which were moulded by disciplinary power from cultures and history.

Contrary to the blind faith in disciplinary power which cultivates and regulates our behaviours, Foucault never tries to define what is true for everyone through a single story. There is no real self, but various possibilities of ‘who we are’ in the reflections of culture and history. Namely, Foucault’s genealogy ‘*does not attempt to chart a common course for all humanity*’ (Hoy, 2012, p.210). Thus, the various effects or styles in our arts, could be considered as a reflection of what Foucault calls as the process of de-subjection. With respect to the embodiment of de-subjection in my work, it is not only about the reflection of disciplinary power in social, cultural or historical element, but also the freedom in self-critique or analysis, which may contribute to the creativity of concept and effects.

Restricted Conditions for Bodily Movement in Painting Approach

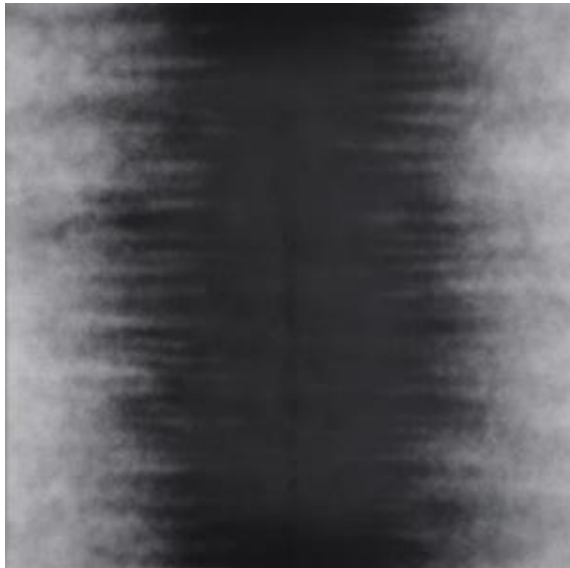


Figure36: Painting as a Cylinder through Elbow, 100 x 100cm, Spray, 2014.

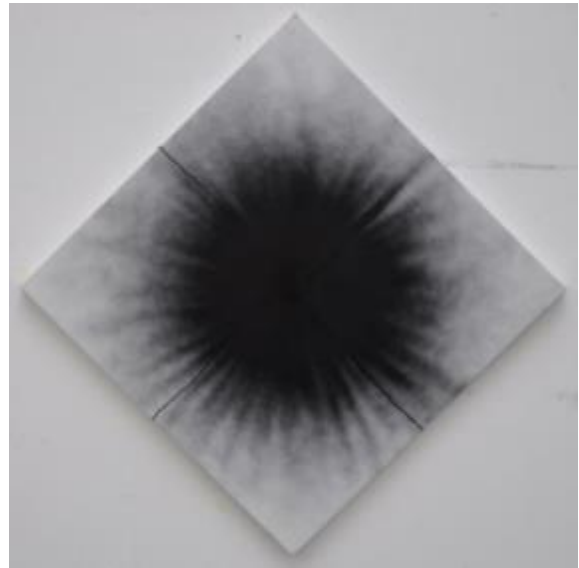


Figure37: Painting as a Sphere through Elbow, 100 x 100cm, Spray, 2014.

During the process of painting, the arm moves based on the joints, such as wrist and elbow. Because of the physical characteristics, the palm or arm can easily act in the form of an arc. The accumulation of arcs leads to formation of a basic geometric model such as a sphere or cylinder which is based on the minimum capability of the body. In the reaction between the hand and surrounding space, the selected tools, such as spray or syringe, is used to eject pigment and form the visual effects without touching the surface.

In the beginning of this painting project, the ejection of paint, which was coordinated with the arc movement of the palm and arm, was applied on normal canvas or paper (fig 36, 37, 38). However, the process of three dimensional movements cannot fully be demonstrated through the two dimensional surface. Therefore, in order to record my bodily movement, I decided to construct canvases or paper as an open container for my whole movement in different directions.

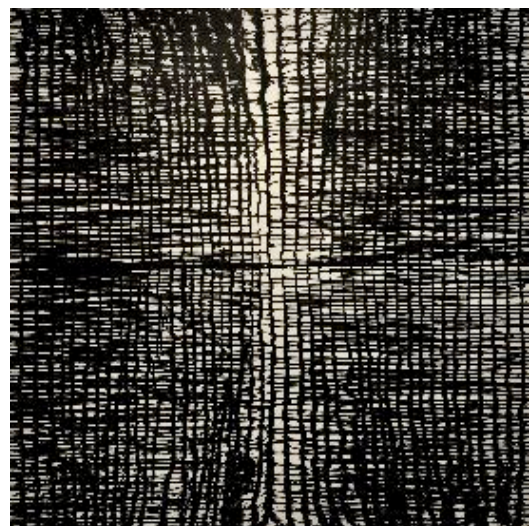


Figure38: Painting as a Cylinder through Wrist, Syringe, 2014.

In late 20th century, the strategy of painting process, especially the simple rules for the movement of arm, can be found in many post-minimalist artist's works. David Reed is an example who developed his art in the late 1960s with a trend of abstracted expressionism. At a time when the standard of paintings become monotonous or formulaic, he decided to re-evoke the value of simple and basic elements such as the body and the brushstroke. In these series of works (fig39), Reed usually started off with a wet white ground, and then holds a



Figure 39

wide brush with black paint, producing a series of strokes into the wet surface from left to right. The material properties between the wet black strokes and the wet white ground creates irregularities of rhythms, especially the effect of gravity upon the viscous paint. Most of his paintings during 1970s only consisted of horizontal brushstrokes which were often about 55 inches (140cm) long (fig40). The size reflects the maximum length that his arm could stretch when standing at one side of the canvas or board. He firstly stretches his arm for the upper part, and only then completes the lower half of the painting, but the significance of such movements is the painting, which splatters when applied, and then drips. These kinds of paintings can be traced to the process in itself (Sturgis, 2011). Similar to this research work, the black mark is a guidance of the artist's hand and arm and it moves across the surface of canvas or paper. As can be seen in the figure, the striations indicate the direction of the strokes. However, the tool I select is not a brush, but the one which can be

used to make an effect without touching the surface. In Reeds painting, the brushstroke turns from thicker to thinner as the pressure on the brush reduces and then leaves the surface. In comparison, the darkness or lightness of my marks are decided by the distance between the hand and the surface. In addition, since the body movements are much faster, the restraints or constraints are presented clearly because the thinking time of the artist is reduced. It means that both



Figure 40

Reed and I are compelled to simplify the process of each single movement and although the

process of moving the arm is restricted, these black marks have artistic figures. Unlike the precision of geometric rigour, there is a flexibility for development or mutation. Namely, each painting is a record of various energy, which is followed by the simple rhythms of the artist's body (Godfrey, 2009). In my work, based on the simple order and natural structure such as the joints, the body is hence moving in geometric way. Namely, the visual language is presented as a simple ensemble of intuitive acts, accompanied by prolonged and simple rhythms.

As soon as the viewer looks at Reed's or my painting, it is hard to avoid glancing between left and right and re-imagining the process of the artist's act. Because the visual effect of the glance is similar to speedy movement, one could easily describe the spectator's actions. Due to the different thickness or lightness in a line, the spectator will be forced to scan the picture. Reed emphasizes the significance of brush marks as the index of a temporal, material gesture. The concept of simplifying the art strategy classifies him as a member of post-minimalists. Post minimalists usually set a series of process based practices. However, their purpose at the turn of the 1970s excluded painting (Sturgis, 2011). Based on Reed's point of view, it is not appropriate to treat painting as an obsolete form in contradiction to the 'advanced' practice of Bruce Nauman or Rebecca Horn. The paintings fall within a shared nexus of practice.

The simple rules for the movement of arm is also reflected in the work of contemporary Asian artists. For instance, since the 1970s, the Japan based Korean artist Lee Ufan was involved in an art movement called Mono-Ha, which was influenced by American minimalism as well as Zen. Regarding the material of Lee's painting, all the brush marks were made on the surface of canvas (Western) but with mineral pigment mixed in glue (Eastern) and applied with flat Japanese brushes (Godfrey, 2009). Each brushstroke in his *From Line* series, 1974 -1978. (fig41) was completed at once. It started with wet paint and then carried on until the brush was almost dry. It was obviously a record '*not only of space but also of time*' (p.28). Similarly, each black mark in my work also includes space and time. However, the tool I select can be used to eject pigment and make effects without touching the surface. The meaning of space in my work is that the bodily movement and the surface interaction is carried out in a three dimensional way and hence it differs from the work of Lee. The lightness of colour in my work results from the distance between the hand and the surface, which implies a successive movement by means of temporality.

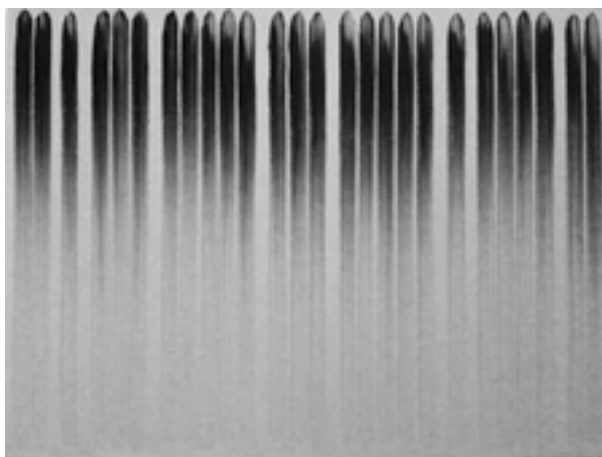


Figure 41

Lee's painting does not imply anything outside of itself. It does not have a specific link with external space, and does not connect to the atmosphere from the objective world. In other words, the brushstrokes seem to have already included everything that is necessary to understand the painting as soon as it was completed. His work is actually inspired by a concept of 'infinity' which was derived from the self. "My works", he

claims, *"are a gateway and a path to infinity. Infinity is not the space of an enclosed image but the boundlessness sensed in one's relation to the outside world"* (p.126). Therefore, Lee's paintings embody an image of infinity by making paralleled brushstrokes on empty canvases, just like the straight mark in my work. Their intention is not to promote or expand their own idea; instead they construct a bridge between the physical effort and unrevealed world. The demonstration of infinity, according to Lee, is the relationship between something and nothing.

...Buddhism teaches that being is possible only because there are something as well as nothingness, and appearance coexists with disappearance - Lee Ufan, 2011.

If we can see the image of something, it must be surrounded by nothing else; if we hear nothing at a certain moment, there must be something which can be heard before and after the moment. Based on the interpretation, the 'emptiness' of the brushstrokes is not at the end of the image but is an indication of yet another beginning. Hence, in the mark of Lee's brush nor my spray, the circulation between appearance and disappearance constructs a loop of infinity.

Lee's paintings reveal the essence of human live: the use of simple repetition. However, his art is also complicated in conceptual way. On the one hand, he strictly limits himself by keeping the design of structure, and the minimum of his act. On the other hand, the works are complex and difficult because of his irregular materials. The metaphor of natural pigment means the acceptance of the conditions and the space that surrounds the works. Put simply, by limiting himself as much as possible, Lee tries to become involved with the world as much as possible (Groom, 2013). The limitation is also embodied by the constraint of working

process. Lee's paintings are usually made quickly after hours of meditation. This kind of procedure is also reflected in my work. A preparation for hours is necessary before I speedily finish my work. Even though the methods of pre-arrangement are quite different, both of us attempt to make sure of the efficiency of executing the art production. Similar to Zen, what we attempt is to avoid the influence from the complicated world. The speedy process is a kind of method in the search for our real self, a property of mind. However, the setting of '*proper rules*' in the process of art production, has implied an involvement of social, cultural or historical element, which leads my intention and hence is no longer a representation of the neutral or pure self.

Lee has described his work as more like oriental calligraphy than painting. It is a calligraphy without language which is activated through the '*silent interaction between body and canvas*' (Godfrey, 2009, p.128). Even though my work is also related to simple coordination between body and canvas, it is neither eastern calligraphy nor western painting. It is an ambiguous style that exists in the mass of east-western culture. For example, because of the movement of the arm in the air, the function of joint in my works is not so different from that of calligraphy. Meanwhile, the significance of spray in my work is not so different from that of the Chinese brush style. Also, the meaning of Ying and Yang in the black line of calligraphy indicates the brightness of each black mark of spray. Therefore, in these works (fig37, 38), the visual language of spray can be considered as a mesh of eastern and western concept of art.

In addition to Lee, the interaction between simple marks and simple rules for movement of



Figure 42

arm can also be found in Robert Ryman's white paintings. Take the white line of his work *Untitled*, 1965. (fig42) as an example, the brush is directed in a straight way, and moves across the canvas providing the paint with inscribing brushstroke. He deliberately applied the paint in the beginning and then lifted the brush with a quick movement. At the next step, it is covered in white paint and the brush is then applied to the surface again. Once more the paint is applied and once again the brush strokes bear the mark of the application. Again the brush is lifted, and again the

paint comes to be applied. Again it is applied until the brush becomes dry (Benjamin, 1994).

After a repetition of similar acts such as the application of paint, the meaning of ‘again’ has guaranteed the execution of a simple order, which is not different from restricted condition of bodily movement in my work. Similarly, the action of ‘applying the paint again and again’ in both Ryman’s and my work, is given a determination. The continuity of the movement is formulized and the abstracted continual movement with expectable rule is embodied. Eventually, what is retained as core of value is the continuity of becoming and forming a ‘processing work’. According to what N. Spector claims, Ryman’s work is about ‘*the nature of paint*’. It means that the white paint is ‘*the content of the painting*’. In other words, the paint, the supporting material and the process of applying the paint, are the all meanings of the work (Benjamin, 1994). Similar to me, the paint that creates the work, becomes formed in its application of lines during the simple movement. However, the colour I choose is contrary to Ryman. Due to the characteristic of black, the darkness or lightness of my marks could be used to coordinate with the distance between the working hand and the surface. In other words, black can ideally reflect my three-dimensional movement on the surface of canvas or board.

In Ryman’s deliberate setting of painting rules and progressive construction of the white lines, what must be highlighted is that the short process of making the white marks has greater significance in terms of its inherent temporality than the determinations of the bodily spatiality. Namely, the arrangement of time usually has priority over space in his works (Benjamin, 1994). Similarly, my paintings are usually made quickly after hours of preparation. Based on the simple rules, quick process of bodily movement represents the ‘constraints’, which may efficiently reduce the artist’s thinking time and let the marks directly connect to our inner world. For instance, the line of spray or ink in my work, could be considered as a mechanical movement of body, which is directly activated by an inner formula. Usually, the purpose of setting an inner formula seems to be regulating our body; however, it is a subjective synthesis, which absorbs social, cultural, historical meanings through the bodily experience, such as the gesture of calligraphy: hanging the arm in the air or speedy practices for the painting exams.

In my works, I construct canvases or paper as an opening box in order to contain my whole movement in different directions. A simple rule for bodily movement is set based on the bodies' minimum capability to move about. During the process of applying the pigment, the palms and arms can move easily in the shape of an arc or a circle. Gradually, the repetition of numerous arcs or circles will accumulate into an invisible geometric form such as cylinder or sphere. Take this series of painting works (fig43, 44) as an example, the rules of bodily

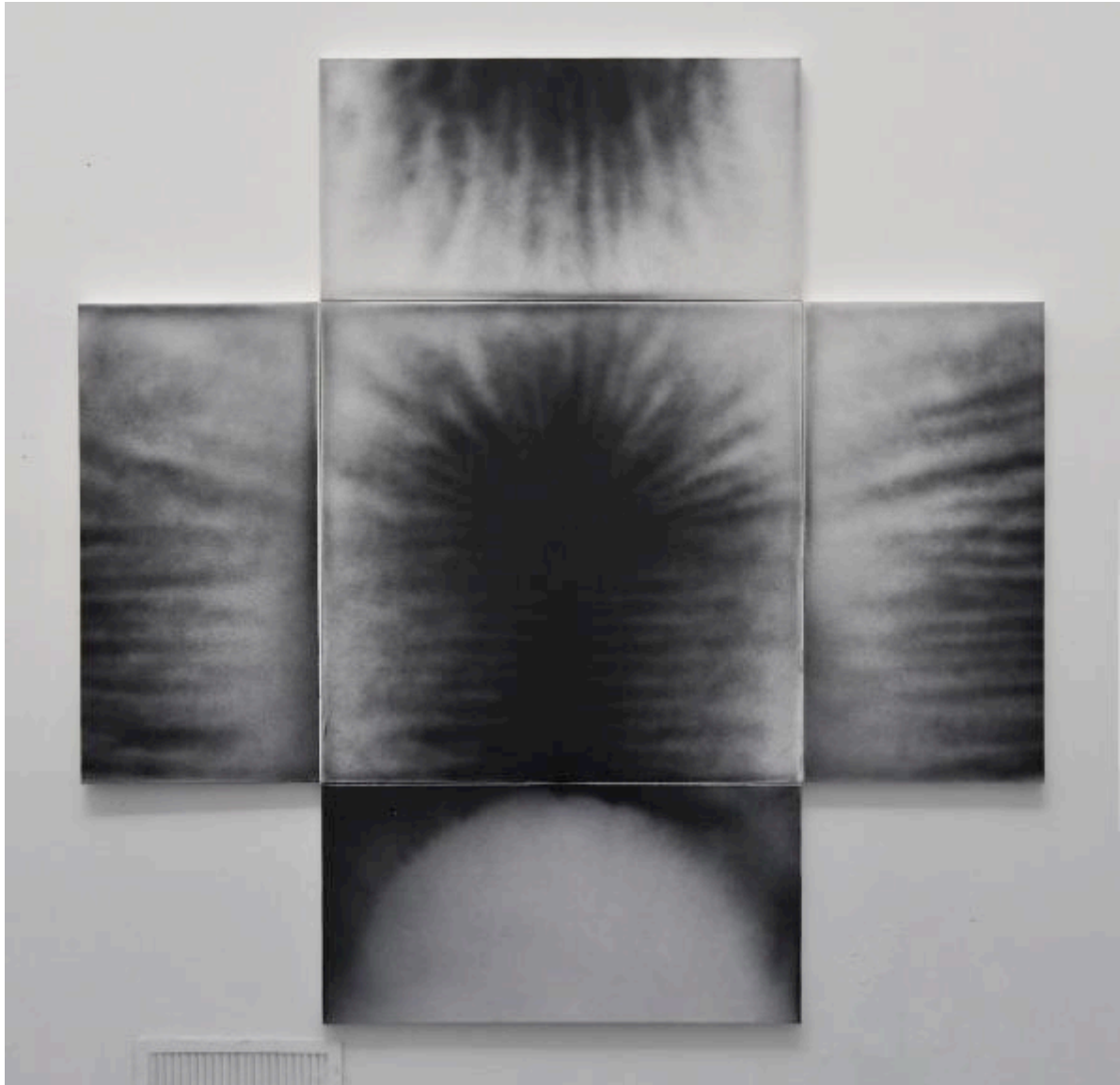


Figure 43: Canvas and Spray, 200cm x 200cm, 2015.

movement are made as simple as raising a hand. At first, the order of movement is aimed at the central point or line of the canvas or the paper. The palm or the half arm is moved in an arc like movement from finger-top to elbow. Gradually, numerous invisible arcs are visualized by the creation of a partial sphere or cylinder through the ejection of art material.

During each single ejection of the art material, a $\frac{1}{8}$ sphere or $\frac{1}{4}$ cylinder is completed on a quarter of canvas or paper. Then the opening box has to be revolved four times until the $\frac{1}{8}$ spheres or $\frac{1}{4}$ cylinders have 'painted' on four parts of canvas or paper. Based on the

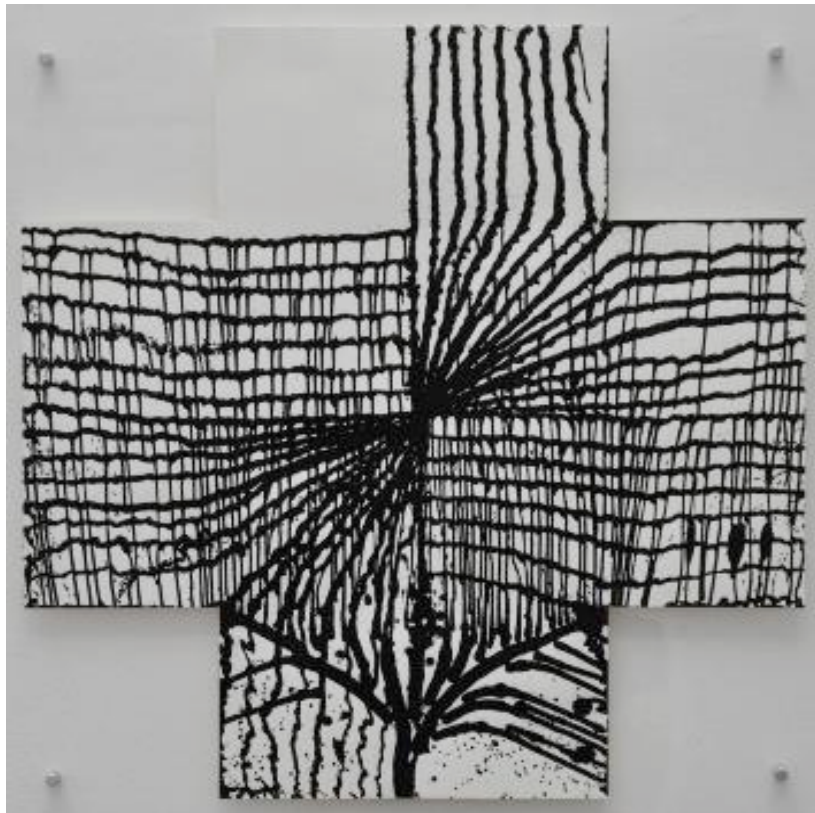


Figure 44: *Paper and Ink*, 80cm x 80cm, 2015.

demonstration of my synthetic movement, the dimensions in my works is formed by the physical traits of my body. The range of movements and the size of the geometric form is based on how long and big my hands are. All the design for the space is to make the work link to my physical characteristics. However, when I use syringe to coordinate with the movement of my palm (fig44), the visual effect is formed with some

confusion. Due to the limited space which refers to the size of my palm, the range of movement is not big enough to display the maximum of ejection from syringe. As a result, the regular visual effect of the unvaried thickness of back lines, are unable to present the process of my three dimensional movement. In addition, due to the drips, the combination of two $\frac{1}{8}$ spheres and two $\frac{1}{4}$ cylinders has led the interaction between the rules of bodily movement and the ejection of tool more complicated. Therefore, either the form of space or the setting of rule has to be re-designed and simplified.

In the re-designed painting approach for the coordination between palm and syringe (fig45), the space of movement is set as a form of '⊥'. The width of the '⊥' is based on the minimum distance where the ejection of syringe starts losing control (the various effects of ejected lines could be used to indicate the successive movement). Meanwhile, in order to conserve the process of three dimensional movements – arc movement, the width of left and

right sides of the ‘ㄣ’ is based on the size of my palm. After a repeated ejection from two

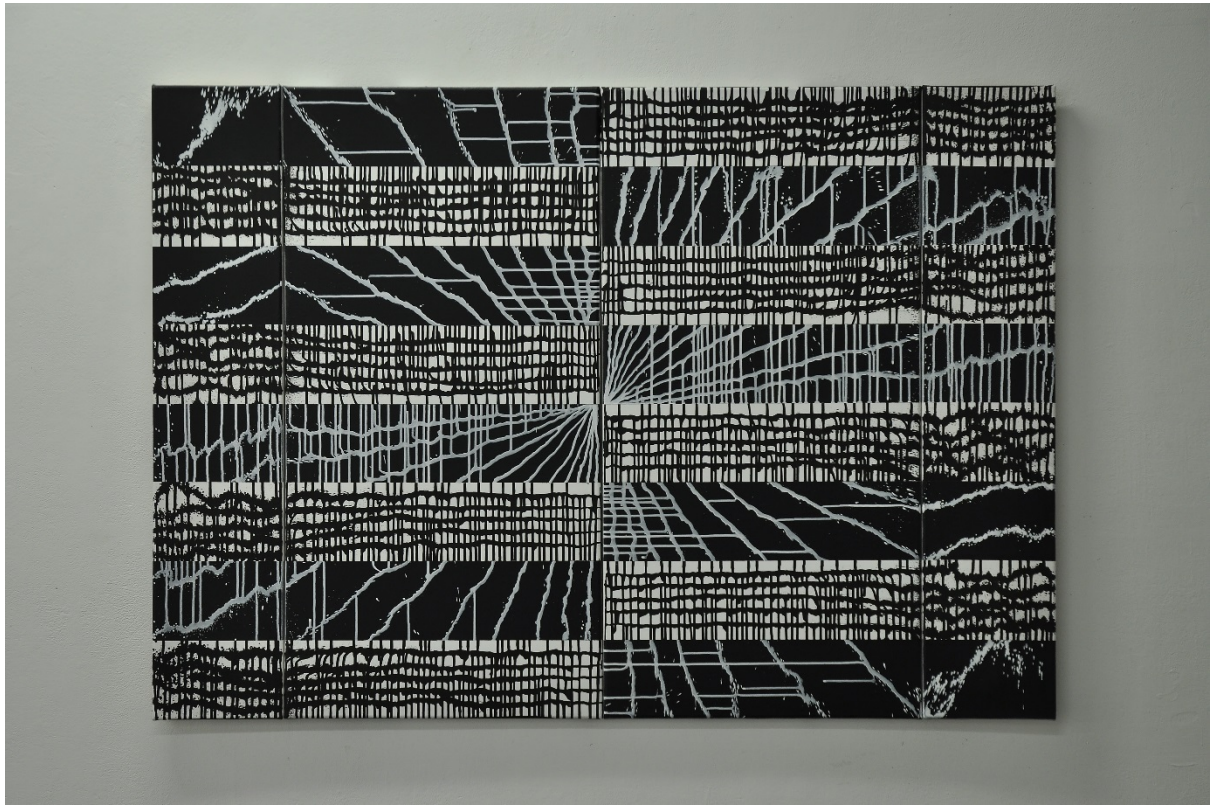


Figure 45: Canvas and Ink, 140cm x 100cm, 2016.

directions and four directions, the habitual acts, which could be executed by both hands, have accumulated a basic geometric form of a cylinder and a part of sphere. When the surface is unfolded from ‘ㄣ’ to ‘—’, the marks in different thicknesses displays the successive movement in two dimensional ways, which avails the viewers to see the effects from different sides at the same time. In addition, the drips from the ejection, which make no difference between up and down or left and right, could be considered as a guidance for the objective dimension of space.

Restricted Conditions for Bodily Movement in Moulding Process

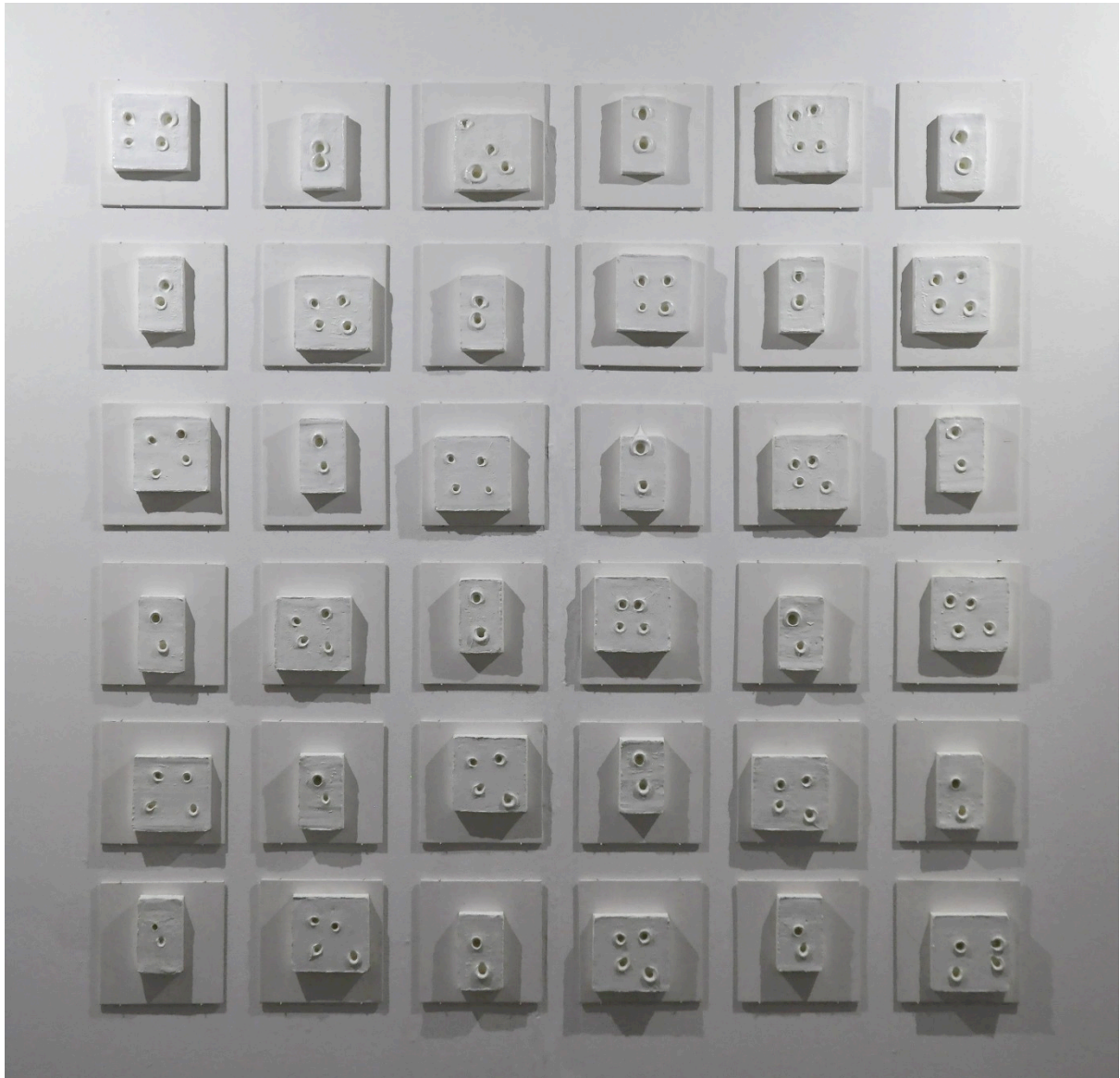


Figure 46: Oil Colour, 20cm x 20cm x 36, 2015.

Through the movement based on my shoulder, the size of work is included in the range where the arm can reach. In the moulding process (fig46), the ejection from the toy gun is applied to shape the space into it. The rule is to shoot each piece of oil-based square from different sides and continue to move the arm in a form of arc. Then the repetitions of arc movement are continued to form invisible cylinders or spheres. When the moulding tool- toy gun, is set in the mode of single shot, the bullets impact the surface in the form of holes. Depth of each hole indicates the degree of arm's angle, direction of bullet, and distance of gun. Namely, the space of each hole contains a part of the process, which can inspire viewers' imagination to

trace and recompose the shooting moment. In each single shot, the shadow of each hole and the material outside of it, would emphasize the trace of the angles of single gesture and the direction of ejection. Even though the hole is tiny, the restraint movement of the arms can still be revealed through the emptiness inside the hole. After repeating the simple process for several times, the overall effect of numerous holes is created and could be used to construct a unity in successive movements.

On the other hand, when the moulding tool, the toy gun, is set in the mode of torrent, the successive ejection of bullets could be used to shape the material as a river of holes, which corresponds to the successive movement of arm (fig47). The levels of width in the river are linked to the angle and distance of arm. Also, the arc movement based on the shoulder, lets the oblique arm indicate the distance from the surface. Namely, the more oblique the arm is;

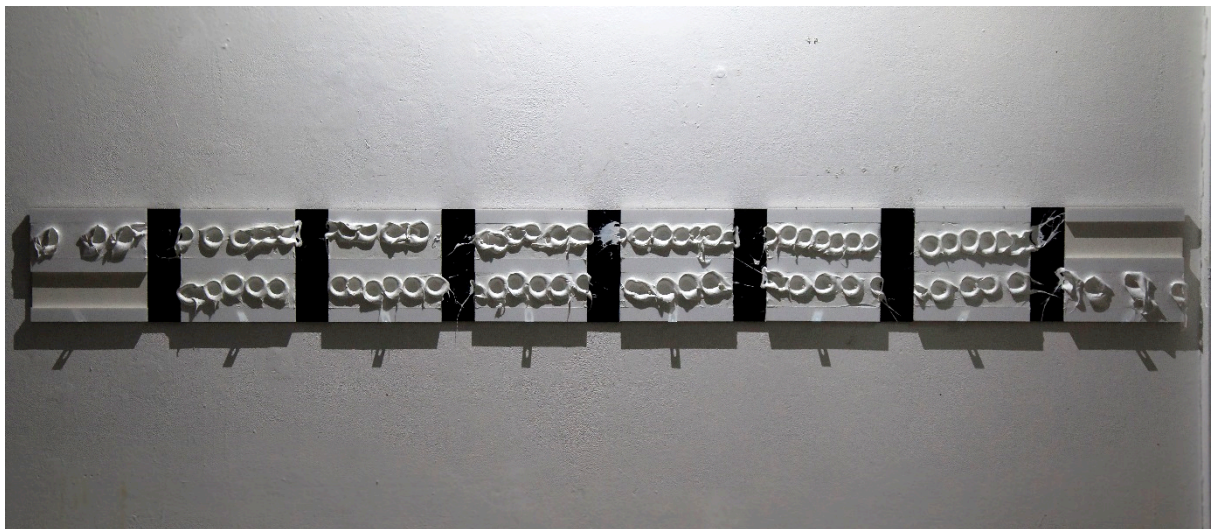


Figure 47: Oil colour, 202 x 20cm, 2016.

the more different are the shape of the holes. This technique is different from moulding the build material on the ground. This successive shooting is based on the wall. As soon as the viewer looks at the shape of the holes, then the viewer is able to easily trace the process of the artist's act by glancing from left to right or from right to left. In other words, one could easily figure out the trend of my movement by scanning the holes. The visual effect of relief, makes the depths reveal the degree of arm's angle, direction of bullet, and distance of gun. Therefore, the moulding holes, which are connected as a chain, could be directly associated with my successive movements. Due to the character of liquid, my pose is such that I was looking down at the horizontal floor in the moulding process. In order to make an empty space on the surface of liquid, one of the most efficient ways is to blow air through a pipe. In the visual

presented below (fig48), a horizontal movement of whirlpool is moulded by moving my head in the easiest way - back and forth. Different from the solid material, the moulding space in liquid always disappear as soon as the body stops moving. Therefore, in order to overcome the problems, moving images which let the conservation of timeline become possible, could be used to record the whole process of my bodily movement.

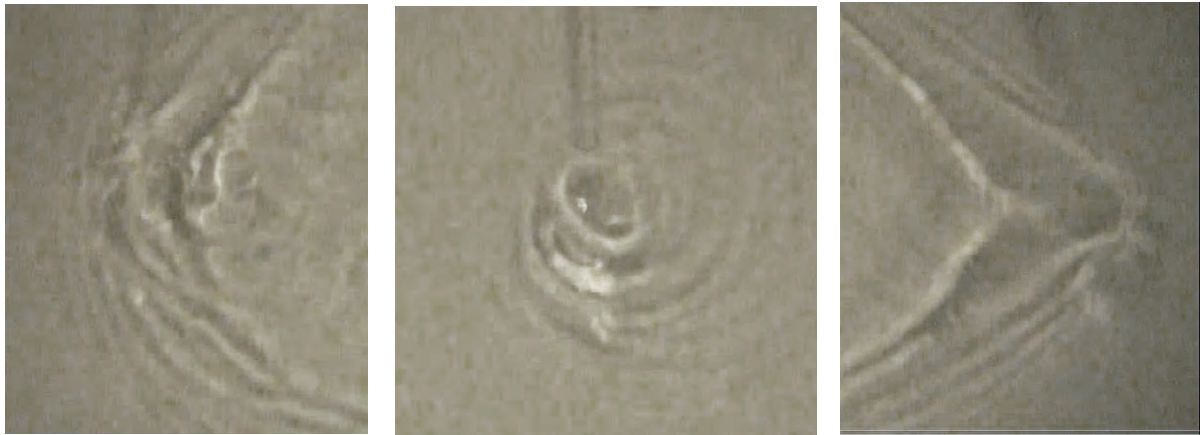


Figure48: Blowing Air in Water, 2016.

The Sexual Sign in the Restricted Conditions for Bodily Movement of Moulding Process

In some traditional Oriental ideologies, especially in Confucianism, sexual behaviour is minimized analogous to the appetite of the person. It is seen to be presented as a basic need, an essential. Sexual act is not for pleasure but essential need: why people eat is because they want to survive; why people have sex is because they want to have a son to carry on the family name. In another Oriental Philosophy-Taoism, male's sperm represents the synthesis of energy. For the reason of physical or mental balance between Ying (female) and Yang (male), excessive ejaculation is harmful. The ideas are also commonly applied in traditional Chinese medical care. In order to maintain the best condition of the body, reducing the frequency of sexual act is essential. However, if sexual act is unavoidable, try to delay the timing of ejaculation. Therefore, various methodologies for expanding the process of sexual act had been created over a thousand years.

In the sexual intercourse concepts as presented in Taoism, the concerns of strengthening our body and mind instead of experiencing the pleasure of sex have influenced Chinese medical care for thousand years. Some ancient medical books claim that the rhythm of bodily movement, which is activated between Ying and Yang, is one of the key points in the

extension of the sexual process. In a successive movement, a proper rhythm between speed and slow elements, would decide the quality of sexual intercourse. The idea of rhythm in Tao, can be also reflected in my works by the successive movements of moulding the holes as well as the whirlpools. For example, in the process of moulding concrete material, the rhythm of my movement leads to the arrangement of a second's shooting in each white square, accompanied with a second's rest in each black part. On the other hand, after I inhale for one second, I can keep blowing air through a pipe with my head movement for twenty seconds at each time. Namely, the whirlpool can keep moving for twenty seconds with my breath. Therefore, 'one-second shooting per 20 cm' or 'Twenty-second flowing of whirlpool', is the unique rhythm of my own bodily movement.

As can be seen, in Taoism, the rule for bodily movement in the extensive process of sexual intercourse, is aimed to strengthen the relation between a gesture and the overall position of the body. Namely, in order to ensure a better quality in sexual act, Taoism, seems to have developed in effective discipline, which is considered to be a specialist of time, a master of body rhythm and regular activities.

Discipline is in fact created from a stability of power or rhythm attained in the sexual act. The rules of sex according to Foucault hence created a form of stability which at one end balanced the disciplines of the body and at another end, the self-restraint mechanism. With proper self-restraint the person would be able to indulge in the proper rules of the act, as sex was an act that was to have an impact on both the adult who indulges in it, and also the future generations created by the act. Sex hence occupies a proper role in its significance on the life of the whole species and not just an individual. Sex hence can be considered as a target of power. In the construction of sexuality hence sex is a synergy of the bodily power, such as the life forces, the energy, the sensations and even the pleasure. For the efficient maintenance of power sex hence was necessary in a regular manner, it was even considered as the basis on what some of the socially acceptable practices and rules came into existence, (Foucault, 1984).

In Foucault's perspective hence there is a distinct connection between the sexual possibilities and the disciplinary power. So in essence the form of historical documentary and analysis that is carried out would only be a reflection of things to be done freely, *"Reflection might well show us that we are not as free as we think, but nevertheless without reflection there is*

no freedom” (Hoy, 2012, p.205). Ethics in this context becomes informed by freedom and an idea of how to live in society that is informed by reflection. The disciplinary power and the opposition sought is not born in violence or barbarism, but rather in ethics informed by self-reflection. Put simply, ethics is *‘freedom which is informed by reflection’* (Hoy, 2012, p.207). Foucault’s ethics of the body and sexuality is concerned to challenge the framed nature of body and led to a radical doubt of the relation between preference of sexual behaviour and identity. Through self-analysis and self-mastery, the practice of ethical freedom will lead to critical resistance – not merely to others, but to ourselves as well. However, Foucault still insist that *‘ethical freedom has to be practiced’* and defined ethics as *‘the thoughtful practice of freedom’* (Ferry and Renaut, 1985, p.107).

In Confucianism, the ethics of sexuality is based on duty, which concerns the coitus for population. In comparison, the rules of sexual act in Taoism, is neither a discipline for coitus nor a standard of experiencing the pleasure, but a fundamental strategy to strengthen our body as well as our mind. Due to the value of sperm, an immoderation of sexual act is inappropriate. As a result, in traditional significance of my culture, the ideal purpose of sexual act, is commonly regulated as a mental and physical training rather than a pleasure of life. Therefore, on the one hand, the successive process of moulding holes, as well as the movement of whirlpool in certain rhythm, still signify the disciplinary power of training body and mind. On the other hand, the powerful shooting and energetic blowing, may imply the passion for sexual freedom. Because sexuality forms a central part of one’s identity, the practice of sexual freedom may expand my possible modes of aesthetic self-fashioning in what Foucault calls *‘the aesthetics of existence’* (Shusterman and Tomlin, 2008, p.92).

Restricted Conditions for Bodily Movement in Human Presence

In my work of human present, the rule for bodily movement is applied through the fingers and feet. Through the arc movement based on knuckles, the fingers, can present the intention of body more speedily and directly. On the other hand, walking through the coordination between ankle, knee, and hip joint, is the fundamental method in moving towards spatial destinations. Without operating any tools, the simple movements of fingers and feet, are more likely a connection to our mind.

Fingers

In the beginning, the human presence was demonstrated through the coordination between arc movement of fingers and drops (fig49). However, the limitation of effective distance makes the drops as regular patterns, which could not be easily associated with successive movement. Even though the rhythm of black drops may imply some aesthetics values, the process of my finger movement is vague. Hence, the selection of material which can clearly present the trend of my finger movement is my priority.



Figure 49: Ink, 40cm x 40cm, 2014.

If human present concerns a simple rule of movement, Gabriel Orozco's work *My hands are my mind*, 1991. (fig50) could be a typical example. This famous work demonstrates the sequential process of making and revealing the heart in his hands. The two images create a rhythmic pattern between hands, heart, body, and moulding process, which result in a poetic work that makes direct connection to the physicality of his practice (Steiner, 2004). This is one of Orozco's most important early works and still a fundamental strategy to present human nature. The artist's hands physically testify for the relationship between matter, simple movement, and bodily intention. The photos display the heart simultaneously as subject and object, form and process, origin of the idea and effect of what it metamorphoses (Francesco, 2008). Similar to my work while the use of material contains a direct reference to the

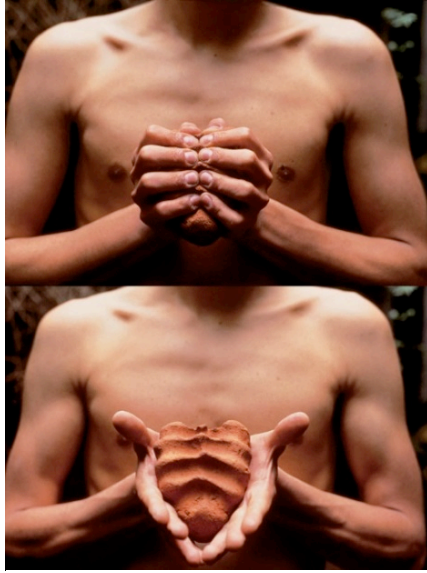


Figure 50

successive movement, the temporal time is contained in its organic and mutable essence. He said: *I am not a minimal artist and I don't believe the object in itself is what it is. I think there is always language around an object, that transparency for me is the final realisation of the work, when I feel it's transparent enough, I don't have to give any more explanation* (Morgan, 2011, p.16).

However, in the new design, the effects of my fingers movement is not only addressed on the surface, but also wholly demonstrated in the three dimensional, concrete and transparent space- Perspex. In other words, the sheets of Perspex are selected as a container for my

finger movement. During the process of moving my ten fingers as a cylinder of a sphere, each sheet reserves the fingerprints from certain angles. As soon as the sheets are put together, the transparency can let the demonstration of successive movement become possible. In other words, the successive movement of human presented fingerprints, which is composed of numerous acrylic sheets, could be traced back or predicted through the transparency (fig51, 52). Another point which could be taken into account is that Orozco always remains the absent performer in his work: his presence being is implied but never physically demonstrated (Morgan, 2011). In comparison, my bodily movement is presented by a wholly absent body. Namely, the main concern of my practice is that the abstracted bodily movement will be visualized instead of the physical body itself.

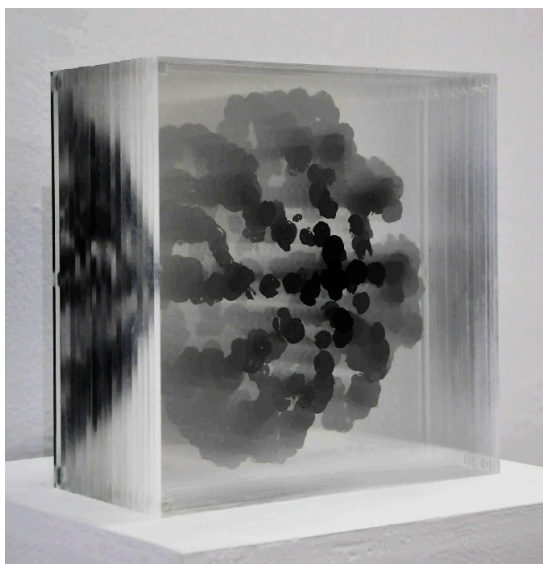


Figure 51

In order to visualize my abstracted bodily movement, the biological markers -fingerprints, are applied in my work as a human presence. According to Frederic Jameson, he once described the technology of biometric system as “triumphantly artificial”. For him, the assimilation between artificial technologies and body is more than a signifier of a triumph of information. For example, the “*mechanization of the world picture*”, including time and space, is

transformed by the detachment of systems such as the vision systems and the genetic systems which act as embodied agents and disembodied functions. Thus emerge forms of identification which would rather serve as biological markers instead of specific body shapes. The markers, like fingerprints, establish the aspect of the subjectivity of the self and the objectification of the body as a reliable code (Smith, 2005). Regarding my work, I use the layers of transparent acrylic as the medium for my bodily movement. During the process, ink is applied to the surface of work achieving the effect of spotting. In fact, each spot that I produce is a physical representation of my body movement, which could be considered as a kind of biological code.

The marks on each piece of Perspex represent the angle and direction of ten fingers at certain moment. Numerous layers are put together to link the fingerprints in a successive movement. In here, time is visualized by a combination of physical efforts, which are translated in an abstracted language. Due to the thickness of material, some details might be lost in the process. However, the cube still provides viewers with full confidence to experience the



Figure 52: Perspex and Ink, 20 x 10cm x 2, 2015

rhythm of knuckles. In other words, an accumulative energy of body could be presented through the simple geometric movement and transparent material.

Feet

When we regard the artistic presence through a basic human act such as walking, Richard Long's activity, which was executed for three decades, could be the typical example. In the walking project, he has developed a search for balance and fusion between the external world and his own body rhythms. Also, through the abstract geometrical representations of humanity, walking path and more is able to present the objectivity and subjectivity in their '*most absolute, universal, schematic and synthetic form*' (Long, 1994, p.16). Thus, the simple

action of walking, is contemplative in movement, which can properly express as well as enclose the application and the itinerary of art. A line is considered as one of the ‘most

Figure 53



obvious conceptual expressions of progression and the path of human movement’ (p.18). In W. Kandinsky’s definition, the line is the trace of a point in succession. He presents it as the simplest form of the infinite possibility of movement: a tension equivalent to the primary force of an element. ‘The horizontal line,’ he explains, ‘is the simplest

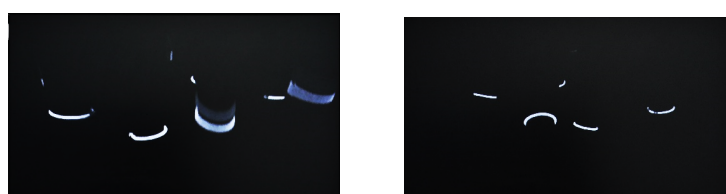
form and in the representation made of it by man, it corresponds to the line or the surface on which he stands or moves’ (Long, 1994). Thus, a horizontal line could be considered as an ‘expression of a direct ascent’ toward a destination, a ‘formal manifestation of the will’ to project the self into space, and to extend the ‘horizontality of the eye’s gaze’ into the unknown world. Therefore, the line in Long’s intention, is to pursue ‘the invisible stages of the temporary determination’ of the artist’s walking gesture (p.19). Comparing to line, circle movement is perfect in itself, unchangeable, and has no beginning or end. Hence its use as a symbol for time can be found in all cultures. The circle and paths made by Long’s feet on the ground establish an equilibrium between nature (the external objective world) and culture (human behaviour) (Long, 1994).

Figure 54



In the visual effect, the decision of the artist to use his physical strength without technological tools, explains his attitude towards the meanings and the purpose of his work (Long, 1994). In comparison, the visual effect in my walking project is also presented as a simple movement. However, instead of the visible path or circle, the invisible process of each step in my work, will be displayed through a critical material – glow stick. By tying feet with a glow stick in dark space (fig 55), the projection of light, could show the slightest rhythms of bodily movement without demonstrating the physical self.

Figure 55



The Significance of Temporality in the Restricted Conditions for Bodily Movement

Visual effects of Succession and Simultaneity

When I am interacting with the surrounding space, the process of my bodily movement always involves the manifestation of temporality. In particular, the rule of successive movement, which leads the body to fill up a succession of time, may ideally reflect the composition of past, present, and future. For example, in the visual effect of my works, the continuous movement which makes a line of spray or ink, a chain of moulding holes, a moving whirlpool, or a link of fingerprints, seems to fully demonstrate certain part of duration. Because of the two characteristics: 'flowing' and moving in only one direction, time is often construed as a river in almost all cultures (Hoy, 2012). Generally speaking, this river is composed of a successive 'Now' which indicates past 'Now', present 'Now', and future 'Now'. As soon as the present 'Now' becomes past 'Now', the future 'Now' immediately becomes present 'Now'. However, how can the present 'Now' disappears and appears at the same time? Namely, if we can distinguish the difference between past, present, and future, how do they connect to each other without gap?

Temporality hence is a paradox that one can understand by both successions and by means of simultaneity. It remains as a paradox because if how time flows and yet has a present nature. There is a present and there is a continuousness in the present. As a flow, time is distinguished as the past, the present and the future. By its nature of being an indivisible temporal the past is seen to be carried onto the present and then into the future. According to Bergson's graph of time, the relation between past and present does not imply two successive moments, but two elements which coexist. On the one hand, the present never stops to pass; on the other hand, the past never stop to absorb the present. The past does not appear after the disappearance of present, but in contrast, is '*presupposed itself as the pure condition*' without passing through the present (Deleuze, 1988, p.59). The past and the future will become a part of the 'Now' definitions and a relation persists in how one moment of time is retained in another (Hoy, 2012). Based on the synthetic interpretation, my work could be explained as a combination of flowing continuousness of present and Bergson's theory of coexistence. On the one hand, the different lightness of the spray or thickness of ink line, the different figure of the moulding



chain or different moment of the moving whirlpool, and the different layer of the fingerprint or brightness of grow, all represent the different 'Now', which imply the succession of temporality. On the other hand, as soon as the whole line of spray or ink, the whole chain of moulding hole, the whole process of moving whirlpool, or the whole link of fingerprint appears in my vision, the effect has simultaneously contained the accumulation of my moving



gesture in the past. In other words, when I perceive the effect of whole line, whole chain, whole process or whole layers, the finished ejection of spray or ink, the formed moulding holes, the disappeared whirlpools, or all layers of fingerprint, is immediately included in the



present line, present chain, present whirlpool, and present link. Based on the simple rule of continuousness and quickness, the coordination between my bodily movement and selected tools, which occurs in a limited space, could be construed as a demonstration of succession as well as coexistence.

Creativity from Repetition of Habit

In my works, the movement keeps the same gesture; however, our personal experience is still reconstructed with the proceeding of time. For example, by utilizing joints as fulcrums, the restricted conditions in my artworks are applied in a repetition of habitual acts, such as an arc or circle movement of fingers, palms, arms and head. Based on Zen or the trend of post-minimalism concerns, through the mechanic repetition of simple movements, the effect of work might be more closely related to the objective, a neutral field of human nature. However, in the short process, even though the speedy movement of finishing a work could be used to avoid the influence from bodily experience and external environment, each mark, which is made by a habitual act, is still presented as a unique being. Even though the set of simple rules and physical restraints attempts to ensure the execution of mechanical movements, the repetition of the same gesture is not composed of 'equivalence' but of 'resemblance'. The repetition of bodily movement does not change anything in the repeated material or tool, but *'does change something new in the mind which contemplates it'* (Deleuze,

1968). Therefore, no matter in the lightness of the spray or the thickness of ejected lines, the shape of moulding hole or the speed of moving whirlpool, the position of fingerprint or the brightness of grow, the visual language and more, will always conclude as an ensemble of subjective experience and objective time-space.

The synthesis of time is presented to be an amalgamation of the past, the present and the future. In this context, repetition is considered as a form of time synthesis too. Repetitions generates independent synthesis of time unit which succeeds into one another. The synthesis of time although connected across to the present from the past, there is still a sense of passiveness associated with it, because the act is now carried outside the mind and is retained in the mind, to be reflected later on by the individual (Deleuze, 1968, p.91). Time in this sense becomes subjective, and its objective characteristics that caused times to disappear and appear, and the elements of memory and habit become less relevant. *“Habit, is the originary synthesis of time, which constitutes the life of the present; memory is the fundamental synthesis of time which constitutes the being of the past”* (Deleuze, 1968, p.101). There is a passive synthesis of memory here and *“Habit constitutes time as a living present by means of passive foundation on which past and future depended. Memory constitutes time as a pure past, from the point of view a ground which causes the passing of one present and arrival of another”* (Deleuze, 1968, p.101). Present hence acts as a repeater, it is also an activator of the repetition. In the process of movement in my work, the intention of arc movement is a general form of habit which starts the living present. Once this is done, then the repetition of each finished arc movement causes numerous passing presents. These constitute the memory and in the process of repetition of movements, the memory is hence constituted. Thus, no matter how easy or how quick the bodily movement is, *“the contemplative subject makes habit independent of repetition: to act is never repeat, whether it be an action in process or an action already completed. Namely, habit draws something new from repetition”* (Deleuze, 1968, p.96).

In defining the habit, it can be asserted that the habit is part of the body that catches and comprehends the movement. Habit is a dilation of the self of the person and the body is hence the instrument here. Habits soon acquire newer meanings and are cultivated with more refinement than its current situations and the subject gets used to the new habit. (Merleau-Ponty, 1945). In order to cultivate a new habit with more efficiency, disciplines, as what Foucault mentioned, is necessary. Through disciplinary orders, the relation between the

bodily intention and the physical movement can be strengthened in best condition during a short period of time. Also, in the efficient operation of the body, which results in proper use of efforts and time, everything must be applied to support what the act needed. In other words, a body with disciplinary power, could be used to execute the rules through the easiest gesture. From Foucault's point of view, '*disciplinary power looks forward to the future, towards the moment when it will keep going by itself and only a virtual supervision will be required, when discipline, consequently, will have become habit*' (Hoy, 2012, p.208). In other words, after a repeated execution of simple rules, a new meaning of acts, will be more easily accepted by the subject.

In the decision of setting my restricted conditions for bodily movement, the cultural context, which based on the repeated exercise during my growth, had been absorbed and comprehended by subject prior to the new knowledge of bodily experience in the process of painting, moulding, and printing. For instance, the setting of arm movement which based on the joints, could be attributed to the principle of calligraphy- hanging arm without moving twist; the rule for the movement of fingers could be traced to the use of chopstick: an economic instrument in time and effort; the successive gun shot with straight arm is inspired by the training during one year military service. In addition, the law of walking in my work, refers to goose-step or one of the *four dignified bearings: walking as wind*, which is speedily and lightly stepping without noise. Through the coordination of restricted movement and selected tools, the new habit, which is composed of the subject's experience from previous presents (culture context) and present (repeated operation of selected tools), has formed possible creativity in art. For what Foucault is concerned about, the methods of genealogy in the reflection of cultural or historical context, is all going towards the freedom in present. Each present is the only one where we can act, '*space of concrete freedom*', with a '*possible transformation*' (Hoy, 2012, p.209). Thus, the repetition of habitual acts, such as an arc or circle movement of fingers, palms, arms, head and feet, could be considered as a possible transformation of the disciplinary power on body, a freedom in present!

Extension of Body

What the constraints of body attempt is to simplify the process of making a work. On the other hand, the effect itself, should be presented through the use of external equipment, such as a brush, spray, or even camera lens. Those tools could be considered as the extension of body (which means the equipment cannot replace the body). The external equipment, is not only the assistant for finishing artworks, but also can be helpful for tracing the moving process as well as body intention. In regard to extensions of body, Rebecca Horn is one of the most outstanding artists. In her early works, Rebecca Horn created artificial limbs to experience the origin of bodily spatiality and motility. Her purpose of *being* is to demonstrate that art must be presented not only in its physical structures, but also the purity of mind (Celant et al., 1993). Through the operation of extended body, the coordination between the self and the world may be revealed.

Figure 56



In Horn's work *Finger Gloves*, 1972/1973. (fig56) or the performance *Scratching Both Walls at Once*, 1974-75, the process identifies the environment with artistic limbs. This movement of body itself has no specific destination – or, maybe, has numerous destinations. In *Scratching Both Walls at Once*, Horn attempts to extend the maximum of limbs. In the empty space, she moves back and forth by designed gloves. With these long finger-gloves, she touches the walls of the room to explore the capacity. In other words, she was

metaphysically gripping and willing to possess the space. In other words, her artificial limbs owned the empty space through the act of scratching (Celant et al., 1993). It means that Horn's instruments for the expansion of limbs and body are eager for freedom. Take a work created in 1972 as an example, the long pull-on fingers are made of lightweight and comfortable material so that performance can easily be executed. In Horn's performance film *Finger Gloves* 1972, it presents a process of moving, searching, sensing, touching the space around her. These prostheses, like the ejected material from my tools, could be



Figure 57

explained as a way of exploring the spatiality of bodily movement.

In Horn's early works, stylish prostheses and suits were tightly fitted to the limbs and body, which presented a typical body and performance art. In *Arm Extensions*, 1968. (fig58), Horn described the symbolic stretch of physical body as a unique experience of the self in the process of movement. She senses that the arms, beginning to touch the ground, become an undivided part of her own body. In *Arm Extensions*, the naked woman's arms are extended to the floor by tubular soft structures. With Horn's prosthesis or the ejections of material form my tools, the bodily extension avails us to reach the furthest point where the body wills.



Figure 58

As a tool, the lens of camera is, for Horn, a true extension of her physical body. Film, like the human eye, is not so different from an organ of sensation and perception. As Vivian Sobchack has claimed, this instrument has a phenomenological power, since the external world is felt at the cross between the retina and the camera film. Video is a sensuous machine, which applies in sense-making. According to Freud, all major developments of technology are a way to implement or supplement our physical capacities. Namely, technology is the ultimate prosthesis. They extend the power of the lens of our eye and its potential for sight. Freud writes:

'In the photographic camera, man has created an instrument which retains the fleeting visual impression; just as a gramophone disc retains the equally fleeting auditory ones; both are at bottom materializations of the power he possesses of recollection, his memory. With the help of the telephone he can hear at distances which would be respected as unattainable even in a fairy tale. Writing was in its origin the voice of an absent person; and the dwelling-house was a substitute for the mother's womb, the first lodging, for which in all likelihood man still longs, and in which he was safe felt at ease' (Celant et al., 1993, p.87).

Different from the solid material, the moulding space in liquid always disappear as soon as the body stops moving. Also, the reflection of our bodily movement in the mirror, cannot be reserved as document. Hence, in order to conserve the abstracted bodily movement in my

works, such as the process of moulding in liquid or moving in front of mirror, the visual record has to rely on the application of moving image.

In addition to Rebecca Horn, another famous example of bodily extension is technological artist Stelarc. From Stelarc's point of view, the human body in modern world, has created an ideal environment for the development of information and technology. This original desire is bound to lead the continuous accumulation of more and more messages. Gradually, the excessive message has created the situation where human physical capability cannot afford. Therefore, it is necessary to create technology to support the body and improve its limited capability. He said in his statement <<'Obsolete Body' 1980>> "*The only Evolutionary strategy I see is to incorporate symbiotically attached and implanted into the body creates a new evolutionary synthesis, creates a new human hybrid – the organic and synthetic coming together to create a new sort of evolutionary energy*" (Jones, and Warr, 2000, p.184).



Figure 59

The gravity of Stelarc's art is creating a technology to optimize the function of partial body (Smith, 2005). Take his work *Extensive Hand*, 2000. (fig59) as an example, the functionality of both hands is empowered by a single hand. In other words, this mechanic prosthesis can be used to execute different missions at same time. Similar to his robot, the selected tools in my work can be easily operated by either right or left hand. It means that the visual effects are presented without the difference between two hands. Therefore, even though the design is simple, the essence of my extensive body is still based on the development of technology.

Due to the development of prosthesis, the body has gradually transcended the limitation of time and space. For example, most tools I operate in my works are designed to be fit for either right or left hand. In other words, the same tools could be used by both hands at the same time. Hence, even a simple technique can be used to make it difficult for viewers to distinguish between the top/bottom or left/right sides of my works. In addition, the tools I select can be used in three dimensional movements. In other words, without touching the surface, my 'painting medium' such as drop, syringe, and spray, or 'moulding medium' such

as toy gun, can eject the ink, pigment, or bullet to my work in a distance. Furthermore, the ejection of materials will form an effect which could be used to record my three dimensional movement of limbs. Through the operation of extended body, the interaction between the subject and the space may be clarified.

Spray and Syringe

Due to the calculation of the maximum effective distance, the spray of paints applied with the movement of my half-arm (from finger-top to elbow). In order to execute the simple order with half-arm, the arm has to move with the elbow constrained. In this work, the brightness of each black line indicates the distance between the palm and the surface of the canvas. Put simply, the canvas could be considered to be a visualized documentary or guidebook of my physical characteristics and the natural capability of my bodily movement. Similar to Lee's brushstrokes, these are not the expressive effects. These works have sensuality, despite their austere methodology. Lee explained that the marks he made are more like oriental calligraphy than just painting. It could be considered as a multi-cultural calligraphy which applied through the coordination between body and canvas. Similarly, my work is also simply linking to bodily movement and the surface of canvas; however, it is presented as an ambiguous style that oscillates between eastern and western culture.

In addition to the use of spray in my painting approach, the reason why I choose syringe is because that it fits the characteristic of my palm and fingers, which can be easily operated through the movement of wrist and knuckles. Similarly, Ian Davenport also apply a special method in his works. However, why syringe fascinates him is because of the physical fact: the establishment of the highly straight lines and the way one could see the thin lines keep dripping from the upper to the lower side of the space. In the paintings, no matter from which direction, the time is accumulated though the drips (Watkins, 2004). As what he said '*I am fascinated by the way the simplest devices can lead to the most complex results*' (Godfrey, 2009, p.122). With very sophisticated arrangements, Ian Davenport approached paint as materials that react in various ways – dripping, pouring, spattering...etc. His paintings seem to be made by chance but are in fact made with incredibly precision. In addition, they look '*immaculate*' but are formed by a '*messy and gloopy processes*' (p.122). The production of this work needs much physical effort, but the effect of images was stable and calm.

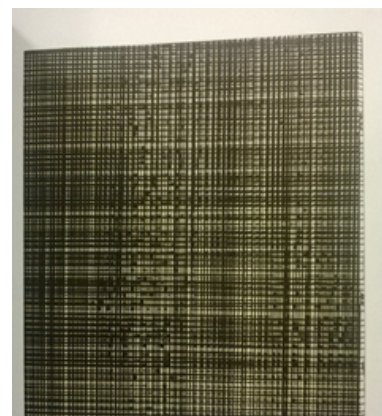


Figure 60

This was a paradox type of Davenport's work, which seemed able to '*integrate the rigorous and the lyrical*' (p.122). In comparison, the process of moving my painting hand is restricted

and simple; however, the ink in my syringe is ejected from different angle through the successive movement of wrists, which lead the horizontal lines in different thickness. Different from Davenport's precise and consistent patterns, the resulting effect in my work is presented with dramatic and visceral energy.

Gun

In order to present a ‘controllable work’, I build the material as a thick wall, which could circumscribe the impact of bullets. When I hold the gun, the limited size of target will force me to shoot more precisely. As soon as the bullets are ejected, movement is merely an accidental attribute of the moving body, and it is not, so to speak, seen in the bullets. Regarding each square of the build material, movement can be only a change in the relation between the ejected material (bullet) and its surroundings (the surface of hole). Namely, we can speak of movement only so long as it is the same bullet which persist through the different relations with those surroundings. There is, then, no movement without a moving body which bears it uninterruptedly from start to finish (Merleau - Ponty, 1945). Therefore, the temporal change between bullet and the surface of hole, could be viewed as a coherence of the information in successive bodily movement.

Figure 61



When I choose gun as the instrument for my extension of body, it is very easy to make an associative connection with Niki de Saint-Phalle’s shooting works. Comparing to Saint-Phalle’s emotional shooting in her series of killed paintings (Groom, 2008), the reason why I choose a toy gun is because it is ‘forming’ a work instead of ‘destroying’ a work. Different from real gun, the significance of toy gun is not ‘violent’ but ‘playful’. The shape of space in the build material, is impacted by a symbolic object – gun, which means an embodiment of sexual power (it is what Freud called ‘Fetishism’). In other words, the gun symbolizes what Lacan defines our endless desire – a phantasy of phallus. Therefore, the process of shooting is not so different from the meaning of sexual impulse, and demonstrates the desires for sexual pleasure through the forming of holes.

Moving Image

In the context of the moving image, consider what Gilles Deleuze attempts to present. He states the moving image can be similar to the present, and the past because of the successive images that are created. A sheet of past becomes the present. The sheet of past and its sense of being in the present stops when it is replaced. In the video, a recording of my bodily movement is presented, an event comes to an end and then starts again and again. The empty time is what stands to evoke a recollection of what happened, some absentia of the past present and the future is hence created here. An element of simultaneity hence exists here as the world or the art comes to be treated as one event in itself. It is not of something that has happened, or is going to happen etc, but is of something that loops. A direct confrontation of the past present and the future hence takes place here (Deleuze, 1994).

Professional Practice

Critical Reflection

In April 2014 I had the opportunity to participate in an Artist Residency in Artoll. The two - week art residence programme is opening as part of the international communication of art programme, in Germany. This was my first experience of a residency, working alongside other international artists, discussing ideas and creating works for exhibition alongside each other.

For the purpose of delivery, I decided to carry small - framed canvases to Germany. In other words, I decided to be economic with my use of materials and canvas size so that I could experiment working with several smaller components. In fact, before the residence programme started, the back of the framed canvas had inspired me to make effects which coordinate with my body movement. The space in the back of each canvas is not big enough to contain my bodily movement, and so I made the back of the canvas become more coherent with my moving positions. In order to mould a shape, I applied an efficient and powerful tool, the electric gun. The electric gun will cause an impact on the soft material which is put in the back space. As soon as I shoot the thick paint, the ejected bullet instantly forms a deep hole. The character of each hole indicates the directions and angles of my arm at the moment of shooting.

The process of shooting the back of the canvases on a quiet night, reminds me of the execution in art works. My movements in shooting the canvases inspired the connection between political and artistic issues, such as '*The Death of Painting*' or '*Capital Punishment for Painting*'. Therefore, instead of hanging the canvases, I set black boards on the wall as shadows of 'dead painting' (appendix fig1). Namely, each board represents another possible existence of each body of painting. Even though the idea may respond to Foucault's '*Discipline and Punish*', which was quoted in my research, it is not linked to my exploration of restricted conditions for bodily movement. Therefore, after the programme, the only two elements I reserved for my Doctorate project were the use of a gun and thick material.

Also in 2014 my work was selected for Saatchi Screen in the Saatchi Gallery. The event creates a digital space to provide an economic opportunity for new artists. The work (fig37, p.42) was selected in the loop of moving image for one month. This was the first time I displayed my works online and also I could see other artists' creations.

In May 2014 I exhibited with May Society in Taipei. The group show is a platform for different artists to communicate through their new works. The works (fig37, 38, p.44), (appendix, fig6) were displayed in one of the biggest galleries, Chan Liu Art Museum, which is located in the city centre. May Society is an established art group of which I am a member. Every year members are invited to submit three pieces of work for selection. One of my paintings was selected for exhibition, the other two appeared in the May Society publication.

In 2015 as part of my doctorate work in progress, I exhibited my new works in the AVA Light Well at UEL. I choose this space because of the natural light. The natural light from the ceiling may be beneficial to the work as well as the viewers. At least, the bright and soft light provides viewers with a comfortable visual experience. In the Light Well, the works I displayed are my cross paintings and the intention is to see how they coordinate in the same space (appendix fig2). As can be seen, the cross paintings were divided in two groups – small paper (appendix fig3) and big canvas (appendix fig4). A mirror, which is composed of acrylic mirror and aluminium (appendix fig5), is set between the two groups. In the beginning, I had planned to present the implication of an 'absent body' through the reflection of visitors' clear and vague images. Moreover, I wanted to utilize the elements of mirror and bodily movement to link to my artistic project of human presence. However, without specific orders or rules, the images of viewers' movement are totally uncontrollable. In addition, the composition of mirror and aluminium is not an ideal medium for the reflection of abstracted bodily movement. Therefore, in order to present the abstracted bodily movement through the mirror with the obedience of simple rules, I had shifted my attention from 'moving under the light' to the focus of 'walking in darkness'.

Show Case is a group exhibition for the annual review of Doctoral students' development in art practice. In the space of the AVA building (appendix, fig7), a series of moulding works in black material (appendix, fig8) was set on the narrow side of the wall, accompanied by three pieces of painting works and one Perspex cube of human presence on the wider side. Another series of moulding works (fig46, p. 53) was hung on the opposite side of the narrow wall,

which was used as a response to the black moulding work. In addition to the special arrangement of the narrow space, I also tried some experiments. For example, in the moulding process of shooting black material, each ejection of colour formed a pattern on each white board, which could be used to indicate the degree of the arm's angle, the direction of the bullet, and the distance of the gun. Namely, the ejected blackness outside of the build material contains a part of the process, which can possibly let viewers' imagination recompose the shooting moment. Moreover, in one of the painting works (appendix, fig9), the white lines are put upon the effect of spray, which was an attempt to guide the directions of my arm movement. However, the two pieces of experimental work are not really correspondent to the main concerns of my research. On the one hand, due to the dark colour, the shape of moulding material cannot clearly reflect the space which is coherent to my bodily movement. On the other hand, the painting work is similar to a guidance for the rules of my bodily movement rather than the artistic presence. Subsequently, the moulding process will be no longer involve black material; the guild line of bodily movement is still hidden in the approach to painting. After the Show Case, I explored the possibility of combining the different effects in one image. For example, in the work (appendix, fig11), I created a synthesis of painting and moulding. Firstly, I made an opening box for my bodily movement. The capacity of this opening box indicates the maximum range of ejection of ink and spray. Also, in the interaction between my palm and the ejection of ink, my arm and spray, and my arm and the bullet, the visual effects which present as a sphere are based on the concentric movement.

In the summer of 2015, I participated in an art residence programme. It was opening for international communication of art in Greece and was a new approach to making work for me. All participants were encouraged to use found materials linked to the factory setting. I used this time to develop ideas for utilizing the materials from the environment. Some was an intuitive approach to making and I responded directly to the materials in my culture language as well as the objective world.

At the beginning of 2016, I arranged a small show in Container Space, London. The show challenges the interaction between the narrow space of container and human presence in different languages. For example, the works (fig51, p.59) and (fig52, p.60) which represent the movement of fingers, were installed on a stage or on the wall; the movement was presented with glow sticks and was demonstrated by moving images. Due to the darkness, the

Perspex cubes had to be shown under the light. A sphere in thick blackness was created because of the finger notes of work (fig51) which display the successive movement in four directions. Despite the light, the dark effects of the work (fig51) are not obviously linked to the successive movement of fingers. The process of finger movements cannot



Figure 62

be easily traced by viewers. It therefore has to be replaced by the work (appendix, fig10) which is set on the surface of layered cylinders. Regarding the limited space, it reminds me of J. Cooper's 1998 installations, *RAPT I and RAPT II*. (fig62). In this work, seventy-six separate radiological slices, or scans, of the artist's body were made with a magnetic resonance imaging (MRI) machine. Each sheet captures a piece of Cooper's physical character. The sheets were hung close together to create a ghostly image of herself. Cooper has shown her body through transparency - challenging conventional notions about the nature of the observer's relationship with a work of art (Grovier,2015). Similarly, through the transparency, some works in my future exhibition may be set from the ceiling instead of on the wall or floor (appendix, fig13).

In the spring of 2016, a parking space provided a completely different vision from the gallery space. In this group show, Q-park, I displayed the moulding work on the floor as a 'parking object'. Compared to the installation on the wall (fig46. p.53), it was set on the floor (fig17, p.26), which is more similar to the primary position in my shooting process. Because of the weak light, this show lets me think about how to improve the relations between light and shadow for future exhibitions.

Annotated List

Solo Show

2015, Light Way, AVA Building, London, Painting

The purpose is to install the finished works and see how they coordinate in the same space.

2016, Invisible Restraint, Container Space, London, Installation

The show challenges the interaction between the space of container and small installations.

Group Show

2014, Saatchi Screen, Saatchi Gallery, London, Painting

The event creates a digital space to provide an economic opportunity for new artists.

2014, May Society, Chan Liu Art Museum, Taipei, Painting

The group show is a platform for different artists to communicate with their new works.

2015, May Society, Chan Liu Art Museum, Taipei, Painting

The group show is a platform for different artists to communicate with their new works.

2015, Show Case, AVA Building, London, Installation

The group exhibition is an annual review for doctor students' development in art practice.

2016, Show Your World, Gallery MC, New York, Painting

The exhibition creates a digital space to provide an economic opportunity for new artists.

2016, Q-Park Show, London, Installation

The parking space provides a completely different vision from the gallery space.

Art Residence

2014, ArToll, Artoll Art Association, Bedburg, Installation

The art residence programme is opening for international communication of art in Germany.

2015, Art Force, Prespa Factory, Florina, Installation

The art residence programme is opening for international communication of art in Greece.

Publish

2014, May Society, Chan Liu Art Museum, Taipei, Painting

Auction

2014, Kingsley Spring, Kingsley Art Auction, Taipei, Painting

Personal Website

<http://luchenshih.strikingly.com>

Conclusion

Art is not created in vacuum. Art and artistic works and expressions connect to the real world through the person who creates it. To fully comprehend the art, it is also necessary to understand the artist behind the work. However, not all art works are able to portray the artist. By envisioning a painting, the viewer would carry some images of the artist, such as the temperamental characteristics of moodiness, melancholy character disposition and more. Usually, the bodily movement of the artist is not a point of consideration, nor the role the bodily movement plays.

In this work, the bodily movement of the artist is given full significance. The art works where the bodily movement of the artist was art itself, has been selected. The work begins with an understanding of how my work embodies the movement of my palms, my arms, my fingers, my head or my feet, and the arcs represent the presence of the performer or the artist (myself) at all times. Where most of the art works concerning bodily movements have represented a performer in a more physical setting, my work attempts to present a wholly absent body. The body is characterized for its movements, but the physical nature of the body would be amiss here. An abstracted bodily movement is hence the main aim here.

Another significant element in the work is that my work will attempt to construct how the process of time can be understood. In personal experience the process of time is often viewed by a paradox of both succession and simultaneity. In the lines of spray or ink, the chains of moulding holes, the moving whirlpool, or the links of fingerprints, I create the process of time is presented in this exact paradox. A mechanical movement of resemblance and equivalence is both presented here and the works show how succession seem to negate the presence of time. Because of the loop between lightness and darkness, thickness and thinness, between different angles or different moments, between different layers or brightness, the past, the present and the future, becomes meaningless in the context of this artistic discourse. Also, due to the use of opening box, transparency and mirror for the bodily movement, the difference between up and down or left and right, loses its significance in the visual language. The restraint of my bodily movement is like a restraint of time and space. As a unity of spatiality and temporality, bodily experience, has proposed its possible freedom by liberating time and space from restricted conditions in my works.

In my culture, we are not encouraged to stretch our body without restraint. Different from the physical strength in Barney's works, the restraint of our body is mainly for the purpose of being polite or elegant. Namely, controlling our bodily movement is a fundamental step to control our mind or desire. Generally speaking, 'low – profile' or 'self - effacing' is the core value in Oriental philosophy, including the realm of aesthetics. Hence, in the art realm, a restraint of the use of tools, colours, or our gesture, could be considered as a possible way to liberate our subject from the distraction of the external world. Similar to Nauman's early works, exploring the phenomenon of discipline in the human world through different artistic languages, it is also present in my painting, moulding, and printing works. However, even though I set a simple geometric form for bodily movement and demonstrate the visual effect as a style of post-minimalism, like Reed or Ryman, the core concept in my art can still be traced back to ancient Oriental identity. Different from Nauman's or Foucault's radical tests, my artistic experiment of restraint or discipline still contains traditional aesthetics of 'low - profile' and 'self - effacing', which may make the work in delicate and elegant artistic form.

Profoundly, the low-profile or self-effacing tradition can be seen in Ufan Lee's brush stroke. According to what has been mentioned earlier, Lee usually prepares his works by hours of 'meditation'. It means that the 'timing' of starting the work is a key point to define the 'failure' or 'success' of works. During the process of preparation, all the variations which may influence the work, such as body condition, weather, or even mood, should be taken into account. In fact, the definition of 'proper timing' for each artist is a subjective decision. It may not be fully understood as a scientific methodology; however, it could be described as 'a rhythm of mind' or 'a rhythm of environment'. In the reflection of my work, the preparation for proper 'timing' could be used in applying pigment or bullet through spraying technique or gun. When I spray outdoor, I have to evaluate the variation of weather, such as wind or temperature; when I shoot on a soft target, I have to estimate the condition of the material, such as hardness or humidity. Both Lee's and my works are completed in a short period of time. However, the definition of failed or successful effects in my works is not so profound. My main concern is to prevent each mark of spray, each line of ink, or each fingerprint from deviating from the guided lines. Namely, the trend of each 'successful' mark depends on how close it can follow the straight lines that I set before starting the work.

As can be seen, the restricted conditions for bodily movement, time and space, and even the tool, are motivated by my cultural context. However, it is also possible to transform the

aesthetics from traditional significance to contemporary artistic language. Take the ‘law’ and the ‘trend’ in oriental calligraphy as an example: the law is used to guide the order of writing and the trend is similar to a flexibility which is based on the setting of law. Namely, law is like a restricted condition for our gesture and movement; trend is like our bodily experience which interacts with the constraint. If I illustrate the idea through visualizing it in my work, the law I set is applied in the concentric or paralleled lines and the trend is present as the different characters of visual effects. For instance, the trend of the spray is shifting from ‘dark’ to ‘light’; the trend of the ejected line is moving from ‘straight’ to ‘fluctuated’; the trend of the shooting hole is moulding from ‘perpendicular’ to ‘oblique’...etc. All the visual languages are attributed to the interaction between the capability of the body and the effectiveness of the tools. Hence, the geometric form, which is activated by mechanical movement of body, transforms the gesture of writing calligraphy and using chopsticks; the black marks, which are produced by the ejection of spray or syringe, transform the lines of Chinese letters.

In addition, regarding the selected tool I choose for my art production - why I utilize spray, syringe, or toy gun instead of the typical brush - is because it can make effects without contacting the surface, which means that it can be used to interact with my three dimensional movement. Moreover, why I empower the use of a gun as a ‘playful’ meaning is because one-year military service is training for a ‘fake’ battle. Most of time we are ordered to aim at the target, a simulation of a bad guy who does not exist. In addition, the practice of goose-stepping, which is walking without bending our knees, is to demonstrate an elegant or dignified look instead of strengthening our body. In an artistic way, I transform the power of the gun from aiming at the illusion of a ferocious enemy to enjoying the impact of soft material and making the dignified step become playful movement with party stuff - glow sticks. All the intention of transformation in my work is not only exploring the possibility of contemporary artistic language, but also exploring the uniqueness of synthesizing the different cultural elements. Namely, even though the core concept in my works is still influenced by my culture, context and personal experience, the visual effects are quite different.

Due to the synthesis of relevant concepts and different artistic languages, the style of my work is vague. On the one hand, it demonstrates the mass of eastern-western culture and old-new vision. On the other hand, it can be clearly distinguished. For instance, the principle of

gesture in my works is similar to the meaning of joint in calligraphy. However, the marks which are formed by arc movement are very different from the marks of the Chinese writing system. Meanwhile, the significance of black lines is not so different from that of the Chinese letters. However, in contrast, the ejected spray or ink has another expression. The order of shooting and stepping is inspired by the military training; however, the application of a toy gun or glow stick almost radically alters the vision. To be a contemporary art worker, there is always a new rule which is influenced by an old idea, and always comes with something undetermined.

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Appendix



Figure 1



Figure 2

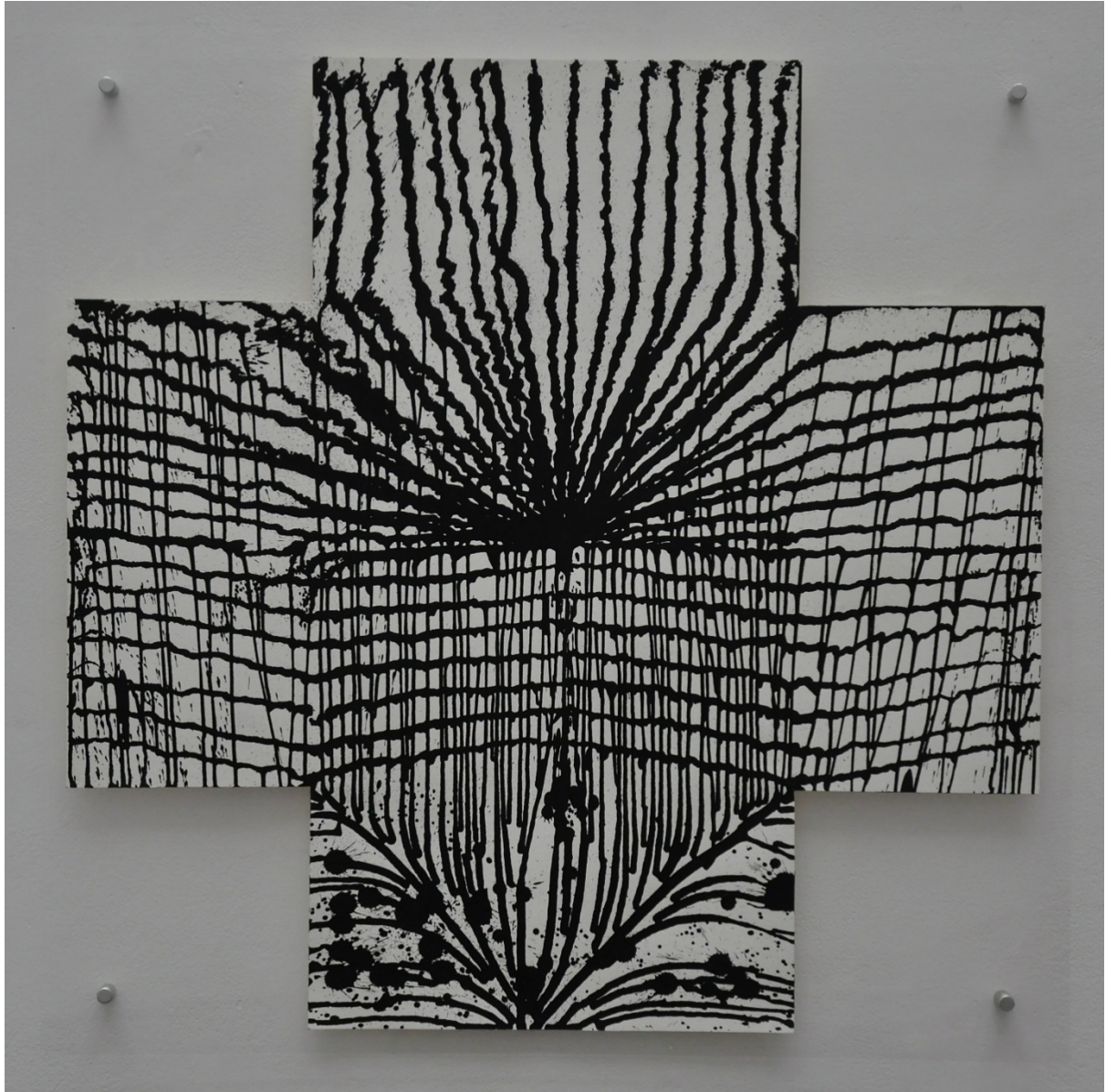


Figure 3: 80cm x 80cm, Ink and Paper, 2015.

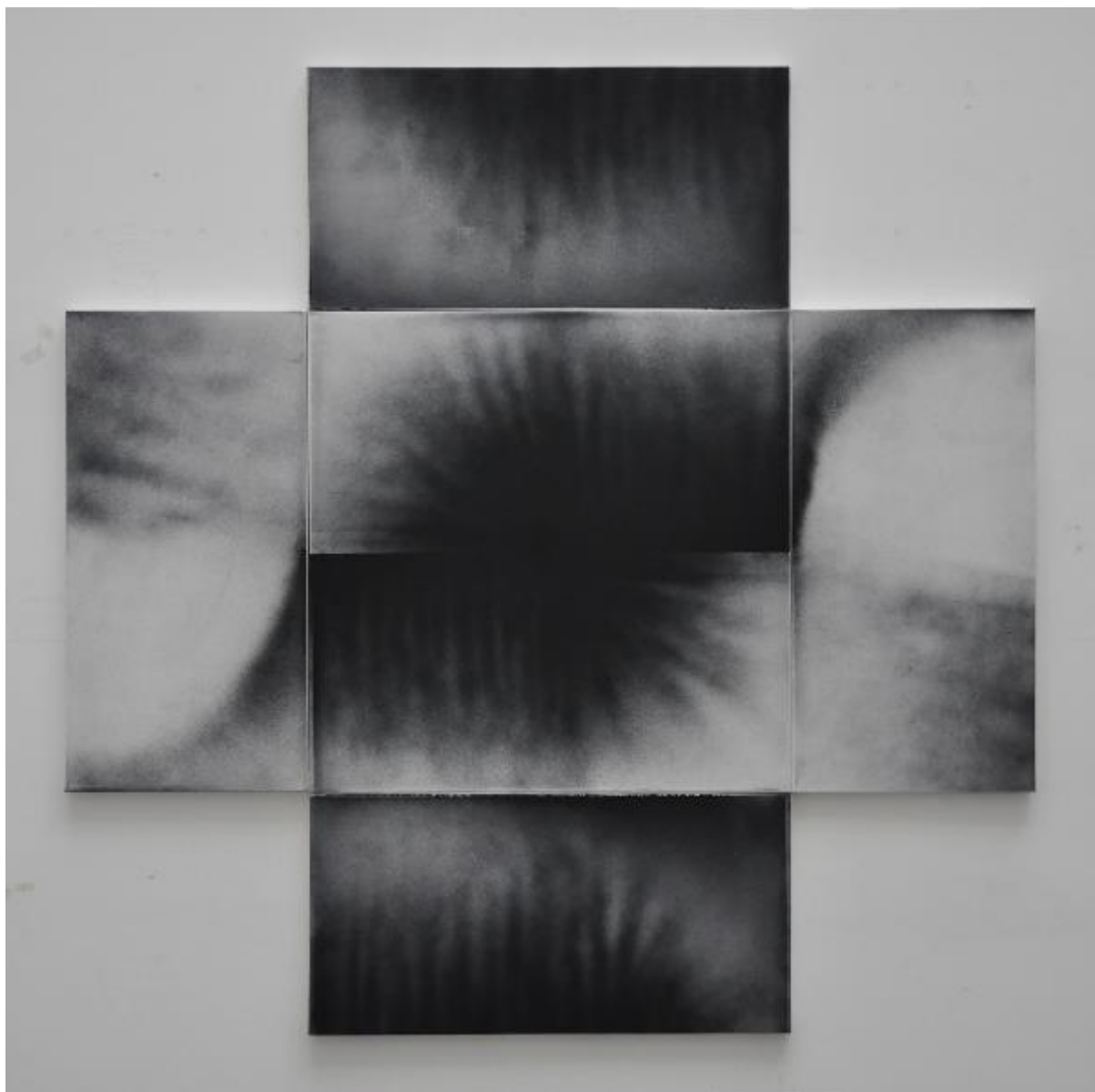


Figure 4 : 200cm x 200cm. Spray, Canvas. 2015.



Figure 5: 25cm x 25cm x 36. Mirror, Aluminium. 2015.

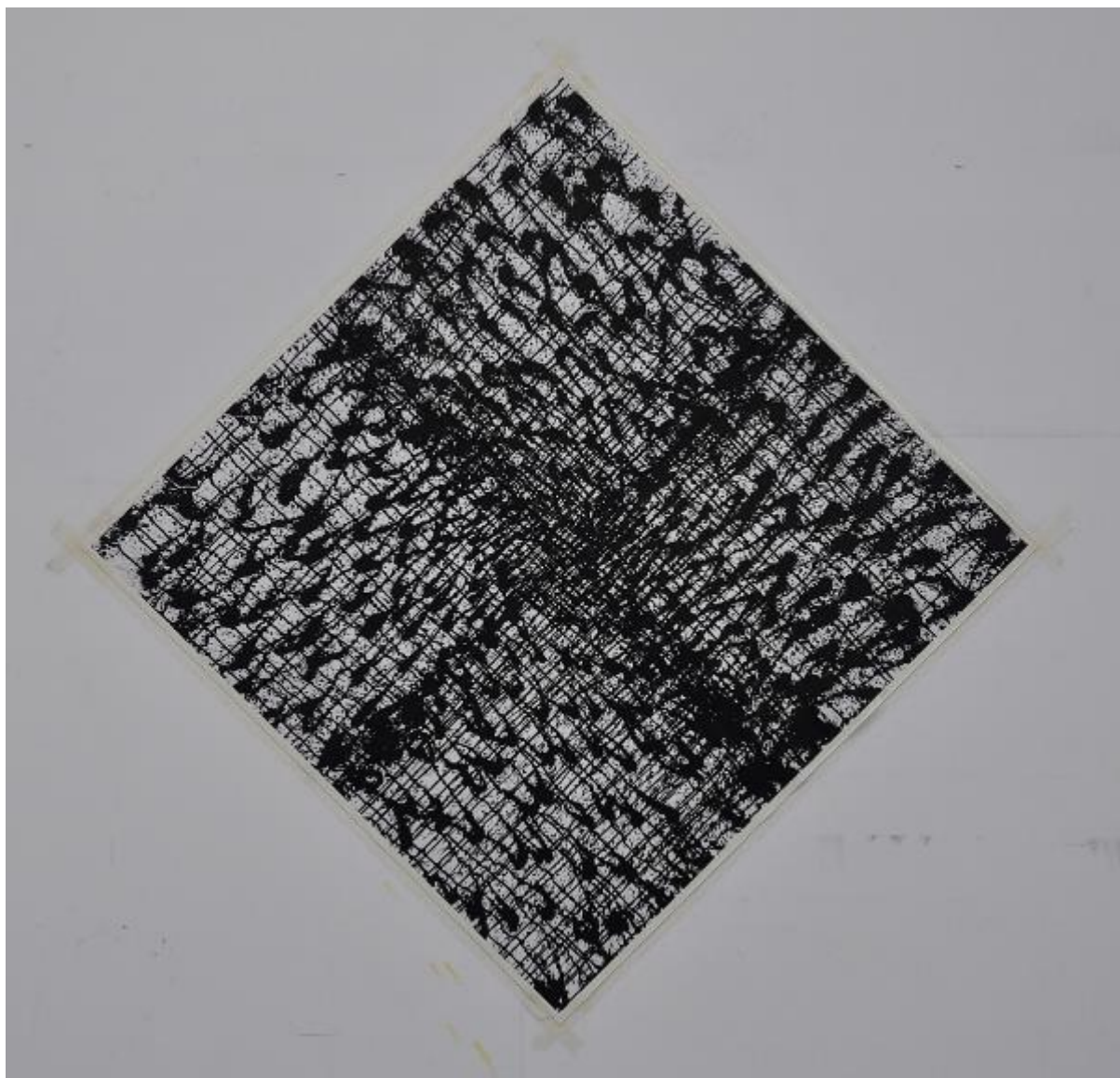


Figure 6 : 100cm x 100cm. Ink, Paper. 2014.



Figure 7



Figure 8: 20cm x 20cm x 36. Oil colour, Board. 2015.

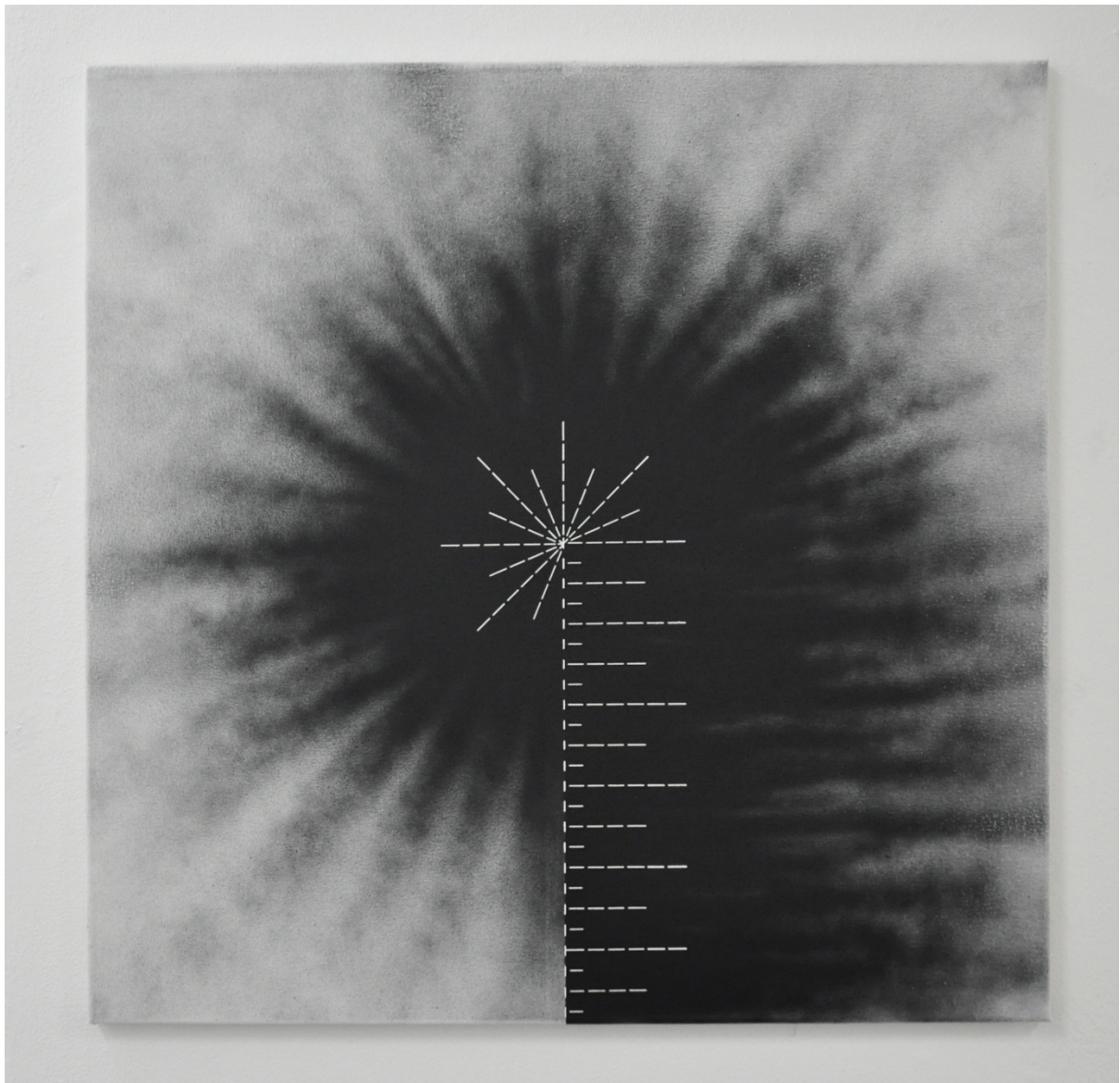


Figure 9: 90cm x 90cm. Canvas, Spray. 2015.

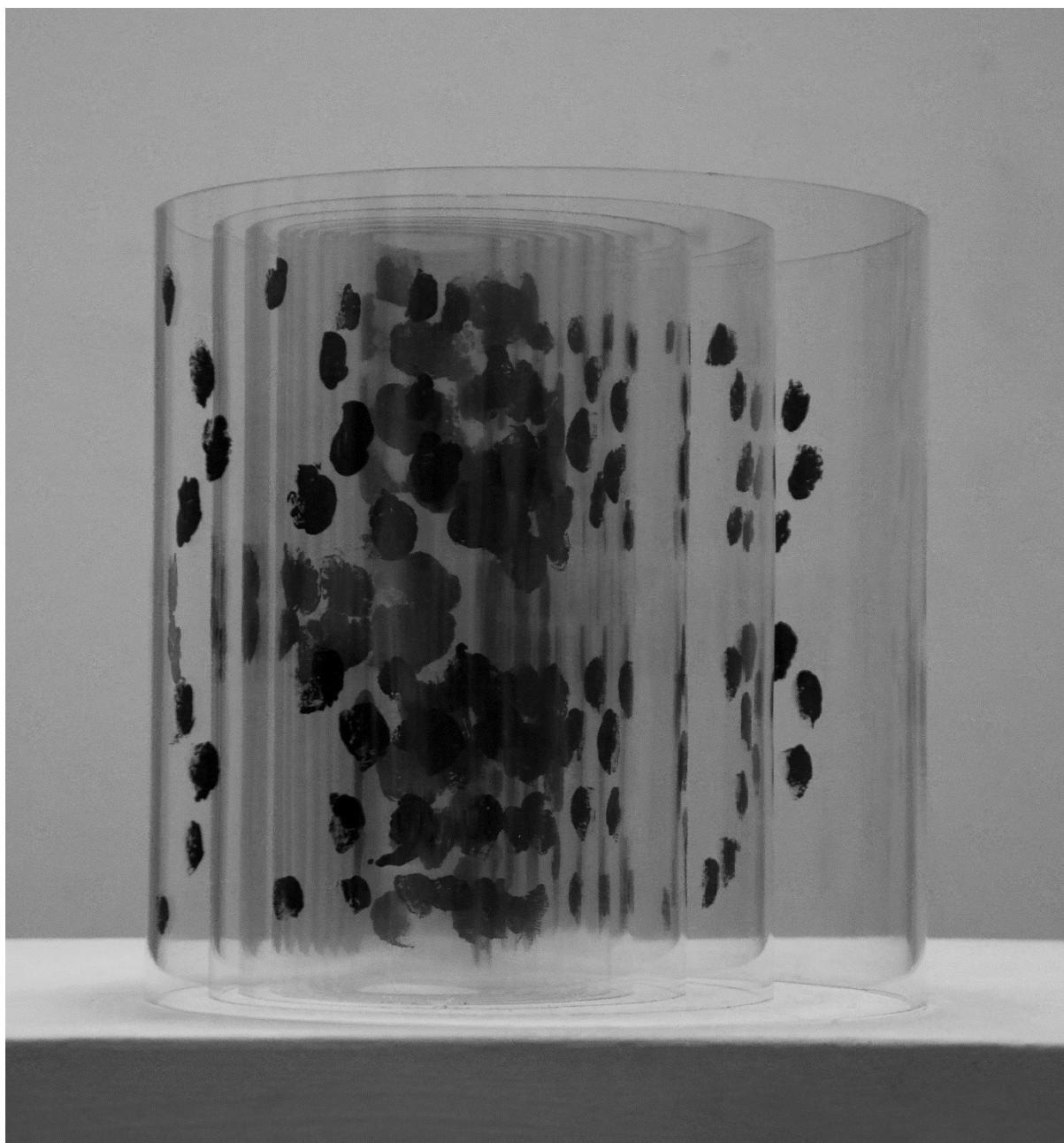


Figure 10 : 20cm x 20cm x 20cm. Perspex, Ink. 2015.

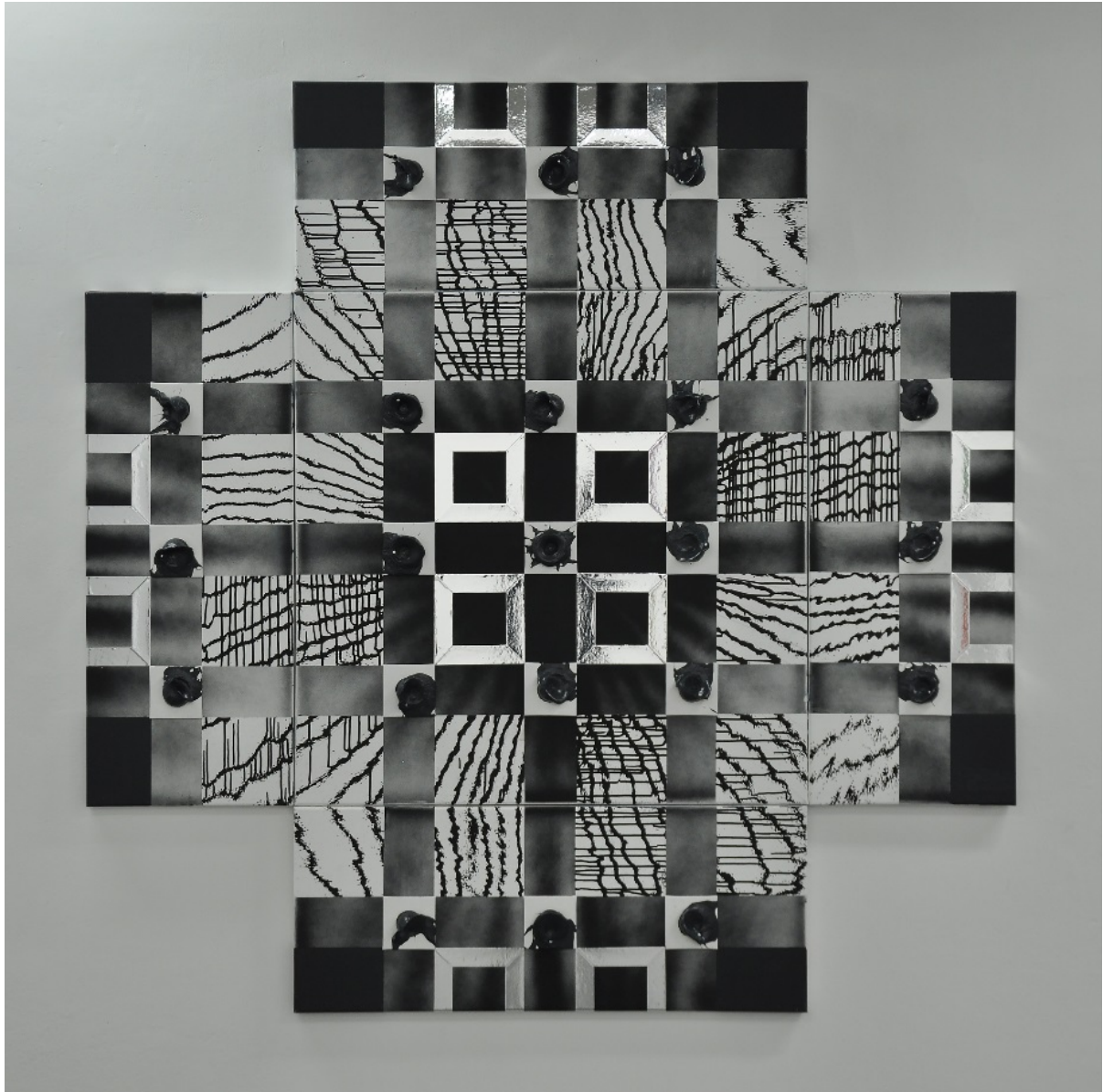


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