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Abstract

This project adopts concept of a dance diagram such as Andy Warhol's *Fox Trot* introduced by Rosalind Krauss in her writing on the relationship of material forces in a diagrammatic structure. I adopted this to create a model of notation with actions and objects derived from Edgelands. Coined by Marion Shoard, Edgelands are post-industrial cityscapes, a typology of abandon, dereliction, and decay. Shoard notes these sites are characterized by creative cultural practices of photography and graffiti; urban explorers, parkour. My *Blubilds* project aimed to challenge these cultural practices of parkour and graffiti to provoke new engagement in those sites.

I apply the concept of Rosalind Krauss's resistant diagram and gravity I adapted from *Formless: A User's Guide* (Bois & Krauss, 1997). Gravity is a force of undoing to remake spaces – and I draw with my body and equipment to facilitate gravity within a dance diagram to create a new space. This contrast to the cultural practices such as Graffiti and parkour breaks with those existing activities to tag, mark and leave a new trace in Edgelands.

Blubilds draw a live embodied diagram, based on the movement patterns found in Edgeland sites since 'action' is to draw a line with the body. Tim Ingold's approach to drawing informs my perspective that lines of movement is to draw in place and engages with the lived narratives of those places. Ingold suggests that the narratives that make place are created by entangled lines created by movement; and to 'draw out,' as in Douglas Rosenberg's (2012) phrase, that drawing in place 'draws-out' new spaces. Blue is emblematic as a nod to Krauss's 'rude noise, the blueprint and the acts of Graffiti,' to become *Blubilds* - a dynamic diagrammatic stain!

Keywords:

Diagrammatic Drawing, Draw-out, body-space, choreographic figures, Diagram as stain, Mapping Encounters, Diagrams and anti-form, Edgelands, embodied Encounters, embodied diagrams

Diagram: to draw out

In 2014 I began a research project in Edgelands, those rural/urban ribbons of post-industrial landscapes, motorway sidings, and scrubland tracing through and around our cities like Vincent Deary's 'desire lines' (2015), coined as Edgelands by Environmentalist Marion Shoard in 2001. In a 'call to arms' (Shoard, 2002: 118), she asked how artists might value

Edgelands in their own right. Their peculiar typology of industrial ruin, abandoned car lots, fly-tipped zones, and vandalism are assimilated into the urban practice of walking practices. Tim Ingold's line making, 'taking the line for a walk' (Ingold 2007), concurrent with walking, mapping, and spatial practices, has become symbiotic with urban and rural drossscape. They also have an affinity to wandering aesthetics and romantic wayfaring, hanging on to the coattails of the picturesque. Famously, Paul Farley and Michael Symmons Roberts, following their book *Edgelands: Journeys into England's True Wilderness* (2011), despite their passionate conviction that they were not romantic wanderers, somehow managed to activate disarmingly poetic wandering practices for a soft pursuit of art in-between spaces, making certain Edgelands sweet spots for local photographers. Romantic wandering was precisely the activity that Shoard challenged to ask, what else can artists do to value Edgelands? *'Blubilds'* challenge their representation via cultural activities of parkour and graffiti through a diagrammatic drawing that alters how Edgelands might be used and valued by a greater range of artists exploring their potential. Shoard comments, 'It would be interesting to see artistic expressions of the dynamism that the interface enshrines, rather than simply the decay and redundancy with which artists usually identify it' (thelandmagazine, 01.07.2022). Since Edgelands are diverse in flora, historical abandoned sites, overlooked quarries, and scrubland, and they sit next to our urban areas, in an age where facilities require payment, this is a parkland part rural, part urban that offers conditions for new engagement.

As a keen negotiator of movement, my practice falls between visual art and dance in the study of drawing movement patterns, language, and systems and the way we draw and write bodies and how they, in turn, draw spaces. Expanded drawing practices combine line, gesture, movement, and dance work as performances, such as with Draw to Perform. These expanded drawing practices have their roots in the Judson Theatre Group of 1960s Downtown New York with the likes of Trisha Brown and Robert Morris. Trisha Brown moved with equipment and drew with her feet, Morris's drawing and dance experimented with a site (1964); while Yvonne Rainer worked with instructions to move, move slower, 'run to the wall' as speech instructions her work arriving at indexical works in 2006. In 2001 Cornelia Butler and Catherine De Zegher produced the exhibition and publication *On Line: Drawing Through the Twentieth Century*, which encompassed many contributors to radical forms of drawing working with line and gesture and within more analytical conditions. This project draws from this radical approach to drawing to discuss how diagrammatic drawing became a way to 'draw out' the encounters I had with the movements and cultural practices I

observed in those sites, such as graffiti and parkour. I present in Figure 1. The combination of dance diagram, myself ready to perform the instructions written on the stairs as an example of the diagram as a live score, where lines of action perform the diagram. The instructions are related to movements I'd observed from parkour, such as 'to twist' and 'to fall.'



Figure 1. Joanna Leah, *Ecristairs*, 2017, Engineer stairs sprayed blue with white chalk notation system and performer, Photography Rob Padley.

My work is part of ongoing conversations with the Drawing Research Network with Loughborough University that examines embodied and temporal drawing, drawing in environments, drawing with alternative tools and drawing with the body. Ram Samocha, founder of D2P (Draw to Perform) also provides regular platforms for expanded drawing practices and performance. My work sits with this type of drawing practices, which combine trace, index, movement, performance drawing with lines emanating from the body into traces, materials, with objects and place.

This research project embarked on 'drawing out,' a term I borrow from Douglas Rosenberg (2012) on movement representations as serial and processual drawing to 'draw out' Edgelands sites. It used a diagrammatic approach informed by Trisha Brown's *Locus* (1975), which used diagrammatic points of notation in a cube. I was also influenced by Anne Teresa

Keersmaecker's performance of a live score in situ in *On Line*/Anne Teresa De Keersmaecker *Violin Phase from Fase: Four Movements to the Music of Steve Reich* (1982). 'Blubilds' as a live score offered a mode to 'draw-out' Edgelands encounters and movement systems, teased out as lines of movement extruded from my negotiations with the movement and material typology of those sites. By using objects and equipment related to either the site itself I began to way fare through Edgelands with my movement structure that embodied everything from graffiti, parkour, kite flying and walking. I viewed the space as a dynamic diagram that negotiated my encounter with these movements and cultural systems. I considered this type of space as an active diagram that embodied my encounters with the cultural systems of the site as an entanglement and interplay of space, and subject, to 'draw – out' potential use and value of these sites.

Edgelands are liminal spaces of disorganization with a cultural typology identified by several authors as dominated by certain representations. These artistic representations range from romantic and melancholic photographic works (Robinson, 2017) to sites of exile and abject practices such as drug taking (Sibley, 1995, Hanson, 2009) and more cultural activities such as parkour and graffiti (Garrett, 2001). *Blubilds* was a project that employed gravity as a drawing force with the body a material force (outlined by Rosalind Krauss and Yves-Alain Bois as a force of undoing); to complete drawing diagrams as live systems of exchange that have the potential to alter what spaces might be produced. George Bataille wrote of zones within architecture, Shoard writes of Edgelands as interstitial zones; from Bataille to Shoard these waste sites are growing and therefore ripe for a rethink on how we use and value them. 'Blubilds' were the result: dance diagrams. Their 3D nature was constructed utilising objects found in the site like the Art Provera of the 1970s that also hinted at movement motifs that occurred there. For instance, in one area of old engineering works in Derbyshire I found engineer stairs, sprayed them blue and made the object the source of my notation and a notation to twist and fall such I'd observed in the movement motifs of parkour, see Figure 1.

This strategy of object and motif was extended to other Edgeland sites and was a way to embody the site's materials, objects, and material forces. The objects dictated the movement, like a notation in themselves, like specially devised equipment for exploring gravity. Gravity distorted the leaps and twists of parkour into twisted falls and overbalances. Thus, the sites began to build up odd activities that appeared to map and stain Edgelands with this strange blue and dynamic movement diagram.

Drawing Body Diagrams

Drawing out Edgelands became a process of drawing spaces within them, a mode of mapping or, as I prefer, a method of diagrammatic drawing. Let's agree that Diagrams are a mode of visual organization. We agree that codes, annotations, and symbols are part of what we find in dance notation and movement records. Therefore, it is not far off to realize the dance diagram as a live score, where movement and mark-making meet to map with diagrams. In Document 14, notation is defined as:

'the score is a notational device that connects the material of a discipline—...—and its systems of knowledge to a language that produces description, transmission, and signification, to be read, enacted, or executed in whatever form desirable.' (Documentia14 [accessed 20.08.21])

Notation is the material nature of instruction, inscription, liveness, and embodiment from text to objects in diagrammatic works since early works in the New York Judson Group with the likes of Robert Morris and Trisha Brown. Brown's diagrammatic notational devices, site, and equipment-based works drawing (for example, *Locus*, 1975); and Robert Morris's combination of the drawing process, line and space, performance and installation in works concerned with 'anti-form' (Rosenberg, 2017) caused a radical shift in diagrams as performance and movement structures. The body-space drawn, akin to Brown holding the pen with her toe to draw with her body (Eleey, 2008), explored relational aspects of drawing, notation, and action (Butler & De Zegher, 2010). My first diagrammatic drawings on paper in Figure 2. worked through the thinking of body space, measurements, records, and the orientation of the body space.

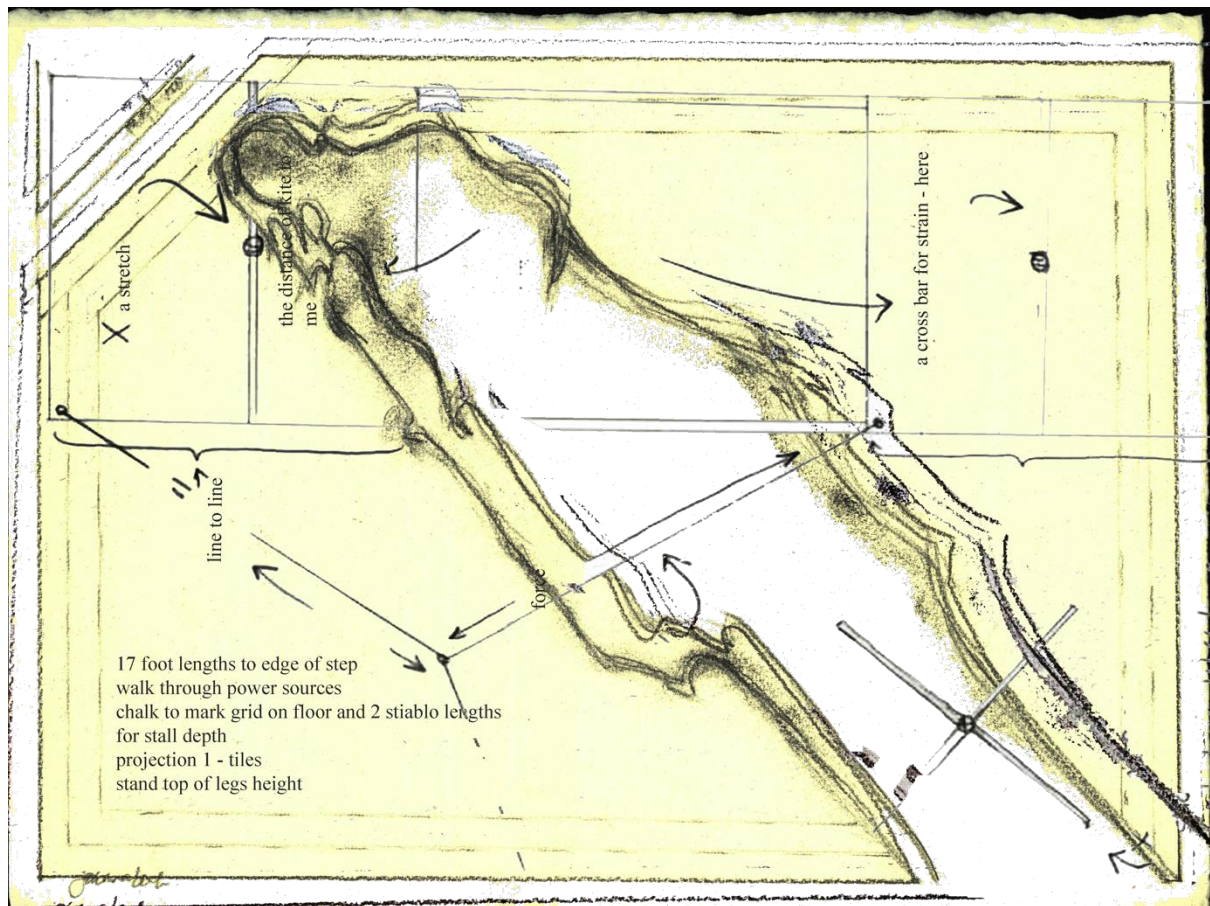


Figure 2. Joanna Leah, *Casting a body space*, 2014, Mixed media graphite and digital.

Here began a fusion of thinking of my body as an entire space where all movement, traces, and gestures emanated from the body, causing an index of marks and measurements. The image below establishes this fusion of body and diagram as live and in situ.

An Embodied Diagram of Encounter

A diagrammatic approach offers different relationships within it and, in this project, a relational aspect to what is outside its frame, an environment. Any spatial site work such as Edgelands demands being there; therefore, from inside gives a different bodily orientation, first-hand sensations, observations, and experiences. So how does a diagram possibly record or negotiate an environment and this spatiality?

Madeleine Hollander fuses her dance training with an installation approach to site-specific works, developing choreographic and notation techniques and exploring notation in embodied corporeal movement vocabularies intended to critique spaces (Cura, accessed 10.09.2019). Suppose we add focussed attention to the work of *Embodied Choreographic*

Figures: Deviations of the Line (2017) by Emma Cocker et al.. In that case, we begin to get closer to my understanding of diagrammatic drawing as an embodied choreographic figure that has the potential to draw out a site through focussed attention to a critical gesture of the movement systems of place. And, in the spirit of Judson's creative force, *The Work is Never Done* (2018-19), the use of a drawing approach to choreography as the constructor of ever-unfolding spaces (moma.org, 17.9.2019) is where my interrogation of diagrams and spaces with *Blubilds* begins.

Blubilds embarked on developing live scores from the movement systems of Edgelands in the form of subcultural practices such as graffiti, parkour, and vandalism. The desire to mark these sites offered a way to ask how a diagrammatic drawing attitude might draw out new thinking about how we live, dwell, occupy and pass through Edgelands. In short, I wanted to turn wandering into an action drawing activity that worked with live scores in situ to draw out 'slices of time' (Borden, 2001), a process of drawing out the sites.

It's so serious doing the Twist (2018) included two pieces, *Blocks*, and *Stairs*, combined into a diptych film. The blocks used as stilts and stairs were installed to construct a 3D diagram as equipment for the short movement sequences (See Figure 3). It then becomes a live score as I performed short motifs of movement derived from falling and parkour, balance, and inscription, combining the riskier climbing feats I'd witnessed with mark-making and graffiti.

In a framed space, they appear built. Once performed, the *Blubilds* become a live score and create a temporal drawing work as a film. When filmed, *Blubilds* demonstrated a diagrammatic drawing process, and as a diptych, the two films interacted, showing different drawings in a 3D live score. What was produced epitomizes Rosalind Krauss' assertion of the ground as a production site to build new body spaces (Bois & Krauss, 1997).

The relationship between choreography and diagrammatic representation is highlighted by Sarah Rubidge in 'Nomadic Diagrams: Choreographic Topologies' (2009); Jessica Law on line and diagram (2018); Johanna Drucker on *Diagrammatic Writing* (2013). They contribute to evaluations of the diagram within writing and choreographic practices and support my understanding of the body-space as a dynamic spatial field of its own or a threshold space. As Law notes: 'Diagrams are suitable for narrative structures because you can explore between

content and process (Law, 2018: n.p). A distinct diagrammatic approach emerges in diagrams that map encounters in Edgelands.

Maxine Sheets-Johnstone states that a body diagrammatic is not simply instructional but a structure - a performed kinetic phenomena (2009), like a movement structure or figure. Cocker (2017) focuses on the diagrammatic as a lived force in an intense relational set of dynamics and the embodied diagram as a lived process. Cocker emphasizes lines in the diagram as articulation, scribing, to mediate and deviate through encounter, which I identify with Ingold's (2007) observation. All movement and body are bound up with action to address how lines simultaneously act, redo and undo to construct space as entanglements.

The diagram is resistant

Blubilds applied a rule of drawing with gravity in a diagrammatic structure attentive to specific relationships and movement. Gravity was my drawing force as it offered a potential to undo, to 'contaminate,' Krauss's explanation of how diagrams can subvert and later put contradictory elements into play with one another, thus causing contaminating disturbance to easy readings (Bois & Krauss, 1997). *Blubilds* adopted this approach by putting in movements from the practices of Edgelands by subjecting them to gravity. Imagine a room, table, and chairs, a lamp on a table, a pile of books – now turn that room on its side, so all those objects are on the wall. See how gravity sees them falling, crashing, splintering, breaking to become awkward fractured pieces that still bear the resemblance of the original room but are now dislocated and out of place. The material force of gravity upsets and 'contaminates' our impression or expectation of a tidy room. Now it is in disarray. We recognize it; we must start again to rethink the room. A new space is constructed through the act of a violent 'contamination' Krauss reads the diagram as a contained space for the dispersal of materials and meaning, as a scatological effect aimed at contaminating coherent forms (Bois & Krauss, 1997: 109). To scatter the components of a diagram is to perform the diagram as contamination. In other words, a straightforward understanding is disturbed by an action that increases different relations between the elements. I present Figure 3. as an example of how I started with a tidy matrix of objects and stenciled text on a notated diagram since the objects dictate the type of action, i.e., unbalanced, enhancing the possibility of the use of weight and gravity. These objects act like implied instructions of use. Once I used my body to move those objects, balance them and apply weight and gravity, the objects moved, scoured, and disturbed the organization of the original matrix. Both body and material force

become a tactical drawing force and exemplify how I draw with gravity in a diagrammatic framework.

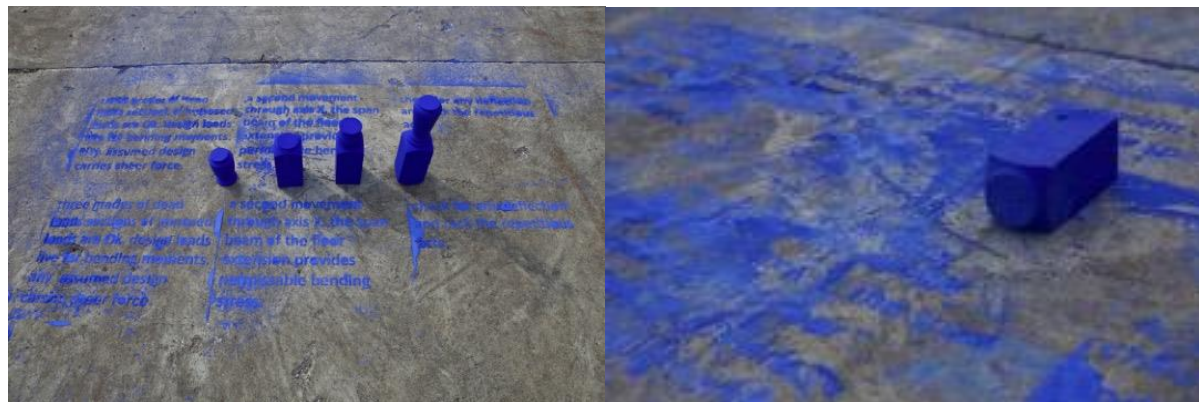


Figure 3. Joanna Leah, Photographs Joanna Leah, Ink pigment, block, abandoned concrete car park floor, 2017

A diagram can be understood from a drawing with movement perspective. Ingold (2007), Zdebik (2018), and Cocker (2017) refer to the diagram as a matrix; a support akin to Krauss's notion of the grid as the structural support of elements in a chemical interplay of dynamics (Krauss, 1979, 1986), and is not reliant on medium. Trisha Brown, a choreographer and visual artist adopted a diagram approach to her movement studies, such as *Locus* (1975), creating a system of specific components in a dynamic interplay. Similar processes of diagram, action, and drawing in her movement structure. In my interpretation, I use this diagram application as one of the lines of movement drawn between objects in a figure where specific components are put into a dynamic set of relationships. Ingold observes that diagrams are notational plotlines, that map (2007), recalling early blueprints by land surveyors and builders of the Middle Ages – who used stretched rope to redraw in situ-like living schemas (Ingold, 2013). The diagram is made of lines of connection and can be connected with lines of action and movement.

Furthermore, Peter Eleey and André Lepecki draw links between Krauss's explorations of gravity in the diagrammatic arrangements of Andy Warhol's dance diagram to note the diagrams altering potential for new body spaces (Eleey, 2008; Lepecki, 1996). The body-space in Krauss's oeuvre is a frequent structural support for realizing the dynamics of forces between figure, movement, and ground (Papapetros & Rose, 2014 on Krauss, 1979). Rubidge, in her research report 'Diagramming action between the cartographic and the choreographic' sums up the diagrammatic relationship by saying choreographic practices are

no longer isolated to dance but valuable as an approach to the organization of spaces (Rubidge, 2010). *Blubilds* became the term for this complex organization and system description and critique with a choreographic drawing attitude.

Drawing Diagrams that stain

Diagrammatic notions are also encountered in acts of wayfaring, lines, and mapping (Ingold, 2007, 2013); and Johanna Drucker (2013) notes that diagrams have the potential to alter, change, move and transform to create new links and asks what if it's a material performativity? This material engagement with drawing dynamics, the matter of drawing with the body, informs the structure of *Blubilds* as an active blueprint, performed and indexed. Such diagrams contain specific content (Zdebik, 2017), my diagrams' *Blubilds*' embodied cultural and movement practices from the site, and when they were subjected to gravity, they slipped into more indistinguishable forms to challenge Edgelands' current artistic representation. In this section, I discuss how blubilds became a way to contaminate, de-territorialize, territorialize and interrupt cultural forms such as parkour and graffiti in Edgelands.

So, what was my *Blubild* process?

The *Blubild* consists of diagrammatic thinking, drawing with dance diagrams and graphic scores, material, performed, and blue. For Krauss, it is essential 'to make the structure as visible as the dancing' (Krauss, 2005, accessed 26.09.19). For Ingold (2013), the visibility of instructions, such as early builders used on their construction walls, was to put instruction and the building in the same place rather than in separate processes. Informed by Ingold, I took verbs for an action that facilitated gravity, such as 'to fall,' 'to cut,' and 'to pull,' all words that enabled gravity. Informed by Ingold, my approach became an instruction 'to build' the work in a place so that my active lines intimated a building dynamic. This imagery of building, 'a bricklayer with a sense of humour' (Brown in Rosenberg, 2017), informed my *Blubilds* as a visible structuring of the diagram in action. I used poetic phrasing taken from building surveyors related to weight and gravity, such as 'dead loads' and 'bending strains,' to create text stencils for a poetic notation to be interpreted in the movement process with my objects. As I saw them, I moved and drew the block tools through this score in what we can call semi-structured improvisation; in other words, the notation is implied but not explicit. My project combined an understanding of representation, map, diagram, and embodied movement indicated by the activities I'd witnessed in Edgelands, such as parkour,

kite flying, graffiti, and so on, to become '*Blubilds*' a drawing-choreographic-diagrammatic process of construction. I aimed not to 'build' in Edgelands but 'bild,' ^[1] adopted an emblematic conception of frozen past images from Walter Benjamin's 'Denkbild' (Weigel, 1996). To 'bild' in *blubild* is a kitsch tactic, undoing outdated representations of Edgelands to produce embodied encounters as a dialectical movement space.

Blubild performs a transgression, in Krauss's term, 'to stain' (1997: 111). Blue daubed became emblematic of graffiti, blueprint, and 'rude noise' (Krauss, 1997) converged in the *Blubild* project. Bois and Krauss state that superficial colour draws out the site's materiality and acts like an 'aggressive bite,' providing an inverted frame and bringing 'a rude noise' to the sites and their condition (Bois & Krauss, 1997: 123). I take it as rude and abrupt in the double play and meaning of Formless. Joy echoes this, saying, colour is a way of inserting a wedge' (Ibid); therefore, blue is a strategy of interruption in our readings of Edgelands. Painted blocks and stairs and powder pigment all became a saturating blue similar to Yves Klein Blue; that colour used, Cosgrove notes that became a dominant colour of mapping and enables mapping to become a practice that interconnects art theory with cartography (Cosgrove, 2005: 45). Jen Joy in *The Choreographic* (2014), adds that blue amplifies the dramaturgical and relational intensities of the work to confuse sensory categories and entwines violence and desire (Joy, 2014: 170-1). The use of blue became a dramatic backdrop to a moving body, enabling me to play on the contrast of gravity's index in scouring through blue to reveal lines of action between powder and ground or a body falling against the blue. Blue exaggerated the acts of drawing with gravity and ultimately left a blue stain of action upon either the very ground of Edgelands sites or impression. Finally, blue, as a diagrammatic colour, brought dance diagrams and cartography together into an artistic stain. In Figure. 6, *Blocks*, my body crouches and balances, moving with the site's conditions from tactile surfaces to the movements observed with domestic type equipment, typical of the materials fly-tipped in these sites. My body in black acts like a drawing cypher, the drawing tool, and enhances the blue as the mark, the stain, and a diagram mapped into the abandoned car park below.

^[1] German noun for an image.



Figure 4. Joanna Leah, *Blocks*, Photography, Joanna Leah, Rob Padley and David Culleton, Ink pigment, blocks, stencil and abandoned car park floor.

Butler and Zegher note that mapping in artistic practices defamiliarizes readings of place to create new patterns (De Zegher, 2010.). Artists' concepts of the diagrammatic disrupt normative logic and are applied to countermand conventional cartographies (Zdebik, 2012; Cocker, 2017). Eve Meltzer (2013) says, a diagrammatic discourse is essential in considering long-term critical engagement: 'To deploy a diagram,' states Meltzer, 'creates noise, that acts ironically or critically to demonstrate an invested interest and gesturing' (Meltzer, 2013: 20 – 21); the '*blubild*' as rude noise, a graffiti-like mark! It is a dynamic workspace for tensions of containment and dispersal, oppositions, and contradictions put into play via material forces (Bois & Krauss, 1997: 90 – 99). Extracting and embodying the movement language and systems from Edgelands cultural practices in a contaminating score is a way to dislocate and jerk the site for a reread and re-think! '*Blocks*' (see Figure. 6) demonstrates how I spatialize language, codes, tags, and inscriptions to create contradictions and tensions in the site.

The diagrammatic approach of *Blubilds* performs a transgression within a culture, as in Krauss's term 'to stain' (Bois & Krauss, 1997: 127). Lepecki says, 'an act that seizes a milieu and turns it into property by means of the mark' (Lepecki, 2006: 66). To draw out existing embodiments - is to seize it, to draw it - is to begin deciphering, to diagrammatic - is to put

coded gestures into play; this draws out new topologies. Cultural topologies are accepted as a dynamic activity that makes places distinct. Movements reflect terrain, environment, social, political, and cultural bodies; actions are in the dynamic interaction of specific materials exposed to elements, so a mode of movement can become a feature. Moreover, a moving diagram can shape a particular inquiry and register certain qualities in a dynamic exchange system (Dell in Cocker et al., 2017: 377). '*Blocks*' drew from existing cultural features of graffiti tagging to stain the ground. Using found and adapted objects from the fly-tipped domestic materials in Edgelands as drawing tools, I scoured a new stain through a gestural and cultural exchange. In Figure. 6, I used cut-off newel posts as stilts, an extension to my feet and hands that allowed me to scour through my stenciled text. Both erased and inscribed my connections with the site in language, objects, and gestures. The blue powder pigment was left, staining the ground, and I began to see beyond this literal staining to the staining of sites with new spaces. Law (2018) states that artistic diagrammatic methods explore problems through material and immaterial processes, and mediation is already 'a quintessential characteristic of the diagram' (Ibid.). My body mediated between ground, language, subjectivities, movement systems, and materials within this frame: in a relationship. Tim Ingold says 'a correspondence' (2020) entangled interactions with other bodies, their movement lines, and materials. My reactions and speech, both bodily and textual, drew out connections between surface, movements, and objects from Edgelands is a dynamic structure. McCormack notes that:

'...bodies move...physically, but also effectively, kinaesthetically, imaginatively, collectively, aesthetically, socially, culturally, and politically. By moving in these matrices, bodies' produce' or generate spaces – [since] the quality of moving bodies contributes to the rates of the spaces in which these bodies move' (McCormack, 2008: 182 in Rubidge, 2009: 1).

Blubilds are a system of exchange, where individual sets of movement from specific cultural bodies such as parkour and kite flying are both the material bodies, cultural movement systems, and the site materials produce an entanglement. Mersch and De Zegher (Cocker et al. 2017: 369) observe that material flows are reciprocal; Ingold says materials' act back' (Ingold, 2013). In drawing with *Blocks*, see Figure 6. I found that every surface, weather element, every movement provided a generative process of reactions and interactions. Ingold reminds us that touch and vision intersect to process specific energies in the embodiments (Kato, 2014: 211), creating distinct lines of movement. As I moved, drew, and observed with

my notation, I negotiated my lines of actions and the lines of others, drawing out existing cultural movements and providing an opportunity to alter them through encounter and entanglement. To be entangled in the diagram drawing between elements in a particular dynamic with coded characteristics. Rubidge says such choreographic diagrammatising 'generated a fluctuating, inhabited environment which was simultaneously entity and process,' and the relationships produced are actualized through material forces (Rubidge, 2009: 19 - 20). '*Blubilds*' were responsive and attentive to specific features that became distinctly orientated between my bodily embodiments and those of the cultural practices residing there – entangled embodiments.

Karmen MacKendrick says to 'dancer-as the dance draws' (MacKendrick in Lepecki, 2004: 148-9) generates a 'mobile spatiality' that creates an excess intensity of the type of space and mover. When I draw through movement, I connect lines of action with a literal ground and the movements of that place. I also embody my performative subjectivities in addition to movements extracted from the site; for example, balancing on posts and falling down stairs was a way to use my body and the equipment as tools^[1] and leave traces that create traces of a distinct 'mobile spatiality.' Those traces are literal, see Figure 4. and visual as a distinct spatiality, thus creating a new spatiality in connections with the sites.

Embodied diagrams convey the potential of new spatial encounters due to their networked tensions (Rubidge, 2012: 2); Cocker suggests they are an articulation of 'something else' (Peepshowpoetry, blogspot.com, 10.08.2019), and for this research project, that teases out spaces and forces cracks within existing spatialities as a mobile diagram that alters. '*Blubilds*' stretch and bend the social and cultural topologies of Edgelands, like the stutter between words and language, between bodies and narratives. Cocker refers to Daniel Stern's view that responses create 'germinal politics' (Stern in Cocker 2017: 317). Erin Manning's *The Minor Gesture: Thought in the act* (2016) says minor gestures are political resonances of difference: 'lines tremble that compose the everyday lives, both structural and fragmentary' (Manning, 2016: n.p). The embodied diagram could be considered alternative cartography, a minor politic, or a gesture of potential for new features of a place. This positions these diagrams of resistance as a mode to change our readings and interactions with the location. For instance, Francis Alys's 2007 *Thin Green Line* is situated on a political border, walking with a can of green paint to draw attention to political divides. Phil Smith's (Crab man) work in *Mythogeography* (2010) is a guide to performance walking where

alternate modes of moving, from walking sideways like a crab to swimming, are resistant strategies and tactics towards how we occupy, use and dwell in places. It has the potential to change how we use and perceive places. *Blubilds* are a dancing diagram, a movement dynamic of alteration.

Blubilds extract systems of movements, and lines of action from parkour, kite flying, graffiti, and acts of trespass and vandalism to slide them under the steam roller of gravity to disperse recognizable forms. If we accept that line is unpredictable, registers forces, and deviates (Cocker, 2017: 45 - 50), then it registers gravity as part of a specific dynamic that breaks, ruptures and deviates. Ingold notes that 'to draw a line' is a disruptive approach that causes resonances that generate difference (Ingold, 2015: 45). Similarly, the line of the diagram, and gravitational dynamics, distort relationships and connections between existing codes. In a diagrammatic section 'Isotropy,' in Bois and Krauss's Formless project (1997), Krauss recalls Bataille's discussion on Salvador Dali's *Jeu Lugubre* (1929), a dispersed, mobile and scattered diagram that demonstrates contradictions to illustrate the diagram as a stain. In Figure 6. My weight spatialized; just as a water bomb hits the floor, the water leaves an explosive scatology, and its volume is dispersed to leave no more than a blue puddle. A literal stain remained reread as scribbles, erasures, and spills that mark the presence of a drawn-out encounter. Intersections of body and line draw relations. Elizabeth Grosz identifies the body's relational interactions as a performing system, which can map an excess of otherwise overlooked relationships; different connections emerge in a performed mapping (Grosz, 1994: 121). This relationship of the body in the performed drawing of a diagram leads to a tactical encounter deployed to stain the site.

To conclude, the series of diagrams, *Blubilds*, created throughout the project create a rupture with existing cultural practices and aims to provoke a connection to create new encounters. Why? Edgelands are expanding, woven into the fabric of our urban and rural wilds; they are places of occupation and offer the potential for new activities to generate outside of the everyday organization, outside organized and occupational activities. Suppose the diagram acts as a stain of resistance to an existing culture associated with places and sites. In that case, I suggest such a deviation from expected readings or activities of Edgelands to provoke fresh liveness and openness to their potential for more expansive cultural practices. Bois & Krauss define 'stain' as a 'bodiless stain,' a spatial marker in relation to a specific place (Krauss, 1986: 208). This project, *Blubilds*, outlines how I employ a rule of gravity as a drawing tool

and force within a diagrammatic drawing where the diagram stains and marks the sites to provoke new spaces. The research developed ways to utilize diagrammatic drawing to 'draw-out' site encounters and contaminate. My aim was for *Blubilds* to become a rude noise, to stain Edgelands with new graffiti to contest the existing activities and representations of Edgelands.

[1] <https://www.youtube.com/watch?v=V0Y1pnyBgf8>

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