

Vanessa Grasse

### **The Life of Lines** by Tim Ingold

Tim Ingold's anthropology of lines has inspired me and influenced my practice since my studies on the MA Creative Practice (2011-14). This new in-depth articulation of a study of lines and ecology of interconnectedness has formed a grounding for a recent research project I am working on. The research looks at self organised groups, continuity of growth and pattern formations. In early August I worked with a group of 12 dancers for one week, both in the studio and outdoors whilst in residency at Yorkshire Dance, Leeds. Ingold's text accompanied us throughout the research. I found the writing in this text very clear, succinct and not overly academic which helped me to fluidly bridge the theory into the practice. I have been able to create some movement scores for dancers in direct correlations with some of the arguments and theories like the 'knotting', 'weaving' and 'whirlwind'. His theories helped me question and clarify the nature of the work and find a thread throughout the research. I found the content extremely relevant for developing both the content and the methodology of my research. In both cases, having clarity of your own continuous growing 'path' whilst allowing it to entangle with other 'paths' became the core idea and allowed rigour and coherence in the work.



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Ingold's lines and the notion of 'line of growth' has influenced my ongoing study on the movement of attention and contributes to my research of what I call 'Inner-outer line' mode of attention. I have been able to develop this attentional research through this recent group work project and by continuing my ongoing walking and drawing practice which I developed during my final MA project. The readings gave me new inspiration to continue my walking research and find ways to bridge it into my studio practice. Supported by Ingold's text, I had the chance to explore new ways to develop the walking drawing experience by focusing on listening to environmental sounds and drawing during a workshop I led in April. I shared with the participants some of my listening-drawing and walking-drawing practice in which the sensorial and kinetic experience is translated into a continuous line on the paper. These drawings were then used as movement scores and then translated into drawings again.



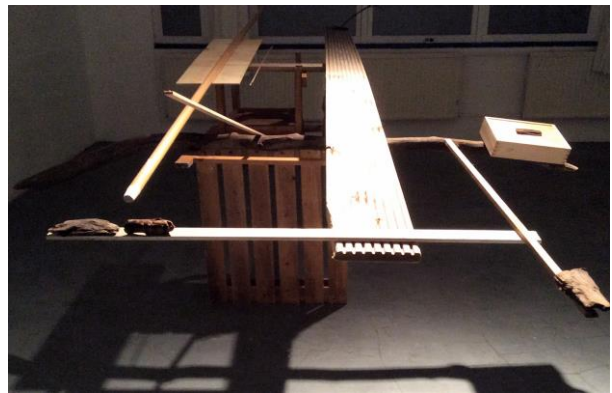
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## **The Perception of the Environment** by Tim Ingold

I have adopted a non-linear approach in reading this book, I find this approach useful as it is a large and more dense text than other books by Ingold. The text covers vast and diverse arguments so it seems appropriate to navigate it fluidly, in sections and in accordance to the particular interest of each research project.

The text has been of great support for the development of Material Self Material Other, a collaborative project with dance artist Bettina Neuhaus. This February whilst in residency at 4Bid Gallery in Amsterdam we developed a one on one interactive installation with found objects. As we navigated through questions of materiality and embodiment of materials, Ingold's thoughts on 'materiality', 'making' and 'tools' have been invaluable to question, refine and deepen the research.



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