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An Artistic Equivalence of my Obsessive Compulsive Disorder

Baugh, Thomas

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Plymouth University

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An Artistic Equivalence of my Obsessive Compulsive Disorder

By

Thomas David Marcus Baugh

A thesis submitted to Plymouth University
in partial fulfillment for the degree of

DOCTOR OF PHILOSOPHY

July 2015

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An Artistic Equivalence of my Obsessive Compulsive Disorder

Thomas Baugh

Abstract

In this research I explore my Obsessive Compulsive Disorder (OCD) and make manifest equivalent experiences of it through art practice. I investigate my OCD through artistic enactments and test my equivalence of the framework *obsession-compulsion* using installation art – an equivalence, which I suggest is a relationship between my embodied perception and my memory. My interpretation of equivalence contains characteristics that arguably align with common emotions of control and doubt, inflated sense of responsibility and fear of disaster, which, I suggest are accessible to an audience other than myself. As such, my artwork proposes that a viewer can experience my equivalence to some degree. I refer to writer David Batchelor's (1997) definition of equivalence as a starting point for this research, and question how my OCD reveals itself through memory and perception, by referring to Richard Shusterman's ideas regarding somaesthetic reflection (2008), Bergson's description of the structure of memory (2004), Paul Ricouer's link between memory and imagination (2006) and Gilles Deleuze's ideas regarding difference and repetition (2013). I also refer to theoretician Estelle Barrett and her ideas regarding “situated knowledge” (2010: 4-5) as a way to frame the subjective and personal nature of my artistic enquiry, regarding my equivalence of OCD. Within this thesis I place emphasis on art practice as a method of research and describe the processes I have used to explore my OCD and make manifest my equivalence. I refer to Clare Bishop's (2005) phenomenological description of installation art and mimetic engulfment within this process as I consider them methods to reveal my equivalence, by making manifest the relationship between my memory and my perception, both of which are embodied experiences within my OCD. I discuss Ross G. Menzies and Padmal de Silva's (2004) clinical definitions and descriptions of obsession, compulsion, memory deficit and checking, in addition to phenomenological and pragmatic ideas, regarding memory and perception, as a way to articulate my proposition that equivalence of my OCD is constructed of a interdependent relationship between two embodied experiences, which can be revealed through art practice. My research contributes to new knowledge as it suggests a new way of understanding OCD by employing a multi-disciplined approach to practice-led research.

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Author's declaration and word count

At no time during the registration for the degree of Doctor of Philosophy has the author been registered for any other University award without prior agreement of the Graduate Committee.

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Lecture: Practicing Artist Lecture Series: BA Fine Art, University of Plymouth, Davy
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ARC Seminar Series - Dr Deborah Robinson, Presentation of Art Practice, Scott
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Rob Ellis Inaugural Lecture - ‘Bodies and other Objects’, Stone House Lecture Theatre, University of Plymouth, 23rd February 2011.

ARC Seminar Series- Andy Klunder Artist in Residence Seminar, Plymouth Arts Centre, 18th February 2011.

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ARC Seminar Series - Nicola Gilmour Artists in Residence Seminar, Plymouth Arts Centre, 4th February 2011.

Introduction

In this research I explore my Obsessive Compulsive Disorder (OCD) and make manifest equivalent experiences of it through art practice. I investigate my OCD through ‘artistic enactments’, in my ‘art space’, terms I define on pages 24 to 26 within section 1.2. This is where I test my equivalence of the framework *obsession-compulsion* using installation art – an equivalence, which I suggest is a relationship between my perception and my memory, both of which I consider to be embodied. The terms “evidence” and “testimony” are derived from a legal context and, as indicated in the Shorter Oxford English Dictionary (2002), “testimony” denotes something stated, a verbal statement from a witness, while “evidence” (including testimonies) is anything presented as proof, or disproof, of a case - this definition of “evidence” can be extended to include providing grounds for belief. In normal circumstances, artworks are not presented as evidence to prove or disprove a case, though they may, or may not, provide grounds for belief – that is, they may be persuasive, credible or believable. The evidence supporting the persuasiveness or credibility of an artwork is often highly subjective and may be supplemented by explanatory exegesis in the form of curatorial comment and artist statements. The audience reception, including a judgment as to whether the work is believable, often involves the deciphering of artistic intentions and the evaluation of those intentions against whatever yardstick the viewer may use. It also involves an assessment, however intuitive and subjective, as to whether the artist has realised his or her intentions. In this context the evidence of credibility might consist of the testimonies of the audience, including critics, and the artist him or herself - testimony as a form of evidence.

In the context of this PhD submission the primary evidence in support of my aim to ‘make manifest in artworks an equivalence of my experience of OCD’ is my own testimony supplemented and reinforced by theoretical testimonies drawn from a range of sources. I suggest that there is a clear relationship between evidence and testimony within my practice-based enquiry. The primary evidence comes from me and is largely experiential, consisting of the artworks I have produced and the testimony of my reflections upon, and analyses of, these works. I also provide supplementary testimony consisting of theoretical and philosophical arguments that are used to frame

and support the overall thesis. Taken together, these various strands of presentation, narrative and argument constitute the evidence of proof or credibility.

I contend that the testimony situated in the artworks submitted as the central component of this PhD is, to varying degrees, accessible to an audience (beyond myself). By enacting equivalence in the process of constructing and experiencing an artwork, and by reading the various strands of written testimony, an audience has sufficient evidence to believe that equivalence of OCD can be realised in an artwork. While the artwork places emphasis on making an equivalence for experiences that are manifestations of my consciousness, I suggest that each artwork provides an audience with the space to consider how such experiences correlate with the evidence provided by the supporting testimony in the thesis. The evidence for such an equivalence is conclusive for me and, I trust, persuasive enough to be believable and credible for anyone else. Furthermore, I do propose that a viewer, other than myself, can experience aspects of my equivalence - I suggest a viewer can access the characteristics of my OCD through installation art methods such as heightened perception and mimetic engulfment¹ as described by Claire Bishop in section 2.4 of this thesis. These artistic processes operate in conjunction with filmic projection, and allow the viewer a degree of freedom to engage with experiences of inflated sense of responsibility, fear of disaster and the relationship between emotions of control and doubt. I expand on how these characteristics manifest themselves within my artworks in Chapter Two where I analyse the art practice exhibited for the PhD viva voce.

My research question is “through a fine art-based exploration, in conjunction with theoretical framing, can I make manifest in artworks an equivalence of my experience of OCD, and allow a viewer access to my equivalence by revealing the relationship

¹ My art practice references Bishop’s idea of mimetic engulfment in *Installation Art A Critical History*, London: Tate Publishing, 2005 p.82 as an experience, in which the viewer is overwhelmed by the space and the artwork shown - where the experience perceived is acknowledged and understood, but not given completely. I refer to this term in the context of her phenomenological model of installation art, 2008 p.10, as a framework to explore equivalent experiences of OCD, in which she suggests this form of installation art capable of engaging, heightening and even prising apart the viewer’s sensory perception.

between my embodied mind and perception - employing self-reflection as a tool to analyze and affirm my findings?

1.1 *The phenomenology of Obsessive Compulsive Disorder*

A clinical psychologist diagnosed me with OCD in 2003, although I experienced symptoms of the disorder from the age of 12. I am now 37. The psychological examination uncovered that my obsessive thoughts and compulsive checking behaviour was a result of being held responsible for the actions of a close family member, from the age of seven, although it was not my responsibility. The OCD, which resulted, fell into two categories, which according to clinical psychologist Padmal de Silva in his text *The Phenomenology of Obsessive Compulsive Disorder* (2004)² cross over and are closely linked within clinical psychology. The first is known as “inflated sense of responsibility” where the sufferer experiences an inflated responsibility, even for events over which they have no control. The second is a “fear of disaster”, where the individual feels that a certain disaster will happen unless he /she wards it off by engaging in his/her compulsive behaviour (2004: 26-27). Sufferers who experience feelings of inflated sense of responsibility and fear of disaster believe they have more control over what happens in the world than they actually do. Commonly a sufferer who experiences such feelings will deal with hyper-responsibility in relation to other’s feelings, i.e. feeling responsible for everyone else’s happiness, thereby neglecting his own, and if overlooked will manifest itself as an increasing level of tormenting guilt. In extreme cases of inflated responsibility and fear of disaster the individual will isolate him or her self, and avoid contact with others in order to rid the mind from feelings of unease. In other cases, such as the areas explored in this thesis, the individual will adopt behavior to harness the urge to feel overwhelming concern for the wellbeing of others. Often a person will feel a

² Within this thesis I refer to Ross G Menzies and Padmal de Silva’s text *Obsessive Compulsive Disorder, Theory, Research and Treatment* Chichester, England, Wiley & Sons (2004) in order to describe the phenomena and facts, which constitute OCD. I also refer to two other essays within this text: *The Classification and Diagnosis of Obsessive-Compulsive Disorder* by Annette Krochmalik & Ross G. Menzies, *The Phenomenology of Obsessive-Compulsive Disorder* by de Silva and *Compulsive Checking* written by Stanley Rachman in order to contextualise the framework *obsession-compulsion* on pages 19 to 20.

heightened sense of responsibility to perform a neutralizing behavior, simply because they feel doing so will prevent harm coming to themselves or loved ones. What is more, a sufferer of OCD will sometimes have an overwhelming urge to obtain that ‘just right’ feeling with no other reason than to feel comfortable. In order to prevent distress and anguish, in particular the hours of rituals caused by intrusive thoughts, the individual will avoid objects, places and even people, which they feel triggers their obsessions. A sufferer will often engage in the act of reassurance seeking from a loved one in the form of questions, such as ‘did I lock the door?’ or ‘did I turn the hob off?’ Reassurance seeking can also be developed into a physical routine and interlinked with body orientated repetition where establishing the ‘just right’ sensation is paramount, in order to relieve them from feeling anxious. Avoidance and reassurance seeking are behaviors, I build into my enactments and revealed as part of the artworks explored within this thesis. Importantly, the checking routines I undergo, and investigate within this research, have emerged due to my being held responsible for several disasters in the home, which were caused by a mentally ill person who’s dependence was forced upon me. Her actions were beyond my control, which resulted in my developing OCD. This research is by no means a cathartic process. On the contrary, I am fascinated by my disorder and the way it manifests itself through my body and the artworks examined in this thesis aim to reveal the stress I experienced. I set out to find an equivalence of my OCD, as I was astounded at how this disorder can be all consuming, as it immersed me in a battle with control and doubt, which embodied me physically, emotionally and mentally. For this reason I wanted to explore my OCD, and reveal an equivalence of it through an art practice, in order to provide an alternative and informed way of understanding the core components of my obsessive compulsive disorder. Furthermore there are several components that form the structure of my OCD. I have, therefore constructed a framework called *obsession-compulsion* in order to make clear what it is I am trying to achieve equivalence for, through art practice, which I explore on pages 19 to 20. I refer to this framework throughout this thesis when discussing my artwork.

Although I am anxious about everyday issues, such as family and health, the purpose of my art practice is to explore a disorder, which is constructed of mixed emotions and intrusive thoughts that occur within me as my memory and my perception interact. I am aware that anxiety is an emotion bound to OCD, which I acknowledge

when I feel my mouth go dry out of fear during an enactment. However, the purpose of this enquiry is to make manifest a number of other different factors that includes emotion, perception and memory through a fine art practice. However before I examine the theoretical aspects, which underpin my enquiry I feel it is important to explore the characteristics of the disorder.

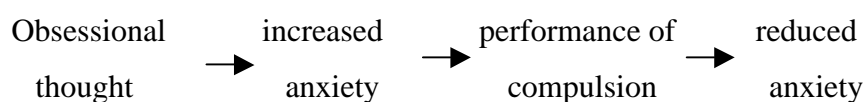
Historical accounts of the symptoms of OCD stretch back to the sixteenth century (Menzies & Krockmalik 2004: 4) at which point it was dealt with through religion, where the sufferer was perceived as being possessed by outside forces, such as the devil (Salzman & Thaler, 1981). The most popular treatment for OCD during this period was exorcism, which resulted in some cases of therapeutic success. During the early to mid part of the nineteenth century there was a shift in thinking regarding diagnosis and treatment of OCD – a move from the spiritual to the medical field. Early European interpretations of OCD differed regarding aspects of the disorder, because they were reliant on the cultural issues in the homeland of the writer. English writers adopted religious views that perceived OCD as a melancholic illness while German writers such as Westphal (1878) related irrational thoughts to neurological events (Menzies & Krockmalik 2004: 4). French psychologist Esquirol (1838) dealt with the condition by treating it as a variant of insanity. Esquirol also argued that patients suffering from obsession and compulsion possessed a certain degree of insight. His findings, regarding insight, gave rise to the idea that obsessions were in fact, irresistible, which gave rise to the idea that obsession was a form of ‘neurosis’. This opinion was further developed by Morel (1800) into a disease of emotions. He also used the term *delire* to account for the presence of insight. Alongside Morel, Legrand du Saulle (1900), suggested that psychotic symptoms were present in patients and described OCD as insanity with insight, known then as “obsessive-compulsive neurosis” (de Silva & Rachman 2006: 1). At the time neurosis also covered phobias, panic attacks and other symptoms linked to anxiety. This caused confusion among psychologists when attempting to classify obsessive and compulsive behaviour. It wasn’t until the early twentieth century that OCD was considered a psychological condition, as up until this point it was referred to, and treated, as a medical condition (Rachman & Hodgson, 1980). Janet (1903) was the first to propose a psychological view of obsessive-compulsive neurosis by considering Legrand du

Saule's research regarding the presence of psychotic symptoms in sufferers of OCD. He focussed on the idea that obsessional patients possessed an abnormal personality, which included symptoms of anxiety, excessive worrying and doubting, features, which manifested themselves through compulsive rituals, which he proposed could be treated through behavioural therapy. Freud (1896) opted for psychoanalysis to treat OCD, which he described as "an attempt to resolve past conflicts in the afflicted individual by appealing to the unconscious" (Menzies & Krockmalik 2004: 6). According to studies by Jenike (1998) psychoanalysis did little to improve lifestyles of OCD sufferers. Jenike treated obsessional ideas as "transformed self-reproaches, which re-emerge from repression and which always relate to some sexual act that was performed with pleasure in childhood" (Freud, cited by Menzies & Krockmalik 2004: 4-5). During the early twentieth century OCD was regarded as a neurotic disorder and treated within a psychological/medical framework, and then treated as an anxiety disorder after further developments were made within the field of clinical psychology (Rachman 2006, de Silva & Menzies, 2004).

The current description, and widely agreed criteria of obsessive-compulsive disorder, is given by de Silva (2004: 21-22) and contains two main criteria, obsessions or compulsions, or both. He describes the phenomena of obsession to include recurrent, persistent ideas, thoughts, images or impulses that intrude into consciousness, which are considered by the sufferer as senseless, unacceptable and offensive, yet the person recognizes that they are his or her own thoughts.

Commonly, compulsive behaviors are repetitious and durational. Such behavior materializes through the body as a series of considered streamlined events, and often reflects the nature of the obsession. A compulsion (Rachman 2006; de Silva 2004) is a repetitive and purposeful form of behaviour carried out because there is a strong compulsion, by the sufferer, to do so. The goal is to prevent anxiety or stress caused by the obsession. The compulsive activity employed for this purpose, is excessive, with no direct or realistic connection to the idea, thought or impulse, which it attempts to prevent. Compulsions can manifest themselves as covert and streamlined behaviours, which are rarely noticed, or as overt actions that are obvious and sometimes quite distressing to others. According to Rachman, checking compulsions are the most common and prominent feature of an obsessive-compulsive disorder (2004: 139). They are repetitive, motivated and purposeful, which are employed by

the sufferer to protect people from harm and can become stylized and streamlined by the sufferer to pass as unnoticed by others. Rachman also explains that checking compulsions take a long time to complete, evolve slowly, and that they also tend to be accompanied by a certain degree of tension (2004:140). Within my OCD repetitive checking compulsions are embodied actions, which articulate feelings of indecision I have regarding a space or object that I am concerned about. These are manifestations of my obsessions, which my art practice seeks to reveal. Compulsions have been established as a ritual in clinical psychology (Einstein and Menzies 2004: 215), and can either be motor-based or mental, or both. It can also be a general ritual, or specific, depending on the severity of the disorder. Repetitive mental compulsions are also diverse and include checking or patterning objects through to counting behaviors. But, the primary aim of a compulsion is to release the individual from anxiety, or tension generated by obsessional thought. This flow of activity can be illustrated by Ian Frampton's (2004: 40) diagram below:



There are several other components and symptoms, which form obsessive-compulsive disorder, alongside those detailed earlier in this section. The most common is a trigger, (2004: 24). This is defined as an event or a cue that sets off an obsession - an initial feeling of discomfort, which in turn engages the compulsion. This element is the starting point of my obsessive and compulsive episodes. It is an immediate visual or sensory experience, which generates a sense of discomfort when I come in contact with a particular space or environment, thus raising levels of anxiety. The trigger is very closely associated with the obsession and the compulsion, and to include it, as an additional component in my constructed framework *obsession-compulsion*, will confuse an already complicated and multi-faceted research project. For this reason I have decided to disguise it in the context of the framework, which I will expand upon within section 3.2 of Chapter Two when examining the artwork “*Trigger-Obsession-Compulsion*”.

I employ repetition to explore tension, which arises, as I continually search for an appropriate image in my consciousness that will settle my obsession. Tension, manifests within me, as I experience perceptual differences through repetition and appears in the artwork as periods of delay, or even extension and by my body failing to complete a task. In a lived experience of my OCD, repetition is where I engage compulsively with an action or thought far beyond its utility to satisfy my obsession, which manifests itself in common actions such as excessive checking, touching, repetitive body movements. The manner in which repetition manifests itself in my artwork is therefore of concern to this enquiry, and to the construction of my equivalence. I describe my interests in repetition on pages 59-62 within section 2.6 of Chapter One, where I critically analyse it by referring to Gilles Deleuze's ideas regarding repetition³. Deleuze suggests that repetition can always be represented (2013: 2), which aligns with my suggestion that repetition can uncover my equivalence of OCD, if explored through art practice. Deleuze writes (2013: 27) that repetition is constructed of difference, and suggests two ways of understanding repetition, and how it exists for us. The first is repetition guided and explained by the identity of a concept (2013: 27). The second case of repetition forms itself (2013: 28), in that it self-produces itself. Here, difference corresponds to the idea or concept, and unfolds within repetition. With this in mind, the repetition I employ within each of the artworks is an underpinning factor of my disorder, which I suggest forms my equivalence. I continue my examination of repetition in relation to the artworks *Three Doors* in section 3.3 and *Pull Me* in section 3.7 within Chapter Two.

Within a clinical context, Rachman (2004) suggests that people with repetitive compulsive checking, within OCD, often suffer from a memory deficit. This is due to the idea that sufferers are commonly unable to recall whether or not they have completed their ritual, even after several repetitions in the passage of mere seconds. Rachman describes memory deficit in the context of "hypervigilance" (2004: 156). This act occurs under stress, and is where the sufferer rapidly scans new situations or known environments for potential hazards and threats, which can include internal perceptions, such as an unknown pain or sensation that have been purposefully

³ I refer to Gilles Deleuze's text *Difference and Repetition* (2013), London & New York, Bloomsbury, as he explores what it is to repeat, and in doing so I reveal the origin of my repetition, the form it takes, and why I employ it as a method, during my enactments to articulate equivalence of my OCD.

acknowledged, by the sufferer, as uncontrollable. If a threat is detected, through excessive vigilance, the person affected will be still and on high arousal allowing for a narrow focus of attention on the signifier of harm. Hypervigilance is an intensely physical and visual process that can become distorted (Clark 1985) as the individual engages in several processes of scanning, which in turn forms a checking ritual. In Chapter Two, page 93 I explore hypervigilance through my art practice, not to prove memory deficit exists in OCD, but to establish that the repetitive nature of OCD is a result of a low self-confidence in a memory, influenced by my perception and vice versa. I describe the idea that memory is influenced perception, by referring to pragmatist Richard Shusterman's concept of somaesthetics, in particular his term "somaesthetic reflection"⁴ (2008), which I explore later in section 2.5 on page 58 and 59 within the section *Memory and Perception*. In his text, he uses the term soma as a way of describing the body, as a living and feeling body, rather than just a physical one. In his text, he uses the term soma as a way of describing the body, as a living and feeling body, rather than just a physical one. In the context of the body, Shusterman refers to the term aesthetic as the site for sensory appreciation, and a way of stressing the soma's perceptual role. Somaesthetics is described by Shusterman as the "critical meliorative study of one's experience and use of one's body as a locus of sensory-aesthetic appreciation and creative self-fashioning" (2008: 19). Shusterman considers that knowledge is largely based on sensory perception and believes the body is the primordial instrument in grasping the world. To expand, he regards self-knowledge as a central aim of philosophy and that knowledge of one's bodily dimension must be recognized in order to understand its complex structure, in terms of a material object in the world and as a subject directed towards the world (2008: 20). Shusterman's description of somaesthetics informs this research project as its framework is concerned with the body's external form and function, and with its lived-experience. His ideas regarding somatic perception provide an insight into improving self-awareness of our bodies' feelings and sensations, and act as a point of reference in this thesis when I articulate the self-reflective nature of my OCD.

⁴ Shusterman's description of the term somaesthetic reflection explores the idea that reflection and self-awareness influence perception, in *Body Consciousness A Philosophy of Mindfulness and Somaesthetics*, New York: Cambridge University Press, 2008, p.56, and I have employed it's meaning to articulate an understanding of my perception.

His proposal that there are four stages of somatic self-awareness is explained on page 59, as a way to further articulate the reflexive nature of my equivalence. His ideas are then explored further in Chapter Two, section 3.5 and used to examine Maurice Merleau-Ponty's ideas regarding primordial perception (1964) in relation to the artwork *Appropriate Movement*. I continue to reference Shusterman's thinking, in the context of the artworks *Pouching* and *Pull Me* within sections 3.6 and 3.7, and review his ideology that perception is not opposed to thought within the Conclusion.

The artworks examined in this thesis explore the idea that my memory and my perception interact during obsessive-compulsive episodes, which I suggest is revealed through the artworks explored in Chapter Two. My enquiry focuses on uncovering an equivalence of OCD through a relationship, which is fundamentally perceptual and identifiable by referring to theoretical ideas regarding memory and perception. With this in mind art practice allows me to make material the complex and multi-faceted nature of my disorder, in a way that other methods are unable to. In order to reveal equivalence of my OCD my research has involved me engaging with several artistic methods within fine art practice, prior to the PhD. During my Masters in Fine Art I explored the idea that equivalence of my OCD could be achieved by controlling the viewer, in the same way as the disorder controlled me. During this period I revealed images, sounds and objects that made me feel uncomfortable within purposefully constructed spaces. For example in the artwork *Obsession, Compulsion and the Light Switch* (figure one, page 24) (2010), I filmed a light switch and then projected it onto a wall.

The image was 6ft x 6ft and was played on a loop. I edited the film so the image of the switch appeared and disappeared at various intervals of the film and in doing so I swamped the installation space in bright white light then plunged it into darkness, in order to replicate the way I turn the switch on and off at home. This artwork tested whether equivalence of my OCD could be revealed through viewer participation, and although fascinating, I found the artwork confusing and visually disorientating – elements, which aren't always present within my OCD. For this reason I have spent the last few years exploring artistic methods that will reveal my disorder as an oscillation between memory and perception by using my body, and to uncover that my OCD is balanced and self-reflective, rather than unhinged.

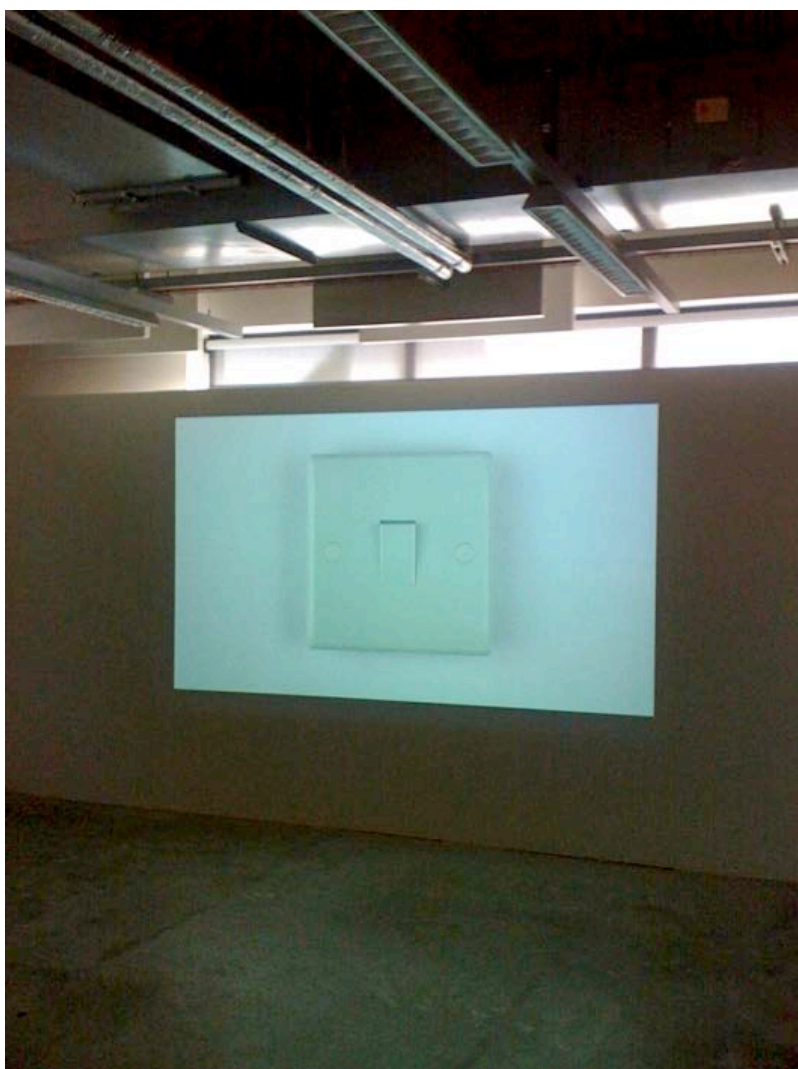


Figure one: *Obsession, Compulsion and the Switch* (2010)
6ft x 6ft wall projection

1.2 Enactment & Art Space

In her text “*cache-toi, object!*” *the unattainable revolution* author Birgit Pelzer comments that in between the years 1965-1975 the artist began to play with his or her position (2004: 73-75), and artists such as Beuys, and Gilbert & George, declared their own person, their own body, to be integral parts of their work. Pelzer suggests “skill in the manipulation of language and in self-representation was no longer a mere advantage, it became an internal part of an artistic product incarnated by the artist himself” (2004: 76). Furthermore, she proposes that the artist functioned as the main communicator, for his or her own product through processes of self-representation

within this information age, and the message, however intelligible or explicit it was, became the very core of the artistic practice. Making clear meaning through the various artistic processes and modes of exchange of that time – the instructive, the analytical, and even the satiric, became methods of spreading knowledge inherent to the artist’s practice. My enquiry adopts what Pelzer describes above as self-representation to reveal my interpretation of equivalence of OCD. Within this context I am the core of my art practice integral to my artwork and, as such my body is implicit in the communication of emotions, which I associate with the disorder. Throughout my doctoral research I have employed the term ‘enactment’, to articulate my obsessive-compulsive experiences, in the context of my art practice. ‘Enacting’⁵ is part of my artistic process, which I employ within an, ‘art space’⁶, and allows me to interrogate my OCD in order to provide equivalent experiences that I perceive as appropriate to the framework *obsession-compulsion*. Enacting allows me to reveal obsessive thoughts, as they unfold through my body, and although they may appear performative and sometimes erratic to others around me, I consider them as compulsive actions, which I engage to overcome feelings of doubt and indecision, in regard to objects and spaces I perceive. The art space, in which I work, is multi-purpose in its use. It is a platform on which to make, test and reveal my findings. Importantly it is a place where I self-reflect upon my OCD and ways in which I can make manifest my embodied experiences during the process of enacting, and through art practice. It is a site where I explore elements, which constitute my behaviour, such as the inter-dependent exchange between images in my memory, and my perception of object, spaces and situations. The process of ‘enacting’ is sometimes quite an uncomfortable experience. However, I consider it a method within my ‘art practice’, which allows me to maintain a certain amount of clarity when I am exploring the

⁵ I consider ‘enacting’ a process I employ within my art practice, which allows me to engage, visit and re-visit my obsessive-compulsive experiences, within the art space and at home, depending on the experience I am exploring. It allows me to enter into an altered state within my art space, which gets me close to my experiences of OCD without losing focus.

⁶ I use ‘art space’ as a generic term in this thesis to mean a space in which I practice as an artist - exploring, and testing my equivalence. My interpretation of the term differs to that of ‘art studio’, as I also consider an art space a place to construct art installations that reveal equivalence of my OCD. I refer to art space as something more than a studio, in which I engage with personal ideas and produce artwork, which takes into consideration a viewer, other than myself.

various behaviors that belong to my OCD, such as checking and the role of repetition. As in a lived experience, enacting allows me to self reflect upon my worries and the relationship between memory and perception, but without disorientating myself, mentally and physically, which quite often happens outside of the art space. Enacting, as an art method, is a unique way for me to explore my OCD. It allows me to engage with my disorder in the art space on an open and creative platform, which in turn allows me to make manifest an equivalence – one that reveals the relationship between emotions of control and doubt, as intense.

My research is a fine art-based enquiry, which adopts open thinking in regard to how the discipline of installation art and philosophical ideas, including phenomenology⁷, as described by Anthony Kenny can articulate and uncover my equivalence. I explore his definition of phenomenology further in section 1.3 *Framing equivalence using phenomenology*, as it informs the structure of my equivalence. With this in mind I consider the philosophical positions I discuss in this thesis as debateable, and use them as provisional frameworks to establish that equivalence is constructed of the suggested relationship. I do not use existential philosophy to argue against contemporary clinical research within OCD, nor do I regard phenomenological ideas regarding memory and perception as definite truths when it comes to articulating my equivalence. Instead, I refer to philosophical positions, ideas and terminology regarding memory and perception, as a way to support the idea that equivalence of my OCD can be made material, through artwork. To expand, I consider Henri Bergson's ideology, regarding memory⁸, as reflexive and informative, in terms of framing my obsessive-compulsive experiences – rather than factual and describe his thinking on page 53 and 54 with section 2.5. In particular the practice is informed by his idea that memory is interpenetrated by images, and mobilized by imagination. I also

⁷ Anthony Kenny describes phenomenology as a branch of philosophy, which studies immediate data of consciousness in *A New History of Western Philosophy*, Oxford: Oxford University Press, 2012, pp.817-818.

⁸ I refer to Henri Bergson's description of a memory-image in *Matter and Memory*, United States: Dover Publications, 2004, p92, which was first published in 1912, as a way to articulate the unwanted and repetitive memory-images I experience, in the context of my OCD.

interrogated Bergson's idea of "pure memory" (2004: 170-171), and "habit-memory" (2004: 89) during the initial stages of this research project, as a way of framing obsessive and compulsive checking experiences, but found it difficult to align either within my practice. This is because the former refers to an experience, which is without image and independent of the present, whereas my OCD is constructed of a relationship, which contains images, and for this reason I have not included it in my research. The latter, habit-memory, is described by Bergson as a type of memory, which is acted rather than represented and is "acquired by the repetition of the same effort" (2004: 89). I found this description interesting in terms of articulating compulsive behaviour, but also problematic as my behaviour, although it appears habitual, is in fact different each time I enact. For this reason I consider my behaviour to be better articulated by referring to pragmatist Richard Shusterman's (2008) ideas regarding embodied perception and philosopher Gilles Deleuze's ideas regarding the structure of repetition - in order to frame the reflective nature of my disorder.

1.3 Framing equivalence using phenomenology

I make reference to clinical definitions of OCD as a way to frame my behaviour, however evidence of my equivalence of OCD resides in the artwork, and is discussed from that perspective within this thesis. I ascertain my equivalence through the artwork by using media, such as filmic projection and sound to provide experiences, which engage my senses in a way that is equivalent to my own feelings of the disorder. However, my intention is to provide equivalent experiences of my OCD, which could be experienced by some one other than myself upon contact with the artwork. To expand the artworks propose a partial equivalence for an audience, as they are experiential in nature; immersive experiences that a viewer could access and understand to some degree through visual and emotional sensations, which arguably exist within a human being who does not suffer from OCD.

Kenny (2012: 817) suggests, according to Husserl, phenomenology is a philosophical method, which is concerned with the description of one's experience, directly and without reference to anything that consciousness may claim to tell us, about the world. This branch of philosophy considers all experience intentional, and employs the idea that it makes no essential difference if the object presented to consciousness

exists, or is fictitious - the relationship between the mind and the object perceived is the same, whether the experience is real or imagined. “Only consciousness has ‘absolute being’; all other forms of being depend upon consciousness for their existence” (Husserl cited by Kenny: 2012: 818). He therefore considers phenomenology as a discipline, which provides the data for all other branches of philosophy. With this in mind my enquiry, regarding equivalence, will be achieved through art practice by referring to philosophical ideas, which explore perception and memory as embodied experiences.

The research proposes that my equivalence of OCD consists of more than something, which is “equal in value, power or meaning to something else” (Chambers 1992: 350), as the definition suggests. I propose my research ‘expands’ the boundaries of the meaning through fine art practice, by adopting a phenomenological framework, as described by Kenny in the previous section, and by referring to writer and art critic David Batchelor’s description of equivalence⁹. In doing so my art practice provides a contribution to knowledge, as it explores new ways of making equivalence manifest through installation art, and in doing so reveals an equivalence that illuminates the condition of the viewer. Batchelor describes equivalence as a ratio, in which likeness to unlikeness are not fixed, nor simply given as properties of those things, which is an idea I attempt to reveal through my practice. I achieve this by investigating the idea that equivalence of OCD is constructed of my memory and perception interacting, through filmic and sound projections. I suggest the artworks encourage self-reflection and reveal how images of anxiety appear unfixed and different to me, as I experience a space or object I associate with obsession. In addition Batchelor proposes that equivalence is a judgement given by a subject, and not situated exclusively in objects, and suggests that equivalence is capable of drawing together things that are naturally apart, yet can separate the inseparable, in the context of art practice. In sum, he considers equivalence, in fine art practice, as something more than a statement of fact that mediates the relationship between the experiencing subject and the perceived world. I employ Batchelor’s ideas regarding equivalence, within my artistic enquiry.

⁹ Batchelor suggests equivalence is explored openly, through art practice and has the power to question our understanding and interpretation of things we perceive in his *Equivalence is a Strange Word*, (ed. Cole. I) Oxford: Museum of Modern Art Vol 2 Ch 3, 1996, pp.16-16.

In particular I suggest methods, such as filmic projection and sound are capable of articulating my equivalence, if my body is employed within these artistic experiences. To expand, I propose these are appropriate methods to reveal my equivalence, as they allow me to examine how my body receives, processes and expels images, which I associate with familiar spaces, objects and experiences.

I suggest my enactments can reveal equivalence of my OCD, as they make manifest the divide between memory and perception, as well as their similarities, by employing Batchelor's existential interpretation of the term. In particular I consider his idea that equivalence is a relationship, best represented visually, which I review in the Conclusion when I analyse the idea that my equivalence is a perceptual event, in the context of fine art practice. Importantly, the relationship, which each enactment uncovers, is not necessarily composed of two equal parts that carry the same meaning or power. Rather my body reveals, within artworks, how my memory and my perception move in an irregular and unpredictable fashion, when affected by my obsession of an over inflated sense of responsibility, or a fear of disaster. Furthermore my art practice suggests that my memory and my perception separate and converge with each other within my OCD and are revealed in this way within my art installations, which refer to Claire Bishop's description of mimetic engulfment (2005) in section 2.4. By this I mean that my memory and my perception do not align during obsessive thoughts of disaster, illness and heightened responsibility. Therefore, The focus of the art practice is on articulating this disjointedness through enactment and, by critically examining the characteristics of memory and perception as two embodied states that wish to separate – a framework, within which I propose my equivalence is theoretically positioned, and articulated, as such within the artworks exhibited for the PhD viva-voce. For this reason I suggest my equivalence cannot be isolated as an individual moment within my artwork, as it is located throughout the duration of each enactment, as my lived experiences of OCD would suggest.

1.4 Description of the aims

To summarise, my aims are: to use fine art practice to explore experiences of my OCD as defined within the framework *obsession - compulsion*, and to make manifest an equivalence, which can be accessed by a viewer other than myself, by referring to

Batchelor's definition of equivalence as a starting point for this research; to use installation art to test an equivalence of *obsessive-compulsion* as a relationship between embodied perception and memory, which I reveal through artistic enactments; to interrogate how my OCD reveals itself through memory and perception, both of which I experience as embodied, by referring to Richard Shusterman's ideas regarding somaesthetic reflection, Bergson's description of the structure of memory and Gilles Deleuze's ideas regarding difference and repetition.

In addition to my reflexive art practice I make reference to philosopher Paul Ricoeur's phenomenological position regarding imagination, and its connection to memory within his text *Memory, History, Forgetting* (2006), which was first published in 1992. Ricoeur describes imagination as a suitable vehicle for the intellect to recall memory – to bring it forward into consciousness (2006: 52). I discuss his views on what a memory is in relation to my practice on pages 54-56 in section 2.5 within Chapter One and examine his position regarding the relationship between memory and imagination, in the context of Bergson's memory-image (2006: 25). I also refer to Ricoeur's ideas regarding memory when I examine the artwork *Pouching* in section 3.6.

I also explore how my perception of an object or familiar space interacts with memory, and vice versa, by referring to Merleau-Ponty's ideas regarding perception in his text *Primacy of Perception* (1964) and Shusterman's somaesthetic reflection (2008: 54-55), as outlined previously on page 22. I discuss their ideas and that the body is a perceptual tool through which I experience and uncover meanings, in relation to emotions of worry and discomfort linked to my obsession. Furthermore, I refer to Merleau-Ponty's ideas regarding primordial perception, and perception as part of the intellect on pages 56 to 58. I then revisit his ideas regarding the phenomenal field in section 3.3, where I explore the artworks *Round and Round* and *Up and Down*. I follow up ideas that perception is of the intellect and the body to further establish that equivalence of my OCD is a reflective event, between memory and perception in section 3.5 where I examine the artwork *Appropriate Movement*.

My research contains a two-way process between theory and practice, where artistic practice is more than an application of theory and theory is more than just a reflection on practice. It is a unique relationship, in which the two – theory and practice are interrelated and interact through a system of artworks and critical text, where philosophical positions act as a point of reference for artwork, and a base against which to articulate a personally situated knowledge regarding equivalence of OCD. With this in mind the subjective and personally situated aspect of my artistic research results in artwork that represents interplay of ideas. To expand the knowledge, which I provide, regarding equivalence within this thesis and through my art practice has the capacity to illuminate an audience, as it draws on other disparate areas of knowledge within the fields of the arts to establish that my interpretation of equivalence is a perceptual event - it engages with and expands theoretical paradigms, in conjunction with a studio-based practice that focuses on modes of self-representation, to communicate the idea that my equivalence can be accessed by a viewer if experienced through filmic and audio projection. As such, the research is stimulated by the idea of embodied perception and memory, and adopts an exploratory approach that focuses on revealing and finding ways of making these experiences material, by using several philosophical frameworks, materials, ideas, methods and other familiar connections found within and between contemporary fine art practices. My research is personal at its core, motivated by emotional concerns and operating, as cultural theorist Estelle Barrett suggests, on “the basis of explicit and exact knowledge” (2010: 4). It is an enquiry that is “action-based”, which Barrett defines as knowledge that “is generated through action and reflection” - a problem-based learning “involving learner-centred activity driven by real-world problems or challenges, in which, the learner is actively engaged in finding a solution” (Barrett 2010: 4-6). By this I mean, that my practice is generated from personal reflection and experience upon my OCD and takes into account emotional characteristics, which belong to human consciousness in order to ascertain my equivalence. The research concentrates on the relationship between *problem-context-solution* by combining theory with art practice and in doing so intends to reveal, through innovative multi-media practice, new knowledge in relation to equivalence, in the context of fine art practice. Furthermore I suggest that someone other than myself can understand my equivalence, as I employ methods in my art practice that encourage self-reflection. I expand on this idea in Chapter Two, where I

explore the relationship between – a viewer and the content of the films, and the material qualities inherent to films, in the context of mimetic engulfment.

My research is focussed on my making artworks that test my proposed hypothesis that, equivalence of the framework *obsession-compulsion* can be made material through installation art and filmic projection, and by referring to my chosen philosophical positions, as outlined within this Introduction. In particular these theoretical positions allow me to articulate the tension that exists between my memory and my perception, which I make manifest in artworks completed prior to the PhD and artworks exhibited for the PhD viva voce, which I analyse in Chapter Two. Due to the complex structure of my OCD, the equivalent experiences I construct will provide more than a clear statement of fact, a direct comparison or literal description of my experiences. Instead, my aim is to employ the term equivalence imaginatively, as stated earlier on pages 28-29.

1.5 *Structure of the text*

In Chapter One *Methodologies, Working Methods and Theoretical Context*, I describe the methods I use to reveal my equivalence and I address the core elements that underpin my enquiry. I describe my approach to research through art, and establish the relationship my art practice has with installation art. This section will include an account of the artistic methods I employ to achieve equivalence of the framework *obsession-compulsion*.

I refer to the phenomenology of perception and memory as methodologies, which inform my art enquiry, and how I uncover my equivalence. I establish my understanding of practice-led research by referencing theoretician Estelle Barrett (2010), Frayling and Seago (1994/5) and Katy Macleod (2007) regarding their approaches to research in art and design. I discuss important artworks, which arguably belong to 1960's -1970's Avant-Garde film, and refer to Reader in Film Michael O'Pray's text *Avant-Garde Film: Forms, Themes, and Passions* (2003), as a way to contextualise my research enquiry. I also account for the type of installation art I use to reveal my proposition, by referring to Clare Bishop's text *Installation Art, A*

Critical History (2005), and the role of filmic projection and use of audio as methods, within this research project.

Chapter Two will focus upon the *Studio Research Process*, discussing in detail my studio enquiry within the context of my chosen philosophical frameworks. I place emphasis on art practice and describe how I produce my artwork, in terms of the methods I underwent as part of my exploration into my equivalence. In particular, I reflect on and critically analyse the methods I have used to uncover my OCD in my artwork, which include enactment and installation art, and examine how they allow me to reveal an appropriate equivalence that aligns with a lived experience of my disorder, and also relate to the research project's aims. This will include examining key moments or breakthroughs within the research, and comparing my practice with that of other artists who inform my enquiry.

In *The Conclusion*, I evaluate whether equivalence of OCD has been achieved and review how it illuminates the condition of the viewer, as an artwork. I will also review the nature of my equivalence and whether I have provided a new interpretation of the term, within my art practice. Additionally, I will examine if the art practice has provided a new way of understanding OCD, which could be considered within other fields of enquiry. I will achieve this by reviewing the studio enquiry and key philosophical ideas, which I have addressed in this research.

Chapter One

Methodologies, Working Methods and Theoretical Context

In my art space I explore ways in which to make material somatic experiences of my OCD, where processes are not pre-determined but emerge according to creative demands. The research is a ‘self-reflexive practice’, and can be referred to as an, “inquiry process that is directed by personal interest and creative insight” (Sullivan 2005: 100-101). With this in mind my research is issue-driven, and employs installation art as a method to make manifest equivalent experiences of my OCD, as they would appear within my lived experience. My practice-led research is personally situated¹⁰ and driven by an interest in making material experience, which is embedded in the relationship between memory and perception, and underpins my OCD. With this in mind I propose that my art practice, in conjunction with theoretical framing generates new knowledge regarding equivalence, as it makes manifest emotions of uncertainty and doubt, which are intrinsic to OCD, through art installation.

Furthermore the art practice contributes to new knowledge, as it explores the idea that modes of presentation associated with mimetic engulfment allow a viewer the space to experience my equivalence. In the text *Practice as Research, Approaches to Creative Arts Enquiry* (2010) theorist, Estelle Barrett argues that a practice-led enquiry, which adopts diverse, interdisciplinary and emergent methodologies as a mode of knowledge production, has the capacity to generate new ways of externalising personally situated knowledge. Barrett also suggests that subjective knowledge is generated through action and reflection where the artist researcher is actively engaged in finding a solution to a problem (2010: 2-5), which in the case of this research is to find out whether it is possible to employ fine art practice to reveal equivalent experiences of my OCD. To expand, her approach to art practice, as research, aligns with the objective for this project where the focus is on the potential of an interdisciplinary studio-based enquiry to uncover a new way of understanding OCD – a research process, which will generate an interpretation of equivalence that

¹⁰ Writer Birgt Pelzer suggests ‘self- representation’ became integral to an artist’s work during the years between 1968-1975, as the artist functioned as communicator for his or her own product. She suggests ‘explication became the norm’ and the visual approach became fundamental in articulating the artists position, in “cache-toi!” the unattainable revolution, Spain: Poligrála, 2004, pp.76-77.

can be considered in the field of fine art. This enquiry embraces the idea that equivalence, in the context of my OCD, is predominately perceptual and as such seeks to ascertain that equivalence of a disorder can be formed of a relationship between two embodied experiences, which are not necessarily equal, as described in the original definition (Chambers 1992). Furthermore, my art practice suggests that equivalence of my OCD is a judgement, as described by Batchelor in his text (1997) on page 28 and 29 of this text, and given by me, the sufferer who is also the subject of this enquiry. I suggest my research enquiry contributes to new knowledge, as my interpretation of equivalence can be understood as something that contains differences and is unpredictable, when we perceive it in the context of fine art. I consider my interpretation of equivalence, as explored in this thesis, more than a straight forward reflection of a lived experience, as its objective is to visit meanings that aren't directly linked to the original sense of the word, and thus avoids making material experiences that are anchored around notions of documentation. Barrett talks about inter-disciplinary studio enquiry from an experiential standpoint, suggesting that personally situated research is action based (2010: 5) - born from a lived experience and personal reaction - and is accompanied by explicit reflection, upon that action – an approach, which I adopt through the artistic process of enactment. Barrett goes on to suggest that we cannot separate knowledge from the situation, in which it is generated and used, which reinforces her description of a personally situated research. Barrett's approach to action research informs the way I generate new knowledge within this enquiry, as my exploration of equivalence is constructed from a lived experience of OCD, which has been critically examined through a studio based art practice - a systematic investigation, through practical action. I employ action research, in particular the process of enacting within my art space, as a process to test new subjective ideas, and to provide a modest contribution to original and communicable knowledge relating to equivalence, which is born and formed on a personal knowledge. I self-reflect upon real life experiences, which I explore through this process in order to uncover an appropriate equivalence of my OCD, which I test using installation art. I find my approach to research fits within Frayling and Seago's typology (Danvers, J 2008: 5-6), in particular three widely recognised approaches, which include; research into art and design practice, research through art and design, research for art and design practices. I consider my enquiry fitting the first and second

approaches, and, although it accepts the third approach it does not treat it as separate to the previous stages. To expand, the first and second approach, although described as two different strands, inform my enquiry together. Although research *into* practice, and *through* practice are inherent to the development of this project, they are not distinct from each other – they overlap and co-exist in the production of fine art outcomes, which explore and test my equivalence. This art practice is experiential yet also includes analysis and critical reflection using established methodologies in the field of philosophy, which position and theorise my art practice. The artistic equivalence unfolds as these approaches are employed together through art practice, where a process of self-reflection is key to my equivalence. By re-formulating Frayling's approaches academic Katy Macleod proposes another way of understanding art as research in the text *Thinking Through Art, Reflection on Art as Research* (2006), which I propose aligns with my own enquiry. She considers the historical, cultural, theoretical and methodological factors that can affect art research and reformulates Frayling's three approaches as follows; research into, through and for art, as follows; research which positions practice, research which theorises practice and, as mentioned, research which reveals practice (2006: 6). My research employs Macleod's re-interpretation because it establishes an appropriate way of articulating a multi-disciplinary art practice, which for me is concerned with exploring ways of making material a multi-faceted and complex disorder – a research, which generates knowledge about obsession and compulsion, positions that knowledge by referring to historical, medical and philosophical positions regarding the disorder and embodied experiences of perception and memory, and reveals and tests that knowledge, through art practice and self-reflection. Although I acknowledge Frayling's theories within my practice, I consider Macleod's ideas on art *as* research accessible and understand them as fundamental in establishing any creative, practice-led research that wishes to be recognised as an academic one. Both Frayling and Macleod consider art *as* research as of central importance to artists (2006: 6), and by weaving together Macleod's reformulation of Frayling's theory I hope to provide a concise route to new knowledge, regarding my equivalence. To expand, processes of positioning my practice, theorising my practice and revealing my practice intersect at different points throughout this investigation, as philosophical ideas affect practice and vice-versa.

2.1 *Time and Movement*

Elizabeth Grosz writes, “Time has a quality of intangibility, a fleeting half-life, emitting its duration particles only in the passing of transformation of objects and events, thus erasing itself as such while it opens itself to movement and change” (2013: 172). Time has the ability to shape my art practice, although it tends to function as a silent accompaniment. I am conscious of time as I enact, in that I am aware my obsessive-compulsive behavior must have an end point, although I am unsure of the form it takes, and when this happens. “It [time] withdraws from visibility. One can only be blind to time” (Jacques Derrida cited by Grosz 2013: 172). My account of equivalence is affected by time, as I employ time-based media, such as film and projection, to generate it. However, I propose time resists direct representation within the art installations discussed in Chapter Two, as the content is in constant flux and movement, as each enactment unfolds under its own momentum. As such, I suggest time is not grasped physically within the projections, as time is not considered an object within my art practice, or direct focus of my analysis; however, one is able to interpret that time affects my equivalence, to some degree, through the reflexive repetition I employ within the artwork.

Within my art practice I employ movement to articulate my equivalence of OCD, as my body visibly passes from one point to another and physically engages with the space in which I enact. Each movement I make takes a certain time, and, arguably contains’ instants, which could be perceived as moments that stand out from the whole duration. However, Bergson suggests, “The indivisibility of motion implies, then, the impossibility of real instants” (2013: 99). He argues that a simple movement made by one’s body [a passage from A to B] presents itself, as the same, to consciousness as an undivided whole. He writes, “but this duration, which in fact coincides with the aspect which the movement has inwardly for my consciousness, is, like it, whole and undivided” (2013: 99). The physical aspects of my research are marked by Bergson’s phenomenological engagement with time – where, “time is felt as a force and product of relational and inter subjective exchange” (Heathfield 2013: 97). In summation I suggest the art practice explored in this thesis unveils my equivalence through its durational qualities, which are inherent to the movement and actions that I reveal through the artworks. This gives rise to the way in which I

perceive obsessive-compulsive thoughts and the character of my memory. I am also sensitive to the idea that the duration I employ within my art practice may make reference to other temporalities, due to the multi-faceted nature of my behavior made manifest in the artworks – other, marginalized identities associated with neurosis and anxiety driven disabilities. Importantly, I propose the durational qualities within my art practice metaphorically ‘entangle’ the viewer in my consciousness, which I suggest corresponds to the equivalence I attempt to realise in this thesis.

2.2 *Avant-Garde Film*

I consider my studio-based enquiry process-led, and largely experiential, and I consider the films I produce fundamentally different to mainstream cinema. My filmic projections adopt characteristics associated with ‘avant-garde’ film, as they encourage a viewer (other than myself) to imagine being part of what affects their perception - in the context of installation art explored later in this section. Writer and critic Ursula Frohne writes “the core of the entertainment culture is based on this development – on people yearning to be in other places, taking on other identities” (2008: 358). She proposes that cinema has the capacity to confuse the spectator’s perception, and in doing so, suggests the presence of ‘another’ place by providing the perfect illusion through optical effects and new visual technologies. My art practice explores ‘how’ emotion can be experienced and made manifest through perception in the context of film. Therefore the installations I produce allow a viewer to undergo a modest transformation in order to access my equivalence, rather than confusing the participant’s perception. However, the artworks do not allow the viewer to slip into a comfortable environment by confounding bodily perception to a point where the experience is more virtualised than cinema itself, (Smithson: 2008: 33). In his text *Avant-Garde Film, Forms, Themes and Passions*, Reader in Film, Michael O’Pray writes, “avant-garde is renowned for its opposition to mainstream cinema” (2003: 2-3), as it represented a motivated attack on traditional art and its values. “Modernism has proposed a new kind of art for a new kind of social and perceptual world. The avant-garde, aggressive from the beginning, saw itself as a breakthrough to the future” (Raymond Williams cited by O’Pray 2003: 4). My enquiry refers to O’Pray’s idea that avant-garde film seeks to break down barriers, to explore what comes to be

taken for granted (2003: 128). With this in mind I consider my artistic films radical, as they are experimental in nature. The experimental tag emerged within 1920s European Avant-Garde film – an era, which O’Pray describes as truly innovative, as it was concerned with abstraction, improvisational free-flowing image making and social critique (2003: 25). This period was underpinned by the relationship between the camera and reality, and film techniques that were considered essential to artistic expression, such as close-ups, dissolves, slow motion and image distortion (2003:11). Furthermore, I suggest my artwork makes reference to “structural film” which, O’Pray, writes emerged from 1960s avant-garde attempts to be non-illusionist (2003: 93-95). Peter Gidal (1976) explains its focus is to produce certain relations between segments, between what the camera is aimed at and the way that ‘image’ is presented. Structural film is established through a tension between the reality that is represented, and the material qualities of the projection, such as light and movement. *Sleep* (1963) by Andy Warhol (figure two) (screen_tests2009, 2009) contains a complex structure and arrangement of meanings through its repetitious assemblage, which I suggest aligns with my art practice, due to the intense stasis that is present throughout the five hour, twenty one minute film.



Figure two: Andy Warhol *Sleep* (1963)

Sleep is a film within which Warhol experimented with a number of different camera styles before settling on his trademark minimalist style to capture John Giorno, the

sleeper. It is difficult to decipher where Giorno's chest ends and the left arm begins due to Warhol's position of the light source being some way behind the figure. The film is not straightforward, as O'Pray comments, "*Sleep* resists analysis. It also refuses interpretation" (2003: 87). The final movie is constructed from a half-dozen repeated, spliced and looped three minute reels selected from different rolls of films, shot in Giorno's apartment. I suggest *Sleep* contains several characteristics, which can be found within each of my filmic projections submitted for the PhD viva voce – primarily the aesthetic of the camera frame, which aims to capture the intensity of movement of my body through a fixed camera single viewpoint. In addition my films focus on articulating tension through the process of repetition, which I suggest is self-reflexive and explore further in the next chapter. Moreover, my artworks manipulate characteristics, such as light, shadow and movement to help uncover how my embodied mind generates memory-images. Within this creative process, it is important that the narrative in my artwork stays at the forefront of the experience, and that meanings, which are held within the construction are revealed by the film – an idea I evaluate within the Conclusion. Furthermore, mental activation of the viewer is key to this type of film, which is also an important aspect of my enquiry, and approach inherent to realizing my equivalence. To expand, the structures of my film projections are also 'structuring', as O'Pray writes, "The structure is a shaping of a form of consciousness" (2003: 95). To put this into context, I form a representation of the lived experience within my mind, as I view the projected film. Not only do I decipher the films material construct, i.e. through the application of repetition, within the duration of each film, I also anticipate, correct, re-correct and confront the given reality of each obsessive-compulsive episode, as I view it in the art space.

Michael Snow's classic 'structural' film *Wavelength*, (figure three, page 41) (trainsdistance2012, 2012) draws on philosophical matters, such as the nature of reality and filmic reality. This is an area which, I suggest, my artwork also addresses, in the context of installation art: I suggest the films I produce, and discuss in the Chapter Two confront the complex structure of human emotion through the characteristics of my enactments, which I reveal within large-scale projection. O'Pray writes about *Wavelength* as, "a film which is constantly transforming itself. It shifts from initially being a documentary of a domestic scenario, to a film-noir narrative fragment, to a formal process-film, to an essay on photographic ontology" (2003: 94).

Snow reworks the film *Wavelength*, whereas Warhol appears to take a step back from this process in *Sleep*. Apart from their employment of a fixed camera viewpoint, the common ground between the two avant-garde films is time.



Figure three: Michael Snow *Wavelength* (1967)

Sleep clearly suggests a temporal experience, due to the ‘slowed down’ nature of the film – an intense stasis, which is disturbed by the slightest movement made by the subject, Giorno. *Wavelength* is ‘experimental’ in the context of the avant-garde. Like Warhol’s *Sleep*, it appears ordinary at first glance, yet both films are constantly transforming themselves at different speeds, and adopt experimental approaches to encourage the viewer to shape the experience, revealed in the films, within his or her consciousness.

Within my art practice I aim to ascertain an effective balance between process - methods used within film and sound - and key aspects that are inherent to my OCD, such as repetition to articulate my equivalence. One of the ways I achieve this is by ‘looping’ the films within the editing process, as a method to articulate my inability to comprehend sensations I experience and images I perceive in my mind, as fluid and exact. As such, looping a film repeatedly, or projecting a sound continuously into an art space is significant to the successful articulation of my equivalence. Artist,

Richard Serra, articulates his interest in the process of film, such as repetition, in the film *Hand Catching Lead* (1968), (figure four) (Timestereo2007, 2007).



Figure four: Richard Serra *Hand Catching Lead* (1968)

In the three – minute, single shot work Serra attempts to repeatedly catch and release small sheets of lead, which are continuously dropped from somewhere off camera. My films refer to Serra’s ability to confront the process of repetition and the importance of labored action, which is the case in *Hand Catching Lead*. Furthermore, his film reveals his insistent yet straightforward approach to process, and like Serra I employ a fixed camera single viewpoint, alternative perspectives and viewpoints of the camera. However, I employ them in conjunction with covert repetitious acts to confront and question human behavior and, in doing so convey what it takes for my body to articulate equivalent experiences.

2.3 Projection

Projections mostly take place in a dark environment, or at least in shadow, which differs from brightly lit auditoriums that can be associated with western theatre. In his essay *‘The Long and the short of it: centuries of projecting shadows, from natural magical to the Avant-Garde’* Tom Gunning writes “until the end of the nineteenth century, both the stage and the auditorium were brightly lit, since the audience formed as much a part of the spectacle as performance itself” (2009: 23) Only at the end of the century did the darkened theatre appear: in theatres such as Wagner’s Bayreuth,

Antoine's Theatre Libre and later in cinema. Gunning describes projection as a medium which is capable of obscuring orientation, where a collision occurs between light, shadow, and a surface or screen. He also suggests that the throw of the beam of projection opens up another space, originally created through the phantasmagoria (figure five), which created its illusions by concealing its means of projection. Even at its most basic level projection provided a visual impression for an audience to interpret, by manipulating their perception, withholding sensual information or over stimulating the senses (2009: 28). He suggests that, at its core, projection opens up a space for the participant - a space of representation, which explores both the tangible and the virtual by connecting with the most basic aspects of human perception and cognition (2009: 23-24).



Figure five: Robertson's Phantasmagoria, from his Memoirs

I suggest projection, in conjunction with the space within which it is contained, activates self- reflection, due to the structure of light the projector provides. With this in mind my projected images are self-contained, yet activated by the dimly lit art space, which contains them. A projected image appears to be without an apparent surface, foreground or background - however, I propose that darkness provides depth to my projections, and has the ability to manipulate distance between the viewer and image.

In his essay *Luminism and Kineticism* (1995) author Willoughby Sharp argues, “the new age, the electric age has created an environment that has reconfigured our senses”. He also writes, “Seeing is no longer the primary means of knowing”, and “our five senses are rapidly becoming more completely integrated” therefore requiring a new form of art, which he describes as “art of light and movement” (1995: 317). He suggests that we [the audience] require a greater participation in situations and events – an art of total environment. Sharp proposes that the art of light and movement is dynamic, inclusive and engages all our senses, with an aim to facilitate the rapidly changing kinetic climate of our age (1995: 318). My artworks refer to his description of light and movement, in particular the idea that meanings are uncovered through the visual and audible qualities contained within the films. Furthermore, my art practice refers to his idea that new art does not aim to reconfirm our picture of reality, rather the art of light and movement uncovers patterns and characteristics of reality through open and inclusive [art] spaces. In his essay Sharp discusses the concept of deeper immersion, and the idea that artists strive towards total integration (1995: 344), i.e. totally merging oneself with artwork. He suggests art practice, which aims to immerse through light and movement, is progressing, and shifting away from a physical view of reality, to one that seems to unfold and happen, as we experience it. His idea that time is measured by the spectator’s perception of the activity (1995: 344) is referred to within my art installations, as the duration of my projections are not separated into divisions of time, as described in section 2.1. Rather, the viewer who perceives the experience in the art space creates duration, as the film, or sound continues to loop. Sharp argues artwork, which immerses, can be perceived as spectacle, and demands the viewer abandon the closed, definitive, static state of older attitudes. He writes, “A spectacle demands total audience involvement. We have reached the end of disinterestedness, impartiality, and contemplation” (1995: 345). My artistic research acknowledges Sharp’s idea that fine art practice, which physically engulfs the viewer through light and movement, can be considered as a spectacle. However, my art practice does not aim to overload the viewer in light and movement. Rather, my artwork is concerned in reinvigorating the spectator’s senses, by encouraging him or her to connect with the medium of projection and sound, within my art space. In doing so I hope to encourage a viewer, other than myself, to

interpret my embodied experiences of memory and perception, as a way to uncover emotions of anxiety, which are equivalent to my own.

In her essay *Video Projection: The Space Between Screens* (2008), art historian Liz Kotz defines projection by referring to the Latin term, *projectionem* (from *pro + jacere*), meaning throwing forward and extension. The term also indicates displacement, dislocation and transfer of an image, and projection lies in geometry modelled on the properties of light rays (2008: 371-372). Kotz describes projection, in the context of an art practice, as having the capacity to distort and confuse through its technical flexibility. Projection carries an ability to inter-penetrate and affect an art space, and due to its adaptability allows me to structure intimate perceptual experiences, which are equivalent to my own. Projection, in this sense, is seductive in its immateriality – the projected films are there, yet not. Unlike gallery-based moving image art of the 1980's, which showed work through single-channel videotapes and monitors that posited the viewer in a fixed, usually frontal, position, filmic projection, in the context of installation art and 1960's and 1970's expanded cinema, allowed the viewer to become enveloped by the image. This type of phenomenological embodied viewing, as discussed by Kotz has the capacity to engulf me in my own embodied experiences of obsession and compulsion, as opposed to my viewing the experiences from the side-lines, where I am detached. Projections, which are experienced in this manner, allow the senses to become engaged because the films are unmediated by a frame or screen. In addition, I propose, my embodied experiences, which are held in projections, are immersive through their luminescence. Photographer Jeff Wall (2007) refers to the idea of luminescence in his conversation with Els Barents, in which he discussed his backlit transparencies, photographs such as “*Insomnia*” (Tate 1994, 2014) (figure six, page 46) and “*Milk*” (Tate 1984, 2014) (figure seven, page 46). The large-scale metal boxes, which emit a bright light, absorb the viewer's gaze, and make the photographs appear as projections when, in fact, they are transparencies. Wall explains that the type of luminescence in his work makes reference to different technological media such as cinema, photography, and television.



Figure six: Jeff Wall *Insomnia* (1994)



Figure seven: Jeff Wall *Milk* (1984)

He explains that a luminescent image – an image lit with another atmosphere, draws the viewer’s gaze (2007: 193) towards its source, but the place where the image comes from is hidden. As in projection, the luminosity of the image perceived is material, but the site from which the image originates is elsewhere. This “elsewhere” (2007: 193), which Wall speaks of, may or may not be consciously perceived in my installations. Either way, my artwork holds my gaze in place by incorporating a level of luminosity similar to that of Wall’s, and is in contrast to the darkness of the exhibition space. Chrissy Illes (2001: 33-35) suggests, that projection of this type becomes an extension of the body as it immerses the viewer through its combination of light, scale and subject matter. Projection and the light it emits, within the context of installation art and the white cube space, invites participation and the sharing of multiple viewpoints – filmic projection encourages an interaction with the art space and the transparency and illusion of the image on screen. Illes suggests that, unlike cinema in which there is no exchange or circulation, projection allows one to mimic the mobility of the camera itself and interrogate one’s own method of exchange, with the artwork. Projection draws the viewer in and invites them to engage with it, as the light it releases into the art space fills our immediate perceptual field. I find projection uniquely intriguing, as the image is impermanent, yet allows me to reveal the most intimate behaviours I associate with the framework *obsession-compulsion*, without complication or distraction. In the following chapter I describe how I employ projection in my artworks, in the context of installation art.

Tanja Leighton (2008: 13) uses the term, “expanded cinema” to discuss the aesthetic of the moving image outside of traditional cinematic experience, or single screen image found in conventional cinema theatre. Perceived as a conscious move from traditional auditorium to gallery space, between 1960 and 1970, such practice dissolved the boundaries between art and film. Projection and video were able to provide a dynamic visionary experience, by addressing spectator participation - in the sense that artworks confronted the viewer and encouraged him or her to perform as a spectator, rather than passively view the experience. Artists and works such as James Coleman’s, *Box* 1977 (Leighton: 2008: 32) (figure eight, page 48) and Michael Snow’s *Two Sides to Every Story* 1974 (Leighton: 2008: 9) (figure nine, page 48) were able to examine the relationship between reality and fictional space by



Figure eight: James Coleman, *Box (ahhareturbabout)* (1977)

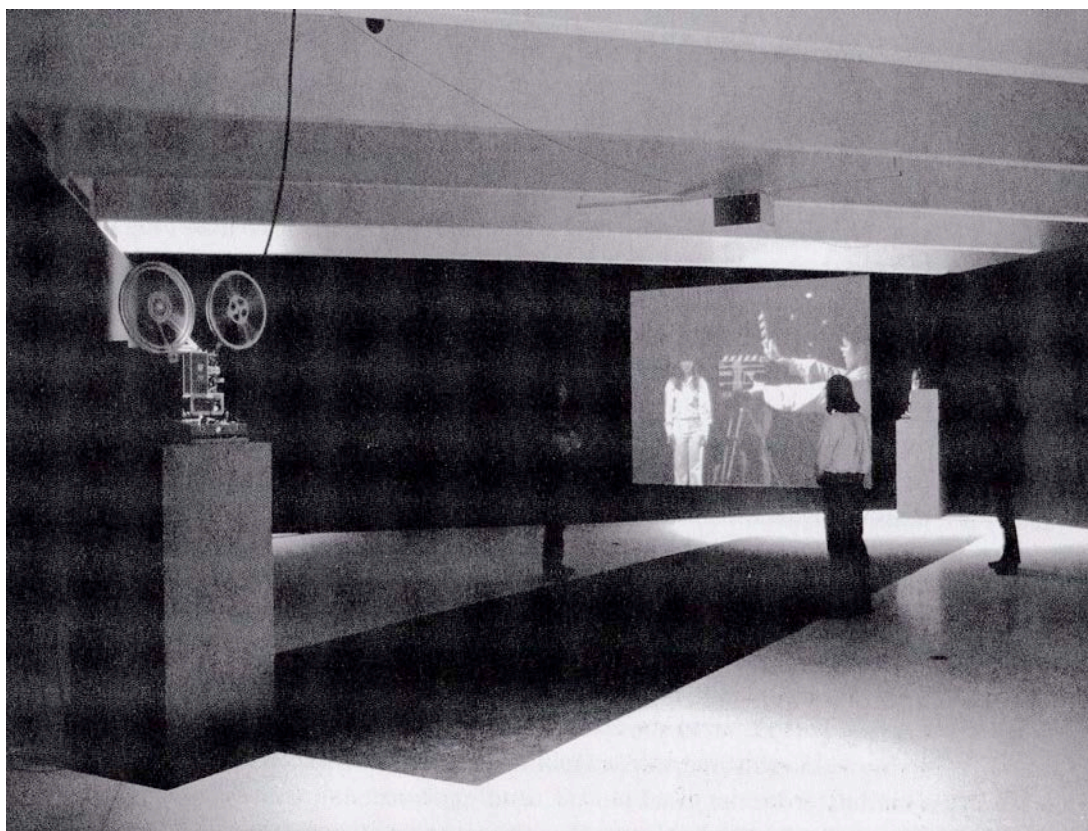


Figure nine: Michael Snow, *Two Sides to Every Story* (1974)

applying processes that belong to both cinema and film, within projection to expand the viewer's consciousness. Their artworks ruptured the traditional modes of viewing moving images, by incorporating methods to "deflect the cinematic mechanism of suture" (2008: 32). They achieved this by reconsidering outmoded technologies such as 16mm-film projectors and slide projectors, in order to question new ideas of absorption and distraction that were being employed within contemporary moving image installations of the time. By articulating the aesthetics of the moving image outside of specifics relating to the cinematic, expanded cinema opened up a new psychological space for a more inclusive sensory involvement. According to Leighton (2008: 33-35), an illusionary dissolution between the viewing subject and the projected screen enabled viewers to participate in the aesthetic and tactile power of the cinematic, transforming the site into "a complete sensory immersion". Although she argues that contemporary immersive projection spaces have a tendency to be treacherous through "larger-than-life-size images – "they envelope and immerse the viewer to be exhilarating, even mesmerising" (2008: 33). I consider that projection and video, of this type, isn't as transparent, immediate and instantaneous as they might first appear. Artworks such as Bill Viola's *Five Angels for The Millennium* (Tate 2001, 2014) (figure ten) and Jeff Wall's large-scale photographs

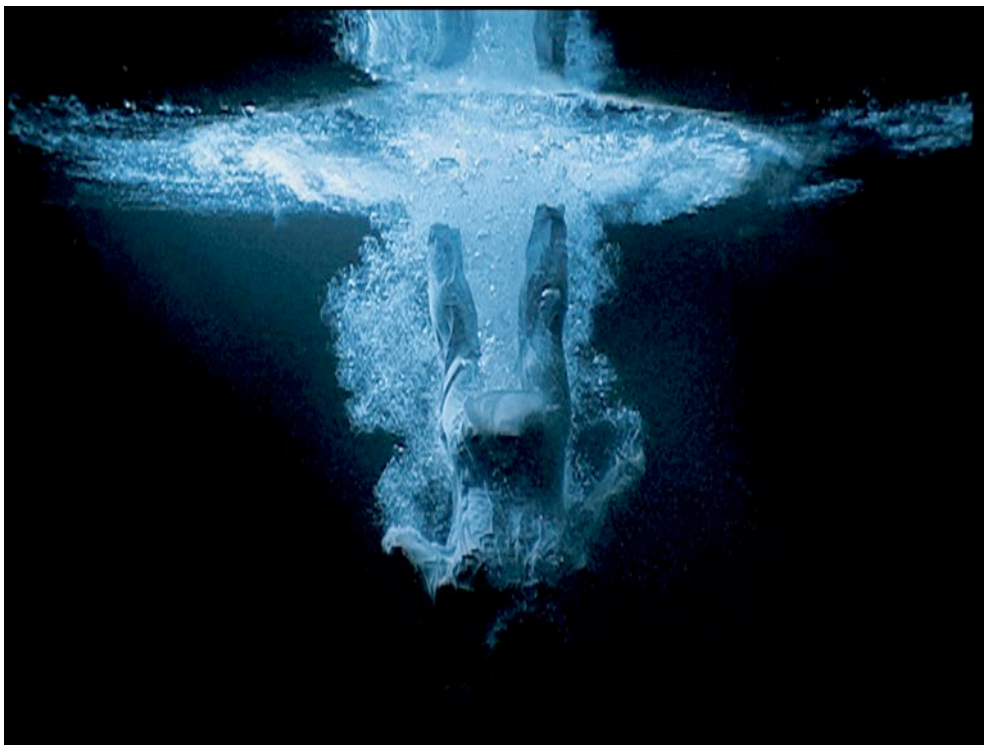


Figure ten: Bill Viola *Five Angels for The Millennium* (2001)

Insomnia and *Milk* are designed to fragment the viewing experience, by oscillating our attention between identification with images on screen, and the space in which the viewer is standing – encouraging one to rebuild the experience according to the viewer’s own reality and experience. Arguably then, the artworks aspire to an immersive experience for the viewer, as we are encouraged to blend with the darkness and sublime colour inherent to Viola’s projections, and the scale of Wall’s photographs.

2.4 *Mimetic Engulfment*

I now intend to establish why installation art is an appropriate method to explore my equivalence by referring to Claire Bishop’s ideas (2005), which I described in the Introduction on page 15. In this section I will also account for my use of filmic projection and sound, as processes, to represent the constructs of my equivalence, which I have described on page 28 and 29, by referring to Batchelor’s definition of the term, as being a relationship between two embodied states that are susceptible to separation, in the context of art practice.

Bishop suggests the boundaries between an installation of works of art, and installation art have become somewhat blurred, since the word was used in the 1960’s within editorial magazines to describe the way an exhibition was arranged. Yet both terms strive to heighten the viewer’s awareness and bodily response to objects installed in the space. Bishop describes “an installation of art is secondary in importance to the individual works it contains, while in a work of installation, the space, and the ensemble of elements within it, are regarded in their entirety as a singular entity” (2005: 6). Furthermore, Bishop (2005: 14) refers to the term “immersive installation” as an art experience that the viewer enters into - a type of experience, which plunges the viewer into a fictional world, offers perceptual clues or overloads and heightens awareness of the viewer’s body and the space they perceive. Bishop considers the viewer, not the artist, as integral to the completion of the work (2005: 6), whereas I employ installation art as a method to test and reflect on my own equivalence, which is not composed of two equal parts as described by Batchelor. Instead I am tied to the experience through my own lived-experience of OCD, which I propose is accessible to a viewer other than myself, as I consider the experiences

projected in the artworks being charged with emotions of anxiety. My artwork doesn't attempt to prise my perception apart, such as in Bruce Nauman's *Green Light Corridor* 1970-71 (Bishop 2005: 70) (figure 11, page 52), which aims to disorientate the viewer in relation to the work, through the combination of live feed cameras and monitors situated in the corridor. His artwork explores the idea that our perceptual apparatus is fallible, in the context of the installation. The miss-recognitions, which the viewer perceives in the corridor, changes at the rate that one walks away from the camera (located above and behind the viewer), so as the viewer takes a step he or she takes a double step with their own image. Nauman's *Green Light Corridor* reveals how easily a viewer's perception of an object can be prised apart, when the subject becomes the object.

With this in mind, my artwork adopts Bishop's description of mimetic engulfment¹¹ to make manifest equivalent experiences of my OCD. She describes this, in the context of immersive installation, as an experience, which disturbs a participant's ability to distinguish between their own self and the experience perceived, by immersing them in an obscure space. Furthermore she suggests mimetic engulfment is an experience, which is perceived and understood by a viewer, however the experience is not given completely by the artist (2005: 80). This idea is contextualised in Chapter Two when I describe how my artworks engulf me in feelings of unease. My enactments, as video, are projected and installed in such a way, within an art space, that a connection with my behaviour, is inevitable. Mimetic engulfment is employed, within this enquiry, as a way for me, and a viewer to associate with my behaviour and to explore the boundary between projected enactments and my lived experience of OCD. I am not concerned with total installation, (Kabakov cited by Bishop 2005: 14), where everything is structured and ordered for the purpose of the viewer, orientated towards his or her perception. Rather, the artwork I produce is structured and modelled on my consciousness alone, and I employ mimetic engulfment, as a form of installation, to test, produce and reflect on my equivalence – an idea, which I explore further on page 89 where I analyse Rozynski's paper (no date) *Similar, not similar to something, just*

¹¹ I revisit mimetic engulfment Chapter Two to critique the nature of my equivalence, as it appears within the artworks submitted for the PhD viva voce. I revisit it again within the Conclusion on page 128 and 129 where I critically evaluate how it allows me to comprehend my behaviour within the projections.

similar: mimetic engulfment and experimental translation. Moreover, by using these methods I am able to expose the characteristics of my OCD and test whether equivalence has been achieved.

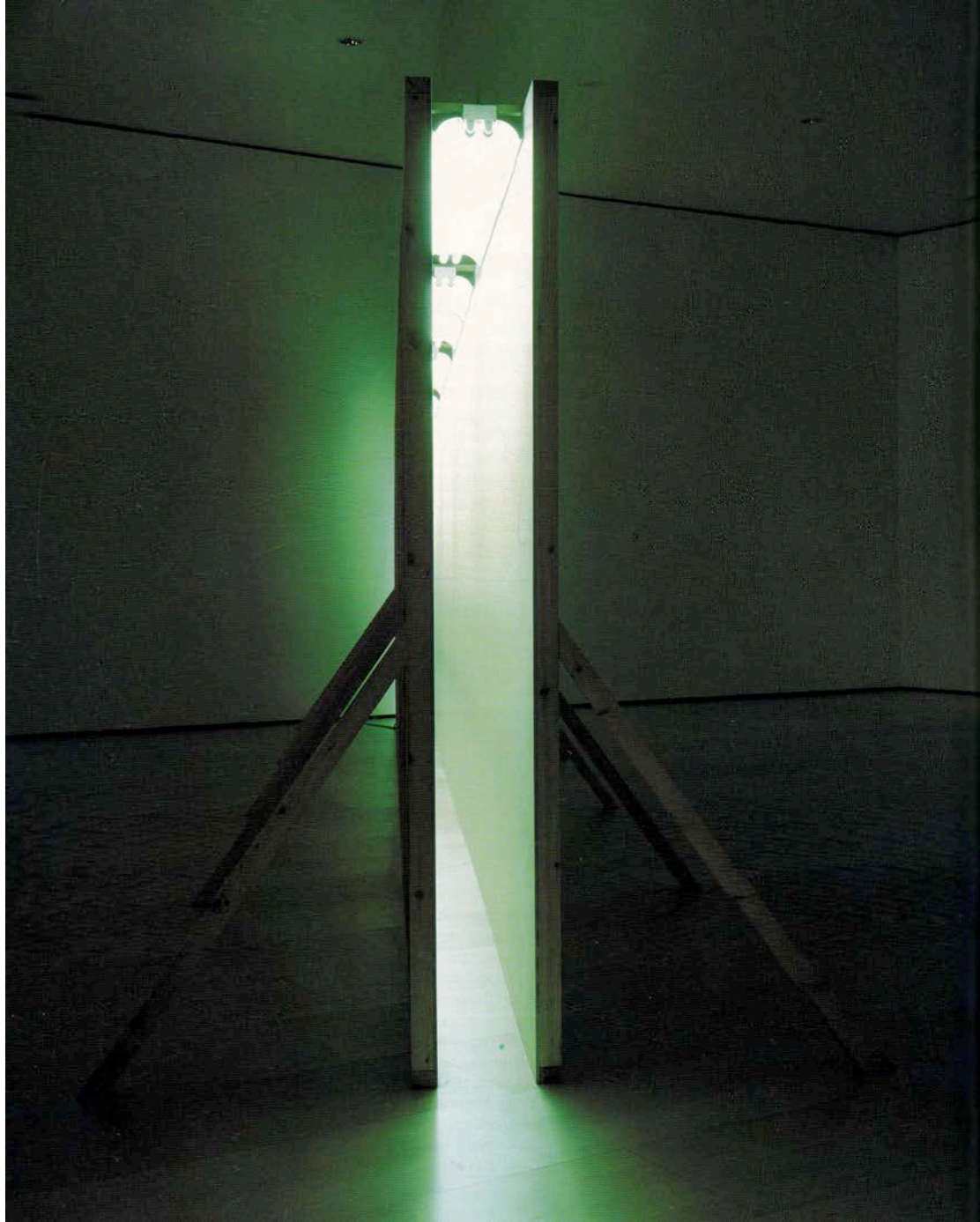


Figure eleven: Bruce Nauman *Green Light Corridor* (1970-71)

Bishop's concept of mimetic engulfment provides me with a space in which I am able to experience and reflect upon the exchange between my memory and my perception—

a space in which I am suspended between the knowledge I have of a lived experience, and an enactment of that obsessive-compulsive experience, which is reflective. Mimetic engulfment allows me to uncover and test my equivalence, as it encourages me to explore the true relationship between my perception of objects and spaces, and my memory of those objects and spaces.

2.5 Memory and Perception

Bergson's description of a memory-image informs my enquiry. In *Matter and Memory* he talks of 'images' as perceptions that are transmitted back and forth to the "privileged image" (2004:12), a term which he uses to describe the body. Bergson perceives the privileged image as occupying the centre of a system of images within the material world – a body that chooses what it remembers. This is a phenomenological position, in which the body has the ability to alter how memories are perceived, as images, through its position within an environment, and where methods of perceiving, including sensing, intermingle with memory. Within my practice, each sensation penetrates the appearance of images in my memory, and is explored through Shusterman's reflective somatic awareness, as described on page 58 and 59. I suggest the sensation I experience when I enact obsessive-compulsive experiences influences my images in memory, to such an extent during embodied experiences of OCD, that I propose it becomes part of the image itself. I therefore consider that each sensation I experience informs images in my memory to such a degree that I consider these images inseparable within my exploration, and revealed as such by my body during enactments. Bergson's suggestion that images in memory inform our actions within the present (2004: 178) informs the construction of my equivalence. I evoke equivalence through artworks – installations, which utilise my perception of space, object and situation to reveal how I connect with memory. This connection is explored through compulsive body-orientated enactments, and the resulting artworks uncover how equivalence is affected by my perception of a space, and vice versa. I affirm they are affected by imagination making each memory event different from the outset, and visualised as such through my art practice. Although I do not regard Bergson's phenomenological ideas as definite truths, in particular regarding the idea of "pure memory" (2004: 170-171) – "memory that has not yet

been put into images, I do embrace his idea that it is the privilege of representation-memory to allow us ‘in the search for a particular image [to] remount the slope of our past’ (Bergson cited by Ricoeur 2006: 25), in order to establish an appropriate equivalence during the process of enactment. Furthermore, it could be suggested that my art practice employs Bergson’s principles regarding the recall of a memory in the form of an image (2004: 94), as I enter a state within which I withdraw myself from the action of the moment, I value the useless and I have the power to dream. I embody obsessive images of the past, which appear in my mind, as I enact compulsive behaviours freely and without restraint.

In his text *Memory, History, Forgetting* (2006) Paul Ricoeur explores the Bergsonian conception of the passage from pure memory to memory-image, in order to assert the immateriality of memory. He affirms the idea that the representation of the past does indeed appear to be that of an image (2006: 5-7), by examining Bergson’s radical idea, which suggests pure representation (pure memory) is self-sufficient, of initial impressions conceived by the brain (2006: 51), through action.

Ricoeur articulates his phenomenological sketch memory (2006: 21-26) with Bergson’s ideology, regarding the memory-image, in mind. He refers to his idea that memory and imagination are organically tied together, and the idea that memory can take place in the mode of becoming-an-image (2006: 7), is expanded upon later within this section. I refer to Ricoeur’s description and link between memory and imagination in order to establish how my imagination and memory are in a constant state of flux with each other, in the context of the framework *obsession-compulsion*. In his text (2006: 3) Ricoeur considers the phenomenology of memory structured around two questions: what are the memories? And how does the memory appear? He considers memory as fundamentally reflexive and suggests that to remember something, is to remember oneself. He therefore argues whatever the ego may signify is a result of the correlation between the act of remembering (noesis), and the intentional correlate (noema) – an embodied experience, which consists of how we remember and the appearance of memory in consciousness. Ricoeur writes (2006: 21- 29) that memory is *something*, which is remembered, and that we have nothing better than memory to signify that something has occurred, has happened before we remember it.

Ricoeur refers to the idea that memory has long been treated as the province of imagination, and argues against this idea in his text (2006: 5) by suggesting that the two are tied together and in contact with each other in a living experience of memory. He suggests memory operates in the wake of imagination and is not just an affection of the human body, “to evoke one – to imagine it – to evoke the other – to remember it” (2006: 5). Yet Ricoeur suggests that memory has long been considered as a mode of learning directed toward prior reality - a “thing remembered”, and imagination directed towards “the fantastic, the fictional, the unreal, the possible, the utopian” (2006: 6). In order to understand that the two are connected within a “continuation of existence” and to avoid further devaluing their relationship, Ricoeur suggests that there needs to be an “uncoupling of imagination from memory”, in terms of being considered as two separate parts within human existence, and instead as one in the living experience of memory. In his phenomenological sketch of memory Ricoeur argues that imagination and memory are paired if the past is represented in consciousness, and expresses the connection between memory and imagination, as a “memory-image” (2006: 7). Ricoeur explains (2006: 7) that there is a constant danger of confusing remembering with imagining, as memories become images. With this in mind my enquiry regards the act of perceiving as a method of remembering, which in turn provides my memory with images. To expand, the image, which appears in my memory is, in a way paradigmatic, in that it is a phenomenal equivalent of a physical event. Ricoeur suggests (2006: 23) a memory-event such as this, simply happens – they take place, they pass and occur, they come about. Equivalence of the framework *obsession-compulsion* is articulated in the artwork by referring to this phenomenological position of memory, and through the repetitive behaviour I undergo during an obsessive-compulsive episode, where I enact, I remember, I enact and I remember again. This reflects Ricoeur’s idea that images do not simply appear, they reappear as being the same, and it is through their reappearance that we remember them. It could be argued, though, that artwork produced for this PhD uncovers my ability to generate images, which I want to appear in memory, by memorising a particular sensation, or repeating an action. The images, which appear in my memory, do not always correlate with the method I have employed to remember them, although the enactment appears almost the same, each time. The memory-image I have formed, through repetition, is an image I have constructed to

meet the requirements of my obsession, and can be altered as necessary. Ricoeur refers to these alterations, in his text, as “states of affairs” (2006: 23) a term he uses to describe variations such as discrete appearances, which unfold during singular and general memory events. I refer to variations during an obsessive-compulsive memory-event as a disturbance or interruption, as these perceptual experiences have the capacity to alter memory-images and disturb the flow, and purpose, of my embodied obsessive-compulsive experience.

Aesthetician and philosopher John Dewey refers to the human being as the most wonderful of all structures and celebrates embodiment through his philosophy of “body-mind” (Dewey cited by Shusterman 2008: 184-187), which is the unity between the body and the mind. To expand on this, Deweyan thought regards an individual’s action as always being both of the body and of the mind; a union resulting in a transactional whole, rather than an interaction between two separate parts. Dewey’s perspective does, however, take into consideration that such a harmonious relationship is not always guaranteed or ‘a given’ as it depends on, and is affected and conditioned by society, imagination and the body, all of which are capable of disrupting the desired goal of a united state. I strive for a unified experience within the suggested inter-dependent relationship – a point where I am unconcerned about an object or space, but my attempt to rid worry from my embodied mind is continuously disrupted because of *how* memory-images are recalled, and *what* images are recalled, within my perception, and whether they align with each other, which is often not the case.

My practice is structured on embodied experiences and regards perception as fundamental in articulating my equivalence. In his text *The Primacy of Perception* Merleau-Ponty describes perception as “an original modality of consciousness” (1964: 12) an event that is anchored in the structures of the body, more than a collection of sensations it is rather a relationship between real meanings and signs. The perceived thing, the synthesis or unity of meanings that give rise to the perceptual data, is open to an indefinite number of perspectival views explored by the subject [the body], within its immediate perceptual field. Merleau-Ponty suggests that we are more than just present in a perceptual field; instead we are installed in its behaviour in

order to understand the relationship between the subject, its body and its world (1964: 4-5). In my research I consider perception to be on the side of the subject, as it is, after all, “my point of view on the world” (1964: 5) that I am trying to establish, through art practice. With this view in mind, my art practice aims to reveal that equivalence of OCD lies in the relationship between my body, and the position it occupies in the space it inhabits. It is more than an instrument to achieve this task, it is a knowing subject, which is also capable of expression – making visible, through enactments, my deepest anxieties. My body is therefore the central point from which I perceive, and experience obsessions and compulsions. Merleau-Ponty affirmed that primordial perception – also known as a ‘silent consciousness’, lies beneath all language yet provides us with the fundamental needs to restore our robust contact with ‘things themselves’, and ‘our world of actual experience,’ as they ‘are first given to us’. Shusterman suggests that, in doing so, primordial perception is effective in providing us with the platform for higher reflection (2008: 56-57). My research refers to Merleau-Ponty’s ideas regarding primordial perception, and considers that all conscious experiences, in particular perception, are always, at some level, reflective. I acknowledge that primary perception exists, in that it is ‘already there’ before reflection begins – a pre-reflective consciousness; a form of perception, which is characterised by immediacy and spontaneity that is embodied in actions fundamental to the human existence. With this in mind, I intend to explore the embodied nature of my OCD, and how art practice is capable of communicating the reflexive nature of my perception. In doing so I am not suggesting that perception is ‘purely’ an intellectual event, in the context of my equivalence. Rather, I understand it to be an experience, which can be considered as a ‘thought in act’, which is articulated through the body and unfolds as the body feels itself, rather than sees itself (Merleau-Ponty 1964: 22). In order to reveal ‘how’ my body perceives and interprets images, as they appear in my mind I will refer to Richard Shusterman’s ideas regarding higher reflection, in the context of body consciousness, which I go on to analyse in the following section. I therefore suggest equivalence of my OCD is a connection, between perception and reflection, which reveals itself through my body as my obsessive-compulsive episodes unfold over a period of time. This experience is revealed in the filmic projections and sound piece that I exhibited for the PhD viva voce, and is also made manifest in other artworks discussed in Chapter Two. I

perceive these experiences as having a temporal characteristic attached to them, which is specific; each compulsive event develops from an obsession that I attach to a specific outcome. This is an end point that I conceive in my mind as an image before the event takes place, and although I perceive an end point within a lived experience, the process of ‘looping’ the films and sound within my installations unveils that I am unable to apply closure to an obsessive-compulsive event.

In his text *Body Consciousness, A Philosophy of Mindfulness and Somaesthetics* (2008:2), Shusterman refers to the body as, “an essential, fundamental dimension of our identity” through which we engage and experience the world. He suggests the body interacts with various environments and is an essential component of perception and action. Shusterman locates experience at the core of a pragmatic philosophy, and within this framework perceives the body “as the organising core of experience” (2008: 12). In his writings on body consciousness (2008) Shusterman explores the term “somaesthetics”, which is the critical study of how we experience and use the body, with soma indicating a living, feeling body and aesthetics referring to the soma’s perceptual role. He discusses the dualism that is the human being; its subjectivity, as one that experiences the world, and as an object perceived in the world – a source from and through which one grasps objects and situations. Alongside the idea that the body is the medium of all perception (2008: 3) Shusterman also describes perception as something that we have, that belongs, is used and instructed. The idea that the body radiates subjectivity and is self-aware aligns with my project, as my search for equivalence of OCD is personally situated and is uncovered through an ongoing self-reflection upon personal embodied experiences, which I articulated on page 28 and 29 by referring to Batchelor’s idea, that equivalence, in the context of art practice, has the capacity to question ‘what’ and ‘how’ we perceive. Shusterman (2008: 8) argues that somatic self-consciousness is a state of being, in which one is always more conscious than the body itself, and attentive somatic self-consciousness is achieved by locating the body against its environmental background, which Shusterman explains must be felt, in order to constitute that experienced background (2008: 8). Shusterman’s approach to body consciousness, adopts Merleau-Ponty’s thinking, which is concerned with describing ones perception of the world, and is aimed at ‘relearning to look at the world’ (2008: 57) However, my enquiry is

concerned with Shusterman's thinking regarding higher reflection (2008: 56-57), to position and describe my bodily perception. To expand, Shusterman proposes that there are four different kinds of somatic self-awareness, (2008: 53-56) from (1) unfocussed automatic reactions, which include somatic habit, through to (2) reflective somatic introspection. This enquiry does touch on all of these, on some level during the next chapter, but refers, in particular, to his third and fourth level of perception and body consciousness, which he calls (3) "conscious somatic perception" and (4) "reflective somatic perception" respectively, to describe my equivalence. "Conscious somatic perception" (2008: 55) is a form of perception where one is explicitly aware of what one perceives - objects or our own bodies and somatic sensations, while "reflective somatic perception" refers to a form of perception that Shusterman describes as explicit, and essential in body-mind attunement. Within this fourth stage one is mindfully conscious and aware of the object of our awareness, through its representation in our conscious, and is referred to by Shusterman as "reflective somatic perception with explicit awareness" (2008: 56) and as somaesthetic reflection within this thesis. These detailed descriptions of perception are employed to articulate my equivalence, within the next chapter where I analyse my artworks, as his descriptions of body-mind attunement are reflective of my own embodied experiences of OCD.

2.6 Repetition

Within a lived experience of OCD, I return to a space or object because an action, thought or sensation interrupts my behavior. I keep returning to it to re-assure myself that my actions are suitable, which seems to align with medical definitions that regard repetitious acts, as typical of the disorder. Although I accept clinical evidence, which suggests repetition is extremely common within OCD (de Silva, Rachman, Menzies 2004) I interpret repetition within an embodied experience as fundamentally perceptual, and one, which is constructed of differences. Within the artworks I knowingly extend my visual examination of the constructed area, as a result of my perception and memory, being in disagreement about what images are perceived, and how those images are perceived. Through excessive awareness of my body and overt reflection upon the space, each movement I make and position I stand in appears to be

a duplication of a previous action. This is an explicit and meticulous form of perception, which makes reference to Shusterman's third and fourth levels of embodied perception, and is applied by me to attend to the ever changing and shifting perceptual requirements of my embodied mind. The behavior I reveal within the artworks, confirms that my equivalence consists of more than a habitual repetition, and that it is constructed of a relationship, in which perceptual differences between memory-images and methods of perception are important factors in the interpretation of my equivalence.

In his text (2013), as introduced on page 21 Deleuze suggests that repetition takes two forms with opposing characteristics. "One is repetition of mechanism and precision; the other repetition of selection and freedom" (2013: 359). The first repetition belongs to the domain of generality, which is linked to a repetition of an order, other than its own, producing a repetition that appears external and bare (2013: 29). I do not explore a repetition that is mechanical within my practice. A repetition, which is unconscious does not contain difference, and is therefore not of concern to this research enquiry. However, I am concerned with a repetition that is open and subjective, and Deleuze's idea that "repetition changes nothing in the object repeated, but does change something in the mind which contemplates it" (2013: 90). To expand, Deleuze argues (2013: 91) that repetition is woven between two conditions; by simply considering repetition in the object, we are considering change in the object and therefore already confronting the general form of difference. Change occurs in a mind, which considers it, and the result is difference, as it is a new experience *in* the mind. The "change", (2013: 90) which Deleuze talks of, occurs in my mind as I enact and attempt to align images in memory with sensorial experiences that occur in space, and as such is made manifest through a repetition that concentrates on articulating the relationship between the embodied mind and the space I perceive [the object]. Repetition is an outer casing – a series of external parts, which Deleuze suggests coexist together on different levels (2013: 358), and, in the context of this art practice, repetition is articulated as a reflective and profound experience that is drawn together by difference. According to Deleuze "real repetition is that which corresponds directly to a difference of the same degree as itself" (2013: 29). To expand, Deleuze suggests that "difference is made, or makes itself" and is considered to be at the heart of a concept. (2013: 36). He talks of difference as being pure because it is built into

essence - it is “a quality of essence itself” (2013: 39). Deleuze’s ideas of difference inform this enquiry, as he considers difference reflexive, internal and the core of a thoughtful repetition. With this in mind, difference, as well as similarities, are core components of the enactments revealed within the artworks exhibited for the PhD *vive voce*, as difference shapes my repetition - perceptual differences affect sensation and images in memory, and as such the manifestation of my equivalence. The differences are not static, or fixed. Rather, my body makes material a self-reflexive repetition, which is intensive, due to the characteristics of the obsessive-compulsive enactments. The difference, which I explore through art practice completes my repetition, i.e. it is the differences and variables between images and sensations, which I experience as I enact, that provides the viewer with a self-reflexive repetition. The result is a body-orientated experience, which is open and unpredictable in its nature, made apparent through the intricate and intensive characteristics of the artworks discussed in Chapter Two.

Furthermore Deleuze suggests the structure of repetition is supported by a passive imagination within memory, which allows the mind to modify that which it contemplates (2013: 91). This is an idea I explore further in relation to the artwork *Three Doors* on page 79, and in section 3.7 of Chapter Two where I argue the repetition, which I employ to ascertain equivalence, is reflexive. He argues that memory reconstructs particular cases as difference, and stores them in a temporal space. Moreover, Deleuze suggests that repetition is implied within three instances: 1) repetition, in itself, which causes it to disappear as it appears, leaving it unthinkable, 2) repetition for itself of the passive synthesis; and grounded upon the latter and 3) repetition ‘for-us’ in the active synthesis (2013: 92). Deleuze proposes that we are able to build, and experience, repetition as an internal impression within the living present, and we are also capable of reproducing and reflecting upon these within memory, where we count them as quantifiable external impressions. Deleuze suggests that perceptual differences can be experienced within memory, reflected, recalled and reproduced as impressions to inform the present, under a passive imagination (2013: 92). However, his position supports the idea that equivalence of OCD is a multifaceted experience and is constructed of perceptual differences, which belong to the immediate present, as well as memory. Furthermore, I suggest the relationship between differences generated in the past and those experienced in the present, are

made manifest through my body, and revealed at various instances as I work through a compulsive episode. In doing so I propose my interpretation of equivalence embraces a repetition, which coexists with difference and operates on several conscious levels that are reflective (Shusterman 2008). In summation, Deleuzian philosophy enables me to contextualize an intense form of repetition to reveal equivalence, which is otherwise linguistically indescribable.

Within the Introduction and previous section I explored how repetition appears in my artwork and reveals my equivalence of the framework *obsession-compulsion*. With this in mind in the group exhibition *OBSESSIVE COMPULSIVE ORDER* (24th May to 28th June 2014) the artist's Alistair Mackie, Eric Von Hove, David Rickard, Oscar Stantillan, Tom Dale and Yun-Kyung Jeong, explore how repetition and order forms an inherent part of the human psyche. These contemporary artists consider the application of repetitive process within their artwork, which aligns with my art practice. In particular each artist questions why human beings repeat, in the context of ritualized action, and through patterns of behavior, and in doing so make the obsessive and compulsive, familiar to the viewer. In particular Alistair Mackie's sculpture *Complex System 58 and 59* (Figure 12, page 63) explores the idea that repetition can be found throughout nature. His geometric tiles collected and processed from cuttlefish bones make manifest man's desire to control nature, through order, which is further compounded by their slight variation in color. Mackie's (2014) idea that exact replication is impossible to achieve - through human interaction, informs my art practice, in particular the idea that true order and control are a fallacy. To expand, I repeat to establish a control over my emotions – I ascertain an order through repetition by making each sensation feel the same when I enact.

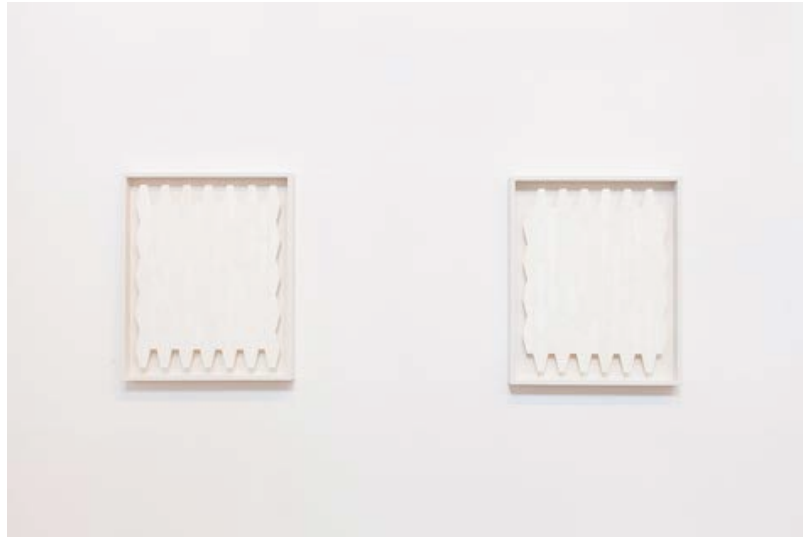


Figure twelve: Alistair Mackie *Complex System 58 and 59* (2014)

However, I am unable to achieve an exact replication of the previous experience within my mind, as I am liable to make mistakes being a freethinking human being¹². In *All the Blinks* (2010-11) (Figure 13, page 64) Ecuadorian artist Oscar Santillan repeatedly presents the vulnerable moment of blinking as an image, and in doing so undermines the ‘macho’ character associated with the protagonist of the film. Importantly, he explores how an almost the imperceptible ritual of blinking can become unsettling for the viewer, through the process of repetition. My aim is not to employ repetition to fragment or distort a viewer’s perception, as Santillan does in his artwork, rather I use repetition as a method to confront the importance of my bodily acts, which I undergo, in the search for an appropriate equivalence. However, I do employ repetition as a process to highlight the importance of embodied action, which is fundamental to the successful interpretation of a lived experience of OCD. Furthermore, I use repetition, in the context of projection, to articulate tension for a viewer to unfold, and achieve this by placing emphasis on voluntary, and involuntary, muscle movement, which takes place in my face and in my legs, like in the process of blinking revealed in *All the Blinks*. These changes, which I explore in the artworks within the following chapter, appear as spontaneous actions to me, and I uncover their importance through repetition,

¹² Shusterman (2008) suggests that the body is vital site for self-knowledge and self-transformation and that self-fashioning is not only a matter of externally stylizing oneself through one’s bodily appearance but of transfiguring one’s inner sense of self through transformative experiences.

which I employ to bring my physical responses to the forefront of the art experience, as they articulate the very core of my equivalence.

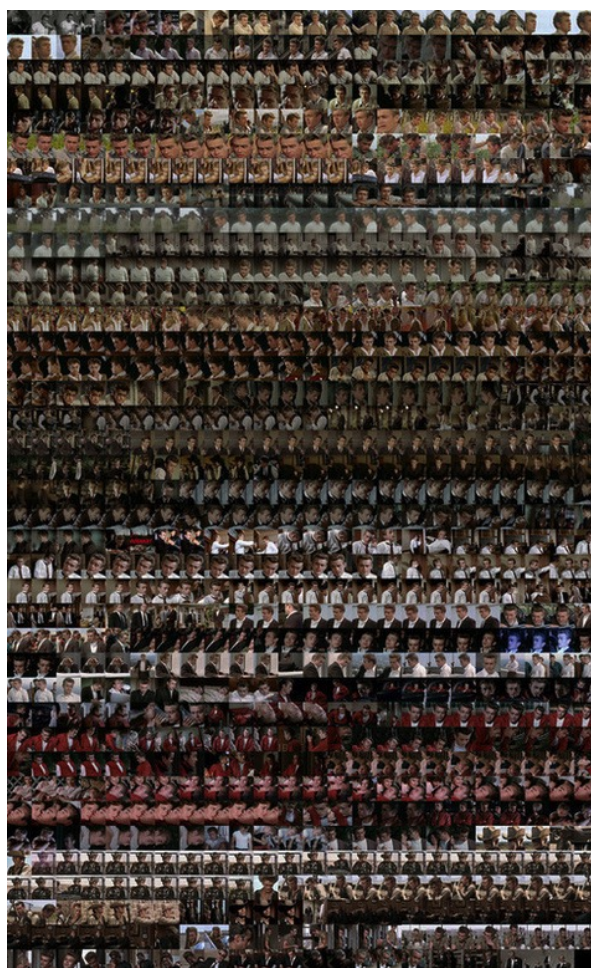


Figure thirteen: Oscar Santillan, *All the Blinks* (2010-2014),
Inkjet print, 210 x 133cm

In the following chapter, I investigate how my art practice is capable of uncovering that the relationship between images in my memory and perception is indivisible within my equivalence of OCD, although they generate perceptual differences within me. As this chapter moves forward I begin to make comparisons between my art practice and that of other practitioners and theoreticians in my field of fine art in order to support my interpretation of equivalence in the context of my OCD, as it appears in my artwork.

Chapter Two

The Exegesis:

The Research Process: Evaluation and Critical Reflection of artwork produced within the context of an art space

3.1 Practice Process

My enquiry combines the use of several art disciplines and processes, within the context of installation art, to transplant my relationship with OCD from one space [my body] to the reality of another [art space]. For example, I am able to expose an equivalent compulsive checking experience through sound and image, by projecting the experience directly into an art space. The moving image, in the context of expanded cinema and projection, is a working method I employ to examine, and reveal equivalent experiences of my OCD. As writer John Rajchman (2008) suggests¹³ the cinematic is a complex arrangement of signs and images, where focus is not always on logic, but on sense and experience. This aligns with my view, which understands filmic processes such as shooting, editing and projecting as methods capable of capturing the indeterminable within my consciousness and allow me to explore the unique qualities that exist within my OCD. Enacting - checking experiences to articulate my OCD, as defined in section 1.3, can become emotionally difficult to manage as I enter into an experience, which is very close to my lived experience of my disorder. Therefore I record my enactments using high definition hand-held digital camcorders and high quality sound recording equipment within the art space and at home, before testing it through projection. This is due to the fact that I find the digital camcorder and dictaphone versatile pieces of technology, which work well when combined with my process of enacting, as both pieces of equipment allow me to explore delicate aspects of my behaviour that are sometimes difficult to enact, due to the instant recording and play back capabilities inbuilt within the media. I position the equipment just above my face or above my feet within the art space,

¹³ Rajchman proposes that images are forms, within the cinematic that allow us to explore movement in our lives, which cannot be simplified by any other means in *Deleuze's Time, Or How The Cinematic Changes Our Idea Of Art*, London: Tate Publishing, 2008, p.312.

which allows me to reflect upon my behaviour as I work, if necessary. This is an area I expand upon when I examine each work within this chapter. During the process of enacting I will often film, examine that film and then re-film my enactments, if I feel the content needs more attention, or if camera angles require adjustment. The process of re-enacting often occurs after the initial attempt of enacting is unsuccessful, and due to the self-reflective nature of my art practice and achieving equivalence for my experiences of OCD, this process is considered part of my practice. To expand, re-enactment goes hand-in-hand with my approach to this enquiry. It is a method, which is inherent to the process of enacting as it allows me to reflect upon the success of my exploration regarding equivalence, in the context of the art space. Re-enactment is still an embodied experience, as I am essentially working through the checking experience and re-living the relationship between perception and memory, as it would appear within my lived experience. In sum, processes of re-enactment, in the context of a self-reflexive art practice, allow me to refine the content of the framework *obsession-compulsion*, and provide artworks, which affirm my equivalence of OCD. During the process of enacting I find the presence of the camera non-intrusive. I find the camcorder and Dictaphone keep me focussed and on track during compulsive experiences, which are often emotionally charged. To expand, once enacted the films and sound pieces go through a minimal edit in the art space where I 'cut' any visible camera judder caused when I turn the camera or Dictaphone on and off. They are then burnt to blue ray DVD and projected through an HD projector onto a wall, floor or surface, which I select and align with my objectives for achieving equivalence. Working with editing programmes and experimenting with projection, in the art space, allows me to explore and access the framework *obsession-compulsion* and assess how equivalence of my OCD translates into an art space. I find projection an adaptable medium because the projector is a portable object, which enables me to test my films in various locations, and also allows me to explore different perspectives, angles and surfaces, before fixing the projector to a ceiling or wall. I consider this part of projection an alternative to drawing - an exciting stage of the journey, where I openly map my intentions for the installation using only the projector and the film or audio piece that I have produced. At this point I have something in mind, in terms of how and where I want the images and sound to be perceived, but I am open to any change this experimental process may find. As I walk around the art space with my

projector, or set of speakers I often uncover new ways of revealing the framework *obsession-compulsion*, as it allows me to reflect upon important elements, which in the case of my sound includes such things as volume, bass, tone and the distance at which these can be projected. In addition it also allows me to examine visual elements such as texture, colour, image size and the quality of the luminescence the projection throws into the art space, and it allows me to consider how dimly lit the installation space needs to be before it disorients and confuses my artistic equivalence of OCD.

3.2 Multi-Media Installation: Trigger-Obsession-Compulsion (Completed just prior to MPhil/PhD transfer)

In the art installation '*Trigger-Obsession-Compulsion*' I explored the idea that equivalence of my disorder's somatic states could be made material as an artwork, using technologies such as audio and projection. This artwork was constructed to articulate a tension between past and present perception, as I experience them within my embodied mind. It also placed emphasis on heightening my perceptual awareness, through the viewing experience, in order to uncover this relationship. The installation was viewed in three parts in order to articulate three stages of my disorder: a trigger, an obsession and a compulsion. The *Trigger* (figure 14, page 68) – appeared to be a still image of a mortise lock but was actually a film of the lock, played on loop. The purpose of the film was to explore the idea that a trigger is embedded within me and is present throughout an obsessive-compulsive experience. The lock was projected on the right hand wall as the viewer entered the space, so that it could be seen prior to the obsession and the compulsion. The lock was projected at the correct size, which was 10cm x 6cm, as it would appear if installed in a conventional external door, in my house. The process of filming the trigger involved my setting the camera on a tripod in front of the mortise lock at home. I then pressed record as soon I felt an anxious tension build within me, which triggered my obsession. Once I had recorded the trigger I transferred the film into the installation space, where I projected it in such a way that it illuminated the space. The projection captured my eye as soon as I entered the installation and stayed with me throughout, while I explored the obsession and the compulsion. The luminescence that the image projected burnt onto my retinas, as every time I closed my eyes, or turned away from the projection while in the space,

the image of the mortise lock would appear. The projection provided a continual visual presence and explored how an image remains in my memory after an event has taken place – an experience, which was equivalent to how a trigger appears, and also remains, in my consciousness during a lived experience of my OCD.



Figure fourteen: *Trigger*
10cm x 6cm wall projection

The *Obsession* (figure 15, page 69) was a short audio piece, which uncovered my self-doubt in relation to my obsession, as I repeated questions that expressed my worry regarding the mortise lock and its function, and my ability to lock the door correctly. The *Obsession* was positioned in the corner of the room and was the second part of the installation. Although I had intended for this piece to be experienced directly, after the trigger, I found that the viewer gravitated towards the *Compulsion* before experiencing the sound, as this was a brightly lit table top projection positioned at the opposite side of the room of the room. The *Obsession* was listened to through headphones, which allowed the viewer to move as far as the mortise lock linking the two experiences. I recorded my voice while I sat in front of the mortise lock in my house in order to articulate an accurate tension, which made manifest the excessive responsibility I felt. I achieved this by repeating the same word, or question at different levels of intonation and pitch, with an intention to reveal how each word, or sentence were altered within my memory as soon as they were constructed.



Figure fifteen: *Obsession*

The *Compulsion* (Figure 16, page 70), (Tom Baugh2015, 2015) was a filmic projection on a tabletop. The film consisted of my hands moving a book around a tabletop in an attempt to align it with the edges of the table. The projection and table were positioned within the art space, so that it could be experienced from a number of different positions, and formatted within editing programmes, and the projector, to appear as an exact extension of my body. When I filmed the projection I positioned the camera at my eye level in order to record the compulsive routine from my point of view, in order to uncover my equivalence, which was as close to my lived experience of the disorder as it possibly could be.

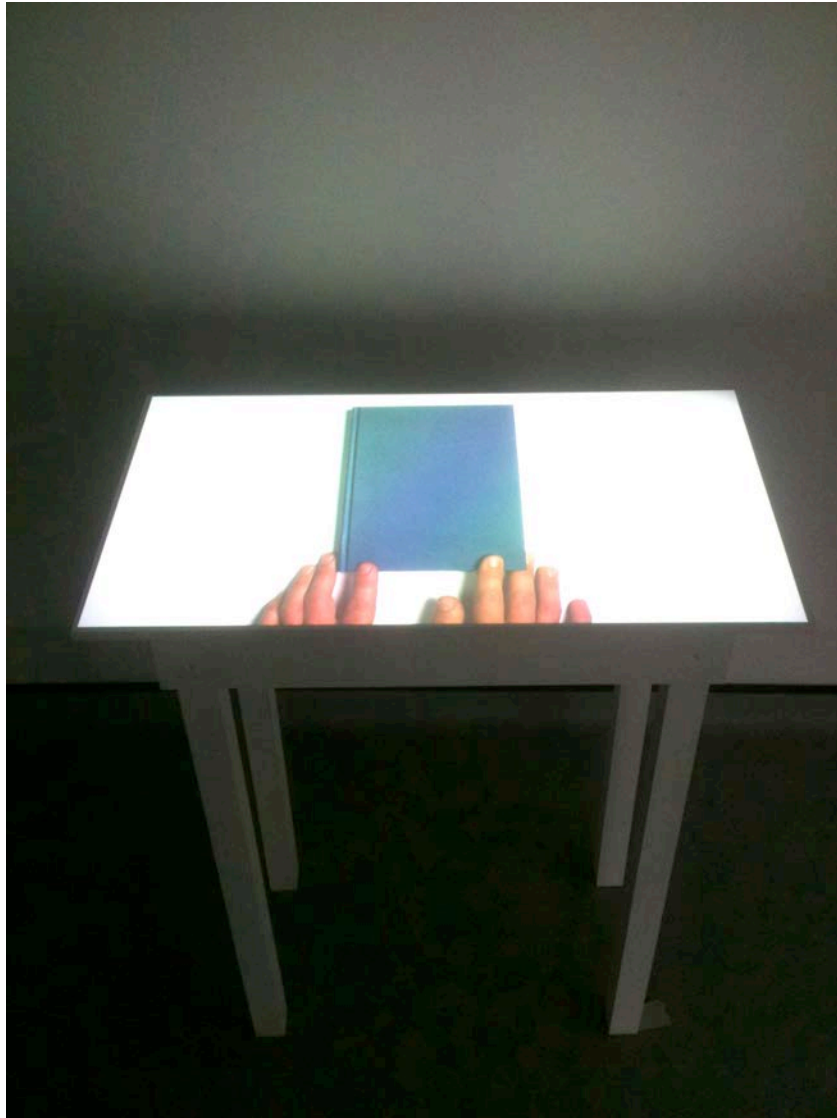


Figure sixteen: *Compulsion* Tabletop Projection

I found enacting the obsessive-compulsive episode in the studio disturbing, as it encouraged me to connect with the emotions of self-doubt and extreme worry, regarding the well being of another person, in that she may come to harm if I didn't align the edges of the book with the edges of the table-top. As I held the book I could immediately feel the tension build within me – my shoulders began to tense up as I gripped the book with my hands. I positioned the book in the centre of the table and as I did so a wave of fear flowed through my body, shaking my confidence and ability to move the book correctly. As I stood there holding the book, at the beginning of the enactment, I noticed that the tension I felt was radiating down to my feet and through my thighs and that I had to stabilize myself if I were to complete this compulsive task.

When I moved the book I did it in such a way that I made sure I could feel the muscles in my hands connecting with the edges of the book, in order to reassure myself that the move I had just made, was appropriate and aligned with the image I had of the book's movement, in my mind. As my confidence began to build I began the process of moving the book to the edge of the table, as this would alleviate my mind from worry. But as the book approached the edge of the table the movement was disrupted by an excess amount of pressure applied through my shoulder, down through my arm, distorting the image I had of the process in my mind, prompting me to repeat.

Within the installation space I positioned the projector directly above the table so that the projected image would fit the dimensions of the tabletop. This allowed me to examine how I moved the book with my hands, without casting a shadow and interfering with the projected image. When I examined the artwork I noticed that I began to move my hands from left to right, in front of me as if I was re-living the experience. As the projection ensued I found that I naturally wanted to approach the tabletop and touch the book and move it in the way my hands were doing, in the film. I also found myself disagreeing with some decisions I had made at certain points of the enactment, regarding the position I had left the book in on the table, or the way in which my hands were holding the book - as I did I felt my mind connect with the obsession again. The projection uncovered that checking is integral to the framework *obsession-compulsion* and engulfed me in an equivalence of my OCD, which is best described as subtle, in that it developed within me, as I viewed the artwork. The process of enacting this obsessive-compulsive experience, within the context of the art space, allowed me to reflect upon the construction of my repetition, which I had employed to uncover my equivalence. In particular it confirmed that this enquiry employs repetition to reveal how my embodied mind is pushed and pulled between images perceived in memory and images perceived through perception. Bergson suggests "all the images depend on a central image, our body, the variations of which they follow" (2004: 14). "Compulsion" reveals that I am capable of choosing what I remember, albeit the images are recurrent, as I am at the centre of this perceptual experience; however repugnant they appear I still decide to accept them into my consciousness for interrogation. The repetition in the artwork explores how I question

these images, and affirms that the structures of the images, which are transmitted to my mind, are influenced by my sensation of the book as I move it around the table. Furthermore, the perceptual differences, which I encounter and attempt to translate through a profound form of repetition, suggests that my perceptions succeed each other and mirror the reflexive nature of my consciousness, as they unwind during the enactment.

The installation attempted to establish that my equivalence is constructed of my perception and my memory interacting openly and without restriction, as it often does within my lived experience. Yet, on reflection this installation positioned my research in an area that can be described as an *exact* equivalence. The arrangement of the installation resulted in an experience, which positioned my equivalence within the original boundary and definition of the term, meaning equal in value, to something else. The artwork made manifest an equivalence, which I perceived as precise, due to the fact that I was unable to reveal the unpredictable relationship between my memory and perception, when I viewed the artwork. Each section: *trigger – obsession - compulsion* provided me with an experience that was almost a mirror image of a lived-experience, and although this is interesting I felt it encouraged me to view the artwork, as opposed to participate within it. In addition the artwork did not align with the suggestion that my equivalence is formed of an open and reflexive relationship between memory and perception – an enquiry, which defines my equivalence by its unpredictability and awareness of opposites as well as similarities.

Prior to producing this installation, the framework, which my enquiry was concerned with, involved three components and was titled – *trigger-obsession-compulsion*. After exhibiting and testing this installation I revised the role of the trigger, as it is very closely linked to my obsession. The artwork confirmed the idea that a trigger overlaps both my obsession and my compulsion, as it is constructed of my perception and penetrates my memory. Therefore having reviewed this artwork, I decided to merge it with obsession and compulsion, which resulted in the proposed framework *obsession-compulsion*.

3.3 *Round and Round, Up and Down, Three Doors, Placements*

(Artworks completed prior to the PhD)

I now describe the following expressive drawings *Round and Round* (figure 17, page 75) and *Up and Down* (figure 18, page 76), the two installations *Three Doors* (figure's 19, 20, 21, 22 & 23, page 80, 81, 82, 83 & 84) and *Placements* (figure 24, page 86), which were completed prior to the artworks exhibited for my PhD viva voce. The artworks begin to uncover the connection between memory and perception, and how this relationship can be perceived through art practice, which is fundamental to my equivalence. These were made in close succession of each other and explore alternative methods to uncover my equivalence. The artworks explore the relationship I undergo through their repetitive marks, which have been applied by me under tension directly onto objects that trigger feelings of anxiety within me. These artworks contain a combination of drawing and sculptural object and explore the irregular connection I experience between memory and perception. In particular they reveal the relationship between an object and its function as it appears in my immediate perceptual field, and images of that same object and my actions, as they appear within my memory. The expressive drawings are manifestations of this relationship and attempt to reveal how control is an important aspect of my obsession, and way of harnessing recurrent and unwanted feelings of responsibility. In this section I will describe how each artwork was constructed, and how it appeared in the art space before being critically reflected upon, in relation to my theoretical context. The artwork *Round and Round, Up and Down* relates to Barrett's idea that subjective knowledge is generated through action research and explicit reflection upon that practice (2010: 5). This is a method I incorporate within the process of enacting in order to uncover an appropriate equivalence of my OCD, through art practice. Both drawings allowed me to show the tension, which is apparent to me within a lived experience of OCD, and contain expressive marks, which are drawn directly onto a door using a carpenter's gimlet to reveal the repetitive and unforgiving nature of my equivalence. I doubt my perception during this very easy and straightforward task, because neither the images in memory or images in perception line up during a lived experience – something that is best described as a conflict between two acts in my consciousness. Memory and perception appear to me as if they are in a constant flux,

moving and shifting their appearance, which causes me to lose focus when I open and close a door. At times I feel as if I'm repeating the same process, in exactly the same way, with only the muscular tension, in my arms and hands, to indicate that each movement is different.

The expressive drawings reveal that images in memory and sensorial perception exist together within my consciousness - albeit they operate in an irregular and unpredictable manner when I am confronted with experiences that trigger and manifest uncomfortable feelings of responsibility and disaster, within me. These obsessive-compulsive experiences occur in a subjective reality – a phenomenal field, which I am aware of, in which I reflect upon my actions and consider my thoughts. Merleau-Ponty suggest the “phenomenal field is not an ‘inner world’, the ‘phenomenon’ is not a state of consciousness’ or a ‘psychic act” (Merleau-Ponty cited by Carmen, T 2008: 64). Rather, he considers the phenomenal field a feature made available to us through involuntary bodily perceptual capacities and unthinking behaviours. It could therefore be argued that memory and perception are in flux, in artworks such as *Round and Round* and *Up and Down*, because I consider equivalence of my OCD constructed of a perception, which is both sensorial and thoughtful. Thought is interwoven with perception, in the context of my equivalence, and operates in a phenomenal field, within which I question the impact of objects and sensations. As such it refers to Merleau-Ponty’s ideas regarding primordial perception, and considers perception, in the context of memory and physical sensation, a reflexive event.

The doors are taken from my house and installed in an art space where I attached them flat against the wall, like a painting. Each door measures 74cm x 189cm, and the drawing *Round and Round* measures 12cm by 12cm and, *Up and Down* measures 16cm by 20cm. Both had their doorknobs and latches attached, during the construction of the artwork, then removed for the purpose of the artwork. The drawings were achieved by holding onto the doorknob, and door handle and attaching a carpenter’s gimlet to the inside of my hand, which scratched the door as I moved the handle or knob. I found the gimlet to be an extension of my hand and allowed me to replicate the tension I undergo when I release the tubular sprung latches, which are installed on these doors at home.



Figure seventeen: *Round and Round* 12cmx12cm drawing on door



Figure eighteen: *Up and Down* 16cm x 20cm drawing on door

As I repeatedly opened and closed the door I found that I entered into an altered state close to an obsessive-compulsive episode, but was aware of the actions my body was going through. As I repeatedly released the latch and scratched into the soft wood using the gimlet, I reflected upon and worked through the tension my body inflicts upon itself. The depth of each mark are manifestations of this tension, which occurs when I attempt to open and close the door, and thus provides an alternative way of understanding the disorder and the physical pressure a sufferer experiences. With this in mind the artworks uncover the self-doubt I experience, which is a direct result of a perceptual disagreement. By this I mean a conflict between my physical perception of the door – its mechanisms, position in the door frame, and the images I have of its function in my memory, and vice versa.

The installation *Three Doors* further explores ways of revealing my equivalence of OCD. It is a body of work, which extends upon my checking compulsion, as explored in the previous artworks, and is a manifestation of my obsession. “Those with checking compulsions form the next largest clinical group of obsessive-compulsives” (De Silva & Rachman 2006: 36). They suggest that checkers worry a great deal and associate checking with obsessions that take the form of doubting. *Three Doors* unveils the common doubt ‘the door must have been left unlocked’ and refers to the idea that checkers worry until they check and recheck and even then some may feel vaguely unhappy, and although the artwork explores different ways in which my equivalence of OCD manifests itself, it also unveils checking and doubting as common characteristic of anxiety, as suggested by Rachman and de Silva. To put this body of work in context of my OCD, I not only inspect door handles and latches for faults, I also inspect the way in which they hang from their brackets before, during and after I have closed, or opened them. *Three Doors* explores this experience using a combination of enactment and installation art, via pencil, to examine and uncover my repetitive checking behaviour. The enactments were employed as a method to explore the idea that a direct engagement with the object of anxiety, such as the door, in the context of an art space, would reveal a different outcome and represent the tension I undergo as I enact feelings of doubt and indecision, which I could consider within my search for equivalence. The installation consists of three doors hinged onto the walls of the installation space in exactly the same way as the conventional doors, in my home so that they could swing, and had pencils attached to them to record my

behaviour. This included using the same doors, hanging the doors using the correct measurements to reflect their position in the door frame at home, installing the correct latches, handles and wall brackets, in order to allow me to approach and inspect the doors' edges and furniture in a manner that I considered the same, as a real lived experience of checking. *Door One* (figure 20, page 81) had a pencil attached to its front edge with a small thin piece of paper directly underneath it, which the pencil connected with and measured the same as the width of my doorframe at home. *Door Two* (figure 21 & 22, page 82 & 83) was hung on the wall with a pencil attached to the handle, so that when I turned the handle the pencil would leave a mark, which replicated the action. *Door Three* (figure 23, page 84) had a pencil connected to it, and a large sheet of paper attached to the floor adjacent to it, which the pencil connected with. It measured the same as the distance between the door edge and the doorframe, when the door was open at home. *Door One* explored my obsession regarding fear of blame, my concern for doing something incorrectly and being at fault for a forced responsibility, and if I close a door perfectly, or in a way, which my imagination desires, then my worry will dissipate from my mind. *Door One* explored through practice included examining the movement of the door as it connects with the latch, and whether the movement I perceived aligned with the image I had of the process in my mind. *Door Two* involved monitoring the movement of my hand, as it grasped the doorknob, turned the knob and released the latch, and whether or not the process was fluid enough not to be repeated. *Door Three* included shutting the door quickly as a way to avoid feeling uncomfortable. This drowned out any unwanted sounds, which would cause me to repeat the action, although quite often this fails as I evaluate the noise of the door. Once the doors were attached to the walls of the studio I enacted my repetitive checking compulsion, holding the doors where I would normally, using both my hands: my left hand firmly attached to the handle and the right hand attached to its edge. I moved *Door One* backwards and forwards, repeatedly using very small movements, in order to align its edges with the doorframe, just before the latch, in the door, engaged with the latch within the frame, represented by the small piece of paper on the floor. I repeated the action for a period of five minutes, and the pencil, which was attached to the base of the door, recorded each movement and revealed a set of marks that were dense. The repetitious line and the position of the door in the space, revealed an intense checking experience, where

my perception of the door's movement did not align with my perception of it, in my memory. Deleuze writes "the role of imagination, or the mind which contemplates in its multiple and fragmented states, is to draw something new from repetition, to draw difference from it" (2013: 97). *Three Doors* refers to Deleuze's idea that repetition takes place in the mind, which coexists with an external repetition, which I explore through the body and represent through the pencil marks. The artwork also considers the idea that repetition, in the context of my OCD, attempts to make manifest Deleuze's suggestion that differences, which inhabit repetition can also be made material through it [repetition]. Furthermore, I suggest *Three Doors*, and *Pull Me* attempt to reveal that OCD is constructed of a profound repetition; the artworks reveal the tension my body generates as the mind considers, and re-considers the perceptual differences between memory-images and those generated through my sensation of each door. *Door Two* visualised how precise I am, when I turn a doorknob, by using a pencil tied to the knuckles of my hand to record the movement. The position of the door in conjunction with the line drawing around the brass knob, articulated the tension I felt within my body when I came in contact with the mechanism. I held the knob with the tips of my fingers and thumb and very gently rotated it clockwise, until I met the limits of the latch, installed in the door. At this point, if the sensation I felt through my fingers was the same as the image I had of the experience in memory, and vice versa, the compulsive experience could stop. But, if the two did not interact successfully, i.e. the images perceived were different, then I repeated the action, by rotating the knob in an anti-clockwise direction, so that I could work through the experience again and alleviate my embodied mind from anxiety. The line drawing in the photograph of *Door Two* appears quite simple, yet it reveals a tension, which is a result of the interaction described in the section above and, as such, inherent to my experience of OCD - something that can only be accessed through a combination of enactment and installation art, in which I am capable of reflection.

Door Three examined my obsession with fear of disaster and made manifest the stress I felt when I closed a door. The thick and rather cumbersome line uncovers the severity of this process, and how repetition is paramount in revealing equivalence – a relationship, which is constructed of two states: perception and memory being in constant disagreement about the appearance of images perceived in my consciousness.



Figure nineteen: *Three Doors*



Figure twenty: *Door One*

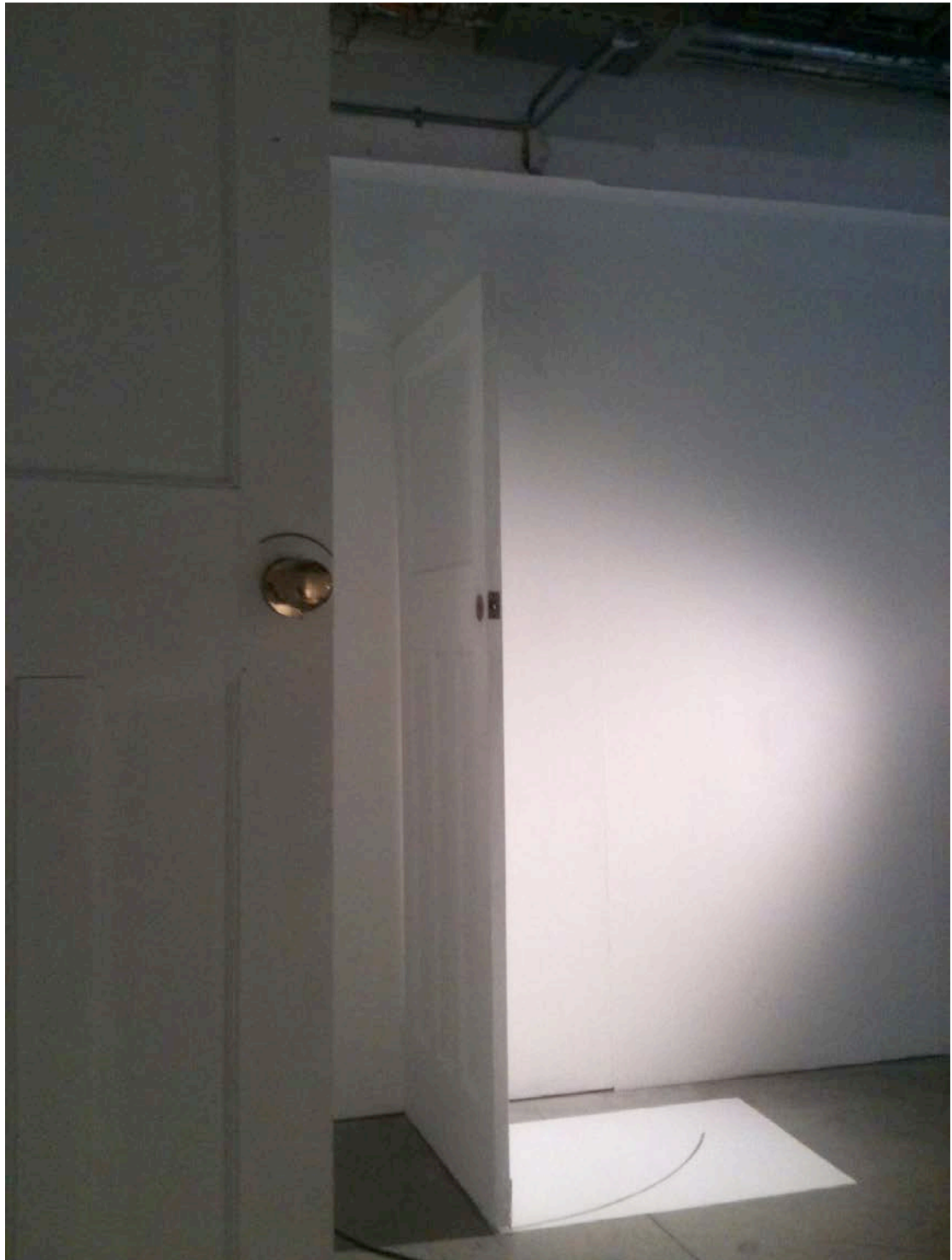


Figure twenty-one: *Door Two*



Figure twenty-two: *Door Two*

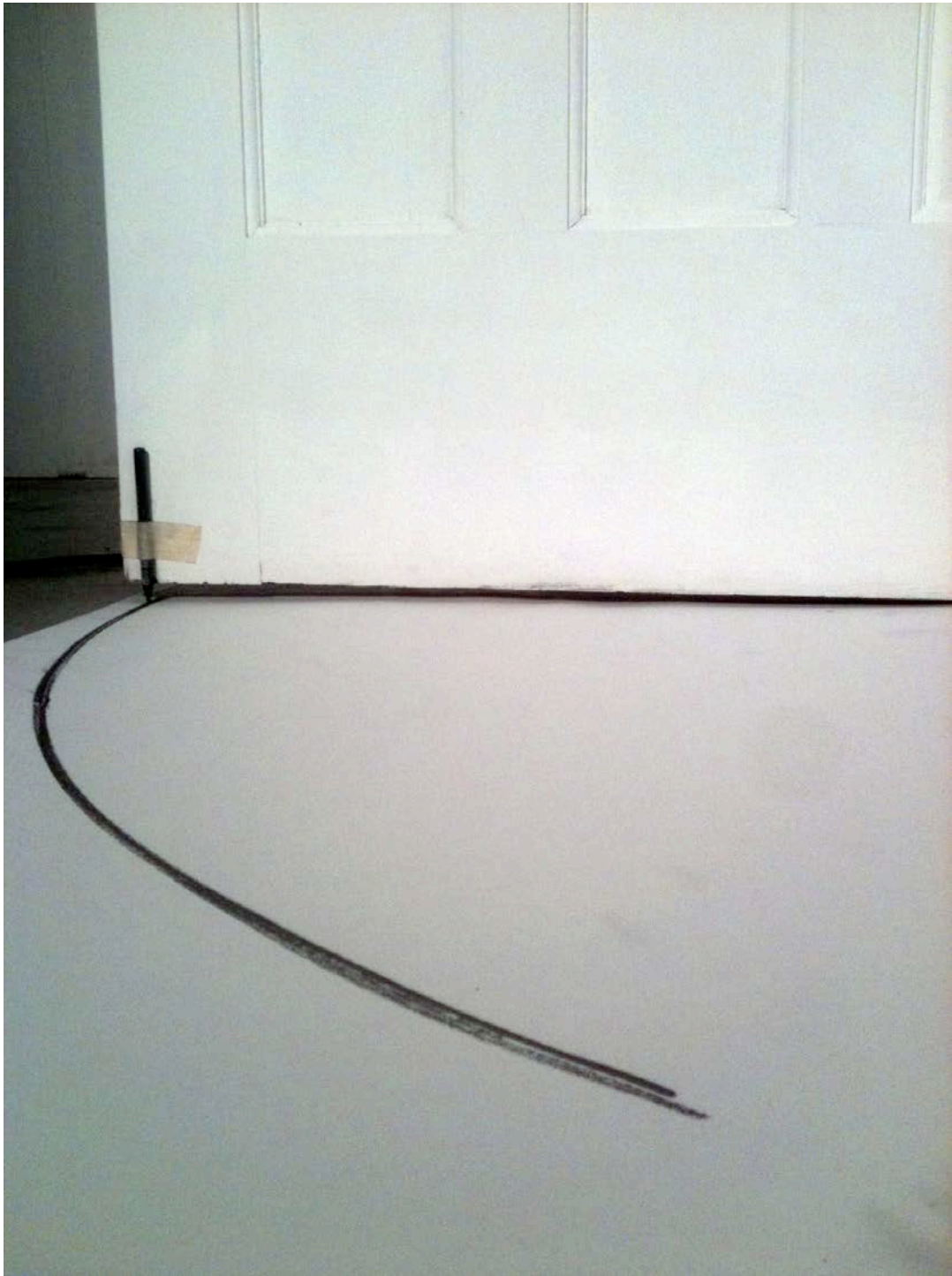


Figure twenty-three: *Door Three*

During the process of enacting I was aware that the door may not have been hung properly, or the catches not installed correctly, but my obsession to re-assure myself that I had shut the door properly drove me to repeatedly slam it against the wall in the studio. The installation is a direct exploration into my obsession with heightened responsibility, and fear of disaster and revealed the lengths I went to, to reassure myself that I am not solely responsible of assuring the well being of others. The installation as a whole was successful because it establishes that installation art and enactment are methods capable of uncovering my obsessions, and how they manifest themselves through my body and repetitive compulsions.

The installation *Placements* is an extension of the compulsive stage, from the artwork *Trigger-Obsession-Compulsion*. The installation consisted of a series of pencil drawings on separate sheets of paper, which were all the same size and positioned around a centre table. Within the enactment I attempted to align the book with the parameters of the table, to explore my relationship with doubt and control. During the process I moved the book several times, which resulted in multiple outlines and revealed how indecisive I am during an obsessive-compulsive episode. Within the enactment I drew around the book a number of times, and on eight separate pieces of paper, which I placed around, and on top of a centre table. Although the lines I drew were different, they revealed that my self-doubt regarding my perception of objects, in relation to my obsession, is actually very controlled. Some of the drawings seemed to contain one single dense line, where I had repeated the same outline a number of times. Other drawings in the installation consisted of faint outlines, which spread either left or right of the first completed outline on the paper – either way the drawings uncovered that the relationship between memory and perception isn't erratic, or unleashed. The repetitive lines, which formed each drawing, did uncover that there is a conflict between the two embodied states – memory and perception, and how equivalence of my OCD consists of a perception, which is reflective and formed on sensation, as well as of images in memory.



Figure twenty-four: *Placements*

Installation art allows me to reveal a relationship between two embodied states, which are perceptual and dominated by intellectual and focussed self-awareness. Shusterman comments on this level of perception by writing “these are conscious, explicit, experiential perceptions of our body and its parts, surfaces and interiors” (2008: 53). This aligns with my treatment of images, which I perceive during obsessive-compulsive enactments, unveiled in *Three Doors*, *Up and Down*, *Round and Round* and *Placements*. His suggestion that we can distinguish between external conscious bodily sensations, such as seeing and hearing, and internal proprioceptive feelings, i.e. sensing the position of my body parts, in relation to other objects in my field of experience, is made manifest in the previous artworks discussed in this section and the artworks exhibited for the PhD viva voce, as it suggests that my equivalence is an experience that responds to objects, thoughts and images within the immediate phenomenal field. I consider perceptions, distinct feelings, observations and mental representations to be explicit in my OCD, as they are characteristics of my being in the world, and therefore integral to my equivalence. Furthermore, Shusterman’s proposition that conscious body sensation is not opposed to thought, but instead includes intellectual body-focussed thoughts, such as states of tension (2008: 53), is pursued within my artworks. My equivalence is built upon explicit self-consciousness. It is a reflexive event, which concentrates on articulating *how* feelings

of tension manifest themselves within specific sensations and mental images, as I enact compulsive behaviours, and *how* these influence on-going obsessions, and feelings linked to unwanted thoughts. Installation art immerses me in an equivalent experience of my OCD, as it heightens my perception and makes me aware of my behaviour, and as it does so it connects me with the physical and emotional aspects, which underpin my disorder.

Artist and researcher, Sarah Hobbs is concerned with representing confusion and indecision through the medium of photography - emotions which are inherent within my investigation. Hobbs' suggests that her photography attempts to inform and represent her idea that we are all beautifully flawed, by exploring the human psyche. *Untitled (Indecisiveness)* (1999) (figure 25, page 88), *Untitled (Perfectionist)* (2002) (figure 26, page 88) are large-scale colour photographs, which represent various sub states of obsession and compulsion such as control, repetition, excessive hoarding – visual experiences, which immerse viewers in the heavily charged spaces. The subject is always absent from the photograph, yet the placement of a chair or table invites the viewer to position themselves within an emotionally disturbed environment, or to imagine a subject in the chair. The photographs are exhibited on a scale that invites a direct physical engagement with the work, and the objects that Hobbs uses are personal and intrinsically linked to the situation they aim to uncover, which prevents the viewer from making the space their own. Although the subject is absent in Hobbs's work I use her photographs as a reference because she explores ways in which neurotic experiences can be revealed, through art practice. Her attention to detail in terms of how the objects are composed within the frame of the camera - their position, arrangement and her use of light to illuminate the scene, is of particular value to my practice. Although Hobb's artwork is fundamentally still photography I incorporate formal qualities that she employs into my filmic projections, in order to further establish that equivalence of my OCD can be achieved through mimetic engulfment – an experience which heightens our awareness of our perceiving body and its physical boundaries, which in the context of projection calls attention to itself and the people inside it.



Figure twenty-five: Sarah Hobbs, *Untitled (Indecisiveness)*
(1999) Chromogenic Print, 60' x 48'



Figure twenty-six: Sarah Hobbs, *Untitled (Perfectionist)*
(2002) Chromogenic Print, 40' x 60'

In Rozynski's paper (no date) titled *Similar, not similar to something, just similar: mimetic engulfment and experimental translation* he explains that within art theory "mimetic engulfment names that category of installation art that disturbs a participant's sense of the distinction between their own self and what lies beyond, often by immersing them in an unintelligible space". Within this thesis I argue that equivalence is achieved by projecting my obsessive-compulsive behavior into an art space, and by heightening my senses. I make use of mimetic engulfment to trigger my sensorial faculties, and allow an audience access to characteristics of my equivalence. Mimetic engulfment is an important method, in the context of my art practice, as it provides a pathway to understanding my equivalence. Consequently, I treat it with caution, as I am concerned that immersive installation has the capacity to overload one's senses and confuse the process of self-reflection, which is fundamental to my equivalence. Rozynski's suggestion that mimetic engulfment provides the viewer with an unintelligible space is an interesting aspect of installation art. However, I employ an approach within my art practice, which considers the relationship between the viewer and the image. And, although I suggest my artwork immerses the viewer in a tension equivalent to my own by employing mimetic engulfment, I am mindful of the idea that the artwork needs to operate with the viewer in mind. I do take into account Rozynski's proposition that the purpose of mimetic engulfment is to disturb a participant's senses, however I suggest my research aligns more with Bishop's interpretation of the term (2005) in section 2.4, as I am concerned with engaging and heightening a viewer's sensory perception, but, within a boundary where one is also aware, and able to reflect upon, the physical and emotional aspects of my disorder.

Artist Louisa Fairclough uses voice, light, ground and tidal water as material to create contemplative spaces, which explore loss and grief. Within the work *Can People See Me Swallowing* – a film for a stairwell, Spike Island (2014), (figure's 27, 28 & 29, page 90 & 91) (Louisa Fairclough 2014, 2014) combines 16mm projected film loops and audible song, in the context of an installation, to articulate a suggested collaboration between the artist and her deceased sister. Within the artwork film loops thread through the stairwell of the building, and is accompanied by voices, which fall together in harmonic clusters.



Figure twenty-seven: Louisa Fairclough *Can People See Me Swallowing* – a film for a stairwell, Spike Island, (2014)

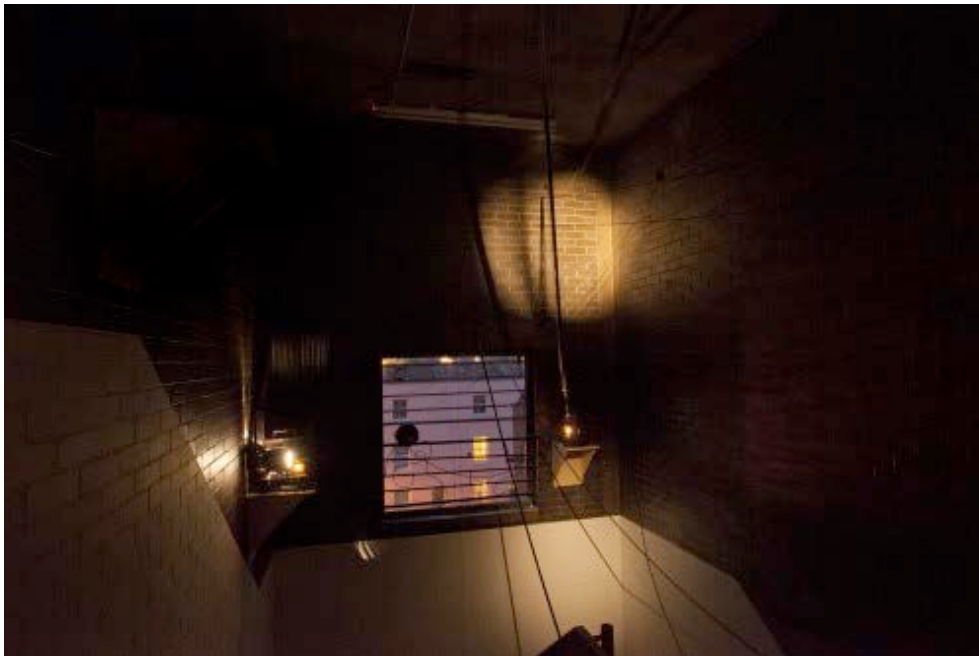


Figure twenty-eight: Louisa Fairclough *Can People See Me Swallowing* – a film for a stairwell, Spike Island, (2014)



Figure twenty-nine: Louisa Fairclough *Can People See Me Swallowing* – a film for a stairwell, Spike Island, (2014)

The vocal scores one experiences draw on her dead sister's sketchbooks, and resonate with a series of blank projections, which only emit either black or white light when a sung phrase punctuates the space. At times one is left with a deep humming sound and the noise of the film projectors, as they spin the film thread to different points within the space. Fairclough (2014) writes "You come to me only in glimpses with shards of your voice cutting off as I want to hear more. I can't fix an image of you but I can hear your voice. If I listen too long, it becomes my voice". Fairclough employs several artistic processes, within *Can People See Me Swallowing*, to articulate her experience of mourning for her sister. Her use of blank projection and song, interpreted from her sister's sketchbooks, articulate the idea that one is unable to escape grief attached to bereavement. Furthermore, the artwork reflects the importance of the body in representing emotion, such as grief, which Fairclough makes apparent through the mournful cry, experienced intermittently as the film spins around the stairwell. On experiencing the artwork the projected light, in conjunction with song presents the viewer with feelings of absence and loss, and the protagonist's inability to generate, and hold onto a suitable memory of her sister. The sound engulfs the viewer in feelings of unease and tension, and is repetitious, which in conjunction with the image-less projection, encourages one to undergo the anxiety

that the artist experiences through mourning. Fairclough's artwork provides the viewer with several layers to interpret in relation to feelings associated with loss, which aren't direct, and don't have a fixed point of reference, thus providing the viewer with an experience to unfold. The artwork realizes that emotion can be made material, by exploring memory through installation art. Furthermore, it represents tension associated with loss, and reveals that memory evolves and alters its appearance within the human mind, as it contemplates emotion. I suggest this resonates with my art practice, in particular my application of repetition, as it tests, and attempts to establish that a viewer's perception of memory may change, in response to feelings revealed within the artwork(s).

3.4 An analysis of the artworks exhibited for the PhD viva voce

In this section I analyze three artworks - *Appropriate Movement*, *Pouching* and *Pull Me*, which reveal my equivalence of the framework *obsession-compulsion*. I explore how my body reveals my equivalence as being self-aware and reflective of images that appear in my conscious, as well as making manifest how I physically perceive, during an obsessive-compulsive episode. Before I examine each artwork in the context of memory and perception I intend to describe them individually, and within the context of installation art. In particular I will describe how each artwork explores my equivalence of OCD, as an embodied experience, and how they support my interpretation of the term, in the context of my art practice. I will achieve this by referring to Merleau-Ponty's ideas relating to primordial perception, and Shusterman's ideas regarding somaesthetics. In chapter one I referred to Bishop's critique of installation art as a way to test my equivalence, in particular her phenomenological description of mimetic engulfment, as it places perceptual experience at the very forefront of the experience of the artwork. With this in mind the art space, in which all three artworks are shown, has been designed with my perception in mind, and engages my senses in such a way that I am engulfed in my own neurotic experiences when I view the artworks. The artworks are positioned in close proximity to each other, but in separate spaces, so that it is clear that each is a separate manifestation of the framework *obsession-compulsion*. Although I view them as distinct from each other, and interpret them as such in this thesis, their positioning

within the installation does provide a sense that the artworks are somehow interconnected, as in within my lived experience of OCD. Each artwork has been positioned in a space that has been designed to represent the character of each obsessive-compulsive behavior. The characteristics of filmic projection connect me directly to the content of my OCD, as luminosity, spatial distance and scale heighten my awareness of the perceptual relationship on show, which allows me to reflect upon the characteristics of my equivalence. I consider projection, audio and sculpture as interactive media, in the context of installation, as they allow me to experience my obsessions and compulsions in their most basic and primary form, and without restriction – an area I explore further in this chapter when discussing the artworks exhibited for the PhD.

3.5 Artwork: Appropriate Movement – Filmic Floor Projection

Appropriate Movement (figure's 30, 31 & 32, page 94 and 95) (Tom Baugh 2015, 2015) explores an extreme and overt checking compulsion, also referred to as hypervigilance (Rachman 2004: 156) within clinical psychology. This is a perceptual method of controlling anxiety attached to obsession, by scanning familiar spaces for hazards, which the sufferer may consider threatening. It also has the capacity to trigger feelings of unease, in relation to a recurrent intrusive thought, which the individual may be experiencing within his or her OCD. Being hypervigilant at the beginning of an obsessive-compulsive episode is something I experience before the compulsion takes hold, and is something, which appears as a subtle foot shuffling in this artwork. To expand, Rachman (2004) suggests hypervigilance is an immediate visual check, which takes place at the beginning of an obsessive-compulsive experience, and once the space, situation or environment has been interpreted as safe, normal behavior can resume. It is common, however, that a scan is interrupted by an unwanted sensation or perception, which causes the sufferer to repeat the checking behavior until the feeling of anxiety has been controlled or eradicated. *Appropriate Movement* explores this excessive form of checking, which is brought on by my failed attempt to interpret a familiar space as safe, thus triggering irrational thoughts regarding injury or harm.

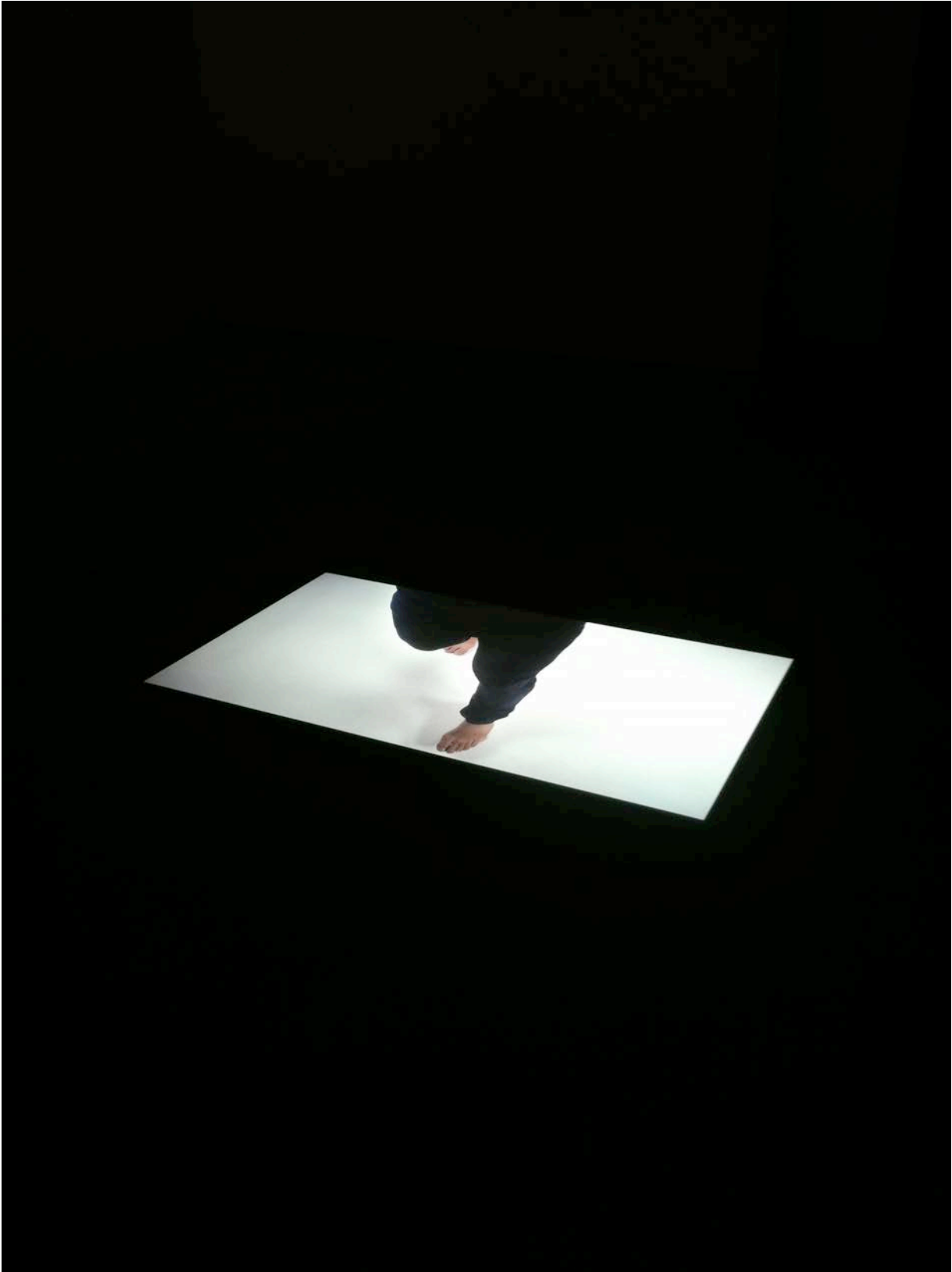


Figure thirty: *Appropriate Movement*, 4ft x 2.5ft floor projection

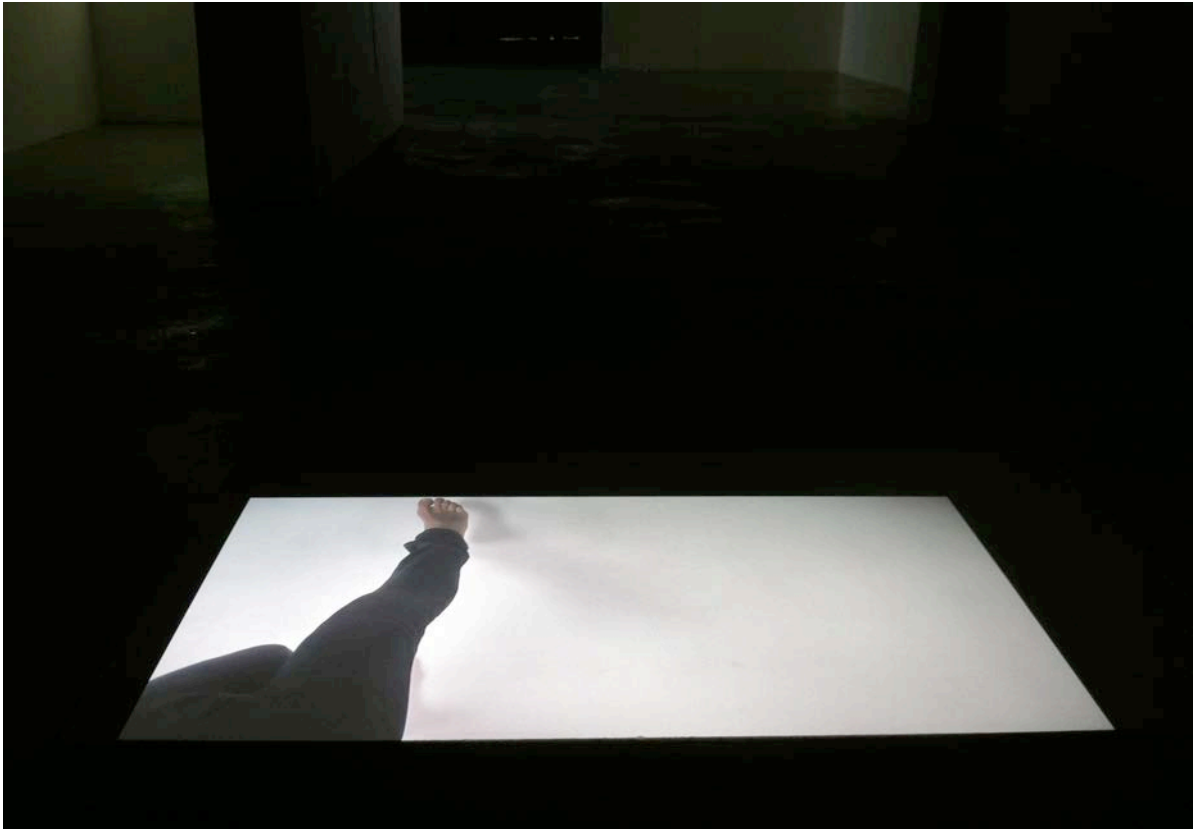


Figure thirty-one: *Appropriate Movement*, 4ft x 2.5ft floor projection



Figure thirty-two: *Appropriate Movement*, 4ft x 2.5ft floor projection

The artwork reveals that perceptual interruptions are inherent within my OCD and cause my memory and my perception to interact in relation to my obsession, which I make manifest through over-extended movements, or uncontrolled, breaks in behavior within the artwork. Disturbances are revealed as slight judders or postural imbalances, caused by an unusual sensation underfoot, or a physical alignment against the parameters of the space, whilst standing. Such disturbances alter how an image of the space appears in memory, and causes me to repeat the checking activity.

Interruptions are continual throughout the process of enacting *Appropriate Movement* and their inclusion in the artwork reveals that my equivalence of OCD is embodied – an experience, within which I am excessively and perceptually aware that an unwanted pause or break in my enactment can prolong the behavior and feelings of unease.

I devise parameters of a space by using my imagination during a lived experience of an obsessive-compulsive checking episode. It can be constructed anywhere, and usually when I am feeling stressed or worried. The space in which *Appropriate Movement* was enacted had been constructed in my consciousness prior to the event and dimensions translated into the art space. The artwork uncovers how equivalence of my OCD is a detailed perceptual examination of a space and of images in my memory, where perception is not just visual, but sensory-motor, as well. *Appropriate Movement* reveals my ability to enter into a compulsive routine, in order to expel irrational thoughts of harm from my mind and reduce my anxiety. Its scale and luminosity, which is high key to reveal how my obsession distracts me and draws me in, and urges me to check the space that triggers my worry. This enactment, explores the idea that my behavior must be completed in a certain rhythmical manner, in order for the obsession to dissipate from my mind. I makes manifest my obsession with responsibility, illness and disease by moving around the space feeling the texture of the floor with my feet and by aligning my body against the parameters of the space using certain muscle groups.

Appropriate Movement is a film projected on the floor of the installation, and shows me walking, in a repetitious fashion, around a space, in order to understand, control and dispel my obsession. The dimensions of the projection are 4ft by 2.5ft and it can

be walked around, and approached from a number of different angles. The film is three minutes 47 seconds in length and played on loop. It is a silent film and projected in High Definition onto a white board and filmed using a fixed camera single viewpoint to reveal the narrative¹⁴. I am dressed all in blue, which makes my body stand out against the bright white floor on which I am enacting. The lower half of my body is projected into the space through the luminosity of the projection, and the white background makes it visually absorbing against the dimly lit installation space, which places emphasis on the idea that checking is an extremely focused experience that is difficult to detach from. I used an HD camcorder positioned on a tripod, and the grid on the viewfinder of the camera to frame the space, in which the lower half of my body is standing. The result is a projection, which has edges that align exactly with the board that it is projected on, which causes the artwork to appear as part of the floor in the dimly lit installation space.

At the beginning of the enactment I am aware of the camcorder, but it is soon ignored as I enter into my compulsive experience. I reflect upon my behavior throughout the enactment, during which time I evaluate whether it articulates the relationship I experience between my memory and perception within a lived experience. I am embodied during this enactment, which can only be described as a disagreement between two experiences - perception and memory. As I stand there, for a short period, with the camera recording I attempt to register my worry and establish that my feelings of unease, regarding the well being of others, is not harmful. I am unable to do this, because the image of the space I perceive before me is temporarily blocked, and controlled by feelings of self-doubt and intrusive images relating to my obsession. I am suspended by an anxiety formed of a low self-confidence at this point - slightly motionless and without an image of the space in my mind, which I can re-assure myself with. This short period soon comes to an end, as my obsession encourages me to compulsively check the space, through my perception. Within the enactment checking ensues as I begin to apply pressure through my leg and towards my foot, and register

¹⁴ Artworks such as *Sleep* (1963) by Andy Warhol, Michael Snow's *Two Sides to Every Story* (1974), Richard Serra's *Hand Catching Lead* (1968) and Jeff Wall's large scale cinematographic photographs of the late 80's early 90's have informed my enquiry, as their approach to film and image production, in the context of structural film, involved staying true to narrative.

that it is uncomfortable. Immediately, I am in a gap between movements, where I attempt to reason with my obsession, but it controls me by filling my mind with concern and apprehension, and that harm may come to my family, if I do not check the space. These feelings cause me to doubt my self-confidence and to register the space within the boundaries of normal perception, or at least complete the task with minimal disruption to my mind, which is already embodied by images of the space I perceive through my body. The feeling of anxiety I experience, which obsession generates within me, encourages me to acknowledge that the sensation of pressure I feel in my muscles when my foot connects with the floor, is incorrect in relation to the images the process generates in my mind, - I therefore doubt the sensation I perceive in my mind, through my foot. I find myself repeating the experience in an attempt to unify my physical sensory-based perception with images perceived in my mind, in order to do away with worry. If I do so I can walk away from the situation, leave the space entirely. Instead, the disagreement continues and I find myself locked within an embodied experience, in which a one-on-one and unpredictable engagement with perception and memory is taking place. I move around the space tentatively and with caution in an attempt to manage the relationship, by feeling the floor with my feet and working myself towards its edge. The unease and self-doubt I feel dips and peaks, as I go through stages where I struggle to harness and reduce the intensity of the perceptual experience, and control my behavior. I attempt to blur my perception of the space and stop the recollection of images totally, by walking on the spot quickly within the projection. I begin to slow down as I realize this process is further confusing the situation, and so return to the original slow methodical method of checking. I decide to change my approach again, as a last attempt to rationalize my behavior and relieve myself from feeling doubtful, by lining my feet up against the perimeter of the space. This is an additional task that I have set for myself in the context of this particular obsession, and is opposite to my objective of moving quickly around the space. It is as if I am being told what is acceptable, by my imagination, and my body is simply an external shell that acts out its needs. Now my aim is to work my feet towards the boundary edge without disfiguring my perception of the space. In my mind a series of seamless movements will allow me to complete the compulsive task. I realize this is not the case as I stand with all my weight on one leg and I bring my other foot and toe towards the edge in a slow and methodical fashion,

translating each sensation in memory, as I move forward. In the end I put myself in a position that is uncomfortable and cannot be held for long, even though my conscious demands that I do hold on. The intense pressure I feel through my body as I stand on one leg, in the midst of attempting to understand what it is I am perceiving, unbalances me and causes my body to judder. This interference disrupts the behavior, which subsequently causes me to repeat the behavior until images in memory are registered as correct, through perception. When I talk of 'correct' perception, in relation to this artwork, I am not referring to an exact measurement between my toes and the edge of the space, or a precise pressure in my leg or foot, as I move around the space. Correct perception, in the context of equivalence of the framework *obsession-compulsion*, lies in my judgment alone – I decide when it has been achieved - it appears when physical perception generates images, which align with the images that appear in my memory, of the space. In my mind I imagine my behavior as being impulsive at times, and without boundary, which on reflection through art practice, can be perceived as carefully measured. But in an embodied experience of OCD I am attempting to harness an extremely confrontational experience between two elements, which dominate my consciousness. Within *Appropriate Movement I* I adopt different levels of pace to explore the disagreement between my perception and images perceived in memory of the space and my behavior – experiences, which are articulated through repetition within the projection. The way I move and alter my position in space embodies the dispute between images in memory and physical perception of the space, because they appear so differently to each, during a lived experience of OCD. In the context of normal behavior one would simply accept the differences in perception and move on, but within an anxiety disorder this dissimilarity interrupts the success of a wider concern, which is to relieve the body from discomfort, in relation to obsession. In response to feeling uneasy, I move faster distributing my weight from one leg to another working my muscles to frenzy eradicating the feeling of worry for a moment. This is because the relationship between my perception and memory of the space, and my actions have been temporarily blocked by the exercise, directing my attention away from feeling uncertain and concerned about others, to visualizing the muscles in my body.

Appropriate Movement unveils my equivalence of *obsession-compulsion*, as an overt checking experience, and uncovers how images alter in my memory through this excessive, yet controlled form of enacting, where sensation informs my mind of images. The nature of this repetition reveals that my entire body is capable of altering images in my memory, as it perceives a space. This supports my suggestion that repetitive body-orientated perception is able to reveal risk, raise anxiety and lower self-confidence, within the context of OCD, as *Appropriate Movement* explores how memory and perception continually oppose each other within my OCD. It also uncovers how difficult it is for me to establish a level of self-confidence and control feelings of concern regarding my obsession.

In order to interpret my equivalence of OCD as an embodied perception, which is capable of reflection, the artwork *Appropriate Movement* refers to Shusterman's (2008: 56-57) interpretation of Merleau-Ponty's primordial perception (2008: 56-57). This is a study, which concentrates on conditions that are basic, universal and permanent within human existence - perception and the embodied mind. However, Merleau-Ponty regards the body as much more than an instrument that functions in the world, instead he regards it as our expression in the world - our point of view on the world that shapes our perception of things (1964: 5). He believed that truth is experienced through the perception of things and it envelops us, rather than being held in our minds, (1964: 6). Merleau-Ponty also suggests that there is an organic tie between perception and the intellect, which he articulates by referring to the temporal. To expand, he considers that perception and thought are linked by time, in that they both have a past and a future, but they do not, however, operate at the same speed. He regards events within the stream of consciousness as indivisible, in that one is unaware of the succession of things or an exact sequence of events. Merleau-Ponty suggested that time is of the intellect, of thought, because we consider ideas and perceptions within it, and at any given moment, because we are temporal - thought and ideas offer the body a route to knowledge. Perception and thought therefore provide a pathway to knowledge, which gradually clarifies itself as we experience it (1964: 21). Importantly, Merleau-Ponty further articulates his link between perception and the intellect, by considering thought in the context of the body. The body, and its functions have the capacity to engage with a particular thought –which has duration

and objects attached to it. This is referred to by Merleau-Ponty as a “thought in act” (1964: 21) - a thought, which feels itself rather than sees itself, in its search for truth. His philosophy accepts that the intellect plays a part in perception, by referring to thought as something that is given to itself: one finds oneself thinking, and so becomes aware of it, one is certain then, of thinking or the act of thinking – “a thought which searches after clarity rather than possesses it” (1964: 22). My research enquiry articulates Merleau-Ponty’s idea (1964: 21) that my body is a perceiving and thinking subject, which clarifies obsessive thoughts as it works through compulsive enactments. Moreover, I suggest, in the case of my equivalence, that I unveil my conscious thoughts through processes of heightened reflection, as defined by Shusterman¹⁵, and explored further on page 102 and 103.

Appropriate Movement considers Merleau-Ponty’s idea that perception is spontaneous and immediate. The sequence of events within the enactment is governed by my body’s perception of the immediate space. However, this route unfolds as my intellect and perception coexist with memory, albeit an unpredictable existence. This is an experience, which becomes clear, within the art practice, as my body weaves through obstructions in memory, generated through body-orientated perception, and vice-versa. I am, as Merleau-Ponty suggests, engaged in a “thought in act” – I am certain of myself as I find myself thinking during an enactment, but as Merleau-Ponty describes, this form of thinking relies on feeling (1964: 22), rather than seeing itself. To expand, I am embodied in experiences of checking within *Appropriate Movement* - I do not attempt to explain or describe the appearances of images perceived, as I consider perception as essentially interwoven with the world I experience. Rather, I employ enactment to unveil a perception, which is a bodily phenomenon, in the context of OCD: a manifestation of my being in the world. I become aware of my actions, as my body unfolds my perception of the space in which I compulsively enact - I judge the space, which I check and therefore perceive – the space is “given as a totality and a unity before we have apprehended the intelligible law of governing it” (Merleau-Ponty cited by Carman 2008: 59). My art practice regards perception and

¹⁵ The idea that reflection is inherent to perception, in the context of establishing my equivalence, is explored further on page 115 and 116, in relation to Shusterman’s ideas regarding conscious reflection and Merleau-Ponty’s primordial perception.

the intellect as organically joined in the construction of my equivalence, as thoughts and ideas have the ability to shape how images appear in my memory, and are also altered through my perception.

In sum, *Appropriate Movement* is built upon an inter-dependent union between perception and memory, where reflection, such as Shusterman's "conscious somatic perception" (2008: 55) is referred to, articulating the link between my intellect and my body during enactments, and in the process establishing my equivalence of *obsession-compulsion*.

Appropriate Movement refers to Shusterman's third level of embodied perception: conscious perception without explicit awareness (2008: 54), to uncover that my equivalence is constructed of perception, interacting with memory. At the beginning of the enactment I am marginally aware that I perceive something, but am not directed towards it – the space is not distinct and I am not totally aware of its presence. To expand, I register that I perceive the space as uncomfortable when I enter it at the beginning of an enactment, but it has not yet become clear, through perception, why the space is triggering feelings of worry. This artwork also refers to his fourth level of perception: somaesthetic reflection (2008: 56), as checking during *Appropriate Movement* is a perceptual experience, in that I am aware and conscious of what I perceive and how I position myself in the space. Throughout the enactment I am able to recognize explicit and distinct feelings of self-doubt by referring to this level of perception, as I am mindful and conscious that my body can generate emotions relating to inflated responsibility, by examining the space. I am embodied and explicitly aware of my surroundings, yet I notice that images in memory force me into an overt checking procedure, which is uncomfortable, as my body moves from one part of the space, to the next perceiving the surface of the floor and the tension in my legs. Therefore I would suggest that the relationship between perception and memory is not always harmonious, in the context of OCD. Within the artwork my embodied mind perceives a memory-image, which does not align with my sensorial experience of the space, and as such my body responds to it in an unusual and repetitive manner. With this in mind, *Appropriate Movement* unveils a disagreement between two embodied experiences, and refers to Merleau-Ponty's idea that one searches after

clarity and creates truth, rather than finds it (1964: 22). My embodied mind creates a memory-image, which it perceives as being true after sensing the surface of the space. However, the image alters as I feel the space, and I find myself questioning the truth of the image, which appears in my mind, and as such, the artwork explores how I attempt to re-capture and possess a true memory-image and bring into line two embodied experiences that are inherently unlike within an equivalent experience of my OCD.

While the focus of *Appropriate Movement* is on making material an equivalence that is a manifestation of my consciousness by mimetically engulfing the viewer, it is also supported by theoretical analysis and artistic statement to provide the viewer with a space to consider how the experience of checking can be disrupted by sensation. The projection focuses on revealing the significance of physical alignment and the effect sensation has on the appearance of images within my mind. Moreover, the ‘judders’ and ‘postural imbalances’ are significant characteristics of this behaviour and accessed by the viewer through the nature of the floor projection. The perspective of my body, which is represented through the single fixed viewpoint of the camera, the light emitted from the image on the floor in conjunction with the repetition I employ as process and feature of my OCD, allows the viewer the freedom to absorb and critically engage with the specific qualities of my equivalence. *Appropriate Movement* confronts the viewer with several aspects and feelings that form my equivalence such as doubt, control and unease, however it does this in a manner which is non - intrusive and therefore accessible by someone other than myself. To expand: the mode of presentation – the scale of the projection and position of it within the art space - embrace the viewer in core aspects of my equivalence. Furthermore these techniques are compounded by the process of ‘looping’ as described in section 2.2, which encourages the viewer into a relationship with the artwork. During this process I suggest the viewer experiences the importance of self-reflection, in the context of my perception and my inability to grasp the space as it appears before me, and in doing so is able to access my equivalence.

The artist Bruce Nauman’s performative videos *Wall Floor Positions* (1968, 2014) (figure 33, page 104), (Ivams 2013, 2013) and *Walking in an exaggerated manner around the perimeter of a square* (wordpress 1968, 2014) (figure 34, page 105)

(unraropersonaje2010, 2010), as illustrated in the following photographs are prime examples of the artist's attempt to connect his body with his work - movements adopted, to create bodily sculptures. Inspired by the existential works of twentieth-century playwright Samuel Beckett, Nauman performed movements in the video work, which represented the complexity of Beckett's plays. In *Bouncing in the Corner no 1* (Mediankunst 1986, 2014) (figure 35, page 105) (Cottle2009, 2009) the artist makes patterns in his studio that reference the inescapable and repetitive nature of daily life, and the artist shows the wearing effects, the strain of his repetitive actions through the time of the video work. I suggest my artwork aligns with that of Nauman's and the films he produced, as Nauman placed process at the forefront of his practice – in that the process of enacting obsessive-compulsive experiences underpins my artwork. The method allows me to explore the complexities of a lived experience without restriction, where the artworks projected in the installation are products of this process. Nauman calls his live-performances “representations” (Rush, M 2007: 72), in which the artist attempts to articulate the complexities of language through the use of the body. I suggest his artworks can be accessed by a viewer through various



Figure thirty-three: Bruce Nauman, *Wall Floor Positions* (1968)

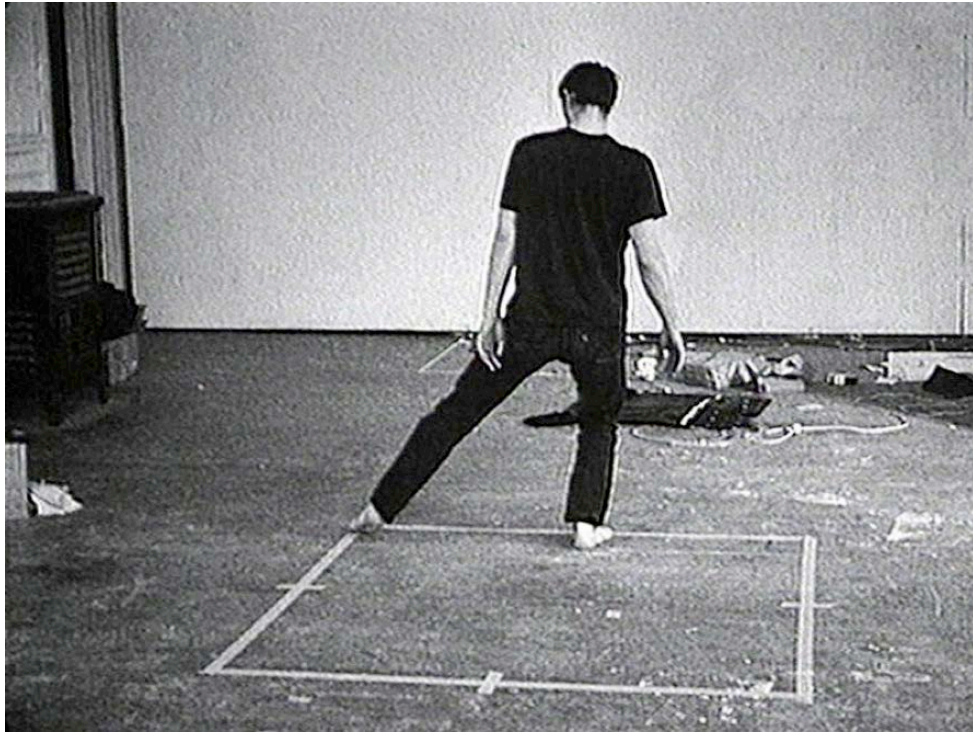


Figure thirty-four: Bruce Nauman, *Walking in an exaggerated manner around the perimeter of a square* (1968)



Figure thirty-five: Bruce Nauman, *Bouncing in the Corner no 1*, (1968)

methods, which I propose can also be found within my art practice and the films I produce. They include: the use of repetition, as process in conjunction with the perspective of the camera to reveal narrative within the art practice, as discussed in relation to my work on page 103. To expand, as one views Nauman's 16mm films one experiences the intimate relationship between the artist's body and his work, and the idea that art and life are unfolding processes. These ideas are reinforced by the structure of the films, which utilize fixed camera angles to emphasize the artist's preoccupation with the studio as the place for process. Moreover, I suggest Nauman places the body at the center of his art practice, and as such a participant could mimic the repetitive movements made by his body during the process of viewing the artwork. As within my art practice, he or she is therefore given the tools to access the complex nature of Nauman's live-performances, and in doing so interpret his 'representations' through the process of re-enactment. Although my enactments are not live performances, I eliminate any linguistic activity as method to uncover my equivalence of the framework *obsession-compulsion*. I consider spoken language, within my art practice a barrier, which over complicates my interpretation. I found that applying speech to artwork such as *Trigger-Obsession-Compulsion*, and earlier artworks completed during my MA in Fine Art, clouds the true nature of my OCD. I found that language illustrates my disorder, as it delivers an exact reflection of a lived experience, which obstructs my objective to form an equivalence, and operates on a phenomenological and self-reflexive level. Instead, my art practice proposes the idea that the body can reveal equivalence of OCD, through action – a form of equivalence, which explores the complex structure of my memory by exposing how dependent it is upon perception, and vice versa.

Appropriate Movement contains half my torso and is installed to allow me to 'mimic' my compulsive actions when I view the work, in the art space. To expand, when I experience the film it feels as if I am moving with my body, checking the edges of the space and surface of the floor, as I would do during a lived experience of checking. The way in which my body moves around the projected space on the floor makes me feel as if I am re-living the experience, as it connects me directly to the tension I undergo when my perception of the space doesn't align with the image it generates, in memory. I find the installation absorbing, being silent. The projection focuses my

attention and draws me into a space, which encourages me to confront an experience, by the position of my body, the way I stand and move in the projection. It allows me to visit the work from a number of different angles and to reflect upon the behavior, as if I am living it. Yet, although it is extremely uncomfortable I am drawn back to stand on the same plane as my body in the projection, by the scale and the angle at which it has been projected on the floor, the position of my feet, movement of my legs and the rocking of my hips engulfs me. From a distance, it appears as if I am falling backwards out of the space, but as I walk closer to the work I begin to engage with the methodical movement of my body that I am employing in the artwork. The darkness of the art space causes me to feel as if I am suspended in-between an enactment and a lived experience, which I am working through, as I examine the artwork. It is almost as if I am experiencing two checking episodes together, while in the art space – one in my mind and one directly in front of me. The experience suspends me in a slight unease and I become aware of my own obsession while viewing the work, as I rock from one side to another and I stand on one leg.

I experience equivalence through the perceptual differences within the projection, and as they appear in my memory and through my body, as I view the artwork – at times it is hard to distinguish between what is lived, and what is an enactment, as I am embodied while viewing it. Mimetic engulfment not only connects me directly to the obsessive-compulsive experience, it allows me to experience the true nature of my equivalence of the framework *obsession-compulsion*. When I view *Appropriate Movement* I am disconnected from the world outside the art space through emotions that are equivalent to a lived experience of OCD. I am plunged into an alternative space where meanings and signs, regarding embodied memory and perception, are thrust upon me and make my body tense.

3.6 Artwork: *Pouching – Filmic Wall Projection*

It is important to describe the artwork *Pouching* (figure 36 & 37, page 109) (Tom Baugh2015, 2015) and account for the behavior, as a personally situated lived-experience before I examine how the artwork further establishes my equivalence of

the framework *obsession-compulsion*, by referring to Ricoeur's ideas regarding memory and imagination.

Pouching is a large filmic projection measuring 8ft by 12ft, and is one minute thirty-six seconds long. *Pouching* is a silent film and is projected in High Definition onto a white wall and illuminates the installation space, in which it is positioned. Although the image is bright, its luminescence doesn't affect the other artworks in the space, as it is contained. The image quality that HD technology generates within the projection is integral to the success of this film, as it projects, in detail, facial expressions, which are key in the manifestation of my equivalence. Furthermore the projection of my face is at a height in the installation that allows me to engage with the repetitive actions that are characteristic of this behavior, an area I expand upon later in this section when I discuss how the artwork employs mimetic engulfment to articulate equivalence of my OCD.

In the enactment I explore the compulsive behavior I undergo when I move water from one side of my mouth to the other, before I go to sleep at night. Pouching water isn't something that has appeared suddenly. It has emerged over time from a quick 'rinse', and is currently something much more streamlined and complicated. It is an experience controlled by an over-inflated imagination, which plays on my sense of responsibility for others, and is put in place, by me, to keep close family members away from harm. When I pouch water I am driven by worry and concern for staying healthy and being able to work, and by maintaining a wet mouth I satisfy that obsession and rid my mind of intrusive and unwanted thoughts. Pouching water is an unusual behavior within my OCD. It is a covert act, which I implement in order to avoid dehydrating during sleep, yet I perform it when I am awake. The process involves filling my mouth with water and moving it around from one side to the other, using the tongue and cheek muscles to control it, and as I do so, I make sure that it covers all areas in my mouth properly. As in *Appropriate Movement*, this enactment is a perceptual experience, in which images in memory and physical perception, of the action, are in constant flux. My level of concentration is high throughout the process of enacting the compulsive action of pouching, and demands that I perceive every aspect of the behavior, from the moment the water enters my mouth to the point I feel it is empty.



Figure thirty-six: *Pouching*, 8ft x 12ft wall projection



Figure thirty-seven: *Pouching*, 8ft x 12ft wall projection (still from film)

I engage with this checking experience, in the art space, by lying on the floor with a pillow under my head, closing my eyes and sipping on water. With my eyes closed I am able to fully perceive my facial expressions and the water, as I move it around my mouth in a way that I would if I was at home in my bed. The camera is placed on a tripod directly above my head, so that it captures every detail of the experience. Having the camera in this position also allows me to position my head within the frame of the viewfinder and examine the enactment, and re-enact the experience, if required. The process of enacting this obsessive –compulsive experience in the art space, allows me to reflect upon each movement my body makes, as the water passes over my lips and teeth, and from one side of my mouth to the other. It also allows me to experience the inter-dependent relationship between my memory and my perception, in a way that aligns with my equivalence of the framework *obsession-compulsion*. As I close my eyes I am aware that water spills from my mouth onto my chin, but I carry on regardless as my aim is to see the experience through to the end, regardless of any interruption - yet, it is the break in concentration, when the water spills from my mouth, which causes the action to be repeated. As I have described it here, pouching water before sleep may appear to be a quick and simple compulsive act – a behavior, which is self-satisfying and less strained than the overt repetitive action exhibited in *Appropriate Movement*, because it has a shorter duration attached to it. Pouching water is in fact a very complicated and intense task where satisfaction, in terms of eliminating anxiety, is short-lived. Again, I discover this through the self-reflective process of enacting pouching in the art space, where I find myself refilling my mouth with water and repeating the experience in order to achieve the task and provide an appropriate equivalence. The experience unfolds with such energy my mind often registers the images my body has generated, as indefinable, which is made manifest in the artworks by my repeating the behavior. The environment I am in also affects my perception of the water and influences the amount of times I repeat the experience. For example the manner in which I rest my head on the pillow and my hair rubs against its surface, and the way I move my head slightly as the water moves from side to side are all factors, which interconnect with images I have of the experience in my memory. *Pouching* is successful in revealing equivalence of the framework *obsession-compulsion* because it delivers a subtle tension through my facial muscles, which is unique to this behavior. The muscles in my face reveal the

equivalence I speak of as perception collides with images in memory, and vice versa. As a result my body breaks, which I reveal by the water leaking from my mouth. The tension between the two forms of perception emerges, peaks and dissipates, then re-emerges, re-peaks and re-dissipates as imagination continues to alter the appearance of images I have of the experience, in my memory. *Pouching* is governed by the appearance of images, and the way in which present perception, or somaesthetic reflection alters images, in memory. It also reveals that self-doubt and control are manifestations of the changeable relationship between memory and perception. Feelings of self-doubt manifest themselves through repetitive movements in my face, as soon as I lay my head on a pillow and shut my eyes. As I take a sip of water my perception of the water is altered, by the muscles in my mouth, my tongue and cheek muscles. The act of pouching unfolds as my images in memory disagree with my senses, which causes the water to be passed back and forth in my mouth. The sensation of the water is perceived by the walls of my mouth tongue and cheek, alongside its temperature, texture, shape, and the way it moves. This artwork uncovers how my equivalence of OCD is shaped by repetition, as memory and perception continually collide and disagree on sensation and images I perceive. Images in my memory allow me to recall pouching, and how the water should be experienced, during the perceptual act, but the physical nature of my perception alters the images, which are established in memory, and cause me to repeat. But, there are points within the experience when the interaction is not straightforward, and without complication. To expand, my body is placed under stress as the experience of pouching unfolds - it is being pushed to its physical and emotional limits, through the recall and change of images in memory. The collision between these two states is visible at several points in the practice, but in particular when the water dribbles from my mouth onto my chin. This isolated moment is not the total of my equivalence, but a breaking point, unique to this experience – an equivalence, which I refer to as embodied, in the context of Bathelor's suggestion in section 1.3 that it [equivalence] enables one to question the relationship between the properties of the things we perceive. As I pouch the water I accept that the perception does not reflect the image in my memory, but I continue with the experience anyway, so I can repeat the process again.

In summation, *Pouching* reveals that equivalence of the framework *obsession-compulsion* is an embodied experience formed on ones' self-reflection, within which memory and sensory-based perception collide, which is revealed through repetitive facial expressions.

Ricoeur argues that imagination and memory are in contact with each other, within a living experience of memory (2006: 5). *Pouching* uncovers that imagination and memory-images are tied together in the construction of my equivalence – they are paired together in my consciousness, and are enacted through my body, as I perceive the water in my mouth. Here, my perception of the water acts as a way of remembering the memory-image, and uncovers my equivalence of the framework *obsession-compulsion*. Ricoeur suggests that a memory event happens, takes place and comes about (2006: 23), and that it is through the re-appearance of images, in memory, that we remember them. *Pouching* refers to this phenomenological perspective, although my artwork uncovers that memory and imagination are in constant flux with each other throughout the duration of the enactment. The artwork reveals that my OCD is made up of several exchanges between memory, imagination and perception, which are determined by the repetitive nature of my behavior. This is an experience, which unfolds, passes and occurs, then is repeated, using my body, until the images align in my memory and my perception, alleviating my embodied mind from worry. Ricoeur refers to memory as an event, which flows, as imagination informs memory. “The event is simply what happens. It takes place. It passes and occurs (*se passe*). It happens, it comes about”. (2006: 23) *Pouching* adopts this idea, and reveals that equivalence of OCD is an event. However it also uncovers that OCD is an experience in which memory and perception are in constant dispute, in that they move together, and oppose each other, during an obsessive-compulsive episode. With this in mind the artwork suggests that memory is an event, which is informed by my imagination and perception of the water in my mouth, but unfolds according to the situation and environment, which has triggered the episode. Therefore I suggest that a memory event is not a straightforward experience, in the context of my OCD and is affected by a number of factors, which can determine the flow and outcome of the event.

Within this text I attempt to frame my equivalence by talking about memory, perception and imagination as united and inter-dependent. It is difficult for me to

isolate one moment in each artwork as being equivalent to the obsessive-compulsive experience, which it reveals, and therefore I consider equivalence as something that emerges as the enactment unfolds. With this in mind *Pouching* is a behavior, which is intense throughout – a condensed and highly streamlined act with no room for error. There is no break or let up between my memory and my perception, which would allow me to pinpoint the exact location of equivalence, which supports my suggestion that it emerges through each enactment. This is an area I discuss in my conclusion when I describe how my art practice uncovers equivalence of my OCD, and provide an interpretation that can be considered within the context of my fine art practice.

The format of the projection, and the space in which it is positioned, draws me in and connects me with the obsessive-compulsive experience, without compromise. Even at a distance, the projection holds my attention and I find myself trying to repeat the experience, without any water in my mouth. As I stand there watching the water move from one side of my mouth to the other, I find myself re-living the experience – moving my tongue around my mouth and feeling my cheek, my teeth and the roof of my mouth. I acknowledge that I mimic the behavior at certain points during the viewing experience – in that I naturally imitate some aspects of my behavior, but this is due to the fact that I find that the projection physically engaging and sometimes difficult to separate from within the art space, as it provokes emotions that affect me directly. The scale of the artwork has the capacity to reveal my consciousness in a special way that transplants me directly back to a lived experience of obsession, and triggers intrusive images, which emphasize my concern for staying healthy and not dehydrating, so that I can support my family. The projection detaches me from my surroundings, and transfers me into another space where I attempt to reason with what I see, in relation to a past experience I have in my mind. The projection penetrates me as it employs my body, which merges me with my compulsive behavior in an abrupt, immediate and unforgiving manner. The installation makes me feel aware of my body through its combination of light, scale and space, which provides an intrusive, yet self-reflective experience. The projection engulfs me in an experience of pouching through its position on the wall in the installation, the scale at which it is projected and the color, and movement of my face, all of which encourage me to engage with the perceptual difference that I am experiencing in the film. The experience I undergo

when I view the artwork is two-fold. Firstly I re-live the physical experience of my body in the projection, by tightening my lips and by moving my tongue around my mouth. Secondly I work through the obsessive-compulsive experience in my mind and find myself almost re-absorbed, and it takes a great deal of self-reflection and control to withdraw me from totally re-living the worry the act of pouching generates within me. I recognize it as an enactment projected on a wall in an art space, but feel almost suspended in an unease between a lived experience, and one that uncovers and reveals my experience.

I propose that a viewer other than myself can experience aspects of the equivalent behavior represented in *Pouching*. However, I am not suggesting that the artwork has the ability to transplant a viewer directly to a lived experience of obsession. Rather, I suggest that the projection has the capacity to challenge an individual's idea and understanding of tension, and in doing so provides the viewer with an opportunity to access to my equivalence through the techniques I have employed within the film and the process of projection, within the art space. Moreover I suggest the nature of the projection encourages a process of mimicry to take place, and in doing so a degree of self-reflection may occur within the viewer, in relation to the content of the artwork. I suggest the experience of viewing the water being moved from one side of my mouth to the other, becomes the pathway to my equivalence for the viewer. In particular, the scale of the artwork attracts the individual and draws him or her closer to examine the enactment, the tension within my muscles and the intense speed at which the behavior unfolds. The structure of the projection encourages the individual to visually re-experience the compulsion, as it appears before them, and in doing so one is able to ascertain the affect of the obsession on my body. In summation, I suggest the scale and speed of the enactment engulfs the viewer in feelings of unease equivalent to my own, in particular when one perceives the muscles in my mouth and cheek struggling to contain the water. However, I propose the notion of equivalence is further established for a viewer within the artwork when he or she is faced with the realization that my body has a breaking point, which is made manifest as the water begins to seep from the corners of my mouth within the film. Furthermore, this action implies that equivalence is both physical and mental, and is an experience that could

be understood by someone other than myself, due to the human characteristics that my body reveals within the film.

Appropriate Movement and *Pouching* engulf me in an emotional unease because they are tangible experiences, which encourage me to re-live obsessive-compulsive episodes through the formal qualities of projection. Mimetic engulfment, as described by Bishop restrains me in a space where I am constantly reflecting on what is lived and what is enacted. In the context of mimetic engulfment projection is a powerful tool, which allows me to uncover that my equivalence of OCD is constructed of a repetitious exchange between memory and perception, which appears to me as I examine the tension in my face, mouth, eyes, cheek and the way in which I move my head on the cushion. When I view the artwork, as an installation, it confirms that my equivalence is something generated within me through a process of self-reflection, and that engulfment within the art space is a method, which allows me to connect with my equivalence.

Shusterman explored Merleau-Ponty's argument that philosophy should concentrate on the conditions of human existence, which are ontologically given as basic, universal and permanent. He suggested that an unreflective level of perception, action and speech (2008: 57) is adequate and known by all men. In his view the body moves without even knowing – a silent form of reflection, which muscles and nerve paths should intervene. I suggest that a non-discursive form of reflection is present within 'pouching', and employs reflective analysis to ascertain an equivalent experience. Moreover, representational notions of perception, such as those I have employed to achieve equivalence within *Pouching*, the tension that is tied to this covert behavior within my OCD and, as such I propose can be understood by an audience, other than myself when experienced through filmic projection. Furthermore I suggest that conscious reflection or "representational explanation" (2008: 58), used within both approaches – enactment and mimetic engulfment, provokes an immediate connection with experiences of equivalence, as they harness emotions of insecurity through scale and position unique to projection, which can be reflected upon by the viewer, as described above on pages 113 to 115. I suggest reflective analysis is integral to mimetic engulfment, as it allows one to undergo the intricate experiences of doubt and control without boundary, which are rooted in my perception, and underpin my

equivalence. As such I suggest the viewer is able to unveil the fragile relationships that are implicit to this enquiry by using his or her body to reflect on emotions that are common to human existence and made material through projection within the art space. In sum, I propose equivalence reveals itself for a viewer, other than myself, within the mimicry that occurs when reflection takes place within the art space. Equivalence is therefore an experience that unfolds via a form of mimetic engulfment, which places a repetition of obsessive-compulsive body orientated experiences and emotions of control and doubt associated with such experiences, at its core in order to establish an equivalence that can be understood and re-constructed¹⁶ by someone else, other than the artist.

3.7 Artwork: *Pull Me – Audio Piece and Sculptural Object*

(Figure Thirty-eight, page 117) (Tom Baugh 2015, 2015)

I have a real dislike for anything electrical, especially a pulley light switch. A pulley light switch is a controllable object, in that a person operates it. My aversion to it is due to the fact that I can't control its mechanisms; instead, they control me through the differences in sound I perceive it makes when I pull on it. I perceive the light pulley as something external to me, yet it embodies me in feelings of unease through the sound it makes, and the way it never actually hangs still in the room - I feel like it's inside me, when I pull it. The light switch is something man-made, and therefore, rational thought tells me it's safe, and I am aware that it will be automatically isolated, if its function is registered as faulty by the switchboard – yet I still don't trust it. The artwork explores my obsession with electrical disaster, which could cause a fire and damage my home in a way, which is too costly to replace. This is an experience that I make manifest through the repetitious sound recording, in which I am testing the function of the light switch, by combining irrational thought with a behavior that is controlled and considered. When I pull the light switch in this fashion I provide myself

¹⁶ Within my research I have focussed on mentally activating the viewer in my attempt to ascertain equivalence, and as such I have explored how processes within filmmaking and installation art are able to test what the viewer takes for granted. My focus has been to produce artworks, which allow the viewer to explore the construct of films and audio projections I produce, as in the artwork *Can People See Me Swallowing* produced by Louisa Fairclough (2014).



Figure thirty-eight: *Pull Me*

with a situation, which is un-avoidable and encourages me to doubt myself, through action that I control. In addition, by situating the pulley in my immediate visual field in the installation the artwork reveals how the light pulley causes me concern, even before I touch it – intruding into my conscious, binding me to it through its shape, position and sound and sound of the mechanism.

The sound was recorded by tying a Dictaphone to the chord of the pulley and is one minute forty-two seconds long, which enabled me to record the sound it made, as I pulled on the toggle, without distracting me during the enactment. The repetitious sound is projected into the installation in such a way that it encases the art object and resonates with the filmic projections. Importantly the sound reveals how my equivalence of OCD manifests itself within me, and attempts to uncover my equivalence, by exposing the excess pressure I apply to the pulley and mechanism, as I attempt to control my obsession.

The light pulley in the installation is tied to the end of a long chord, which is attached to the ceiling. The pulley's mechanisms, which generate the sound, are encased in a plastic holder and attached to the ceiling of the installation, as it would be if it were a functioning object and installed in my bathroom. The pulley itself is a common shape, and hung at my eye level within the installation, which is 6ft from the floor. Its position allows me to examine the object closely – its shape, surface and the way in which it hangs freely in the space. The object is installed in such a way that I can walk around it and experience it swaying gently from side to side, without my assistance. Its position also allows me to examine how the available light in the installation affects the object and alters my perception of it, as I walk around. *Pull Me* is rather unique in comparison to the previous enactments discussed in this section, in that I want the object to fail – to have a fault, so that the emotional pressure, which I experience when I come in contact with the object, dissipates from my embodied mind. I worry about the switch as soon as it is enters my visual field.

I worry about the switch as soon as it is enters my visual field. I obsess about it before, during and after the event, and whether the light is off or on is of no consequence to this obsessive-compulsive enactment. Rather my mind is troubled,

obsessed rather, by the object failing and causing harm to others, so I knowingly repeat the experience to elevate my mind from worry.

To expand, within this obsessive-compulsive enactment my doubt of the object drives me to check the function of the switch, by listening to its mechanics. As I pull on the chord I imagine that there are problems with its connections and wiring, which correspond to the obsession, even though it is mechanical. As the enactment ensues the experience manifests itself as repetitious, which appears erratic in my mind, yet controlled and considered within the audio piece. During the enactment I am trying to find a fault to ease my mind but am unable to, so I imagine that there is a sound during the checking process, which is problematic. This gives me a reason to satisfy my obsession by repeating the action, therefore freeing myself from excess worry.

When I am distanced from the switch at the beginning of the enactment, I re-consider my thoughts and actions - I know I am perfectly able to approach the switch, pull on it and then leave the room after I have conducted the action. I should be able to rely completely on my body to repeat the experience, with minimal reflection. I should be able to leave the room after the first pull on the switch and regard the experience as something completely natural and without consequence - but I can't because I perceive the sound the pulley makes as different within my memory, each time I pull on it - each time I perceive it. Therefore I continue to repeat my behavior until the perception I have of the sound in my memory and its image, align with my perception of the sound, and the position of the object, in the room. As the enactment reveals, this is often not the case, as I find myself vigorously repeating the action until the objective has been achieved.

Pull Me is an art installation, which consists of a light pulley suspended in the corner of the art space, where it is immersed in a sound recording of the mechanical, “click-click” it makes, when I pull on it, at home. As I walk around the pulley hanging in the installation I listen to the sound and am transported to a place where I feel mentally uncomfortable – worried even. As I continue to circle the object I find myself examining and reflecting upon the emotions that are beginning to arise within me. I am aware that I am examining and testing an artwork, but the object's position and the way it moves, together with the repetitive noise of the mechanism, engulfs me in an uneasy state that is equivalent to my lived experience of OCD. The equivalence I experience, when I come in contact with the artwork is not an exact equivalence, i.e.

the same as a lived experience of my OCD. Rather, when the artwork is installed in the art space it presents me with an equivalence that consists of several different parts, such as my memory and my perception, interacting at different levels and various speeds. This results in an equivalence that is inconsistent, unpredictable and personal. My artistic interpretation of equivalence, as established in this artwork is reliant upon my ability to self-reflect, analyze and uncover my obsessive-compulsive experiences, during the process of enacting. I suggest this is a two way process, which allows me to act upon a subjective and personal knowledge base in order to create appropriate equivalent experiences, and to test and reflect upon those outcomes through art processes, such as installation.

Pull me can also be described by referring to Shusterman's "somaesthetic reflection" (2008: 54), as its focus is perceptual. To expand, I shift from being simply conscious of the noise the pulley makes, to self-conscious and explicitly aware of the noise, and the feeling of anxiety it creates within me, during an enactment. My attention is on how I am pulling on the chord, in order to alleviate the developing image, but the tightness of my hand as it wraps around the toggle, and the muscle tension in my arm causes me to examine the situation further. In sum, I enact because I am anxious. I continue to enact, because the previous action was insufficient, and altered the image I had of the sound in my memory. It didn't satisfy me the first time around, so I repeat. I perceive the sound differently as the memory-image begins to alter and shift, which leads me to attempt to re-gain control by considering every movement carefully in an attempt to reduce feelings of anxiety. During these instants I am self-conscious of my breathing and I am attentively aware of the manner in which I pull on the toggle, and whether the next action will be the same as the previous one. If it is, I know the anxious image I have attached to this behavior will cease to exist, because they align. If it is the same - I can stop. *Pull Me* is an intrusive experience, which uncovers how my embodied mind is capable of confusing rational judgment, by manipulating memory-images and perception. The repetition I employ, which is made manifest through the installation, reveals how my perception of the sound is interrupted as obsessed images in memory interact abruptly with my perception of the object, in my immediate perceptual field – where importantly, meanings, regarding anxiety appear to me through embodied perception. Carmen (2008) refers to Merleau-Ponty's central idea that perception "is both intentional and bodily, both sensory and

motor, and so neither merely subjective nor objective, inner nor outer, spiritual nor mechanical” (Merleau-Ponty cited by Carmen 2008: 78). Furthermore we lose sight of perception when we attempt to make distinctions between inner subjective experiences and external objective facts. “Perception is always both passive and active, situational and practical, conditioned and free” (2008: 79). However, I suggest the sound in *Pull Me* represents my inability to accept that the experience is complete and the light switch safe and secure. To expand, when I perceive the light pulley images of anxiety disrupt my experience of it, which compels me to repeat the action. With this in mind I suggest *Pull Me* explores the idea that a viewer’s perception of control, doubt and indecision could be tested, as he or she comes into contact with the intermittent sound of the switch, in conjunction with the art object suspended in the center of the dimly lit installation space.

I refer to Deleuze’s ideas, regarding difference (2013), in order to contextualize how this artwork reveals equivalence of the framework *obsession-compulsion*. In the artwork my aim is to reveal how memory and perception experience the action differently. In particular the artwork reveals how I attempt to rationalize and stabilize the perception of the sound in my memory.

The artwork confirms that equivalence is revealed through a repetition, which manifests how differently images are perceived physically and mentally within my OCD. The artwork explores equivalence of my OCD by referring to Deleuze’s idea that difference is formed by an outer repetition, which places authenticity at its center (2013: 26). In the case of *Pull Me* this external repetition, which we hear when we listen to *Pull Me*, appears changeable to me. It articulates how differently I perceive the sound of the switch in my memory, in relation to my physical experience of it. I recall the differences, i.e. the manner in which I pull on the chord, or release it to turn the light off, by reflecting upon the reappearance of different images in memory. My body reconstructs the differences by pulling on the chord, and I perceive a different internal impression of the sound each time I enact the behavior. Moreover, I am capable of reflecting upon perceptual differences as the enactment ensues, as I store them in a temporal space (2013: 91), reproducing and reflecting upon them when necessary. *Pull Me* employs a repetition, which is reflective, as it operates within the realm of a passive imagination, which according to Deleuze allows the mind to

contemplate (2013: 91). The repetition I employ allows me to review complex differences between sensations and images in memory that I experience as I enact. This is because the boundaries of my imagination are not fixed, in the context of my OCD, and as such, I struggle to comprehend the repugnant thoughts and images, which the experience generates within me.

Pull Me makes manifest my self-doubt – an emotion I interpret, as present throughout each installation discussed in this chapter and uncovered through my body, as I experience the interdependent yet also unpredictable relationship between my memory and my perception. I confirm this relationship, in the context of my OCD, as unfastened, as I never perceive the object the same twice. It is opposed to permanence and requires harnessing to be understood. I am not suggesting that equivalence of the framework *obsession-compulsion* is a one-way process, which begins as an undefined concept, moves around my mind un-liberated and emerges as an anxious image in my consciousness through a repetition of the same, where it ends. Rather, equivalence of the framework *obsession-compulsion*, in the context of *Pull Me* and previous artworks critically evaluated in this chapter, is constructed of a repetitive interaction between two embodied states and built on differences experienced through physical sensation, and images, which are generated in the mind because of certain embodied actions. Obsessive thoughts are held within my imagination and are constantly reflected upon, and as such the artworks reveal a repetition that considers images and the quality of the internal impression. Furthermore, I employ repetition to contemplate the impact that perceptual differences may have on images from the immediate past, the present and the future, as these affect the level of my anxiety and the duration of my enactment(s).

The artworks examined within sections 3.5, 3.6 and 3.7 evidence my interpretation of equivalence, and are therefore conclusive for me. As in the previous artworks, the *Pull Me* is supported by theoretical testimonies, particularly in relation to Deleuze's notion of repetition. With this in mind I suggest that a viewer could undergo aspects of my equivalence if they were to experience the art installation *Pull Me*. It explores feelings of unease through the properties of sound, and in doing so establishes my equivalence as perceptual. To expand I suggest the sound of the light switch being pulled on and off in conjunction with the pulley chord as a sculptural object situated

in space, activate the viewer's imagination. The repetitious nature of the sound also encourages the participant to consider and review the tension, which is made manifest through the installation, and in doing so allows the viewer the space to establish a connection between him or herself, and my equivalence. Moreover I propose this artwork is unlike *Appropriate Movement* and *Pouching*, as it is a direct and unforgiving sensory experience. *Pull Me* not only confronts anxiety through a combination of sound, sculptural object and space, it also clearly attempts to generate the emotion within the viewer through the manipulation of the sound, light and space. Equivalent feelings of unease are made available to an individual through the darkened space and the pulley light switch, which hangs still in the center of the room, and set in motion by the intermittent and invasive sound of the switch as it is projected into the space. Furthermore I suggest the silent spaces between the noises of the switch being pulled increase the level of tension in the viewer, and acts as the catalyst for anxiety. However, the artwork also provides the viewer with the freedom to work through experiences of unease, in the context of the installation space and the audio projection. *Pull Me* provides the viewer with the opportunity to interpret my equivalence, as he or she is offered several parts, in the context of installation art, which unfold to generate common feelings of anxiety and unease. As the viewer undergoes my installation he or she is engulfed in an equivalent experience that is representative of the worry I experience as my memory and my perception interact.

Conclusion

The purpose of this conclusion is to confirm how, through a fine art-based exploration, in conjunction with theoretical framing, I make manifest in artworks an equivalence of my experience of OCD, using self-reflection as a tool to analyze and affirm my findings.

During this doctoral research I have examined how fine art practice reveals equivalence of the framework *obsession-compulsion*. I employed Batchelor's definition of equivalence as a starting point for this research, as described on page 28 and 29, and self-reflection, as a method to test and confirm my interpretation of equivalence in the context of my OCD. Within this conclusion I will show how my findings relate to Batchelor's definition of equivalence, which he states is "more than a bald statement of fact; it is a suggestion of a relationship" (1997: 17). My enquiry refers to his idea that equivalence is a relationship best expressed visually through art practice. In addition I have explored his interpretation that equivalence, used in this context, is capable of defamiliarising, and if employed imaginatively "can draw together things that may naturally be a world apart, and it can draw apart the apparently inseparable" (1997: 17). I have applied Batchelor's phenomenological ideas to my practice-led research in order to articulate my equivalence, as it exists within my consciousness – an equivalence that is formed of an intimate and irregular relationship between my memory and my perception – a connection I make manifest by enacting compulsive checking procedures within the filmic projections. With this in mind I suggest that my installations reveal that equivalence of the framework *obsession-compulsion* is irregular and uneven, although embodied, and something that is best communicated through fine art practice.

My art practice confirms that equivalence of my OCD is perceptual, and articulated as such through my body within each artwork. Bergson's idea that the body is an image at the centre of a system of images (2004: 12), as described within the Introduction to this thesis, has informed this enquiry - in particular the suggestion that perceived images influence the embodied mind. His idea that images inform the present (2004: 178) underpins the compulsive behaviours, and is revealed in the installations, as my

body reacts to sensations, which consequently inform the imagination and future actions. Furthermore, Bergson's description of a memory-image (2004: 72) has enabled me to frame the unwanted images I experience and reflect upon them in memory, as he suggests that memory-images are mobilized, and interpenetrated by imagination.

My artworks also refer to Ricoeur's suggestion that memory and imagination are tied together in the living experience of memory (2006: 5), and make material the idea that one is affected by the other, as described in section 2.5 *Memory and Perception*, and 3.6 where I examined the artwork *Pouching*. To recall a memory that relates to an anxiety, (i.e. actions that relate to past experiences of heightened responsibility), firstly one has to imagine them. Ricoeur argues that one should not confuse remembering with imagining, however my enactments are based on my sensations, which in turn frames my equivalence as perceptual. With this in mind I suggest my art practice treats perception as a method of remembering, as it [perception] generates new memory-images by reflecting upon past sensations, in the context of embodied enactment. By referring to Ricoeur's suggestion that images that appear in memory, simply happen and come about (2006: 23), and memory and imagination are organically tied together, in the mode of becoming-an-image (2006: 7), enables me to contextualise my equivalence as a memory event that is fundamentally perceptual.

As a by-product of this artistic research and theoretical examination I suggest that memory and perception, as embodied experiences, are both influenced by imagination and underpinned by self-reflection, and should be considered as factors that are dependent on circumstance, and therefore exposed to change. My art practice suggests that these are irregular and complicated events, and alter according to emotion, sensation and environment - a relationship, which can be unravelled through a combination of installation art and enactment.

Barrett's (2010) proposal that subjective knowledge is generated through action, and reflection upon that action has informed this enquiry. With this in mind I have found self-reflection to be crucial in unveiling the framework *obsession-compulsion* through art practice - specifically artistic enactments that have informed the interpretation of my equivalence. For this reason I have implemented it throughout my practice and

theoretical analysis. In this research I have investigated how equivalence of my OCD appears to me, and have affirmed that experiences of self-doubt and anxiety attached to responsibility and fear of illness, can be made material through artistic enactments, which are formed through self-reflection in my art space. Importantly this process refers to Merleau-Ponty's study of primordial perception (1964), explored in section 2.5, and within the artwork *Appropriate Movement* in section 3.5, which suggests that perception is a basic function of human existence, and it employs his idea that truth can be revealed through perception, and that truth appears to us, as we experience perception (1964: 21). With this in mind I can confirm that I experience emotions of anxiety, as I perceive a space, or undergo a physical act. Merleau-Ponty's idea that a thought feels itself rather than sees itself, in its search for truth, and that thoughts unfold as we feel (1964: 21-22) has acted as a basic principle for this enquiry, as it has allowed me to explore the idea that my equivalence is reflexive at a core level, although it [equivalence] is essentially perceptual.

Within this thesis I have employed Shusterman's term "somaesthetic reflection", as my interpretation of equivalence has drawn upon his proposition that conscious body sensations are not all opposed to thought, and include experiential body-focussed thoughts, which have the capacity to inform our experiences and place in the world. I have referred to his description as a method to further frame my equivalence as a reflexive event, and as a way to articulate *how* anxiety and fear appear as visual impressions, within my consciousness.

Furthermore, installation art and the process of artistic enactment have allowed me to uncover how self-aware and mindful I am of my body and my mind, during the exchange between memory and perception. Importantly self-reflection has allowed me to explore, test and uncover the inter-dependence that exists within this relationship and to reveal that perceptual differences and similarities form my equivalence of OCD. Within my art practice self-reflection is two-fold in the construction of my equivalence of OCD. On the one hand it has enabled me to generate artwork that aligns with conscious experiences of my OCD through the process of enactment, and on the other, immersive installation art has enabled me to engage with, and test that knowledge. In summation, equivalence of my OCD has been achieved through an active, self-reflective exchange between a lived experience of OCD, artistic enactments and art installations.

The art installations *Appropriate Movement*, *Pouching* and *Pull Me* examined in the later part of Chapter Two reveal that my equivalence is constructed of a relationship between my perception and my memory of objects, familiar spaces and situations, and is articulated through a repetition that is inherent to my OCD and to the interpretation of my equivalence. In section 2.2 I referred to Michael O'Pray's text *Avant-Garde Film: Forms, Themes and Passions* (2013) to explore how the structural movement, in relation to avant-garde film informs the artworks produced for the viva-voce - as they adopt the 'experimental' tag associated with this form of radical filmmaking of the 1960's – 1970's. With this in mind, my filmic projections draw on processes of repetition and shooting techniques such as fixed camera single viewpoint found in early avant-garde film. Within my research I have focussed on mentally activating the viewer. As such I have explored how processes within filmmaking and installation art are able to test what the viewer takes for granted, and in doing so, uncover meanings held within the art practice. Furthermore, the structure of the practice: camera techniques, film content and visual perspectives have been produced with a viewer, other than myself, in mind. However, I do propose the artworks, which I have produced for the PhD viva-voce, encourage one to explore conscious experiences in relation to the human condition, such as emotion and feeling and in doing so prompt a viewer to perceive the content of the obsessive-compulsive experience(s) in a manner that is equivalent to my own.

The repetition I employ to articulate equivalence refers to Deleuze's ideas regarding difference in particular the idea that difference is the interiority, the heart of repetition (2013: 27). As discussed in section 2.6 in this thesis, Deleuze considers repetition to be an outer casing – a series of external parts, which coexist together (2013: 358) and are held together by difference. To expand, I suggest that my artwork has unveiled that the repetition I have employed to uncover my equivalence is more than a mechanical repetition focussed on precision, as explored in the artworks *Three Doors* on page 79 and *Pull Me* in section 3.7. Rather, the artworks support the idea that my equivalence is formed of a repetition, which is reflexive and spontaneous, and aligns with my imagination that underpins the manifestation of my OCD. The perceptual differences that the artworks have attempted to unveil are not fixed, as they operate within a reflexive mind. Instead, my artworks have unveiled how I respond to change

as different images appear in my mind, and how this change affects my body. Consequently, the repetition which we perceive in the installations, is reflexive, as my embodied mind is obsessed with uncovering the truth, (as I have discussed previously in this conclusion). My body becomes a tool to uncover the intense differences I experience between images in memory and sensations of the space, object or experience. The intense repetitive movements of my body within the artworks is the outcome of this two way process, and form the character of my equivalence, defining it as an experience that is reflexive, and as such unpredictable and open to change. The repetition, which I expose and make manifest within my enactments are un-alike in order to align with the way that sensation and images appear differently to me during obsessive-compulsive experiences. Furthermore the artworks reveal an appropriate exchange between these two embodied experiences, which is equivalent to a lived experience, made manifest in my projections and multi-media based installation, as body-orientated repetition. To summarize, the repetition unveiled in the artworks is formed of memory and perception interacting knowingly, yet without restriction. The repetition, employed to articulate equivalence within the installations, affirms that my behaviour is underpinned by an element of control, and the artworks suggest that my embodied mind encourages me to repeat, as it attempts to interpret the differences between images and sensations.

I suggest that equivalence of OCD is achieved through a process of mimetic engulfment, – a method, which engages me in obsessive-compulsive experiences, which I consider tangible during the viewing experience, and suspends me in an uneasy state between a lived experience, and an enactment of OCD. Bishop's definition of mimetic engulfment (2005: 82) as described in section 2.4, allows me to visually grasp my behaviour within the projections, yet disjoints my perception and my memory in a way that is equivalent to the relationship, which occurs in my consciousness during a lived experience of checking. Mimetic engulfment as a distinctive quality of installation art, provides me with a pathway to my equivalence, and as such, has been employed within this thesis to articulate my obsessive-compulsive experiences in the context of my filmic and audio projections. My art installations encourage me to engage with my OCD and by doing so dislodge me from a lived experience and transplant me into an artistic experience, where I undergo

a visual and sensorial experience of OCD, and I am able to visit a true equivalence – an experience that can also, arguably be understood by a viewer, as it clearly reveals how dependent and unpredictable the relationship is between my memory and my perception, in the context of the framework *obsession-compulsion*.

In the introduction to this thesis I established that my aim was to construct art works, which are equivalent to my own experiences of OCD that are accessible to a viewer other than myself. I also made it clear that there is a comprehensible relationship between evidence and testimony within my practice-based enquiry, in order to support my argument that the equivalence I provide is persuasive, credible and believable for anyone else. The primary evidence for my equivalence comes from me and is apparent in my artworks, and my testimony is my reflection upon these – an analysis provided in theoretical and philosophical argument within the thesis. Furthermore, I have argued that the testimony is, to some degree, within reach of an audience, due to the characteristics of the evidence I have provided to make manifest experiences of my OCD. To expand, I contend that I have offered an equivalence to an audience (beyond myself) through art practice, by exploring, and unveiling emotions such as anxiety, feelings of doubt, insecurity and physical unease, which one could argue are common human emotions that could exist within individuals, who do not suffer from OCD, (i.e. they are common conscious experiences that can be shared through art practice). To expand, I suggest the content of my equivalence is attainable due to the methods of presentation I have employed. The art installations provide an audience with the space to interpret the strands of my consciousness, as they encourage one to reflect upon one's own perceptual experiences through techniques that can be associated with structural film, as explored on pages 39-42. I affirm the art installations provide the audience with sufficient evidence to believe that equivalence of OCD can be realised as an artwork.

Within this enquiry my focus has been on constructing an equivalence of my Obsessive-Compulsive Disorder, and providing an interpretation within this context, which focuses on the idea that equivalence is best exposed as an open and reflexive relationship between memory and perception, uncovered through body-orientated enactments. This is an enquiry I hope to expand upon within the immediate future, in

the context of perception, with Batchelor's idea in mind that "equivalence threatens to permeate everything" (1997: 20). Furthermore, my aim is to develop new modes of equivalence for an audience through art practice – art installations, which explore where the boundaries of equivalence lie for a viewer, in the context of anxiety driven disorders. With this in mind, my intention is to employ my knowledge of fine art practice – in particular filmic and audio projection in conjunction with phenomenology to explore the relationship between appearance and reality in fine art - an idea developed by M.G.F. Martin and Brian P. McLaughlin (2000). In particular my aim is to explore the connection between perceiving and misperceiving, in the context of equivalence, and the suggestion that "when we perceive something, we are acquainted with it by its sensorially appearing (looking, sounding, smelling and so on) some way to us" (2000: 664-666). This is a challenge, which emerges from my doctoral research, yet extends the research beyond my individual frame of reference of obsessive-compulsive disorder.

The form of installation art I have employed has made my equivalence of OCD manifest, as it provides me, the artist, with an experience that can be understood and interpreted from and through my core – the body. My research enquiry suggests that equivalence of my OCD is predominantly perceptual, and a relationship between parts that are not always equal, as suggested by Batchelor in the Introduction. Imagination penetrates this equation, and it is clear that it informs my practice on a variety of levels. However, the focus of this enquiry has been to reveal that equivalence of OCD is formed of two major parts: memory and perception, which belong to my consciousness, and are unpredictable in the way they interact with each other through my body as I perceive things differently within my OCD – and it is this kind of experience that my art installations are able to generate in any open-minded viewer.

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