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Lenka Clayton's "Artist Residency in Motherhood is the second project in a series that frames the private life of the artist within formal art world structures (an artist residency, a biennial exhibition) in order to examine the roles of artist and mother, both privately and within contemporary society." (Clayton) Her residency was motivated by the demand to be an artist and a mother. Andrea and I are not only driven by demand but by desire and the question: "What do you want to be doing to occupy your time as an artist?" (Fletcher)

An Artist Residency in Rock Climbing is a framework that embraces multiple projects. We act as a stand-in for the climbing culture or community, allowing audiences to get a glimpse into something larger than our individual performances within the project. Engaging collaboratively as husband and wife, we are taking up residence in climbing, living within its form--focusing on diet, exercise, sleep and routine. Climbing offers a controlled structure that anchors community adjacent to solitude. Between these edges, we create marks both physically and metaphorically. We see art as experiences approaching the borders of our relationship. Each route is set, predetermined, but the path for the individual varies. As we climb, we are at once following, imitating, erasing, and replacing the other.

ARTIST RESIDENCY IN ROCK CLIMBING

by

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Approved by

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I would also like to acknowledge Jacob Barrera and Bridget Mancini for their friendship and encouragement. This thesis and its accompanying work would not be possible without their collaboration.

PREFACE

“Some go big, I went enormous. Some set goals, I set milestones! Some climb hills, I climbed mountains! Some want growth, I command growth.”¹

Coming into graduate school, I was making paintings and drawings about this or that. Nothing I was really interested in or actually wanted to be doing. What I wanted to be doing was spending more time with Andrea, as newly married husband and wife. This desire contributed to her becoming the subject of my work. I began creating charcoal drawings by overlapping dozens of layers of her figure. At first, I filled 30 by 44 inch papers, then the scale shifted, and paper sheets covered the walls. Images of her body danced around my studio transitioning from pose to pose. Every wall and window was covered, and the drawings became an installation.

I spent a large majority of my time scribbling the contours and curves that form her figure onto my studio walls and unintentionally perpetuating the problematic history of the Male Gaze. I was thinking about movement and occupying space with her body. But the movement was contained inside the only space we occupied--a ten by twenty-foot room on the 3rd floor of the Gatewood art building.

I continued to trudge along making steady shifts in my practice. Transitioning away from my studio at school, I began working at home with Andrea. The new location of my practice and our living room conversations about my work inspired us for a while. However, my work was still harnessed, now within the edges of a plywood board leaned

¹ CT Fletcher, former bodybuilder and world champion powerlifter

up against a wall. This was now my working space. Somehow, even with these compact limitations, the space seemed bigger. Maybe I was not utilizing all the potential that surrounded me.

Our conversations developed into a consistent nightly dialogue concerning both the conceptual and visual aspects of my work. The more we discussed, the less she stood as the subject of my gaze, and decidedly she transitioned to collaborator.

Conceptually, our work progressed to involve our intimate relationship and developing togetherness, unity, and oneness. The idea could not exist without each other. Actions were reciprocated, and emotions were intertwined. Our physical presence had a harmonious interchange. The concept was ahead of the work, and we encounter our first true stumbling block. How could our visual observation be mutual? How could she see me?

We started to use an iPhone camera, a tool that both Andrea and I were familiar with using, for raw observation, recording, and documentation of time and focus. Our work's purpose was to alter the viewer's experience of relationships and inspire a deep contemplation, reflection, and understanding of their human connection, to feel interconnected and question their relationships within their personal sphere. How do they see others? How are they connected? How do we relate to others? What is our capacity for self-reflection and self-awareness?

Our investigation of personal connections gradually incorporated other everyday activities as our medium -- cycling, journaling, video games, etc. Influenced by Andrea's non-art way of thinking, we were making work about lived experiences. Our practice was

now post-studio. Anything we did became viable options for making work, and we pursued them with tenacity. My work became our work, and our studio was everywhere.

We conceptually engaged with the practice of Mierle Laderman Ukeles and elevating the mundane. Particularly, her work “maintenance art,” a project that involved working outside of the museum. She was front and center, cleaning the front steps by hand. It’s a grand staircase that took hours to wash using dramatic strokes with a mop and rags. This work pushed up against the institution, becoming the forefront and the first encounter for visitors. It calls our attention to the everyday.

We created experiences that were designed to heighten awareness and ritualize the mundane, facilitate thought and observation on our relationship, both providing unity and rupture; absence and presence; connection and division.

We cycled together. There was no predetermined route. It was established by a phone conversation during the ride. The cyclist positioned in the front listened and followed the directions from the cyclist in the rear. If the cyclist in the lead fails to follow the directions from the rear cyclist, we replaced one another.

We cycled separately. Starting in different locations, Andrea rode, choosing her own route. She communicated her decisions as I attempted to mirror her movements.

We played video games. The activity on the screen was recorded. Afterwards, we watched the recording while attempting to imitate the other’s manipulation of the controller. Thus, attempting to embody and follow the other’s movements.

We journaled. Each night for a month, we spent time reflecting and journaling on what we observed about the other person throughout that day. We typed our entries at the

same time on separate keyboards that were connected to one computer. The final text was a new language formed by a jumble of letters and words representing two voices becoming one.

We built a raised garden. Andrea and I carried 400 pounds of dirt into my Gatewood studio. The garden was a physical stand-in for growth in our studio. It was our replacement.

This period of chasing every fleeting idea continued for a semester. But, it resulted in a cluster of Google Docs rambling about future projects, countless half-edited videos, and a pile of bone dry dirt. These conceptual ideas continued to percolate, but a new question surfaced: What did we honestly want to be doing?

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CHAPTER I
ARTIST RESIDENCY IN ROCK CLIMBING

Artist Statement

For most artists, the need to make work surpasses any desires to seriously pursue other endeavors outside of artmaking. This construct is perpetuated by art institutions, artist residencies, and the art world.

We are motivated to find solutions that ‘art’ does not afford. We do not believe the pursuit of any two ventures must be mutually exclusive. The two undertakings do not have to be in competition with one another but can work cooperatively to influence and grow a practice.

In an attempt to fracture the established system of art, we have resolved to be artists-rock climbers and to become part of the climbing culture and community. As artists, we want to learn, to experience, and to engage with people.

The pervasive need for most artists to make is not reflected in the climbing community by a similarly pervasive need to climb. This drive only exists for a small percentage of professional climbers and the few that earn the title, dirtbaggers²; we are neither.

² a person who dedicates her or his entire existence to the pursuit of climbing, making ends meet using creative means.

We are artists-rock climbers. The project exists both as an art practice and a life practice, as a performance and a discipline, the merging of two structures to the benefit of both. It is a mutual pairing that guides our thinking, understanding, and knowledge of each discipline.

We are making work through climbing, not work about climbing. The residency is simply a framework around things that we want to be doing anyway.

We will make efforts throughout the residency to document our experience.

Send on.³ M.O. & A.O. Spring 2019.

The Residency

“You don’t have to apply. It doesn't cost anything, it's fully customizable, and you can be in residence for as long as you choose.”⁴ (Clayton)

Traditionally, artist residencies are designed as a way to allow artists to escape from the routines and responsibilities of their everyday lives. An Artist Residency in Rock Climbing is quite the opposite. This residency is designed to erase the escapism brought on through the activity of climbing, transforming it into a disciplined routine and responsibility to become better climbers. We will improve both individually and through the cultivation, connection, and growth of the climbing community.

As artists-in-residence-in-rock climbing, we will aim to embrace a strict regimen: exercise, diet, and rest. We will be disciplined through exhaustion, fatigue, injury, and

³ Meaning to complete a rock climbing route; To share

⁴ Lenka Clayton on *Artist Residency in Motherhood*

restraint. These are our media to work with, rather than restrictions to hold us back. Our discipline is discipline.

There are three exhibitions during the five-month Artist Residency in Rock Climbing. The first was the MFA Open Studios on February 22nd in Gatewood. The second was at the Greensboro Project Space April 15 to 18. The third is currently in the Weatherspoon Art Museum from April 27 to May 27, 2019.

On the conclusion of the residency, the project will be made public and open to future residents.

Routine and Diet

Each morning, during the designated months, I step up and down the stool at the rate of 30 steps a minute. Each morning, the activity lasts as long as I can perform it without stopping.⁵

Our regimented schedules have shifted through three increasingly rigorous phases. But three main aspects have continued to be our focus: exercise, diet, and rest.

(Figure 1)

February 22, 2019:

- 8:00 AM Wake and Coffee
- 8:15 - 30 Walk dogs
- 8:30 - 45 Protein shake (protein powder and almond milk)
- 8:45 - 9:15 Partner Stretch and Hangs
- 9:15 - 45 Abs and Push ups
- 9:45 -10:00 Make Lunch-chicken, salad, smoothie (egg whites, spinach, Greek yogurt)
- 11:00 - 4:00 PM Work (thesis meeting 2-3)
- 5:00 - 30 Walk Dogs

⁵ Vito Acconci, *Step Piece*

- 5:30 - 6:30 Dinner (protein, vegetable, grape juice)
- 7:00 - 9:00 Climbing
- 9:00 - 30 Walk dogs
- 9:30 - 10:00 Loop Band workout and Stretch and Hangs
- 10:00 - 12:00 Rest, Relax, & Recover
- 12:00 - 8:00 AM Sleep

March 27, 2019:

- 7:00 AM - 30 Alarm, bathroom, coffee, clothes
- 7:30 - 45 Southeastern Building to Center City Park and back with dogs and Coffee
- 7:45 - 8:00 To Davie St. parking garage to Kaplan Center
- 8:00 - 45 Studio C, Spin 45
- 8:45 - 9:00 Return
- 9:00 - 15 C.C. with dogs and back
- 9:15 - 45 Spring mix, baby spinach, grape tomatoes, sweet peppers, cheddar cheese, honey, mustard, mayonnaise, vinegar, strawberries, protein powder, almond milk, water
- 9:45 - 10:10 Reverse crunch, bicycle, elevated crunch, leg lift
- 10:10 - 45 Clothes
- 10:45 - 50 To Meraki Handmade on foot
- 10:50 - 5:30 PM Meraki
- 5:30 - 5:35 to Southern Building
- 6:00 - 20 C.C. with dogs
- 6:20 - 6:40 to Downtown Greensboro Yoga on foot
- 6:40 - 8:00 Restorative Yoga
- 8:00 - 9:00 Return
- 9:00 - 10:00 Schedule for March 28
- 10:00 Bed

April 27, 2019:

- 7:00 AM Alarm, coffee, bathroom, toothbrush, clothes
- 7:45 to Center City Park and back with dogs
- 8:15 to Elm Street parking to UNCG Kaplan Center
- 8:30 Kaplan Center
- 9:30 Return
- 9:45 Spring mix, sweet peppers, tuna, cucumbers, grape

- 10:15 tomatoes, pepper jack cheese, protein powder, strawberries, blueberries, raspberries, almond milk, water
- 11:30 Clothes
- 11:45 to Meraki on foot/ 3:45 PM To Weatherspoon
- 7:30 PM Meraki/ 4:00 Weatherspoon Art Museum
- 8:00 Return
- 8:30 to Center City Park & back with dogs
- 9:30 Schedule for 4/28
- Bed

The bulk of our exercise is performed at the University of North Carolina at Greensboro recreation and wellness center. Two hour climbing sessions are conducted six days a week in Outdoor Adventures. One hour on cycling and elliptical machines burn calories and boost cardiovascular performance. Push-ups, pull ups, box jumps, and various abdominal exercises, using our body weight, improve strength.

Throughout this residency, we have been counting calories, grams of protein, carbs, and fats. This has set up some absurd situations by non-conformity. During the residency, I went to an Anne Hamilton talk, and the following reception was at a bar. Everyone there was eating and drinking. I, however, was sitting at a bar drinking a premixed chocolate flavored protein shake while the smells of barbecue meats, cheesy macaroni, and beer filled my nostrils. I resisted.

Rest has been consistent throughout the residency: 7 to 8 hours nightly for sleep and 1 to 2 hours during the evening for rest and recovery which includes icing and stretching.

CHAPTER II
RESIDENCY EARLY WORK

As we began working on the Artist Residency in Rock Climbing, we envisioned climbing through lines created by our bodies while we moved through space: touching each hold, swiftly moving to the next, or slowly finding a footing. This led to a series of tracings. We projected film of us climbing then traced the movements of our bodies. Our previously developed idea of following and imitating the other became the focus of our visual understanding, again. (Figure 2)

They began this journey some time ago.
When? It does not matter.
They are here now, in this moment.
They stand as others stood countless times before.
A place we must all begin
Looking down a path, a path marked with history.
Traces of struggle, of memories, of hope, of triumph.
The dance begins.
There is tension in their bodies.
Their breath is steady.
She moves, he follows. He moves, she follows.
A continuous flow.⁶

This flow between imitating and following absorbed us while we continued to encounter climbing as action and art as reaction. The fruitful merging of climbing and art began to separate -- a division of time; the badge of artist-rock climbers slipped away.

⁶ Written by Mark Orgeron

We became an awkward mixture of artists that climb and climbers that make. Limitations callused the possibility of new ways of thinking and action. It is in these moments that a demand for growth must push against the familiar.

Pressure can be an internal expression or external force that drives creativity. One evening each February, the MFA students open their doors to the public for the MFA Open Studios event. This was a much-needed external force. How do we contend with our desire to climb and an obligation to be elsewhere talking, sharing, and promoting our work? It was an opportunity to increase the circulation of the project and cultivate growth between the art and the climbing communities. How could we do both? How could layers began to fold over one another? Could we double down? The solution was simple: we would climb, and two climbers would talk about our art.

If we are to make work through climbing and not about climbing, the two must exist as both art practice and life practice in a deeply entangled relationship to inform one another. This driving force led to questioning how marks are created through the act of climbing. Our bodies were the canvas for marks created through repetition...pulling, pushing, friction. Embedded within the foundation of self-discipline, our bodies became the central tool for our practice. Relating to the work of Marina Abramovic, our bodies were our media. "Rhythm 10 involved Marina stabbing the spaces between her splayed fingers with knives, and in the process, she repeatedly cut herself." Her work was characterized by "pushing the physical and mental limits beyond consciousness." (Sooke)

While climbing, skin becomes scarred, scabbed, and calloused. Hours of friction between hands and holds, layers of chalk, blood, and sweat coats skin both new and old.

Residual marks created through the act of climbing. Consequential marks made through indexical actions situated between climbing and art. (Figure 3)

CHAPTER III

TALK CHALKY TO ME

The great thing about my work is that it takes me out into the world to encounter people and activities that go way beyond my own scope of knowledge and experience. Instead of trying to make art objects in a studio by myself and then offer it out to people through galleries in various locations, I am able to continually learn and highlight the culture that already exists. (Fletcher)

As a result of our residency, Andrea and I have become part of the climbing community in Greensboro. We have met dozens of climbers while making connections and friendships. One of these friendships led us to a unique collaboration.

We recently collaborated with Jacob Barrera and Bridget Mancini, two seasoned climbers, to create a community on Instagram titled Talk Chalky to Me. We formed this platform to be a safe space for climbers to authentically share their climbing stories and to inspire and encourage others to venture on the path of self-discovery through climbing.

Through sharing, reading, and listening to the stories of local climbers, professional climbers, and avid climbers from across the United States and the world, one truth has become apparent: people do not only climb for fun. They climb because it fulfills an inherent need inside of them that can be generalized into two categories: the need for community and the need for solitude. Community offers support and connections; solitude, space for growth, personal success, and self-discovery.

This structure of community adjacent to solitude is foundational to climbing. Off the wall, friendships are found, trust is built, and support is everywhere. There is a common goal of success and conquering the obstacle before us. However, on the wall, each is alone and struggling, persevering, and battling not only against the problem above, but against personal issues, depression, drug dependency, anxiety, and stress. “It is the one time I’m not a mind, I can be a body.”⁷

Their life is divided. Edges are defined. Borders determined. Separated into tight boxes.

⁷ a quote from the instagram page Talk Chalky to Me

CHAPTER IV
A TIME TO BE A BODY

⁸ There is an open door ahead.

>Open door.

Neon yellow and pink lines side by side leads inside a darkened room.

>Follow.

A large black wall appears ahead with projected cool-white text. The pink line goes left.

And yellow, right.

>Read text.

Artist Residency in Rock Climbing: January 27-May 24:

An Artist Residency in Rock Climbing embraces multiple projects through its framework. Engaging collaboratively as husband and wife, we are taking up residence in climbing, living within its form--focusing on diet, exercise, sleep and routine. Climbing offers a controlled structure that anchors community adjacent to solitude. Between these edges, we create marks both physically and metaphorically. We see art as experiences approaching the borders of our relationship. Each route is set, predetermined, but the path for the individual varies. As we climb, we are at once following, imitating, erasing, and replacing the other.

Andrea and Mark Orgeron, MFA '19 (Figure 4)

⁸ This chapter's text is formatted following the structure of text-based video game Zork, a narrative adventure game that is played by deciding the routes and actions of the character absence of visual imagery or an avatar. The installation specifically included routes and was absence of body (empty harnesses, hanging headphones, etc.).

The wall is hanging, moving ever so slightly with a slow vibration. Warm light is leaking from all sides.

>Go Left.

You are in a brightly lit room. Hanging from the ceiling are two climbing harnesses. The one nearest you is peach and green, and the other is muted brown and orange. The rope is black and speckled yellow. Between them is a gray pedestal topped with a thick stack of white, canary, and pink papers.

>Read papers.

Route Setting

Pinned to the wall are dozens of paper stacks marked with lines of handwritten text, highlighted lines of different color and slashes of white. There is a small white paper with writing off to the left.

>Read text. (Figure 5)

Daily Routes:

- Andrea (highlighted in yellow)
- Mark (highlighted in pink)
- Crux (highlighted in green)
- Climbers (highlighted in blue)
- Artists (highlighted in orange)
- Broken Beta (barely readable through a thin line of whiteout)

The text is hard to read. Each one has been marked and edited many times in different colors.

>Read small paper.

Embedded knee high into the pedestal is a monitor. Clipped to a carabiner and dangling a few feet away is a set of white headphones. A crash pad looks to be a good place for viewing.

>Sit on crash pad.

The crash pad is soft, yet firm. It would break your fall. Centered on the screen is the constant image of a digitally stylized turquoise chalk bag, biting its luscious red lips.

>Put on headphones.

Soooooo, Talk Chalky to Me. GAME ON...The oddly familiar sound of an electronic female voice begins to tell their stories. (Figure 6)

Select Stories from @TalkChalkytoMe

The following are a few of the many stories shared on Talk Chalky to Me:

Soooooo, talk chalky to me. GAME ON..."It's my life, it's now or never cause I ain't gonna live forever. I just want to live while I'm alive, it's my life." ... My name is Ty, I have only been climbing a short time but it doesn't take much to get hooked. The moment I slip on these shoes, and double back my harness I become a climber. To find these problems and use my body and mind to figure out these beautiful enigmas, it is euphoria. But, the moment I clip my chalk bag is when I become unstoppable, to defy the rules, go places otherwise unexplored, to live while I'm alive, that's what it means for me...Climb on!

Climbing, for me, has been the transitional period in my life, where I found purpose. When the repetition of working and drinking, which were the foundations of my life, had stopped. When My lifelong friend Jamie invited me to come climb at the gym one October evening about 4-5 years ago, this was the moment where my life quickly changed, and I got the climbing bug, big time. Not only has climbing introduced me to an amazing community, amazing places to travel to but it was also a doorway into finding the flow with oneself and the stone. Connecting your mind & body, Conquering the fear, knowing the dangers of the art, and pushing through that comfort zone we all possess. These things not only make us express who we are truly, but proves that whatever you put your mind to you can accomplish, or take big fucking whippers and try your damndest.

Hello peeps, hopefully you're having a good week. My name is Phillip and I'm in love with rock climbing; particularly bouldering. I'm proud to say that I've officially been climbing for two years this week! Two years ago, I got out of an abusive relationship. Being the second abusive relationship I've been in, I decided to try something different and not mope about it this time. I never went to the gym up to this point, and decided that I'd take the time to go lift weights. The moment I got to the gym, I already knew weights wouldn't do it for me; with that being said, I ended up on the bottom floor inside outdoor adventures. Ever since that day, I've been undeniably hooked. Climbing is my sport, it allows me to express myself through movement. The feeling of flowing through moves, routes, and holds like I'm water is one of the most powerful feelings in my life right now. Depending on my mood, I can decide to climb static, controlled... or blast and jump to every hold in sight. In addition, pushing myself to be the best climber I can be is my goal. Climbing is the only thing I've cared enough about to pursue fully; nailing the hardest movement I can, being in balance, thoughtful/swift hip movement is what it's all about. I actually didn't care about climbing until a good friend of mine took me outdoor bouldering about 6 months in. Being out in nature, alone, with the people you care the most about in your life, WHILE being fluid on rock literally seems like my life purpose... oh and did I mention that I love movement? It got to the point where I became a full-time route setter at a local bouldering gym. Climbing with great technique and prowess is just rewarding; however, making a Boulder problem and watching people climb the movement you created all while smiling is a beautiful sight to behold. Thanks for reading my story, if you've made it this far then you're a good one. If anyone's trying to link up/climb then let me know! Indoors or outdoors!

I'm Austin and I've only been climbing for about 2 months. After a traumatic brain injury last semester, not just the physical aspect, but the community acting as a family has helped me recover from my accident physically and mentally

during one of the hardest parts of my life. I'm so happy I've discovered rock climbing as not only a way for me to challenge myself every day, but a place to meet new friends and grow myself as a person.

Hello there, my name is Melissa. I am a competitive adaptive climber. I started climbing almost a year ago, and am now preparing for Nationals. I was born with Spastic Diplegia, which is a form of Cerebral Palsy. As a person with a disability, I have had a hard time finding something physical that I can excel at. I always wanted to be an athlete, but there weren't many sports that I was able to do. Climbing has allowed me to become the athlete I always wanted to be. In addition, climbing helps me to strengthen my legs, which, in turn, helps with my walking. Shout out to Adaptive Climbing Group for helping me to reach heights that I once didn't think were possible for me.

CHAPTER V
A WAY OF LIFE

Having one message that is unequivocally understood by most or all viewers- is usually terrible. Mystery, a little ambiguity, uncertainty, contradiction, multiple layers and meanings, these are powerful agents to be used and leveraged.
(Lambert)

Pushing ourselves to this certain way of life, a rigorous way of life, is art. An Artist Residency in Rock Climbing has heightened our awareness, and through discipline and focus, practice and repetition, our new ways of thinking and understanding, observing and seeing have changed the way we move through the world. This raises the bar and changes consciousness around the art world through the inclusion of non-art practices and interdisciplinary thinking. Everything becomes aesthetic and defines our practice.

We stopped seeing our lives defined by the naming of activities, such as grocery shopping, walking the dogs, or working. Now, we see the way we move through our lives corresponding to the climbing routes. In these daily routes, there is a beginning and an end. There are holds that anchor our movements to locations. The path is set, but not concretely defined. Each of us must problem solve and progress in our own way. Andrea moves as an individual in her own unique way, as do I. We identify parts that are difficult. The crux⁹ one day is waking up at 7 A.M. to traverse our way to Center City

⁹ Crux is the most challenging point on a rock climbing route.

park with our dogs then to the Kaplan Center. Another day, it is making it through work sore and exhausted from climbing the night before. We edit our deviations from our conceived beta. When holds are skipped, beta¹⁰ is broken.

There are similarities to other regimented ways of living that are deliberate and focus on restricting and restraining both the mind and body.

Buddhist Monks

There are strong parallels between our practice and the life of Buddhist Monks. Both are disciplined in their actions. Routine is structured. Diets are restricted. Strong mindfulness is maintained. We are both purposefully living within a set form, taking up residency while cultivating a community and reflecting on how our lives intertwine with those around us.

The difference is one could say their way of life is not art but an artistic way to live, because they do not carry the lens of an artist; we do.

This lens is a commonality between all artist. The one-year performances of Tehching Hsieh push the foundations of the artist lens. “Hsieh has isolated himself in a barren, caged room, making no contact with the outside world; lived and slept on the streets of New York, avoiding any form of shelter; and tied himself to fellow artist Linda Montano with a rope—each piece lasting for an entire year.” He is marking art and life simultaneously. Marina Abramović described Tehching’s works as “tools...to accept life

¹⁰ Beta is information about the rock climbing route.

as it is.” She expanded: “That’s why these works will never die, because you are dealing with the nature of life itself.” (Abramovic)

The nature of our lives is filtered through our thinking, understanding, and observing as artists. Our intention is not religious. Our intention is the creation of art through the framework of an artist residency that heightens the art experience of rock climbing through the making and following of regimented schedules. Routines and habits allow space for observing and reflecting on the nuances of our repeated actions, as they slowly change and shift in relation to both climbing and art. That is our purpose.

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CATALOG OF IMAGES

Figure 1. *April 27*, Carbonless Paper, 8.5"x11", 2019

Figure 2. *We Follow*, Charcoal and Thread on Cotton Sheet, 5' x 8', 2019

Figure 3. *Two Months*, Chalk on Hands, 2019

Figure 4. *Wall Text*, installation, 8' x 8', 2019

Figure 5. *Artist Residency in Rock Climbing*, installation/performance, 2019

Figure 6. *Artist Residency in Rock Climbing*, installation/performance, 2019

April 27, 2019

7:00 Alarm, coffee, bathroom, toothbrush, clothes

7:45 TO C.C. park & back w/ dogs

8:15 TO Elm St parking to Kaplan center

9:30 ← Return — 8:30 Kaplan center

9:45 spring mix, peppers, tuna, cucumbers, tomatoes
pepperjack cheese, protein powder, strawberries,
blueberries, raspberries, almond milk, water

10:15 clothes

10:30 TO meraki on foot

11:45 meraki

3:45 TO Weatherspoon on ~~on~~
bicycle

4:00 Weatherspoon

7:00 TO meraki on ~~on~~
bicycle

7:30 Return

8:00 TO C.C. & back w/ dogs

8:30 Schedule for 4/28

9:30 — shower, relax, SLEEP

Figure 1. April 27, Carbonless Paper, 8.5"x11", 2019

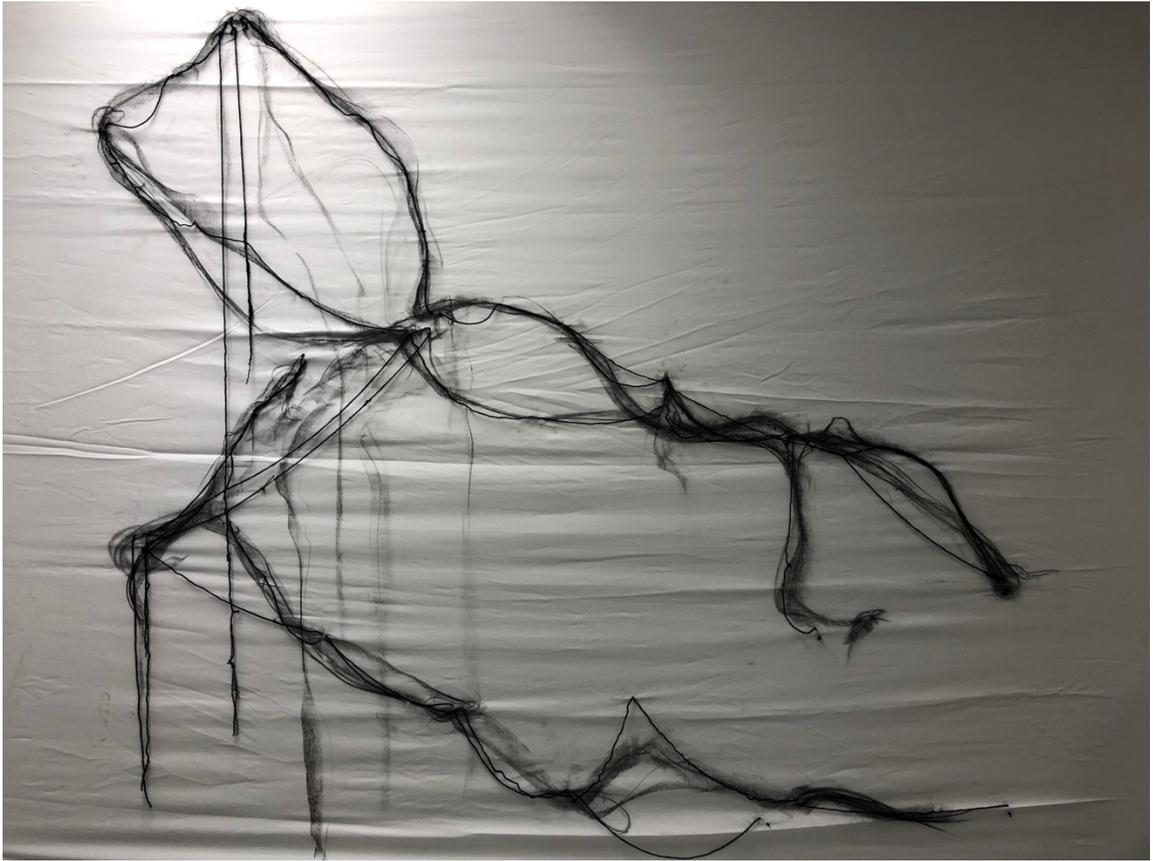


Figure 2. *We Follow*, Charcoal and Thread on Cotton Sheet, 5'x8', 2019



Figure 3. *Two Months*, Chalk on Hands, 2019

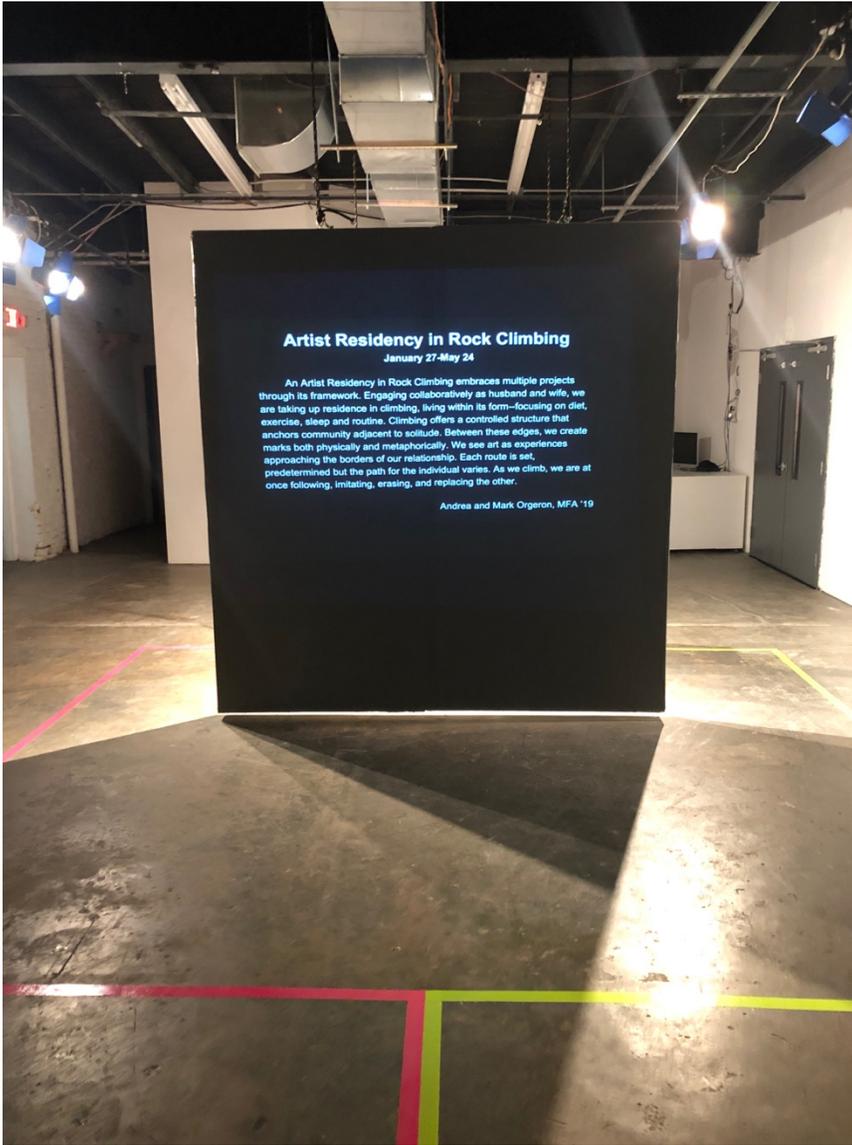


Figure 4. *Wall Text*, installation, 8'x8', 2019

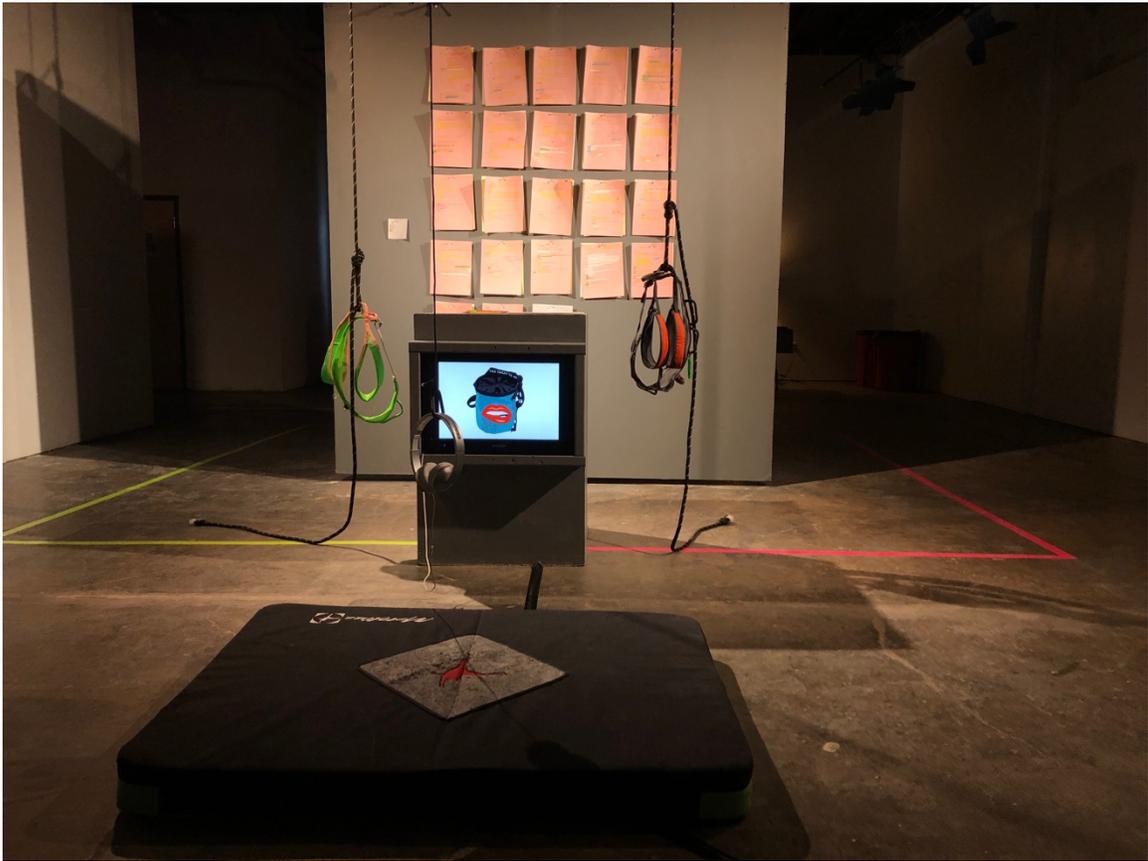


Figure 5. *Artist Residency in Rock Climbing*, installation/performance, 2019



Figure 6. *Artist Residency in Rock Climbing*, installation/performance, 2019