



Essay

## **RUN VERTICAL**

### **Running up the Side of a Building**

**Carali McCall**

London based artist whose practice is engaged in drawing and performance

#### **I. Introduction**

Proposal made by artist Carali McCall to perform the artwork titled, RUN VERTICAL (Running up the Side of a Building). The documented drawings and notes are used to exercise and question how does physical endurance and training impact an artwork – the idea, the sketch, the dialogue, and some fluid results.

#### **II. Brief Summary**

Artist, Carali McCall will run towards the Tate Modern's chimney – transition to the vertical, and then run the entire elevation of the building. To achieve this, the trained artist will be assisted (raised/lowered) as required using a manual 'performer flying' system by an operating team. The performance will be approximately 2hours in duration, as several "runs" will be made for documentation purposes. The performance will be documented and promoted to local, national and international news agencies, general media and artistic entities. Social media will also be a significant vehicle for delivery of the work. The performance will activate public space and create dialogue around the histories of performance and artists working today.



Fig.01. Proposed Location Path A: Tate Modern's chimney – east facing.



Fig.02. Proposed Location Path A: Tate Modern's chimney – east facing.

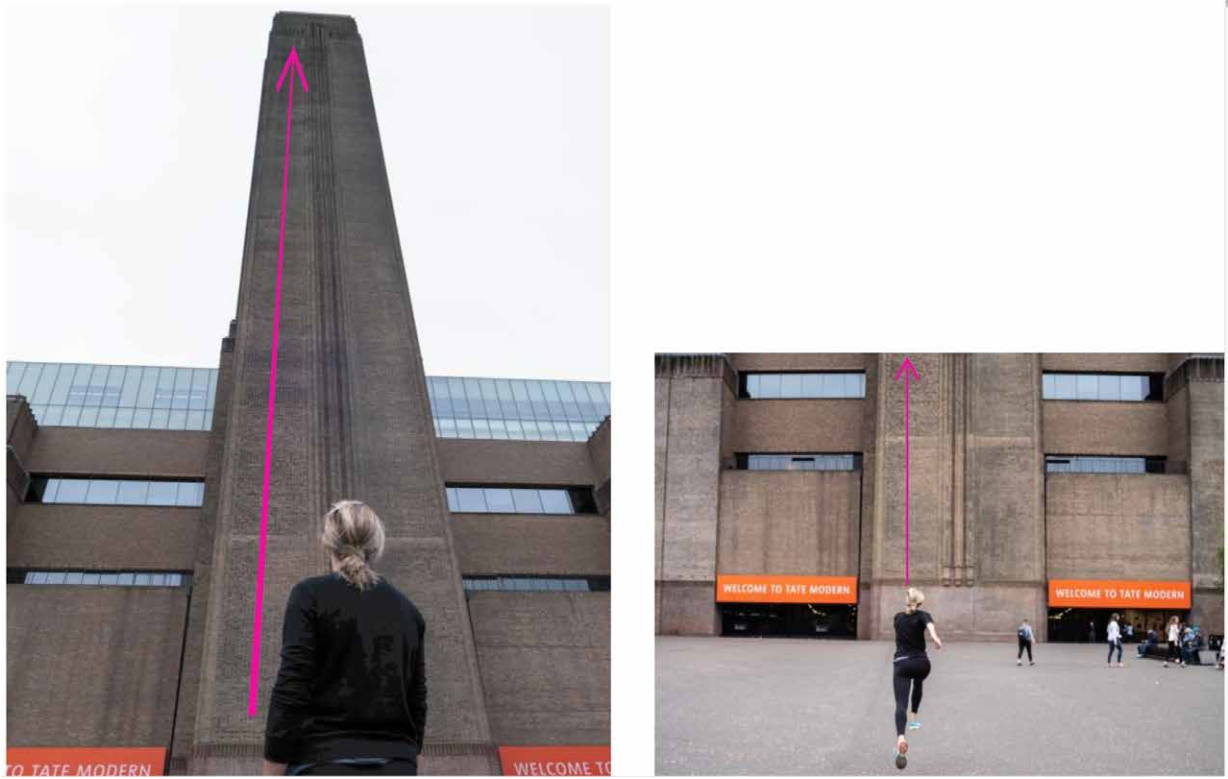


Fig.03. Proposed Location Path B: Tate Modern's chimney – north facing.

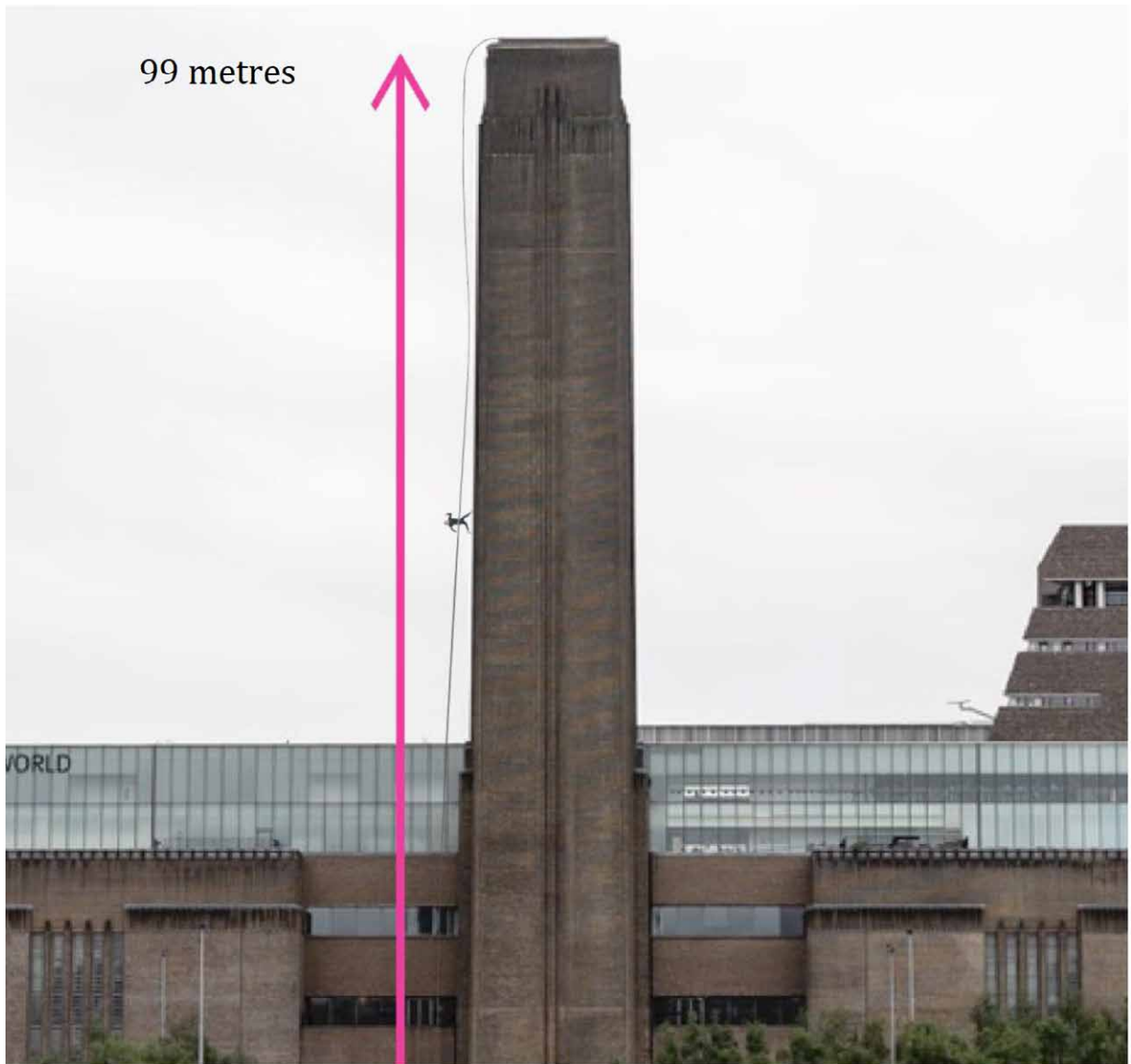


Fig.04. Proposal Sketch re: timing / running on building: Tate Modern's chimney - east facing.

### III. Goals / Objectives

- To create a live artwork.
- To develop research and create dialogue between running cultures, architecture, urban/landscapes.
- Address key performance-based artworks such as Trish Brown's *Man Walking Down the Side of a Building*, 1970.
- To build partnerships between artists, academic researchers and institutions and community groups with shared interests.
- To critically look at the partnership's achievements and failures.

### IV. Artistic Development

As an artist, I came to my professional practice with interest in the body as a physical tool, and I have consequently developed a performative drawing approach that uses running as my methodology. This work presents a development in my thinking from using the body (for mark-making) to challenging the urban environment and its buildings with the action of running. Influenced and shaped by the concept of the line and physical movement, the work creates an avenue for ways to consider limits and bring a new perspective of the body in art and architecture. Referencing key visual art practices, this work serves to address the concerns that nurture the connection between the body and artist, live performance and institutional organisations.

Since researching 'running as drawing' I have become increasingly aware of the many artists and writers who run, and more importantly, who use running as a fundamental part of their professional practice. The live performance-based artwork will highlight seminal works that have inspired this emerging field. It specifically comments on Trisha Brown's *Man Walking Down the Side of a Building* (1970), a choreographed work that featured a dancer perpendicular to the ground walking down the façade of a seven-story building. As a direct response, the artist aims to be the woman running up. Celebrating how art and everyday actions connect, but also developing and keenly referencing historical practices that will further the dialogue around physical

behaviours and human movement. It explores gravity and perception, and continues to make architecture a basis for an athletic feat.

### V. Rigging Structure

Instructed by Carali McCall to cover liability and insurance and supply personnel and equipment to enable the artist (Carali McCall) to ascend the building.

#### LIST OF MATERIALS AND SCOPE OF WORK (working document)

- 100m of 10.5mm diameter cord climbing robe.
- 20m Aluminum Prolyte H30V aluminum tube and truss components, clamps/couplers.
- 6mm rubber mat and 18mm plywood to protect structure.
- harness for the performer.
- manual 'performer flying' system to raise/lower performer.
- ballast weight at ground level.
- onsite parking and storage
- barriers/signage as appropriate to cordon off and police the work area provided.
- marshals and barriers.
- Health and Safety permissions.
- It is anticipated that two operators will be employed to raise/lower the performer. Rigging personnel to be positioned at roof level (x1) and ground level (x1) to supervise/coordinate the operation.
- The artist, Carali McCall, to undertake familiarization training.

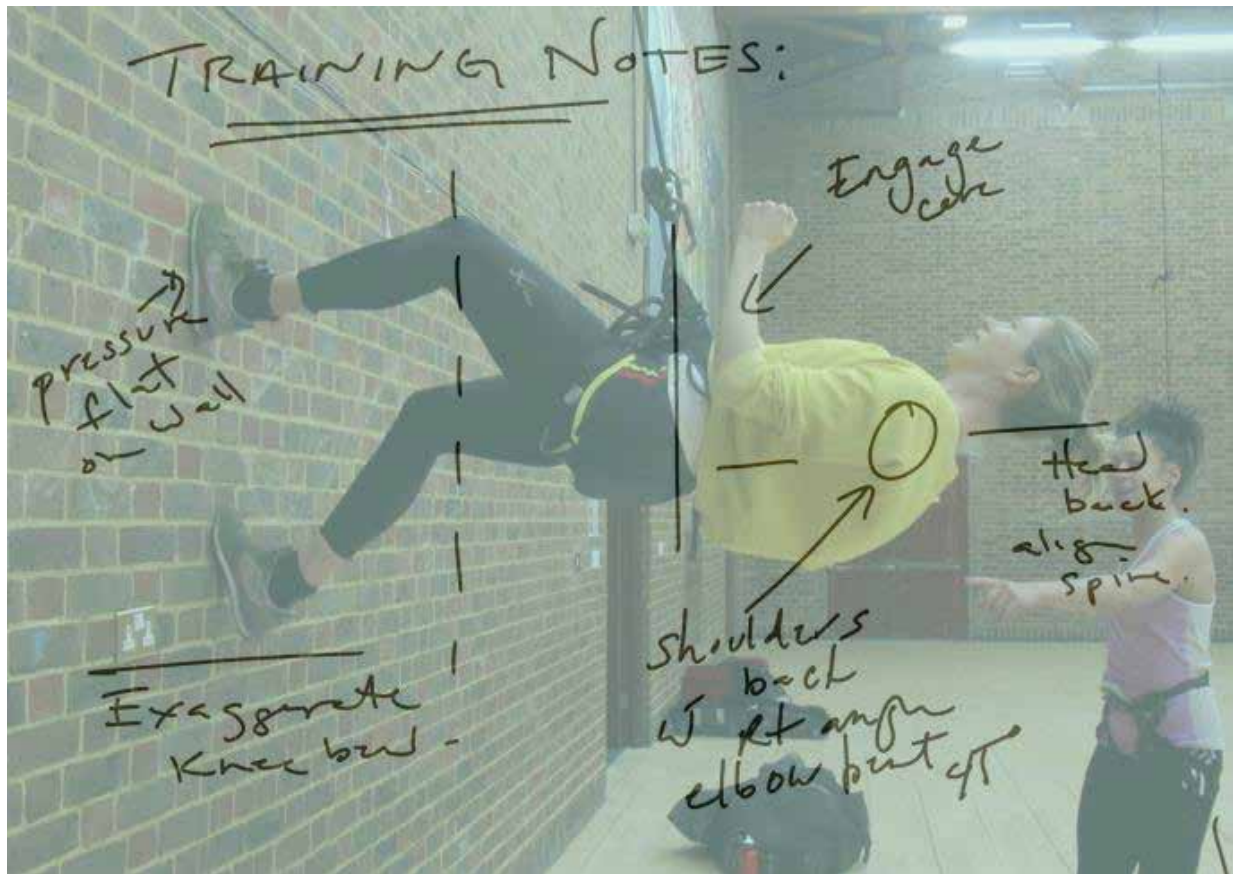


Fig.05. Training Notes: documentation (upswing), 2016.

## VI. Timeline / Notes

RUN VERTICAL (running up the side of a building).

- artwork conceived in 2013
- first proposed in 2015
- began training 2016
- funding granted in 2017
- permission denied in 2018
- proposals provided to five different buildings/ institutions in 2019
- presented in Performance Drawing publication in 2020
- proposals in progress for 2021



Fig.06. Drawings for proposals of running performance (Kings Cross), 2017.



Fig.07. Notes for documentation, performance (Barbican), 2019.