



Drawing and Visualisation Research

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**Presence**

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# ANTICIPATIVE DRAWING

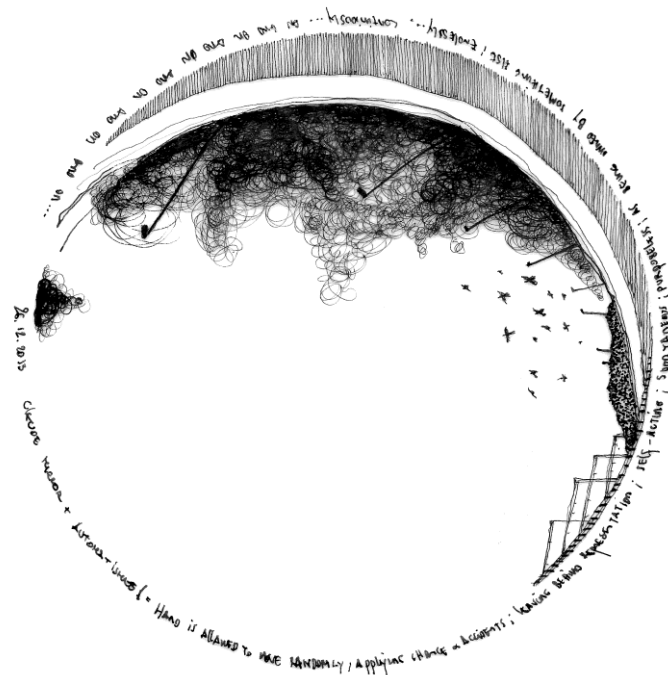
Annelies, Alice De Smet <sup>a</sup>

<sup>a</sup> KU Leuven, Faculty of Architecture, Campuses Sint-Lucas Brussels and Ghent  
[annelies.desmet@kuleuven.be](mailto:annelies.desmet@kuleuven.be)

Presence and anticipation share from an etymological point of view a 'previous to' and 'pre' quality. As a result, presence and anticipation resonate with processes of continuous becoming. By means of Rosi Braidotti's nomadic thinking, this paper explores continuous and multiple becomings in order to develop a creative reading from them. Firstly, nomadic thinking is explored from (and for) a drawer's point of view, rather than articulating a review or critique on Braidotti's work. Secondly, a reflection is assembled on the process of drawing and presence, through pairing nomadic thinking with the embodied encounter through drawing. Anticipative acts in drawing will therefore be considered as a specific type of encountering, sensing and connecting. Moreover, anticipative gestures will be presented as a tactic for continuous becoming. The underlying motive for writing this paper is an inquiry into what thoughts can be developed when accepting the invitation from drawings to think....

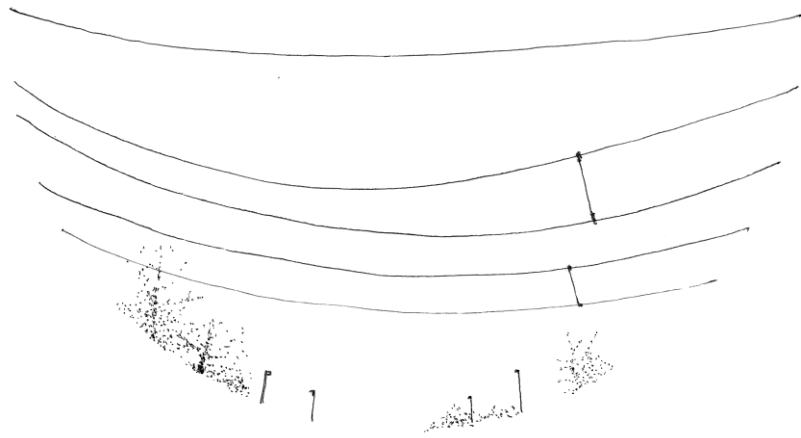
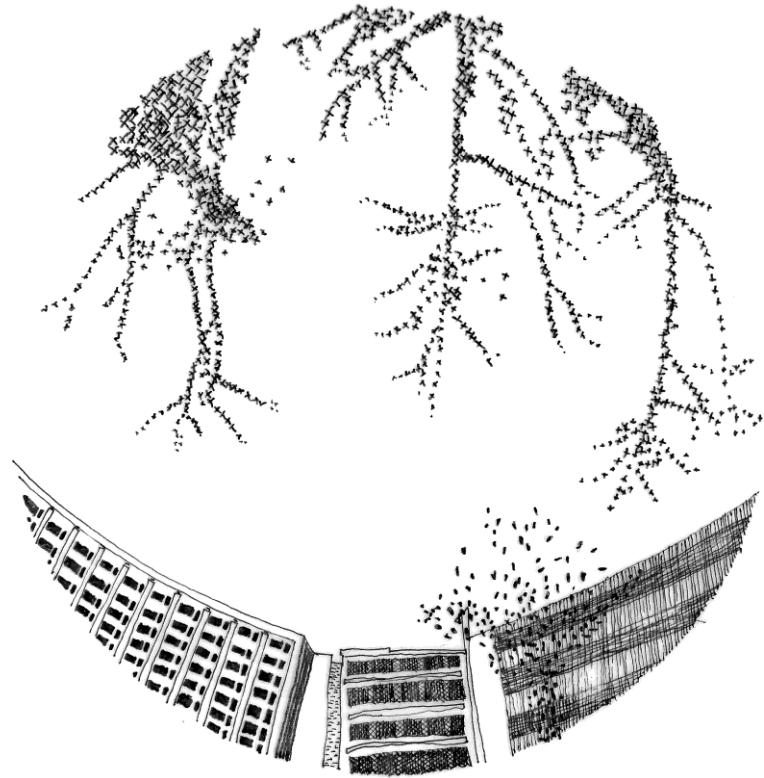
Allow for a series of drawings to open this article. These drawings are part of my PhD research in Architecture, under the working title 'Wandering off in the urban: to move towards being moved'. All drawings were made during a walk using pen on tracing paper while looking in a Claude Glass<sup>1</sup> in Charleroi, Belgium on December 26th, 2013.

In the series a sequence can be noticed. At first the Claude Glass was used in the conventional way facing the mirror, body turned away from the scene (see drawings 1-4). Thereby slightly different angles, ranging from vertical to more horizontal positions of the rear-view, were explored. Hence, a strong friction was perceived between the stationary instrument and walking. In confusion, the Claude Mirror was held in unconventional positions while increasing the pace of walking. In drawing 5, the glass is slanted to the side, while in drawings 6-7 it is held nearly horizontal and in front of the drawer. In the attempt to attune the way of drawing to walking and looking, the technique switched to rapid line drawing (drawings 6-7). While drawing and walking, the urban environment passed by rather quickly at the rim of the glass in contrary to the central point, which remained slightly stable (drawings 8-9). Hereby, my attention wandered off to peripheral experiences of the urban environment such as birds above me, and the ticking of a walking cane behind me (drawings 10-11).

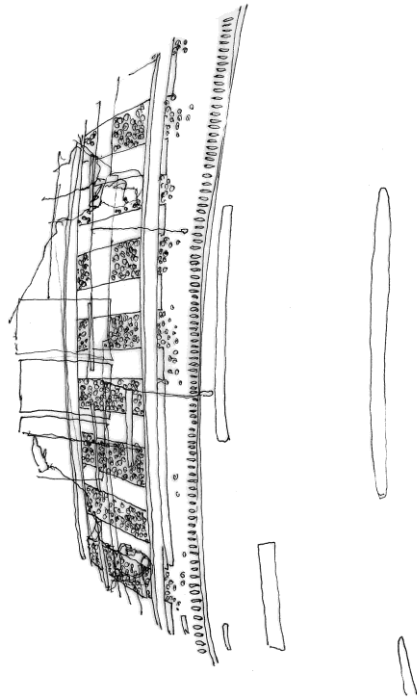
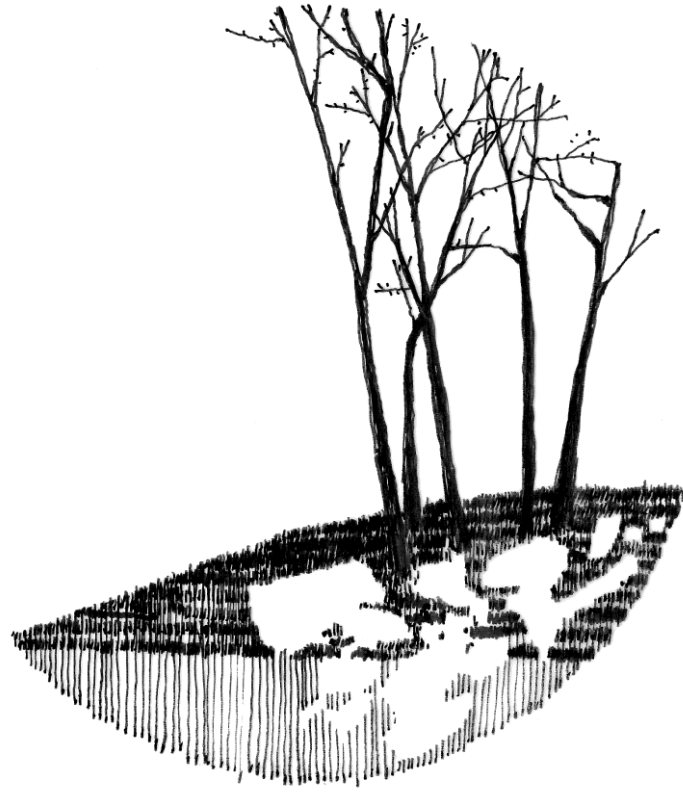


DRAWING 1

<sup>1</sup> A Claude Glass or Claude Mirror is a small convex black mirror named after the painter Claude Lorrain. This viewing instrument was favorable in the late 18th and early 19th century by artists and spectators of the landscape. In the mirror the environment is perceived as if it is a landscape painting, a vista.



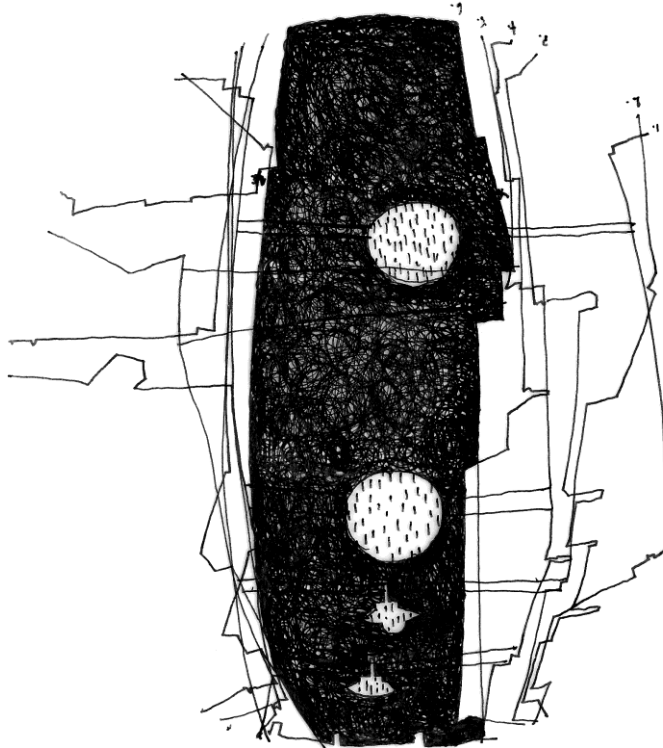
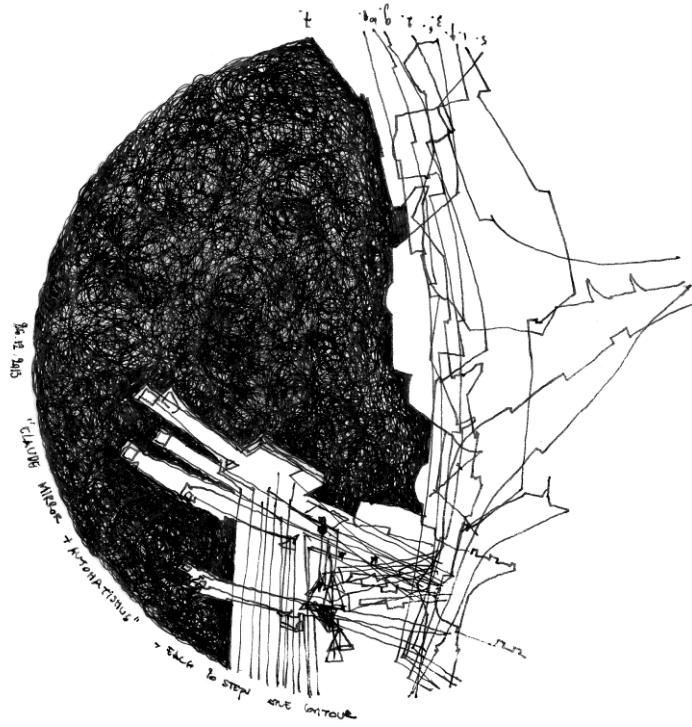
DRAWINGS 2-3



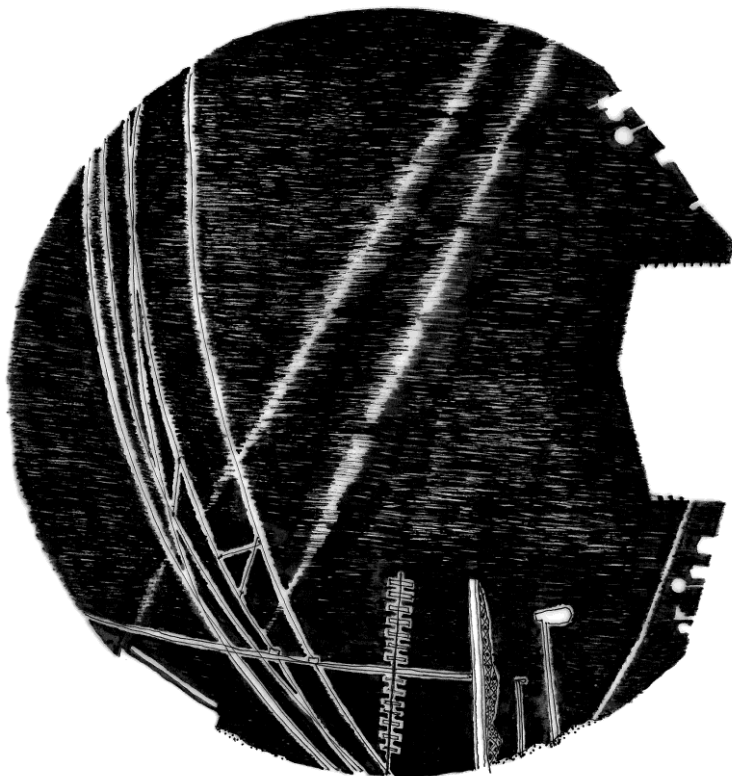
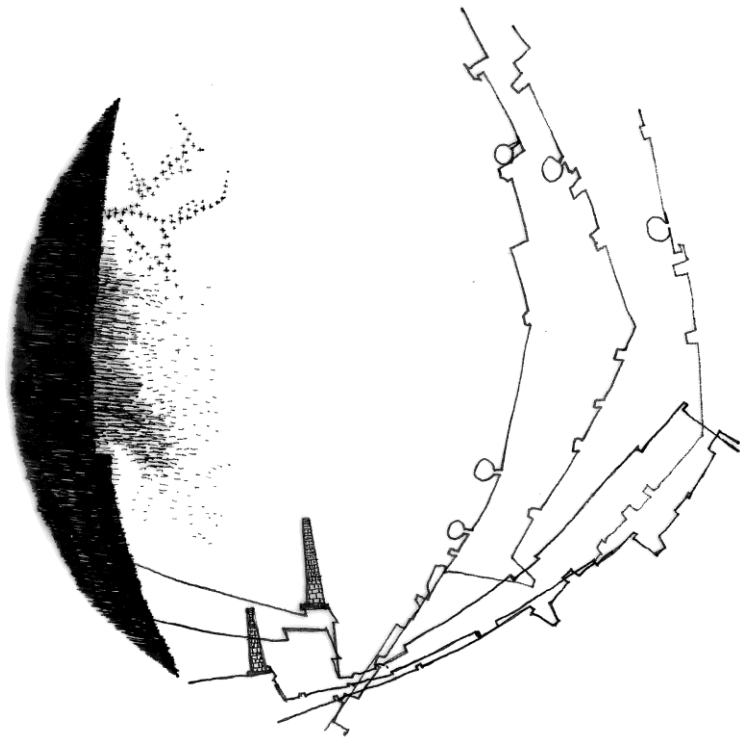
DRAWINGS 4-5



DRAWINGS 6-7



DRAWINGS 8-9



DRAWINGS 10-11:

## When you cut into presence, multiple becomings leak out<sup>2</sup>

For this paper, the presented drawings are deliberately removed from their original context in order to read, think and feel them anew. As a result, the drawings become the mute protagonists of this text. Not as product, result or interim but in their capacity of capturing material traces of the drawing process. Consequently, the area of attention lies in the very dynamic of making. Accepting then from the drawings the invitation to think, is to open oneself for propelling and ever shifting hypotheses of the event of drawing. Each propelling hypothesis creates a means of orientation by points, lines and relations. Notwithstanding, there always remains an un-thought or outside to this endeavour. Similarly, this paper accepts a series of lacunae. Firstly, there is a gap between the event of drawing and the drawings. Secondly, the relation between the presented drawings and the context of the research project remains unexplained. Thirdly, the presented drawings and the explored theoretical setting of Braidotti do not intend to coincide, but to resonate. Nevertheless, these gaps are seized as a force to think, reflect and draw anew. Where else but in lacunae do lines of thought and drawings come down like a ton of bricks?

For the theme Drawing and Presence, this paper's scope is constructed on the etymology of presence. Presence comes via Old French from Latin '*praesentia*' and means '*being at hand*'. '*Praesentia*' goes back to the verb '*praeesse*', which is also the root of '*present*', from '*prae*' '*before*' and '*esse*' '*be*' (Oxford Dictionary, n.d.). This 'before being' can be understood as a state prior to, or in front of, being. Consequently, it indicates a state of not yet (completed, fulfilled...) and still going on. Moreover, the Latin verb '*praeesse*' is related to '*praesens*', which grammatically means imperfect present tense (Veen, 1997).

As a result of this etymological point of view, presence as state of being and existing can be conceived as the imperfect present tense of 'to become'. In other words, as a continuous becoming wherein '*presence necessitates absence*' (Law, 2006: 3) and vice versa.

This etymological starting point resonates extremely well with a particular way of acting-feeling-thinking, namely anticipation. Anticipation<sup>3</sup> is taking something in advance and acting *before* something might happen. In this paper, both presence and anticipation are conceived as continuous becomings. The former is a process of coming into existence and appearance, while the latter is a process of coming into action. Likewise, this paper will look into drawing as an anticipative act. From this perspective, different, imperfect and continuous becomings in enacting the creative practice of drawing will be articulated. Based on embodied encounters with the urban environment in drawing, this paper will try

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<sup>2</sup> The title is a reference to the famous statement of William Burroughs 'When you cut into the Present the Future leaks out' Burroughs, W., *Origin and Theory of the Tape Cut-Ups*, 1976.

<sup>3</sup> According to the Oxford Dictionary of English 'to anticipate' etymologically comes from '*acting in advance*', and is based on '*anticipare*' from '*ante*,' '*before*' and '*capere*' to '*take*'.



to articulate content and potentials of anticipation along lines of thought by Rosi Braidotti on the nomadic.

*How can one imagine anticipation as a key figure in artistic/architectural practices and artistic/architectural research practices? What are the potentials of anticipating, and what kind of anticipative styles are interesting to the practice of drawing?*

Acts of anticipation can be imagined and situated at different stages and moments in the process of making and observing art/architecture. The artist/architect as well as the public may anticipate on the spur of the moment whenever the time is there...to finish a piece, to grasp the content, to empathize with the storyline. Hence, anticipation is particularly interesting in the process of making (drawings) as a specific tactic of attentiveness. As preparing oneself for anything, anticipative gestures in art/architecture practice and research are openings towards that what is fuzzy, slippery and changing. In other words, anticipative acts can help to find ways of moving and living in the fundamentally unpredictable and uncontrollable part of reality. In that perspective, creative anticipation can also be thought of as counter-acting (mathematical) probability methodologies in traditional research. Simply because methodology in traditional research aims at controlling and predicting reality by emphasizing the systematic procedures of actions, for the sake of reproducibility. Anticipative acts, however, aim at dealing with shape-shifting aspects of reality, which renders faultless replication pointless.

### **Multiple becomings**

The term anticipation describes the gesture of preparation, prediction and expectation as valuing something probable. Anticipation is thereby future oriented and conceived as the main property of a forerunner. Simultaneously, anticipation is taking action upon something that might happen, as well as a form of exposing oneself to the desirable. Thus, anticipation is also linked to excitement, hope, hopefulness and suspense while being outwards oriented. As a result, anticipation is an outwards and future oriented act driven by desire. This double orientation driven by desire is a strong force that propels the anticipating practitioner and thereby the anticipative practice into multiple becomings. Even though this venture is not without risk, obstacles, failings and defects, the temptation is too strong to resist.

A process of becoming might preliminarily be considered as steps taken in order to achieve something. What is reached for can be a goal, a steady point, a heavenly destination, a solid identity... Though, Heraclitus warns of the changeability of what seems to be permanent. He states that *'by stepping in the same river one can only be flown upon by different water'* (Kirk, 2010: 367). In other words, that which is reached for is also in a state of becoming and subject to change. The steady becomes unsteady. By advancing this perspective, the nomadic way of thinking by Rosi Braidotti (based on Deleuze) offers an understanding of processes of continuous becoming while being particularly inspiring for

anticipative acts in drawing. In her philosophy, becoming is an inexhaustible process and the main engine for thinking differences and being different. Braidotti's emphasis on difference has a double agenda. On the one hand, she investigates how we can positively think differences, while on the other hand she attempts to constitute (new) subjectivities based on it. Therefore, in her philosophy processes of becoming necessitate creating and thinking differences. Braidotti points out that the great relevance of thinking differences, as practiced by poststructuralist philosophers and especially in the manner of Deleuze, lies in an *'empowering redefinition of the process of thinking itself'* (Braidotti, 1993: 1). Consequently, she states that *'the only philosophy I want to practice is that which both Irigaray and Deleuze defend as a form of creation of new ways of thinking. I am interested only in systems of thought or conceptual frameworks that can help me think about change, transformation, living transitions'* (Braidotti, 1993: 2-3). In other words, Braidotti aims at attuning thinking to subjectivity, to philosophy, to our complex way of living by means of various processes of becoming.

Central to Braidotti's project is the will to move beyond phallogocentrism (as main-stream, male, white, heterosexual and universal) and other hierarchical dimensions in thinking and language (such as anthropocentrism, hyper-individualism). In line with De Beauvoir, she localizes the source of this hierarchical force in the binary structure of rationality itself. As a result, Braidotti wants to move beyond dichotomies that are inherently irreconcilable and hierarchic. By means of deconstructing dialectical ways of thinking, from an ethical concern, a space and time of multiple differences is constructed in which more situated and well-considered interpretations of becoming (subject) are foregrounded. A clear and concrete manifestation is given by her travel through a series of in-between figures, such as monsters, cyborgs and insects, where the idea of identity is questioned by distinguishing it from subjectivity. The reason for making this distinction is that the concept of identity, operational since Plato, presupposes the idea of Being, Originality and Essence. It is constructed on, and reinforces, a dualistic and hierarchic logic of sameness and otherness. Braidotti provokes this logic by suggesting that *'transposing the subject out of identity politics into a non-unitary or nomadic vision of selves as inter-relational forces is a more useful approach'* (Braidotti, 2006). The concept of the nomad evokes a kind of critical consciousness that resists settling down into fixed modes of thought, behaviour and being. Braidotti's understanding of the nomad recalls Deleuze's articulation of it: *'The nomad is not necessary one who moves: some voyages take place in situ, are trips in intensity. [...] On the contrary, they do not move; nomads, they nevertheless stay in the same place and continually evade the codes of the settled people'* (Deleuze, 1985: 149). This figuration of the nomad is entangled in a continuous process of becoming in which plural differences emerge. Braidotti's inquiry into thinking differences, as engine for becoming, makes clear how differences are subjected to a schizophrenic inflation in our time. On the one hand, differences in identity, religion, and culture are formulated as given while being incorporated in mainstream discourses. In other words, binary and hierarchical oppositions

such as 'we' and 'them' are thoughtlessly and shamelessly used. On the other hand, differences are multiplied and customized for the sake of profit. As a result of this insight, Braidotti's way of thinking resists quick assimilations from *within* by means of being self-reflective and mindfully producing rhizomatic differences. *'Rhizomatic thought supports an idea of evolution of the non-deterministic, non-linear and non-teleological kind. In my reading, it is connected to the processes of becoming-others, in the sense of relating, hence of affecting and being affected'* (Braidotti, 2006).

*How to interrelate, by means of interacting, transferring and transforming, the generation of differences to artistic/architectural practices and research? How can artistic/architectural practices open up for multiple differences beyond a formalistic understanding? And how can anticipative gestures stimulate becomings that are based on external forces, environment-bounded and located in the confusing, blurry and messy world we live in?*

In what follows, I will search for lines that can connect the thinking of differences to artistic/architectural practices and research by means of anticipative acts in drawing. These lines are developed without hierarchical or sequential order; they rather try to follow a propelling hypothesis.

#### **LINE 1: BECOMING SITUATED AND SITUATIONAL**

By the future and external orientation of an anticipative act we express our ability to encounter, sense and connect with possible-futurities, others *'including non-human others'* (Braidotti, 2006). Moreover, by an anticipative gesture we explicitly and deliberately reach out for, and thereby practice, bumping into anything or anyone that is new, unknown, unseen, unheard... This stretch is a form of try-out sensing and engagement, that is in any case situated and situational. In other words, an anticipative act should not be conceived in isolation or abstraction. Nor should it be considered without any erratic aspect connected to it. Consequently, anticipative gestures and movements in drawing are latent until situations and sites entice them. They mess up reason, by appearing unannounced and without clear reasonable motive from the outside. Meanwhile, drawing and drawer are in a continuous state of becoming because of the anticipative gesture inflamed by different external forces and by moving through diverse areas. These areas can be natural, physical, fictional, mental, emotional, symbolic, historical... in any case, what matters is how areas affect us. Simultaneously, external influences are incorporated and internal affects are 'ex-corporated', or brought outwards. At an anticipative moment 'in' and 'ex' emulsify. This double movement recalls Deleuze's concept of double becoming. In his idea about the creative relation between nomad and environment, both change, transform and therefore become. Anticipative drawing merges subjects to matter, to environments, to time.

The presented drawings originate from the try-out setting of a walk through Charleroi. This setting is in itself situated and situational and aims at allowing the drawer to work

confidently with(in) the unknown and unpredictable. That is, situated in the urban environment of Charleroi and situational because of the instruction for the walk. The instruction anticipates dealing with mess and confusion. Via carefully instructed and rigorously enacted close encounters with an environment, the walker/drawer can become receptive for unforeseen situations and sites. Hence unexpected anticipative gestures might come into being.

For instance, the sequence noticeable in the series of drawings is connected to the frictional experience in-between: walking, drawing, handling of the instrument (Claude Glass) and the perceived changes in the environment. More precisely, this shift in the way of drawing is driven by the imaginative foreseeing of unknown potentials in the site and situation. More specifically, the pace of walking was increased instead of decreased while the technique of drawing was attuned to a specific choreography of walking and an unconventional handling of the instrument. As a result, drawings 6 and 7 not only show a shift in the way of drawing, i.e. disorderly rapid line drawing, but also in what is drawn. Small shifts and changes in the urban environment became intensified in this situation and were grasped by drawing their whimsicality.

## LINE 2: BECOMING EMBRACED BY PARADOXICAL DESIRES

*'For the artist, to prepare for the unexpected has a dual function. It is the gesture of developing readiness (for anything), a state of being at the cusp of action, mind and body poised. It is also an act of scarifying the ground, an attempt to create the germinal conditions within which something unanticipated might arise'* (Cocker, 2013: 127).

*How to inhabit by drawing a space and time that is suspended by anticipation that requires the unanticipated?*

The series of drawings is prepared by playing a game of chance. A few days before the walk, a unique set of instructions was drawn. As a result of the drawn lots the brief was completed. Firstly, follow the R9 periphery as a constant route. Secondly, apply a Claude Mirror or Claude Glass, as an unsettling viewing instrument for drawing. Thirdly, obtain automatism, i.e. acting out of itself as estranging body- and mind-set. As a preliminary means of empathizing with the instructions, a Claude Glass was made from a second-hand clock. Besides, a collection of diverse and potentially useful papers, varying from thick watercolour paper to squared paper and tracing paper was prepared. All papers were cut and folded in order to fit what might be interesting or even necessary. Furthermore, favourite and advantageous drawing tools were assembled in a small case such as a pen, a B7 graphite pencil, colour pencils, a ruling-pen and Indian ink. The body- and mind-set and the route were repeatedly brought to mind as a memorizing exercise. The time between the front door and the point of departure of the walk functioned as a launch. In this period, on the trains and in different stations, first associations on the brief and series of warm-up

sketches were made on a predetermined roll of paper. Once arrived at the Charleroi South station the walk started. Ready to take reality by surprise<sup>4</sup>!

### LINE 3: BECOMING KAIROTIC

Anticipative gestures do not only affectively bound drawing and drawer to a specific site or situations; they also connect to a specific time. Anticipative gestures might be considered as *'kairotic' acts*, *'since they create a brief opportunity within the continuum of everyday life, whose latent potential needs to be actively seized or else lost. Kairos describes a qualitatively different mode of time to that of linear or chronological time (Chronos). It is not an abstract measure of time passing but of time ready to be seized: timeliness, the critical time of opportunity where something could happen (or else perhaps be missed)'* (Cocker, 2010). Consequently, kairotic and anticipative acts do not spin out in all directions, *'but signals towards the opening of an invitational encounter, which produces a rupture or aperture in habitual ways of thinking and being'* (Cocker, 2010). Drawing becomes the time wherein something unexpected could happen. To put it differently, drawing becomes by its anticipative lines a contingent performative assemblage of responses to encounters.

In drawings 6-7 a so-called kairotic moment emerged and was grasped. While calibrating the handling of the instrument to the rhythm of walking and drawing, the environment started to move and shift more intensely. Responding to the untidiness of the rapid line drawing, different vistas were overlaid. Drawing 6 tentatively scans the disorder caused by a moving perspective, while drawing 7 traces the cornice of one street in a more self assured way. The improvisational adaptation to the logic of the moment allowed drawing the subtle changes of the urban environment.

### LINE 4: BECOMING FLIRTY MANNERED

Anticipative moves can be made in various ways. In other words, to sense, encounter and interrelate with that which is anticipated is not restricted to one style or way of doing. Though, anticipation itself beckons to pleasure-full, adventurous and sensual ways of relating. By the pre-stage of acting beforehand, it is likely that bounds are still *'in the air'*, delicate and young. Moreover, by deliberately exposing oneself in a desire-full way, anticipative acts are closely connected to flirting.

The etymology of flirting learns that *'fl-'* and *'-irt'* *'suggest sudden movements'* (Oxford Dictionary, n.d.). In that sense, flirting requires a feel for the sudden and opportune moment, while requiring courage towards the open-endedness of it. It is Gavin Butt that pointed out how flirting can offer alternative ways of relating to *'serious and important matters'* in general and especially to seriousness in the context of scholarship and

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<sup>4</sup> *'Taking Reality by Surprise'* is a reference to Christophe Domino's book on Francis Bacon. Domino, C., *Taking Reality by Surprise*, 1997.

academia (Butt, 2006: 3). Butt emphasizes, based on Adam Phillips' book *On Flirtation* (1994), not opposing flirtation to the serious but rather grasping it as an '*odd or unusual engagement*' with it (Butt, 2006: 3). This frivolous, playful and pleasurable way of acting and relating is powerful because of the sustaining desire in it. Butt's plea for flirtatious ways of doing (art, performance, writing and research) is, as a specific style of anticipating, interesting for its bounds to contingency and the encouragement of a specific way of knowing by it. '*So, flirtation puts into play what it knows. Indeed this play is the very way in which it knows what it knows. It is not that flirtation is antithetical to epistemology but rather that what it knows it does so through the promise of this Perhaps. [...] Or, in Phillips' formulation, we can understand the epistemology of flirtation by understanding the ways in which it "eroticizes the contingency of our lives by turning doubt - or ambiguity - into suspense"*' (Butt, 2006: 8). In my practice, drawing has the ability to materialize this suspense.

On drawing 1 I wrote: 'My hand is allowed to move randomly; to apply chance and accidents; to leave behind representation; to be self-acting; to be spontaneous and purposeless; to be owned by something else, endlessly...continuously...on and on and on and on and on and on...' Throughout drawing the first lines (drawing 1) I was overcome by a sensation of failure. I wondered: How can my hand find its own way? Drawings 8-9 unexpectedly casted another light on my desire. While these drawings continued to build on the experience of drawings 6-7 by attuning the technique of rapid line drawing to the pace of walking, I started applying a choreographed registration. That is, in drawings 8-9 the skyline was traced each ten steps. Subsequently, my experience of the urban environment became strongly drawn to peripheral sounds and movements. As if in the Claude Glass my focus dissolved into a sensitivity for the periphery, unlike the guidance of focus to a central vanishing point in linear perspective. By improvising a choreographic way of responding on top of the improvisational line drawings, my initial desire was serendipitously met with an unveiling of alternative perception.

#### LINE 5: BECOMING META(MORPH)

Eventually, and as a consequence of the previous points, the anticipative stretch implies a playful becoming for the one who anticipates, the anticipative practice and that which is anticipated. These changes can be seen as micro-becomings or micro-metamorphoses and brought into relation to the practice of yoga. In yoga, smaller muscles and underlying tissues are loosened and stimulated rather than the big bundles. Furthermore, '*the aim is not to perfect the posture as such, but rather that the posture is performed in order to give rise to certain sensations or affects. Certain postures create the conditions for certain intensities and emergences*' (Cocker, 2015). In analogy, an anticipative gesture in drawing, and the micro-metamorphoses generated by it, is performed to intensify the affective dimension towards that what is anticipated. So, these micro-becomings passionately look out for a continuous re-creating, and intensifying, of our relation to others, 'non-human others' and our self while 'metamorphing'. Yoga and the micro-becomings should therefore

not be confused with the competitiveness of sport but as a practice of joining. Besides, metamorphosis is *'akin to the body itself: always a figuring figure, always both movement and materiality, simultaneously recognizable and yet always changing, irreducible to the idea of either/or'* (Cocker, 2015). In the line of Deleuze *'to become is not to attain a form through imitation, identification, or mimesis<sup>5</sup> but rather to find a zone of proximity where one can no longer be distinguished from a man, a woman, or an animal—“neither imprecise, nor general, but unforeseen and nonpreexistent, singularized out of a population rather than determined in a form” (Deleuze, 1997:1)'* (Biehl and Locke, 2010: 326). Stretching oneself and one's practice by means of anticipative acts into an *'unforeseen and nonpreexistent zone of proximity'* is political by breaking through conventional schemes (of Being, thinking, acting, making,...). Moreover, by these stretches the anticipative practitioner underlines its embodied nature by recognizing that a *'subject is but a force among forces'* (Braidotti, 2006: 19).

This whole series of drawings, as part of my PhD in architecture, is made to incite latent aspects of the urban environment to become, and to become knowledgeable. The walk itself is designed as a condition wherein intensities of pathos and response (by drawing) can become.

#### LINE 6: BECOMING FLUID

A further consequence of the anticipative gesture can be situated on the level of movement between opposites such as presence and absence, anticipated and unanticipated, known and unknown, past and future... Becoming is in Braidotti's thinking not an oscillation between opposites by which 'the essence' would come to light. Rather, in free translation of Braidotti's words, becoming is *'the affirmation of a positive structure of difference, intended as plural and complex process in the development of an ever embodied subject'* (Braidotti and Van Rossem, 2004: 106). This 'affirmation of a positive structure of difference' can be understood as the multiplication of pluralities into a sequence or disruptive continuum. Thereby, each word or point is in itself not only shifting but also already plural. Leen De Bolle provides a clear instance based on Deleuze (Romein et al., 2009: 88). Words such as swarm (of bees, birds, horsemen), shoal (of fish, people, things), cloud (of dust, watery vapour, smoke) and agglomerate suggest in themselves plurality. While, words such as human, body, season, animal and street are commonly used and understood singular. Nevertheless, in Deleuze's perspective these seeming singularities are plural too. As a result, a human is an organism in its environment, a living creature, a mammal, a person but also the variety of its acts, habits, behaviours, colours, voices... In the end, nomadic thinking never reaches a final destination or goal but constructs a

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<sup>5</sup> Probably, mimesis is here understood as mere repetition. Both Rosi Braidotti and Luce Irigaray conceive mimesis as an important subversive concept when it is applied in a strategic sense of *'making a difference through conscious repetition'* (Braidotti, 1993). I will not elaborate on this tactic in the scope of this paper, but it is, in my opinion, extremely relevant for artistic/architectural practices and research.

continuum of becomings, a drawing of multiple shades. Moreover, *'becomings are the sustainable shifts or changes undergone by nomadic subjects in their active resistance against being subsumed in the commodification of their own diversity. Becomings are un-programmed as mutations, disruptions, and points of resistance. Their time frame is always the future anterior, that is to say a linkage across present and past in the act of constructing and actualising possible futures'* (Braidotti, 2006). Likewise, anticipative movements in drawing produce a flow between past-present-future by means of mentally simulating earlier experiences that run into new responses to possible futures. Drawing, what is drawn and the drawer become what they could be, while staying linked to what they were. As a result, anticipative drawings witness both/and structures as disruptive flows. In this respect the whole series of drawings (1-11) can be conceived as one drawing of multiple shades.

#### LINE 7: BECOMING SENSUOUSLY SENSEFULL?

Through familiarizing with Braidotti's nomadic thinking, continuous becomings appear as an existential stage on which life, but also anticipative drawing, is immanent, open to new trajectories and relations. This stage appears as splintered, notched, blurred, shaded, filled by gradients, scratched, fuzzily brushed at the edges and full of material and bodily traces. Therefore, the anticipative drawing is particularly fruitful for research in art and architecture that is concerned with unsystematic driftings in the processes of creative practice. It is also fruitful for those practices studying the manifoldness, messiness and paradoxical-ness of daily reality. This proposition is based on the opinion that by means of embracing anticipative acts, research emerges as *'a space of rehearsal that keeps the thinking subject active and activated, a daily practice within which to test or exercise the limits of one's thinking [and acting] and to attempt to reach beyond'* (Cocker, 2012: 10). The desire to correspond by anticipative gestures – to the unexpectedness of creativity and our daily life – dissociates the practitioner from the urge to underpin thoughts into hermetic constructs and to optimize the (un)experienced hand. What is at stake in this research is something completely different. By the bewildering perpetual process of learning by unlearning, and making by undoing and doing things differently, the desire to change can emancipate. *'In these terms, research no longer operates as a process for solidifying thinking towards fact or knowledge, but as a lubricant for keeping thought fluid, agile, malleable'* (Cocker, 2012: 10). Moreover, I am convinced that the anticipative moves not only keep thinking and making supple, but also imagination by means of 'maybes', 'ifs' and 'perhaps-es'.

The abysses on which the anticipator walks the tightrope are moving and challenging because from this uncertain and plural setting, sense-making ventures arise. As stated by (Berlemont, 2014: 4-5), *'the sense making process arises when an encounter with a block of sensation destabilizes our faculties and beckons our sensibility to grasp intensities (Deleuze, 1995). This disruptive moment where time breaks free from simple repetition initiates a process of accommodation (Piaget, 1968) to an unbalance between internal*



*mental schemata and unanticipated and novel experiences. It opens us for new experiences or thoughts that do not passively assimilate or re-cognize what we already know, but forces us to actively accommodate our conceptual structures. There is an important role for the arts to create sensory aggregates that stage these encounters (Deleuze, 1995).'*

While drawing and walking, a tension between movements came into light (drawings 6-11). This tension is localized at the rim of the glass, in the slightly stable central point of the glass and in the experience outside the glass. Out of the intensity of being affected by these sensuous disruptive moments, sense-making processes emerged. Consequently, the event of drawings and the drawings invite participation in a process of continuous reattribution of meaning and value.

*As a result: becoming is not to mirror. A drawing is not a mirror, nor the creation of a corresponding world but an act of making personal sense. Drawing is the creation of a space we inhabit. Drawing is reverberating external stimuli, feeling that something is the case, very often in a confusing way. It is a fleeting act (of chaos) that passes almost instantly with a germ of rhythm. Drawing is violent to what is given. Drawing is sculpting modes of becoming oneself in reality. Therefore, drawing always contains elements that fly away from their own formalization and sense.*

Throughout this text I have discussed that gestures and movements of anticipation are particularly interesting in the process of making drawings. By means of relating the practice of thinking differences to anticipative drawing, seven potentials of becoming were elaborated. During the writing of the paper it became clear that the protagonists, i.e. the series of drawings at the beginning of this paper, intensively explore grey areas without being hatched. It is demonstrated that anticipative drawing is a specific tactic for attentiveness because it is in itself a state and product of becoming, a restless moment wherein pathos and response co-exist.

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