



Drawing and Visualisation Research

# LINES OF NEGOTIATION

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Published in *TRACEY* | journal

**Presence**

July 2016

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## DO ACCIDENT, LOSS OF CONTROL AND THE PROPERTIES OF THE MEDIUM INFLUENCE THINKING?

As a mode of thinking and doing, drawing offers myself as artist researcher the possibilities of gaining new experiential and tacit knowledge through the materialising of the mark. From an intuitive process of drawing, a subjective dialogue of enquiry negotiates the shifting and unpredictable conditions where drawing begins to draw itself. Taking an approach towards drawing that is open-minded, unknowing and inquiring, opportunities arise to generate conditions where the unfolding of unexpected embodied and tacit knowledge can emerge.

Within the drawing process, an awareness of the “subtleties of difference” in drawing and perception urge us to become attentive to the unfamiliar mark. (Harty, 2015, p.54). A heightened state of awareness and presence is critical in order to observe 'accidents' which are created when intuition navigates between control and chance. Jeni Walwin notes that chance or randomness can only be experienced if accompanied by a heightened sense of purpose and by awareness of the potential for change. (Walwin and Krokatsis, 2006, p16.). To this end, the use of limited materials enacts the tacit understanding of familiar materials and processes while providing a confined system to discover unexpected marks (Fay, 2015).

In the initial stages of the drawing process, in the liminal space of uncertainty, ambiguity and transition, the drawing process negotiates and re-negotiates searching for a direction. Negotiation is both subject matter and method and the drawing emerges “as a coming to know” (Cain, 2006, p.2). The trajectory of this drawing process is interrupted when limits or rules come into being, which are unknown in advance and which can be broken or bent. The rules are determined when a visual dialogue emerges and where one mark making system prevails over another and the drawing process takes a direction. This kind of drawing process does not relinquish overall control nor is it pre-planned but offers a space where the drawer is informed by the work and equally for the drawer to inform the work (Fay, 2015). The drawings are resolved only at a point of withdrawal when an informal compositional balance and overall harmony is achieved.

### Artist Statement

In this body of work titled *Lines of Negotiation* drawing articulates the interstices inherent in personal, cultural and diaspora identities. From an intuitive process of drawing, intersecting lines manifest into grid-like structures where thoughts and memories elapse and emerge as both line and form, where lines of enquiry become borders of identity and demarcation. As a returned migrant after ten years residing in Australia, now living in the west of Ireland (as

opposed to the east where I originate from), the work negotiates the liminal position of shifting identities (Ní Laoire, 2009). To this end, my position as a “liminal personae” is inevitably ambiguous and it is from this subjective position that is in-between cultural states that my identity is explored in between control and chance through line, mark making and surface. (Turner, 1969, p.359). However the work does not seek to address the condition of liminality but engages the concept as a process of enquiry within the drawing process, which also echoes the personal experiences of migration.

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