

Drawing and Loss 2022

Volume 16

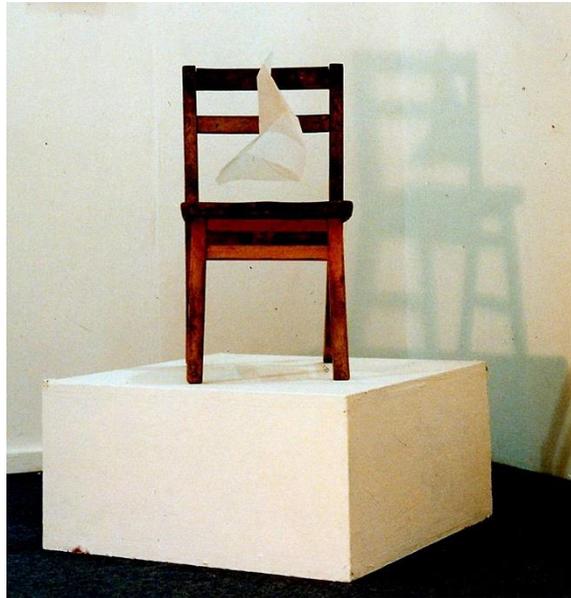
Issue 1

WHY DRAW WHEN YOU ARE TOO SAD TO SPEAK

Katrinka Wilson

katrinka@hotmail.co.uk

In these times of a pandemic, we are experiencing loss in ways that is bringing it to the foreground of our collective attention, and generating interesting conversations concerning living with the death of a loved one. Given this, discussions about the relationship between loss and drawing are timely, and in response to TRACEY's provocations on this theme, I have a particular perspective to offer that combines lived experience of grief with drawing practice and previous research into the interactions of memory and the body in drawing. I suggest that drawing interacts with loss in ways that make meaning, when that is dissolved by the bereavement, and, as a response to death events, meets a neurological need for stories with which to understand the shape of the world and how to be in it. Additionally, drawing affords a way to communicate about grief when a barrage of sensations renders us inarticulate, a state captured in the title and inspired by someone else that experienced a traumatic, untimely death, who described her bereavement as 'the place where there are no words'. I find it hard to discuss my experience of loss but I can draw it; drawing in grief can sometimes do the work that words cannot.



WHOSE CHAIR? KATRINKA WILSON, 2000. SHADOW, LINE, PAPER, IN SITU.

Introduction

Building/withdrawing/finding/leaving

'the activity of drawing is a way of trying to understand who we are or how we operate in the world.' (Kentridge in Kantowitz, 2012: 1)

For the purpose of this paper, I refer to versions of brain as a processing organism; I appreciate this is a reductive view and that the ways the brain/mind interacts with the body and environment are more complex, integrated and mysterious. However, this idea of converting perceptions into concepts offers a solid basis for some of my ideas. Further to this, I work outwards from thinking in death studies and take my drawings as an example of drawing in response to bereavement, going on to interlace research in the fields of cognition and narratology with drawing theory and other examples of creative practice. These approaches converge to position drawing as contributing to the ordering that is helpful in times of loss and as dialogically manifesting situations and feelings.

This paper begins by looking at the role of drawing in cognitive meaning-making, arguing that this reflects the cognitive processes that rework experience to find continuity, sequencing and interpretation with which to understand how to be in the world. I propose that drawing as a 'denotative act of creating an illusion of a truth' (Shrigley, 1998: 17) coalesces 'perception, brain structures, sensory reasoning and evaluation' (Solso, 2000: 75) that co-produces constructs to account for the disorientated perceptions that the shock of loss brings.

Following on from this and using examples of practice, I consider that this neurological (re)configuring of perceptions happens through the operations of metaphor, narrative concepts and imaginative restructuring. Here, I situate drawing as mapping experience with a particular graphic faculty for extraction, delineation and commonality of language, describing how it enables us to project ourselves into pictorial planes, making sense of our loss and reflexively transcribing our new existence.

Finally, I look at the kinaesthetic effects of drawing in grief, referencing Deborah Harty's account of the repetitive gestures of drawing (Harty, 2012) together with the work of two other artists to explore how drawing movements give the subconscious a space to emerge and interact with the mind's need to resolve what it is to be (in the world). Tangentially to this, I suggest that the drawing helps displace the drawer from the immediate sensations of grief through a merging of consciousness with movement. This is also, in the words of Robert Morris, 'a refusal of communication, a secure refuge and defence against the outside world' (Grant, 2008) and positions drawing as a space in which to lose oneself and have some release from the turmoil of grieving.

In conclusion, I consider that there is enough evidence for these ideas about the role of drawing in times of grief to raise some particular questions that would benefit from further research.

Background

Topologies of mourning

It is useful here to have an overview of mourning and grieving as positioned in the literature of Mourning and Post-Mortem Relations, where it is cited as enacted in the 'embodied-psychological spaces of the interdependent and co-producing body-mind' (Maddrell, 2016: 166).

This is loss as transactional, with the grieving person moving through spaces, where the absence of their loved one weighs heavily, to a shifting understanding of the irrefutability of the bereavement. As Maddrell puts it, mourning is an 'individual and dynamic blend of leave-taking and way-finding' (Maddrell, 2016: 172), with a flow from the crisis of death and grief to mourning with performative rites and rituals that materialise the transition of the departed. This is travelling through the liminal space and on the other side is a kind of arrival, an awakening to new reality and the beginning of memorial (Mathijssen, 2017).

Mourning, positioned as habituated bodily engagements that address the separation of the conscious understanding and unconscious knowledge, resonates with drawing as a psychosomatic engagement of interior and exterior worlds. To paraphrase the artist Emma Talbot, drawing simultaneously (references) inner and outer worlds of lived experience (Talbot, 2020). Drawing, in working through situations, has a contingency with the acts of mourning. It is autographic: 'confessional and biographical, based on an experience, a form of self-revelatory mark, an unmediated form of direct communication' (Fay, 2013: 16); projective: in that it expresses an idea already formed in the mind; and exploratory: representing an attempt to give shape and meaning to that idea in the light of experience.

Drawing/ grieving / drawing

The act of drawing can be understood as the creation of a physical space to play with our thoughts outside the confines of our minds, to see and manipulate our ideas and perceptions in visible form. (Kantrowitz, 2012: 3)

These rubrics of drawing are evident in my charting of bereavement and mourning, with the body shock of the death of my child infiltrating my drawing practice as I try to find my way from reality to expectation and back again.

Early on and overwhelmed by grief at the loss of my son, my drawings had a gestural equivalence with a silent scream (Fig. 1). Later, I tried to describe what had happened with multiple versions of visual

analogies involving a small chair annotated with its dimensions (Fig. 2). The chair was his and drawing expressed my sorrow through the pathos of the object, while the text was an attempt to communicate a bereavement that for many reasons is very isolating. Subsequently, embracing the gap I feel between what is and what should have been, I looked to the unnoticed and unused around us, exploring the detritus of nature in its skeletal, broken and spent forms, particularly abandoned nests (Fig. 3). These works are granular, finding worth in the notion of something gone and, as I lose myself in the details, the act of drawing anaesthetizes sensations of grief. These drawings are an effective displacement activity, wherein I can move from a psychological place awash with painful and perplexing stimuli into the drawing space with its routines of rhythm and repetition. More recently, my drawings explore the rhizomes of hidden histories through the shapes made by plant roots (Fig. 4), now consciously incorporating a narrative of my losses in the forms, with the long piercing gestural marks and murky masses.

The works, from those that are a frazzled expression of distress to those attempting a story, trace my experience of bereavement, illustrating how drawing and its processes speak to how we grieve, integrate loss and remember. They underpin my instinct that drawing has an important role in resolving loss.

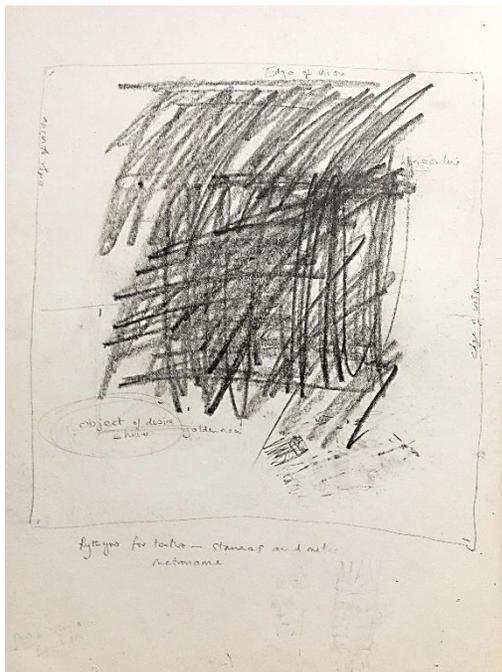


FIGURE 1. UNTITLED, 1995.
PENCIL ON PAPER.



FIGURE 2. WHOSE CHAIR? 1998.
PENCIL AND TYPE ON PAPER.

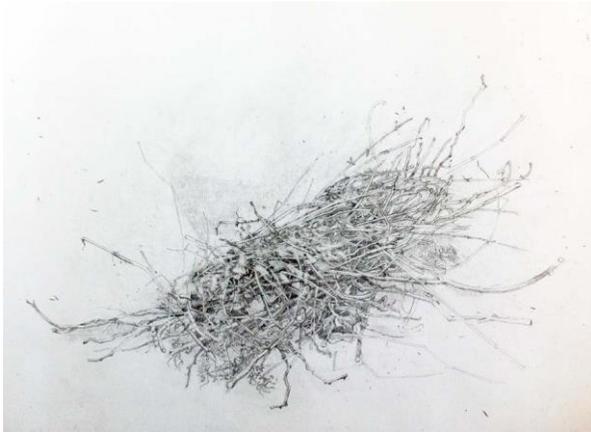


FIGURE 3. UNTITLED, 2015. PENCIL ON PAPER.



FIGURE 4. UNTITLED, 2018. PENCIL AND INKS ON PAPER.

The story of the mind in bereavement and drawing

'The mind in order to cope with the world must fulfil two functions: it must gather information and it must process it.' (Arnheim, 1970: 1)

'New ideas are generated by [r]egrouping elements, by changing reference frame, and by altering perspective.' (Suwa & Tversky in Brew, 2013: 8)

To be in the world is to understand it: to make representations in our brain of what our perceptions mean, connecting experience with knowledge in the choreography between stimuli, neural activity and cognition that gives us the guiding concepts in our mind, and synthesizing memory with the 'endless spectacle of ever new particulars' (Arnheim, 1970: 13). However, this way of accommodating sense impressions trips up when our perceptions are confused, the essential shape of things elusive, and conceptions, like untethered balloons, tumble off into the air. They need re-anchoring; the strategies of the mind must find ways to cross the gap between the known and unknown, reshaping reality to conceive a new viable version of existence.

Bereavement delivers circumstances where there is a wealth of confounding perceptual input. So much changes and so much is contradictory, there is pressing need to re-construct the disorder. Death upsets the bereaved person's ability to comprehend, assimilate and formulate; it is unbalancing on a fundamental level and here, the act of drawing, through its ambulant, motoric and visual capacity to harmonise and reconfigure knowledge with perceptions, can bring realignment between what should be and what is.

This striving for and arriving at constructs is the subject of research in the realm of cognitive science and neuropsychology that looks at it as an abstracting, concept-building version of the brain. This theorizes that by grasping essential details or the 'whatness of given entities' (Zunshine, 2008: 10) we are able to find abstract concepts from which we can generalise an idea that unifies existing knowledge, perceptions of the environment and experience of the environment.

Semir Zeki writes about this in his thesis about the brain's desire for a creativity as the quest for happiness (Zeki, 2009). He puts forward a model of the brain as gathering details from perceptions of the environment to enable generalization and derive new(ish) abstract concepts by comparing these with the grasp of details or features acquired a priori. These are partly derived from 'inherited concepts', which organize the mechanism of perception to recognize form (we see green as green, we cannot override our optical grasp of the interplay between pigment and light), and from 'acquired or synthetic concepts' that we build from all of our experience from birth. The new abstract concepts then inform behaviour and our operations in the immediate environment/situation, which delivers adapted/new experience and thus we return to the start with a new set of perceptions gleaned from the adapted behaviour.

Kantrowitz expands on the notion of generalisation in saying, 'Our cognitive abilities did not evolve to provide a full and complete representation of the world around us at each moment of our lives' (Kantrowitz, 2012: 4). Rather, our brains have a capacity to select enough basic information that approximates to its inherited and acquired concepts (things in the memory) to hazard a good enough guess about what it is dealing with. For example, registering the two parallel horizontal lines suspended above us as telephone wires, to identify them as a known concept and allow us to make sense of why they are unusually, and maybe threateningly, dissecting the air above us and to decide what – if anything – to do about it. Zeki calls this perceptual constancy, a wide phenomenon including situational constancy (the ability to categorise an event) and – importantly for the purposes of my argument – narrative constancy (the ability to recognise a story). He summarizes perceptual constancy as, 'seizing constantly changing information' from an ever-changing world to distil from it the essential character of situations and objects' (Zeki, 1999: 80). This is that ability to ignore inconsistencies in favour of generalities in order to understand simply, making knowledge by applying memory to perception.

Another way to understand perceptual constancy is as bundles of information that give us working analogies by which to understand new stimuli. These are the 'neural loci... that are the basis for metaphor' (Lakoff and Johnson in Brew, 2013), metaphors which are, for example, the shapes that we associate with things, people and places, as in the crescent that denotes the moon, the sunlight that means summer or two lines equating to telephone wires (above) or tracks (below). They lend structure to phenomena and events, and service the brain's need for connections when an encounter is unusual. Lying in the back of our minds, they map the world for us as the innate knowledge that tells us the thing we're experiencing has enough resemblance to a thing previously known for us to model and unify new experience with existing constructs. However, perceptual constancy is not infallible and experience can be paradoxical when, for instance, the parallel lines in the air are not after all telephone wires

A person taken away from our landscape leaves an almost inexplicable and material absence that hijacks our subconscious and poses serious challenges to our 'perceptual constancy', collapsing our grasp of associations on a fundamental level – lines in the sky are dark and unattached – and we need to find and manipulate metaphors to extrapolate some kind of analogy and reconstitute connections. Drawing as interpretation of perception can re-assemble those constancies to reach new figurations of experience. Kantrowitz eloquently describes this phenomenon in her example of an artist magically forming his image on scraps of torn and sellotaped-back-together paper: he has 'pulled his own image out of thin air... he has satisfied our deep desire to see something broken made whole' (Kantrowitz, 2012: 1).

Some of my drawing approximates to this conceptual, narrative world building, where I searched for metaphor to fix the nature of the experience of loss and found my 'neural loci' in many drawn iterations of my son's empty chair, variously annotated or incorporated into other images. This was a craving for ordering with which to formulate meaning from situations, in this case looking for narrative constancy with my previous knowledge. In these drawings I was using a metaphoric shape to stand in for the absence, locate and construct my experience: putting something together and materialising a story.

Drawing manifests this meaning-making by its rendering of and participation in the brain's imaginative faculty to harvest new possibilities from previous concepts and to find new ways to achieve constancy. As bereavement is to face a crisis of meaning, drawing plays its part through the apprehending and reordering of precepts and perceptions to build new concepts.

This rough account of the brain's need for constancies gives some insight to the idea that where loss disorders relations to the world, drawing can reassemble what we previously knew, with what we know now, and, if not change reality, at least to translate it through engaging the mind and body in meaning-making.

What we want, we can't really have

'Concept formation is one of the great triumphs of the brain, but it also extracts a heavy toll.' (Zeki, 2009: 47)

For Zeki, our internal versions of the world are a kind of brain-reality. Shaped by our synthetic concepts, with which it seeks confirmation from the interaction of perceptions and knowledge, pursuing constancy to confirm conceptual ideals that reality cannot always meet.

Accordingly, this gives us a predisposition to discontent 'because of a failure to satisfy the synthetic concepts the brain develops in its quest for knowledge' (Zeki, 2009: 212). This rather damning account of the human condition is saved by the way he counters it by saying that it is this very 'knowledge acquiring system of the brain that creates works of art that introduce new concepts' (loc. cit.). This happens, for example, when experience is portrayed in a way that leaves gaps (literal and metaphysical) for viewers to fill in with the brain's reality, thereby imaging a new idea and thus offering reworked constructs that supplement the distance between cognitive ideals and experience, and stimulates those 'new concepts'.

It is the art that is the search for constancies (Zeki, 1999: 80) and found in art forms which capture the collective imagination and come to inspire/represent the societal beliefs that bridge the space between (the brain's) knowledge and (lived) reality with understanding. These are the culturally situated structures and stories of life that are so deeply embedded in our neurology they are not only part of the situational and narrative constancy that confirms synthetic concepts, but simultaneously reflect that our need for stories is a necessary part of cognitive processing and integral to our capacity to manage life and its defining events.

When life mimics art mimicking life

'Turn to any realm of ordinary human experience (social, emotional, ethical)... and there is a story waiting for you.' (Zunshine, 2008: 58)

For Deborah Ripley writing on cognitive narratology, this is the 'ordering of stimuli into the schema within the *cultural structures* that inform the way we interpret the world' (Ripley, 2005). Absorbed

through architecture of culture, these are the narratives, rites, rituals and doctrines embedded in our psyche through the iterations of motifs, symbols and emblems that codify the archetypes that epitomise them, providing scripts for how we (mimetically) manage events such as bereavement. They enable the temporality (beginning/middle/end), characteristics (shape of things) and taxonomy (naming of parts) that satisfy the situational and narrative constancy that earths the disordered sensations surrounding loss, and give form to the perceptions that the brain-reality needs for finding sense in the profoundly altered environment that is a death crisis.

My reworkings of the chair motif go some way to demonstrate how, in some way, I called to those images implanted in my mind to explain an event and give it a kind reassuring and recognisable rhythm. These drawings began to include the image of a bird above the seat as though in flight and suspended by barely-there lines of gold threads describing something otherworldly, which, in the context of my cultural background, seems like a reaching for an idea of the soul (title image). I was picturing my desires for what had happened.

Show me the story

'New ideas are generated by [r]egrouping elements, by changing reference frame, and by altering perspective.' (Suwa & Tversky in Brew, 2013: 8)

These ideas attempt a version of the brain looking for correspondence of perceptions with received understanding of situations, shared worldviews and collectively understood models of meaning, that is, a brain with a need for stories. They suggest that, in encountering a crisis, the mind's strategy for redirecting behavior is to look for connections in an 'interpretive narrativising process' (Ripley, 2005: 7). These connections are the narrative's structures or shapes, which enable us to construe meaning with which to navigate the terrain of loss.

Neural pathways and the functions of memory take time to establish new schematics. The project of mourning is to keep revisiting experience, readjusting knowledge and improvising responses, reaching for constructs that incorporate the irrevocability of loss with its challenge to assumptions that your world order is predicated on the presence of what is lost. The mind needs viable narrative versions of the lived experience to restore those broken constancies, to find a way to see ourselves in this new reality. This means 'the renunciation of trying to find in daily life the counterpart of inherited and acquired concepts working together... is transferred into the realm of... creativity'. (Zeki, 2009: 210)

Drawing, with its particular conventions and grammar – such as Klee's 'dot and line' (Klee, 1972), Shrigley's 'Line Practices' (Shrigley, 1998: 9) and Stafford's 'linear emptiness' (Stafford, 1997: 131) – has a particular lexicon with a profound reach here, able as it is to render experiences that would be antithetical to materials and forms more unavailable. It has a cultural universality that spans histories, geographies and societies and, critically, a capacity to leave pictorial and psychological 'space' that the brain needs to accommodate its concepts and find new narrative possibilities.

These narratives flip backward and forwards, merging third and first person, as viewing of drawings about grief answers a person's need to find meaning, while the making of them unfolds stories and connections for the creator and, in a magical mirroring of cognition, the drawer, as also viewer, is in the centre of the reciprocating effects of this process. Drawing, in considering death, loss and mourning, with its additional autoethnographic restructuring of situations and reflecting back of being in the world, offers a grieving person narrative locus for what is happening to them and a window by which to enter

an empathic dialogue with other people about what it is to mourn: ‘These traces of awareness,... even in the finished drawing, allow viewers to intuit this process and follow along the drawer’s journey’ (Brew, 2013: 4).

Emma Talbot gives us an example of this in her drawings of her loss. These offer both an autobiographical account of her experience and a transcription of the complexity of emotion involved in bereavement. ‘We come to understand the (her) world through imaginatively projecting ourselves onto what we see’ (Kantrowitz, 2012: 7). Using abstract forms and figures with blank faces that allow us to project ourselves into the picture plane and twisting plaits of hair that seem to move across the surface, her work has a sense of dream-time, capturing the colliding worlds of the internal and external lives and evoking an interplay of memory and wishes (Fig. 5). Her work makes a narrative of the world of loss, it voices how it feels for her and, by entering into her experience, we can take something for ourselves.

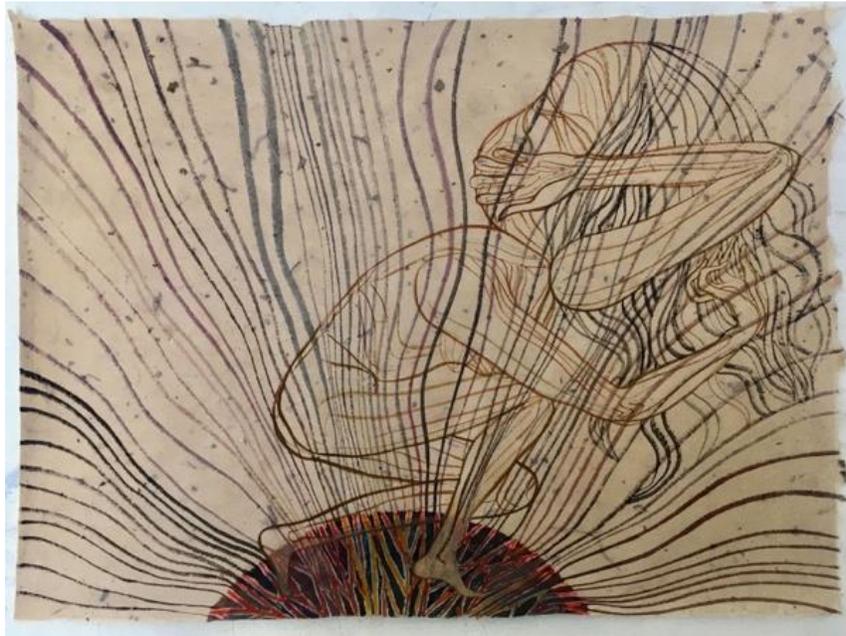


FIGURE 5. THE FUTURE EXPLODED, 2019. WATERCOLOUR AND GOUACHE ON KHADI PAPER.

Like every area of life, deaths are categorized. We hope for ‘good’ deaths following a natural order and those that do not, are taboo, contested, dramatized and mythologized: when drawing interrogates mortality, it offers narratives for the experience of a death crisis that sometimes betray the accounts we grew up with about the order of things. Any bereaved person is in the grips of cognitive dissonance, particularly where the death is untimely and traumatic, and may struggle to grasp stories from this new truth. Such minds need illusions to feed the imagination in that ‘reworking of realities’ (Zeki, 2009: 210). Drawing with all its immediacy, universal, transferable, graspable characteristics, and recognizable ciphers, can penetrate the miasma, simultaneously inform(ing) and reform(ing) the world’ (Stafford, 1997: 131).

Drawing moves

‘even the simplest scribble... is, as a manifestation of expressive gestures, the bearer of psychic components, and the whole of psychic life lies as if in perspective behind even the most insignificant form-element.’ (Prinzhorn in Maclagan, n.d.: 2)

In bereavement, the collapse of internal certainty calls for reconstructing identities in a circular and synergistic process of reconciliation. It is a multi-sensory experience happening across a number of spatialities, fundamentally felt and expressed in and by the body. It is an image of loss as an embodied perceptual experience expressing itself in adaptive behaviours and echoes descriptions of drawing such as one given by Leon Cooley. In considering something analogous to this in his paper on drawing cognition, he argues for drawing as an 'autopoietic, closed/open system of adaption and renewal' (Cooley, 2012: 8), describing drawing as 'a modality of "embodied cognition", wherein experimental gestures of such modes reveal the temporal, mobile and heterogeneous conditions of the life-world structures' (ibid: 1).

Cooley's drawing as a closed/open system echoes the idea that drawing traces the reflexive nature of cognitive processes, that is, the cyclical apprehending of detail – interpretation – recalibration (make a mark/consider the mark/adapt the mark). However, drawing is not simply to render perception, if perceptions are the index of situations registered through the sensory, perceiving mechanisms of the body. Drawing goes further as a form of expanded perception where the somatic action of exploring the world generates new knowledge that affects perception (Noe, 2000). To draw expresses experience by physically entering into experience. It synthesizes perception with those internally embedded cultural constructs: the pressures of opinions, preferences and tendencies, the contexts and received understandings that are influences so embedded they lie in the subconscious, directing us like the Wizard of Oz behind his curtain.

Drawing's integration of what we remember with what we sense, externalises thought processes as the drawer invents ways to express a complexity of impulses, information and ideas, imagining what relationships with the world might look like. This is a conjuring of the mind's capacity to make new working versions through drawing's motoric actions, as it engages the encountered world with the world behind the curtain that is the evasive concept of the unconscious described by Deborah Harty as 'unthought but known experiences' (Harty, 2012: 5).

In her investigation of the phenomenology of drawing, Deborah Harty accounts for the unification of the internal and external with an emphasis on the repetitive actions putting the drawer temporarily into a space where there is 'a fusion of the self (internal) with the environment (external) to a point of loss of self' (Harty, 2012: 3). She goes on to say that 'Underneath the rhythm of every act and of every work of art there lies, as a substratum in the depths of sub-consciousness, the basic pattern of the relations of the live creature to his environment' (Dewey in Harty, 2012:11).

Dan Miller, an autistic man largely non-verbal since childhood, reportedly organises and processes the world by making obsessive, repetitious images of household objects (MoMA, 2008). These are piled on top of one another to the point of abstraction, obliterating drawing's ground and seem to reveal a releasing of raw feeling through and over the white noise of consciousness (Fig. 6).

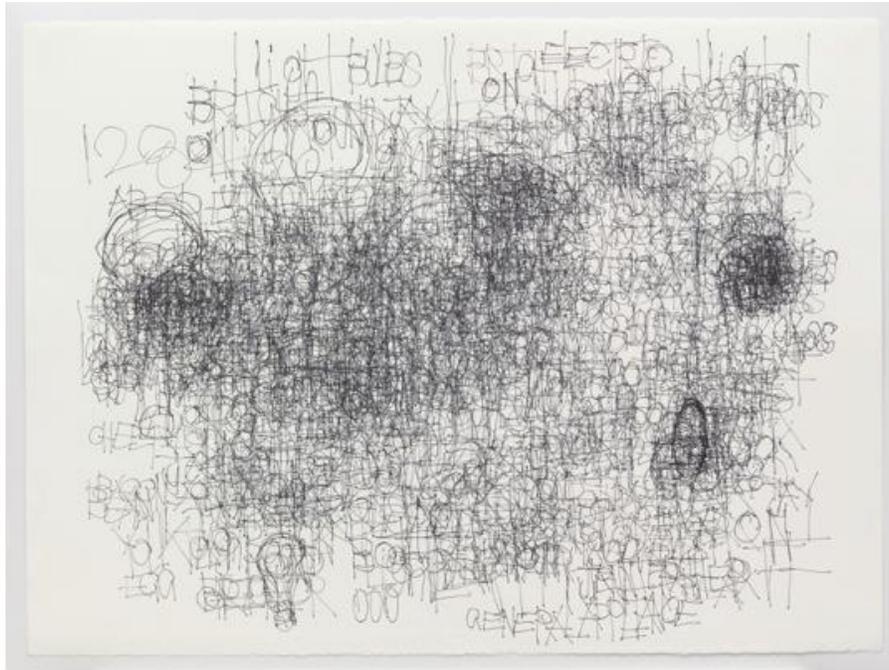


FIGURE 6. UNTITLED, 2006. FELT TIP ON PAPER.

Robert Morris's work brings us closer to drawing as a conduit for submerged ideas and feelings that manifest through gesture and movement. In 'Blind Time Drawings' made over a 30-year period that, in various ways, omitted visual input, he explores what it is to record bodily engagement with the environment in mark making (Fig. 7). These drawings demonstrate that within the parameters of the initialising intents for the work, the *acts* of drawing allow a freedom of expression that makes 'feeling concrete' (Halsall, 2013: 232).



FIGURE 7. FROM 'THE "GRIEF" SERIES, 2009.

Through their gestures, both artists are able to explore and communicate something about being in the world when either (for Miller) another form of communication is unavailable or (for Morris) a conduit of perception is denied. Both these states are compounded in bereavement when at different times perceptions are distorted, for how can we trust what we 'see' when what we are continually seeing is an absence, and most ways of articulating the confusion are so inadequate?

On a final note, and in an aside from the focus on the perceptual processes of drawing, it is worth adding that to be subsumed in a repetitive act that takes one to a place of fusion and a 'loss of self' can be comforting. Here I find drawing as offering something additional to resolving self/other where it achieves relief from an internal/external conversation reduced to tragedy. This resonates with my experience of making the nest drawings. These drawings are very absorbing, pulling me into a state of hyper focus, where the small gestures of placing, erasing and replacing lines and smudges create a closed private world where everything in that moment is simply a mindless/mindful mark making (Fig. 3).

Conclusion

Finding futures

'The act of drawing makes possible the magical identity between thought and action because to draw is the quickest medium and can therefore protect the intensity of thought'. (Fisher in Harty, 2012: 12)

Thus, the activities of drawing model elements of cognition involved in the search for order and create meaning/narrative/world views in drawing's distillation and interpretation of the perceptual field, merging 'internal phenomena – somatic and psychic external phenomena – the drawing and environment within which they are present' (Harty, 2012: 3). Drawing produces material which records traces of thinking and of being, that feed back into the drawer's perception of the world and their place in it. Drawings are the product of what we sense, experience and remember and they embrace an outside world that is mutable and changing, giving us the stories we need to make sense of things.

I came to this question regarding the role of drawing in bereavement with an intuitive sense that following loss, drawing activates a neurologically necessary reconstruction of our relationship with the world. I speculated that the processes of drawing lend themselves to bereavement in the way they mirror cognition, complimenting the narrative constancy that helps to order thought and the need to make meaning. Where grieving (trauma, disassociation or shock) disassembles prior-concepts, displacing things from normative contexts so they become less recognizable, my proposal is that drawing can make stories, reorganizing and reinventing parts into a new whole.

Overarching these ideas I think are the haptic nature of drawing, commonality of it as language, ready availability of it as medium and the strength of it as a style of communication. These lend it extremely well to expressing difficult and/or complicated feeling and situations.

There is a kind of opportunism in drawing in the capacity to scratch a fierce line or wipe away condensation in a heartfelt movement and an assemblage of marks made in any medium on any ground within reach can convey raw sensations. Conversely, acts of drawing also offer a place to hold grief still; by enveloping us so we can resuscitate ourselves without denying, explaining or elaborating on our experience.

In mourning, drawing is simultaneously autobiographical and biographical, as it tells of lives, and it is dialogic, as conversation between the living and the deceased, holding memory and making memory. It is a poignant gesture of remembrance and reconciliation.

Drawing has something special to offer when confronted by bereavement, particularly where that is untimely and traumatic. So, I propose there is enough evidence to prompt further research which would ask about the relationship between cognitive (re)structuring and drawing, and also look at any rolling benefits from drawing in building resilience to the effects of loss, with the outcomes of such study potentially advocating for drawing's restorative capacities as well as its ability to offer a voice when there are no words..

References

- Arnheim, R. (1970) *Visual Thinking*, Berkeley: University of California Press.
- Artspace (2021) 'Emma Talbot: Why I draw', Artspace.com [online], 19 March, available at: https://www.artspace.com/magazine/interviews_features/meet_the_artist/emma-talbot-why-i-draw-56718 [3 Jun 2021].
- Brew, A., Kantowitz, A., Fava, M. (2013) 'Drawing connections: New Dimensions in drawing and cognition research', TRACEY: Drawing and Visualisation Research.
- Fay, B. (2013) *What is Drawing: A Continuous Incompleteness*, Dublin: Irish Museum of Modern Art.
- Grant, S. (2008) 'Simon Grant interviews Robert Morris', Tate Etc [online], 1 September, available at: <https://www.tate.org.uk/tate-etc/issue-14-autumn-2008/simon-grant-interviews-robert-morris> [26 Oct 2021].
- Guyton, M. (2014) 'Robert Morris', Interview Magazine [online], 5 January, available at <https://www.interviewmagazine.com/art/robert-morris> [26 Oct 2021].
- Hallam, E., Hockey, J. (2001) *Death, Memory & Material Culture*, 2nd edition, New York: Berg Publishers.
- Halsall, F. (2013) 'Styles of observation and embodiment: Using drawing to understand Robert Morris', in De Preester, H. (ed.), *Moving Imagination*, Amsterdam: John Benjamins.
- Harty D (2012) 'drawing//phenomenology//drawing', TRACEY Journal, January.
- Hockey, J., Komaromy, C., Woodthorpe, K. (eds) (2010) *The Matter of Death: Space, Place and Materiality*, Basingstoke: Palgrave Macmillan.
- Kantowitz, A. (2012) 'The man behind the curtain: What cognitive science reveals about drawing', *The Journal of Aesthetic Education*, vol. 46, Spring, pp. 1-14.
- Klee, P. (1972) *Pedagogical Sketchbook*, second edition, London: Faber and Faber.
- Maclagan, D. (n.d.) 'Beyond the doodle' [online], available at: http://www.davidmaclagan.co.uk/downloads/beyond_the_doodle.doc [15 Jun 2021].
- Maddrell, A. (2016) 'Mapping grief: A conceptual framework for understanding the spatial dimensions of bereavement, mourning and remembrance', *Social and Cultural Geography*, vol. 17, no. 2, pp. 166-188.
- Mathijssen, B. (2017) 'Transforming bonds: Ritualising post-mortem relationships in the Netherlands', *Mortality*, August.

- Meyer, M. (2012) 'Placing and tracing absence: A material culture of the immaterial', *Journal of Material Culture*, vol. 17, no. 1, pp. 103 - 110.
- MoMA (2008) *Glossolalia: Languages of Drawing*, New York: Museum of Modern Art, available at: www.MoMa.org/collection/works/107994 [7 Jun 2021].
- Noe, A. (2000) 'Experience and experiment in art', *Journal of Consciousness Studies*, vol. 7, pp. 123-35.
- Piène, C. (2015) *Why Drawing Now*, Vienna: Castyourart.
- Ripley, D.A. (2005) *Cognitive Narratology: A Practical Approach to the Reader-Writer Relationship*, Proquest Dissertation Publishing.
- Shrigley, G. (1998) *Insignificance: A Short Discourse on the Physical and Ideational Economy of Line within Architectural Representation*, Stuttgart: Edition Solitude.
- Solso, R.L. (2000) 'The cognitive neuroscience of art', *Journal of Consciousness Studies*, vol. 7, pp. 75-85.
- Stafford, B. (1997) *Body Criticism*, fifth edition, London: The MIT Press.
- Talbot, E. (2020) 'Emma Talbot: Do you keep thinking there must be another way?', Royal College of Art [online], available at: <https://www.rca.ac.uk/research-innovation/projects/emma-talbot-do-you-keep-thinking-there-must-be-another-way/> [4 Jun 2021].
- Walter, T. (2012) 'How people who are dying or mourning engage with the arts', *Music and Arts in Action*, vol. 4, no. 1.
- Zeki, S. (1999) 'Art and the brain', *Journal of Consciousness Studies*, vol. 6, July, pp. 76-96.
- Zeki, S. (2009) *Splendors and Miseries of the Brain: Love, Creativity and the Quest for Human Happiness*, Chichester: Blackwell Publishing.
- Zunshine, L. (2008) *Strange Concepts and the Stories They Make Possible*, Baltimore: The Johns Hopkins University Press.