

## Drawing and Loss 2022

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### DRAWING (OUT) PLACE

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This paper discusses how drawing might mitigate 'loss' of place. By memorialising, recalling, reimagining and standing in for distant, inaccessible and/or missing places, drawing might bring together 'lost' and 'encountered' fragments in an attempt to retrieve places one had previously 'dwelled' in. The person engaged in the act of mark making is immersed and drawn into the process, as drawing makes and at the same time loses its own maker. An intensive drawing process often engulfs one's thoughts and general focus; it makes one look away from everything else to be able to focus attentively on lines and marks up to a point of blindness. The practice of drawing also entails complex decision-making; a good amount of energy is invested in the heightened hand, eye and mental coordination as gradually some things might be lost or encountered in the process. The following paper presents a place-oriented practice centred around four charcoal drawings emerging from an ancient valley (wied) in the Mediterranean island of Malta. Borrowing from a phenomenological tradition it is set to describe how place might be re-visited through drawing during an exceptional period of lockdown and deprivation of outdoor time.

## Place-Marking

Drawing is something I have been doing for as long as I can remember. Following graphite, coloured pencils, ink and pastels, I later started to explore charcoal, a much softer, bolder and pleasantly textured means of making a mark. Being considerably softer than graphite, it demands less hand pressure, but the downside is it depletes much quicker. A generous medium, very responsive and always disposed to renounce its material existence to leave a lasting mark. It is not uncommon to consume multiple charcoal pieces in the process of making even a small drawing. This is perhaps the first stage of 'loss' in a markedly delicate process.

Charcoal sticks are essentially heavily desiccated willow twigs and that perhaps marks the first level of loss in the drawing process. Bunches of thin, knotty, intricately gnarled willow shoots carefully selected, boiled, stripped, graded, and fired in a kiln. This age-old method, based on tried and tested techniques, is capable of producing fine little drawing tools. As the willow desiccates inside the kiln to reach an almost fossilised state, a new life is injected into it which is soon to be commemorated by expressive bold marks.

This unassuming craft, painstakingly yet passionately supporting the practice of drawing, reveals a highly altruistic cycle, whereby the curated destruction of harvested matter becomes a sustainable source for creative activity. The loss of one matter breathes new life into another. An expressive process celebrated by strong yet delicate lines, on smooth or textured surfaces, which shall serve as a repository for years to come. At the same time the gentlest of caresses on the surface of the said paper will smudge and completely disrupt the marks made by the fragile willow stick, irreversibly and irretrievably. There is a poetic sense of fragility, an almost spectral trace that is both present and absent, bold and pale, stuck and unfixed, all at once. By the end of the process one has to reach for the inevitable, almost dreaded spray can to carefully fix the image and prevent it from being accidentally smudged. The sense of loss and gain is ubiquitous throughout the entire ritual, as creative activity depends heavily on the annihilation of live matter. Bennett's (2010) notion of 'vibrant matter' finds strong resonance in the way matter lives on in different forms and guises; it continues to speak, to communicate and it can never really be discarded or muted.

Continuity and discontinuity are essential dichotomies that often keep the creative act in balance and drawing is not immune to that. This paper considers how the notion of 'loss' plays out on the various levels constituting the drawing process from ground to paper. The fact that we often draw on absence to bring back memories into the present is a constant reminder that the act of *drawing out* is intrinsic to the ancient creative practice of drawing. Ingold (2007: 153) tells us that for as long as people have been communicating, including with hand gestures, a proportion of them were leaving traces on various surfaces. To leave a mark is one of the principal aims and objectives of any drawing process and the resulting marks can be considered commemorative traces already consigned to the past or bound to fade in the next few hours and days. Drawing, in this context, is a means of 'restoring' a past happening by transposing it onto a piece of paper. The process is not merely one of *drawing out* but also an act of *drawing in* what is bound to recede into the mental 'distance' we call memory. The mark maker loses themselves in the 'present' act of recalling the 'past'. 'Sometimes being lost is the very condition of being found again' Trigg notes (2012: 215), furthermore pointing out that loss may become instructive and fading memories may become 'a guiding force'.

Drawing is generally considered an additive process, whereby marks are deposited on a blank or pre-treated surface. However, whether charcoal, graphite, ink, pastel or silverpoint, the tool used for drawing is gradually consumed in the act. That is how marks are transposed from one source to the other. We never tend to ponder the expended material as we generally focus on the layers accumulating on the drawing surface. Built-up, deposited, layered, are all terms that resonate with the practice of drawing. These terms also evoke place and landscape, while at the same time all suggest that something extra is being added on top of an existing surface. If we consider wall drawings, those etched on walls, we are faced with a similar ambivalent situation where *text* is added while surface material is subsequently being removed, hence the question – ‘is drawing an additive or a subtractive process?’

Artist David Walker-Barker sees drawing in the context of place and landscape ‘as an exercise in touching and scratching the surface’ – drawing penetrates the topmost layers (2009: 46). Drawing is a form of searching and to further add to our understanding of things, surface layers may need to be removed both conceptually and in material terms. Drawing is part of an extended activity comprising ‘a larger catalogue of material’ which may include images, mental conceptualisations, memories and physical objects (2009: 46). Thus, what is being construed is that drawing may facilitate aspects of a much bigger ‘excavation’; it can pave the way for further meaningful ‘finds’. To borrow from Biggs (2009: 41), we may use drawing to explore hunches about place and landscape through combining different media of sign and mark making that contribute to a ‘polyvocal’ drawing approach.

Gain intensifies following loss, as much as sound feels more dramatic when it punctures silence. The creative accomplishment of fixing memories onto a piece of paper encapsulates *loss* and also longing for something that is no longer present at hand. We cannot really recall a thought or a situation that we have not already experienced. Thus, drawing from memory entails a degree of forgetting; a search for a pastness that needs to be retrieved and pushed to the foreground. The dimmer the memories the harder it generally gets to recall and draw out past experience(s). However, the spatiotemporal matter where memories are deposited seems to thrive on ‘gaps’ and it is exceptionally adept at fabricating ‘realities’. This idea seems to resonate with Trigg’s notion of ‘unreal reality’, whereby a new landscape is ‘carved from the erasure of old memory’ (2012: 215).

When it comes to remembering a place, as Trigg suggests, ‘our memories pursue us as we pursue place’ and this dialectic forms an ‘ambiguous zone’ which sits somewhere in between both polarities (2012: 9). This paper argues in favour of a drawing practice that serves as a means of recovering and reconstituting place around fissures (Derrida 1976). Banking on scant photographs and mental recollections, back in my studio I tap into the ‘ambiguous zone’ to retrieve (fragments of) place as I had experienced it. The process can be likened to an X-Ray image in which the ‘tangible’ aspects of place, that seem to linger on more vividly in memory, resurface as ‘blank’ white spaces that help accentuate the darker and ‘blocked’ areas around them.

This ‘reversed-out’ drawing approach might invoke ‘further’ mental images that remain dimly impressed in our memory. Furthermore, imagination appears to thrive on that which is ‘void of definite content’ (Trigg 2012: 284). Aesthetic considerations emerging from this method are rather ancillary. The primary intention is to bring back place by weaving together vivid details and memory gaps with the help of a few wide-angle photographs of the valley, taken years earlier. Such a drawing practice allows for the retrieval of place; relying on visually documented as well as recollected place specificities, the inevitable mental process of ‘blocking’ memory fissures is accentuated by means of charcoal marks. The overall generated image acquires a phantasmic yet solid appearance as it relies on ‘contrast’ to emphasise what has been ‘lost’ and ‘found’ in place (Fig. 1).

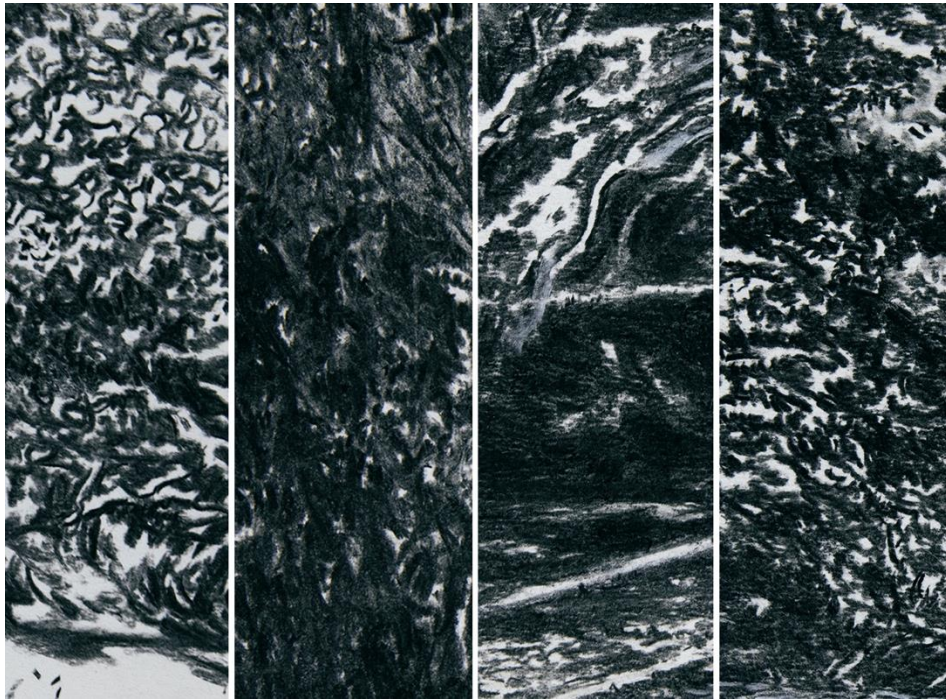


FIGURE 1 - A DETAIL FROM EACH OF THE FOUR DRAWINGS

Here we may draw on Derrida for a deconstructive analysis of how an apparent lack of ‘content’ might add to the overall work. The explanation comes in the form of song, but it can be quite successfully applied to the processes of visual imagery, as Derrida himself assures us (1976: 203). Derrida speaks of the ‘fissure’, accompanied by the ‘necessity of interval, the harsh law of spacing’, which implies the ‘removal’ of something from the overall composition; something which could have never existed in the first place (1976: 200). As much as silence and intervals contribute to the song, so does lack of detail in terms of visual imagery. ‘Spacing is not the accident of song’, it is a necessity and without it the ‘song would not have come into being’ (1976: 200). Therefore, we can argue that ‘blank’ space may translate into an enhanced visual coherence; to contrast is to reveal further. ‘Emptiness’ brings the different components of the image together to form a meshwork which may be interpreted as ‘complete’.

## Drawn to Place

*‘The sounds of the storm corresponded gloriously with this wild exuberance of light and motion. The profound bass of the naked branches and boles booming like waterfalls; the quick, tense vibrations of the pine-needles, now rising to a shrill, whistling hiss, now falling to a silky murmur; the rustling of laurel groves in the dells, and the keen metallic click of leaf on leaf – all this was heard in easy analysis when the attention was calmly bent.’ (Muir 2009: 323).*

I initially experience place on foot, drifting slowly along unplanned routes. I follow a contoured map embedded in the ground generally favouring a phenomenological vein, whereby I experience the world through my body (Merleau-Ponty 2012: 330). I traipse and assimilate the landscape around me, documenting anything that captures my interest through various means. In the context of this paper I have resorted to scant photographic documentation and mental images in order to investigate how

drawing might impact, facilitate, expand and reconfigure place memory. Trigg deems place memory as a 'privileged' type of memory, as it tends to strengthen the connection between self and world (2012: XVII). This claim finds resonance in Heidegger's Dasein which also implies a tendency towards closeness to the world, establishing a connection, a relationship with the world or, as Heidegger explains, 'being-in-the-world', as in dwelling and residing alongside or 'being absorbed in the world' (2008: 79-80).

The necessity of 'being there', in the face of not being able to do so, may encourage us to draw on Derrida's 'fissure' to reconstitute a semblance of the 'whole'. Berger suggests that images can be used to invoke the appearance of something in its absence and that, furthermore, the image could outlast what it represents (2009: 10). Photographs were particularly useful in visually allowing me to recall bits of a distant valley. Bergson's comparison of recalling specific events from memory akin to the focusing of a camera (2004: 171) seems particularly appropriate in this context. Photographs, albeit scant, allowed me to recompose the place, landscape and environment, at a particular point in time when the entire population had been encouraged not to venture outside unnecessarily due to the pandemic. Lockdown has taught us that walking is indeed a privilege. In view of such restrictions, I could only rely on limited visual and mental documentation. The principal aim was to delve into specific areas pertaining to a place I had frequently visited in the past. However, the few photographs in my possession constituted a vague wide-angle vista: a landscape viewed from far away lacking essential specificities, detail and 'closeness'. I placed the limited photographs I had in front of me, put charcoal to paper, and allowed the fragile sticks to 'walk' slowly along the textured surface.

This symbolic 'walk' represents an attempt to engage in a process of mark-making that draws me closer to the valley. Photographs may act as memory triggers; they bring up and conjure mental images by allowing a glimpse into the past. Charcoal dust gently creeps in and piles up in fissures, counteracting loss of memory by topping up the void around the periphery of the still vivid detail. Following Trigg's idea concerning the absence of things (2012: 25), I am 'un-drawing' things, allowing the paper to show through, to become 'fissure', and to draw the 'attention to the facticity of those things in the first place'. Selected areas from the photographs were translated into relative close-up drawings. The lack of detail, owing to the vague wide-angled shots, presented various challenges; visual information had to be negotiated directly on the surface of the paper, as memory gaps, akin to Derrida's song intervals, were translated into essential components of the whole.

The process of drawing (out) place entails piecing an image, bit by bit, bringing together memories, joining dots, lines and attempting to retrieve and to recreate place around 'lost' fragments. This methodology is based on 'what is' and 'what is not', but to be able to withdraw from the 'lived' experiences, the two aspects have been transposed, resulting in a kind of reversed-out drawing. It is a discreetly experimental approach, which in Biggs' words can be described as 'informed playing around' (2009: 41), allowing different elements to talk to each other in a perhaps subtly different dialect. This is similar to the micro-intervals that connect the various components of a musical symphony. This might come across as marginal. However, as Bergson reminds us, to call up the past we must be able to *distanciate* ourselves from the moment and 'have the power to value the useless' (2004: 94), which may encourage us to dream. Similar to temporary silence in song, the distance from and longing for place appeared to intertwine and to encourage the still vivid mental images to emerge further.

Bergson explains that 'to *picture* is not to *remember*' (2004: 173; original italics). Drawing, for me, imbricates the two aspects – picturing/remembers – becoming a means to connect the spaces in



between. That ‘something else’ that emerges, as distant images infiltrate present consciousness (2004: 174). The process of drawing appears to decelerate the stream of memories; it allows for reflection on lost ones, in the same way that song fissures emphasise the interludes. The act of drawing may be perceived to encapsulate Bergson’s ‘sensorimotor’ idea (2004: 177), whereby place (re-) emerges in the present through a creative multisensorial experience, combining sensation and movement (both in one’s mind and on the surface of the paper).

## Minor Falls

*The leaves are falling, falling as from far,  
As though above were withering farthest gardens;  
They fall with a denying attitude.*

*And night by night, down into solitude,  
The heavy earth falls far from every star.*

*We are all falling. This hand’s falling too –  
All have this falling-sickness none withstands.*

*And yet there’s One whose gently-holding hands,  
This universal falling can’t fall through. – (Rilke 1996: 162)*

Living and working on a tiny, dry, Mediterranean island, inevitably affects my place-oriented drawing practice. No mountains or rivers are to be found on this island; only cliffs, streams and minor, discreet ‘waterfalls’ amidst garrigues, valleys and a handful of lush, wooded patches of land. With a population of just over half a million people, the island is one of the more densely populated countries worldwide. According to an interview published on the European Environment Agency website, Malta is one of the top ten water-scarce countries in the world and a huge amount of its water resource derives from desalination plants.<sup>1</sup> Being able to flee to the valleys is an essential need, given such a restricted spatial context, as it introduces tranquil intervals that help reinvigorate the body and the mind. Such breaks are aimed to introduce some distance between the self and the crowd(s).

My place-oriented practice often draws me to a particular valley, up north, where the island tends to be relatively untainted. Although rivers are totally absent, traces of ancient rivers are ubiquitously recorded in the island’s soft coralline limestone in the form of *widien* (singular, *wied*) which are essentially dry riverbeds. The Mediterranean valley is literally a huge fissure created through soft ground erosion over long stretches of time.

The *wied* appears as a hybrid landform between the river valley of the humid north and the ‘*wadi*’ of the arid south. It is a typical geological formation of the Mediterranean region (Anderson 1997: 112). The presence of rivers on the island can be discerned from their rock-solid absence; an aerial view of the valleys quickly reveals the eroded trails and the exact passage hewn and traversed by ancient waters across millennia. In winter, water still flows through the generous tributaries that keep nourishing the plentiful valleys etched into the island’s arid crust.

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<sup>1</sup> <https://www.eea.europa.eu/signals/signals-2018-content-list/articles/interview-2014-malta-water-scarcity> [accessed 21 September 2020].

The title of this series of four charcoal drawings unfolds onto many different layers. Primarily referring to a reading by John Muir, the title also resonates with the few discreet temporary waterfalls gushing through one of the longest valleys in the north-west of Malta. This body of work also evokes memory 'falls' (forgetting), alongside various triggers that enable us to relive previous place encounters (albeit in a non-embodied way), as our memories 'fall' back into place. Drawing functions as a locus in which recognition and reconfiguration of memories can be extracted, investigated and manifested (Gibbons 2007: 6).

Drawings are chronologically titled *Minor Falls 1* to 4. All pieces derive from a particular patch of land, where multiple sources of rain water converge and accumulate speed. *Minor Falls* can be deceiving; although initially the drawings appear to exude quiet, one would soon realise that there might be things lurking in the background. The viewer is invited to draw closer, to explore and to discover further layers of material, encouraging the eyes to search and to find and not limit the gaze to a superficial level. The first drawing (Fig. 2) is characterised by a fairly central vanishing point, slightly verging towards the right. The top half brings together an intricate network of charcoal marks; a dense entanglement of foliage and branches almost impenetrable even to the eye. The drawing depicts a lush patch where white poplar, eucalyptus, needle-pines, buttercups and alisma plants compete for territory. Where memory fails, I fill in the image with charcoal marks to promote the 'vivid' content around the 'gaps'. The chosen methodology draws on dense, emboldened, charcoal hatching to camouflage the 'lost' detail, reminiscent of painting conservation techniques, whereby one may still be able to view the 'entire' (albeit partly lost) image from a relative distance. Here, distance is key as it serves to translate the gaps (fissures) into content.



FIGURE 2 - MINOR FALLS 1 (CHARCOAL ON PAPER)

All four drawings, separately and collectively, are intended to encourage multiple readings, as the viewer needs to untangle the knotted information ensconced between the leaves, branches, stones and watery undulations. The almost vertiginous, intricate non-arborescent juxtapositions of several components and the blurring of spatial boundaries may incite Deleuze and Guattari's 'movements of deterritorialization' and 'lines of flight' (1987: 178). In a similar vein, Bachelard argues that 'linear reading deprives us of countless daydreams' (1994: 162) and it is hoped that such an intense, tousled meshwork of charcoal strokes and meandering crevices encourage a rhizomic reading of place.

Along the water-eroded passage an opulent selection of flora thrives during the colder months (Fig. 3). Muddy deposits harbouring a sumptuous but fragile microecology emit a strong, rather unpleasant smell of decay, exacerbated by the presence of woodlice, termites and other rot-loving insects. I could effortlessly picture the water flowing along. I could also still hear the reverberating sound it makes as it comes crashing down the terraced banks. As I drew, multisensory layers comprising textures, echoes and unorthodox smells gradually kept coming back to me. I could almost breathe those smells again. I often find myself struggling to take in and to decipher the vast amount of information unearthed through the drawing process; information that appears much denser and more saturated than viewing the photographs and reminiscing about place alone. As visits to the valley were interrupted (due to the pandemic) fragmented place-memories appeared more lucid, evoking those intended intervals in music that contribute to the overall structure of the symphony – gaps became fillers. As can be discerned from all four drawings, the darker areas seem to harbour multiple nuances, imbricated with the intricacies of the whiter space achieved by allowing the paper to show through.



FIGURE 3 - MINOR FALLS 2 (CHARCOAL ON PAPER)

It feels as if I am being drawn in, ever more closer to place, as the space around me grows smaller, denser, and more saturated with meaning. In the process of drawing, the entire 'world' seems to contract into a nest, a confined space that incites meditation on the subject of one's own being. Bachelard reminds us that 'often it is from the very fact of concentration in the most restricted intimate



space that the dialectics of inside and outside draws its strength' (1994: 229). In the nearly chaotic act of mark making one is constantly being drawn into a confined yet incredibly vast, wide-open space. The fissure appears to exude creative possibilities that encourage the viewer to explore and to find, to ponder and to make meaning. Those obscure charcoaled areas conceal a forgotten placeness; information about the valley which I can no longer recover nor extract from the photographs.

The third drawing (Fig. 4) is more 'concealed', as in various areas the background is crypted, shrouded, by a complex veil of reversed-out canes. Water reeds and bamboo culms along the embankment conceal the fauna activity thriving undercover. I could clearly remember the stocky canes emerging authoritatively from the water and the crackling sound they make when they rub against one another. I drew around them, allowing the surface of the paper to show through while blocking the rest with charcoal. Dusky intervals allow for further details to come out; forgetfulness 'is a calculation that puts harmony in the place of melody' (Derrida 1976: 199).



FIGURE 4 - MINOR FALLS 3 (CHARCOAL ON PAPER)

Drawing slows down the process of absorption, once again evoking Derrida's song intervals. The slow, intensive practice of drawing seems to stimulate a deeper thinking about place; inevitably new layers will (re-) surface to mediate memory gaps and to recover place. I cannot really tell which encounters are real and which are not, as I strive to see through the juxtaposition of images that the imagination keeps giving. The surface of the paper serves as a repository of things recalled. Memory gaps loaded with charcoal indirectly alluding to (un-) discoverable, hidden or lost detail.

Memory, like place, is fluid, open and characterised by a constant state of evolution. Drawing is often deemed to evolve fluidly and therefore it might be considered an ideal practice to explore place as 'ongoing' (Tarlo and Tucker 2017: 48-49). Drawing is a formidable practice to investigate the world around us; an expedient exploratory tool that allows for conceptual and physical drifting along vast terrains, peaks, faults and crevices. Between the first three drawings and the fourth there is a temporal

gap; an extended intermezzo. It took me a while to go back to the drawings, as it seemed that all memory pertaining to the valley had been exhausted; there was not much else to remember and to recover. The limited choice of digital photographs did not appear to offer much scope for meandering and lockdown prevented me from going back to the valley. After some weeks I resolved to put charcoal to paper in the hope of re-igniting place memory. It was a rather long interval, which I hoped would encourage further creative possibilities.

To absorb the qualities and nuances of place one has to be physically in place: 'one's place is where one puts down one's feet' (Carlson 2009: 83) but the pandemic disrupted site visits. The drawing process is one of searching and re-searching, attempting to excavate and translate a jumble of thoughts, images and traces of place implanted in the mind into a series of lines. The act of digging necessitates a re-seeing: 'memory is complexified by a conflation of past and present, in which that which is retrieved is contingent on what is felt or experienced in the present and becomes as much a feature of the present as of the past' (Gibbons 2007: 16). The 'fissure' allows us to glimpse the hidden, what lies underneath, and that which has been consigned to the past.



FIGURE 5 - MINOR FALLS 4 (CHARCOAL ON PAPER)

The final drawing in the series (Fig. 5) follows a long interval. To search and create one 'has to enter into the realm of imagination, to take on the possible, as well as the plausible, and probable' (Sullivan 2005: 115). Faced with a palpable limitation of memories and photographic documentation of the valley, I borrowed from the three previous drawings; I had not thought about this added possibility prior to initiating this project – *drawing* on drawing. In this last piece, a modest stream occupies the lower part of the image; dotted with worn out stones and chippings, gently disrupting the flow of water by engaging into a rhythmic playful performance that generates endless ripples, very much like the pauses in song. The left hand side is relatively void of detail, feathery, hazy, while the other side appears more sentient. That is where the sun hits the fresh, younger, lightly coloured leaves. The temporal and physical distance from the valley seemed to further provoke the imagination and this helped bridge some of the memory



gaps. I began to draw more elaborate worm-like marks, introducing tiny fissures in between that appear to imbue the background with lots of detail. This methodology encouraged the 'original' place to morph into a significantly different one.

The drawing practice I am focusing on concerns a number of related yet distinct images. There is the photographed place followed by the drawing of place. These images are bound together by memory, which can be considered a third image that serves as a 'cosmos', where all images may extend and develop further into 'another' place; what I call an image-inary place. We often look at photographs to rekindle our deep seated memories; photographs might push memory back into the conscious part of our brain but as Barthes reminds us, such a resurfacing is not guaranteed. The 'fissure' might encourage or facilitate the resurfacing, but when looking at a photograph, consciousness and memory do not necessarily always cross paths (Barthes 1981: 85). Generally speaking, the photograph is 'an affirmation of the subject's thereness' (Sontag 1977: 77); it might take us 'there' again, but it might not. Through the practice of drawing I found myself in a more fluid position, whereby I could wander, re-explore and negotiate place-memory. The extent of the 'real' and the 'imaginary' is hard to interpret as, once imagination sets in, the margin that separates the two worlds becomes incredibly blurred. One would need to embrace this fluid 'reality' and the uncertainties it brings to the ability of recalling place through mark making. If we consider this as an opportune episode of place-making it does not really matter which place one is going 'back' to. Moreover, the dark areas representing memory 'falls' and the white space around them will inevitably conjure a plethora of different (personal) places in the viewer's mind. Following Winterson's claim that 'to evoke a place imaginatively is to find it through its many layers and strange incarnations' (2006), Trigg argues that 'imagination shows itself to be an act of place-making for the future' (2012: 172-173).

The image of a 'past' place reterritorialized and transposed into the present resonates with Casey's notion of 're-implacement', whereby the place of origin unfolds through a poetic 'representational transformation that modifies some of its aspects while keeping the place itself recognizable' (2002: 30). My own practice of negative-drawing, as described throughout this paper, embraces both the memories and the gaps, which akin to Derrida's song intervals are necessary to complete the piece. This approach to drawing (out) place is built around 'loss'; it acquires impetus through dislocation and 'distanciation' from a previously experienced place. The end result is a drawn 'radiographic' image that attempts to construct place around 'lost' detail. Following the willow sticks mentioned in the beginning, the original place has to renounce its existence to allow for something else to emerge.

## Conclusion

Regularly, I draw on phenomenology to inform my practice. My drawings exist at the intersection of 'being' and 'not being' in place, and while it is necessary to experience place physically, directly, I am always searching for ways that enable me to 'dis-place' myself in the act of drawing. The drawing in/out approach is key to my work as it allows for a back and forth movement between a memorised and an imaginary place. The space that exists in between is where memories and imagination collide. Imagination, Trigg argues, is an 'active retriever' and in accord with this idea I often resolve to drawing to tap into my imagination (2012: 66). Drawing becomes a portal that allows for further place prospects to develop. Rosenberg refers to this special characteristic as 'ideational drawing', arguing that 'one thinks with and through drawing to make discoveries' (2008: 109). Throughout this paper I argued that drawing may be useful in negotiating memory 'gaps', since it draws the 'remembered' closer to the 'imagined'.

'[T]he work of imagination[...]forever points toward the restoration of memory's fallout' (Trigg 2012: 221-222). The practice of drawing instilled a hopeful sense of re-implacement during a period of lockdown when direct experience of a once familiar place had been impeded.

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