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EDITORIAL

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At the root of the enquiry reflected in the theme of 'drawing and presence' is a curiosity about the relationship between 'drawer' and 'drawn' in the moment of drawing: a sense that there is something interesting about the way in which that relationship is frequently experienced and described in terms of fleeting intensity, intimacy and revelation (coming to see differently). The promise lies in the kind of presence to the world enacted through drawing - a sustained act of relating to that which is present, willfully extending the moment before meaning is settled.

All the more intriguing, then, that the notion of 'presence' has, of late, been mobilised across the fields of aesthetics, literary criticism, philosophy and history. Across these fields of discourse, the notion of presence announces an emphasis on the real and the material, and on surfacing what has existed without stirring consciousness through close attention to the here and now. That is, it articulates a longing for that which drawing holds forth a promise of enacting – the possibility of immediate sensuous presence.

Across these various fields what the idea of immediate sensuous presence reaches toward is that which eludes language, that which emerges through "reconnecting with the things of the world"[i]. Thus 'presence' is a key idea in an endeavour to describe a kind of understanding that may be reached outside of hermeneutics.

From an exuberant perspective, the impulse informing these efforts is recognising and seeking acknowledgement of that which is beyond interpretation, what Gumbrecht (drawing upon Gadamer) describes as the 'volume' of literary texts such as poetry, "the effects of rhyme and alliteration, of verse and stanza"[ii]. As this relates to the things of the world, it might be possible to point to our experience of that which is beyond interpretation by extending observations made by Hume regarding our experience of others to our experience of things; that is, an attitude of openness to the things of the world creates the possibility of experiencing their import within ourselves and outside of any conceptual grid[iii].

From a more circumspect perspective, the impulse informing these efforts is an exhaustion with meaning, "…a sense of having reached a point of exhaustion in or with the hermeneutic project"[iv]. That is, presence is also used to resist the attacks on meaning that pervade the humanities whereby 'meaning' is refused any reference to an unmediated external reality - from the historiography of Hayden White, to the wide influence of Derridean deconstruction, to the re-emergence of constructivism across the fields of philosophy, psychology and sociology. 'The delight of presence' is that we might "re-establish our contact with the things of the world outside the subject/object paradigm"[v]; that it might be possible to resist the

distancing of a subject from its object wherein the object becomes no more than an abstraction and thence no more than a means toward an end rather than also being an end in its own right.

And yet there is good reason to be cautious, the myth of presence is an age old longing: a longing for certainty, for something to be given as true to consciousness; a longing for a stable foundation for the meanings we make. For those who are suspicious of both the impulse toward, and the possibility of, moments of authentic experience beyond the reach of interpretation, the problem with 'presence' is that it runs the risk of avoiding 'radical alterity', of refusing the disruptive value and call to thinking that 'the hermeneutic project' poses. That is, meaning is important precisely because of its undecideability, precisely because the inescapable contest of discontinuous and irreconcilable meanings cannot be overcome through reasonable argument or through reference to an unmediated external reality.

If, nonetheless, we assume that the turn to 'presence' is not merely nostalgia, that the deep discontent with our ways of making sense that it manifests is warranted, what then? Gumbrecht, a key proponent of the concept suggests that presence and meaning "…are always in tension. That there is no way of making them compatible or bringing them together in one 'well-balanced' phenomenal structure"[vi]. And so, the question might be, what is productive in this tension? Why might the hermeneutic project (meaning) alone not be enough? Perhaps because of a tendency within that project to forget the 'world-as-horizon' and treat our meanings as worldless entities[vii]; that is, a tendency to become absorbed by meanings and the contest between them as if they no longer had an exterior, albeit one that is always already mediated (and contested).

Our meanings are always directed beyond themselves, they refer to a world and they project a world. Perhaps attending to the tension between presence and meaning, in its insistence on an address to the senses, supports a disruption of the forms of *logos* (reason), holding them in suspense momentarily to enable fuller experience of the force of *bios* (life). Specifically attending to the impact of the other/the world within ourselves, postponing the settlement of meaning, is, perhaps, a gesture in support of the emergence of unforeseen articulations within *logos*, producing rather than reducing complexity.

Cultivating the possibility of experiencing the effects of presence is explored in several of the compositions included within this journal. Four of which, taken together, map something of the range of strategies and orientations toward the world through which presence to the world may be enacted and invited through drawing. Annelies De Smet engages in 'anticipative acts' (a specific type of encountering, sensing and connecting with things) as a means to resist settling into fixed modes of thought within the encounter with her surroundings and to enable presence to the world around her. Burçak Altay focuses upon the encounter with another person and the factors that enabled or disabled a sense of presence to the other person (manifest in experiences of flow, intensity and intimacy or the lack thereof) during a brief

sitting in a public space. Stuart Reid also took encounters with others in public space as one point of departure in his enquiry, and an intimate act of remembering drawn out of memory and into a particular space and place as another. In the former, his attention is turned outward and focused on the character of others' presence within a space as he experienced it, in the latter, the presence recalled and sought is within himself, in his experience of bearing witness during his father's death and in remembering it in a particular space, place and moment. Kiera O'Toole also draws upon personal experience, in an implicit rather than explicit way, as she engages in dialogue with the drawing surface, her materials and the emergent marks, navigating between control and chance to become present to the drawing itself.

The nature of the experience of 'presence' and some sense of the complexity produced where it is achieved is elaborated in each of the artist's compositions, although I will touch here on four in particular. For Ross Smith it is being present to the process of drawing itself that is of interest and exercises in blind drawing both enable and amplify the experience of presence as involving a "concentration of senses, emotions, physicality [embodiedness] and action in a contained experiential space". Paula Fleming characterises the sense of presence within drawing as a form of dream perception, a receptivity to things in which mind and matter or subject/object distinctions are dissolved and the world, and oneself within it, is experienced as an undivided whole. Fleming also explores withdrawal from presence and return to judgement (meaning) as a key part of the drawing process, moments in which rational thought intervenes and distinctions re-emerge. By contrast, Katrinka Wilson explores the poetic flux between deeply embodied experience and detachment *within* presence through focusing upon the physicality of the moment and movements of 'becoming present' to that which is to be drawn. Victoria Evans also emphasises presence as a relational experience and, like Fleming, describes a situation in which boundaries between self and other seem permeable, although she points to an interesting tension within presence between generosity, giving oneself over to attending to the other, and acquisitiveness, the will to capture the other.

With the compositions of Sue Field and Sarah Casey our attention is turned again to presence as disrupting the fixity of meaning and the suggestion that attending to the tension between presence and meaning may be vital in provoking thought. In *Empathic Vision* Jill Bennet quotes Deleuze as follows: "More important than thought there is 'what leads to thought'…impressions which force us to look, encounters which force us to interpret, expressions which force us to think"[viii]. Although Bennett is specifically addressing contexts of trauma and the potential role of affect in leading to thought (and acting differently), I am suggesting that attending to the tension between presence and meaning also 'leads to thought'; that the awareness and capacities it develops create the possibility of re-orienting how we make sense of and in the world, of and in relation to others. In this vein, Sue Field focuses upon the orchestration of spectatorial presence and explores the consequences in terms of provoking thought, how unfixing the viewer – inducing a mobile 'embodied sensory encounter' – draws the viewer's attention to his or her own presence *in* space and *unto* the

drawing, and thence to how he or she gives or withholds meaning in moving through the space of the drawing. Sarah Casey also addresses the unfixing impact of presence and the capacity of drawing to work with such indeterminacy. Exploring the tension between meaning and presence in terms of 'an oscillating and unfixed interstice between ideas and matter', as creating 'a space where relationships remain contingent, ideas and matter provisional', Casey suggests the provocation is to conceive of inhabiting indeterminate states of being.

The final two compositions in the journal are so placed as a salutary reminder of the inevitability of politics. Resisting the notion of the artist's presence in an original drawing and proposing instead the value of a form of presence in drawing that is collective, fragmentary and sociable, Frances Robertson's composition insistently recalls the politics of ornament, design values and worker agency inherently bound up in any reflection upon drawing. Juliet MacDonald's composition also offers a critical interrogation of the presence of the artist in drawing (where presence is key to the aura of the unique handmade art object), arguing that 'the mark appears amid a web of social conditions, economic imperatives and histories of practice' and, consequently, is not free from wider inequalities of power.

Each composition within the journal richly exceeds my reductive orchestration - of its relationship to the theme of drawing and presence, and of the relations between them. Collectively, they offer an intricate account of 'presence' and its manifestation within and through drawing processes and drawings that is both diverse and significantly convergent.

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[i] H. Gumbrecht, *The Production of Presence: What Meaning Cannot Convey* (2004), Stanford, California; Stanford University Press, p. 143.

[ii] H. Gumbrecht, *The Production of Presence: What Meaning Cannot Convey* (2004), Stanford, California; Stanford University Press, pp. 18, 64.

[iii] Hume argues that ideas and impressions are but two kinds of perception, differing only in "the degrees of force and vivacity, with which they strike upon the soul", such tat when we sympathise with the feeligns of othes we experience those feelings within ourselves. See further D. Hume *A Treatise of Human Nature* (1888; 1980, 2nd ed.), L. Selby-Bigge and P. H. Nidditch (eds.), Oxford: Clarendon Press, p. 319.

[iv] J. Michael, 'The Presence of Immigrants, or Why Mexicans and Arabs Look Alike,' in R. Ghosh and E. Kleinberg (eds.), *Presence* (2013), Ithaca and London: Cornell University Press, p. 108.

[v] H. Gumbrecht, *The Production of Presence: What Meaning Cannot Convey* (2004), Stanford, California; Stanford University Press, p. 56.

[vi] H. Gumbrecht, *The Production of Presence: What Meaning Cannot Convey* (2004), Stanford, California; Stanford University Press, p. 106.

[vii] This borrows from the language and thinking of Paul Ricoeur in relation to interpretation (*Interpretation Theory: Discourse and the Surpluss of Meaning* (1976), Fort Worth, Texas: Texas Christian University Press; *Paul Ricoeur: The Hermeneutics of Action* (1996), R. Kearney (ed.), London: Sage Publications; *Freud and Philosophy: An Essay on Interpretation* (1970), D. Savage (trans.), New Haven, Connecticut: Yale University Press.)

[viii] G. Deleuze as cited in J. Bennett, *Empathic Vision: Affect, Trauma and Contemporary Art* (2005), Stanford: University Press, p. 4; G. Deleuze, *Proust and Signs* (1964), R. Howard (trans.), New York: Braziller, p. 161. See also R.I. Simon, 'The Public Rendition of Image Médusées: Exhibiting Souvenir Photographs Taken at Lynchings in America', in R. Ghosh and E. Kleinberg (eds.), 2013, *Presence*, Ithaca and London: Cornell University Press, pp. 79-102.

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ANTICIPATIVE DRAWING

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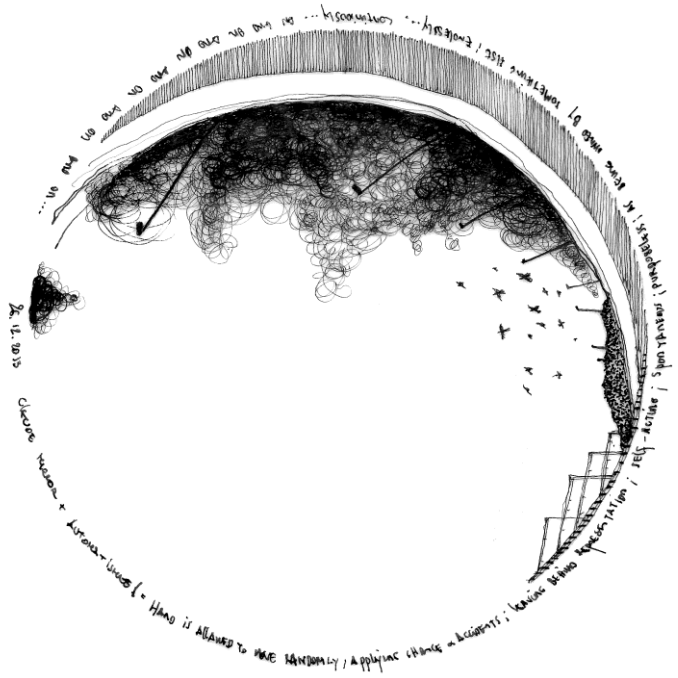
Presence and anticipation share from an etymological point of view a 'previous to' and 'pre' quality. As a result, presence and anticipation resonate with processes of continuous becoming. By means of Rosi Braidotti's nomadic thinking, this paper explores continuous and multiple becomings in order to 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....

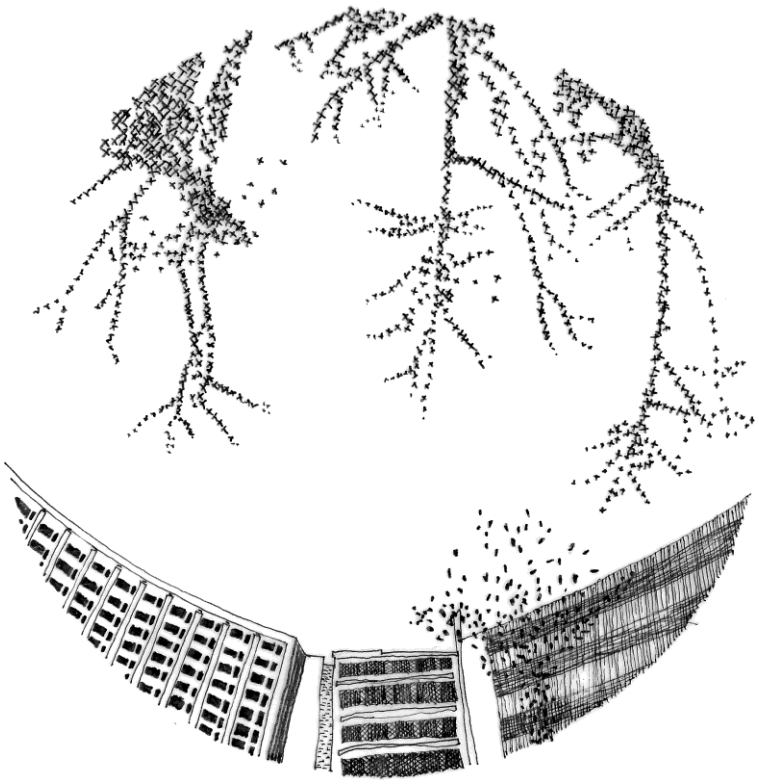
Allow for a series of drawings to open this article. These drawings are part of my PhD research in Architecture, under the working title 'Wandering off in the urban: to move towards being moved'. All drawings were made during a walk using pen on tracing paper while looking in a Claude Glass[1] in Charleroi,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

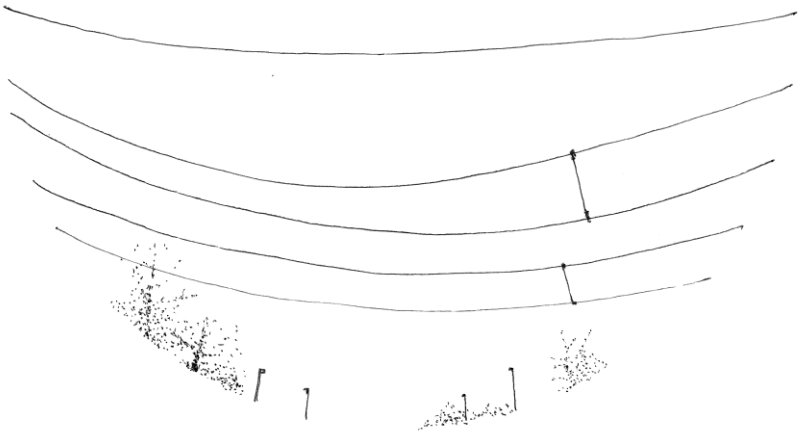
In the series a sequence can be noticed. At first the Claude Glass was used in the conventional way facing the mirror, body turned away from the scene (see drawings 1-4). Thereby slightly different angles, ranging from vertical to more horizontal positions of the rear-view, were explored. Hence, a strong 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).



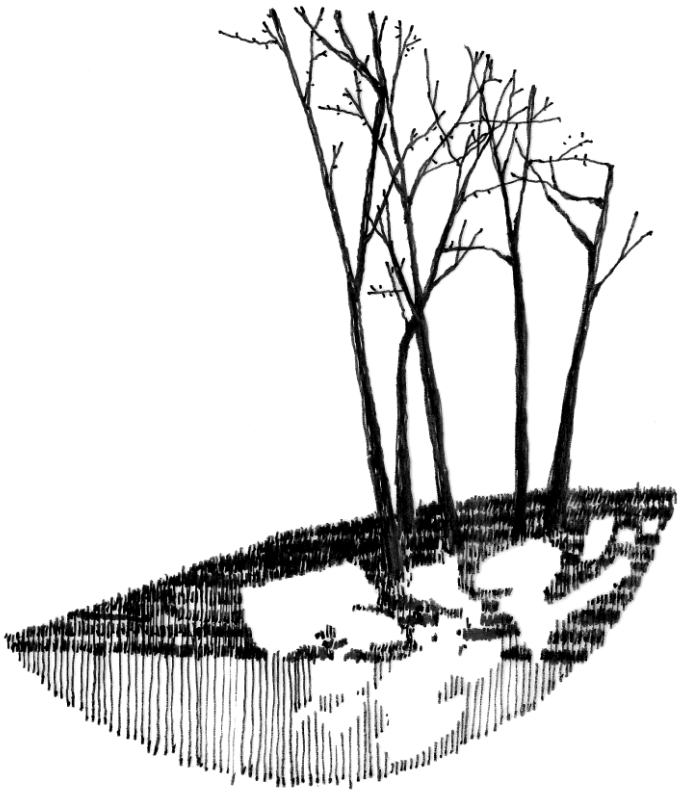
DRAWING 1

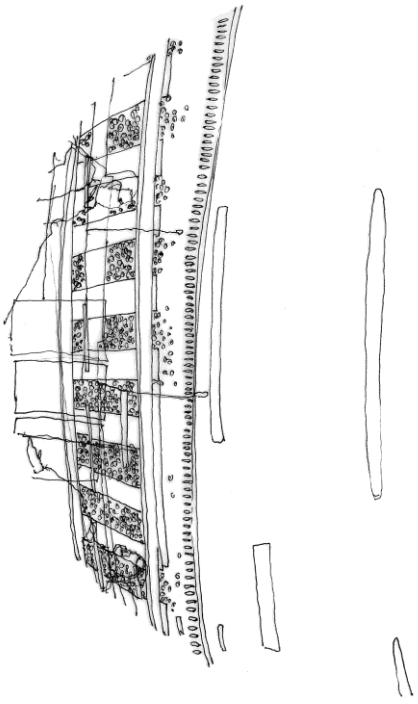
[1] A Claude Glass or Claude Mirror is a small convex black mirror named after the painter Claude Lorrain. This viewing instrument was favorable in the late 18th and early 19th century by artists and spectators of the landscape. In the mirror the environment is perceived as if it is a landscape painting,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



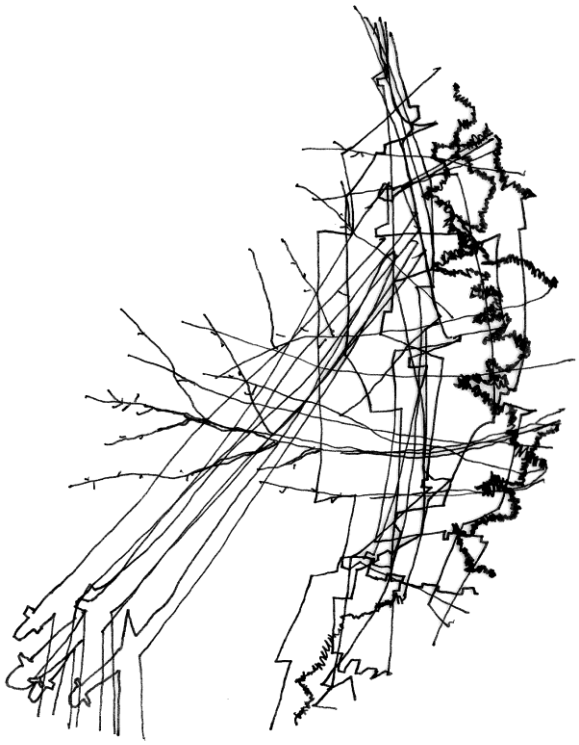


DRAWINGS 2-3

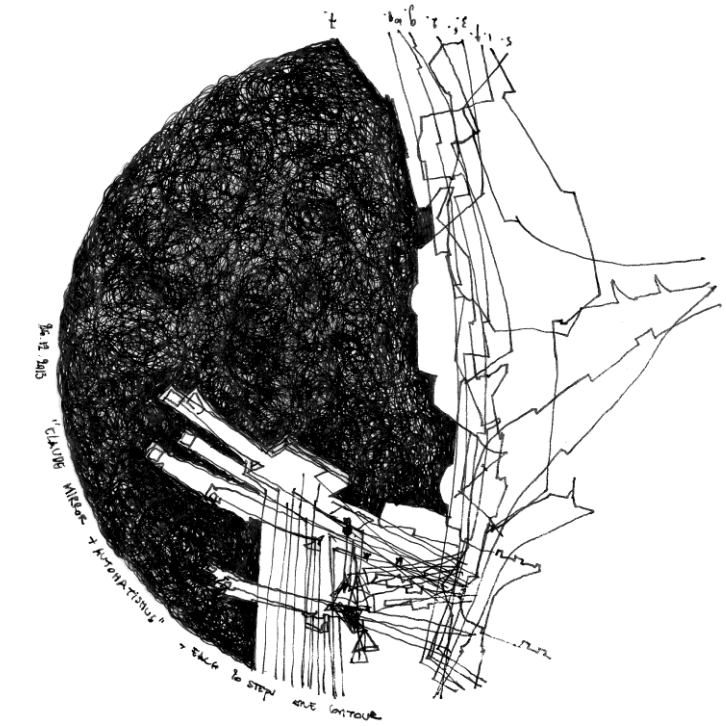


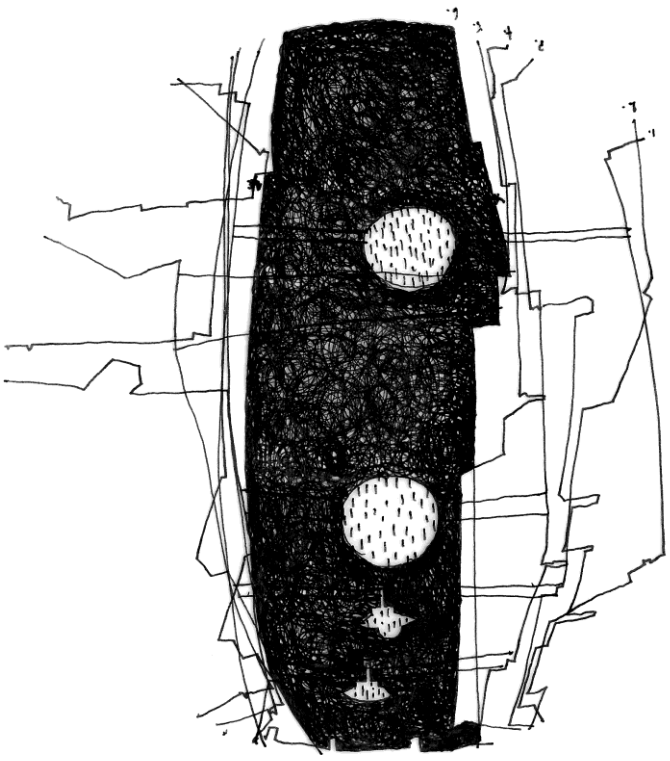


DRAWINGS 4-5

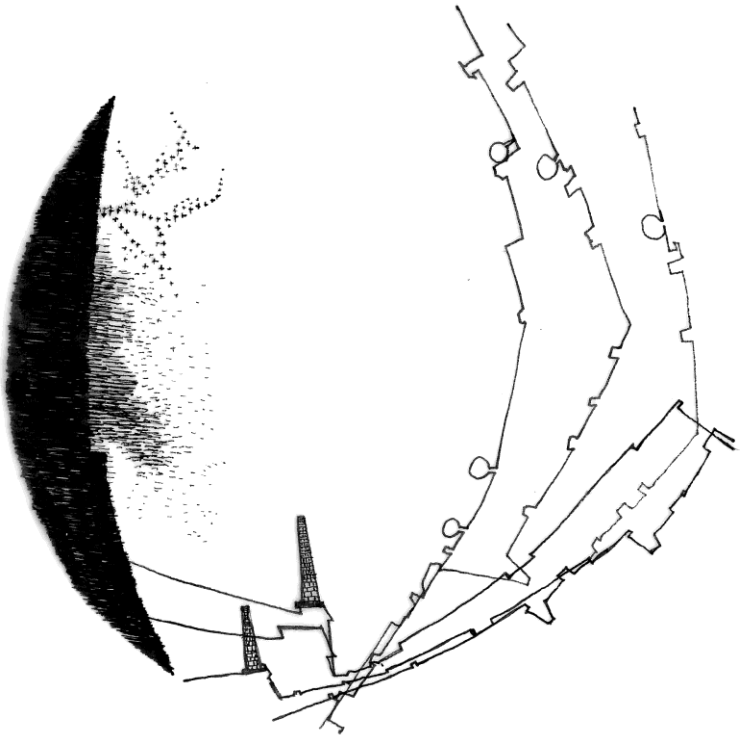


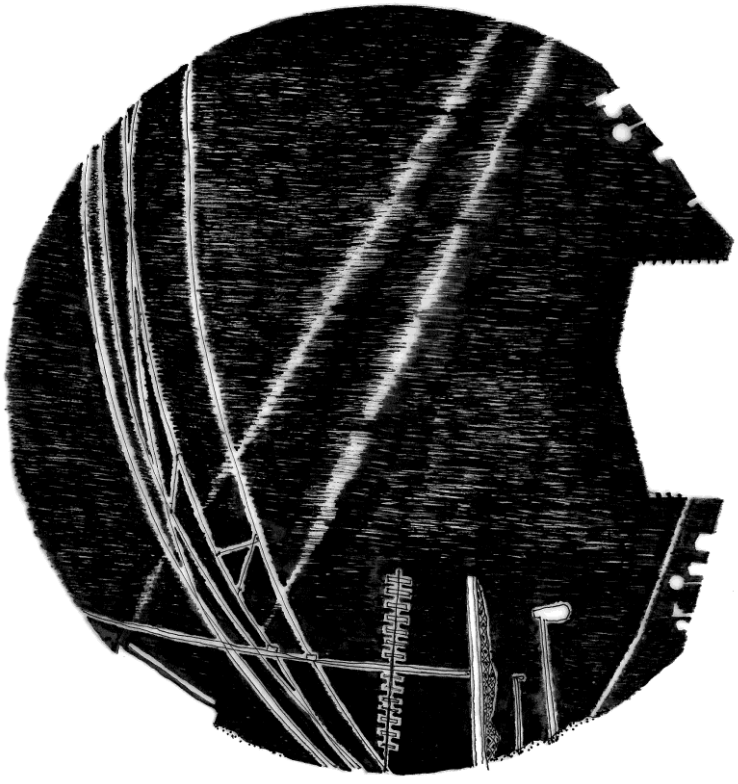
DRAWINGS 6-7





DRAWINGS 8-9





DRAWINGS 10-11:

When you cut into presence, multiple becomings leak out[2]

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[3] 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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[2] 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-Up*s, 1976.

[3] 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 automatismus, 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 where 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[4]!?

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

[4] *'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*[5] *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

[5] 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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Drawing and Visualisation Research

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FACES/PLACES

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This project was carried out by the author in the summer of 2001 in New York. It comprises episodes that entail the sketch of a specific place, two sketches of the city traveller at that location who volunteered to be sketched and the author's journal entries on each episode following the experience. One sketch is kept by the participant and the other by the author, which is presented in this paper. Since the boundaries of the project are fluid, it is formed and re-formed through the unfolding of each encounter. This paper provides an inquiry into the encounter between self-other-environment created and transformed by the project.

REFLECTIONS, SEPTEMBER 2015

Faces/Places is a personal project that I carried out in the months of July-August 2001, in my spare time, usually after work hours or on the weekends, in New York. With a sketch book, I would sit down at certain places, with a board that read 'Five minutes to spare? I will make two sketches of you - one for you and one for me'. Thus, the project entails the sketch of the place, the sketches of volunteer city travelers, and journal entries of reflections on each episode analyzing, questioning and expressing my own experience of the event.

I saw the project as an opportunity to explore myself through the encounter with different people in different locations, with a particular research question: How did the encounter between myself, the drawn and the environment take place; and what were the qualities that had an impact on the creation and transformation of this encounter through the project experience?

Initially I will attempt to provide a framework from which we can view the contours of the project, from the discourses and understanding within urban space, art space and research space. Afterward, I will explore themes emerging out of the experience itself as they relate to the self-other-environment relationship.

Urban Space/ Art Space/ Research Space

The intention of the initiation of the project was multi-fold. As a newcomer to the city, having arrived in May to work at an architectural office, I saw this as an opportunity to explore myself through the encounter with different people in different locations. First and foremost, it was a way of expanding and exploring the boundaries of 'space'. Thus, a positioning within a city by built environment professionals is usually that of a strategic one. We design to plan, control, set boundaries and limitations, overlooking space from a higher ground. On the other hand, a tactical repositioning within the city is created temporally through one's ever-changing experience and spatial practices in everyday lives (de Certeau, 1984). As Henri LeFebvre suggests, space is not received passively by 'users' or 'inhabitants', but is actively constructed, produced and reproduced by subjects, through their temporal activities (Borden et al, 2001). The conceptual and theoretical city created by urban planners, architects, etc., through strategies are thus recreated through the lived spatiality of the urban traveler, enacted through spatial stories and particularities (de Certeau, 1984). In that respect, this project created an opportunity to both set and transcend the boundaries of controlled space. Considering the urban space, it was a novel narrative of the city in the here-and-now, a temporally unique encounter.

The perspective of experiencing the city outside of its predetermined boundaries, with full engagement of the participants, resonates with the understanding of contemporary art practices. These practices suggest an alternative vision beyond the predetermined boundaries of the art gallery. They allow for the full participation of the viewers in the production of the artwork rather than offering a passive engagement by the audience

(Kester, 2005). Artworks are seen as more than just aesthetic objects; they are experienced and lived through the dialogue between parties. Communication, exchange and dialogue are the grounds through which art practice is created (Kester, 2005). These works of art "are performative to the extent that they see the identity of the artist and the participant as produced through these situational encounters" , and "the identities of these subjects are not entirely set, but are formed and transformed through the process of dialogical exchange" (Kester, 1999, pp.19 and 20). Art is the encounter itself.

The relationship between the artist and the participants in artwork or the drawer and the drawing in the specific practice of portraiture can resemble that of the researcher and the researched in art-based and qualitative inquiry. Lawrence-Lightfoot, has observed this overlap and suggested 'portraiture' as a methodology for social science research. She puts forth the significance of this relationship reflected onto the portrait: "But the translation of the image was anything but literal. It was probing, layered and interpretive. In addition to portraying my image, the piece expressed the perspective of the artist and was shaped by the evolving relationship between the artist and me." (2005, p.5). The researcher, therefore is inevitably engaging in an act of intervention: "In the process of creating portraits, we enter people's lives, build relationships, engage in discourse, make an imprint… and leave" (2005, p.12).

Within this understanding, as in conversational art practice, an empathic understanding between the parties tends to dissolve the boundaries and merge this relationship so that neither actor sees itself as the knower or the known, but rather 'two knowing subjects' (Gunzenhauser, 2006). With a developed subjectivity, a sense of valuing and caring for the participants is primary. While the artist/researcher immerses herself through the contact and unique engagement with the viewer/participant, knowledge regarding different perspectives – whether that of the researcher or the participants - is not 'discovered' but 'emerges' (Gunzenhauser, 2006).

Emerging Themes

The following is an inquiry into the themes that emerged through the project process; particularly unfolding through the encounter between myself, the urban space, and the participants.

During the project, with 30 encounters, 69 'work pieces' were created. Of these, 38 are within my sketchbook whereas 31 reside with the participants. A large selection of the sketches as well as the majority of journal entries relevant to the questions under inquiry are presented here.

IMPACT OF LOCATION

The properties of location had an impact on the progression of the project process in a number of ways. First, the location reflected onto the approach of participants. For example,

parks and recreation areas were more open to this project than walk-through pathways of business centers (e.g. Days 1, 2, 4, and 6 as opposed to Day 3). This difference affected the process being more enjoyable and productive and as such determined aspects such as: the *duration* of staying in one place at a time, the *number of encounters* taking place in that day (and respectively the number of sketches) and *my inclination* to re-visit and carry on the project in certain locations due to previous pleasant experience. For example, I had a brief sitting on Day 3 on the street next to Grand Central Station, since there were fewer volunteers. However, I revisited Union Square on Day 5, where I had started my project, due to the willingness of participation by occasionally young people.

Viewing the project afterwards within a larger spatial-temporal perspective discloses its exceptional and one-of-a-kind quality, since it was conducted only days before the September 11 events took place. Thus, a similar engagement would not come about in the upcoming days and months. This radical change of our relationship with the city and its people also revealed a profound understanding which made the project possible in the first place; although we were all strangers experiencing the city with differences in age, gender, backgrounds and ethnicity, we had an unspoken fellowship and familiarity through feelings of empathy and connection, caring and safety. With the events of September 11, a totally different interaction with the city and its people would take place, altering the positive encounters of urban strangers, which the project had been a unique reflection of.

EXPANDING PROJECT'S CONTROLLED SPACE

The project, as previously suggested, was itself a tactical opposition to the planned city and enriched the city's spatial experience with recreated boundaries. Yet, it still had its own boundaries and rules, progressing through choosing a location, sketching only volunteer participants who approached, producing two sketches, etc. However, the project gained richness and dynamism where either myself or the participant also tactically expanded these rules and reframed the project definition. Thus, the boundaries beyond the initial limits drawn around the work became flexible and were modified during the exchange. These modifications were at times made by the participant, such as Tommy taking my photograph on Day 2 (Figs. 6,7*),* or Paige and me simultaneously drawing one another and exchanging both sketches on Day 4 (Figs. 14,15*).* These two instances provided a space for the sitter to join in to the project's material production. In another episode of 'a moment of caring', I gave away both sketches to the sitters since they could not choose, and thus altered the rule of keeping one sketch (Day 4, *no figure!*). Finally, while I started Day 6 keeping to the rule of volunteer participation, this changed and led to new and dynamic exchanges between myself, other observers, and the 'performer', whom I sketched without a formal permission, and did not give away a sketch (Fig. 25).

All of these episodes revealed new discoveries related to my self-other relationship and positively affected the 'flow' quality of experience, which I will dwell upon further. The project was open to unpredictability and uncertainty. Similar to the experience of other

conversational art practices (Rogers 2007), the spontaneity of the encounter created something new. At moments, it just created ‘a free space to be’.

INDIVIDUAL EPISODES FORMING PROJECT TOTALITY

Every episode throughout the project existed in the exact space-time of the occurrence. Each sitting was therefore a unique encounter, and experienced only once by the participants. However, their continuity in my time-frame had an impact not only on how I experienced each one of them, but also on the process/product. The project as such has *an invisible wholeness:* while parts of it are scattered around specific times and locations within the city, they form a more comprehensive picture of my own levels of revelation through its continuity. In that respect, each sitting within a day or in consecutive days was unfolding conditioned by the previous ones. This can be observed in my choice of certain locations over others due to volunteers’ attitudes and enthusiasm, as suggested earlier. Meanwhile, the comparative aspect between episodes can be seen clearly through the journal entries. For example, on Day 6 where I reflect on different feelings during the progressing episodes: 'I didn't get so much at the beginning....' and continue with 'Anyway, and then it started to rain...'. I also make comparison with previous days: 'Sometimes it’s peak - the feeling is peak...Today wasn't like that, but today was FUN'. The differences in the quality of exchanges can also be observed in the quality of the sketches. For example in two consecutive episodes in Day 5, I seem to be more relaxed sketching Ali, capturing an impression and freely studying one of his eyes in detail at the corner of the paper without necessarily worrying about how the drawing will look, whereas I feel much more tense while sketching Roy, which is also written in the journal entry (Figs. 20, 21, August 10).

None of the individual drawings/portraits can provide a complete picture of the exchange. As Goodwin points out, some part of it always runs away from us; any given portrait is inevitably incomplete (2011). However, viewed within the 'new' context of this research space after fifteen years, the seemingly distinct elements resonate together and allow for the emergence of new associations, and drawings can also be seen in relation to others within this structure. As each encounter leads into the next, in their entirety, they offer possible alternative interpretations by the viewers.

PRESENCE/ABSENCE THROUGH THE (TWO) DRAWINGS

This project allowed expansion beyond the space-time of the event through the travelling of the sketches afterward, one which I held on to and the other that the participants kept. While sharing the project space as a process, we would also share processes and memories as well as material outcomes.

Creating two sketches had a profound impact on the nature of the encounter. The first effect was related to my own positioning. It allowed me to prolong the interaction, study the process, and get the feel of the situation. It gave me a chance to re-work my relation vis-a-vis the participant and the paper, appropriate aspects of drawing during the process.

Moreover, I felt I was on a safer ground. As a part of my 'insecurity', it gave me a second chance to sketch; so that the participant at least could choose if s/he did not appreciate one of them. In that respect, this attempt was a spatial tactic to maneuver, in the midst of the uncontrollability and uncertainty of the outcome in terms of aesthetic and formal qualities.

The second effect of the creation of two sketches was the increased involvement of the participant in deciding the fate of them in time/space, by deciding which one she would take away. While many of the participants chose their sketches according to visual preference, choosing the one more visually appealing to them (Day 2, *the other of Fig. 9*), one participant did not make a preference and flipped coins (Day 2, Fig. 6), and still others could not make a choice and took both (Day 4, *no figure!*). There were also cases where I gave away the 'preferred' one to the sitter (Day 1, Fig. 3), and the sitter gave the 'preferred' one to me (Day 1, Fig. 5). While these episodes placed priority on the visual qualities of the sketch, one participant willingly let me have the 'preferred' sketch not due to the visual qualities but since that emerged out of the meaningful and intense interaction during the drawing (Day 2, Fig. 8). In this instance, also reflected in related journal entries, the drawing purely gained its importance due to the nature of the exchange and the meaning created through the encounter.

The exchange that took place during the choice activity could also be seen as a reflection of valuing and caring, an essential feature of the self-other relationship, as noted earlier in constituting the art/research space. The journal entries reflect this, as on Day 1, July 6 'the experience was good because I did not care how it looked and he let me keep the good one!' *(*Fig. 5*)* and Day 2, July 20: 'The argument comes out when who keeps the 'preferred' one. This is also very cool communication... so they got the 'original one which I am happy about' *(the other of Fig. 9).*

With the involvement of participants taking away one sketch, the 'remaining' sketches kept by myself automatically are outcomes of what is absent. In that respect, they also reinforce the project's *invisible wholeness.* Not being confined to the boundaries of my sketch-book and time, it still thrills me to think that many of the sketches are still out there (around the world) residing with those who took part in the project.

EXPERIENCE OF TENSION / FLOW

The works as well as my own journal reflections indicate engagement and interrelation of communications: the verbal dialogue between myself and the drawn; the non-verbal dialogue between myself and the drawn (through our gazes); my own internal dialogue which reflects onto the drawing; and the dialogue/reaction of the drawn with the drawing. The interrelation of all these layers reflect onto the overall quality of the experience as degrees of momentary tension, unease, pressure and separateness; as opposed to heightened intensity, oneness and flow.

One of my deeply embedded desires in carrying out this project was an attempt to recreate and reconstruct 'the self'. As such, as any art practice, this is a courageous act (May, 1976). It is troublesome and painful to bring into life something new, due to one's inescapable intense encounter with one's own inner world. Therefore, moving beyond the comfort zone, the self is transformed momentarily throughout the project. Though at times creating tension and anxiety, the act of drawing may also bring out the potentials of both the self and the other. These moments are experienced by an increased sense of awareness and joy. Coined as the term 'flow', such experiences naturally unfold and happen, allowing a space for exploration and discovery (Cziksentmihalyi 1991).

There are a number of factors that have an impact on the momentary mediation between tension, flow and gradations in between. One of the main reasons that produced anxiety on my part was my inadequate management of carrying out an actual conversation along with the drawing act. The tension created by the reciprocal act of looking or continuing a casual conversation with a complete stranger were issues I struggled with (Day 5, Fig. 21). The second source of tension was *my own* (Day 1, Fig. 3, second sketch) or *others'* (Day 6, Fig. 23) assumed or actual expectation of what the sketch would eventually look like. Thus my own/others' judgment of the visual characteristics of the drawing (e.g., whether it captured the characteristics of the drawn, or whether it was expressive, etc.) influenced the emotional tone during the encounter. Comments like 'The feeling of it was not there' and '...then I got tense...' reflect these feelings in the journal. These episodes reinforced the strength of the personal boundaries that separated 'me' from the 'other'.

Sometimes the project progressed in its expected fashion within its confined rules and casual conversations; the products of these act as a fine memory of that moment with no special transformation /renewal of myself. These were usually denoted as 'fun', 'fine', 'okay', with a positive tone.

The flow experience took place by the shifting of any pressure whatsoever and dwelling into whatever occurred, either through the non-verbal/verbal communication, or through the act of drawing. In those instances, there was often an expansion of the boundaries of the project space (as previously suggested) as well as my own self. The intensity of these experiences reflected in journal entries as: 'I'm so, so, so excited!' and 'This has been oh-so-incredible again'. With the absence of thought and judgment and the intense awareness of self/other during the encounter, these moments were memorable to the extent that I could release myself from those self-constructed limits. Thus, the 'me' dissolved into the 'other' and environment; there was a release from whatever had been or should be, with an effortless fall/flow into whatever was.

KNOWING

As complete strangers, what were aspects of the Faces/Places project that enabled different ways of knowing by the drawer and the drawn? What tactics during the project were utilized to establish a communication within this strangely familiar context?

Initially, I should say that the voluntary participation of the other was the first and foremost feature that initiated a positive encounter. The project's casual and non-professional nature of invitation of the other (within an unrestricted urban location, a hand-written invitation on a craft paper; and my caution that I am an architect by profession and the expectations of the product should not be high) set the stage on a sense of equality. Thus, both of the parties were reciprocally exposed and vulnerable; the drawn was exposed to my gaze by opening up his/her bodily presence, I was open to his/her gaze through the presence of my drawing process/product.

As strangers in the city, one way of establishing a rapport with one another was through our roles with respect to the city, revealed through comments on what people do in New York, (Day 2) and the relationship of the skate guy's positioning in the specific location of Union Square (Day 4). On the other hand, our professions were a common ground through which we attained fellowship and learned from one another, such as learning a drawing technique from the artist who I conversed with but did not draw (Day 4) and the affiliation of my architect-artist identity with that of the participant's glass artist-balloon maker identity (Day 5). Although not indicated in the journal entry, Paige, who simultaneously drew me, was a photographer, which again provided a somewhat equal relationship and distance to the drawing activity and enhanced our fellowship (Day 4). On the contrary, the professional identity of the drawn could also be a source of tension and assumed judgment, as it was with the artist (Day 3). In all these instances, the professions provided a backdrop against which we stationed ourselves, particularly with respect to our *previous* knowledge.

The drawing activity also enabled one of the parties to learn more about some aspect of themselves. For example, Stuart realized that one of Donna's eyes was more beautiful than the other (Day 2, Fig. 9) as expressed by my drawing. On the other hand, I learned about my own drawing behaviors: I was previously conditioned to draw eyes that would not reflect those of the drawn (Day 1, Fig. 4) and that I really enjoyed drawing children due to their unique postures and proportions (Day 6, Fig. 24).

Along with the more casual and general acquaintances attained, there were also instances, as mentioned before in the experience of 'flow', which led to a deeper knowing. As suggested also by other artists, drawing conversations carry the potential to become a dynamic medium in which, a unique kind of intimacy is manifested that does not depend on a historical knowing (Rogers, 2006). There is an attempt to access a non-verbal essence through the contact (Goodwin, 2011). For example, I express the encounter with the couple on Day 6 (Fig. 26) as '…. And it was so romantic and amazing and dreamlike', whereas reflections of

Day 2 are noted with: “I get into people and people get into me! This is so great, so good, so brilliant and fascinating”. To this day, this project has encouraged me to continue my inquiry into how you *know* a person, and particularly being open to and trusting ways of *intuitive knowing*.

Conclusion

Faces/Places project was my inquiry into the relationship between the self and other embracing its temporality and spatiality. The project offered me a medium to experience and analyze encounters with the urban space, art space and research space; all of which the participants had specific roles within. Shifting between these spaces, the project transformed them, recreating and expanding their boundaries. The medium of voluntary participation of the drawn and sharing the sketches provided opportunities to deepen ways of knowing and connecting, which also reflected onto the artwork.

Throughout the project, the 'encounter' was primary, whereas the journal entries and the sketches were means to solidify it. Thus, they were the material component of the ‘conversation’ that took place during the encounter, a ‘mark’ or a ‘reminder’ of that encounter. The progression of the encounters provided a continuity which led the project to acquire new meanings in time and space. The 'marks' also opened up the possibility to analyze the project with emergent themes related to the research questions, which brings light on the subtle aspects of the encounters that influence the project experience.

Further explorations of the effect of 'encounter' on the self-other-environment relationship could be achieved with supportive methods. First, the actual immediate impact of the space where interaction took place could be explored on deeper levels. The posture, distance between the participant and sitter, impact on sitting/standing and the background as a significant part of the ‘picture’ could be investigated via the conversations and/or the sketches.

DAY 1 - UNION SQUARE, JULY 6, 2001

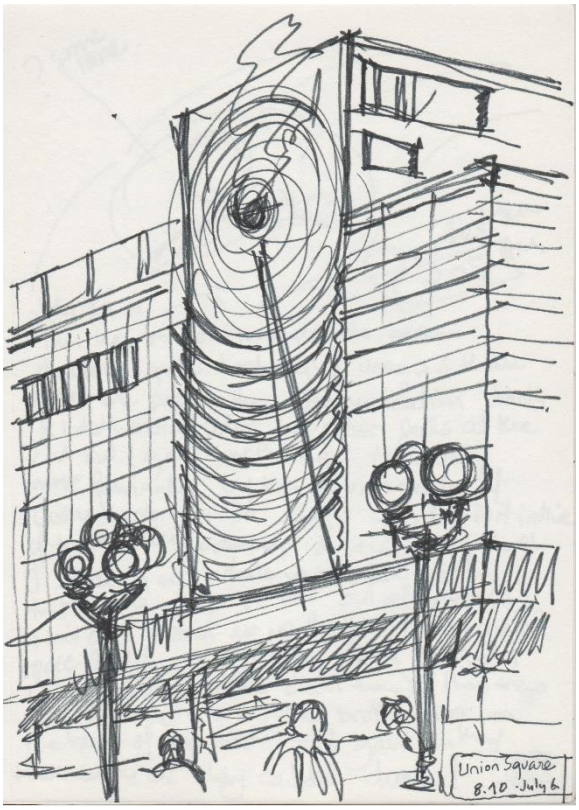

FIGURE 1: UNION SQUARE

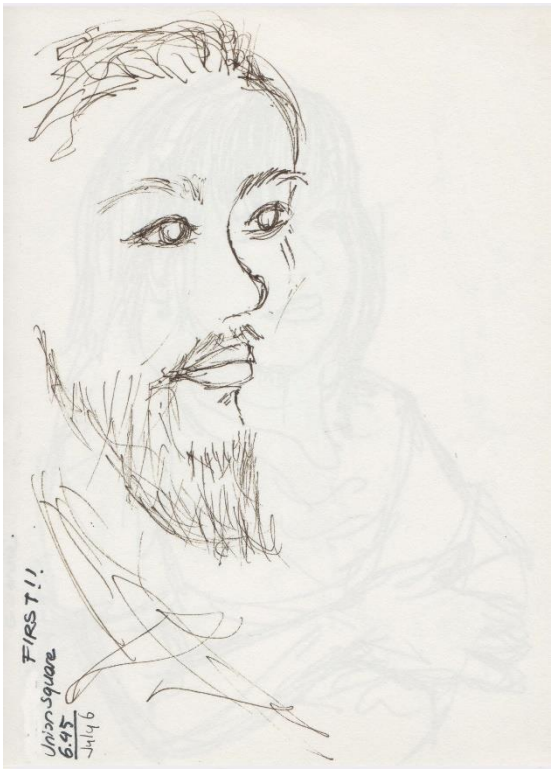

FIGURE 2: MATTHIAS

FIGURE 3: STELLA

FIGURE 4: STAN AND THELMA

FIGURE 5: JASON

July 6, 2001

Today was the first day of my project and I feel good and confident. No one left me sitting there waiting - I drew till I got tired! Two important things of noting down: When I talk, I cannot concentrate and feel uneasy, but on the other hand when I talk without the intention of 'getting it right', it's so much fun. With Stella, the dancer (Fig. 3), she talked but I was so not-into the sketch. She had really beautiful features and it felt very pleasurable to draw her and the first sketch was the best I had so far - I felt 'proud' of it and showed my pride aloud. Of course when I did the second one and 'tried again' it screwed up and I got upset and for the first time I had her take the good one without choice. I wanted her to have it. On the other hand when I got tired and Jason (Fig. 5) came with the bike, I told him - like I tell everyone else (but do I mean it?) 'Don't expect too much' I meant it, I did not try to make it look like him and we talked... about what he does (goes to school) and what I do... It felt so comforting and nice - the experience was good because I did not care how it looked and he let me keep the good one! He liked that one but didn't want to take it even though I said 'look I have many you have one, you choose'. So – even among many - the good one is to be kept by me, still unique. So, my desire to be remembered 'better'- by letting Stella take the preferred one, goes for Jason – to be remembered better? But I have to free myself from the pressure to make look-alike and concentrate on experience – and more experiences are: 1) Matthias had great hair and he was the first to be legally on my project- ever. (Fig. 2) COOL! 2) When I was drawing the couple (Fig. 4) did I realize how conditioned I am to draw certain kind of eyes. Even though I look at Asian features my hand draws eyes that I usually draw! I need a lot of practice to relearn what I know - which is wrong for many occasions! One also important aspect: When they are looking at you, so you really watch them as they watch you as you watch them ... as you draw - it seems uneasy, but all he more exciting because now you are being 'caught' at which spot you are catching!

DAY 2- BRYANT PARK, JULY 20, 2001

FIGURE 6: TOMMY

FIGURE 7: BURÇAK, PHOTO TAKEN BY TOMMY

FIGURE 8: MARIO

FIGURE 9: DONNA AND STUART

July 20, 2001

I am so, so, so excited! So great! I get into people and people get into me! This is so great, so good, so brilliant and fascinating. Today, I learned that being more relaxed - and really getting yourself out - people FEEL it and prefer it so it is NOT AT ALL about whether the sketch really looks like them or not, it is all about whether they see in the sketch something more about me or something more about them which is seen - 'gazed' - through my eyes. This is so brilliant...First, Mario (Fig. 8): I looked into his eyes and ... I first drew the exterior and then got inside - when I was asking questions and I looked into his eyes and drew him and he felt all the energy and said 'you saw through me'. And then the couple (Fig. 9) came by and they were tense and the girl asked 'Do I have one eye?!' And then I got tense because I thought that she preferred herself with two eyes (looking more like her) and I asked her to turn profile so that I STILL drew one eye but you won't think I have missed one eye. Then I got tense and they got relaxed and they looked and talked about one another and then I finished and it was a more 'beautiful look alike' and from previous talk in reference I said 'I know which one you will like' but the guy said 'I prefer the first one actually' and the girl confirmed...! The argument comes out when who keeps the 'preferred' one. This is also very cool communication and the girl – Donna – said - 'it's more original' and the guy said 'the other one is more classic' and so they got the 'original' one which I am happy about. But with Mario - I keep the good one.

This is so interesting, and they ask 'is this what people do in New York!'. They ask ME that! I don't know. Also, the first one took my picture and it was a two way process him looking at me looking at him... (Figs. 6 and 7).

DAY 3 - NEARBY GRAND CENTRAL STATION, JULY 23, 2001

FIGURE 10: NEARBY GRAND CENRTAL STATION

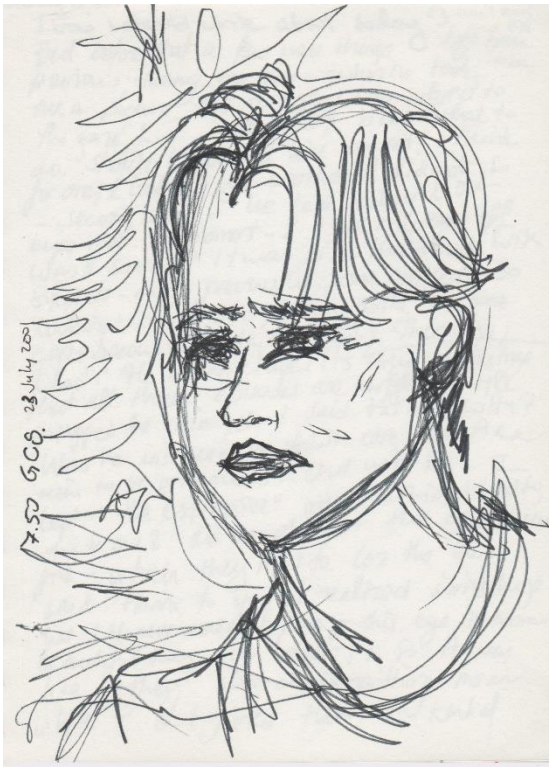

FIGURE 11: TIMOTHY

July 23, 2001

A few more things from previous day... Tommy (Figs. 6 and 7) – for one thing - when he took the picture that moment, I was 'subject to the gaze' and I really didn't know what to do. Should I look at him or not? Once - he kept looking and our eyes met - one moment - and I placed my eyes elsewhere. Was I scared? So 'looking' scares you and you have to be courageous to look (I think). And finally, he did not choose. It's very interesting that all episodes are different. He flipped the coin and I said 'tails'... WHY? Was he insecure or he didn't care? Was it an aim to be on equals? But with Mario (Fig. 8) - I kept the 'expressive' one - which I HAD TO, you know - and the couple (Fig. 9) got the expressive one - which they had to. Because the guy said 'thank you I realized something that I had never seen before - this eye is more beautiful than the other!' So it was like 'they' shared something meanwhile - I joined them. I kind of 'cooperated'! Yet with Mario, it was we-experiencing-the-energy, and he left it to me...

Anyway, for today, a lesson to learn: Places ARE important for faces. I sat at a bank facing a street (Fig. 10) and no one was hanging around and loose, like in a park (Union Square or Bryant for example) and it was much more difficult. People were on their way. Yet in parks, people have spare time and that feels comfortable. You're not out-of-place. Timothy on the other hand, was an artist (Fig. 11). Being already tense - because of an uncomfortable place, my judgment of him being judgmental of me made me even tenser, and I couldn't really communicate or like what I did or concentrate on it. He also asked 'can I look at your previous sketches' which I was happy (to show myself off?) but again a bit tense (again more judgment?). The feeling of it was not there. A square or a park next time and I should not have the sense that something is being expected, right? PS. He said the first one was more 'expressive'. This is the third time I'm hearing of 'expressive'!

DAY 4 - ATRIUM FRONT, JULY 29, 2001

FIGURE 12: ATRIUM

FIGURE 13: ROSIE

FIGURE 14: PAIGE

FIGURE 15: BURÇAK, SKETCHED BY PAIGE

FIGURE 16: MIKE, STEVE AND BOB

FIGURE 17: DAPHNE AND SAM

July 29, 2001

This has been oh-so-incredible again. It goes on quite 'ordinary' and uneasy and then one person - the communication starts and I don't know what the other feels like at the end but I get incredibly fascinated by the spontaneity of every event... So Paige was the initiative of today. She came up and said 'Why don't I sketch you while you sketch me' to make it short (Figs. 14 and 15). This event cheered me up and then I ran out of space and then I drew brother and sister on the back of my sheet (Fig. 17) and later drew the other children and gave both of the sketches away because they couldn't choose!

DAY 5 - UNION SQUARE, AUGUST 10, 2001

FIGURE 18: UNION SQUARE

FIGURE 19: WAYNE

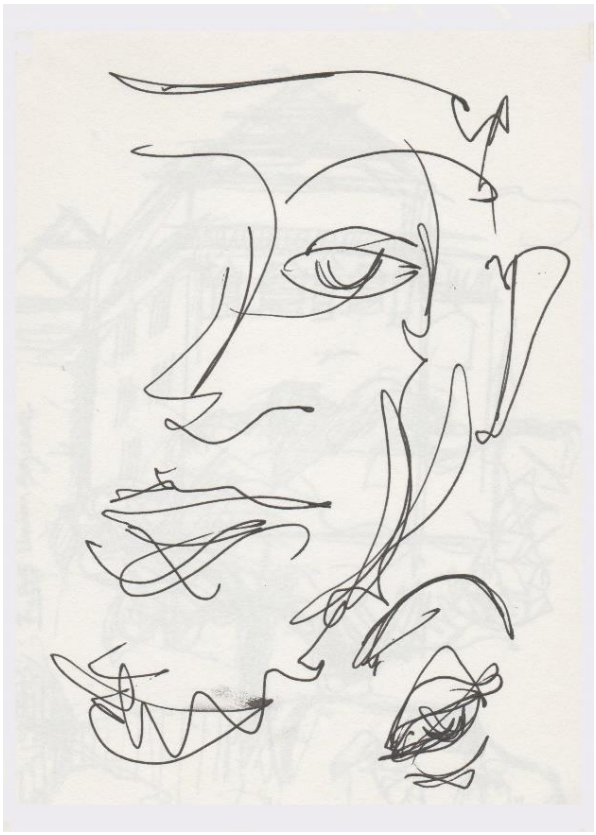

FIGURE 20: ALI

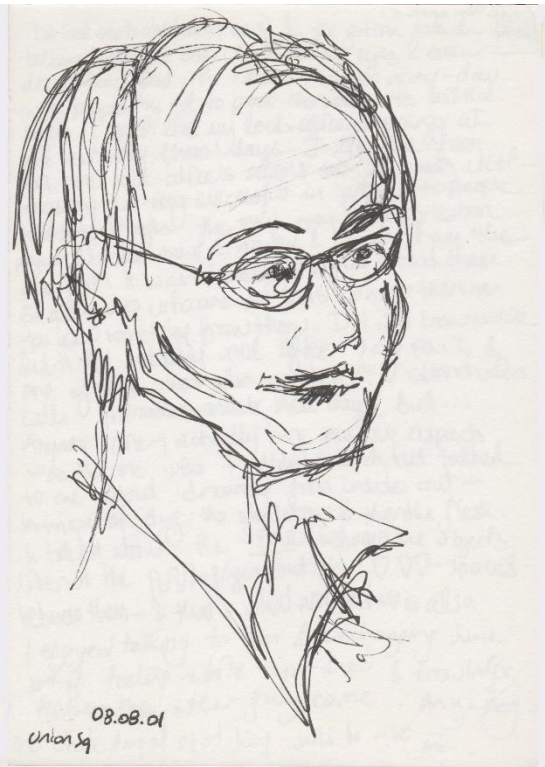

FIGURE 21: ROY

August 10, 2001 (3 days after sketching)

The last one disappointing (Fig. 21). He got me so much talking I couldn't even look in his eyes and even draw him. It was an okay-day. When people try not to prove themselves, it's all the better. I don't like my look-alike drawings at all actually, these days. I like the freer ones. Not very successful in 'getting' to people this time though. It was interesting hanging around these skate guys, who are 10 years younger than me. You learn something from them. Did you know police didn't let skating until after 7.00PM? And one of them was also an artist. Actually, one positive aspect was the one who I didn't sketch, but talked to me about drawing inside out - technique of drawing the skeleton and then the flesh. He also mentioned the significance of space between the objects, such as paying attention to the space between the fingers - rather than the fingers themselves. Is this not what architecture is also all about? I enjoyed talking to him and exchanging the same sort of feeling-while-you-draw and knowledge. One whole day of sketching would be nice...

DAY 6 - SOUTH STREET SEAPORT, AUGUST 14, 2001

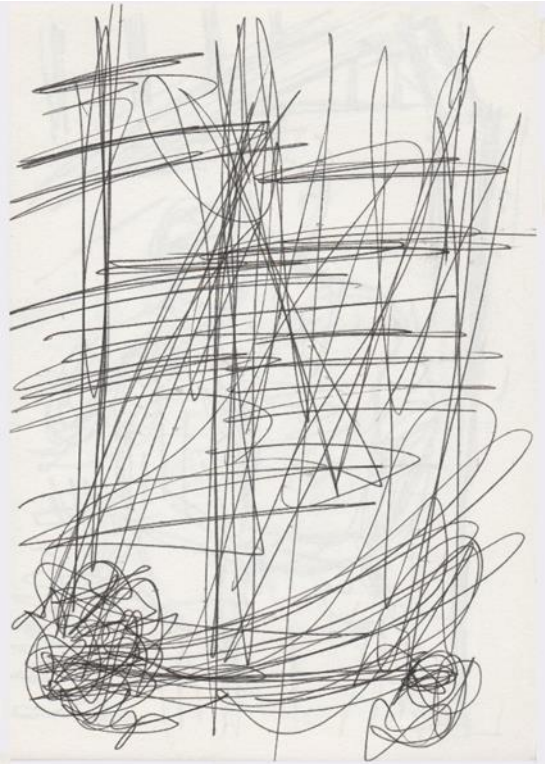

FIGURE 22: SOUTH STREET SEAPORT

FIGURE 23: KEN AND SHAUNA

FIGURE 24: JILL AND ANNA

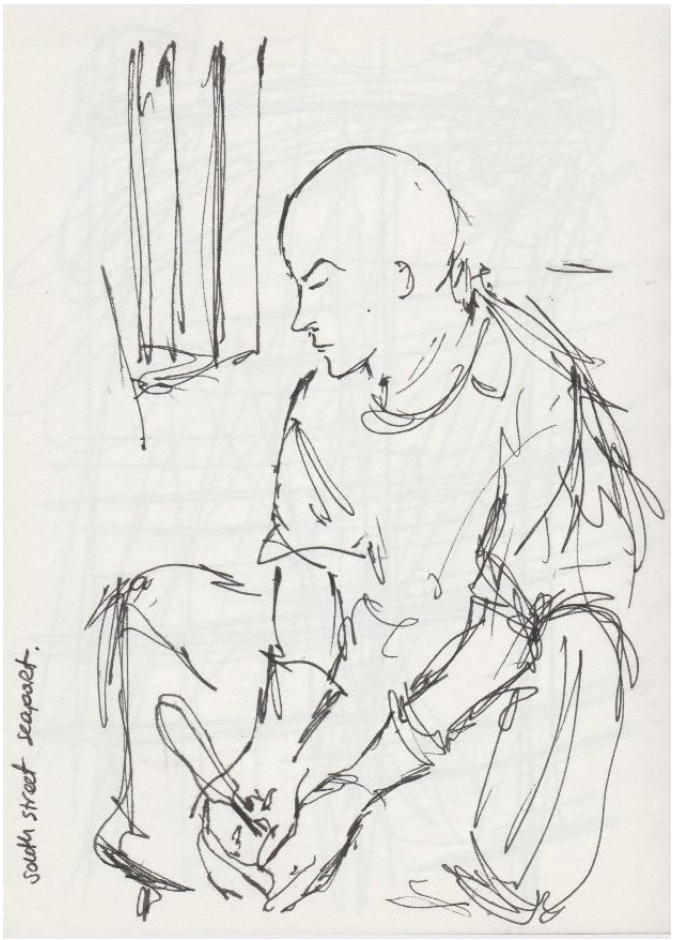

FIGURE 25: THE PERFORMER

FIGURE 26: THE ROMANTIC COUPLE

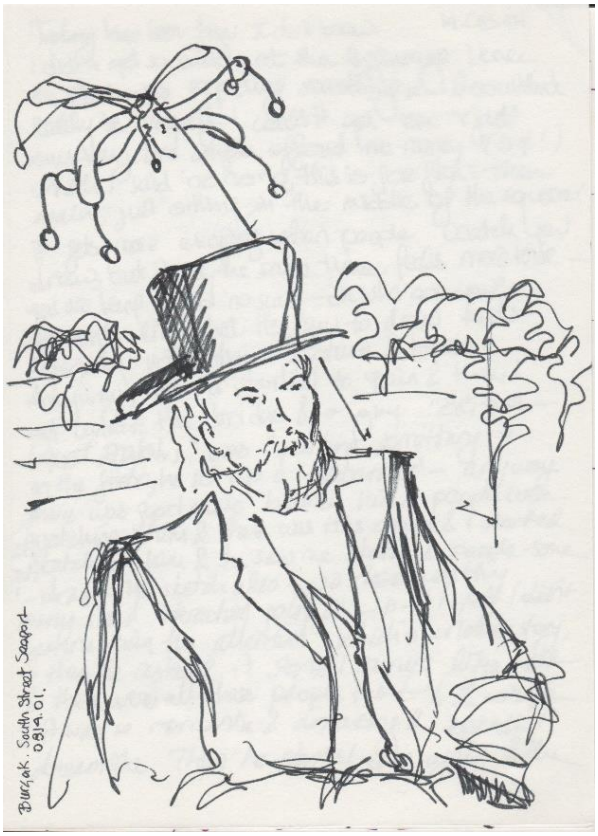

FIGURE 27: PASCAL

August 14, 2001

Today has been fun. I didn't get so much at the beginning. I knew the other was expecting something, so I couldn't really be myself (Fig. 22). It gets more exciting when people watch you draw, but at the same time feels more tense - you're being judged like comments such as 'oh she got you' ... It's fun to draw kids, especially with their posture and bodies...

Anyway, then it started to rain and then I got under the bridge and a guy was painting something on the floor, there was good music behind him, and people were watching him and there was this crowd and I started sketching him (Fig. 25). He saw me sketch and people – some - saw me sketch also - so there was this many sided interaction going on - and then he rested and it started raining like hell and there were a lot of people there. There was also a couple (Fig. 26), and it was so romantic and amazing and dreamlike... And he started drawing again and the black dressed guy (Pascal) sat watching him and I sketched him, he was very well aware and had fun - so it's the performer painting, Pascal watching him, I sketch Pascal (Fig. 27)... Most people watch him, 1-2 people watch me. It was a multiple gaze situation. So I met Pascal. He is a glass artist. He is making balloons for kids in South Street Seaport. Isn't this interesting? NY is interesting. Me - architect, sketching people, and another guy - glass artist - balloon making for kids - for fun. Cool. But the music and the movement and people's attention at the initial moment was cool. But he was there for the attention. It seemed like he was more concentrated on who was there watching him than getting the feeling of the whole thing. But aren't we all aware? To what extent can you get rid of that? Sometimes it's peak - the feeling is peak. The process is peak. Today wasn't like that, but today was FUN.

September 08, 2001

Art is the SAFEST FREEDOM. (is / allows/ embodies). And that is why one cannot go beyond it, only one can extend/expand within it. Nothing can go 'beyond' art. It offers limitless possibilities only because of it being art and yet also allows acceptance.

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INVOLUNTARY PRESENCE: COPYING, PRINTING, AND MULTIPLYING LINE

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Drawing, in particular sparse freehand line drawing, is often revered for its 'immediacy and directness bordering on rawness' (Craig-Martin 1995: 10). Against such original drawings, prints come in second place, as reproductions, substitutes, mindless copies. In opposition to these ideas, this article will argue instead for the primacy of print as a drawing medium, with a focus on the self-realising activities of more anonymous practitioners. I examine the re-working and transmutation of mark making at work within drawing for print, the 'sympathetic magic' of mimesis and re-invention (Taussig 1993: xiii) through copying and appropriation. Moreover when I celebrate the presence conjured through drawing for print, I also urge the creative force of apparently thoughtless doodling generated by webs of repetitive lines across the page. I will argue that printed multiplying marks, with their flourishes of ornamental space covering repetitions, create presence despite the artist who is merely their attendant. With reference to the informal drawing education practices of all aspiring visual practitioners in Britain in the period of industrialisation, we find that drawing and printing mediums ceaselessly inflected one another. In this paper I will focus specifically on photomechanical line processes such as line blocks, offset litho or Xerox, relatively crude mediums with little of the apparent presence associated with either original drawings or with carefully editioned artist prints.

Drawing is often revered for its 'immediacy and directness bordering on rawness' (Craig-Martin 1995: 10). Craig-Martin's statement here was advocating a sparse, linear, and often gestural approach to mark making, where the most rapid action with the pen can leave behind a trace filled with significance. What is valued in this formulation, as we re-trace marks on the page as viewers, is the sense of stepping into the presence of the artist and re-creating his act of authentic singular expression. Many recent exhibitions and revivals of 'drawing as practice' reinforce this cult of the original and the 'primacy of drawing' (Petherbridge 2010). Against such original drawings, pregnant with intentionality, prints come in second place, as reproductions, substitutes, or mindless copies.

In opposition to these ideas, this article will argue instead for the primacy of print as a drawing medium, with a focus on the self-realising activities of more anonymous practitioners. Doodling and copying in and around printed images has been the everyday cultural territory of numerous and diverse bodies of citizens in industrial society for at least two hundred years. Although Clement Greenberg (in 'Avant-garde and kitsch') famously bundled all these groups together into 'new urban masses' hungry for the diversions of ersatz culture, his over-generalised views are misleading; especially so when he and other 'kitsch commentators' suggest that mass culture is merely a kind of pap sucked in by passive consumers. Instead, this article will examine the re-working and transmutation of mark making at work within drawing for print, the 'sympathetic magic' of mimesis and re-invention (Taussig 1993: xiii) through copying and appropriation.

Moreover in celebrating the presence conjured through drawing for print, this article will also urge the creative force of apparently thoughtless doodling generated by webs of repetitive lines across the page—the type of 'regressive' actions denigrated by Ernst Gombrich as a simple-minded 'discharge of motor impulses' no more profound than jumping up and down in fury (Gombrich 1979: 11-13). Such marginal drawing activities, such as scribbling or doodling, have of course been more favourably investigated by other art theorists and historians with an interest in outsider art, surrealism or abstract impressionism, most notably in David Maclagan's closely nuanced examination of the changing shades of meaning attributed to such drawing styles across the twentieth century (2014). As Maclagan argues, scribbling and other apparently automatic drawing styles have often been seen as deeply authentic, because they carried the promise of giving access to an unconscious source of spontaneous creativity (Maclagan 2014: 141) generated by a three-way feedback process between the artist, the mark making process and the developing image on the page. This article will move further, however, in making a case for the creative remediation, appropriation, and further metamorphoses of such drawings through print. Against the notion of the artist's presence in the original drawing, where we seek an echo of his contemplative, iterative, sustained attention left by the physical traces on the page, this article will argue that printed multiplying marks, with their flourishes of ornamental space covering repetitions, offer a common source of energy, they have a proliferating tendency, creating presence despite the artist who is merely their attendant.

The ideas informing this article were developed after a sustained period of academic research into the history of informal drawing education practices in Britain in the period of industrialisation. Although there were official channels of drawing education such as the Government Schools of Design, military academies and local or regional art academies (Robertson 2011; 2016), conflicts within the developing state-funded art education establishment, combined with a certain resistance to education outside work from employers, often resulted in uncertainty and contradiction about the aims of methods of drawing education through such official channels. My research aimed to discover additional sources on the actions and practices of all aspiring visual practitioners, whether they were artists, artisans, soldiers, surveyors, or engineers, as they taught themselves to draw within the factory, workshop, schoolroom, and occasional official art establishment. Surviving notebooks and memoirs from adolescence and early adulthood of individuals, and correspondence in publications such as self-help magazines, show that anyone who wanted seriously to learn to draw studied as widely and as eclectically as possible, as a skill of aspiration or emulation. Such alternative sources offered constant evidence that artistic and non-artistic drawing influences were constantly interleaved during such self-education, and most importantly, that drawing and printing mediums ceaselessly inflected one another. More fundamentally, these researches developed my allegiance to the notion that evolving drawing languages come out of a common fund of active draughtsmanship, or as Michael Baxandall has it: 'social facts… lead to the development of distinctive visual skills and habits' (Baxandall 1972: 4). While the overall aim of this article is to make a broad, somewhat polemical argument about the status of print in relation to the research theme of 'drawing as presence' the argument will touch on various specific historical circumstances, fairly well known, such as the disputes about drawing education in Britain after the foundation of the Schools of Design in the nineteenth century, disputes that helped to discredit vocational and worker drawing practices and established more fine art oriented notions of the importance and presence of direct expressive styles of drawing that are still current. The first section of this article will present historical contextual examples to support the notion of the primacy of print as a drawing medium, followed by an examination of the politics of ornament, design values, and worker agency during the second half of the nineteenth century, as conducted through the medium of drawing for design and industry. The article then considers the expanded visual culture in print at the close of the nineteenth century, at a time when new methods of photomechanical image capture and industrial print technologies created an opportunity for many people such as aspiring commercial artists and office workers to make forays into new modes of drawing. To close, and while recognising there are many different print forms that could be evaluated as drawing mediums, this paper will focus on photomechanical line processes such as line blocks, offset litho or Xerox; simple, relatively crude mediums with little of the apparent presence associated with either original drawings or with carefully editioned runs of artist prints.

PRINT AS DRAWING

Cheap mass printing is usually in monochrome; in relief and planographic mediums (such as lithography and screen printing) this often favours inherently dramatic treatment using strong contrast and dazzle. Printed images have shaped our common perceptions of what drawing for art and design should be since the Renaissance. Artists, draughtsmen and artisans have taught themselves what drawing is through immersing themselves in and copying the distinctive and varied markings associated with different print mediums such as woodblock, copper or steel engraving, lithographic stone, wood engraving, or photomechanical line process amongst many others. It is no coincidence that printing and the artworlds generated in secular humanist society have developed in tandem.

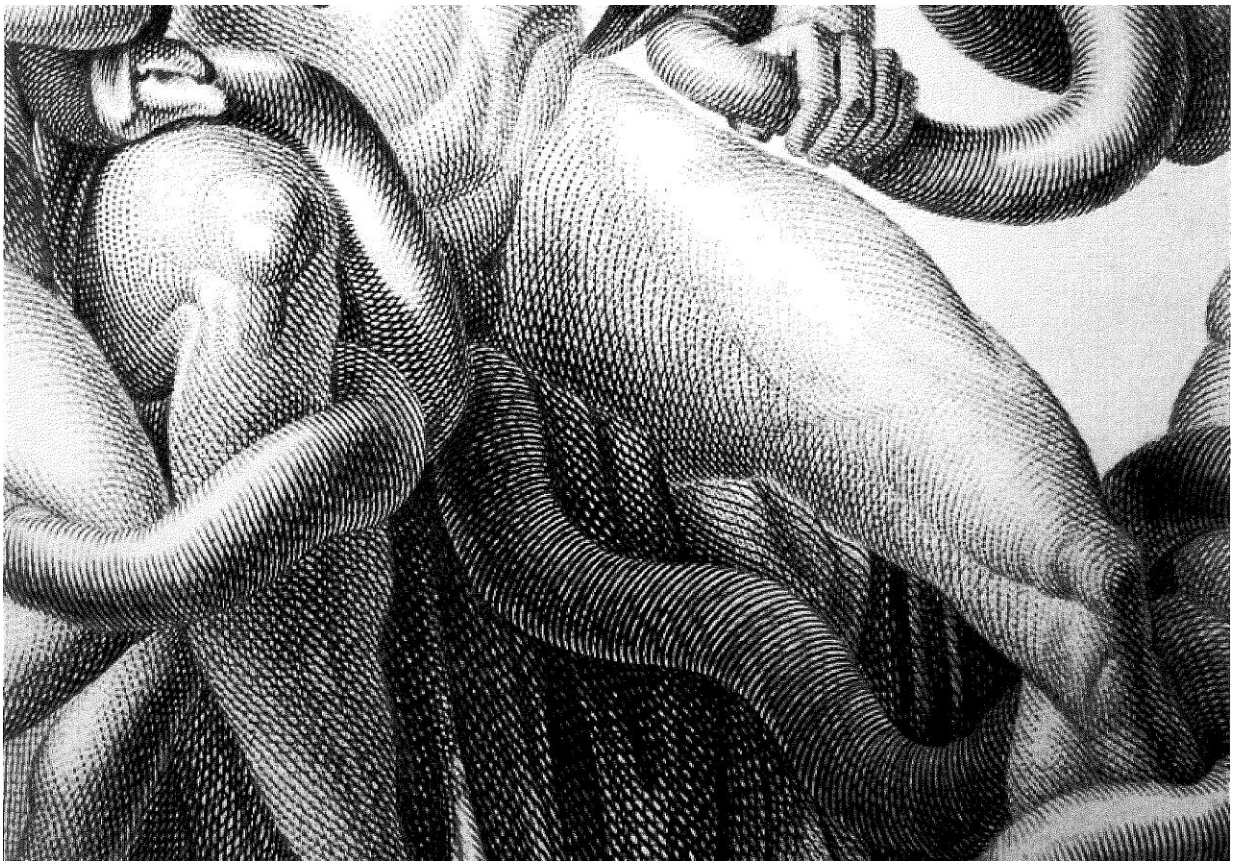

FIGURE 1: DETAIL OF ENGRAVING OF THE ANTIQUE STATUE OF LAOCÖON AND HIS SONS BEING DESTROYED BY SNAKES USED TO ILLUSTRATE ARTICLE 'DRAWING' *EDINBURGH ENCYCLOPAEDIA*, VOLUME 8 (1830) PLATE CCXXXIV.

Artworks circulated as prints; examples of art and design as various as buildings, candlesticks, classical statues and paintings moved around the educated world via the printed page. If everyone with any claim to artistic knowledge knew the Laocoön, or the Parthenon, it was through printed images, and in particular line images such as copper intaglio plates that imposed, in William Ivins's view, their notorious 'tyranny' of hard engraved line across visual communication (Ivins 1992: 49). Students learning to draw, and artists preparing an image for print, all used print-derived marking such as cross-

hatching and line shading (Figure 1). Thus for example we see in the seventeenth century that the young Duke of Burgundy was praised by his drawing master for his copy of a Callot etching that was so faithful 'you could almost mistake it for a print' (MacGregor 1999). At a much lower social rank, in the new consumer societies of eighteenth century Britain and France, artisans set out to 'master design at a pace… to cut as many corners as possible… to enter the world of designing' (Craske 1999: 192). To do this, they scrambled together fragments of existing motifs and images gleaned from pattern books of reproductive engravings (made by commercial draughtsmen and engravers), creating new designs. For example to design new printed textiles, where fashions thrived only in the short term, artisans would frequently copy and recombine fragments of such pre-existing elements (Puetz 1999: 221). In the everyday worlds of art and design, these techniques of copying and adapting continued well into the nineteenth century and beyond (Boime 1972; Robertson 2016); indeed printing, copying and recycling in visual culture developed an independent and uncanny energy in industrial society.

ART, AGENCY, AND INDUSTRIAL REPEATS IN THE NINETEENTH CENTURY

Printed materials such as encyclopaedias of design and trade catalogues were staple design resources in the nineteenth century, driving design production and innovation. Eclectic resources such as Owen Jones's *Grammar of Ornament* (1856) were double edged; undermining authentic style and demonstrating that, as Brett has it, 'the cultural continuity of Europe was unravelling' (Brett 1992: 22). Eclecticism was not just manifested in output, but reflected a ceaseless download of influences. Colonial Britain was expanding in space, geographically gobbling up many places, and also digging down in to time, creating the so-called 'exhibitionary complex'—the museums of imperial conquest (Bennett 1994), in which oriental influences were dominant. On the one hand these compendiums of style promoted a reassuring belief in a universal 'grammar' of form, while on the other they encouraged a ceaseless manipulation of symbolism in design, a process of appropriation and recycling where meaning started to drift. Some of the heated arguments about the role of drawing education for design were 'cultural', centring around symbolism, visual form, and references to tradition, while other arguments, more 'political', emphasised labour, class, and agency, that is, whether ornament should be devised by a centralising designer or by many individual artisan craftsmen. This political conflict fills the writings of Ruskin on the Gothic, and William Morris on the Arts & Crafts movement, with their concerns about a de-skilled workforce losing the means of individual expression and creativity. While some commentators have described the worker struggle as a failure that ended by around 1880 with 'social obedience' (Kriegel 2007: 12-13), I would argue instead, and in the arena of draughtsmanship, that the struggle continued after this date, but the terms of engagement changed, with an increase in the numbers of anonymous graphic practitioners and designers who produced commercial designs and illustrations for decorative industrial commodities. On paper, designers learnt to draw and copy examples

from printed resources and to synthesise many different styles and motifs, something that is easy on paper, especially when working with simple graphic elements such as line. In standard cheap newspaper formats with letterpress and woodblock images, line marking was dominant so that other visual and material attributes were obscured. To manufacturers, designers and to workers aspiring to enter this world of work, abstract and linear oriental styles offered a creative method of generating endless new decorative motifs, embraced simply as an effective method in which any original cultural significance of the motif was destroyed by remediation. What mattered was the ceaseless generation of new permutations of ornament.

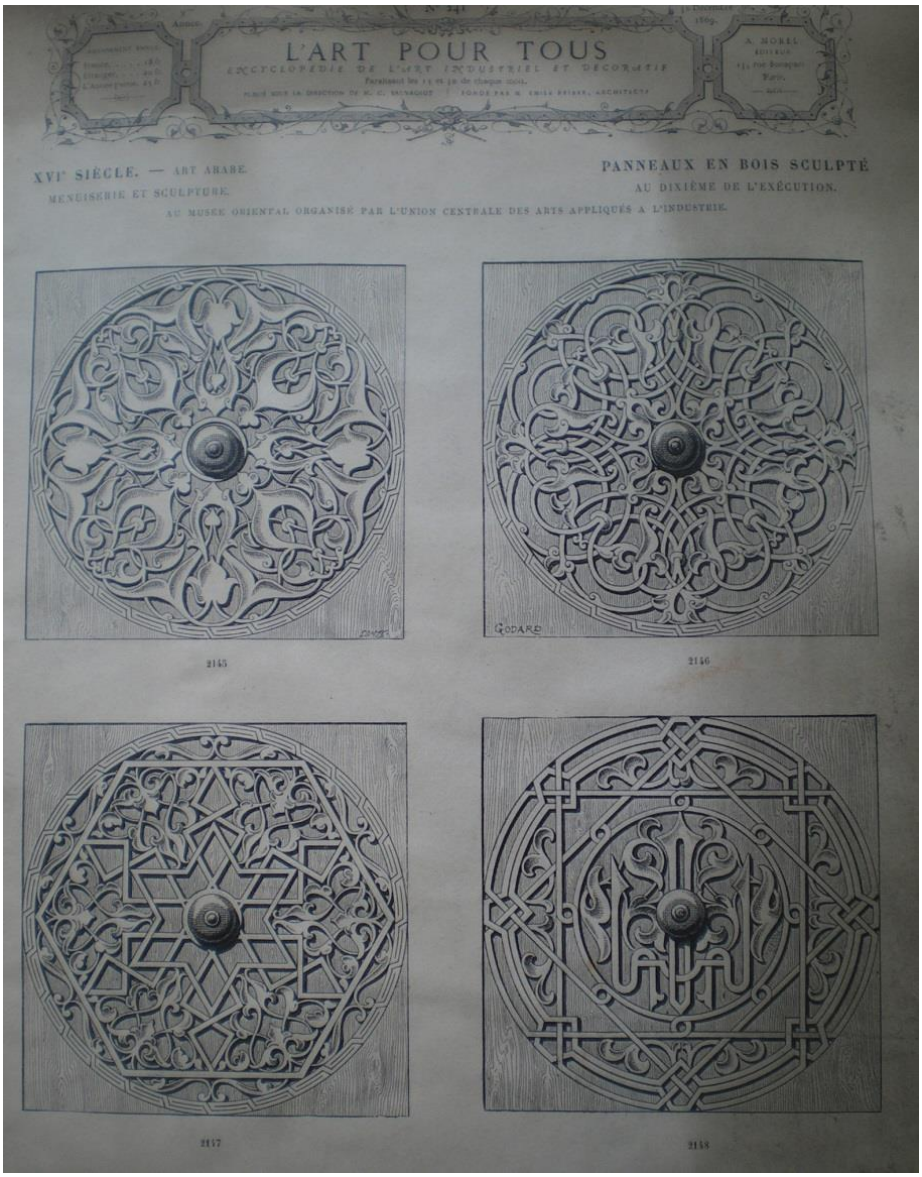

FIGURE 2: DETAILS OF MOSQUE DOOR DECORATIONS WOOD ENGRAVED LINE ILLUSTRATIONS FROM *L'ART POUR TOUS* AS PART OF 'ARABIC ART', A GLASGOW SCHOOL OF ART IN-HOUSE PORTFOLIO OF PAGES FROM THE JOURNAL FROM THE 1860S-1870S, DISASSEMBLED AND REBOUND INTO THEMED PORTFOLIOS BY THE LIBRARIANS AT GLASGOW SCHOOL OF ART, C.1913. THE DESIGN EXAMPLES IN THIS IMAGE OFFERED STUDENTS A POTENTIALLY ALL-PURPOSE SURFACE-FILLING METHOD OF DRAWING FOR DESIGN WITH MANY FINAL APPLICATIONS, UNCONNECTED WITH MOSQUES, OR DOORS, WITH ITS COMBINATION OF SIMPLE GEOMETRICAL CELLS HOLDING CURVILINEAR INTERLACED ARABESQUE.

From the 1880s onwards, ornament became more and more a function of lines on paper as the previously separate functions of shaping matter and drawing a line became synonymous actions. Thus we see Walter Crane, for example, describing 'design' as a 'linear pattern', a 'labyrinth' that evokes an 'enchanted and beautiful wood of human invention' (Crane 1897: 1). Although we are accustomed to think about a move toward modernism and an era of self-expressive ideals in art and drawing education in the final decades of the nineteenth century, we should recognise also the alternative, vocational, worker world of drawing practices; a two-dimensional universe of material invention on paper supporting manufacturing in non-standard 'transformed materials' (Edwards 1993: 9) such as gutta percha or papier mache that were used deliberately as an anonymous surface to take printed and stamped applied decoration. Busy, endlessly surging orientalist surface decoration would be worked and re-worked in this era of 'popular imperialist triumphalism' (Barringer 1998: 12). Part-time worker students at design schools such as Glasgow School of Art could consult references such as *The Portfolio of Saracenic Art* (1884), one of many 'style' portfolios produced by the Department of Science and Art for Schools of Design across the British Empire, or more commercially circulated publications. Library staff in Glasgow supported the hunt for appropriate ornamentation by compiling scrapbook source books—the in-house 'Arabic art' volume for example was a bound, custom-made compendium of articles culled from back numbers of the French design journal *L'art pour tous*, to be scanned by students for examples of all-purpose surface-filling methods of drawing for design (Figure 2). Such activities have either become invisible in histories of drawing practices, or have been dismissed (from a progress-driven art historical viewpoint) as derivative, mechanical, or essentially unsatisfying and mindless. But we should instead view such activities, and their visual residue, as the remnants of a hidden history of the 'social facts' that resulted in the 'distinctive visual skills and habits' (Baxandall 1972: 4) of an everyday drawing culture where drawing and printing mediums ceaselessly inflected one another. At the end of the nineteenth century, establishing working practices that continued on through the twentieth century, the numbers of people involved in drawing and executing surface design was enormous, and the work passed though many hands in many industries; for example designers on paper, engravers, illustrators and pattern tracers multiplied through all decorative industries such as textiles, ceramics, furniture production, composite floor coverings, or cast iron. All these sites of drawing production were organised hierarchically, with copiers, tracers, apprentices all teaching themselves how to compose new visual configurations on their way (as they hoped) to being designers or artists. The distinctive visual skills, habits and styles of this drawing world included: linearity, ornamental space filling iteration, pattern generation, and opportunistic combinations of existing motifs, in which drawings were taken from and returned to their print sources. When we consider the industrial scale of drawing and mark making within these artworlds at the threshold of the twentieth century, it is possible to posit an active, creative dimension to the prospect of Greenberg's 'new urban masses' assimilating many tasks of drawing and design in their working lives, albeit in a collective,

anonymous fashion. This visual labour was not just concentrated in mainstream printing and copying either, for outside the established printing and publishing industries, it is vital to remember the development of an almost equally extensive but hidden 'print culture' in the offices and workshops of the vast industrial-imperial enterprises in the late nineteenth century, using such arcane paraphernalia as Watt's copy press, the office lithographic plant, blueprints, dyeline, or hectographs to produce small-scale unconventional books or pamphlets for specialist and 'in-house' types of publication. Such informal methods were ideal for rapidly produced, short-run materials of low cultural status such as forms and standard letters, publicity shots or brochures for commercial ventures and industrial enterprises (Twyman 1976; Robertson 2013a and b).

Before the era of photomechanical image capture and the rapid expansion of illustrated publications after 1890, line drawing and printing had thus already functioned as a central exchange mechanism of invention for several centuries, leading out to separate trades and material productions, and churning back in to the printed page through commercial reproductive engraving of works of art and design. William Ivins, from his stance of viewing prints as visual communication, had famously loathed the proliferation of drawn linear networks spreading over visual culture before photography, he resented the intermediary role of the engraver and the 'noise' of an extra layer of decision-making usurping the artist (Ivins 1992). In effect, Ivins's position cast 'reproductive' modes of print into a secondary role, where remediation is distrusted as a veil between the presence of the original and the viewer. His attack on linear styles also implies that after the invention of photomechanical printing, photographic half-tone images made line styles obsolete. But even after the advent of half-tone photographic printing, line continued and indeed expanded in print, through line process image capture. In the final part of this article, we turn to the era of photomechanical printing, often taken as the enemy of presence, in order to consider the specific nature of photomechanical line processes as a drawing medium.

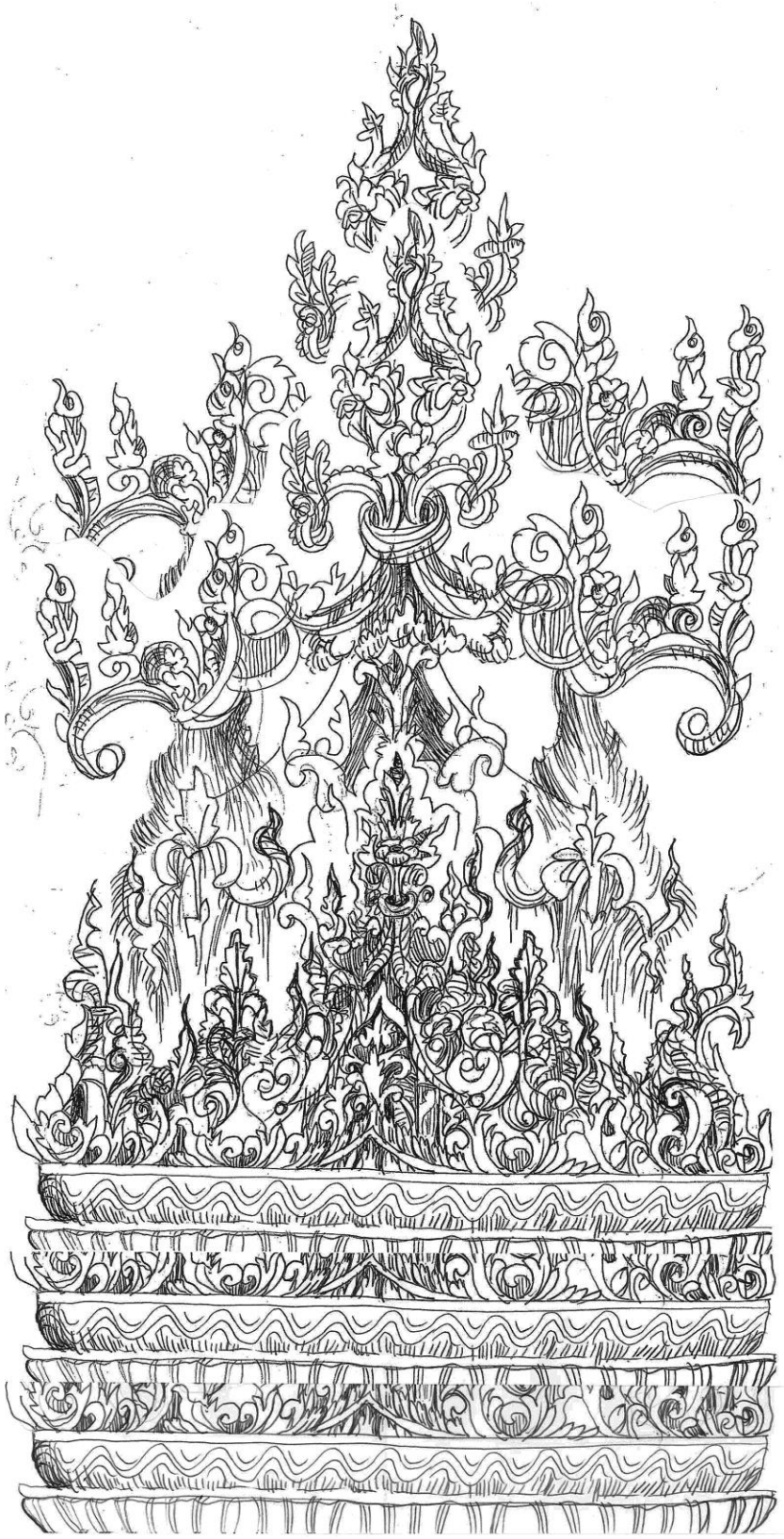

FIGURE 3: *INDIAN WHATNOT*: SCANNED IMAGE MADE FROM ASSEMBLED PHOTOCOPIED MULTIPLES OF BIRO FREEHAND COPY COMBINING VARIOUS MOTIFS USED AS CHAPTER HEADINGS IN *INDIAN ART AT DELHI 1903, BEING THE OFFICIAL CATALOGUE OF THE DELHI EXHIBITION 1902-1903* (WATT 1904), ROBERTSON 2015.

DRAWING BY OTHER MEANS: PHOTOMECHANICAL REPRODUCTION IN THE TWENTIETH CENTURY

In his examination of the artistic appeal of book illustration in the nineteenth century Gerard Curtis has written eloquently of the solidly based social and bodily practices underpinning the pleasures of viewing illustrated text. Curtis establishes the seamless continuum of hand marking, from drawing to writing, amongst the pen-wielding Victorians; when learning to write and to draw meant to master a common repertoire of conventional marks such as short vertical lines, serpentine curves, zig-zags, dots or dashes, with line acting as a 'point of meeting for visual and textual systems' (Curtis 2002: 9), in a 'hieroglyphic' unity of meaning-making that was abruptly terminated at the end of the nineteenth century by inventions for mechanical registration—of photographic vision and typewriter text (Curtis 2002: 35-40). In Curtis's view, this was a moment of complete disruption, and any later experimental attempts to re-unify drawn and written lines (for example in Dada or Surrealism) were simply nostalgic failures, harking back to an era of 'wholeness' that only made the new alienation from human-drawn lines more painful (Curtis 2002: 47).

But although Curtis presents a masterful analysis (and a good warning against the nostalgic tang of avant-garde typographic outrages), we can question his notion of alienation and disruption putting an end to shared visual activities due to the advent of the camera and the typewriter. First, I argue that Curtis, like many others, misunderstands or downplays the technical nature of 'traditional' tools like nib pens or pencils—these are also machines of representation, with images as a collaboration of person and pencil. Second, handwriting and drawing did not halt abruptly at the end of the nineteenth century. Many hybrid practices of writing, inscribing, drawing and printing continued in offices, workshops, schools and indeed in the productions of everyday life well into the twentieth century. In actuality, the photomechanical era offered new opportunities to assert the primacy of print and its presence as a drawing medium. In the 1890s, we see famously the graphic excitement generated by high contrast art nouveau imagery carried by new line photoprinting processes in the hands of John Lane's Bodley Head press or in the launch of *The Studio* magazine. Such publications employed striving lower middle class commercial designers such as Aubrey Beardsley who could dish up a deliberately scandalous 'anti-bourgeois' style. Bodley Head was effectively a low-budget mass market publisher with an aspirational lower middle class and provincial readership that projected a very successful mystique as if it were an avant-garde private press (Stetz 1991: 74-5). Meanwhile, the art journal *The Studio* actively encouraged the self-education and commercial practices of artists and art students in several ways; the publication was aimed at hopeful illustrators and designers whose work was also featured in every issue as the outcome of prize competitions whose briefs were set clearly within the constraints of new line process printing.

The publishers of *The Studio* deliberately chose to use new print technology to complement its aim of showing the most advanced examples of artistic practice, deliberately seeking out the work of younger artists as well as established practitioners (Beegan 2007; Ashwin 1978). We know that artists such as Beardsley worked towards his medium of photomechanical line block process, and that once the print was made had no interest in preserving his working drawing. Beardsley worked differently from most trained artists who at this time aimed for intuitive and spontaneous movements. Beardsley by contrast gripped his steel pen low down near the point, with a closed hand more akin to a draughtsman or calligrapher (Langenfeld 1989). And like his fans, Beardsley was largely self-taught. Fame through the medium of *The Studio* was appropriate, for the magazine addressed many readers like himself, young aspiring artists and designers who were aiming to work in the expanding business of commercial illustration or decorative design in the service of industrial manufacturing.

The graphic exuberance of this era of surface decoration in the 1890s can be seen again in the print explosion of the 1960s and 1970s, with further layers of self-reflexivity, appropriation and parody. In relation to the notion of print as an expressive line drawing medium one could argue there are many parallels between these two periods, for example in the exploitation of a strongly contrasting, aggressive linear technique, that emphasised iterative surface pattern and exaggerated ambiguities of figure and ground. And in tandem with various formal similarities (deliberately underscored by the retro sensibilities of the 1960s), there were many similar changes in print technologies affecting printing, publishing and media power relations, mostly generated by the move from traditional printing trades' control of letterpress and other relief mediums to photosetting and photocapture of images. The photo-print techniques of Pop, neo-art-nouveau and psychedelia that came to the fore in this period celebrated remediation, transfer of imagery from one surface to another. With the development of 'retro' sensibilities (marked for example by the Beardsley exhibition at the V&A in 1966) remediation became deliberately anachronistic, jarring in style and ambiguous in value (Guffey 2006; Robertson 2013: 98-99; Marshall 1983; Fountain 1988), a means of circulating cultural references to previous art worlds and their social distinction, but equally as a vehicle for its counterfeit. The move to photo-setting and photocapture of images offered the chance for small scale or alternative print activities that side stepped the control of traditional printing trades. Print was energised, both because it was alarming (disrupting established social relations) and also because artists and other designers associated with Pop were exploring the possibilities of print, it was used as a medium of cross-disciplinary transfer and experiment, in art, design and in popular media.

Offset litho in its cheapest form uses line process technology for simultaneous image/text capture. It is an on/off method favouring colour massing and strongly contrasting areas, either of black and white, or of complementary hot deep colours, the essence of psychedelic imagery. In addition, photo capture methods of screen preparation allowed an

assemblage of disparate visual scraps. Alternative print productions could be pasted up and assembled on the kitchen table. With this mindset, psychedelia appears as a self-reflexive print medium *par excellence*, where excess, overload, and anachronism are all captured and enclosed in a web of simple colour changes. The style delivered a sensory derangement generated by perceptual overload akin to the dazzle of op art, and it was loaded with moral or rather deliberately amoral utopian overtones, it was intended to overturn rationality and the clean universalism of modernist design, pushing instead a precognitive embodied experience of the world (Rycroft 2005; Grunenberg 2005). Pop, psychedelia and retro strategies of art and design were associated with low culture, the possible overturning of social hierarchies, and with the entry of mass media and advertising tropes into art (Whiteley 1985). This confluence of easy access to print and an obsessive preoccupation with decorative surface design is already a familiar element in narratives of counterculture, manifested in boutique storefronts or alternative publishing ventures such as *Time Out* (Grunenberg 2005; Nadel and Hathaway 2011). But against the now famous canonical named designers of the era, there are a myriad other unknown self-publishers and collaborations, as the high-contrast graphic linear styles of cheap photoprinting mediums allowed the emergence of grassroots publishing, fanzines and

comics (Figure 4).

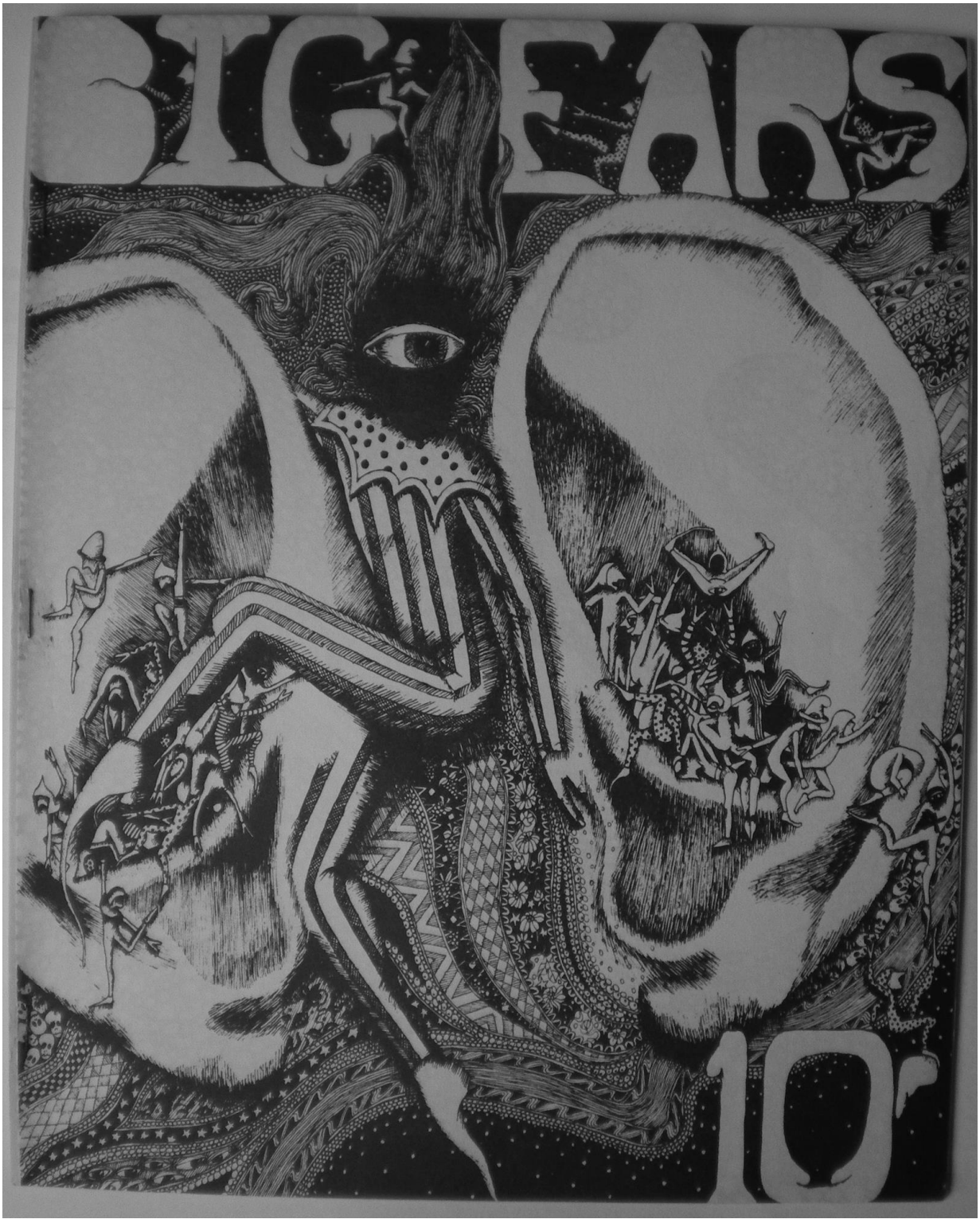

FIGURE 4: COVER IMAGE ANGELA BARRETT, *BIG EARS* ISSUE NO. 1, 1972 ALTERNATIVE SELF-PUBLISHED MAGAZINE, LOCALLY ORGANISED, IN THE PUBLISHER'S OWN RECOLLECTION, BY HIMSELF AND A GROUP OF TEENAGE FRIENDS OFFSET LITHO PRINTED, STAPLED EDGE, HORNCHURCH, ESSEX, (COURTESY OF THE ORIGINAL PUBLISHER AND ANGELA BARRETT).

As noted, it is possible to recognise some visual analogies between this era and its decadent/aesthetic inspiration—the decadent presses of the 1890s—and it could be argued that it is not merely coincidence that these intensely captivating linear styles in both periods, easy to make with simple methods, are linked to the aspirational attack by new, often unconventional provincial or excluded graphic artists and designers entering a more privileged cultural milieu. The intensely activated graphic surfaces, the dazzle of lines do indeed work to open the 'doors of perception' in viewers, they offer a cheap and efficient frottage of the senses. The element of visual overload, of repetitive decorative flourishes can perhaps be seen as a form of displacement activity, but also as a statement of presence. If attention-grabbing, derivative and repetitive visual improvisation, mired in the second-hand of print, might be denigrated by powerful taste-setters, the 'intermediary demon' of ornament has equally always been the solace of people with little chance to raise their voice (Grabar 1992). In appropriating and repurposing printed images, the users I have described created new fictional forms in the two dimensional world of the page, often to mesmerising or unexpected effect. While preparing this article, I re-enacted some of the processes I have described by assembling the image at Figure 3, using as initial sources two decorative chapter headings from the official imperial British catalogue of the Delhi 1902-1903 exhibition of Indian Art (Watt 1904) captured in slightly distorted manner through freehand copying and then subjected to further photocopying and duplicating actions to create a motif with some of the fixating visual proliferations of orientalist or psychedelic designs. The aim was to re-enact some of the processes of pattern generation and invention, that as noted earlier in this article, were already in use by Rococo artisans at the end of the eighteenth century, or the industrial students of design serving local industries a century later, gleaning and assembling new visual languages from a variety of printed sources; methods that are still resorted to today by designers working in printed surface design, for wallpaper or textiles, calling on photocopied sheets or computer programmes to multiply motifs and recombine them, attempting to coax new hybrids from the flux of the visual. It was also an attempt to delegate some drawing processes to the machine, and to test out the effects of iterated lines and motifs arrived at in that manner. In his analysis of automatic drawing, David Maclagan describes a peculiar kind of 'dislocated intention: a deliberate invitation to something beyond the drawer's normal consciousness' (Maclagan 2014: 19). The use of combined and multiplied photocopied elements was a low-tech experiment in applying the 'print' aspect of line drawing in a circular manner to the task of developing an engaging and compelling complex visual field, and to consider whether presence comes from the decisions of the hand and the impulses of the body, and how small deviations within repetition can either heighten or deaden the sensations of the viewer.

In the examples I have invoked of photomechanical drawing, print has been the primary drawing medium, and the strong presence of such simple linear images was in part generated by involuntary visual perceptual effects that are held in common by all viewers

(and especially those viewers accustomed to consuming art and design mediated through printed black and white linear formats). For this discussion I have celebrated techniques of doodling and copying in and around printed images that formed the common everyday visual practices of their readers, invoking the bodily knowledges of viewers as part of their reading. To understand the presence of these printed drawing exchanges my thinking has been informed in part by J. Hillis Miller's notion of inaugural performatives: 'all performatives are to some degree out of the control of the person who speaks them. The nature and effects of the performative dimension cannot be predicted, analysed, understood or determined by the pre-existing race, gender or class position of the one who speaks it' (Miller 1992: 55). In the action of reappropriating and sending out again through print, images and actions change and gain new meanings and significance, mainly due to the processes of remediation rather than from any artistic decision. The mediums used came to hand pragmatically as a means of making cheap, accessible, and visually effective statements. The particular explorations of intense surface decoration were approved and sustained at the time of making by doctrines first in the late nineteenth century of the desirability of intense, often orientalist, webs of ornamentation, second in the 1960s by a preoccupation with the psychology of perception and involuntary responses to visual stimuli. Op art and Pop became famously entangled with commercial printed pirated versions of fine art originals in a two-way manner, for example in Bridget Riley's very unhappy brush with the commercial appropriation of her work (Rycroft 2005: 359), but behind the famous names was a much more generalised interest in the effects of dazzle and involuntary responses to optical illusions explored, as in McKay's seething moiré effects, through black and white printed images (for D.M. McKay's flickering rayed figure see Gregory's staple student reading, *Eye and brain* 1972: 133-4). So with cheap access to print by photomechanical means we see the coincidence of opportunity and motive to develop a form of presence in drawing that is collective, fragmentary and sociable. In the activities of artisans or designers I have described we see something akin to the actions of fans, taking prized or valuable fragments of visual culture that are then recombined into new images with new fictional life. Instead of separating art and its making into artists and viewers, where original drawings seem to promise the chance of stepping into the presence of the artist and re-creating his act of authentic singular expression, we gain the hope of collective creation. Because printing appears to be mechanical and removed in a way that the pencil is not, we can observe the informal recycling of a shared and developing image base in productions such as fanzines or in commercial art, understand also that drawing is a collaboration with that machinery of production, and start to read the presence not of the artist but of the materials.

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THE ARTIST'S HAND

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This article is a discussion of gestures and marks as signs of the presence of the artist in drawing. Although I write as a practitioner, I do not address my own practice directly. I start with a consideration of art historical writing. An example by Huyghe (1962) positions 'the artist's hand' as a conduit for the expression of the individual's inner essence. I briefly trace how such ideas have been subject to critique in the drawing practices of artists since the 1960s, with reference to commentators such as Rose (1976, 1992). While notions of authenticity and authorship have been challenged, and the figure of the hand has been displaced to some extent, I note that within contemporary art practice, the performance of drawing is still read as a declaration of an artist's presence. However, rather than see the mark as the outcome of pure artistic intention, a more performative account, calling on the theories of Butler (1993), would recast the gesture of drawing as constituting an artistic subjectivity in the act itself. In drawing, a configuration of material histories and potentialities come together such that the artist appears 'in the moment' as the figure of the work.

THE ARTIST'S HAND [1]

Introduction

In his lengthy volume *Art and the Spirit of Man* (1962), René Huyghe traces the history of art from cave painting to symbolism. It is an example of Modernist writing that presents a sweeping narrative of human progress and increasing self-awareness. Art is described as a language and the artwork as a text to be read. On one level, artworks contain clear intended content, and on another, they reveal signs of the artist's subconscious that lead us to "his deeper, essential nature" (1962, p.28). In Huyghe's characterization of the relationship between artist and artwork, the artist is always referred to using masculine pronouns, as a creative individual whose character is expressed in the art he produces. Of all the art forms, drawing is the most legible because the line acts as a direct register of 'his' unique gesture. The opening chapter 'Drawing and the Hand' describes the individual characteristics that can be read through the "graphology of drawings" (1962, p.60). The drawn line, because of its indexical relation to the hand, gives access to the artist's inner being: "Everything shaped by the artist's hand becomes by the same token one of the faces of his soul" (1962, p.161). Here the artist's hand is seen as a conduit for creative expression, and as a metonym for the artist as a whole. It is the dexterous organ with which raw material is molded into art. Huyghe's description rests on an understanding of the subjectivity of the artist as unchanging, an essential core or 'self' to be contained within or expressed through the work, by virtue of a direct link from the handmade mark to the hand, and so to the soul of the man himself. The characteristic lines found in his drawings constitute a signature, a mark of authorship that matters to the connoisseur. They act as a guarantee of the artist's presence in the making of the work.

The figure of the expressive (male) artist exuding his essence through his mark is one of the legacies of Western art history that has been drawn over by artists and writers of later generations. For example, feminist critiques have highlighted the gendered nature of art historical writing such as this, and challenged the picture of the artist as a special individual whose artwork is indicative of *his* unique insight or greatness. Poststructuralist theory has brought into question the idea of subjectivity as a consistent quality or an essence that remains unchanged regardless of context. Progressive art movements have reworked the traditions of drawing inherited from Renaissance academies, questioning the value of manual skills and destabilizing such notions as authenticity and the reliance on the handmade mark as a sign of authorship.

These upheavals, and their effect in expanding the parameters of drawing, have been well documented by art historians such as Bernice Rose (1976, 1992). The first part of this article

[1] This paper grew out of a short text that formed part of my PhD thesis (MacDonald, 2010), which was a practice-based study of the manual and visual aspects of drawing that takes into account the values historically attributed to the tropes of 'the hand' and 'the eye'.

is a summary of practices that have been highlighted as significant by Rose and others in shaping the history of drawing since the 1960s, with particular reference to the body part that Huyghe positioned in the foreground, 'the artist's hand'.

Despite numerous challenges to the status of the drawing as a hand-made object, it is noted that drawing persists in many forms within contemporary art. One way in which it is deployed is as an affirmation of an artist's presence. For example, I could express the affirmative potential of drawing as follows: *as I watch a line stretching out across a surface following the movement of my arm, it seems to offer the most immediate sensory feedback of my presence as the author of the mark…* But who am I?

The final part of this article, seeks to avoid a return to traditional notions of authorship by proposing drawing as a performance of artistic subjectivity. *I reaffirm my identity as an artist as I draw*. Such an interpretation is reliant on the theories of performativity put forward by feminist philosopher Judith Butler to describe the production of gender identity and subjectivity (1993). As the gesture of drawing is reiterated, and drawings materialize, artistic identity is confirmed. Even the most basic actions of marking can work in this way, but only if they are performed within a discursive context that allows the action to be seen as meaningful. Hence the need to situate contemporary drawing practices within a historical context in this article. *My* act of drawing is reliant on historical precedent and oriented towards future visibility, making it theoretically impossible to isolate the 'present moment' in which it takes place. *My* hand, if I draw by hand, is mobilized in drawing not solely by *me* as an autonomously acting subject but as part of this wider discursive set up.

Autographic gestures

Fourteen years after Huyghe's publication, a major exhibition at The Museum of Modern Art in New York, entitled *Drawing Now* (1976), announced the emergence of drawing as an autonomous mode of art practice that was no longer to be regarded as a subsidiary of painting or sculpture. Reviewing historical discussions of drawing, the curator Bernice Rose identified two ways in which drawing had been regarded as closely linked to the individuality of the artist: the "autographic" and the "conceptual" (1979, p.10). A passage by Laurence Alloway, which Rose quotes, succinctly explains these two senses of drawing:

> *There is the notion of drawing as graphological disclosure, the most direct marks that an artist can make and hence, because of their intimacy, authentic evidence of the artist's presence. Personal touch is highly valued on this basis. There is another notion, which is that drawing represents not genetic freedom but the artist at his most rigorously intellectual. In this sense drawing is the projection of the artist's intelligence in its least discursive form: line is the gist, the core of art (Alloway, 1975, p.38).*

According to this historical distinction, "presence" is registered through touch in the unique quality of marks, as in an autograph or signature. The artist's ideas and concepts are also made visible through drawing, but not necessarily through direct contact. Both senses of drawing refer to an autonomous artistic subject – the 'I' in drawing. Rose argues that since the advent of Conceptual art of the 1960s these two strands, previously entwined, had become separable. The increasing abstraction and conceptualization in art resulted in a "cooling" of the mark (1976, p.14) and a detachment from its autographic function. The direct link from the handmade mark to the interior being of the artist (that Huyghe had invested so much value in) was irrelevant to conceptually focused art. Drawings became more concerned with format and structure than with the expressive quality of lines. The artist's hand could play only a minor instrumental role in such production, rather than being a conduit to his soul.

However, in this art historical narrative the hand was to reappear, albeit in a different capacity. Rose argues that the two aspects of drawing merged again when the fundamental *process* of drawing, the action of making a mark, became the subject of the artwork (1976, p.14). The point is reiterated in Rose's essay for a second major drawing exhibition at MoMA in 1992, entitled *Allegories of Modernism* (1992, p.13). Here, she offers a more radical re-examination of drawing practices in the light of a further sixteen years of changes in the art world of North America and Europe. She revisits her reading of the dual senses of drawing. In the semiautomatic gesture of Jackson Pollock the performing body was rendered almost mechanical in its "ritualistic and depersonalized" movements (1992, p.15); the idea of gesture was emptied out of its association with the hand or the personality of the artist. Following this, in the 1960s and 70s, the line as an abstract element became increasingly important; line as concept, "line as a subject in itself" (1992, p.13). This pure intellectual form of drawing was exemplified in Sol LeWitt's large site-specific drawings, in which lines were transposed into the three-dimensional space of the gallery according to a set of written instructions that could be carried out by any competent person. The art content of the work was located in the original idea, not the final object; theoretically, the artist's hand was sidelined. However, from this ground of Conceptual art, the action of drawing began to regain significance, tied to discussions of process. As Richard Serra famously stated in 1977, in an interview with Lizzie Borden: "Anything you can project as expressive in terms of drawing – ideas, metaphors, emotions, language structures – results from the act of doing" (1994, p.53).

Serra's artwork entitled *Verb List*, 1967-68, was influential in the process art movement. It consisted of a hand-written list of infinitives such as "to roll, to crease, to fold…" emphasizing manual interactions with materials and the temporality of making processes. In a series of black and white films in 1968, Serra centralized the action of his hands as the subject of the work, with titles such as *Hands Catching Lead* and *Hands Scraping*. These gestural acts are concerned with bodily labour and weight of materials rather than individuality, skill or self-expression. Art historian, Cornelia H. Butler (1999) makes this point in describing images in

the catalogue for the *Anti-Illusion* exhibition at the Whitney Museum in 1969, she writes: "The emphasis in these pictures is often on the gesture, isolated arms and hands figure prominently as do the tools of the artists' labor" (1999, p.84). This implies that the presence of the artist was now to be found in the documentation of their manual work, rather than in the direct record of the mark. The impact of documentary filmmaking in the 1960s (for example in bringing to public attention events in the Vietnam war) influenced the practice of artists in this period. The staging and recording of process-oriented works relied on some form of documentation. In the performances and events of process art, the artist's hand was back in evidence, and his or her bodily presence foregrounded in the narrative and record of the work, but the traditional associations of artistic autonomy, authorship and skill were subjected to critique. Other works, such as Serra's *Drawing after Circuit*, 1972 (which consists of 24 sheets of paper containing only a few vertical, hand-drawn lines made in response to his sculpture), show that the concern with process could result in increasingly minimal drawings, which would provide little for the graphologist to read.

In 1968, William Anastasi was making various *Unsighted Drawings* in the pockets of his trousers. This type of furtive automatic drawing denied the artist visual control over the marks that were made; it was a rejection of illusionist and pictorial intentions, and of vision as the basis for art. The resulting crumpled scrawl was partly dictated by the material context of the trouser pocket and its particular relation of proximity to the body. In his *Subway Drawings*, begun in 1977, marks were contingent on the movement of the subway train as he endeavoured to hold both arms in a fixed position. Unlike the gestural movements of Jackson Pollock in which, according to Rose, the machine seemed to inhabit the body, here the body was inside the machine. The resulting involuntary (although not completely unintentional) marks registered the movement of Anastasi's body in its specific mechanical and urban context. The indexical line was no longer pointing to the artist's soul or his unique character but to the contingencies of his embodied and mundane experience of the world. Insofar as the drawings were a sign of the artist's presence, it was his presence in a particular vehicle, juddering along a track for a specific period of time.

The radical reappraisals of drawing from the 1960s onwards changed the parameters of the type of drawings that could qualify as art. Rose explains the relationship with tradition in terms of a palimpsest – the art of the past becoming the ground upon which contemporary art makes its mark, overwriting some aspects and repurposing others. New possibilities for practice were emerging from the remains of Modernism's "heroic totalizing myth" (Rose, 1992, p.113). Among the ideas to be challenged by a new generation of artists was the idea of the artist's character as a constant and determining quality of being, and with it the notion of authenticity itself.

> *At the critical center of art there is now a scepticism about the validity of the authorial role and the relevance of the signatory gesture. This struggle over self-expression as a still-valid concept strikes at the heart of drawing itself, long the primary medium of the authorial gesture (Rose, 1992, p.11).*

Added to this, the availability of technologies of printing and photographic reproduction, and the prevalence and power of mass-produced images led to a questioning of the relevance of the unique, handmade object. Rose describes a wave of reaction that included artistic strategies such as use of mass-production techniques, appropriation of the styles of popular culture, collaging of images, collaborative working methods, temporary and site-specific artworks, and hybridization across disciplines. Even the hand-drawn line was sometimes enacted in a mechanical way. Rose gives the example of Nancy Spero, who "withholds her hand" using acts of repetition to make drawings that register her feelings of dissociation (1992, p.63). However, despite the various strategies used by artists to dislodge the aura of the unique handmade art object, Rose surprisingly maintains that: "drawing retains an authority over the notion of authenticity and affirms that the artist's hand still counts in the primary expression of ideas" (1992, p.10).

One reason for reframing (or rather rejecting) the practice of drawing by hand was the advent of feminism as a motivating force in art, and the increasing visibility of artworks by women. For example, many more women artists were featured in the 1992 show at MoMA than had been in 1976. Feminism emphasized the significance of knowledge located in bodily experience, and showed that art practices are always situated in specific social contexts. Drawing, as a performance of the body, could register feelings and experiences that were not normally made visible. Drawing also offers a sense of informality and immediacy. Using economical means, it is well placed to act as a record of personal narrative. Furthermore, as art practices of the past were selectively reworked, women artists appropriated skills that might previously have been seen as masculine (draughtsmanship, for example) and deployed them to their own ends. Artistic attributes such as inventiveness and individual genius, previously described in gendered terms, were critically subverted in practice. Rose gives the example of Sherrie Levine, who appropriated the drawings of male artists, copying from small reproductions "in her own delicate, almost tentative hand", rendering "originality as a trope" (1992, p.78). As a discipline that was less formalized and seen as a subsidiary to painting or sculpture, drawing offered an entry point for women artists, previously excluded from the art historical canon, to make their mark.

In the years since *Allegories of Modernism*, drawing as a discipline within contemporary art practice has attained greater prominence, and its value has been restated. For example, Emma Dexter, the editor of Phaidon's substantial publication *Vitamin D*, lists "intimacy, informality, authenticity (or at least with authentic inauthenticity), immediacy, subjectivity, history, memory, narrative" as key attributes of drawing that command curatorial interest (2005, p.6). It is evident from this and other publications that the unique handmade artefact still has persisting value to the art market. Returning explicitly to the autographic function of drawing, Tanya Kovats writes: "Drawing is particularly accessible and affordable to collectors, offering them at the same time the element of the hand made, the exquisiteness of touch, and a sense of intimacy…the uniqueness of a drawing provides evidence of the artist's hand and the artist's signature as validation of its originality" (2005, p.16).

Conversely, for some commentators the handmade artefact is a relic of a bygone era. John Roberts (2007) argues that academic drawing skills and craft processes have long been regarded as value-laden and outmoded. He describes an ongoing dialectic of deskilling and reskilling in which the manual operations of art have been subjected to critique by conceptually-oriented art. 'The hand' as the locus of craft skills was displaced in this process but, he argues, new skills and technologies now act as prostheses to extend the reach of artists: "In operating in the space opened up by the crisis of handcraft, the hand is released from expressive mimeticism to find new forms of dexterity and facility" (2007, p.98).

While the autographic and conceptual senses of art making continue to be restated and sometimes opposed in art historical commentary, this distinction is perhaps less important in practice. A description of drawing that is informed by theories of performativity, as I will briefly outline later, offers an alternative to the two notions of drawing that Alloway (1975) identified in the passage quoted at the beginning of this section. Instead of directing all the attention on the artist as an individual, whose presence or ideas are evident in the work as autographic marks or records of thought, it questions the fundamental core of the artist and shifts attention to the broader context of art making.

Digital gestures

The situation has changed since the 1960s and 70s. In the 21st century, digital rather than mechanical technologies are changing the context of art making. Perhaps Roberts (2007) failed to foresee the extent to which the advance of digital technologies would produce a counter interest in the revival of craft processes. Digital drawing tools and software have not so far replaced more basic implements. The 'pressure sensitivity' of graphic pens fails to convey all the inflections of touch. Touch-screens offer the sense of direct contact and response, but the material properties of the screen image can seem limited compared to those of absorbent or textured surfaces. Unlike paper, bitmap images lack the capacity to hold the traces of mistakes and accidents as a stain or indentation that remain even after concerted attempts at erasure. Computer-aided design (CAD) software and vector-based drawing programmes follow the dividers, compasses and precision pens of previous centuries. They operate to smooth out or eliminate any trace of bodily movement. The digital line could be regarded as an abstraction, a procession of noughts and ones, a set of instructions (like those produced by Sol LeWitt) written out in binary for the machine to perform in its intangible spaces. Such software and devices have become part of the scene of artistic production, but not to the exclusion of other means.

Many drawing practices retain a connection to the messiness of materials: soft, dusty and smudgeable; sticky, clingy and viscous; fluid, flowing and bleeding into a variety of surfaces. Practitioners still like to get their hands dirty, or if not hands then any part of the body that can immediately make a mark. Conversely, there are those who draw painstakingly and tidily, even mathematically and diagrammatically, but choose to do so on paper rather than on screen. There is a mixing of strategies. Handmade drawings are scanned and become part

of the expanded digital context. An early example of this was the web-based initiative *Learning to Love You More* (2002-09), which set regular 'assignments', sometimes drawing based, for members of the public. In transactions and collaborations such as this, there is an exchange of digits. The line is enacted as a virtual and metaphorical connector between 'real' bodies and their material, local drawing acts. The drawn artefact is seen as functioning as a connector from person to person, without an implicit hierarchy, which can be shared digitally. As means of communicating, collaborating, reproducing, recording, documenting, sharing, reworking, editing and exhibiting, computer-based technologies have become essential, but within contemporary art they are an addition to, rather than a replacement for more basic methods of drawing.

Non-manual gestures

It is worth noting that Rose (1992), Kovats (2005) and Roberts (2007), all quoted above, employ the trope of 'the hand' as a singular figure. The hand used in this way, carries historical baggage. Firstly, if the hand is positioned as essential to drawing, it appears to exclude those whose bodies do not conform to ableist ideals. There are many artists without hands who draw with dexterity and skill. Secondly, manual skills are associated with the values and priorities of a Western academic tradition of drawing, which many artists have questioned. Finally, within a humanist discourse, the hand tends to signify exceptional qualities that pertain only to humans. Capacities such as ingenuity and manipulative ability are presented as granting control. Roberts, for example, uses the trope of the hand to assert a distinction between humans and other forms of life: "with the precision and adaptability of the hand come humans' capacity to think of themselves as separate from the nature they inhabit and transform" (2007, p.93).

Some artworks have subversively displaced the figure of the hand in drawing. For example, Rebecca Horn's 1972 work, *Bleistiftmaske* or *Pencil Mask*, combined sculpture, performance and drawing. The mask was a type of bondage for the face that negated manual control. A grid of straps formed a constraining bridle or muzzle, from which an array of short pencils stuck out at angles. The artist could only draw by moving her head rhythmically from side to side as a mute act of self-assertion, denying herself the freedom of dexterity. A later example is Janine Antoni's *Loving Care*, 1993, which was conducted by dipping her hair in paint and then drawing it along the ground, leaving smears and trails. This could not be further from the skilled manipulations of a traditional academic drawing practice.

Sometimes the whole body is used to enact the gesture of drawing. Famously, Richard Long's *A Line Made by Walking*, 1967, was a linear path, repeatedly trodden by the artist. In 2004, Francis Alÿs dripped green paint from a leaking can as he walked across Jerusalem, marking out a "radically fluid" boundary (Cotter, 2007). The route of Alÿs walk followed the coordinates of a line drawn on the map to establish the border of Israel after the Arab-Israeli conflict in 1948. Walking through a place enacts a very different relation to territory than making a delineation on a map. The trace of his body was left by a gesture of letting go, but

the trail of green drips, now visible as digital video (Alÿs, 2004), acts as a graphic demonstration of the statement 'I was there'.

Performative gestures

The performance of presence is enacted in the scene of drawing. What better way could there be of making the statement 'I am here' than to draw a line or make a mark on a surface, to see it unfold as a result of your own bodily action, a dynamic manifestation of your own volition? A hand is an easily visible part of the body with which to make such a gesture, but other bodily actions, such as walking or travelling, can also be understood as marks of presence in an artistic sense if the cultural conditions for their authorization as artworks have been established. Alÿs's trail of green paint has the status of an artwork because it comes after other works that have expanded the definitions and parameters of the artistic gesture. It follows the action-painting drips of Jackson Pollock and the footsteps of Richard Long.

In this article I have given examples of art historical commentary and art practices since the 1960s in order to set out a discursive context. I would argue that in order for a manual or bodily gesture to be validated as a simple enactment of presence in an artistic sense a whole set of references have to be in place. The 'presence' that is foregrounded in drawing relies on a history of such presentations, given weight and legitimacy by critical, curatorial and art historical recognition. In a Western art historical tradition, the artist's presence was detected, after the event, by the connoisseur, who read unique characteristics in the drawing to reveal certain traits. The name of the artist, inscribed by hand as a signature at the base of the artwork, was a further endorsement of artistic presence and individual identity, ensuring future recognition and value. Since the 1960s, one change that has taken place is the presentation of drawing as performance (whether skilled, unskilled or deskilled), still with a projective idea of future visibility. The assertion 'I am here' is accompanied by 'I am going to leave a mark' or 'I am going to leave a record of my actions'. The video of a drawing in performance (public or private) may now be understood to be a set of marks in itself. All this history and forward planning makes it difficult to isolate the act of drawing purely in the present moment. It can, however, be understood as a *declaration* of presence, documented as occurring in a specified time and place.

Although this article focuses on the *discourse* of drawing, I would stress the materiality of this artistic apparatus (including its galleries, exhibitions, collections, published texts and statements, educational institutions, social networks and financial transactions). The mark appears amid a web of social conditions, economic imperatives and histories of practice, all of which are material in nature. Not only is drawing traditionally a matter of physical interactions – the friction between marking substances and resisting surfaces – its performance of presentness depends on the specifics and contingencies of highly developed technologies. From charcoal on paper to touch-screens on computer tablets, the substrates of drawing have their own productive histories and material characteristics.

The agency of those who draw, their embodied histories and autobiographical narratives, are materially implicated in this context too. But rather than see the mark as the outcome of pure artistic intention, a more performative account, in the sense that cultural theorists use the term, would recast the event of drawing as constituting an artistic subjectivity in the act itself. In drawing, a whole cluster of material histories and possibilities come together such that the artist appears 'in the moment' as the figure of the work.

Feminist thinker, Judith Butler, has developed theories of performativity concerning gender identity that offer a means to understand the formation of subjectivity itself. In *Bodies that Matter* (1993), she writes: "In the first instance, performativity must be understood not as a singular or deliberate 'act,' but, rather, as the reiterative and citational practice by which discourse produces the effects that it names" (1993, p.2). Here, she is referring to the effect of labeling a child 'girl' or 'boy' before they are even able to speak, and to the iterative process by which a given gender is repeatedly performed to meet the expectations of feminine or masculine comportment. She argues that ways of being feminine or masculine prefigure the subject who enacts and thereby perpetuates them. Crucially, the 'expression' of gender identity is also its mode of production. The performance is "citational" because it is conditioned by previous examples of reiterable statements or acts. Here, Butler is referring to Jacques Derrida's work on presence. She summarizes his argument as follows: "...an act is itself a repetition, a sedimentation, and congealment of the past ... every act is itself a recitation, the citing of a prior chain of acts which are implied in a present act and which perpetually drain any 'present' act of its presentness" (Butler, 1993, p.245).

To consider these theories in relation to artistic identity and drawing, it could be said that somebody assumes the identity of artist in the act or gesture of drawing. The more often and convincingly the actions are performed, the more consistently an artistic identity is produced. The performance is not the same each time but develops through an iterative process. The 'self-expression' in drawing would then be understood as the process by which an identity, a self, is repeatedly and graphically reaffirmed. This would of course hold for other artistic activities, not only drawing. The individualized aspects of a successful artistic identity require a range of statements and gestures – differentiating acts that distinguish one artist from another.

To say that the drawing produces the artist is not to deny that the artist produces the drawing, because performativity works in both directions. Nor does it deny the effect of bodily experience and personal narratives in the production of both drawings and artists. But the question of how embodied histories, knowledges and senses become part of the specific formation of artistic subjectivities is only worked out in the doing of it.

And there are constraints on what it is possible to do. Drawing is "citational" in the sense that it re-enacts prior artistic gestures, although not explicitly. There is a congealing of the past in the type of gestures and marks that come to appear as meaningful statements within the context of contemporary art. However, each iteration of a gesture must be different from

those that went before in order to be seen as novel and original, and therefore the boundaries of practice come to shift in subtle ways. Such acts are a productive and generative part of histories of drawing, which continue to constrain and make possible a variety of emerging practices. This dynamic, discursive context of art-making reaches out in many directions, from the domestic and local to the institutional, social, political, economic and environmental. It is not free from wider inequalities of power.

Gender is one of the structuring forces that has excluded some drawings from becoming visible as art. The intersections between artistic subjectivity and gender are complex, and a large amount of work has been done by feminist art historians in the last forty years to unpick this, starting for example with the publication *Old Mistresses* (Parker & Pollock, 1981), which set out to fill the gaps in art history. In practice, in the twentieth century there were significant incursions into the artistic sphere that skewed the gendering of established art disciplines, as noted earlier. Artistic subjectivities clearly offer more room for maneuver than feminine norms, and the subversive nature of some practices enabled an expansion in the terms of both art and gender.

Returning to the example of Rebecca Horn's *Pencil Mask*, 1972, I see it as a work that twists the meaning of drawing by refusing the capacities of draughtsmanship and manual control. It shows that the performance of drawing can alter the conditions for drawings that follow. As Jane Tormey has pointed out, "a 'performative' drawing… can be seen as changing its own terms, as it performs itself. In doing drawing, a drawing is seen to constitute itself – it creates as it describes" (2005).

There is much more to be said about the performativity of drawing. For example, I have not discussed drawings produced through collaborative and participatory practices. Here, I have concentrated on the way in which the action of drawing is productive of the individualized subject who performs it. If drawing is an embodied act, then somebody is there to perform it, but the subjectivity of the artist is a provisional matter, changing as the drawing materializes. The artist is constituted and reaffirmed in the gestures of drawing and the histories they mobilize.

Conclusion

The title of this paper, 'The artist's hand', indicates an absence rather than a presence. I have suggested that the hand is a value-laden term that is no longer as significant as it once was, and I have asked, who is the artist anyway? If a consistent, essential identity for the artist is not found, and the hand (singular) as a figure is displaced, then there is a gap in the scene of drawing. But all is not lost. The variously skilled operations and techniques of drawing (manual or otherwise) are deployed in multiple, diverse and vibrant ways. Hands may still appear at the focal point of drawings, but any drawing is enmeshed in a much larger configuration, and the artist is only a provisional performer in its midst.

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NESTS: DRAWING AS MORPHOLOGICAL IMPRINT

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This essay concerns the importance of movement to 'de-centering' in the drawing process. It uses the language of theatre to describe how the rhythms of drawing movements enable artists to disrupt the drawing process, and achieve critical distance. It juxtaposes theory with practice, referring to drawings made since losing the sight in my right eye; this work led me to think about the interplay between looking and movement and the impact of changing viewpoints on action and reaction during drawing. My new monocular state requires an increased use of head movements as well as, for the purposes of the work cited here, magnifiers. This means that the environment is moving in and out of my field of vision as I move my head, and in and out of focus as I look through the magnifiers and then around them. I found that this multiplicity of views has correlates with the world of theatre, and I imagine the drawing room as a performance space in which the artist is actor/audience/critic. I suggest that in drawing, as in performance, disrupting the perceptual locus is a form of dissolving and resolving the relationships between self, other and object, and that this is manifested in metaphoric and literal acts of stepping back and forth from a work. That this puncturing takes place within a mimetic frame leads me to think of drawing in terms of a dynamical system rather than as I have previously discussed, a causal (action – reaction) or schematic (plan-do-review) process. I now see drawing movements as part of a constellation of neuro-somatic patterns and the drawn work as a fulcrum upon which the psychological and physical playfully seesaw.

This essay concerns the movements made in drawing. It describes research into the relationship between the somatic and creativity in drawing, and discusses how those ideas relate to the interaction between movements and perception in my current work, which involves making detailed drawings of nests using magnifying glasses to mediate between the drawing, the drawing object, the drawing act and the viewer. This work is also a response to a change in my own visual field (through acquired visual impairment) and because the practice is informing the theory, which here is still tentative, I have structured the paper to reflect this dialogical interaction, juxtaposing the theoretical discourse with a drawing narrative (identified in grey in the footnotes below).

I first looked at the role of drawing movements during my doctoral research (Wilson, 2005). I considered that the movements we make whilst drawing formulate or chart the spatial relations of the image we are planning to draw before we commit to draw it, and I thought that these movements are mimetic and amount to a pre-drawing; a discrete rehearsal and action sequence with purposes critical to the overall drawing process. I found that the drawing act, if considered in a theatre paradigm, is a conduit for moving 'being' into 'becoming' (Wilson, 2005: 161).

The mimetic context provided the research with a unifying thematic thread. Its conceptual range and internal trajectory offered generous and evolving viewing points; looking at the movements in drawing from the perspective of mimesis as imitation, offered a good way to account for the fluctuating exchanges that are an expression of transferences between the gesture and the idea or 'details in the head' (Noe, 2000: 126).

It seems that actions made during drawing are coordinated via similar mimetic or imitative impulses as other acquired motoric behaviors (Wilson, 2005: 100-101). In Walter Benjamin's biologically determined model of mimesis, these instincts operate in the innate urge to learn through emulation as well as in higher brain functions where environmental and social interactions move away from establishing similarities, towards finding differences; an adaptive behavioral process that pushes and pulls at the notions of 'self' and 'other' (Walter, 1986: 133). Further, the kinesthetic of drawing exemplifies versions of mimesis as porous and malleable, with the movements forming a re-enactment of the encounters of the artist as a mobile, haptic entity for whom, as described by Alva Noe 'experience is not a passive interior state, but a mode of active engagement with the world' (Noe, 2000: 128).

The nest drawing became a project because of Heidegger's idea of the 'clearing in the woods' that means, approximately, making a mental clearing into which some thing (idea, memory?) arrives or reveals itself. Looking for this 'clearing' coincided with a fascination with nests and their architectural, unannounced wonder.

Our instinct to imitate is in mimetic behavior that also extends into a natural desire to see imitation and in this reciprocity we calibrate what we are learning of the world in order to navigate it. As we move through the stages of emulative learning, the response we receive to our behavior turns us into actors and our social groups become our audience, reflecting back our actions and reactions. In learning theory this is also a reflexive cycle (Schon, 1995) and looking at people drawing and hearing artists talk about their physical drawing process suggests that artists might enact this reflexive cycle by playing out the roles of actor/audience in the drawing space as a way to decenter their practice.

Artists' movements have other parallels with performance; not only mirroring mimetic neural and somatic functions, they also exhibit a poetic organization whereby the energy fluctuations in the physical positioning are analogous to some performing arts such as mime and dance. An artist's drawing movements equate to an impetus, action and reaction sequence similarly found in performance styles where the pre-movement, or 'energy in time' (E. Barba, 1995: 94), is as important as the whole action (Brook, 1968: 134). In drawing, the point at which the body is momentarily still holds in it the energy that flows into and animates the drawing gesture. That impulse, together with the dissipation of the energy into the marks and the almost simultaneous re-gathering into a new intention, collectively amount to a positioning or orientating choreography that enacts what it feels like to be peripatetic in the world. Looking at the drawing process revealed that this movement string is repeated; each iteration having a directional effect on the way the artist inhabits the drawing space (which here means the place between the artist and the drawing). The occurrence of this behavior in artists while drawing suggested the perambulation of the body in the drawing space is intrinsically significant, loaded with innate impulse and intention as well as conforming to social and cultural conventions, and expressing the personality and history of the artist (Wilson, 2005: 134).

I had been looking for a shape to draw that would focus my mind completely on the act of drawing, which is the best way to forget how I now see, and remember how to draw. With the nest drawings, I try to draw nests in a void with nothing in mind other than capturing the structures. At my first sight, they are bundles of stuff, I cannot see much more than a form, a shape. I look closer and I look harder. This takes either a lot of concentration or being in the flow, then my mind drifts and tunes out the light effects from the broken retina, making room for drawing sensations and finding new ways to draw – 'clearing'. Then I want to see the entire nest, I want to be able to see all there is to see, more than before, more than others. Lighting the drawing space and peering at the nests through a magnifying glass I can see the exquisite detail and by magnifying the drawing I can record it too.

Borrowing descriptive language from the world of the theatre has helped to organize these ideas about the drawing somatic; the analogous references illuminate how artists adopt varying psychophysical positions in order to inform the drawing act as they occupy the drawing space in several changing and flexible roles: as director–designer, the actor–drawer, audience–viewer and reviewer-critic. By moving around the space, an artist changes the viewing position, multiplying the perspectives and invigorating their 'practical knowledge' (Noe, 2000: 131) and it is in this shifting viewpoint that I have found enactment. I now want to think about the performance correlation by looking at the space between the artist and the drawing as a dynamic, fluid environment and in light of the realization that drawing is not the linear process I previously modeled through the quasi-scientific language, mechanisms and methodologies of research.

The performance/theatre analogy holds even though there is (typically) no 'audience' at the making of the drawing; traditionally, audience happens when the drawing object is located outside the drawing space. However, this isolates the drawing and imagines it as having arrived, fully formed and unconnected whereas it is more than a record of internalized stories, notionally the neural mapping or what Zeki describes as the synthetic concepts (Zeki, 2009: 45) that translate and generate knowledge. (Hirstein, 1999: 19; Zeki, 2009: 41). It is also critically, a rendering of the experience of the drawing space, an experience that includes the enactment of perceptual constancies; a term that describes the brain's capacity to generate consistent readings of the world (Zeki, 2009: 19).

Drawings are a macro illustration of the micro transformations found in the way that experience tempers perception. They are a culmination of the gestural iterations and calibrations of the artist's worldview: as Noe put it 'perceptual experience in whatever sensory modality, is a temporally extended process of exploration of the environment' (Noe, 2000: 128). I am particularly interested in how an artist achieves the distance from the deeply embodied experience that enables them to conceptualize their drawing movements and how the interchange between embodiment and distance manifests as a poetic flux. I have described this 'distance' as the artist *also* being audience and I think we can find transformation from being to becoming in the liminal gap between the act and its realization.

I think about the birds that built the nests and about the nests being all around us, unlooked for and undiscovered. It is very absorbing. I start a drawing; have a pencil, eraser, and the nest and the empty surface – the clearing - and clunky, in the way, lighting and optical equipment.

I am using theatrical metaphors although aware that whilst drawing can be 'performance' it is not usually theatre. With no formal audience, it is not performance in the proscenium-arch, 'forth wall' sense, but more in keeping with Peter Brook's 'I can take any empty space and call it a bare stage' (Brook, 1968: 11). Together with other aspects of dramatic theory, this provides a framework for how the concepts of presence/distance and being/becoming, align in drawing movements.

From Aristotle's account of drama in 'Poetics' (c322 B.C.E.) to Gustav Freytag's pyramidal version (Freytag, 1900), we have developed an understanding of dramatic structure as building a narrative arc. This usually begins from something being established and then revealed as untrue, gathers energy with a discovery of information and concludes with a cathartic revelation or destructive or painful action. These characteristics loosely map onto the way the drawing choreography moves an artist between perceptual positions or roles. The first movements of the head and body select and project a concept, establish the 'narrative' and then destabilize it through the new knowledge offered by varying viewing perspectives. Discovery is an important part of organizing marks and assimilating the feedback from the emerging image, and calamity is in the marks that destroy the ground, and in the realizations arrived at when re-viewing the drawing. Calamity is critical to achieving distance and role change. It is the punctum, the climax of the dance, and the point of least resistance where the world is permeable. It represents 'the incapacity of our daily experience to live up to and satisfy the synthetic concepts that the brain generates' and which are underpinned by perceptual constancies that according to Zeki tend towards a model of 'perfection' (Zeki, 2009: 49). It is here that the artist understands the borderlands between ourselves and everything other. This crisis arises from the tension between the autonomous movements and deliberate intentions; the drawing act becomes a site of conflict when collusion fails. This balance between intellectual impulse and its physical enactment has an underlying structure, as described here with the topology of dramatic structure, that dynamically processes self and other.

Part of finding and engaging this disconnect involves artists bodily journeying between the different perceptual view points of the drawing, evaluating and reevaluating, ' distilling from the successive views, the essential character' (Zeki, 1999: 80). This moving around presents view points equivalent to *actor in the world* and *audience of a version of the world*. Brook explains this detachment another way, saying 'To commit every fibre of one's being into an action may seem a form of total involvement—but the true artistic demand may be even more stringent than total involvement—and need fewer manifestations or quite different ones' (Brook, 1968: 146).

I start to appreciate the different styles of bird dwelling and I love nests, I start a collection.

In drawing, the artist's somatic behavior mediates between states of involvement and detachment and this is a resisted/irresistible form of involvement.

It was my experience with physical theatre that first suggested it as a way to understand the value of drawing movements. Whilst I understood the traction that gave weight to a cognitive account of drawing processes, it seemed to me that in received wisdom, drawing was in some way divorced from the movements that made it and I was intrigued by this disjuncture. Yet, in the event my research still bought me back to a cognition driven model of drawing that systemized movements as a form of processing for instructions from the brain. I had reworked another version of disembodied drawing.

I am now looking at drawing movements as a distinctive feature of drawing, located in the sensory-somatic experience and expressed in the artist's physicality. If the drawing movements are a trace of the artist experiencing and defining the acquired concepts that frame our knowledge of the world (Zeki, 2009: 44- 45), and the drawn marks delineate the artist's encounter with the environment, plotted in their movements around the drawing space; then together, the movement and the marks enable the artist to 'catch themselves perceiving' as Noe eloquently put it (Noe, 2000: 128). This phrase - borrowed and out of context - expresses the way artists manage the distance between themselves and the artwork. Collectively, these meaningful drawing movements harness energy in a way that has a compelling physicality and purposefulness; moving the artist between being and becoming in a form of rehearsal with the dramatic structure intact and repeating. This passage, from the 'Empty Stage' resonates with this concept of the drawing process. 'In early theatre rehearsals, the impulse may get no further than a flicker—even if the actor wishes to amplify it all sorts of extraneous psychic psychological tensions can intervene—then the current is short-circuited, earthed…—in Grotowski's terminology the actors are 'penetrated'—penetrated by themselves' (Brook, 1968: 13).

I want to make the beauty and complexity of these nests known and it's tantalizingly difficult, I can see the nest (they can be surprisingly big) and as I draw I'm reaching for the details, the nest is made of different mosses, leaves, twigs, mud and stuff; this texture is important for explaining what a feat of engineering it is. Recording in this detail is challenging. I cannot see the drawing or I cannot see the nest. So out come the magnifiers…. 2, 3, 4 and the surface is lit up and together, me, the nest and the drawing are locked in a pool of light populated with circles of fat glass. We look like a Joseph Wright painting. I scratch away at the drawing, rebuilding the nest, fascinated, engrossed, hypnotized by the movement but without sight of the whole picture.

The motoric behavior in drawing is driven by psychophysical intent, interjected with a kind of autonomous or innate function that enables artists to watch themselves working; the drawing mark is register of this exchange, which I see as unannounced performance. Unknowingly coordinated and meaningful drawing movements are an onomatopoeic, ritualized gesture that enables artists to reconfigure their assumptions and keep the work energized and in the present.

This gyroscopic practice teeters at the place where the artist plays between being in the world and transforming it; these edge places suspend time or truncate it, expand to hold horizons and contract to a sliver, like a barely-there moon. Walking this line between inside and outside is like crossing a high wire. We hold our breath and gasp with wonder when we see someone get across the border. They have become something.

I move the optical instruments and look. It's not a nest, it's a heart, it's a dark cloud, it's a smudge, an organic mass, it's a blurry mess. Looking again through the improvised panopticon, I can see details and the bird's sublime design. As a working account of the nest, the drawing is oblique, like a cloudy night sky or some murky depths. I need help to see what's in it so I show it to other people to find out what it's like without the optics and it turns out they like looking at the nests, but they really like looking at them through a magnifying glass. The glass confers a sense of gravitas or playfulness? Makes looking a performance and the viewer part of the performance? Activates looking and gives the viewer a feeling of ownership over the views they select, personal as they are to them? And for me they amplify the experience and mechanically pull me back and forwards out of the drawing space, my focus oscillates and I feel as through I'm tracking or stalking the image as it comes in and out of my vision. The no distance between the drawing ground and me has expanded: it drowns out the outside but it's free of white noise, it takes time but none seems to pass, I balance while I am falling, it is the tightrope.

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LINES OF NEGOTIATION

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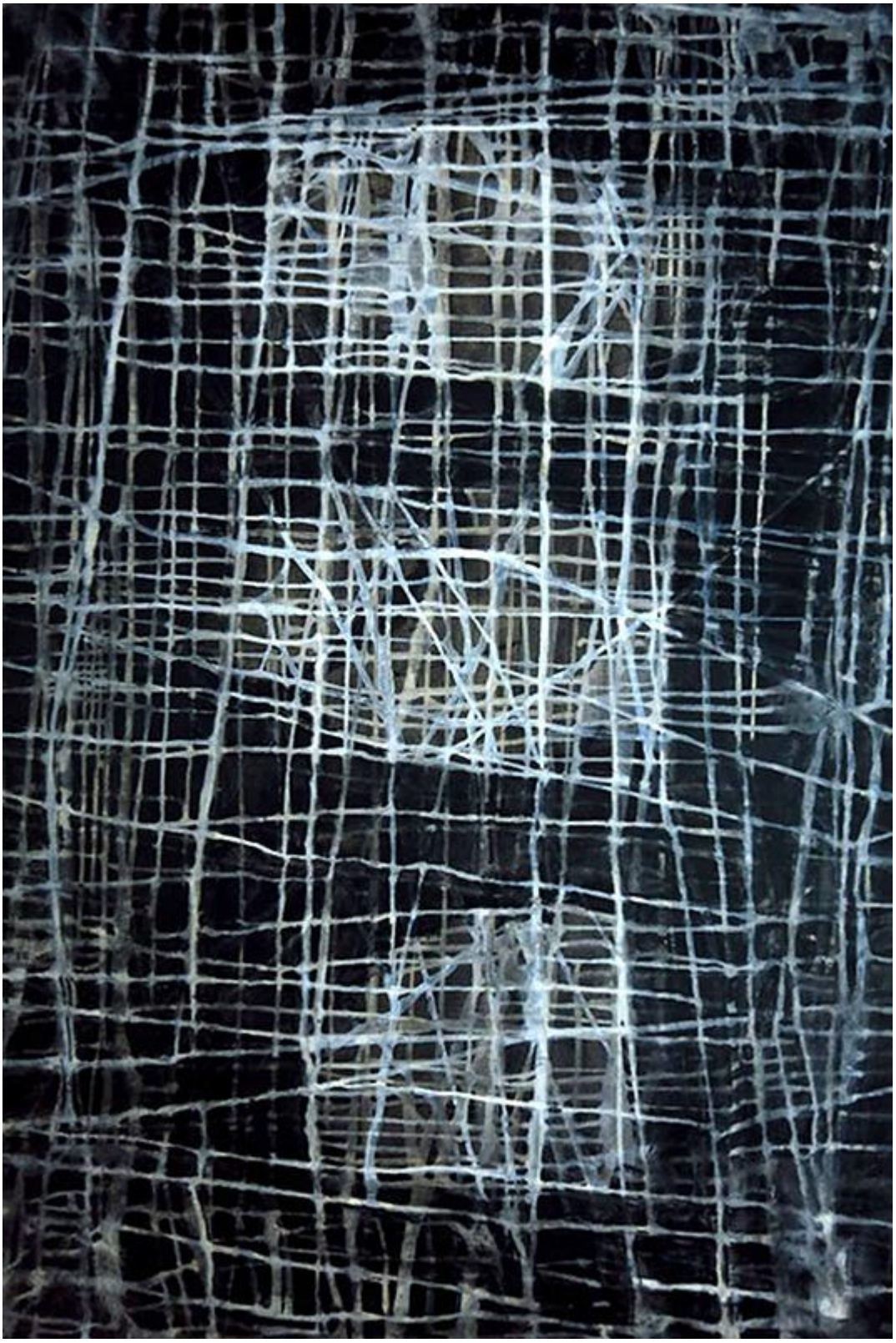

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DO ACCIDENT, LOSS OF CONTROL AND THE PROPERTIES OF THE MEDIUM INFLUENCE THINKING?

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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WHAT DO WE DO WHEN WE DRAW?

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This paper is a reflection on drawing in two parts. The first gives a brief outline of anthropology's engagement with this practice, bringing out the distinction between the 'retrospective' approach of Alfred Gell, which begins with the finished drawing and works back to the intentions of the drawer, and the 'prospective' approach of Tim Ingold in which drawing is understood and actively engaged with as a *skilful* activity, as a form of knowing in rhythmic, uncertain negotiation between observation and gesture. The second part elaborates a series of ruminations on drawing drawn from my own practice, whose aim is to articulate some of the strangeness of drawing as a practice, the way it unsettles any simple understanding of what we do when we draw.

> *The word 'draw' in the simple phrase 'draw a line' has something like the following meaning: an object such as a fingertip, piece of chalk, pencil, needle, pen, brush, having something like a tip, which we refer to therefore as a 'point', is intentionally moved (drawn) over a fairly continuous track on a surface. This action leaves, as the trace of its path, a mark of some kind, and is done for that purpose (Maynard 2005: 62).*

Patrick Maynard's definition is as good a place to begin as any, its generality highlighting the ubiquity and importance of drawing to human ways of life as well underscoring its relevance to any discipline exploring the possibilities of these ways of life. But it also leaves a nagging feeling that the real work of understanding both the act and mark of drawing has just been kicked along the road into neat boxes labelled 'intention' and 'purpose'. This is a paper of two parts: the first gives a brief summary of anthropology's engagement with the practice of drawing, from finished artefact to be interpreted within the logic of the social, to a methodology for capturing and understanding the social. The second part brings my practice of drawing – as mode of making sense of the world and sharing it – into correspondence with this Anthropological tradition as a series of ruminations; each an attempt to articulate the strangeness that belies common-sense understandings of what it is to 'draw a line'.

THE DRAWN LINE

Anthropology has, on the whole, been interested in the finished work of art, in the drawing as finished artefact to be understood through its social and symbolic life (for examples see Boas 1955, Layton 1991, Gell 1999, and Hatcher 1999). Despite differences in approach, the challenge for studies of material culture has been to read artefacts through their function: why were they made? What were they used for? What part do they play in social relations? Alfred Gell's (1999) 'theory of the art nexus' is a good illustration of both the strengths and pitfalls of treating art 'as a repository of works, already complete and available for analysis' (Gunn 2009: 1). For Gell, art objects are 'material indexes' from which human agents *abduct* meaning. Abduction is a process of metaphorical or analogical inference that works back from the finished work to the intention it embodies. What interests Gell is how individual works of art or artefacts communicate or mediate human intentions and social agency. His exploration of material culture as "proliferating fragments of 'primary' intentional agents in their 'secondary' artefact form" (Gell 1999: 21), complicates any simple 'reading' of the semiotic or symbolic by enmeshing people and things in webs of distributed agency and social action. Despite this welcome complication, all movement eventually comes back to its origin in human ideation.

Here we return to Maynard's commonsense definition of drawing, which can all too easily conjure up a simple understanding of intention or agency based on Rational Man, set apart from the rest of Creation, championed and institutionalised by Enlightenment thought:

"[the] self-governing reflective individual whose inner life can be conveyed at will to a public composed of similarly sovereign individuals" (Massumi 2002: xiii). Or as Gell puts it,

> *Agency is attributable to those persons (or things) who/which are seen as initiating causal sequences of a particular type, that is, events caused by acts of mind or will or intention, rather than the mere concatenation of physical events (1999: 16).*

We know what we do when we draw a line and if we have drawn it well, others should too. With many writers in the anthropology of art and material culture, Gell's is a backwards or 'retrospective' reading of the creative process which "finds the creativity of action by tracing the novelty of its outcomes in unprecedented ideas in the minds of individuals" (Ingold 2011: .6). This implicit 'hylomorphism' situates creativity in the generation of new ideas in the mind of the artist, whilst the artistic process is reduced to the more or less successful projection or translation of these ideas into material form. Whilst the most interesting anthropologies of art and material culture situate art objects within living, ongoing, performative socio-cultural processes, there seems to be little curiosity about the process of making itself (as a living, improvisatory, performative socio-cultural process) and what it has to teach us about human possibilities of being in the world.

DRAWING THE SOCIAL

Drawing has been used by anthropologists, ethnologists and archaeologists in a number of important ways to supplement what are seen as an essentially written or verbal disciplines (Clifford 1990); as part of the idiosyncratic descriptive practices of fieldnotes (Gunn 2009), as a participative research tool (Afonso and Ramos 2004, Wagner 1999, Prosser 1998, Walsh 2003), as diagrams and illustrations in texts, and as illustrated catalogues. Drawing, along with photography and film, has been essential in recording and representing - in 'imaging' - the subjects of the anthropological gaze. How these drawings are both embedded in, and embody, the varied practical, social, economic, and political contexts of the discipline has been considered by many authors in anthropology and art history (Hocking 2003, Pink 2001, Rose 2001, Elkins 1999a, Harper 1987).

Ray Lucas and Wendy Gunn have both approached drawing not just as a means for representing anthropological knowledge but as a particular form of anthropological *knowing*. Lucas's work (2009a, 2009b) tries to understand inscriptive practices as forms of notation: both imaging and interpretation. His focus is on the different 'grammars' that shape them: all drawing, including 'deeply personal works of consciousness' use culturally mediated frameworks that render them legible. Lucas sees these frameworks as both *thematic*: symbolic understanding of content, and *gestural*: understanding mimetically/kinaesthetically how a work was arrived at and the 'thought' it conveys. These conventions underwrite our ability (or lack thereof) to read and engage with particular drawings.

Wendy Gunn (2009, 2006) has worked with practitioners from across the disciplines of art, anthropology and architecture through her research exploring how drawing forms part of their exploratory creative practice. Her work collapses any distinction between learning and research, theory and practice; all are knowledge-practices in which drawing is, or at least should be, implicated. Gunn and Lucas show how drawing – as a descriptive, participatory, analytical and communicative knowledge-practice – can be incorporated into the collaborative, exploratory research that characterises anthropology. Drawing becomes a kind of drawing-out: not just an understanding of what the world is like from a particular place but an exploration of the possibilities inhering in it.

Both of these authors draw on the work of Tim Ingold, which elaborates a *prospective* approach to doing anthropology that combines a particular onto-epistemological framework focused on process, with a concern for pro-ductive as opposed to ab-ductive methodologies (2007, 2011, 2013a). This onto-epistemological framework is drawn, in part, from the phenomenological analyses of Martin Heidegger and Maurice Merleau-Ponty, who both emphasis how we, along with all life, are always already thrown into a world not of our making. The 'intentionality' of phenomenal experience, its about-ness, is always orientated in response or correspondence to an ongoing 'lifeworld' Ingold 2013a: 91-108). Ingold stresses the importance of pre-theoretical, practical knowledge (a knowing-how) as the basis on which all theory (a knowing-what) rests. This focus on praxis and the practitioner's view of art-making disrupts the aforementioned reification of ideas – and language as medium - as the basis of intention, creativity and form.

> *To emphasise making is to regard the object as the expression of the idea; to emphasise weaving is to regard it as the embodiment of a rhythmic movement. Therefore to invert making and weaving is also to invert idea and movement, to see the movement as truly generative of the object rather than merely revelatory of an object that is already present, in an ideal, conceptual or virtual form, in advance of the process that discloses it. (Ingold 2000b: 346).*

Approached as a form of weaving, drawing becomes a gestural, rhythmic, uncertain negotiation between eyes, paper, pencil, hand, line, mind and heart. In other words, it combines skills of observation and gesture that are "developmentally incorporated into the modus operandi of the body…through practice and experience in the environment" (2000a: 5). Gesture is shorthand for an epistemology that does not separate perception–judgement–action in a linear causal sequence, which is the mainstream position in cognitive, and to some extent social, sciences. Instead, perception is always already entwined with action or response from the start. In learning to draw from life we learn to observe in particular ways and to learn gestures that adequately articulate the forms being observed.

> *Through the coupling of perception and action, the artist is drawn in to the world, even as he or she draws it out in the gestures of description and the traces they yield. (Ingold 2008: 87).*

As such, drawing is an 'engaged' practice of description, qualitatively different from the 'non-correspondent description' of ethnographic writing, championed by Clifford (1990) and others, in which the author 'turns away from observation and dialogue' in order to describe (Ingold 2008a: 87-88). Equally important is drawing's temporal dimension: practised over time, it provides a record of the very engagement with, and education within, our lifeworld as a social 'environment of joint activity' (Ingold 2008a: 82). In his essay on *Style, Grace and Information in Primitive Art* (1972), Gregory Bateson locates what *work*s in the work of art, not in the 'story' it tells – the "objects, persons or supernaturals" (1972, 139) it represents – but in its *style*, its non-representational capacity to move us to see the world differently. In his discussion of a painting by the Balinese painter Ida Bagus Dja ti Sura, Bateson follows the move from the "lower level redundancy" of mastered habit – embodied in the representational conventions of Balinese painting - to its 'modulation' to give 'higher orders of redundancy' that communicate a way of seeing, a gracefulness, previously unknown.

> *Consider the case of the man who goes to the blackboard ... and draws, freehand, a perfect reindeer in its posture of threat. ... "Do you know that his perfect way of seeing—and drawing—a reindeer exists as a human potentiality?" The consummate skill of the draftsman validates the artist's message about his relationship to the animal—his empathy. (1972: 153-4)*

It is this possibility of a new way of seeing, a new way of feeling and relating to the world, that touches on a communicative potential of drawing beyond the representational and illustrative (see Higgin, forthcoming, for a fuller discussion of Bateson's notion of grace in art).

The second half of this paper speaks with a different voice, coming from my practice of drawing[i]. Its ruminations do not keep to an orderly line of argument but instead circle around the idea of drawing as 'correspondence' outlined above, as knowledge practice *with* and *about* the world.

FROM A MOLAR TO A MOLECULAR UNDERSTANDING OF DRAWING

In their work together, Gilles Deleuze and Felix Guattari (1977, 1988, 1994) continually undermine the reification of already-thrown forms of social life by sociologists and anthropologists from Durkheim onwards as sufficient explanation for this social life. A good illustration of this 'molarity' would be the individual agency at the root of Alfred Gell's theory of art. Gell takes both the individual subject and her agency (as intention) as natural, pre-given entities that are then enrolled into an explanation of social life. Deleuze and Guattari,

by contrast, approach both the subject and agency as emergent phenomena, arising from a more fundamental 'molecular' flow of life. Experience is ontologically *immanent*: it is a pure flow of life before subject and object are precipitated out. The important point for them is not how difference or novelty emerges out of the Same (social structure, identity and so on) but rather how the Same is organized from a more fundamental difference or becoming.

Lucas's focus on notation as culturally mediated traditions of legibility, whilst grounded in a gestural understanding of drawing and reading, concentrates on already constituted or organized conventions. I'm interested here in bringing out the 'molecular' processes of drawing that lie just beneath the surface of these conventions. Without an exploration of these molecular processes, notation, through appeal to cultural mediation, becomes too easily confused with schemas or codes - memes, cultural patterns, habitus – that are either hard-wired into the brain as properties of the perceptual and cognitive system (as in the works of Gombrich 1977, 1982) or somehow transmitted 'culturally' (through language, discourse or practice) intact from person to person, generation to generation, and capable of being read as a text.

THE DRAWING OUT OF HABIT

The white sheet of paper is never empty. It is peopled with habit: habits of seeing, habits of feeling, habits of gesture. Objects, artefacts, people and landscape seem to be common-sense enough subjects for drawing; a figurative ideal we, in the West at least, are schooled in from our early years. The apparently benign question, 'what is it?' that accompanies drawing both at home and school implicitly values conforming to these conventions. Amanda Ravetz, following Millner, distinguishes two types of drawing:

> *…a commonsense [figurative] view that uses a narrow focus and translates in her drawings to outlines of separate objects and has its roots in preconceived ideas about what the finished drawing should look like; and a transfiguring view using a dispersed awareness that emerges in the drawings as ambiguous boundaries, revealing a different ordering of the whole and openness to the moment (2011: 168).*

The aim of an interesting teacher of life drawing is to play with, and disrupt, any easy notion of the figurative (or Gibson's perceptual literal-ness). Or, put another way, the aim should be to break the tyranny of the eye as figurative overseer. I had a teacher in Bristol who used all sorts of tricks to this end: stopping us every minute to leave the drawing we were working on and swap with our neighbour, using our non-dexterous hand, sketching at a distance using bamboo poles with pencilled ends, swapping drawing implements, outlawing outlines and always drawing fast to avoid us settling down into comfortable habits. Her aim was to free gesture to describe its own line that resonates with line of the haptic or touching eye. Bodies, faces, bowls of fruit break down into more fluid lines, forms,

shades and colours. Amanda Ravetz's description of her experience following intense drawing classes at the beginning of her art degree beautifully illustrates this:

> *I felt dispersed beyond my skin into everything I was drawing and into the entire room. I was aware of different sounds – the roar of traffic outside, my breathing, the clicking, tapping sounds of charcoal and pencils on boards. I felt my weight on the floor and the movement of my back, arm and hand, and saw the black lines appearing on paper. Everything was vivid, alive and present and I was suffused with a feeling of joy (2011: 157).*

The 'trick' of this practice of drawing is 'to slow down or even block and divert the way by which we so speedily, even instantaneously, transform sensory knowledge into knowledge' (Taussig 2009: 188); to slow down the speed of habit in order to see, to feel and think otherwise. Otherwise familiar objects begin to lose their outline; instead of still life waiting to be re-presented, we start to open up to life that is itself in the throws of becoming.

In my practice, I am constantly confronted with the role *chance* plays in generating form, which is another way of saying that all sorts of materials and forces come together in the creation of form, not all of which are controllable or predictable by its 'maker'. While we may come to know the world through form, form is never 'already given' – either as an idea in the mind nor as object to describe out in the world - but is constantly emergent within the relations between materials and forces, only some which can be claimed as 'human'. Art, as cultural form, is never a wholly *anthropological* affair but is a 'mode of action' that develops the world around us, both human and nonhuman.

PAUL KLEE, PICTORIAL SPACE AND THE DRAMA OF FORM-ATION

This leads us to a second problem of approaching drawing as a purely re-presentational activity: it takes as its reference, and meaning, something beyond the paper itself. A picture becomes a 'framed window', a sign signifying an absent signified. Here we follow the artist-teacher Paul Klee into drawing's un-commonsense. In what he called his pedagogical sketch books, which combine drawings, diagrams and text, Klee breaks with his inheritance, as an artist in the Western tradition, of drawing as describing and representing a 'real-life' beyond.

> *First, he does not attach such intense importance to natural form as do so many realist critics, because, for him, these formal forms are not the real stuff of the process of natural creation. For he places more value on the powers which do the forming than the final forms themselves (Klee 1966: 45).*

For Klee, the dramatic theatre of drawing takes place in the pictorial space of the paper (or canvas), it emerges in the tensile play of what he calls its 'constituent parts' – what

Deleuze and Guattari call the 'molecular' or 'intensive' space (in contrast to a Euclidean, neutral *extensive* space). Klee boils these constituent parts down to **line**, **weight** and **colour.** These elements combine and coalesce into forms that make contact and group together in mutual relation and combination. This combinatory phase is critical, as there is the ever present danger of forms falling into 'appointed' or received order. The essence of the craft of drawing is to wrestle them into 'new order and form an image which is normally called the subject' (Klee 1966: 29). Every drawing, for Klee, is puzzle or problem within the pictorial space that aims at a sense of movement or turbulence, which has 'the effect of giving it life' (ibid.: 35).

PAUL KLEE, *LE TIMBALIER*, 1940

Drawing does not derive its primary power from its resemblance or reference to 'real life' – it is not its 'material interpretation' (ibid.: 31) - instead, it is a means to explore the process of form*ation* itself, the 'coming into life' within the pictorial space. For Klee, every line and tone taking shape on the canvas vibrates with its own *tremendous fragments of meaning*. Roger Lipsey notes that the original German – Stückwelten des Inhaltes – translates more literally as 'part-worlds of content' (1988: 178), the 'molar' breaking down to its 'molecular' currents. Each of these 'part-worlds' draw forth a response from us, 'they show us all the contrasts in the psychic-physiognomical field, contrasts which may range from comedy to tragedy' (Klee 1966: 35). Here we arrive back at Gregory Bateson's non-representational capacity of the drawn line to surprise and move us; not only the spectator but also the one drawing it.

MEANING AND THE AFFECTIVE LINE

This is my experience of drawing: every line drawn is an affect, a musical tone with an intensity or direction of its own that draws forth the next in response. Bryson puts it far better:

> *The outside mark on paper leads as much as it is led; it loops inward from the paper to direct the artist's decision concerning the line that is next to be drawn, and it loops back out, as a new trace in paper, sewing the mind into the line, binding line and mind in a suturing action where the threads grow finer and tighter in the passage from the initial mark to the final outlines circumscribing the scene's legible forms (Bryson 2003: 154).*

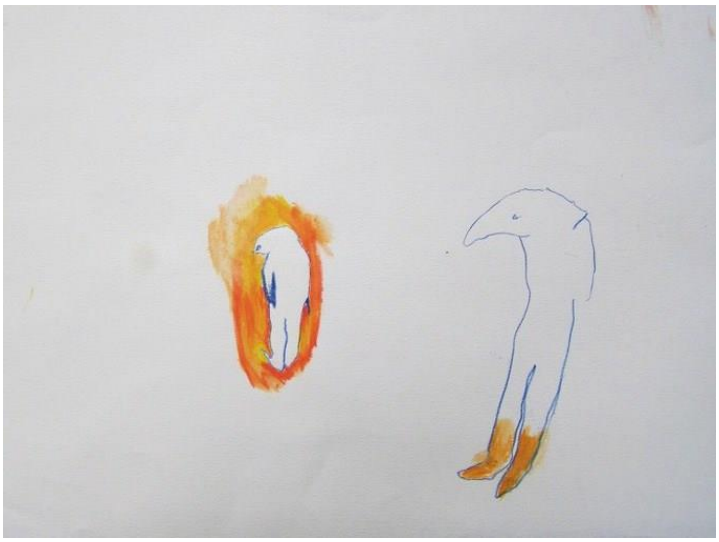
This *sewing* is a lovely way of describing the process of improvising a passage through a world in the throes of becoming. The feeling that brings me back, again and again, to drawing is the experience of being stopped in one's tracks by what emerges from the paper.

Recently, Ingold (2013b and 2013a: 61-74) has begun to incorporate *imagination* into his onto-epistemology of skilful practice, developing the idea of a 'roaming, wandering imagination that opens up paths in and through the world', a distinctly *pragmatic* understanding that stands against the Modern grain in which imagination is understood as an image-making faculty located in the private recesses of subjectivity, 'our word for what does not exist', or is only made to exist through an act of artifice. Within Ingold's pragmatist account, imagination becomes integral to our being-in-the-world, or the becoming real of the world, as a sensibility attuned by an intimate perceptual and gestural engagement with one's surroundings that opens up new paths in and through this world, a performative feeling forward vital to the ongoing, improvisation of lives in a world that doesn't stay still.

One figure he uses to illustrate this is a composer at work, whose imagination of music runs ahead, like a bird in flight, while she desperately tries to keep up with pencil and paper. But in counterpoint to this bird in flight, to an imagination set loose by a rare virtuosity and mastery, whose line of flight leads a body and material world that follows, Ingold has also stressed imagination as a mode of undergoing, as responsiveness to what happens, a moment of exposure opening onto the unknown. The danger of the bird in flight is that a false dichotomy is set up between an active imaginative foresight and the passive drag of material transcription, whilst glossing over the more prosaic imaginative and affective work with the paper and lines in front of us. The friction of paper on graphite can liberate as much as slow down; a chance swerve can make visible something previously unimaginable to which we nevertheless respond.

> *What makes this fundamental situation emotionally and intuitively resonant is that it allows the image to immediately contact, in the here and now of ongoing time, transactions between the artist's inner and outer worlds, in the many registers of being that visual art is able to engage… Active, the line draws the image forward under the artist's guiding will, but the moment it launches forth, it exists in the outer world, no longer transparent but opaque, dense, obdurate (Bryson: 158).*

Drawing has an unsettling nakedness. My practice has been to accept the ill-formed, wayward monsters that come to life on the paper in front of me. This is difficult; it requires a hesitant touch, the patience and generosity to let things be and the quietening of judgement (especially the figurative overseer we encountered earlier).



The responsive improvisation that characterises drawing is a delicate muscle, a delicate feel for these emergent forms; a kind of midwifery. 'Opaque, dense, obdurate', they seem to have a life of their own from which they call us; from which they elicit, sometimes, a spontaneous felt response. They have their own fragile, 'tremendous fragments of meaning' that, as Amanda Ravetz (2011) says, are both 'created and discovered'.

We are certainly a long way from any commonsense understandings of intention, will and agency; a long way from Le Corbusier's Modern man who "walks in a straight line because he has a goal and knows where he is going; he has made up his mind to reach some particular place and he goes straight to it" (2007 (1929): 11). Following the 'pack-donkey's way', James Elkins (1999b) speaks of the labour of painting as a 'daily struggle with materials' that resonates with devotional prayer. Working always at the limits, you have to learn to how pay attention to what is becoming sensible on paper. In a fundamental sense, the sensible world in which drawing takes place is not, as the empiricists would have it, *given* and already constituted. Rather, it is better described as a becoming-sensible situated and shaped within the practical, attentive inter-action that marks a particular practice.

From this perspective, drawing allows us to reflect on how we are sensibly caught up in the world; a mode of knowing from which we can explore the ways of perceiving, feeling, thinking and doing that have grown, like knots, within our relational development in the

world. As a play of outer and inner, of line and response, it is a powerful form of non-verbal and non-representational correspondence 'to [one]self, to others, and the world' (Ingold 2008a: 87), that operates within a much wider field of marks and response (animal tracks, cloud formations, the flash of salmon swimming). The drawn line brings forth particular 'telling-s of the world' (Gunn 2009) that have become fundamental to human ways of being. It is this mediation of affect, feeling and emotion that gives pictorial art its vital 'meaning' or *life*. Its capability to carry referential, representational and symbolic meaning is secondary and, in a sense, parasitic, and testifies to the extraordinary creative strength of this particularly human play with the surfaces that surround us. The stories we tell through these marks have developed and sedimented to such an extent that they obscure the tracks that lead us back to their creation.

CONCLUSION

In this paper, I have tried to articulate a sense of what is important to the practice of drawing for me as an artist and as an anthropologist. Whilst acknowledging the contribution that drawing can make to anthropology as a descriptive methodology that combines participation, description, analysis and communication, I have attempted to make a space for drawing as a creative imaginative practice that gets us beyond commonsense traditions of form to an *un*-commonsensical exploration of the processes of form-ation themselves.

Within this account, drawing involves and invokes our anticipatory, kinaesthetic responsiveness to the world, and imagination is a 'feel' akin to midwifery; a close paying attention to what is present or present*ing*. Through making marks, we invoke particular felt responses that are only ever partly 'ours', that nevertheless allow us to 'tell the world' in particular ways (Gunn 2009). This focus on affective responsiveness problematises both poles of the usual binary opposition of supra-individual structure and individual agency. Conventions of drawing as formative, culturally mediated grammar are not ontological givens awaiting anthropological inquiry. Instead they are organized/constructed out of an underlying stratum of creative responsiveness. By the same token, the intentions of sovereign individuals, as 'spontaneous creations ab nihilo' (Sartre quoted in Rapport and Harris 2007: 309), have no place in this account. The challenge is trying to adequately describe (in words) the improvisatory, emotional, careful work of *making* in general; the creative, generative play at the heart of human relationship with the world of materials.

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[i] While I draw, print and paint I hesitate to speak from the position of the 'artist'. For my research, I characterise an artist as someone that not only makes things we could recognise as 'art' but who makes a living as an 'artist'. An 'artist' becomes an identity that emerges within a collective work of exchange and recognition within an 'art world' (Becker 1984).

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DRAWING: FROM DREAM TO AWAKENING.

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Abstract: The paper relates observations and reflections made during practice-based research into 'becoming' and 'disappearing.' By drawing and then erasing the work through various methods, it became apparent that nothing actually 'becomes' or 'disappears.' Only the material form changes, along with the linguistic concept. In this paper, I will suggest that these linguistic concepts are 'abstractions' from my direct, sensory experience of drawing. Direct experience is perceived in a dream mode of perception, giving rise to a poetic and metaphorical form of language. Then a waking form of perception occurs, and forms delimited concepts as 'abstractions' from my direct experience. In relation to Walter Benjamin's theory of language, this can be perceived as a process of translation; from the language of things, into human language.

INTRODUCTION

This paper is based on preliminary observations made during the process of drawing. The paper relates to observations and reflections on my own drawing practice, and is not a general theory of drawing. The paper is not a fully worked out thesis. It needs further elaboration in relation to current drawing practice based research, and into the relationship between embodied cognition and metaphorical language. These preliminary observations and reflections have been related to Walter Benjamin's conception of perception and language, and also to the language philosophy of Johann Georg Hamann, who influenced Benjamin's thinking.

The observations and reflections in this paper come from drawing practice based research into becoming and disappearing as aspects of an underlying unity, or medium of experience, from which all things form and to which they return. They also engage with the possibility that this medium of experience is language. This follows Walter Benjamin's suggestion in his essay 'On Language as Such and on the Language of Man' of, '... language as an ultimate reality, perceptible only in its manifestation, inexplicable and mystical.' (Benjamin, 2004a, p.67)

The investigation into 'becoming' and 'disappearing' evolved from a non-intentional quality that manifested in my drawings and photographic works. Drawings in graphite on paper had a very light touch. There was also very little differentiation between the trace of graphite and the supporting paper. (Figures 1, 2) A body of photographic works also had a lack of tonal differentiation, and a lack of differentiation between the subject of the work and its surroundings. (Figures 3, 4) In the drawings, and the photographic works, it appeared as though something was either visually emerging or about to disappear.

In order to investigate this latent focus of the work, a research method was developed that embodied 'becoming' and 'disappearing,' through the becoming and disappearing of the work itself. This method consists of drawing, using materials such as graphite, charcoal or chalk on paper, and then erasing the work through various methods. These methods

FIGURE 1.

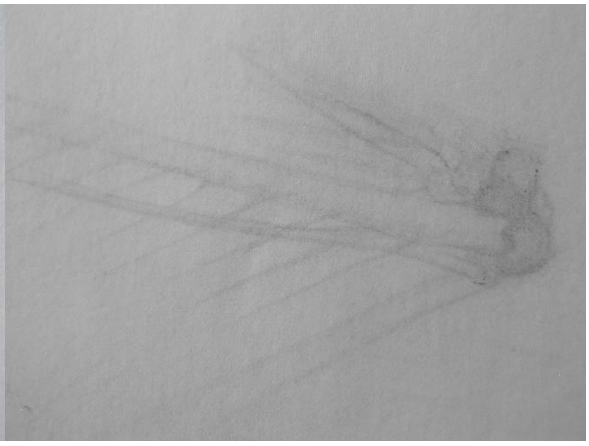

FIGURE 2.

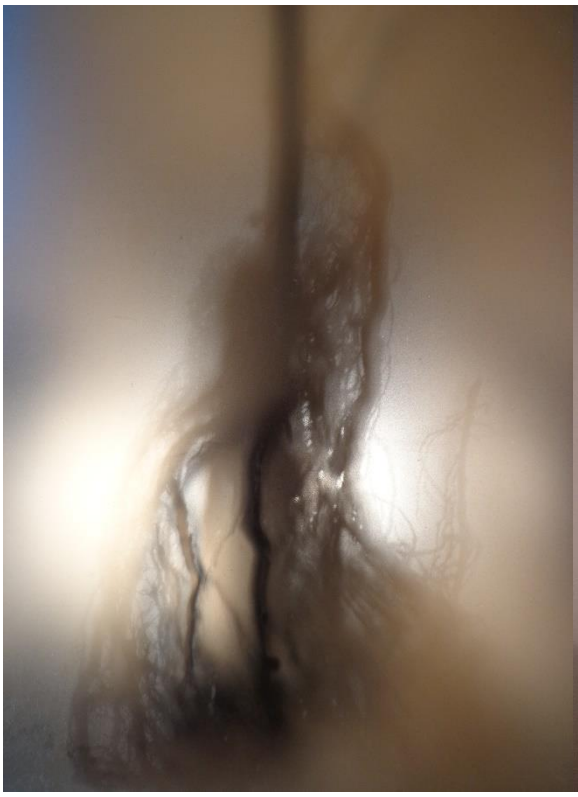

FIGURE 3.

FIGURE 4.

include erasing with a putty rubber, sanding the work and the supporting paper away with sand paper or a power sander, or washing the work away in water. Digital photography is used to record, and evidence, the process. The observations and reflections, on this process of drawing and then erasing, have then been related to the work of Walter Benjamin. In particular, to his theological conception of language, as influenced by Johann Georg Hamann.

By drawing and then erasing the work through various methods, it became apparent that nothing actually 'becomes' or 'disappears.' My direct sensory experience of sanding down a drawing, and the supporting paper, made this very clear. Only the material form changes, along with the linguistic concept. If a drawing, and the supporting paper, are sanded down with a power sander, it is no longer a 'drawing,' but 'dust.' (Figures 5, 6, 7, 8) Prior to the creation of the drawing, the materials already existed and have existed, in many different forms and as many different linguistic concepts. 'Becoming' and 'disappearing' are simply the arising and passing of delimited linguistic concepts; whereas the material constituents have not disappeared, but have changed form.

In this case, the research investigation is concerned with the arising, and passing, of delimited linguistic concepts. In his *Metacritique on the Purism of Reason*, Hamann suggested that the oldest language was music and, 'The oldest writing was painting and drawing, and therefore was occupied even so early with *spatial economy*, the delimiting and determining of space through figures.' (Hamann, 1996, p. 156) If drawing can be conceived of as a form of language, then it should be possible to observe, in my own drawing practice, how these delimited linguistic concepts arise out of my direct sensory experience whilst drawing.

In relation to Hamann and Benjamin, direct sensory experience can be interpreted as an experience of the language that permeates creation. This needs a brief explanation, as both Hamann and Benjamin adopted an unconventional, theological conception of language. Benjamin Cates observes of Hamann's language philosophy that, 'Just as God's word in the form of scripture is a communication to us, so is His creation a communication. In fact, Hamann sees the entirety of creation as an act of speech.' (Cates, 2009, p.44) James O'Flaherty suggests that for Hamann, 'Apart from the creative word of God, the world and its objects would not exist; but apart from the verbal representation of sense objects, there can be no real knowledge of the world.' (O'Flaherty, 1966, p. 38)

In relation to Benjamin, Hans Ruin observes that, '…he presents a Hamannesque image of nature as entirely impregnated with language, or rather a protolanguage, in virtue of the "communicable essence" that it carries with it from Creation and the creative Word of God.

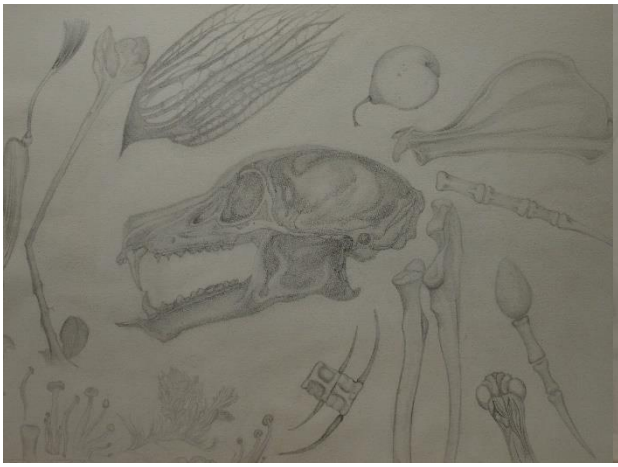

FIGURE 5.

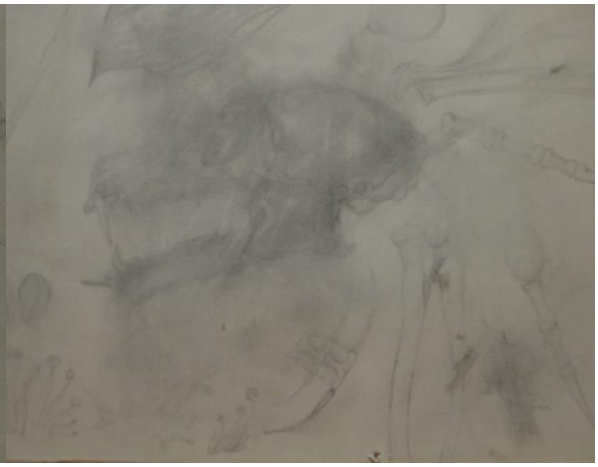

FIGURE 6.

FIGURE 7.

FIGURE 8.

Everything is potentially meaningful, and everything strives towards its own expression, down to the lowest species and mute rocks.' (Ruin, 1999, p. 147)

The paper will suggest that, whilst I am drawing, a process of translation occurs from this directly experienced 'protolanguage' into a rational form of language, in the form of delimited concepts. As Ruin observes in relation to Benjamin's essay *On Language as Such and on the Language of Man*, 'Translation in this essay is not primarily concerned with communication between different languages. Instead it is the transport between the language of things and the language of humans.' (Ruin, 1999, p. 147)

Observation and reflection on my drawing process also suggests that two different forms of perception are involved in this process of translation. Whilst immersed in the activity of drawing, the work seems to evolve out of a dreaming form of perception. This form of perception appears to be receptive to the language of things. Then a waking form of perception occurs, that is rational and differentiates between things. Delimited concepts

form in this waking mode of perception. One form of perception evolves from the other, just like awakening from a dream. I have utilised Benjamin's distinction between dream and waking, as different forms of perception, from his essay 'Outline of the Psychophysical Problem'. This is in order to describe and explain the experience I have whilst drawing.

In 'Outline of the Psychophysical Problem' Benjamin writes of dream and waking as different modes of perception, he uses the terms 'perception' and 'consciousness' interchangeably. This suggests that, for Benjamin, perception is consciousness. Neither mode of perception can be true or false, '... neither of the two modes of consciousness is "truer" to life; they merely have different meanings for it.' (Benjamin, 2004c, p. 399) The reason Benjamin suggests that they can be neither true nor false, is due to the fact that as modes of consciousness they relate to life, to the actual world, rather than the true world, 'For in the world of truth, the world of perception has lost its reality. Indeed, the world of truth may well not be the world of any consciousness.' (2004c, p.399)

My interpretation of the true world, is that it is the expressionless and creative Word itself, in which, '... all information, all sense, and all intention finally encounter a stratum in which they are destined to be extinguished.' (Benjamin, 2004d, p. 261) Benjamin suggests that all language communicates itself, 'Or, more precisely, that all language communicates itself *in* itself; it is in the purest sense the "medium" of the communication.' (Benjamin, 2004a, p. 64) As Eli Friedlander suggests, it is the expressionless power in all artistic media, 'This expressionless power is the Pure Word, the manifestation of created life.' (Friedlander, 2012, p. 58) The true world can then be interpreted as the Pure Word, in which all appearance or manifestation occurs, as the actual world. All 'becoming' can then be said to occur 'in language.'

In relation to my own practice, that which 'becomes,' appears to be a form of rational, waking perception, that perceives delimited concepts 'abstracted' out of a receptive, dreaming form of perception. The dreaming form of perception I experience whilst drawing is, perhaps, simply experience of the language of things. It is not the knowledge of experience that occurs subsequently, that arises from it in the form of delimited concepts, as human language. The best way to explain this is by outlining my observations and reflections on my experiences whilst drawing.

DREAM PERCEPTION

The initial process of drawing, for example, drawing in graphite on paper from an object that I am observing, is difficult to explain. This is due to the fact that during the initial stages of drawing, my mind stills and I have no thoughts. There is no obvious thinking process that I am consciously aware of. Reflection on this aspect of the drawing process is akin to retracing the actions carried out whilst sleep-walking. I have become so immersed in the object that I am drawing from, and the activity of drawing, that no thought occurs. This suggests that the work evolves out of the form of perception that Walter Benjamin describes as dream. (2004c, p. 399)

The drawing I am working on appears to form itself through a process of accumulation or accretion. (Figures 9 – 14) Whilst I am drawing, it is nearly impossible to distinguish between the material and cognitive processes. They are inexplicably intertwined, there is no differentiation between them. Rationally this seems absurd, it makes no sense, yet it is difficult to separate them. This form of perception is not differentiating between mind and matter, or making subject/object distinctions, everything operates seamlessly together as one process. I am drawn to certain things or materials as much as drawing from or with them. There is an affinity between the cognitive process and the materials. The cognitive process is given material expression and the materiality of things suggests cognitive states.

This dream form of perception, appears to be a form of receptivity to things in which the materials, and the subject of the work communicate something through the senses of sight and touch. Sight conveys some of the material properties; if graphite is light and smooth it is likely to be hard and better for fine lines. If it is dark and matt it is likely to be softer, deposit more particles or have a powdery consistency. This initial impression is immediately confirmed through touch. The feel and temperature of the material conveys something about its molecular structure; if it is colder the material will be more compact and deposit less, if it is warm it will be less compact and deposit more particles. There is very little thought involved in the process of selecting drawing materials, something is immediately communicated from

FIGURES 9 – 14.

the materials to the body. This could be a form of receptiveness to the 'communicable essence' or 'protolanguage' that Ruin suggests permeates creation for Benjamin. (Ruin, 1999, p. 147)

In 'On Language as Such and on the Language of Man' Benjamin speaks of painting and sculpture as certain kinds of thing-languages. (2004a, p.73) Drawing can be perceived as a form of thing-language like painting and sculpture, 'that in them we find a translation of the language of things into an infinitely higher language, which may still be of the same sphere.' (Benjamin, 2004a, p.73) Benjamin speaks of nameless, non-acoustic languages issuing from matter; this is the material community of things in their communication, 'Moreover, the communication of things is certainly communal in a way that grasps the world as an undivided whole.' (2004a, p.73)

The form of perception my drawing evolves from seems to partake in this language of things, that grasps the world as an undivided whole. (Benjamin, 2004a, p.73) Unlike reason which differentiates between things. Benjamin suggests that language permeates the whole of creation. (2004a, p.74) It is not an imposition upon reality, but is immanent in creation. This conception of language is appropriate to art and explains Benjamin's sensitivity to the materiality of things. Matter communicates to us and it is not something that is drawn from, or picked up and used. There is an exchange between the materiality of things and ourselves.

The materials of traditional drawing practice are the same basic constituents of the human body such as carbon and calcium. There could well be affinities between these materials and the body imperceptible to reason. The thing-language of drawing appears to evolve from direct experience of materials, and grows through the depositing of tiny particles of dust; the residues of burnt wood in the form of charcoal, residues of the skeletal remains of marine plankton as chalk, carbon deposits in the form of graphite. It echoes the processes that formed the universe; dust clouds gathering and coalescing to form stars, planets, galaxies and even ourselves, later to be dispersed and returned to dust. We use the same language to describe our mental processes as we do to describe material processes. Perhaps this affinity allows drawing to communicate or convey something. This language evolves out of direct engagement with matter, a language in which materials speak.

Gabriel Levy, speaking of Benjamin's language theory, suggests that, 'It is in the nature of all things, whether animate or inanimate, to communicate mental content. Thus we cannot imagine a total absence of language in anything.' (Levy, 2006, p. 30) In 'Outline of the Psychophysical Problem,' Benjamin writes, 'For it is the power of freedom that releases the living human being from the influence of individual, natural events, and lets him follow the guidance of nature in the conduct of his affairs. He is guided, but like a sleeper.' (Benjamin, 2004c, p. 398) This dreaming form of perception could be the 'guidance of nature,' as the communication of mental content. Benjamin suggests that,

> *This sea of sleep, deep in the foundations of human nature, has its high tide at night: every slumber indicates only that it washes a shore from which it retreats in waking hours. What remains are the dreams; however marvelously they are formed, they are no more than the lifeless remains from the womb of the depths. The living*

> *remains in him and secure in him: the ship of waking life, and the fish as the silent booty in the nets of artists. (Benjamin, 2004c, p.399)*

Benjamin writes that this sea of sleep is a symbol of human nature, which has its high tide at night. (2004c, p.399) This suggests that it is always present. In waking perception there is no connection between self and objects, but in dream perception it is different, Benjamin quotes Valery in *On Some Motifs in Baudelaire*, 'To say, "Here I see such and such an object" does not establish an equation between me and the object… In dreams, however, there is an equation. The things I see, see me just as much as I see them.' (Benjamin, 1999, p. 185) Total immersion in the process of drawing resembles this dream form of perception, perhaps in this mode of perception the language of nature directly passes into us.

Benjamin suggests that, 'The language of things can pass into the language of knowledge and name only through translation – so many translations, so many languages – once man has fallen from the paradisiacal state that knew only one language.' (2004a, pp. 70-71) Benjamin suggests that before the Fall from Paradise there was only one language. He refers to the following quotation from Hamann by way of explanation. (Benjamin, 2004a, p. 70)

> *Every phenomenon of nature was a word – the sign, symbol, and pledge of a new, inexpressible, but all the more intimate union, communication, and community of divine energy and ideas. Everything that man heard in the beginning, saw with his eyes, contemplated, and his hands touched was a living word. With this word in his mouth and in his heart, the origin of language was as natural, as near, and as easy as child's play. (O'Flaherty, 1966, p. 38)*

Following the Fall, language lost its immediacy, hence translation is necessary. The process of drawing can be perceived as a translation from the language of things, into a metaphorical language of matter that evolves through the process of drawing. This metaphorical language, rather than being a linguistic displacement from a proper to an improper object, is more akin to Hannah Arendt's definition of metaphor as, '…the means by which the oneness of the world is poetically bought about.' (1999, p.20) This metaphorical language is then translated into reason in the finished work, it becomes an abstraction from direct experience once the work is perceived as an object, and not as a process, and this is the process of awakening.

WAKING PERCEPTION

It is only when some discomfort or distraction breaks my immersion in the process of drawing that rational thought intervenes, and at this point subject/object distinctions emerge. The drawing is then perceived as an object, rather than as a process. It feels like waking up, and once thought intervenes, corrections and alterations are made to the rather irrational accumulations that have manifested on the paper. These accumulations appear to have over spilled their boundaries, and have very little differentiation between light and shade. There is also little differentiation between the supposed objects in the work, which merge together in such a way that one cannot see the wood for the trees.

In relation to Benjamin's thinking, this could be interpreted as the making of judgments. In the language of knowledge, 'The word must communicate *something* (other than itself). In that fact lies the true Fall of the spirit of language.' (2004a, p. 71) In waking, rational perception, the desire to communicate something to others, to communicate something externally, leads me to make judgments about the work.

Once this rational, waking perception intervenes and makes judgments, the work is altered to give the drawing overall form, differentiation and definition. This is done by adding additional traces of graphite to darken some areas, and the use of a putty rubber to remove deposits and lighten other areas. The drawing becomes a delimited concept, it becomes a drawing of something; a bird, a heart, a shape or even a feeling.

Susanne Langer, discussing Ernst Cassirer's theory of language and myth, suggests that for Cassirer language is essentially hypostatic, seeking to hold, distinguish and emphasize the object of feeling, rather than communicate feeling itself. This hypostasis gives unity, permanency and a form of substantiality to a thing that enables recollection and the ability to refer to something or think about it. This hypostasis, although it allows for discursive and even conceptual thinking, actually removes us from direct experience. (Langer, 1949, pp. 381-400)

This hypostasis also occurs when waking from a dreaming state. In *The Arcades Project*, Benjamin quotes Marcel Proust's description of awakening, which became important to his later thought. (Benjamin, 2002, [K8a,2], p. 403)

> *Perhaps the immobility of the things that surround us is forced on them by our conviction that they are themselves and not anything else, by the immobility of our conception of them. For it always happened that when I awoke like this, and my mind struggled in an unsuccessful attempt to discover where I was, everything revolved around me through the darkness: things, places, years. (Proust, 2005, p. 4)*

The rational or waking perception I experience, resembles Proust's description of awakening. A cohering or coalescing into a delimited concept is occurring. This is then abstracted from the direct experience of drawing. This waking consciousness seems to separate all the different impressions, then fixes them. Whereas dream consciousness is much more fluid, things are less differentiated and less distinct, things merge and blend together. This may explain why it is so difficult to give an explanation of my drawing process, aspects that are merged and blended are difficult to separate and remain elusive.

Hamann believed that the Enlightenment conception of reason was an abstraction from direct experience, a process that in James O'Flaherty's words, '…involves a reconceiving of natural objects which omits the emotional connotations associated with the immediate, uncritically perceived impression. Hence there is no real understanding of nature.' (1966, p.14) O'Flaherty notes that for Hamann, the objects themselves are symbols of divine wisdom and energy, which must be symbolised further in human language. (O'Flaherty, 1966, p. 38) One way to interpret this is that direct sense experience is the perception of the symbols of divine wisdom. But in order to comprehend this, it must be translated into human language as reason. Reason itself rests on language, it arises from the directly experienced language in creation. For Hamann, the Enlightenment conception of reason was an attempt to divorce reason from experience. Hamann wanted to locate direct experience in everyday vernacular language, which by nature is poetic and metaphorical. He recognised that language represents the most important link with experience. (O'Flaherty, 1966, p.74)

Benjamin's thinking on language is similar to Hamann's. Benjamin writes that art, '… including poetry, rests not on the ultimate essence of the spirit of language, but on the

spirit of language in things, even in its consummate beauty.' (2004a, p. 67) Benjamin then quotes from Hamann to suggest that, '*Language*, *the mother of* reason and *revelation*, its alpha and omega.' (Benjamin, 2004a, p. 67) This suggests that for Benjamin, reason evolves from that which he calls the 'spirit of language in things.' (2004a, p.67)

Benjamin describes the Fall and the loss of the original paradisiacal language as, '...the turning away from the contemplation of things in which their language passes into man ...' (Benjamin, 2004a, p. 72) Reason and knowledge as modes of perception, have turned away from this receptive contemplation of things and become language as means or empty prattle. (Benjamin, 2004a, p.72)

My drawing process suggests that poetic and metaphorical language evolves from direct experience of the language of things. A language that passes into us and is then translated into a form of metaphorical thing-language. In the finished work this is translated into reason or waking perception, in the form of a delimited concept. The delimited concept is an abstraction from my direct experience. Hamann in his language philosophy, realised that poetic and metaphorical 'natural language' gives rise to 'abstract language,' and for Hamann all rationalism arises from what he called natural language as the mother of reason. (O'Flaherty, 1966, pp.16-19)

For Hamann, 'Before there can be anything like cognition, however, the objects of sensory experience, no less than the operations of reason, must be symbolised in language.' (O'Flaherty, 1966, p.38) Benjamin makes a similar point in 'On Perception,' 'The distinction that must be made is between the immediate and natural concept of experience and the concept of experience in the context of knowledge.' (Benjamin, 2004b, p.95) Benjamin suggests that the two concepts have become conflated, 'Paradoxical though it sounds, experience does not occur as such in the knowledge of experience, simply because this is knowledge of experience and hence a context of knowledge.' (Benjamin, 2004b, p.95) The moment of awakening, in the case of my drawing process, is the moment that experience becomes knowledge, once it is symbolised as human language.

This may well explain why I find it so difficult to give an explanation of the initial stages of drawing. It is an experience and not knowledge. It is much easier to describe the activity of

drawing using poetic and metaphorical language. As Hamann suggests, metaphorical language is closer to direct sensory experience than reason. This direct sensory experience can only be translated or interpreted, and for Benjamin, translation is the afterlife of a work. (Benjamin, 2004d, pp.254-255)

THE AFTERLIFE OF WORKS

These two forms of perception and their related languages may well explain the ghostly manifestation of my artworks. In all the works there is a lack of differentiation between the trace of graphite and the paper, the works are barely there. The drawings suggest the point at which something is coming into awareness as a concept, or vanishing from it. This quality in the work led to the investigation into 'becoming' and 'disappearing' by drawing and then erasing the work. In reality, nothing actually becomes or disappears, the matter simply changes form. On another level something is becoming and disappearing. That which is becoming is the manifestation of rational, waking perception in the form of delimited concepts, emerging from a dreaming form of perception in which things are not differentiated, that is receptive to the language of things, and perceives the world as a unified *physis*[1] rather than as separate, differentiated objects or concepts.

It is only due to reason having created an 'abstraction' in the form of a delimited concept that the work can be perceived as having become or disappeared. This abstracted concept, has divorced itself from reality and the direct experience that gave rise to it. Once the work is finished it has become an abstraction from direct experience and like a dream, '... no more than the lifeless remains from the womb of the depths.' (Benjamin, 2004c, p.399) This then gives rise to the afterlife of work's as the works subsequent history. (Benjamin, 2004d, pp. 224-225) In the case of my drawings, most of them have been erased, but their afterlife consists of having been translated into different forms and media; such as digital images or even writing about the work. As an abstraction it also continues its ghostly afterlife in memory.

All these abstractions are translations from a direct experience of the language of things. They are the 'afterlife' of direct experience, its continued existence or life in Benjamin's

[1] Physis being a term used by the pre-Socratic philosophers to denote nature as an underlying substance from which everything else arose or a pattern that unifies all things.

terms. (Benjamin, 2004d, p. 255) They become existing things in the world that can be encountered and directly experienced by others.

As an example, I did a series of drawings based on a photograph by Karel Plicka, *Mist in the Boublin Virgin Forest* from the book *Vltava*. (Plicka, 1965) Plicka's direct experience along the banks of the Vltava river had been translated into a concept; firstly, as a photographic negative, then into a photographic print, and then into ink on paper with a title. Derrida observes in *Archive Fever* that any concept dislocates itself, it is never one with itself, and this spectrality creates a disseminating fission from which concepts in general suffer. (Derrida, 1998, pp. 84-85) Derrida's use of the term 'disseminating fission' is interesting. In relation to Plicka's photograph, it has dislocated itself from the direct experience that gave rise to it. It has then been disseminated, as ink on paper, in many copies of the book *Vltava.* I then encounter a copy of the book and directly experience it. This could be described as a form of 'fusion,' the combining of my direct experience, with a conceptualisation of someone else's experience; someone no longer living. The book communicates something to me, and I begin to draw my own translations of Plicka's work. I then make further translations in the form of digital photographs. I also transfer the graphite residues from one drawing onto another sheet of paper, creating yet another translation. These works have then been exhibited at Leeds College of Art, along with the book, and experienced by other people. (Figures 15, 16) This could be described as the continued life (or afterlife) of language; a process of continual 'becoming.' The becoming of new combinations of concepts and experience, as translations.

CONCLUSION

Through observation and reflection on my drawing practice, I have suggested that two different forms of perception are operative in the 'becoming' of my drawings. There appears to be a dream form of perception, that is receptive to, and experiences, the 'protolanguage' in creation. In this dreaming perception, this directly experienced protolanguage is then translated, through the direct engagement with materials and the subject of the work, into a metaphorical thing-language. A waking form of perception then occurs that makes judgments about the work. This leads to alterations being made to the drawing that delimit and differentiate. The drawing is then translated into a delimited

linguistic concept. This in turn translates itself into the work's afterlife, in various different forms and media. The concept has a continued existence or life. It can then be perceived as an existing thing in the world, that can be directly experienced by others. There is a complex relationship between

FIGURE 15.

FIGURE 16.

the directly experienced language in creation, and its subsequent translations. This is a relationship that I am currently investigating through the practice, and in relation to Benjamin's translation theory.

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BLIND DRAWING: A DISRUPTION OF PERFECTIONISM

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Blind drawing is an exercise based in phenomenological and experiential pedagogy which I do with students in every architecture design Studio I teach no matter the year level of their education. It is drawing blindfolded with charcoal and dry pastel on large sheets of paper using a guided conversation to evoke sensory experiences and abstract thought. It is a transformative exercise that changes students' perceptions of drawing, image-making, representation of concepts, and offers alternatives to how architecture design Studio can perform. Removing outward-looking visual connections turns the students' attention to inward perception and the imagination. These poetic drawings are embodied energy drawn out from the subconscious. This style of blind drawing is a disruption of perfectionism and establishes an embodied attitude for the design Studio by breaking through the fear of mark making and the intellectual self-criticality of 'getting it right'.

INTRODUCTION

Blind Drawing is an exercise I developed during Master of Architecture design Studios I taught at the University of Melbourne, Australia in 2012. It came about after one student said she was unable to draw. It turned out she was just scared to when faced with the emptiness and perfection of the clean white sheet of drawing paper. She felt incapable of making 'worthy' marks upon it. I discovered, by listening to other students, that this was not an isolated case and was the result of high-achieving architecture students feeling they were not adequately 'trained' or proficient in hand-drawing to be able to make 'correct' representational drawings of 'excellence'. (Note 1) This student wrote in her Reflective Journal at the end of the semester: 'I can't believe it's taken three years to go back to what I used to do weekly at VCA. I know final year students who have probably never drawn like this before, and as a result, their sketches are pretty lifeless, tight and boring….' (Skillington 2012) There is no such thing as a 'correct' hand-drawing; they act as an aid to communication to express an idea or feeling more strongly or not. (Figure 1)

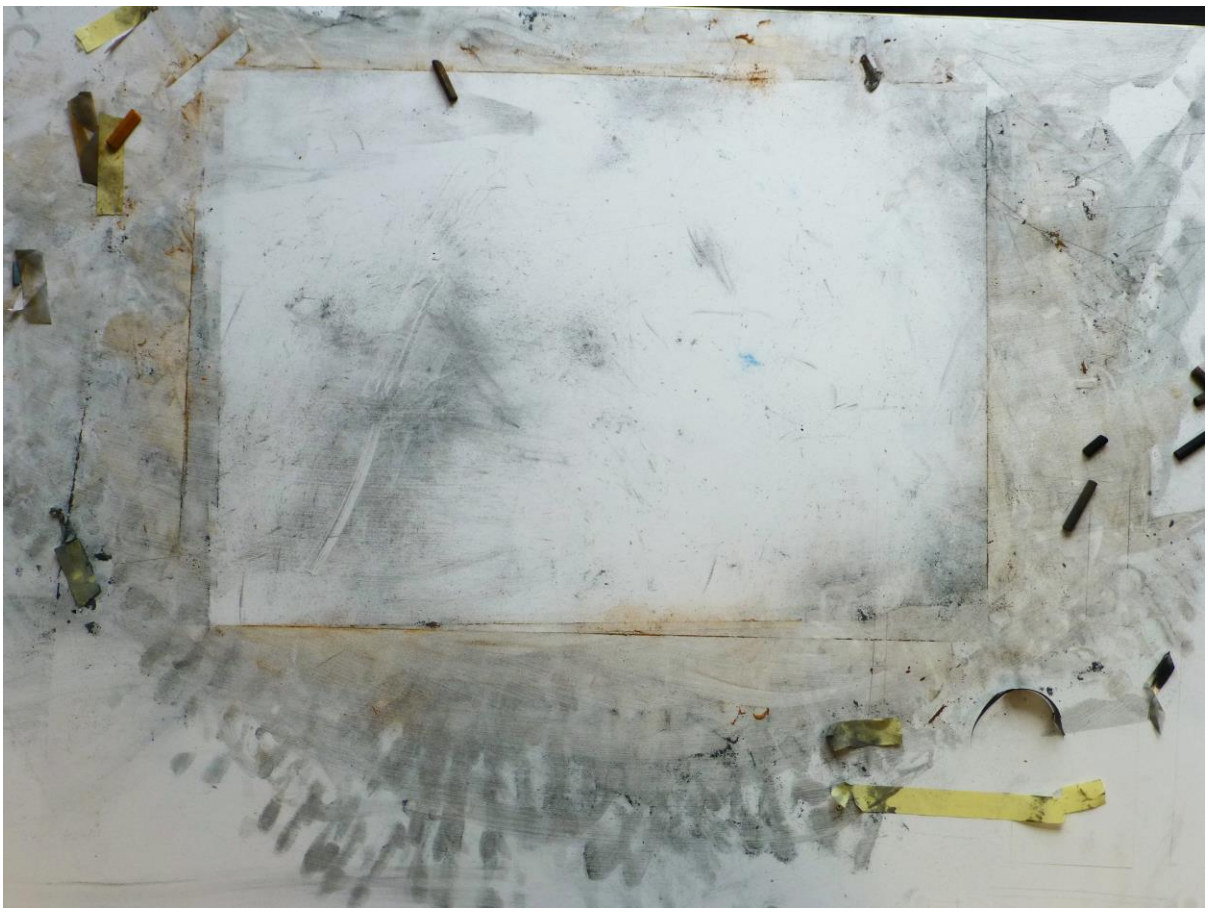

FIGURE 1. MELIKŞAH UNIVERSITY, TURKEY. 2015.

Another important aspect contributing to this condition of perfectionism are the functions of architecture CAD programmes. Drawings made by hand can be casual, rough, and ill-defined mark making, whereas drawings performed in CAD can be depersonalised and are not embodied with the mistakes of one's humanity. The 'perfect' drawing techniques of CAD do not have 'errors' of line making, casual disorder, or the unexpected – the smudge of a hard-pressed piece of charcoal, the lingering erasures of a dirty rubber, the traces of over-drawing, or the quirky bodily gesture. The imperfection of viscerally responsive mark making offers the 'happy accident' or can indicate a certain ephemeral or material quality that may take you on a journey of the imagination. (Figure 2) Professor Peter Downton, in his book *Design Research*, says: 'Drawings are an outcome of a productive process, drawing. One is an activity, the other an object that minimally records the process; confusing them, blurring the distinction, leads to errors of understanding.' (Downton 2004, 102).

FIGURE 2. GEDIZ UNIVERSITY, TURKEY. 2015.

The form of blind drawing I am discussing is not a 'learning to draw' exercise that would be offered at a night class or art club. Many of these blind drawing exercises try to re-present reality in the form of a portrait, part of the body (often a hand), or object as contours, shapes, and volumes, that is, drawing a thing without looking at it. (Figure 3) My approach is different to those most commonly understood as blind drawings. The final drawings are not the objective of this exercise. It is the physicality of presence within the process, the release of an inner energy, and the meditative concentration acting as a transformative process which remains at the fore. Author Thomas Moore states that in order to be creative: 'I need silence to hear the intuitions that pass by, like angels on their vaporous footpath, making soft, barely perceptible sounds. Rarely does a new idea come along orchestrated for trumpets.' (Moore 1997, 105) The blind drawing I do with students has the purpose of looking inward, not outward, to identify sensory arisings. In architecture Studio it establishes the experiential qualities by letting go of the intellect of correctness by focusing on the sensory perceptions of past and present experience; either as a mnemonic or by drawing out from an immediate response. It roots students into my Studio process of subtle awareness and embodiment; a way of teaching which has been lost to haste and the digitisation of product.

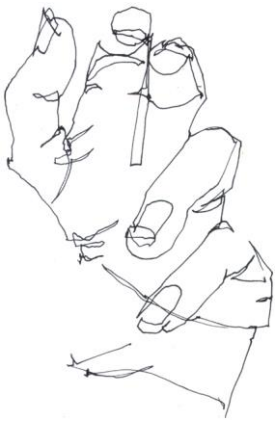

FIGURE 3. KRISTIN HILDENBRANDT. BLIND CONTOUR DRAWING OF A HAND

PHENOMENOLOGY

In the immortal words of Eugen Fink, phenomenology is 'wonder in the face of the world.' (Merleau-Ponty 2007, 61) My design Studios are predicated on phenomenology and experiential learning which underpin the development of cross-disciplinary exercises during the semester and the approach to student's individual design projects. Sensory perception, as it relates to phenomenology through our body and mind, is the direct method for

connecting with oneself and the material world in which we exist. The phenomenological tradition asks us for close observation, which may seem an odd statement regarding blind drawing, yet the intimacy of this exercise encourages the student to make closer observation of the Self as the producer of the unseen drawings. Edmund Husserl (1859-1938), considered the father of phenomenology, says: 'To be a subject is to be in the mode of being aware of oneself.' (Zahavi 2003, 87) This is the foundation for placing oneself as the subject of all of one's sensory perception and psychological interpretation directly within the realm of the Self.

Pablo Moncayo, a Masters student of my Silence Studio at Taliesin the Frank Lloyd Wright School of Architecture in America, wrote in his Reflective Journal: 'The Silence Studio was an amazing class that really opened my eyes to the nature of perception and the way we see things. I learned things I never thought I was going to learn at an architecture school such as how to perceive a space through our senses. This class has completely changed my way of looking at architecture. The more I was discovering about our senses and how they work, the deeper it started to get, this class really pushed my boundaries and challenged me to read a lot about perception and how our senses make us comprehend the world. There were a few nights that I went to sleep like at 4am just thinking about my perception, I was waking up at 3am to take pictures of the Studio to see the difference and understand the feeling of the space. I've never done that for any other class, I've never felt this passionate about trying to learn something that is very interesting.' (Moncayo 2013)

Phenomenology describes our direct contact with the objective and non-objective world; that which is material, immaterial and ephemeral. The difference between us and a blunt object is that we, as sentient beings, have a neurological system that brings us into sensory contact with the world through our body. The touching hand is our connection to all that is the world, our skin the medium of our physical contact. Our hands are the tools with which we make, create, devise, and destroy; they are our means of survival in a hostile world. When we touch the world, it touches us back. We exist, according to French philosopher Maurice Merleau-Ponty, as both the toucher and the touched. (Merleau-Ponty 1968, 133)

What is a visible thing? This is a question Merleau-Ponty asks himself, particularly in his well-known book *The Visible and the Invisible*. The visible is that which is sensible and tangible to us, it is the mind's perception of a thing existing in reality; 'the visible is one

continuous fabric,' says Alphonso Lingis. (Merleau-Ponty 1968, lvi.) If we can touch a thing does that make it visible, and if it is not visible can we then not touch it? If I were blind this does not negate my ability to touch that which I cannot see, yet my mind could still perceive and comprehend a physical object through its tactility. Philosopher Jean-Luc Marion suggests the hidden becomes an equally valid phenomenal experience as is the revealed, in that, we understand that if something is hidden it must therefore have the potential to reveal itself, and vice versa. (Marion 2008, 7) Expectation, therefore, pre-empts revelation. As a result of the elaboration of phenomenology as theory and practice in the Studio a Masters student wrote: 'I appreciate how the theory of phenomenology is weaved into every discussion of our work … being able to see such value in the pieces we create and to pick up on nuances that we have not noticed is especially necessary for the morale of the Studio as well as to hone our sensitivity in operating within the framework of the theory (i.e. understanding what does it mean to 'practice phenomenology').' (Leng 2012)

EXPERIENTIAL LEARNING

Experiential is what is specifically experienced, being attentively aware of that experience, and how it is translated phenomenographically as a learning outcome. Educational theorist David A. Kolb says that learning invokes the 'integrated functioning of the total organism.' (Kolb 1984, 31) We *are* experiences. It is by thinking, knowing, and acting that we become experiential learners. Elizabeth Ellsworth, Professor of Media Studies, makes a strong claim for sensational pedagogies as 'possible experiences of thinking,' which 'address us as bodies whose movements and sensations are crucial to our understandings.' (Ellsworth 2005, 27) Experiential learning is one of pause, reflection, and evaluation of the activities you have undertaken, their meaning, the success or failure of these actions, the result of the outcome, and how you could have done this differently to achieve a more satisfactory result. All acts are purposeful and directed toward an object or condition of being, and in return the object presents itself directly to our senses. Whereas, the blind drawings described in this article are the manifestation of inner experiences and revelations and are not the focus of the exercise. We do not determine the presentation of an object to us merely by our existence, material objects exist with their full array of ever-changing phenomenal attributes intact and ready for reception. However, in the blind drawing exercises it is the reflection upon the experience which is valuable not the drawing as a crafted object.

In the early 1970s conceptual artist William Anastasi began to create large blind drawings the earliest of which were made in silence, or while listening to music; he said these works are 'as much callisthenic as they are meditative.' (Neff) It is the distinctive phenomena of presence that characterises much of his work. Anastasi works in a 'blind' state to make drawings that are bodily expressions of sound, music, or train rides, and responses to his immediate environment. There are times when he puts himself into states of sensory deprivation, by wearing sound-cancelling headphones for example, to allow his physical presence to perform drawings. In Anastasi's instinctive response to movement and to sound he identifies himself as 'their instrument'. Philosopher Max Picard says: 'In silence, therefore, man stands confronted once again by the original beginning of all things: everything can begin again, everything can be re-created.' (Picard 1988, 22) An exhibition statement by Gering and Lopez Gallery in New York stated: 'By attempting to exclude his sense from the artistic process, Anastasi acts as a passive conduit through which Art passes. [He] finds chance much more intriguing than volition, and has always thought the aesthetic result of his work fared better when he did not look at the drawing.' 'Among other things, the remarkable achievement of this deeply compressed expression of presence snaps us into the moment, as we witness its essential self, something like looking in a mirror to watch ourselves breathe.' (Gering and López) (Figure 4).

FIGURE 4. WILLIAM ANASTASI. 'ONE HOUR BLIND DRAWING.' PENCIL ON PAPER, 150 X 274.3 CM. PARIS 2015. COURTESY GALERIE JOCELYN WOLFF. PHOTO: FRANÇOIS DOURY.

In architecture education there has been a dramatic and swift shift towards the theorised and digitised. Architect and theorist Juhani Pallasmaa says: 'Despite the profusion of materials, forms and goods, our industrialized cultural environment seems to be increasingly impoverished in terms of experience and feeling.' (Pallasmaa 1987, 22) And Martin Heidegger, in his essay 'The Thing', reinforced that science and technology were still

inadequate to assist people to make sense of their worldly experiences. (Sharr 2007, 24) It was his theory of nearness or 'coming-into-the-nearness-of-distance' that is essential to man's understanding of his lifeworld. (Sharr 2007, 23) Blind drawing concentrates senses, emotions, physicality, and action into a confined and contained experiential space; it is not merely a drawing but an event.

Loosely defined hand-made marks can never be affected in a CAD programme as it performs lines of perfection. Because of this students of architecture feel they are unable to compete with a machine that makes perfect lines. What students seem to forget is that the machine does not think about the lines, and does not express itself in these lines, nor does it perform a physical, embodied action of gracious im-perfections. Life is a messy business; we do not live in a world of precision and absolutes, it is one of errors and humorous mistakes. John Ruskin once said: 'Imperfection is in some way essential to all that we know of life. It is the sign of life in a mortal body, that is to say, of a process and change. Nothing that lives is, or can be, rigidly perfect; part of it is decaying, part nascent.' (Ruskin 1980, 238) A disconnection with nature takes place in a dis-integrated digital world. Students become less aware of the intimate inter-relationships between one's body and sensory perception, of man and nature, or ecology and landscape. Pablo Moncayo, in his reflective journal, wrote: 'Doing a lot of hands on exercises, experimenting and observing the results of each and every exercise really helped me realize the way I perceive things and also the way people around me look at the world.' (Moncayo 2013) Therefore a re-emergence of experiential learning and phenomenographic practice helps to shift the focus for students to acts of the body existing in reality for which they will be responsible as emerging architects.

THE PROCESS

The blind drawing exercise requires big chunks of charcoal and chalky pastels, masking tape, a blindfold, lots of A2 paper of any quality, and space on the table in front of you to move your arms about and draw; either sitting or standing. (Figure 5) Because the students are not able to 'see' their piece of paper, how their hands are moving, or the result of their actions, this means they are not able to judge or edit their drawing traces. The students are not told what the exercise will be beforehand. Thus they are not able to pre-think their ideas or try to work out what they should do to get the exercise 'right'. This is a guided exercise meant to be experienced 'in the moment'.

FIGURE 5. ABDULLAH GÜL UNIVERSITY, TURKEY. 2014.

Proprioception is the body's sense of the relative position of its parts and the strength of effort being employed in their movement. So when blindfolded and asked to draw it necessitates healthy proprioception to be able to move the charcoal and activate the drawing without watching your hands perform the activity. Similarly when standing and moving whilst drawing proprioception allows you to be able to direct your bodily actions, press firmly or touch lightly, to crush or scrape the charcoal to achieve different sensations which become a variety of appearances on the paper. This is the same skill that allows you to walk in darkness without falling over. Therefore it is this innate sense of our body in space and how it moves and performs which permits us to express our embodiment through the act of drawing while blindfolded. (Figure 6).

FIGURE 6. GEDIZ UNIVERSITY, TURKEY. 2015.

Describing some past experiences of blind drawing allows me to 'draw' a picture of the process. From an initial, but brief, moment of apprehension, the students are asked to 'draw' a tree; not the image of a tree, but the sense of a tree. In this way they have to engage their imagination and memories and just let their hands make marks that 'feel' like a tree. However, most first drawings do look tree-like until the students relax and free up as the process develops. (Figure 7) These marks infer the sensuality of wind, rough bark, soft leaves, dappled light, creaking branches, or winter bareness. One very important factor of the blind drawing exercise is for students not to draw their presumed image of the stated object, that is, a picture that looks like the shape of a tree as a child might draw it, that is, as a contour or form; remembering that this exercise is not a representation of an object in reality. (Figures 8, 9) Prompts I use for other drawings such as storms and mosquitoes are described further in the next paragraphs.

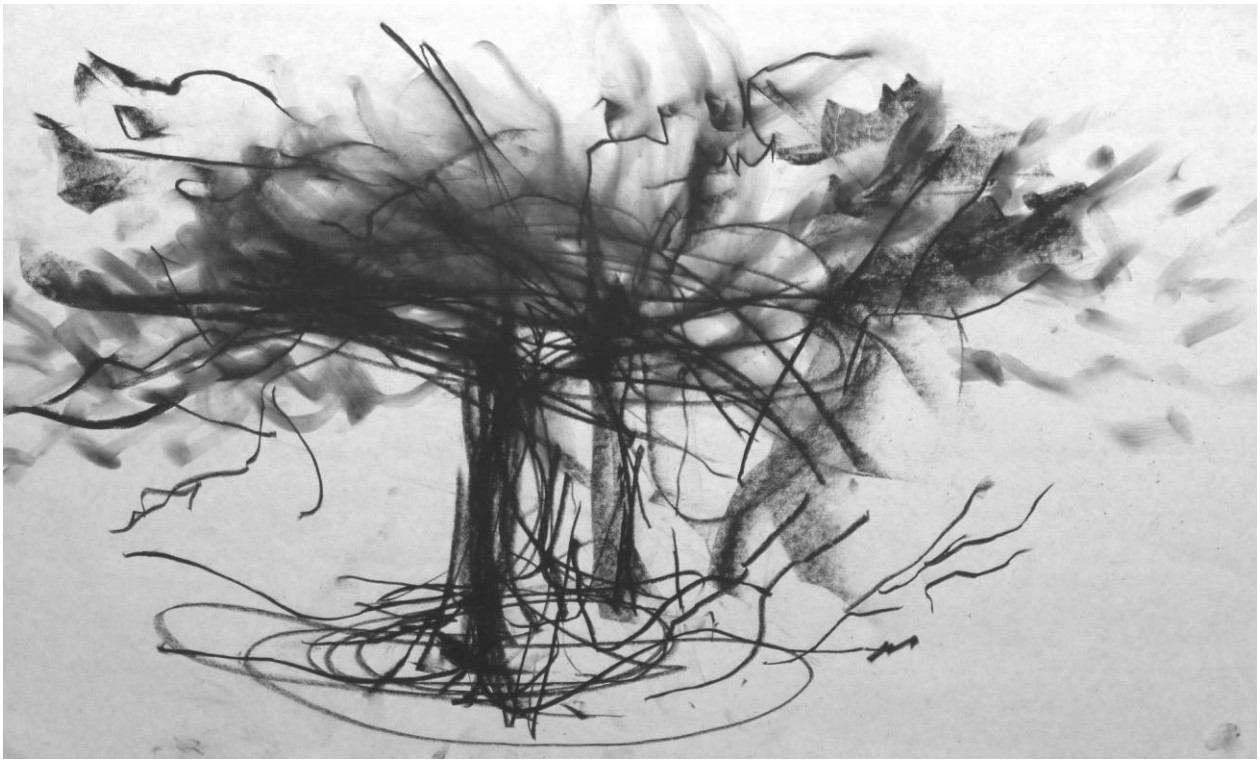

FIGURE 7. TALIESIN, THE FRANK LLOYD WRIGHT SCHOOL OF ARCHITECTURE, AMERICA. 2013.

FIGURE 8. TALIESIN, THE FRANK LLOYD WRIGHT SCHOOL OF ARCHITECTURE, AMERICA. 2013.

FIGURE 9. UNIVERSITY OF MELBOURNE, AUSTRALIA. 2012.

When I was a Guest Scholar at Taliesin an impromptu opportunity arose for me to run the blind drawing exercise with a group of high school students from Chicago who were visiting for a week. After starting with the 'tree' drawing I then described to the students, whilst blindfolded, a storm which had raged around the landscape the day before. I asked them to draw the energy, maybe fear, sounds, light, darkness, the rain, of thunder and lightning Also during this stormy week it was very hot and humid during the day so I used some potent adjectives to describe the savagery of mosquitoes at that time of year. The description was to induce a strong sense of physicality and bodily sensation in the students. One girl shuddered, scrunching her face and twisting her body.

These drawings, in two parts, resulted in heavy expressions of the body with hard, vigorous uses of charcoal and pastel, heavy layers, and some very blotchy, itchy looking drawings. The violence of this exercise meant that paper was torn, chunks of charcoal smashed, with pieces and dust scattered about the room. (Figures 10, 11) Some students stood in front of

the table and moved their bodies around quite vigorously whilst holding a piece of charcoal in one hand and pastel in the other. Another student, who was sitting, gradually slumped, her head almost resting on the table with her arms dragging across the sheet of paper. Her whole demeanour seemed trance-like, as if she was channelling the weight and threat of the storm. Watching this student draw was a powerful experience of how someone (so young) was embodying her sensory memory. The students drew several versions of each idea without stopping to look at each one before they started another drawing.

FIGURE 10. MELIKŞAH UNIVERSITY, TURKEY. 2015.

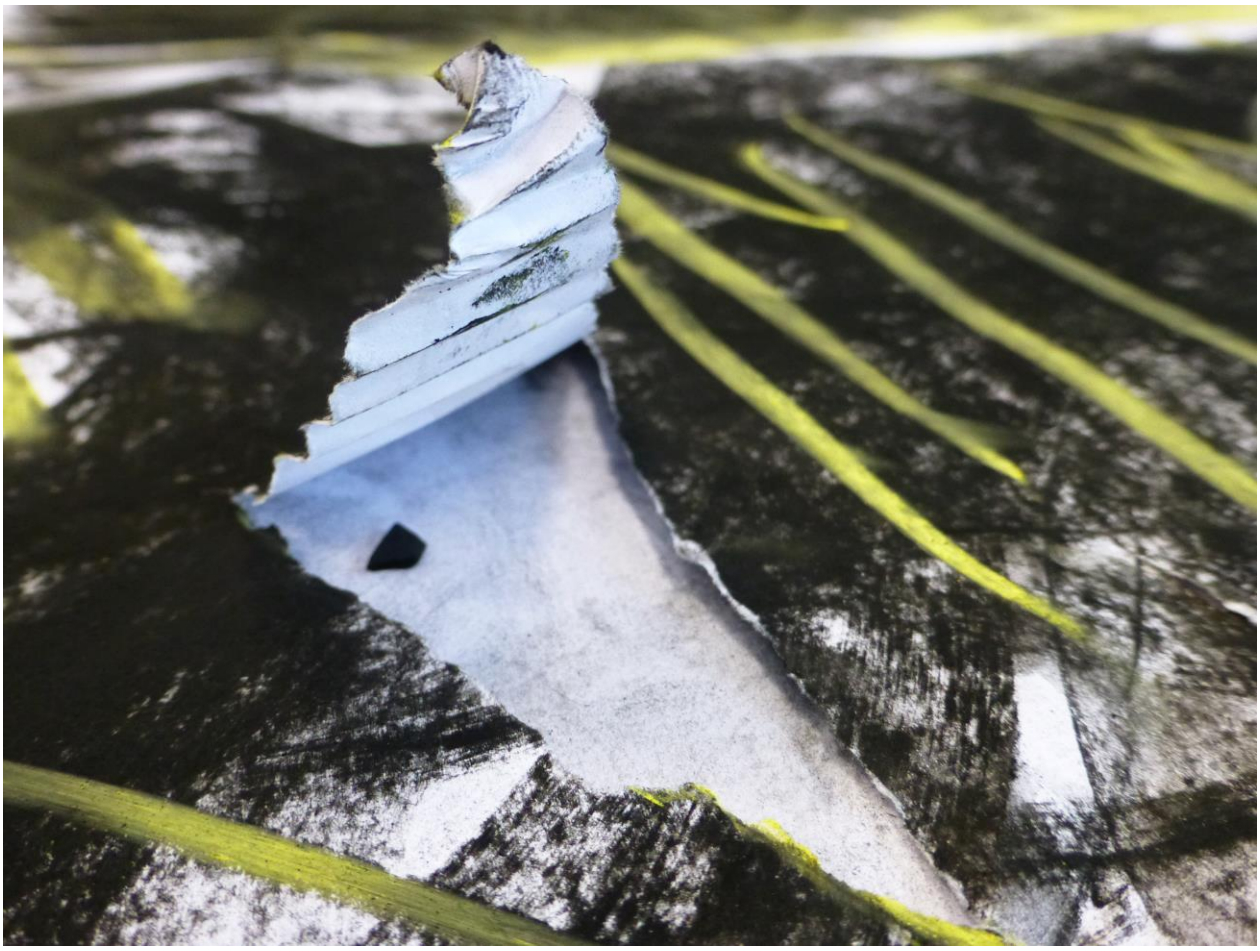

FIGURE 11. MELIKŞAH UNIVERSITY, TURKEY. 2015.

A few days later the feedback from these students and their teachers was that blind drawing was an exciting way of drawing and that from then on the students' drawings were more free and less intellectually controlled. One teacher said that she noticed a significant difference in the students' subsequent drawings after the blind drawing exercise in the way they approached the process of drawing at the beginning of the week compared to those towards the end. This teacher said the students seemed less concerned about being in control of their drawing and were more interested in how the idea was expressed. (Engineer and Juarez 2013) I have used this same imagery to great effect with students from other universities. (Figures 12, 13).

FIGURE 12. GEDIZ UNIVERSITY, TURKEY. 2015.

FIGURE 13. GEDIZ UNIVERSITY, TURKEY. 2015.

For the final stage of Blind Drawing I always ask the students to draw 'suddenness'. I explain to them that this is a drawing which has to come from the body; that which is inside expressing itself outwards by making the invisible visible. This exercise comes after about an hour of drawing when the students seem committed to the process and have given themselves over to being in the moment. Before the students start drawing, and whilst blindfolded, I briefly talk about sensory awareness and for the students to be more tuned into their surroundings; the sounds, bodily sensations, the tactility of materials and, possibly, smells. Without hesitation, and often without questioning the meaning of 'suddenness' the students continue to draw. (Figure 14) For many their body position changes quite obviously during this aspect of the exercise. Some students slump across the page and become seemingly mesmerized as though the drawing is being 'drawn' out from them, whereas others stand up with legs set wide apart and make vigorous movements while drawing with both hands simultaneously. Suddenness is not an object; it is a subjective expression or realisation. Therefore the students have to 'feel' their way through this process and allow themselves to make marks which are an immediate response to sensory perceptions or subconscious arisings. Unlike drawing the sense of a tree, which can initiate images in the mind, it is very difficult to attach a drawable image to 'suddenness'. Some students said later that the drawings seem to come from inner sensations rather than imagined pictorial information. French philosopher Gaston Bachelard comments that one needs '… to put space, all space outside, in order that meditating being might be free to think.' (Bachelard 1994, 231)

FIGURE 14. UNIVERSITY OF MELBOURNE, AUSTRALIA. 2012.

The progression from a known object (a tree), to states of weather and physical discomfort (storms and mosquitoes), to a pure abstract thought (suddenness) developed deeper and more intimate understanding of Self during the process of drawing. Drawing was the medium and the student was the instrument. Connor Bingham, a student of the Silence Studio at Taliesin, wrote about his experience of the blind drawing exercise and the subsequent Photography exercise in his Reflective Journal: 'The processes of blind drawing and photography are both methods that push me past these preliminary decisions that I am so keen on retaining. Often when I am presented with a project or problem my mind works rapidly and I feel as though I can visualize my initial response within a couple of minutes. Silence Studio taught me to simply close my eyes and process. I return to Boyd K. Packer's quote which is a thought I have held close for years: "If all you know is what you see with your natural eyes and hear with your natural ears, you will not know very much." I learned I needed to momentarily disable my superficial senses and utilize the deeper, more impactful sense, feeling. I connected directly to the emotions and atmospheric qualities of

spaces. Silence Studio taught me to lead with these attributes in mind when I design. My hope is that I will be able to adapt in the future and not be limited by styles of working that preceded the course.' (Bingham 2013)

Usually the students make about ten to twelve drawings or more during the blind drawing session. After each group of drawings the students are asked to walk around the room to quietly look at each other's work. An important aspect of blind drawing is that students are not to judge their own or others' drawings and are not to make interpretive comments or to regard the drawings as good or bad. At the end of the drawing session we never discuss or analyse the drawings. They are put away and we continue with the Studio in general. My insistence that there is no discussion of the quality of the drawings or trying to interpret them is to deflect any intellectualisation attached to this free and expressive process; it is the personal experience which needs to be reflected upon by the student individually. Therefore, the students who tend to be strongly self-critical are not given the opportunity to undermine their performance or production. One student commented in his Reflective Journal: 'It was a good idea to not have to explain the drawings because most of the time when things are done subconsciously the idea doesn't register until much later when you begin to draw the connections.' (Thor 2012)

Surprisingly, during the one and a half hour drawing exercise, many students in their subsequent blind drawings become more liberal and abstract in their expression, possibly due to the fact that they have made some strong and bold marks without actually 'seeing' the drawing as it progressed. It is pure energy, from mind imagery to hand action, without the flow being disrupted by intellectual preconception or the mind-chatter of performance anxiety. This freedom of physical expression which is ultimately visual, a drawing, releases an expressiveness for many students that is as surprising to them as it is to me.

CONCLUSION

The blind drawing exercise of making marks disrupts students from judging their drawing abilities, and is a significant turning point in the early phase of a fourteen week Studio. From this point many students actively take to drawing as a means of expressing their ideas throughout the semester. It is a transformative exercise that changes students' perceptions of drawing, image-making, representation of concepts, and offers alternatives

to how architecture design Studio can perform by making them more physically present and engaged in their work.

Notable bodies of hand-drawn work have been produced during my architecture design Studios where I have introduced blind drawing. This, in conjunction with a phenomenological and experiential approach to teaching and learning, dramatically changes students' expectations of developing conceptual work and how they represent it. Drawing gives them the tools and confidence to integrate this with CAD, Photoshop, and other media with easy cohesion. Their final projects express a depth of thinking, discovery, and physical integration unlike so many standardised presentations in other Studios.

A Masters student made this comment: 'The focus on the physicality of drawing was made very real in blind drawing. … It is in the process of thinking that you can slow down a pre-ordained end result, and find you have arrived somewhere else entirely. … something about changing direction or turning a corner allowed me to start thinking more widely about my deep concern.' (Carolane 2012)

As time passes in the semester students rarely say they cannot draw by accepting that they could draw if they did not make a big deal of it. This exercise also makes the students question 'what is a drawing?' and particularly makes them realise that a drawing is only an expression of a concept made visible which can be done in a few minutes as a way of getting an idea on paper; it does not have to be a perfect perspective or an exquisite render. The feeling of the idea can sometimes be more expressive in a quick drawing than the laboured precision of exactness. Hand drawing expresses ideas without thinking in technological terms; it can be a rapid expression of an immediate thought, or become a meditative exercise drawn from the subconscious; drawing is a phenomenographic act of embodiment and presence. This confidence in drawing translates into work that is well-crafted yet humanising in some students' final architecture design projects.

Blindness helps the students to 'see' in a way they had not before. The pressure of perfection is greatly lessened and the emphasis on self-expression and the sensual contact of being present is reinforced in other areas of physical Studio work through an openness of thought process during conversations, less judgement of what is right or wrong, good or bad, acceptable or not, and a willingness to take risks and experiment. Each challenge of

process, expression, and reflection is another step towards confidence and defining the students' personal concepts towards architecture.

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Note 1: I am using apostrophes around certain words to indicate that they are only perceptions of what is right and wrong.

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FIGURES

FIGURE 1. MELIKŞAH UNIVERSITY, TURKEY. 2015.

FIGURE 2. GEDIZ UNIVERSITY, TURKEY. 2015.

FIGURE 3. KRISTIN HILDENBRANDT. BLIND CONTOUR DRAWING OF A HAND

FIGURE 4. WILLIAM ANASTASI. 'ONE HOUR BLIND DRAWING.' PENCIL ON PAPER, 150 X 274.3 CM. PARIS 2015. COURTESY GALERIE JOCELYN WOLFF. PHOTO: FRANÇOIS DOURY.

FIGURE 5. ABDULLAH GÜL UNIVERSITY, TURKEY. 2014.

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A DELICATE PRESENCE: THE QUEER INTIMACY OF DRAWING

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The focus of this paper is on exploring the delicate position that drawing can inhabit, between absence and presence. The paper unpicks the value of delicacy to uncover a web of tensions between the seen-unseen, touching-not-touching and crucially, absence and presence. This 'delicacy' in drawing is then critically repositioned through the lens of recent writing from the field of feminist science studies to explore the possibility of a new critical position *vis-a-vis* discourse of presence in drawing. The significance for us is that through looking at drawing we become sensitised to the possibility of other states of being, which in turn may offer fresh lenses though which to see the world. Equally, in co-opting new forms of critical discourse from other fields of thought might we enrich our understanding of graphic encounters?

INTRODUCTION

This paper takes a critical look at the fragile presence manifest in the value of delicacy in drawing. Delicacy remains one of the poetic, aesthetic and psychological qualities closely allied with the history of drawing yet despite these widespread associations, delicacy as an aesthetic and critical phenomenon has remained largely underexplored. The paper unpicks the value of delicacy to uncover a web of tensions between the seen-unseen, touching-not-touching and crucially, absence and presence. Delicacy in this respect is presented as a linchpin, a liminal space, between opposing forces and qualities. The possibility for drawing to open up space between presence and absence is explored through feminist materialist theory, specifically Karen Barad's idea of 'queer intimacy,' a theory of relationship based on quantum physics' predictions of simultaneous absence and presence. In borrowing critical discourse from other fields of thought, might we enrich our understanding of graphic encounters? Conversely, might drawing offer a means to become sensitised to the possibility of other states of being, which in turn may offer fresh lenses though which to see the world?

THE DELICACY OF DRAWING

Delicacy is a slippery concept, implying intricacy and the condition of being light, fragile, perhaps requiring close concentration. Etymologically, it comes from the Latin '*delicere*' to allure and entice, in other words to attract and draw close. It can never mean to grasp or fix, only to allure, and so is perpetually precarious. In being so, delicacy is ultimately concerned with engagement, either through physical proximity and handling, or simply looking at with an external object, another person or thing. Like beauty, it is rarely, if ever, used to refer to oneself, being typically used to refer to an object of (personal) interest, or desire. It is therefore a quality of a presence of another, but an other which is faint, unfixed and contingent. Not entirely absent, nor entirely present. Delicacy is therefore closely and intricately bound up in discourse around drawing and presence, notably through ideas of trace, touching and relationship.

Ruskin talks about drawing as a kind of 'dirtying the paper delicately' (Farthing, 2005). This phrase refers to the activity of drawing, presenting it as a purposeful, often gentle, touch, performing a somehow abrasive, damaging or dirtying effect, which in turn is pleasing or valued. This idea of drawing as a kind of rupture or damage has been commented upon elsewhere; our word to 'sketch' stems from the ancient Greek *'skariphasthai'* meaning simultaneously to sketch and to scarify (Kingston, 2000, np). For Ruskin, the emphasis is not so much on this damage but that the mode of application of pigment to the surface should be delicate. By this he refers to the pressure and accuracy of the marking tool as it makes inscriptive contact with the surface. He returns to this tenet on several occasions to underscore it. He asserts that the principle aim of his teaching of drawing is to obtain, 'to

the utmost of the pupil's power, a delicate method of work' (Ruskin, 1997, pp.14-15). Delicacy is a skill and measure of the virtuosity of the maker (Ruskin 1997, p.13; Cotter 2012, p.23). Likewise, John Berger's appreciation of Watteau's drawing centres around the delicacy of touch indicating an acute sensitivity to the visible world: 'So delicate, so tentative, that they almost appear to be done in secret; as though he were drawing a butterfly that had alighted on a leaf in front of him and was frightened that the movement or noise of the chalk on the paper would scare it away' (Berger, 2007, p.39). He praises delicacy of drawing in capturing the 'change, transience and brevity of each moment' in the world around him.

In 1979, Brice Marden described his own interaction with the page in drawing thus: 'the hand touches more delicately in Drawing. There is less between the hand and the image than in any other media. Drawing is fine and concise; Drawing is graceful' (Marden, 1979, p.56). Drawing here is intimate, carefully made and, as for Ruskin, touching is of particular significance; the 'delicacy' found here is about the way that the point comes into contact with the page, how the paper is to be touched (Ruskin, 1997, p.26). More recently, this tactile sensitivity has been emphasised more directly by Tony Godfrey who presumes that drawing 'requires a gentle touch and calls for intimacy with the viewer' (Godfrey, 2000, np).

These examples appear to echo the values expressed by Ruskin, making drawing contingent upon an intimate touch that is calm, graceful, gentle and precise. They refer to the activity of making a drawing, the kinetics of it. However, delicacy is also inferred in the visual and material qualities of drawings and the conditions under which they are made. For example, Drawing can be made with a point, or a line, the most fine, insubstantial units of an image. There is also the material fragility of the supports commonly used in traditional drawing (e.g. paper), which has rendered them subject to special conservational measures. These material conditions can be coded as positive; the care viewing demands contributes to constructing a kind of aura of drawings. A recent exhibition devoted itself to this very theme arguing: 'what is most compelling about works of art on paper: their inherent fragility and their particular brand of quiet intimacy' (Powell, 2009, p.vi). While we may disagree with Powell about fragility being necessarily inherent -not all drawings are made on paper or a similarly vulnerable support – the associations that attach to these materials prompt artists to adopt them in their drawing when seeking to convey the delicate.

A GHOSTLY MEDIUM

Delicacy is also found in the perception and understanding of drawing. This ranges from claims about drawing's perceived intimacy to associations with the evanescent to values of uniqueness and privacy. For instance, drawings, as first thoughts visualising ideas, are associated with the elusive. Louise Bourgeois called her drawings 'pensées plumes,'

feather thoughts (Morris, 2007, p.104; Bernadac and Wye, 1999, p.73). This suggests drawings to be something light, barely there or barely fixed, capturing something lightweight that may slip away. Deanna Petherbridge echoes this idea that "an engendering sketch has to be accomplished quickly because of the instability, incoherence and fleeting quality of conceptual images which hover on the edges of consciousness like pale ghosts floating away if approached too deliberately" (Petherbridge, 2010, p.49). This reminds us of Berger's simile of the butterfly and Watteau's drawing with its sense of something that might be easily disturbed and lost. Similar ideas are observed by Brian Dillon who identifies in drawings 'a delicate vagueness' and 'a ghostly medium' (Dillon, 2009, p.12, p.8).

These examples articulate the tentative and provisional in drawing when used a means of working out ideas. It is the process of coming into being that is valued, the ability to perch on the edge of being and not being. When he claims that drawing has 'a privileged relation to the non-visible' (Newman, 2003, pp.95-96), Michael Newman highlights drawing's ability to make tangible or visible unseen ideas, valuing drawing as a means for seeing the otherwise unknown and bringing it into being, positioning it as somehow able to traverse the boundary between the visible and the invisible worlds. This position recalls Klee's philosophy of art, more recently popularised through the writing of Deleuze and Guattari (Ambrose, 2009, p.112). Colin Eisler goes as far as to describe the draughtsman's achievement as one 'verging on the mystical' (Eisler, 1975, p.10). It is a discipline on a threshold.

This same sense of threshold is also often articulated in relation to the creative space of the artist's thoughts. Norman Bryson talks of drawing performing 'an interlacing of outside and inside' (Bryson, 2003, p.154): as the drawing evolves, the maker externalises internal thoughts, the emerging drawing being the linchpin between the two. This understanding of the making process is widespread and expressed in values brought to the spectatorship of drawings. Completed drawings are often regarded as clues to the making process providing an 'intimate connection to the maker's hand' or 'special access to the mind' or even a 'cartography of the soul' (Kantor, 2005, p.37; Barañano, 2002, p.14). As such, it appears that what is really being described here goes beyond the physical drawing process. It is about making a connection with the maker himself or herself though a trace present in the drawn image. The drawn image is presented as a manifestation of thought and a bridge between mind and hand. As Suzanne Cotter puts it 'drawings are generally considered to be an artist's most intimate act' (Cotter, 2001, p.7). In other words, drawings draw the spectator in to an intimate space, they allure, entice.

Drawing framed in this way emerges as an activity valued for its touching, proximity, contact and is enmeshed with ideas of desire. Indeed it may not be too much to claim that

it is often couched in terms otherwise reserved for the erotic or sensual. These deep undercurrents of sensuality permeate John Berger's account of his communication with a young woman through drawing (Berger, 2007, p.45). But we need not look so far as these anecdotal personal narratives to tender this claim. Even the much cited myth of the origins of drawing is rooted in a romantic tale of a lost lover - the drawing is born though an attempt to preserve the presence of an object of desire (Petherbridge, 2010, p.21; Newman, 2003, p.93). In drawing one is mitigating loss, grasping for something that feels beyond, in an attempt to preserve the ephemeral.

This fear of loss is at the core of delicacy (surely without interest in the preservation, the delicate is merely fragile?) and consequently the delicacy manifest in drawing in the attempt to preserve. But preservation through drawing is perhaps fatally flawed. To cite Michael Newman, *"Drawing, with each stroke, re-enacts desire and loss. Its peculiar mode of being lies between the withdrawal of the trace in the mark and the presence of the idea it prefigures"* (Newman, 2003, p.95). As the drawing emerges, something else slips away. What we draw is not the thing itself. As Magritte firmly reminds us in his 'Treachery of Images' (1928-9), 'Ceci n'est pas une pipe.' The drawing created is both a thing in itself and a trace of an absent other. The activity of drawing, put in this way, is an ebb and flow between the present and absent. We could see drawing as a 'switch,' a point of exchange between these two conditions but put like this a definitive rupture or break is suggested. The sense however is more of a space in which this exchange or switch occurs. A liminal and unfixed space which is neither one thing or another, on the cusp of the two.

So drawings at large, in their creation, ultimately address states of being and not being. In drawing, the drawer is bringing something into being, giving presence to an idea, making visible the invisible, the thought, the idea, and inscribing it into the world. The drawing both has a presence of its own, and invokes the presence of an absent other: it is both, paradoxically, present and absent. For these reasons many artists turn to drawing to articulate ideas of the indeterminate, transient or ephemeral.

At this point I should point out that, of course, not all of these qualities apply to all drawings all of the time. It goes without saying that the unequivocal and direct are equally valued in drawing. We should avoid being seduced into accepting these pronouncements on drawing as either inherent or incidental. Rather, as values in drawing they are qualities actively sought by artists to articulate experience. A classic example of this might be Robert Rauschenberg's *Erased de Kooning drawing* (1953) in which the artist purposefully sets out to use processes of erasure and concealment as the positive tools of image making. The materially insubstantial by no means indicates an image lacking in power. Artists select techniques and refine their skills to enable these qualities of delicacy to emerge. For instance, the gestural marks of Sally Taylor as she seeks to capture the sounds and sense of fleeting conversation in rapidly scrawled marks and daubs; the visible touch of the artist's tool on fragile paper in a Sian Bowen drawing communicating the sense of touching

a fragile museum artefact hidden away for years. In the former we have a sense of a demonstrative presence but one rapidly passing by, in the latter an object or feeling which hovers tantalizingly out of reach. In both the success is contingent upon the palpable tension between what is present and what is not.

In drawing and amongst artists, this capacity for coexistence of two seemingly mutually exclusive positions is readily accepted. Yet when we transport the logic into the world of objects and matter, things are more problematic – how can a cup, or book, or desk both exist and not exist?

A QUEER INTIMACY WITH PHYSICS

This is the problem addressed by the feminist materialist scholar Karen Barad (Barad, 2007, p.155; 2012, p.209). Initially trained as a physicist, she is now a widely published academic in the field of science studies whose theories about matter and relationship have shaken up both the physics community as well as philosophies of science. Her work has recently begun to have influence in the arts, for instance on the well-established residency programme at Wysing Arts.

Barad's core interest is that of relationship, and the possibility for relationship with entities beyond our grasp, themes, as I've outlined above, that resonate closely with drawing. Given the overlapping concerns, it is compelling to ask how might these theories help articulate the absent presence in drawing? Or, moreover, what might drawing be able to contribute to these timely critical debates spanning an interdisciplinary research community?

Barad's writing on relationship centres on the idea of fuzzy boundaries. That one thing is not absolutely distinct from another. There is no absolute, just 'grey' areas of possibility where either position might exist. This philosophy draws on quantum field theory which, in basic terms for us non-physicists, proposes that electrons are not fixed in a particular position, they can be in a potential state, where they might be in multiple positions, a state of what I am going to call 'fuzzy oscillation' being in neither one position or another. I recognise the physics is complicated – and far beyond my own grasp – but what we need to take from this is the ability to envisage a state of openness.

Perhaps another way to conceive of it is to turn to Barad's own account, in which she uses the example of a drawn line – a subject with which we are on more familiar ground (Barad, 2007, p. 156)[1]. She critiques the mechanism of sight, proposing that we see through differentiating one thing from another, through mentally drawing lines around things and naming them. This position of absolute division is problematic for Barad. To paraphrase her

[1] Karen Barad, *Meeting the Universe Halfway* (Duke University Press Agential Realism, 2007), p.156.

argument: take a line. It divides two spaces. But look really closely, on a microscopic level, where are the edges of the line? She points out that "it is a well recognised fact of physical optics that if one looks closely at an 'edge' what one sees is not a sharp boundary between light and dark but rather a series of light and dark bands – that is, a diffraction pattern" (Barad, 2007, p.156). In other words, the line itself becomes a space, a no-man's territory between one quality and the other. It is this space that Barad explores through her theory of queer intimacy.

For example, her paper 'On touching: the inhuman that therefore I am' considers both measurement and chemical reactions as a form of touching (Barad, 2012, p.206). She asks what at the quantum level is touching? Where is it? And what exactly are we touching when we touch? This argument is advanced using the example of 'virtual particles,' which she describes as "ghostly non/existences that teeter on the edge of the infinitely fine blade between being and not being" (Barad, 2012, p.209). These are particles, which 'flash' in and out of being as electrons exchange virtual photons, or put simply, interact with what is around them. The basic concept is that as these particle 'touch' they move between one type of matter and another, they have a transient existence. She terms it a 'queer intimacy', referring to the fact that these virtual particles belong to either one form of matter or another (Barad, 2012, p.213). They are both of the thing (present) and other (absent). She reminds us that the sense touching is in fact nothing more than an electromagnetic force, and when we touch, we don't in fact touch the object, we simply feel the effects of the force. Consequently we are exposed to a position of indeterminacy between self and the other that is touched. In doing so she troubles the boundary of absent and present: "Indeterminacy is an un/doing that unsettles the very foundations of non/being" (Barad, 2012, p.214). Or to put it more simply, indeterminacy creates a space where we can't be sure if a thing is or is not, where presence and absence co-exist. To return to the metaphor of the drawn line – the point which is neither one side nor the other.

Queer intimacy therefore proposes a space 'between,' an oscillating and unfixed interstice between ideas and matter; a space where relationships remain contingent, ideas and matter provisional. What is radical about Barad's thinking is that it embraces the possibility for a form of open-ended existence not conceivable in classical physics; for us that means a space caught between opposing and even contradictory forces that matter inhabits that doesn't tally with our everyday understanding of matter in the world, how we might touch things, how we see things. But this is not a position of fear or anxiety of the unknown. What Barad is pointing to is the opportunity to think and use technology differently. More pertinently for us, she suggests that practice and poetics may offer useful critical tools for thinking:

> *I find myself drawn to poetics as a mode of expression, not in order to move away from thinking rigorously but, on the contrary, to lure us towards the possibilities of*

engaging the force of imagination in its materiality. The force of imagination puts us in touch with the possibilities for sensing the insensible, the indeterminate (Barad, 2012, p.216).

OF MATTER TO DRAWING

What is significant, and controversial, about Barad's approach to theorizing relationship, absence and presence is her use of physics to propose a general conception of relationship, of interaction and touching, one which embraces the poetics of materials and practice. To take the liberty of applying it to drawing, this 'fuzzy oscillation' could be particularly useful to understanding potential latent in drawing, a medium beset with paradoxes and tensions in status, definition, form and use; even delineating an image on a page necessarily involves negotiating light and shade, visibility and invisibility and engagement with states of being and not being.

However, perhaps we might also read Barad as a call to arms. As I have outlined above, drawing has a peculiar capacity for encompassing these polar opposites, for implying absence via presence and vice versa. Many drawings seek to offer the viewer multivalency where images and meanings flicker in and out of relationship, entering our consciousness without a need to be fixed into rigid descriptive forms. Reading Barad through the lens of drawing, the possibility emerges to enrich our understanding of graphic encounters, sharpen and refine our language and add substance and definition to what we understand to be delicacy and how it might be used. But more significantly, Drawing presents itself as a means with which to work through these ideas of indeterminacy, a non-linear, non-verbal language in which meaning and matter can slip between the cracks, retaining a provisionality that words cannot.

Finally we should recognise that ultimately Barad is concerned with 'mattering' and we may well ask as she does, why does this matter? Her argument is rooted in ethical concerns about human relationships with 'matter,' the world, (Barad, 2012, p.219). It seems obvious that delicacy is not a concept unique to the making and consumption of artworks. But if through drawing and looking at drawings we can become sensitive to delicacy in other forms of lived experience, sensitised to other in-between, possible states of existence, might drawing then help us conceive of inhabiting indeterminate states of being?

So while Barad's thinking offers drawing critical tools to better examine aesthetic value, drawing offers a tool, a means with which to think through these possibilities of liminal states and contribute to this timely interdisciplinary discourse of what it means to simply be.

POSTSCRIPT

This paper arises from an on going the AHRC Science in Culture project 'Dark Matters: Thresholds of (im)perceptibility in cosmology, anthropology of science and art' led by Dr Rebecca Ellis, Dr Kostas Dimopoulos and the author.

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PRESENCE AND DRAWING: DRAWING IN AND DRAWING OUT

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FIGURE 1

The brain does not live inside the head, even though it is its formal habitat.

It reaches out to the body, and with the body it reaches out to the world.[1]

I have drawn almost all my life.

Drawing has informed almost all my creative practice, whether directly doing finished drawings, or as a vital part of painting, architectural glass or architecture.

I have used drawing as a communication tool for talking with architects, contractors, fabricators and students. I have used it as a presentation tool for juried submissions. Mostly though, I use it as a means of *making creative thought and intuitive perception tangible and visible*. As Pallasmaa has observed, we have a connection with the world that is *direct*: "In artistic works, existential understanding arises from our very encounter with the world and our being-in-the-world – it is not conceptualised or intellectualised."[2] Yet drawing itself helps us to articulate, to express our conceptual understanding of the world.

Even simple drawing helps you notice things, like the shape of an ear, or the way the leaves cluster on a branch. By 'drawing it out' you clarify as you illustrate. Of course drawing like this leads to drawings where you figure out how things might work – semi-scientific or diagrammatic drawings…and this kind of drawing helps me in both the understanding and creation of architecture and architectural details.

Another step along this path is using drawing to figure things out that are less objective and more immersive. Drawing helps me think about and make sense of physical phenomena like rain blowing in the wind or water's movements (e.g. waves, rivulets, rivers). It helps me understand the landscape I am surrounded by as well as its specific trees, plants, flowers, sand and rock formations and how these all interconnect. Or why and how cities grow by rivers, and the kinds of street patterns and cityscapes that are afforded by this organic process.

Drawing quickens my perception of human gesture (identity within movement), of sensibility and connectivity, of the boundaries or 'outlines' that define and separate 'entities' for us. All drawing is physically drawing across a surface, but this physical action, while always present as material reality, offers few clues into the depth or adventure of

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[1] Wilson, F. (1998). *The Hand: How its use shapes the brain, language and human culture*. New York: Pantheon Books, p. 307.

2 Pallasmaa, J. (2012). *The Eyes of the Skin*. Chichester: Wiley-Academy, p. 28.

drawing. Drawing has metaphoric meanings – *drawing out* – like drawing water from a well – and *drawing in* – like being pulled by a magnetic force. Drawing our dreams, drawing our memories, drawing our connectivity or isolation, even drawing our hopes…we draw *into* and we draw *out* these ephemeral aspects of our private selves.

Over the last twelve years I have gone from using drawing as silent partner in commissioned, handsome works of architecture and architectural glass, to doing work where drawing the human presence has become a much more soulful focus of my transparently narrative and personal work. This paper discusses a series of works from the latter end of this spectrum, in which the act of drawing has 'drawn me into' relationship with my own psyche, and to connectivity with humans I know, and those I don't know.

My earlier drawings borrow from the modernist drawings of le Corbusier, Klee, Picasso and Matisse, the pre-modern architectural drawings of Piranesi, and postmodern visions of Aldo Rossi – and I have an abiding interest in forty years of calligraphic marks and scrawls by Cy Twombly. The artists whose drawings now haunt my memory are much more figuratively based and span a deep range of time: Giotto to Michelangelo, as well other pre-modern masterworks by Leonardo, Rembrandt, Goya, Blake, Van Gogh, Degas, Munch, Klimt, as well as the war-ravaged works of Kollwitz and Moore, and the more contemporary but also dark drawings of Beuys, Kentridge and the Canadian artist Betty Goodwin. Human presence is writ large in the works of all these artists.

As a practitioner and not a theorist, critic or curator, I spend more time doing and considering my own drawings than I do exploring the drawings of peers or mentors and much more time looking at, lingering with and remembering their drawings than reading about them, so my response to *drawing and presence* has to be qualified within those parameters.

When I am drawing, the physicality of the paper and ink, charcoal or graphite, friction or glide of the hand's movement seems all important – when the process is going well the mark or line seems to dance with life and I can feel something almost like a pure connection from the mind to the hand. The image is clearly the result of the action, which is itself the result of the 'brain reaching out through the body to the world'. When, however, I'm looking at someone else's finished work there is a less sequential mix of seeing, thinking, feeling, and conscious dwelling. Reflecting on the idea of how we dwell with drawing – *"think with the senses, feel with the mind"*[3] – I sometimes wonder whether it is the image or the materiality of the marks on the ground, which has engaged me more…even in the extreme case of holding the original studies for Leda by Leonardo or the crucifixion drawings of Michelangelo in my hands at the British museum – and what

[3] Storr, R. (2007). *Think With The Senses, Feel With The Mind*. Venezia: Fondazione La Biennale di Venezia.

poignancy! – I felt that these works were already embedded in my memory and imagination from looking at printed plates. Drawing is such a direct language – so transferable into printed form – and in these works as printed images, the evidence of the aliveness of the vision as well as the mastery of the composition of form, line and light was already evident, though the physical presence of 'witness' was not.

'exiting: a requiem'

The cathartic shift in my work from a broad reaching exploration of material phenomena to an in-depth, primary dwelling on the human condition started halfway through a (2004) residency at the Banff Centre on 'informal architecture.' I began to draw on the four walls of my 20'x20' white rectangular studio: nine scenes of my father slipping from life to death in the grizzly atmosphere of a fluorescently lit hospital. This environmental work came as a response to the residency's proposed theme/topic of 'abjection'.

'exiting' was a series of large-scale vignettes, roughly based on a cross between Ingmar Bergman's *six scenes of a marriage* and the traditional Catholic 14 scenes of *the Stations of the Cross.* These drawings were done from memory – not the kind of memory that one has to try to retrieve, but the kind of memory from which one cannot escape – it was not someone else's story – it was mine, it was my father's, it was his death. He was utterly beloved and his death for me was shattering. This is still a difficult piece to talk about but my experience is far from unique: the fall, the visits, the recovery, the rehab, the relapse, the slipping away, the vigil, the death, the white curtain...the atmosphere of fluorescent lights and the smell – a mixture of urine and bleach particular to hospitals. This is often the way we lose the ones we love, and this series of drawings gave witness to it – though it took its toll.

FIGURE 2

FIGURE 3

Dwelling with this work as it slowly emerged around me, I was myself an embodied presence both within and outside of the spaces and scenes I *drew out* of my memory, and *drew into* the room/space/place.[4] I was observer and participant. Embedded in the imagery and the location of making/viewing, for me (and for viewers who themselves had experienced such places, such scenes), a collage of sounds and smells, sensations, moments of touching, feelings of compassion and revulsion, hope and despair and love was present.

The creation of this work was not only a telling but also a reliving of this experience. This is what made it both disturbing and cathartic. The acts of drawing familiar faces, hands, bodies, gestures, expressions…and the ever-present 'privacy curtain' (so generic, so personal, so formal in the end)…these acts occurred in the moment, in the studio, in the act and residue of drawing, and in the memorative narrative. I find Merleau-Ponty's 'flesh of the world' an apt expression for the strange and complex interweaving of self, other, spatiality, environment, action, being, feeling, knowing that I encountered through this experience/work.[5]

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[4] I have always had a very strong visual memory, which I understand to be not as common as I might have thought.

[5] Merleau-Ponty, M., & Lefort, C. (1968). *The Visible and the Invisible: followed by working notes*. Evanston: Northwestern University Press, pp. 144-145.

FIGURE 4

The working process was very private, though I was in a residency situation where people often visited each other's studios. The 'opening' was a ceremony. Voice recordings of family emails during the time depicted were played in the space. The drawing (seven weeks' work) was rollered over with white paint. The studio was returned to 'normal.' The remaining artifacts are photos of the process and a videotape of this conclusion of the work. All 'presence,' made present by the drawing, went back to its invisible state of being, in this room of art-making, de-physicalised – hidden under a layer of white latex paint – put back into the 'closet' of my mind/body.

This work with its nine scenes transformed my creative practice.

FIGURE 5

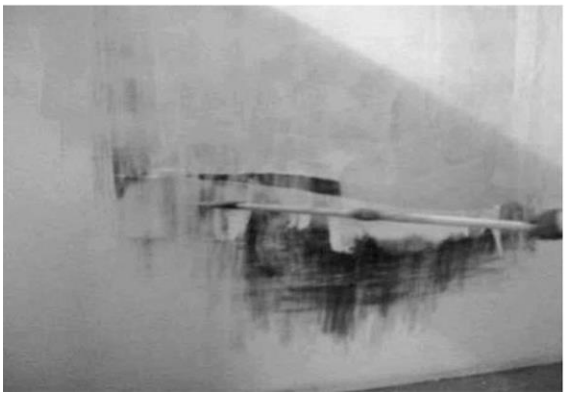

FIGURE 6

The two following works discussed are related to each other – the first is a major commissioned work in glass, entitled 'zones of immersion' and the second is a series of ink and graphite drawings related to that commission...the series is entitled 'in transit'.[6] They involve drawings made in a public place, of strangers seen fleetingly, and they explore human presence – both my own presence (as 'drawer'/'artist') and the presence of the 'subject' who I drew...and the relationship (in that present, lived moment) between the two.

'zones of immersion'

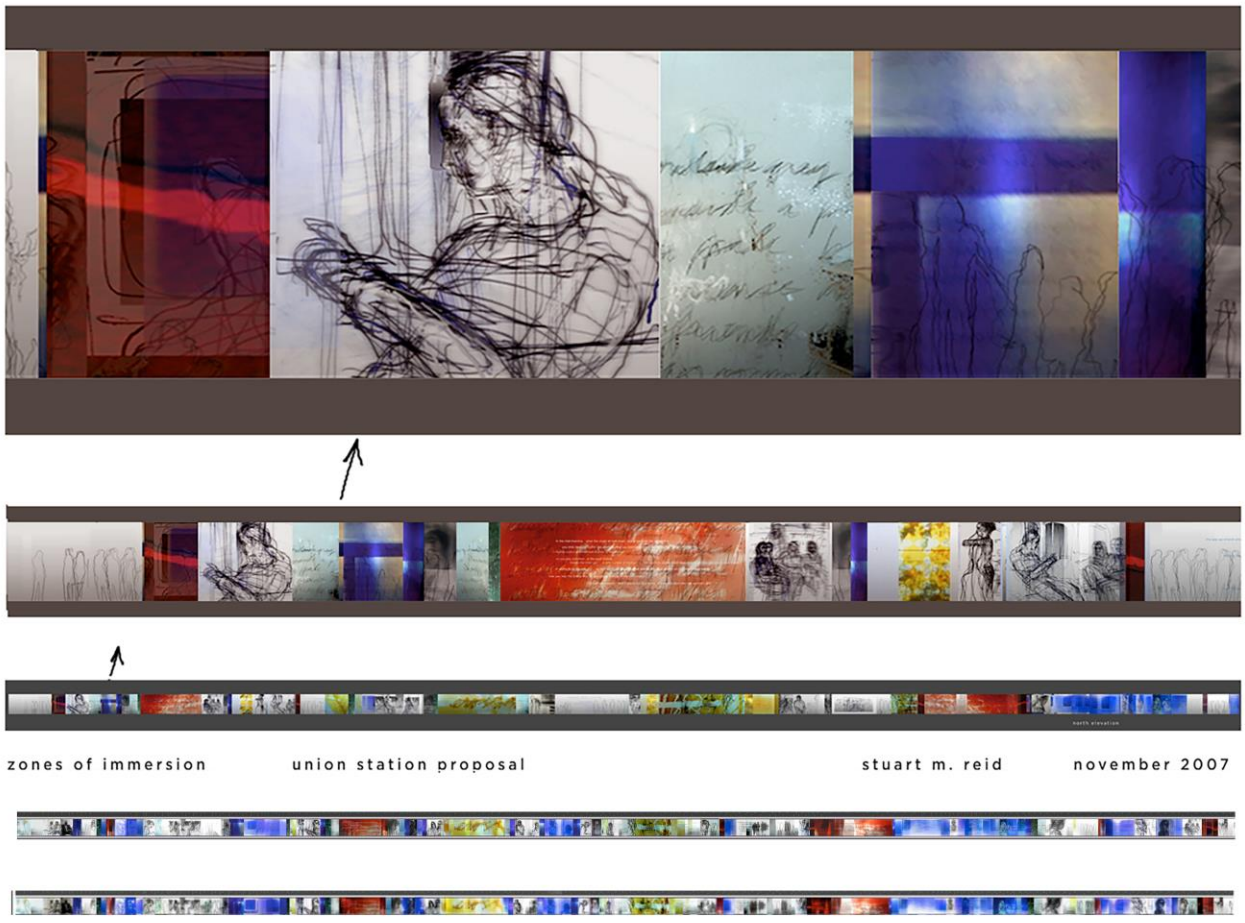

FIGURE 7

[6] Exhibited at Gallery Gevik in Toronto April 4 – April 30, 2015. http://www.gevik.com/exhibitions/2015/3-stuart-reid/

'zones of immersion' is my recently completed drawing-on-glass mural for Toronto's central transit hub, Union Station.[7] It is an enormous project, a full city-block long – 7' tall x 500' long – a glass wall (visible from two sides) between two subway/underground station platforms. Perhaps it is the city's largest and most viewed artwork in a public space. It is startlingly intimate and its reception has been very mixed – acclaim and notoriety – with many people loving it and many finding it disquieting.

The project began as an international public competition with few parameters: the creation of something that could withstand wind currents; allow the visual permeability required for security purposes; be reasonably 'vandal proof'; and meet very tight budget limitations. I wanted to use the project to challenge both the neutrality and banality of most of the public art that I was surrounded with. I also wanted to make *art in a public place* rather than '*public art'.*[8] I wondered if art in this place and of this scale could create a living relationship with the viewer – could afford to be something raw, transparently subjective, emotionally present and unapologetically narrative. I thought drawing was the perfect vehicle for images this vulnerable and this human, but images nonetheless with their own form of aliveness and visual richness…even beauty.

I began to draw this underground world, the rhythm of its trains arriving and leaving, the layers and reflections of light and faces through windows, its swelling and disappearing sequences of crowds, and the 'interiority' of the commuters as they waited, sat, stood, read and slept. I wanted to create this artwork for the city's commuters, I wanted it to act as a kind of visual journal and witness of their world.

As I rode the trains or sat on the subway's platform benches, I sketched anyone that I found interesting, whether only a quick gesture drawing, or, if time afforded, a more detailed study.[9] I glanced up, took the view in, and drew. When I glanced up again, if they were still there, I developed the drawing further. Some people that noticed that I was drawing them got up to leave, others glared at me, still others posed and smiled, many people didn't notice at all…and some people were asleep from the exhaustion of a long hard day of work. Whatever the situation, I kept drawing. When one sketch was finished, I began another. Sometimes I would write down my thoughts in a semi-poetic or lyric way – noting anything and everything from the rumble of the trains to the intimacies of conversations overheard.

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[7] Officially opened on July 2, 2015. see https://www.canadianarchitect.com/architecture/zones-of-immersion-unveiled-at-torontos-union-station/1003728126/

[8] Momus interview with Sky Goodden at http://momus.ca/public-art-has-to-be-art-first-and-public-second-a-conversation-with-stuart-reid-on-union-station/

[9] These initial drawings were done in pencil, in a series of notebooks.

I was aware that the whole enterprise was a little transgressive, a bit like spying, a bit like prying, and that even in a glance, these peoples' private stories were perhaps far more transparent than they imagined…but I continued. I drew for hours and days on end.

From these gestured drawings I composed the mural design, with writings and large colour field areas interspersed with them. In the final mural, sometimes they are virtually life-size, sometimes dramatically shifted to larger scale, as they become a rhythm of black-and-white and coloured sections, with poetic texts as counterpoints throughout.

Looking back at the experience of drawing people on the subway, with the strange vulnerability one feels within oneself and regarding the person one is seeking to 'capture', I find Merleau-Ponty's words strikingly poignant and clear:

> *The visible about us seems to rest in itself. It is as though our vision were formed in the heart of the visible, or as though there were between it and us an intimacy […] things we could not dream of seeing "all naked" because the gaze itself envelops them, clothes them with its own flesh [….] How does it happen that my look, enveloping them, does not hide them, and finally, that veiling them, it unveils them?*[10]

'in transit'

After I had submitted my presentation boards, and had then actually won the international competition, I was ready and eager to begin – but such major urban developments have difficult trajectories, and the project went into a long hiatus. I decided to create a series of very large drawings from the initial sketches. I thought that through these drawings I could both develop the richness of these initial portrait studies as well as produce drawings that could stand on their own as a body of work.

I went back to riding the subway to do even more drawings. I digitally enlarged these into very low-resolution blow-ups. I placed frosted Mylar on these enlargements and then made very wet, very free gestural drawings in India Ink on a sprayed watery surface, loosely based on my initial sketch. Afterwards I pinned the dried ink drawings upright to my large studio 'drawing wall' and drew into the Mylar and ink with graphite sticks. By the time I had

[10]Merleau-Ponty, M., and Baldwin,T. (2004). *Maurice Merleau-Ponty: basic writings*. London: Routledge, http://www.tandfebooks.com/isbn/9780293502532, p. 249.

finished sixty of these (42” x 84”) drawings, and I felt the ‘in transit’ series was a complete entity unto itself, the commission, serendipitously, was given the go ahead.

FIGURE 8

FIGURE 9 A,B,C,D

FIGURE 10

FIGURE 11

FIGURE 12

These large drawings delved deeply into the terrain of portraits. The issue of the 'likeness' reared its head. Who and what am I drawing? Is it a 'likeness'? If it is not, what kind of 'portrait' does it present? Georg Lukács states: "In front of every portrait the question of likeness always forces itself…the really significant portraits give us, besides all other artistic sensations, also this: the life of a human being." [11]

To me there are three interconnected clichés regarding likeness in drawn portraiture. One is that the artist, as savant, channels the line of our inner being like a poet forms a line of words; another is that the talented draftsman delineates the line of our outer being through acute precision; and a third (coming from the world of caricature), is that something semi-recognizable is amplified and then used for narrative effect. There may indeed be some combination of these approaches in my work, but I am not interested in subjective sentimentality, disinterested exactitude or one-dimensional readings.

In these works I wanted to attend, even through a glance, to some understanding of the 'other', and to give this 'seeing' drawn form. The glance itself is important because it is stolen – it is not composed, it is not prepared, it is not agreed to, it is not arranged. The glance does not allow exactitude. The people I drew did not pay for and could not control the 'likeness' – its objectivity or subjectivity, tenderness or brutality. There was no motive for flattery and no agenda for mocking or abuse. These people were simply the ones that surrounded me on this passage and all who were selected, were selected because there was something in each of them that I found compelling.

Following completion of the series of sixty drawings, I began to rework the 'zones of immersion' glass commission, this time armed with the 7' images which themselves were now digitally enlarged or collaged. I translated these into drawings-on-glass in an industrial studio. I worked with wet glue, redrawing the now highly familiar subway riders onto the 7' tall glass panels. The glue provided a sandblast resist, the drawn image remaining transparent. I painted on these panels again with black ceramic paint, fired it into the glass, sandblasted again and then drew with graphite obsessively into the pitted glass.

When laminated with another protective sheet of glass, these panels formed the black and white drawings that alternated with and complemented large colour-field panels, to synthesise into this subterranean city-block long piece of public art.

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[11] Lukács, G., Sanders, J. T., Terzakis, K. & Butler, J. (2010). *Soul and Form.* New York: Columbia University Press, p. 26.

FIGURE 13

FIGURE 14

FIGURE 15

FIGURE 16

FIGURE 17

FIGURE 18

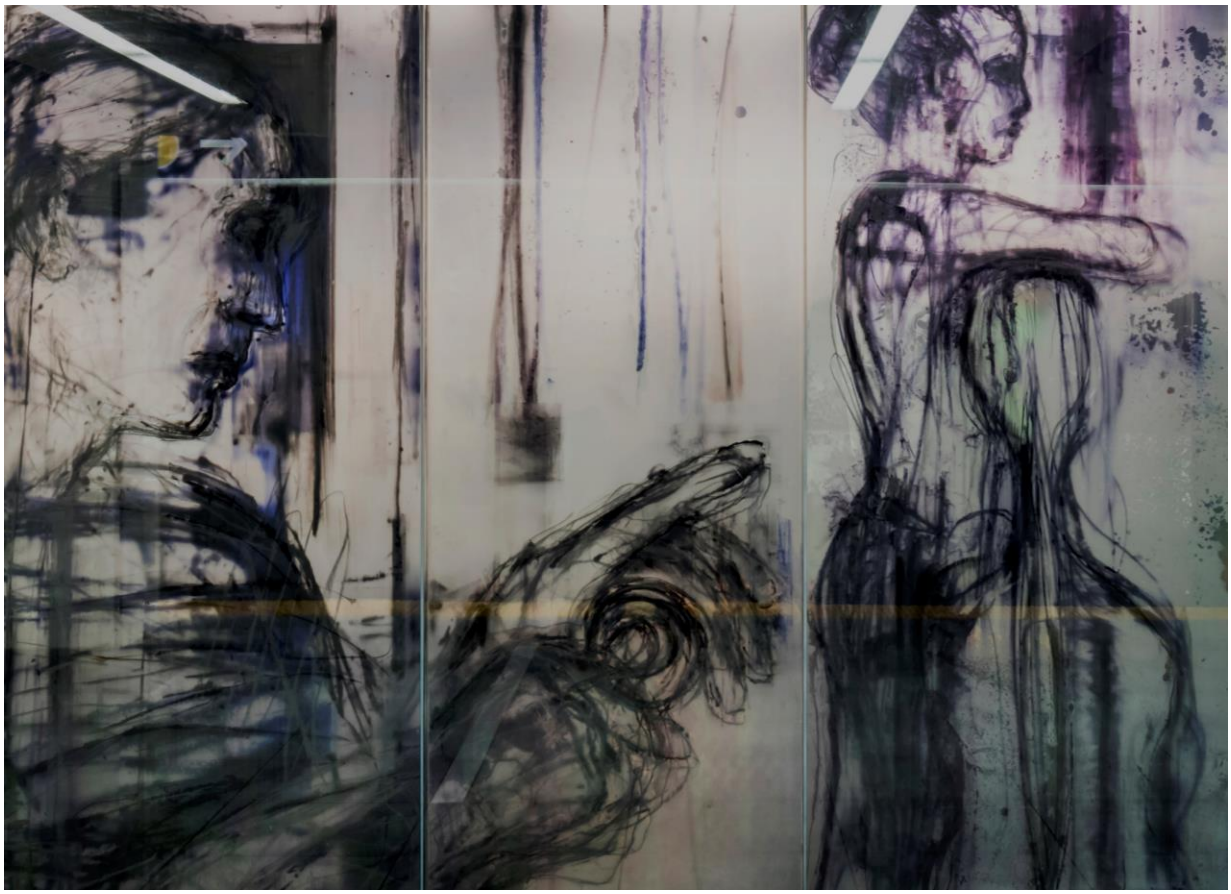

FIGURE 19

The intimacy of this urban artwork may seem out of alignment with the usual expectations/parameters of public art – but I felt that the presence of human intimacy was necessary in the increasingly neutral 'numbing down' of our urban social space. This intimacy was given shape by drawing… now not drawings of ones I knew and loved, but of those I did not know – the nameless 'other'. I could not know if my drawn gestures and 'portraits' from glances were in any way true to the persons portrayed…but they felt resonant. I realized they were true to my seeing, and that *seeing this relationship* was the intent of the work – not the exactitude or caricature of likeness. The relationship or *interconnectedness* between us was at the heart of the act of drawing I engaged in.

I find this meaning, this 'interwovenness' of experience, expressed in Merleau-Ponty's notion of reciprocity between my self/my body and the world (environment, other beings): "My body is made of the same flesh as the world…this flesh of my body is shared by the world'; and, "The flesh (of the world or my own) is…a texture that returns to itself and conforms to itself"[12].

[12] Merleau-Ponty, M., & Lefort, C. (1968), pp. 248 and 146.

Conclusion

Juhani Pallasmaa cites Rushdie opining, "Literature is made at the boundary between self and the world, and during the creative act this borderline softens, turns penetrable and allows the world to flow into the artist and the artist to flow into the world."[13] Drawing, like writing, tells its own stories, and a line, a mark, a gesture, like a word or phrase or sentence, can speak to our human conscious being, can delineate boundaries or can penetrate them. In literature or in drawing there is, sometimes, something almost universal that is revealed, when we dwell with conscious attentiveness to the particular aspects of our world.

Drawing, if it explores rather than defines, has the capacity to unlock the subconscious. It is a deeply human activity. I believe both the act of drawing and the conscious viewing of drawing afford our human connectedness and our capacity to explore human intimacy, human depth, human soulfulness and ultimately human worth. Lévinas' words resonate for me:

> *The question who? envisages a face…The face, preeminently expression, formulates the first word…as eyes that look at you.*
>
> *Meaning is the face of the Other, and all recourse to words takes place already within the primordial face to face of language.*[14]

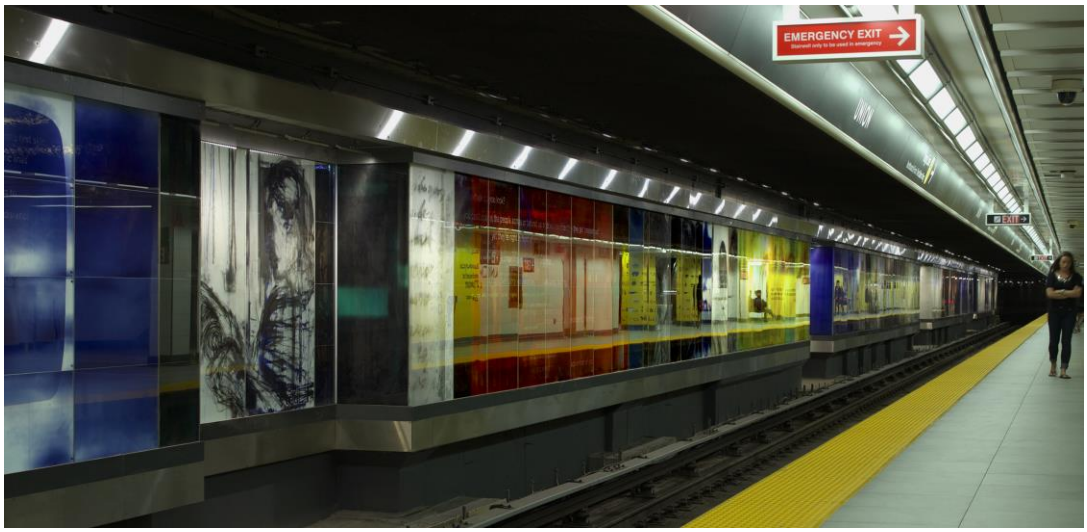

FIGURE 20

[13] Pallasmaa, J. (2010). *The Thinking Hand*. Chichester, U.K.: Wiley, p. 19.

[14] Lévinas, E. (1969). *Totality and Infinity: an essay on exteriority*. Pittsburgh, Pennsylvania: Duquesne University Press, p. 152/p. 206.

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DRAWN BEHIND THE FOURTH WALL: THE DRAWING PRODUCES A MOBILE, EMBODIED SPECTATORIAL PRESENCE

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This paper examines the *presence of the spectator* viewing a drawing, particularly in the context of a mobile, embodied spectatorial presence and gaze; the presence of the drawing artist in the process or 'moment of drawing' is largely irrelevant. The drawing generates a spectatorial encounter which evokes both presence and absence, including that of the drawer. My drawing practice seeks to discover a hybrid genre that is both a drawing and a 'theatre without actors', constructed through the image of the empty stage. The spectator's encounter with the drawing becomes a form of post-dramatic theatre. For this paper, I will examine my drawn work titled: The Chairs, which was my first completed work undertaken for this research. The paper will also identify the outcomes from this work and how they underpin my current investigations.

This paper examines the *presence of the spectator* viewing a drawing, particularly in the context of a mobile, embodied spectatorial presence and gaze; the presence of the drawing artist in the process or 'moment of drawing' is largely irrelevant. The drawing generates a spectatorial encounter that evokes both presence and absence including that of the drawer. My current practice-based research investigates, as an art practice, unexplored intersections between the applied art of scenography[1], post-dramatic theatre and 'expanded drawing'. The primary aim is to interrogate, develop and contextualise the potential of a personal drawing practice associated with the immersive, spectator-centric space of post-dramatic theatre, (Lehmann, 2006. p.6); in other words, to produce an embodied sensory experience, which incorporates elements of post-dramatic theatre, partly through content and partly through its methods of engagement. In this way, the spectatorial presence is prioritised over and above narrative meaning, plot structure and the presence or absence of the performer. My drawing practice seeks to discover a hybrid genre that is both a drawing and a 'theatre without actors', constructed through the image of the empty stage. The spectator's encounter with the drawing becomes a form of post-dramatic theatre. In this paper I will examine my drawn work titled, The Chairs, which was my first completed work undertaken for this research. I will also identify the outcomes from this work and how they underpin my current investigations.

THE CHAIRS

I began The Chairs intending to investigate performative drawing - that is, the drawing as an artefact embodying a performative space which remains 'active' after the action and 'doing' of drawing. The question proposed was: how does this active space demand that the spectator participate in the *spectre* of performance embodied in the drawing? However, it was the process of creating The Chairs which prompted a new direction in my drawing practice. Notions of presence and absence emerged which have now become the philosophical framework supporting the scholarly investigation into my practice. Consequently, my research currently seeks to discover and develop innovative ways of engaging the mobile, embodied spectatorial presence and gaze within a post-dramatic theatrical space which evokes an absent presence.

[1] Scenography is originally a European term for theatre design but has become increasingly used in academic discourse.

PRESENCE AND ABSENCE

The Oxford English Dictionary defines presence as *'the fact or condition of being present; the state of being with or in the same place as a person or thing'*.[2] My research applies this definition to the presence of the spectator in a post-dramatic space rather than to the presence of the drawing artist 'doing' the drawing. There are also no 'actors' as such but their absence becomes an absent presence. In this sense, absence becomes presence. Here absence is not a vague, diffuse entity, but a palpable tension that the performers have only just left the post-dramatic space or perhaps are about to enter from behind the curtain or door. Currently, my drawings have a panoramic format (up to nine metres long), forcing the spectator to become the 'performer' walking along the drawing to seek out meaning. Figure 1.

FIGURE 1: THE CHAIRS.

This is at odds with conventional Western theatre where the body of the spectator is static. Only the performers and objects move, not the audience. My drawings, however, compel the spectator to experience the empty stage as an embodied sensory experience, similar to that generated by post-dramatic theatre.

[2] "presence, n." *OED Online*. Oxford University Press, June 2015. Web. 3 August 2015.

DEFINING POST-DRAMATIC THEATRE

The term post-dramatic theatre was coined by the German theatre academic Hans-Thies Lehmann in his 1999 book, *Post-dramatisches Theater*. The English translation was published in 2006. According to Lehmann, this 'new theatre' (Lehmann, 2006. p.68) is a simultaneous and multi-perspectival form of perceiving (Lehmann, 2006. p.6). Lehmann further suggests that in this new theatre the spectators become co-writers of the text and active witnesses *'who reflect on their own meaning-making and who are also willing to tolerate gaps and suspend the assignment of meaning'* (Lehmann, 2006. p.6). In a similar vein, Rachel Fensham argues that post-dramatic theatre has created a new kind of spectator who participates in the process and meaning of the event, or situation (Fensham, 2012. NPF).

KEY PLAYERS

The two key players in the field of post-dramatic theatre are the contemporary British theatre companies, Punchdrunk and Theatre of Forced Entertainment. Both have created a new kind of spectator who is a participant in the shared space of post-dramatic theatre. The spectators are forced to become witnesses and voyeurs where *'suddenly, one observes oneself watching, while simultaneously being part of the performance'* (Vorwort, 2004. p.15). The spectator is urged to move within the performance space to take on the role of performer while the actor steps back to become a bystander as in the work of Punchdrunk, *The Drowned Man: A Hollywood Fable* (2014). The spectators are also free to enter, leave and return to the performance space as they please, as in *Quizoola!*, first devised in 1996 and restaged in 2015 by the Theatre of Forced Entertainment as a durational performance (running for twenty-four exhausting hours). This freedom to move in and out and through the performance space, to intermingle with the actors and/or simply to come and go at will conflicts with traditional theatre where the spectators *'are condemned to silent observation'* (Lehmann, 2006. p.3) in the darkened auditorium and in front of an imaginary fourth wall.

THE FOURTH WALL

Traditional theatre demands that the spectator's presence does not exist, as Denis Diderot, proposed in 1758 in *De la Poèsie Dramatique*:

> *'Whether you are writing or whether you're acting, think no more of the spectator than if he did not exist. Imagine at the edge of the stage a huge wall which*

> *separates you from the orchestra; act as if the curtain never rose' (Lessing, 1986. p.340).*

Post-dramatic theatre is a multiplication of frames, not just the single frame of the traditional proscenium stage which deliberately separates the performer from the spectator by an invisible fourth wall. Lehmann writes of a liberated world that is not *'walled off'* by a fictional totality (Lehmann, 2004. p.105). It is the multiplication of frames of post-dramatic theatre that transforms the performance area into an immersive, spectator-centric space. Maaike Bleeker describes the presence of the post-dramatic spectator as a *'here and now-ness'.* She argues:

> *'The spectators lose their safe places in the auditorium. They lose those places – marked by absence – from whence they might merely observe a dramatic world unfolding 'over there'. Instead, spectators are addressed more directly and made aware of the fact that the theatrical event is taking place here and now' (Bleeker, 2008. p.65).*

Bleeker's concept of *'here and now-ness'* is also manifest in many contemporary works defined as *expanded drawing*: where the spectator becomes acutely aware of their own presence within the 'expanded drawn' space. It is these works my research is examining as precedents to my drawing practice.

DEFINING EXPANDED DRAWING

The emergent field of expanded drawing challenges preconceived notions of the discipline, enlarging the concept far beyond a two dimensional piece of paper. Now drawing can include media other than the traditional materials, such as film, video, montage, digital computer technology and on-site installations and sculpture. The three key players which my research is currently investigating are the artists Itay Ohaly, Gosia Wlodarczak and the scenographer/artist, William Kentridge.[3] All produce expanded drawings that not only deconstruct tradition but also employ post-dramatic scenographic strategies to create and exhibit their works. They all produce expanded drawings that are inherently theatrical. Spectators encounter the drawing and the process of drawing as they would with post-

[3] It is interesting to note here that Ohaly and Wlodarczak are in the recently published book, *Liquid Spaces: Scenography, Installations and Spatial Experiences*, 2015. The chapter they are included in is titled *Scenography.*

dramatic theatre. There is no fourth wall. They are free to come and go from the performance space and to attach meaning or none at all. Expanded drawing demands the movement of bodies, particularly the presence of the spectator, within a space. It is these strategies which govern the spectatorial movements, presence and gaze that I have employed in the creation of my own drawn work, The Chairs.

THE CHAIRS

The Chairs was completed in February 2015. A script always prompts my drawn works but, as in post-dramatic theatre, the text is simply an inspirational trigger and not necessarily the driving force behind the work. The Chairs was generated by the dramatic script *Les Chaises,* an absurdist tragic farce written in French by Eugène Ionesco and first performed in Paris in 1952. This strange, surreal play is set in the future, four hundred thousand years after the city of lights, Paris, has been obliterated. All that remains are an old man and woman, the remnants of a past dystopia, and the memory of a song, *Paris sera toujours Paris*, 1939.

FIGURE 2: THE CHAIRS, TWO PANELS OF TWELVE.

My research has adopted this unusual script because it exemplifies Ionesco's conviction that the spectator's presence is the only space that ultimately matters (Saiu, 2007. NPF). Absence becomes presence in *Les Chaises*: an absent presence in which the spectator is invited to play an ontological game of complicity in an inner space which is irremediably broken into pieces without a centre, just margins and marginality (Saiu, 2007. NPF). It is in this play that Ionesco deliberately compels the spectator to watch empty chairs occupied by a nonexistent or absent audience as a means of becoming more aware of their own condition as a spectator among other spectators; thus creating a shared experience of witnessing among, and always together with, others (Saiu, 2007. NPF). Ionesco's preoccupation with spectatorial perception and presence in *Les Chaises* echoes the ideology

of my research and provides an illuminating stimulus for the drawing as the primary method of my research.

ABSENT PRESENCE IN THE CHAIRS

The Chairs is a panoramic drawn work, approximately 9000mm x 600mm in size, and is largely executed in black pen and ink on printed script and sheet music. Figure 3.

FIGURE 3: THE CHAIRS

It is made up of twelve panels or drawing sections which can be reordered or interchanged at whim. Here, as in post-dramatic theatre, chronological narrative and linear meaning are irrelevant. There is no beginning or end, an eternally looping, revolving entity, which is a manifestation of the artist/researcher's autobiographical interior monologue or 'stream of consciousness'. Erika Fischer-Lichte comments in relation to post-dramatic theatre can also apply to The Chairs:

> *'The spectators are free to associate everything with anything and to extract their own semiosis without restriction and at will, or even to refuse to attribute any meaning at all and simply experience the objects presented to them in their concrete being' (Fischer-Lichte, 1997. p.57-58).*

The drawing is multi-perspectival and focuses on absent presence. There are no human figurative elements, other than the running man exit sign. Figure 4.

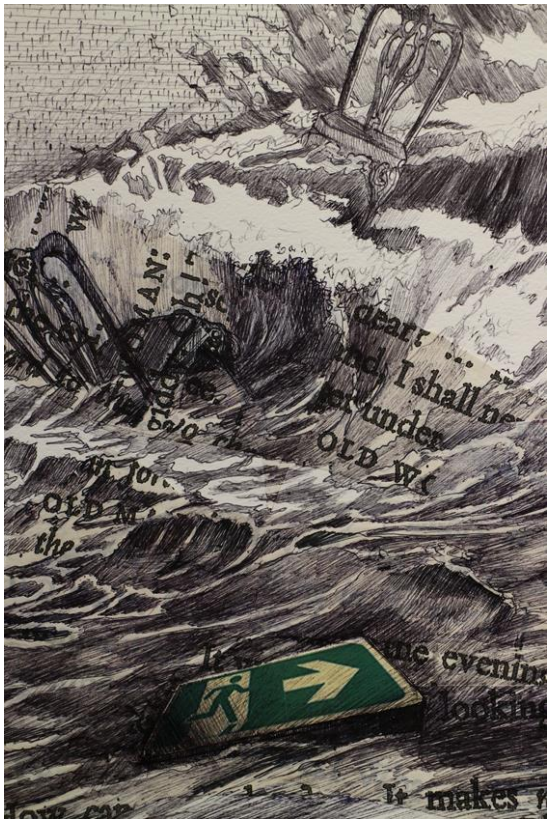

FIGURE 4: THE RUNNING MAN EXIT SIGN.

The objects embody presence and absence; for instance, the lone door-jamb slightly ajar, neither open nor closed, the neglected telephone receiver lying forgotten off the hook, the broken, discarded umbrella and the profusion of seemingly abandoned chairs. Figures 5&6.

FIGURE 5: THE TELEPHONE OFF THE HOOK.

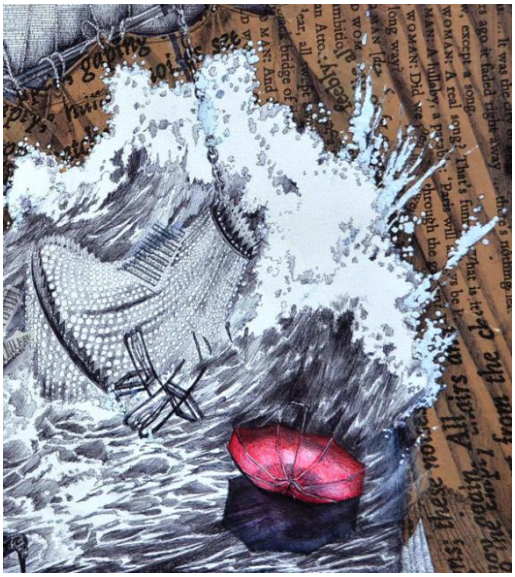

FIGURE 6: THE DISCARDED UMBRELLA.

There is an ambivalent sense that someone, the performer, has just left the 'room'. The ambiguity of the objects, as Jacques Rancière argues, compels the spectator *'to exchange the position of passive spectator for that of scientific investigator or experimenter, who observes phenomena and searches for their causes'* (Rancière, 2007. p.4). The objects in The Chairs*,* as in post-dramatic theatre, has signs that can provoke meaning or perhaps none at all? Figure 7.

FIGURE 7: THE CHAIRS, TWO PANELS OF TWELVE.

As Bleeker again argues: *'freed from his or her fixed position and no longer forced to see in one way rather than the other, the spectator is granted the freedom to see and give meaning at will – or not to attribute any meaning at all – to the experience there to be apprehended*' (Bleeker, 2008. p.65). The objects within the drawn *mise-en-scène* become, as on stage, emblematic, the carriers of myth. These signs *'stage the act of* viewing' (Caroline van Eck, 2011. p.14) or more implicitly the act of mobile, embodied gazing. The

objects are reflexive, post-dramatic strategies or meta-theatrical tropes[4] which emphasise what Bleeker earlier referred to as *'here and now-ness'* (Bleeker, 2008. p.65) where the spectator becomes acutely aware of their own presence among others within the post-dramatic performance space. Figure 8.

FIGURE 8: THE CHAIRS, TWO PANELS OF TWELVE.

EXHIBITING THE CHAIRS

The Chairs was exhibited at The National Institute of Dramatic Art, NIDA, Sydney, Australia in a black box performance space, intentionally mirroring the context of the drawn work which is an 'empty stage'. My research examined different possibilities of exhibiting the work but finally settled on the panoramic performativity of the medieval woven wool tapestry, as in the French *Tapisseries de l'Apocalypse* (1377-1382). When first completed, this extraordinary tapestry was approximately 144m x 6.1m and was probably intended to be displayed publically, supported by six wooden structures possibly arranged so as to position the spectator near to the centre of the display, imitating a jousting field.[5] Again, because of the monumental scale of the tapestry, the medieval spectator would have been compelled to move to view the tapestry. The tapestry then ceases to be a backdrop for action but is the impetus for action itself. The following are the drawings for the design of the layout for the exhibition, The Chairs, including the presence of the spectator, moving through the space. Figure 9. The panoramic scale of this work demanded that the spectator constantly backtrack, stand back or move in closely to absorb the detail of the work.

[4] Meta-theatre is 'theatre that is aware of itself'.

[5] It is uncertain how Louis I, Duke of Anjou used the tapestry; it was probably intended to be displayed outside, supported by six wooden structures, possibly arranged so as to position the viewer near to the centre of the display, imitating a jousting field. (Mesqui, Jean (2001). *Château d'Angers*. Paris: Centre des monuments nationaux.) p50

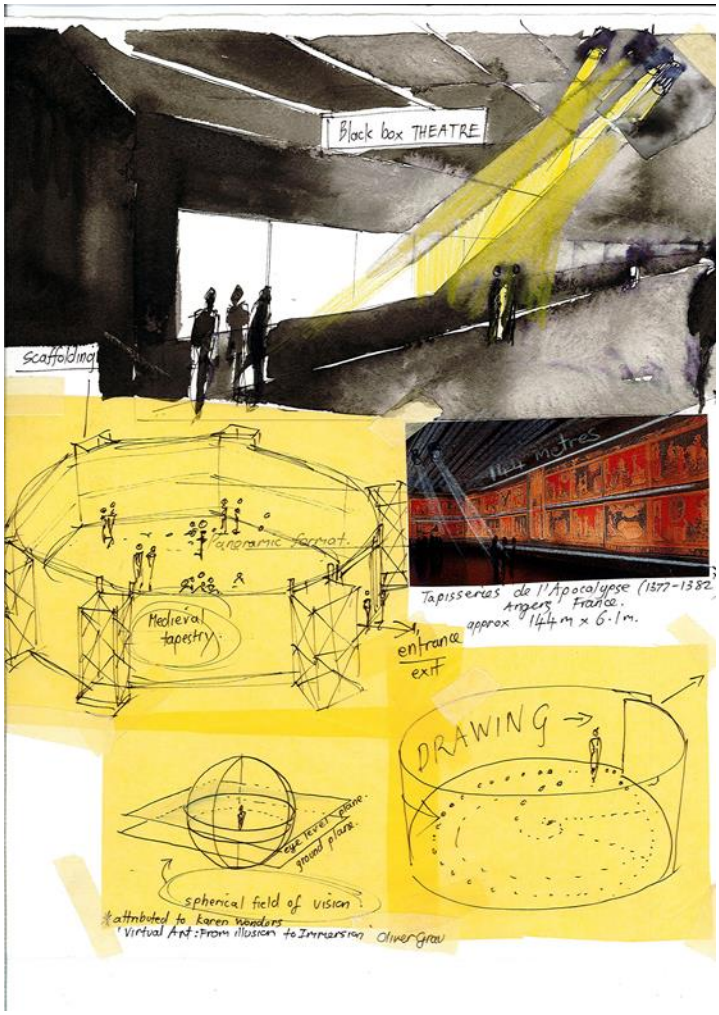

FIGURE 9: LAYOUT FOR THE EXHIBITION, THE CHAIRS

SOUNDSCAPE OF THE CHAIRS

The Chairs was also exhibited with a soundscape which was a combination of two very different acoustic compositions. First, there was the hypnotic sound of lapping waves, underscored by the dulcet and mellow tones of the French cabaret singer, Maurice Chevalier, crooning *Paris sera toujours Paris.* However, this ambience was continuously interrupted by the persistent, intrusive noise of an abrasive telephone ring and high-pitched doorbell. The aim here was to prevent the spectator becoming lulled into a state of nostalgia by both the objects and the soundscape. The soundscape was a device in which the spectator was abruptly distanced from subconscious emotional involvement through what Bertolt Brecht defined as the 'effect of alienation'. The spectator's attention was constantly drawn to meta-theatrical conventions, which in turn rendered them aware of their own presence gazing at the drawing.

EXHIBITION OUTCOME

More questions than answers emerged from the process of producing and exhibiting *The* Chairs but, despite the challenges, I have embarked on my next drawn work, armed with a new set of strategies. These provide a framework in which to further experiment, develop and design a hybrid genre which is both a drawing and a form of post-dramatic theatre. I will also film the spectator's viewing of the final drawn work as a record of their movements or more specifically as evidence of how the work evokes a mobile, embodied spectatorial presence within the post-dramatic 'shared space' (Lehmann, 2006. p.122).

CONCLUSION

The primary focus of this paper has been the presence of the spectators viewing the drawing. However, the presence of the 'absent' drawer is revealed to the spectator because the drawings are intrinsically autobiographical. They are a form of stream-of-consciousness whereby every object has a deep personal connection with the drawing artist. The spectators, as in post-dramatic theatre, are free to generate their own meaning or none at all from the drawings. The aim of my research is to create a mobile spectatorial experience through an embodied sensory encounter with the drawing whereby a *'heightened awareness for one's own presence develops'* (Lehmann, 2006. p.122). I want to investigate the nature of this experience and the ways in which it can be enhanced through creative engagement, thereby developing and deepening my practice to provide insights into the spectatorial presence and experience.

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THE LISTENING GAZE

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A reflection on the impact of portrait sketching as a mode of active presence.

'Portrait Sketch Encounter' was a series of sketches and conversations undertaken by artist Victoria Evans with members of the public over a three-day residency at Pig Rock Bothy, Modern One, Edinburgh, in October 2014, leading on from a previous portraiture project undertaken in 2012, which together have provoked her to ask questions about the nature of the sitter/artist dynamic and how ideas around presence, becoming, and interaction might be used to reimagine the contested territory of the gaze in art.

Process. Presence. Connection. Becoming. Transformation.

Through my experiences of drawing portraits, and by paying close attention to the reactions of my sitters, in particular, during and after two intensive portrait projects, I have become interested in what might happen if the focus for an artist engaged in portraiture were to move away from the creation of the art object and towards an emphasis on relational experience. I will begin exploring what implications this might have for the attendant discourse around presence, representation and subject-object relations, with particular reference to 'gaze'. I will explore the question of whether drawing relates, for the purposes of this enquiry, more to the ontologies of being or becoming and I will ask whether the context of performative or relational art can offer any new insight into the way portraiture is conducted or responded to in the contemporary art context.

Our perception of 'self' and 'other' is in a constant state of flux, and one of the ways the artist deals with the aspects of consciousness, identity and relationship intrinsic to portraiture can perhaps be illustrated through thinking about 'gaze'.

The concept of 'gaze' and who confers it is always loaded. The position of the subject and the viewer has been an important artistic indicator of the socio-political context in Europe since Italian Renaissance painters moved away from profile views and towards three quarter face depictions. This change in composition gave the viewer a hint of the interior life of the subject, and is credited with heralding the foregrounding of the individual.[1]

Diego Valasquez, in his painting *Las Meninas*, made in 1665 and reinterpreted through the eyes of Foucault three hundred years later, used 'gaze' to play with the boundary between reality and illusion, setting up a shimmering, impossible to pin down relationship between model, artist, and viewer. Foucault wrote of the piece: 'No gaze is stable, or rather in the neutral furrow of the gaze piercing at a right angle through the canvas, subject and object, the spectator and the model, reverse their roles to infinity'[2] (Foucault, 1971). It is important to note that Foucault describes the complex power relations present in the composition through an analysis of who is looking at whom.

For Alberto Giacometti, in the Twentieth Century, the difficulty of portraying 'gaze' was due to its potential as an indicator of presence or consciousness in another being rather than a delineation of power relations. He saw the challenge of portraying the subject's gaze as quite separate from the technical problems of representation. What concerned him was, he said 'not the imitation of an eye [but] purely and simply a gaze. All the rest is a prop for the gaze'[3] (Giacometti, 1955).

One can find evidence of concerns about presence, and also temporality, in painters of the Post-War period, such as Frank Auerbach whose sitters describe him obsessively adding and removing paint in a sometimes endless seeming lack of progress; or in Lucien Freud's ambiguous relationship with his sitters. The dynamic between Freud and his sitters, though, seems to have been of primary importance, even if these relationships were not always purely benevolent. Freud has been accused of solipsism – an inability to know or feel that others really exist. He was described by one acquaintance as having a penetrating,

'malignant' gaze[4] (Warner, 1988) and yet I wonder if this might not be the flipside of the same concerns about detecting consciousness in the 'other' through 'gaze' that drove Giacometti? There are those too of course, like Francis Bacon, who had such sensitivity to the presence of others that he was only able to work in privacy, from photographs and memory.

Despite the various approaches to 'gaze' in these examples, the response to much of this work still tends to foreground the creation of an autonomous object; the mastery of the artist; and the centered viewpoint of privilege. The relational act at the heart of portraiture is largely ignored except in a biographical context.

Social concerns came to the fore in the the minimalist sculpture of the 1960's, and the subsequent explosion of installation art drew on post-structuralist thought around subjective experience: allowing the viewer to become part of the art work.[5] More recently the introduction of participative and relational practices (where the artist becomes facilitator, and the interaction with the viewer/participant becomes the artwork) has been linked to attempts to move away from market forces' domination of object based art.[6] No discussion of 'gaze' should ignore the problematic of 'male gaze' either, but this is a vigorously debated and well documented subject area in itself. I refer to it here only to emphasise the continued socio-political importance of 'gaze' in art. Whilst not for a moment implying that any of these discussions are resolved, I nevertheless wonder if there is room for a widening of approach in drawn portraiture through the discourses of performance and participation? If we were to move towards a process-based approach to the (ethical) portrait encounter, might we then be open to constructive manifestations of utilizing gaze that move beyond associations with power and ownership?

The 'gaze' that I am attempting to delineate is a 'gaze' that belongs to mutual encounter. It is as much a relational phenomenon as a visual one, and therefore has a temporal component. We, as human beings, cannot exist outside of time, that is also to say, without change. We, and the reality we inhabit, are not static. We are always 'becoming'; always participants in the creation of our own reality.

Through drawing, it can be argued, we engage in a particular kind of active presence, a 'noticing' so to speak, of our surroundings and of other people. Where the 'other' comes into the equation in the context of creating a drawing, as it does in portraiture, the complexity of the interaction and the transformative potential of the encounter is not just doubled, but increases exponentially. It is this intense noticing, this durational, exponentially expanded attentiveness to a person or situation, that I want to talk about in relation to portraiture.

As Deborah Harty explains in her article for the Process edition of this journal, the act of drawing can put us into a state of 'fluctuating consciousness'[7] (Harty, 2012) where we move between states of heightened self awareness on one hand and loss of self consciousness on the other, perhaps more familiar to many from the world of sport as 'flow states'. Whilst Harty, in that paper, is emphasising the role of repetition in reaching these

states, which I agree can be a strong factor, my own experience also suggests that a similarly heightened interaction with the environment, or the 'other', is possible even when engaged in more structured, non-repetitive, modes of drawing such as portraiture.

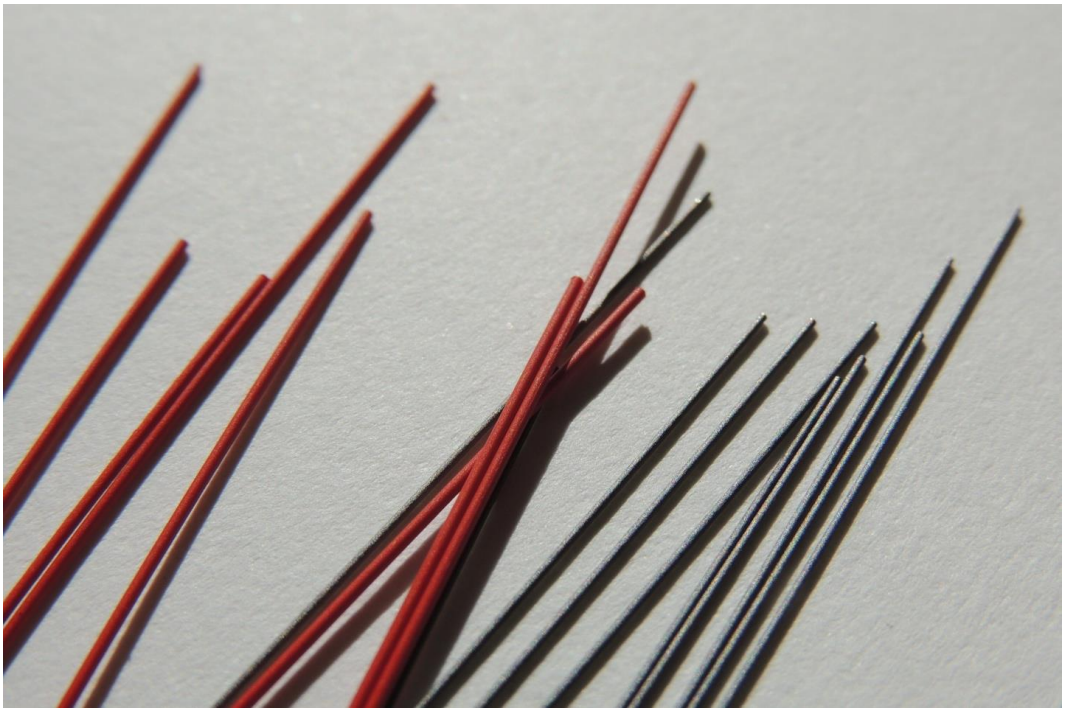

FIG 1: DRAWING MATERIALS. PHOTO VICTORIA EVANS

The process of drawing uses eye, mind and hand in a combination of observation, interpretation and action, whereby the artist enters actively into a relation - a connection – with her subject. In portraiture, the involvement of a second consciousness – in the person of the sitter – adds another dimension to the activity. Here it is the presence of the other which provides the heightening effect. The artist is observed as she observes, and a feedback loop is created, amplifying the sense of interactive presence and taking the encounter out of the artist's control. In drawing, the permeability of boundaries between self and other, body and world, inside and outside, comes to the fore. The act of making a portrait is capable of creating a specially heightened social space, a moment of intense attention between sitter and artist that combines embodied, ocular, and social experience. Every portrait is also a self portrait – the artist's presence is half the subject of the work, but equally the presence of the sitter is not only the subject, but half the act of making.

In this sense, the process is one of interaction. The sketch produced in the artist's hands, can be seen as a byproduct – mere documentation – of the real, relational work taking place. In locating the site of value away from the work on paper, and relocating it in the experience of drawing/sitting itself, it is perhaps possible to rethink gaze as a transformative, interactive process. And drawing therefore, despite its ability to confer a sense of connection to the present moment and promote a consciousness of 'being', is just as strongly related to 'becoming'.

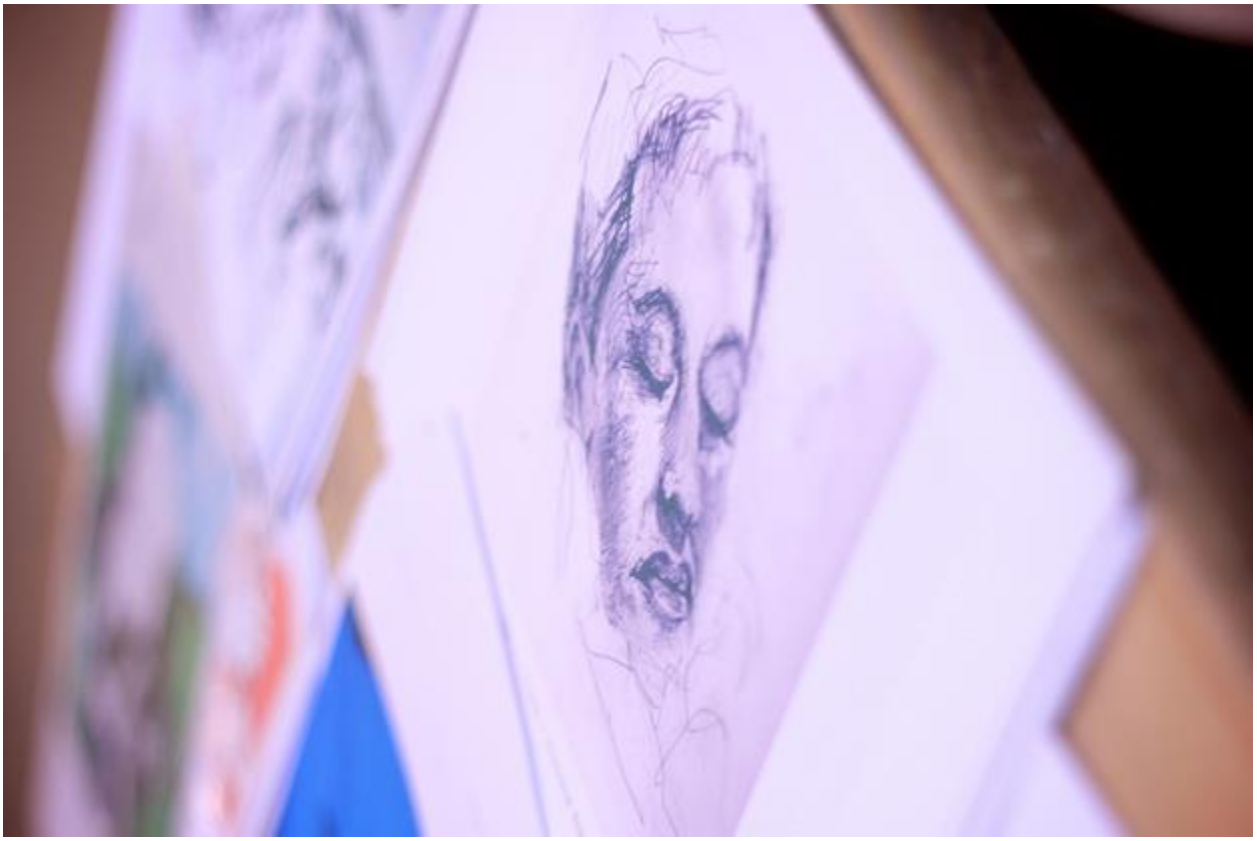

FIG 2: DRAWING OF CLARE, 2012. PHOTO PAUL CAMERON

CASE STUDY – 28 DRAWINGS LATER

My interest in the portrait encounter began when I asked 28 friends and acquaintances to sit for drawings over the course of one month a few years ago. In these portrait sittings I quickly discovered that normal social relations are suspended and there are another set of conventions at play. One person – the sitter – consents to stillness and to being observed, the other person – the artist – consents to activity under scrutiny. Whether or not there is a commercial transaction taking place, the artist assumes the mantle of the 'professional' in calm control of the encounter but in reality there is vulnerability in both roles. The sitter may be anxious about many things: how they will be portrayed, does the artist view them as attractive; will they look old or ugly? The artist must deal with her own anxiety too; about her performance in the eyes of the sitter; her own wish to make good work; fear of hurting the sitter's self image, etc. Under the surface, the portrait encounter is a loaded situation, and a temporary contract of trust must be created.

During or after the session each friend spoke about their experience of being drawn. There was often a strong reaction to the portrait itself – seeing a likeness being created in an unfamiliar way, without the particular accuracies (or distortions) associated with mechanical reproduction - in some cases inspired reflection on ageing and mortality. The majority (most of whom were not accustomed to portrait sitting) reported the strangeness

of sitting in silence with a friend, but that feelings of initial discomfort gave way to a state of stillness and calm that they found surprisingly relaxing. Many also mentioned that they did not usually experience this sense of calm in their daily lives. Further, in at least one case where a sitter's self-image had not previously allowed him to see himself as a traditional subject for portraiture, there was a profound satisfaction expressed at the way a hitherto unrecognised need had been met by the experience.

It seems, therefore, that the experience of sitting quietly to be drawn might differ in some fundamental way from other quiet activities such as reading or working that the sitter engages in regularly. Is it simply the act of being looked at that is so soothing? The scopophilic pleasure of having a gaze turned on us? Or is there a particular quality to that looking, that attentive present-ness, that is unique to portraiture – to the portrait encounter? As the artist, I was strongly affected by the sessions too, even though in this set of drawings I was not usually the recipient of the sitters 'gaze'. They would often prefer to read or look elsewhere. Even so, the process of regarding my friends anew, and being in quiet awareness of each other etched those moments to my memory at the same time as I committed marks to paper. Several years later, a glance at one of the drawings can take me back effortlessly to that experience.

FIG 3, DRAWING OF AMY, 2012.

It might be informative, after considering the friendly, low-key, artistic intimacies outlined above, to turn for a moment to the heights of scopophilic pleasure to be found in the gaze of a lover. Jean-Paul Satre talks, in *Being and Nothingness*[8] about how one becomes

possessive of one's lover, not because of loving them, but because of the way we react to their gaze. We have, through them, the tantalizing possibility of knowing a part of ourselves that is normally opaque to us – our object-ness or 'being-in-itself' – how we appear to others who do not have access to our 'being-for-itself' (our consciousness, our subjectivity). Sartre is generally held to have a pessimistic view of romantic relationships as doomed to fail, bedeviled by the desire to possess. He sees 'knowing' as a modality of 'having' and so our desire to know and be known is ultimately destructive of our freedom. But if as Nietzsche recommends we take the cognitive leap of including the temporal or changeable in our understanding of 'being' so that it is more properly understood as 'becoming'[9], perhaps 'knowing' becomes more synonymous with 'experiencing'? In this case, within the powerful and highly desirable bestowing of mutual gazes, might it be possible to behold without the desire to possess, to experience without the need to calcify? This philosophical insight might then, in turn, enable us to work towards a more constructive contemporary interpretation of gaze in art.

The notion of becoming, as I have mentioned, implies temporality and mutability, and this is something a non-philosopher, like myself, may find easier at first to attribute to the verbal phenomena of talking and listening. The therapeutic properties of talking are well documented. Perhaps then, it may be helpful to characterize the active, present, looking and noticing, that I am attempting to describe, as *the listening gaze*. Through naming it thus, I hope to make clear that in the portrait encounter, the sitter plays a key role in the artist's perception of them. They are not a mute, passive object of study who is doomed to be perceived only via their surface, but the lines between artist and sitter, visible and invisible, seer and seen are infinitely intertwined and mutually co-creating. As Christine Battersby writes it in her book *Phenomenal Woman*, '…'self' does not emerge out of the exclusion or the abjection of the 'other' (as is too often suggested in poststructuralist philosophy). Instead, it is from intersecting force-fields that 'self' and 'other' emerge.'[10]

CASE STUDY 2 – PORTRAIT SKETCH ENCOUNTER

I was curious to know whether this particular quality of attention – that may have been influenced in case study 1 by the intimacy of friendship – could be recreated with strangers. During my Masters programme, I undertook a short residency in Pig Rock Bothy at Edinburgh's Modern One during October 2014 with the aim of exploring this question.

Located on the grounds of the Scottish National Gallery of Modern Art in Edinburgh, Pig Rock Bothy was commissioned by the Scottish National Galleries to provide a temporary venue for a varied programme of talks, performances and events as part of Generation: an exhibition celebrating 25 years of contemporary art in Scotland. The Bothy is a beautifully constructed translucent inside/outside space, at once within and without the formal sphere of the gallery, and so particularly appropriate for exploring and exposing the process of art making.

FIG 4: PIG ROCK BOTHY. PHOTO VICTORIA EVANS 2014

In in attempt to put people quickly, at their ease and to try to recreate the sense of connection that I had experienced in case study 1, I decided to introduce a verbal dimension to the encounter. I invited the public in to the Bothy interior to have their portrait sketched and to talk to me about our different experiences of galleries, contemporary art, and what it feels like to be drawn.

For anyone who is not at heart a multi-tasker, drawing whilst talking and listening is a challenge. At times line has to be prioritised over likeness, or drawing over conversation, and at other times the dialogue takes over and the drawing becomes more of a side activity to talk through. But occasionally both sitter and artist relax into the encounter and the drawing and interaction come together effortlessly. It is easier to recall the particular mood and quality of each short encounter more lucidly than the minutiae of the conversations, but there are a few particular details that stand out in my memory even now: The calm engendered by a man whose meditation practice made him especially comfortable with stillness; the young woman who explained that under my scrutiny she began to perceive her own face as a mechanical diagram; the warmth and openness of a man who was a frequent visitor to the gallery who talked to me about his artist brother's schizophrenia; and the two young siblings whose unusual self-possession and talent for stillness lent them an uncanny air of simultaneous presence and absence.

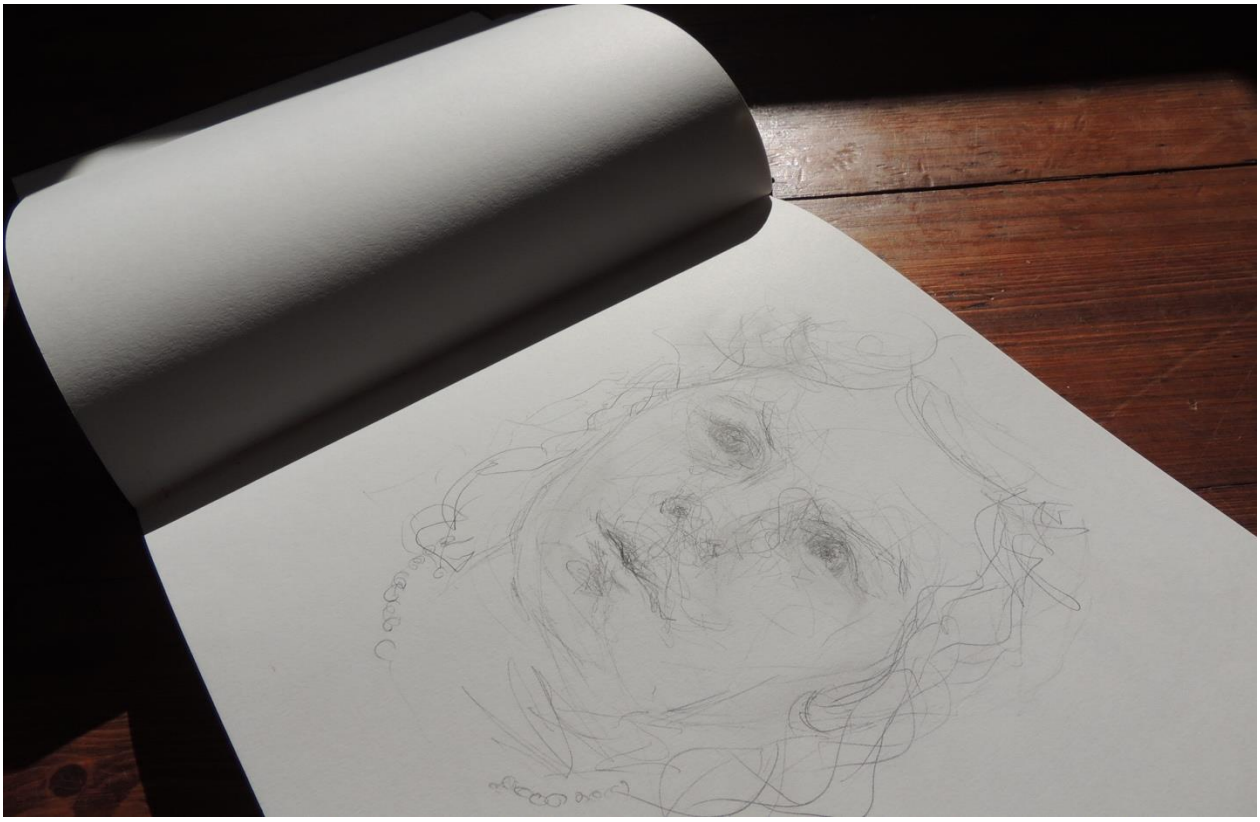

FIG 5: PORTRAIT SKETCH ENCOUNTER, 2014.

Often a sitter made a remark along the lines that the portrait had captured their 'essence'. Leaving aside for a moment the social pressure that subjects may feel under to ' approve' a portrait, this is an interesting observation. ‘Essence’ is a somewhat contested idea (at least as to whether it is an a priori state or a self determined creation), but in the context of portraiture and likeness it seems to have quite a specific usage.

Discussions of essence involved descriptions of qualities perceived to be ineffable through which the subject could recognize themselves. A proper analysis of essence in portraiture is outside the scope of this paper, but I mention it because it seems to be allied to a quality of intense interest, fascination even, brought to bear as the sitter examines the portrait. Neither the identification of essence, nor the level of the subject’s interest shown in the drawn image, bore an obvious correlation with whether or not the portrait was either flattering or technically well drafted, in fact I would go so far as to say that the rougher, scrappier images sometimes elicited a more profound response. Perhaps this can tell us something about the the experience of portrait sitting, and the sitters’ motivation for participation in the first place. Although there are a host of class and status associations with portraiture which may also predispose people to particular reactions, in my small, self selecting sample, this keen and deep curiosity about how they had been ‘seen’ was marked and evident throughout.

FIG 6: PORTRAIT SKETCH ENCOUNTER, 2014

Given that I'm arguing for the potential to reposition the portrait drawing away from the image and towards the encounter, it's informative to look at this point towards practitioners of performance or interactive art for insight into what it means to be 'seen'. In thinking about encounters where gaze is central to the experience, Marina Abramovic's performance 'The Artist is Present' at New York's Museum of Modern Art in 2010, immediately comes to mind. The performance had her sat, silent and still, whilst members of the audience were invited to take turns sitting opposite her. Many participants were brought to tears by the intensity of this exchange. (http://www.marcoanelli.com/portraits-in-the-presence-of-marina-abramovic)[11]. The impact of these encounters may well owe much to Abramovic's formidable personal presence, but it seems to indicate that the very act of experiencing the silent gaze of a stranger can have a profound emotional effect.

Although of course what is happening in a portrait encounter is something much less confrontational – the focus is ostensibly on the production of a document, so there is less potential for extreme social discomfort than in Abramovic's project. But I would suggest that once the participant begins to move beyond discomfort, the particular quality of attention at work, *the listening gaze*, may bear some similarity in both instances.

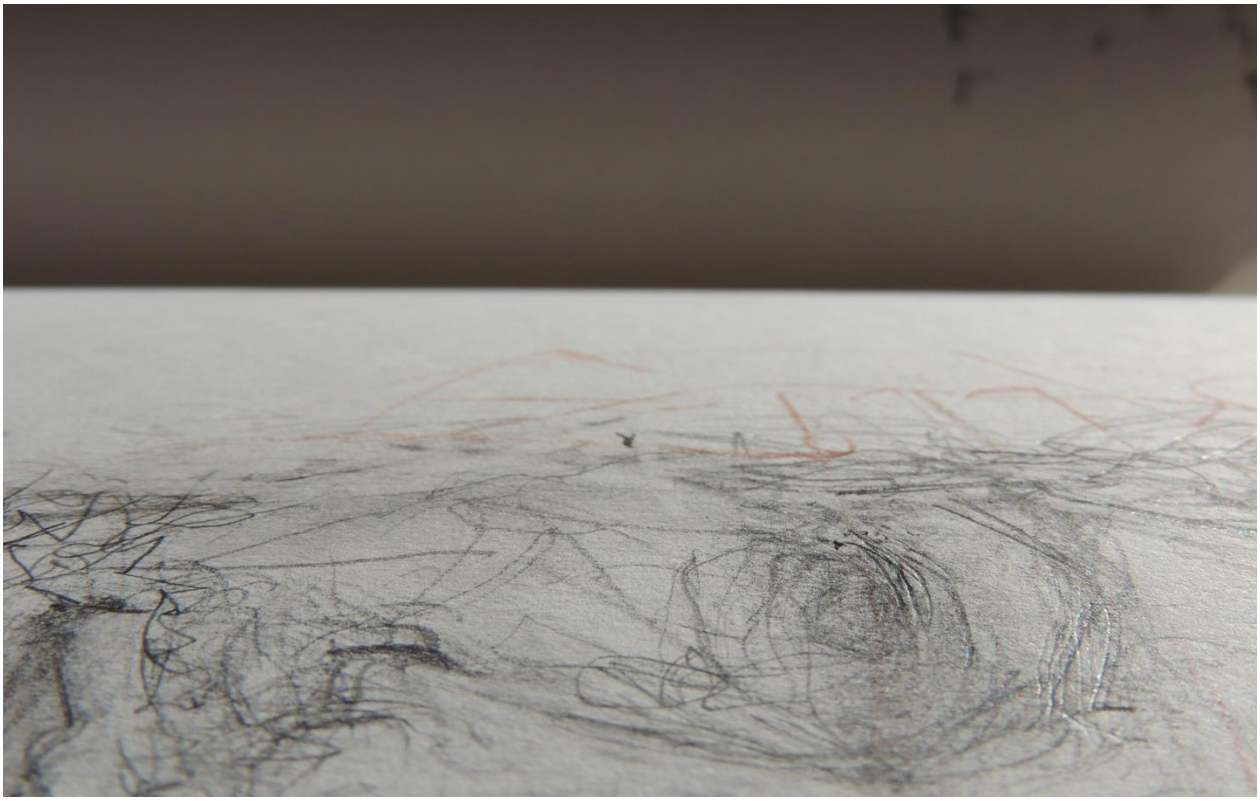

FIG 7: PORTRAIT SKETCH ENCOUNTER, 2014

It's an obvious truism perhaps to affirm that the act of listening or being actively 'present' to another person has the potential to be a rewarding experience for both parties, but I would argue that the specific quality of (external) surface observation, when combined with a quality of active (interior) presence can make for a potent combination. Maurice Merleau-Ponty, the early 20th Century phenomenologist (whose ideas influenced Christine Battersby, quoted above), describes seeing and being seen as 'a reciprocal insertion and intertwining in one with the other.' [12] The portrait encounter, it seems to me, is a manifestation of this process, this interplay between visible self and seeing body, in dynamic interaction.

The wish to consolidate the visible and felt selves may date back to our earliest experiences. The psychoanalyst Jacques Lacan, talks of 'the mirror stage', the seminal moment in a child's development when she first sees her own image in a mirror.[13] What occurs, according to Lacan, in that moment is a rupture that informs the concept of the self. Through glimpsing her specular image and recognising it as a representation that others can perceive, she understands that there is a schism between how she feels herself to be and how she is perceived externally by others. Her identity, forever onwards, is a dual identity – split between her feeling self and her appearing self – her self-for-others. The act of portraiture speaks directly to an unfulfillable desire in the sitter, born in that moment of splitting, the desire for her interior idea-self to be amalgamated into her exterior image-self. To have others see her as the complex, fragmentary individual she feels herself to be.

FIG 8: PIG ROCK BOTHY. PHOTO VICTORIA EVANS, 2014.

In the age of the selfie - the instant self-portrait – where few social gatherings are without their attendant Facebook or Instagram documentation, there is no lack of opportunity to contemplate one's own image on a superficial level. The very proliferation of video and photographic images, is perhaps evidence that this desire can never really be sated. However, hand-drawn portraiture offers us something, not better, but subtly different perhaps from even the most sensitive photographic portraiture, the chance to glimpse ourselves un-mediated by a machine; directly via the eye, mind and imperfectly skilled hand of another seeing and visible self. The ability and the desire of a sitter to recognise themselves even in the most rudimentary sketch is not only testament to the superlative facial patterning abilities of the human animal, but also implies something more.

One might argue, then, that it is not in spite of the roughness and inaccuracies of a sketched likeness that the beholder can recognise themselves, but in some ways because of them. It is possible that, the very shortcomings in rendering are part of what allow us to read something more than the surface concerns of facial geometry, and therefore recognise an alternative self-image not usually visible. A chance to see oneself through another's eyes. What the beholder is looking for in their own portrait, then, is not a narcissistic affirmation of self, but proof of connection with the 'other'.

The heart of this fascination, we may conclude, is in the enticing impossibility of seeing into another mind and finding ourselves as we appear there. In the end this fascination appears to be as strong whether the artist is a close friend or a total stranger. Glimpsing ourselves through others helps us see ourselves in the world, and in this respect at least, a friend is as mysterious an 'other' as a person you are meeting for the very first time. For me, especially now, in the internet age, it is clear that hand-drawn portraiture speaks to a need to be perceived as more than just the superficial. The wish for our inner selves to be visible in our external appearance remains, in our image-obsessed society, a pressing yet not fully acknowledged desire. I have called seeing ourselves as we 'really are' an impossibility. But, if you incline towards an ontology of 'becoming' rather than of 'being', whilst denied a static self capable of being completely known (even to yourself), you may take comfort in the idea that friends, lovers and strangers alike are all intimately engaged in a process of mutual creation, all of the time. In one sense, you are the 'other' and they are you.

In future portraiture projects it would be a fascinating exercise to push further towards abstraction, and so see how far representation can be put to one side without displacing the notion of 'essence'. From my observations so far, I would predict – allowing for some small preamble to manage the sitter's expectations (and of course depending on the sitter's familiarity with the concept of abstraction) – that the idea might well prove persistent. This would provide further evidence that the important element of artistic activity in a portrait encounter is not so much the mark on the paper at all, but the activity of looking itself. It would be interesting too to test further to what extent the verbal element is a necessary or vital part of the portrait encounter with strangers, and how far an empathetic artist can succeed in 'listening' purely with their eyes.

About the artist: With a background in painting and narrative film and television, Victoria graduated in September 2015 with a Masters in Fine Art Practice (Sculpture) at Glasgow School of Art. Her approach to her work combines the traditions of psychological absorption and physical immersion in audience experience and she works with a shifting combination of moving image, stand-alone objects and site-responsive installation. The interplay of sculptural, painterly and cinematic concerns is central to her practice, but she also engages in photography, painting and drawing, book-making, cross-disciplinary collaboration and audience participation as both process and/or end point. Victoria is engaged with philosophical ideas around time, simultaneity, chaos and complexity, and embodied perception. A constant in her work is the dialectical relationship between interiority and exteriority, and drawing is one of the tools with which she explores and connects to the world in the research stages of projects.

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