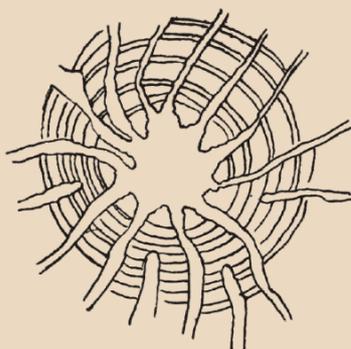
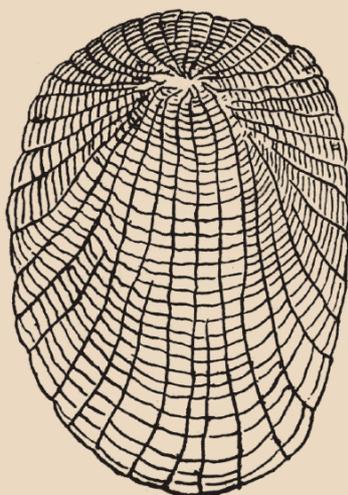
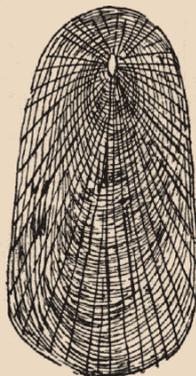
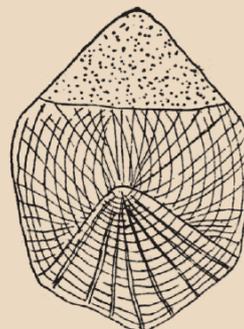
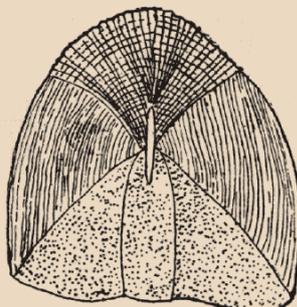
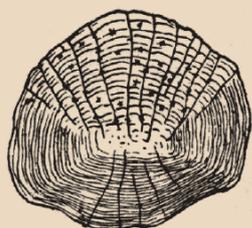


PSIAX

Estudos e Reflexões
sobre Desenho e Imagem



Desenho na Universidade Hoje
Drawing in the University Today

PSIAX

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sobre Desenho e Imagem

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Editorial

A PSIAX, numa edição especial, procura cumprir a sua missão de reflexão sobre o desenho e a imagem levando a termo a intenção de publicação de trabalhos relevantes associados ao evento Desenho na Universidade Hoje realizado em 2013. Quatro anos volvidos sente-se o esmorecimento do afã que na altura motivou a realização na Faculdade de Belas Artes do Porto e Faculdade de Arquitetura da Universidade do Porto de um encontro internacional sobre desenho, imagem e investigação organizado por Paulo Luís Almeida, Miguel Bandeira Duarte e José Manuel Teixeira. As circunstâncias que motivaram o encontro, além de uma conjuntura nacional e internacional dinâmica propiciadora para a apresentação de comunicações, refletiam os cursos de doutoramento nas Escolas de Belas Artes, o arranque dos centros de investigação em artes e o dinamismo imposto pela produção de dissertações de mestrado. O presente número enfatiza a necessidade de continuar o processo de reflexão, de desenhar, inquirir o ato, expressar, discutir, mostrar ou demonstrar, que não se esgotou durante o evento ou com a publicação eletrónica do livro das comunicações.

Os editores, em colaboração com a organização do evento, propõem neste número uma seleção de comunicações relevantes. Assume-se, tal como então, a necessidade de alcançar um público internacional apresentando-se os textos nas línguas portuguesa, inglesa e espanhola. Os textos são apresentados segundo as temáticas dos painéis no programa do encontro, confirmando a pertinência das questões na sua apresentação: que existe uma iconografia do texto científico com uma imaginação muito própria; que o desenho participa largamente nas metodologias de investigação bem como na atividade projectual; que emergem idioletos do discurso gráfico; que o desenho estuda e é um caso de estudo constituindo um modelo educativo no contexto universitário.

Em lugar da breve apresentação dos textos inscritos, nomeamos a estimulante divisão programática com a intenção de despertar a perceção para a amplitude de tópicos enunciados com elevada clareza: *Enhancing Education Through Drawing; Visual Imagery and Scientific Practice; Creativity, Cognition and Active Perception; Thinking Drawing in Research; Modes of Conception: Reports on Practice; e Acting Through Drawing*. Reúnem, numa inevitável interação — citando o texto de abertura da edição eletrónica: a observação do desenho como instrumento metodológico, estratégico, capaz de produzir resultados alternativos, inusitados e inovadores; a análise da produção e uso de desenhos no contexto de trabalho de cariz científico; a relação entre processos científicos e de criatividade na promoção da descoberta e de novos paradigmas do conhecimento; a sua relação com os processos de interdisciplinaridade emergentes; a descrição da prática em estúdio, focando a relação da invenção com diversos processos do conhecimento; e a tensa relação entre o desenho e as práticas performativas, na qual o desenho é registo, instrumento e instrução.

Editorial

PSIAX continues its mission of supporting research on drawing and image, carrying forward the publication of a selection of the most relevant papers presented in *Drawing in the University Today – International Meeting on Drawing, Image and Research*, held at the Faculty of Fine Arts and the Faculty of Architecture of the University of Porto, in 2013. Four years after the event, we feel the fading of the early enthusiasm that led to *Drawing in the University Today*, organized by Paulo Luís Almeida, Miguel Bandeira Duarte and José Manuel Teixeira. The circumstances underlying the meeting, besides a national and international dynamics that encouraged the presentation of communications on this subject, also reflected the increasing number of PhDs courses in the Schools of Fine Arts, the work being made by Art Research Centers and the dynamism of postgraduate dissertations.

This special issue emphasizes the need to continue the process of inquiring drawing through drawing, of questioning the act itself, the need to express, to show and to demonstrate. These needs continued long after the event and the online publication of the proceedings.

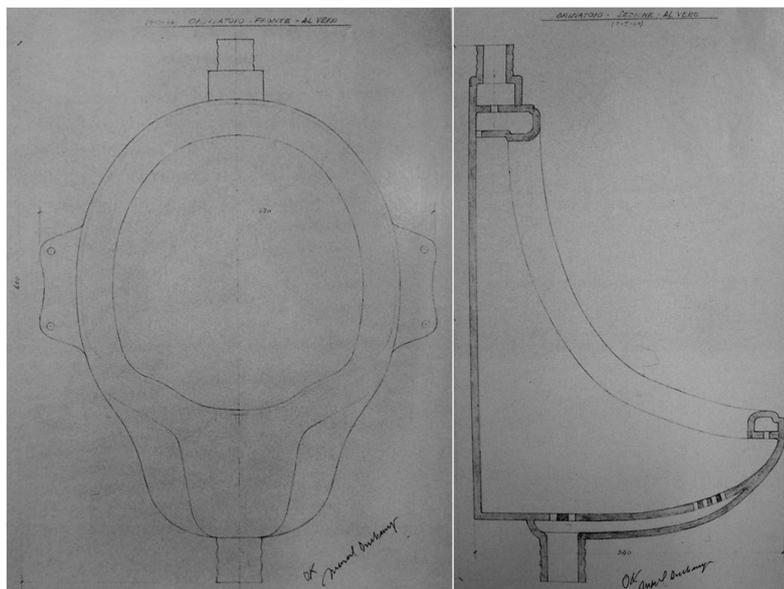
PSIAX editors, in collaboration with the organizers of *Drawing in the University Today*, propose in this special issue a highlight of some of the lectures and presentations. As before, we assume the need to reach a wider audience with the articles written in Portuguese, English and Spanish. The articles are presented according to the core themes of the discussion panels of the meeting, recognizing the pertinence of the questions that were raised as prompts: there is an iconography of the scientific text that reflects a specific imagery in scientific practice; drawing is a common ground in research methodologies and design activity; different idiolects emerge within graphic discourses; drawing is both a study process and a case study within the educational model of University contexts.

As an alternative to a brief outline of the published articles, we recall the stimulating program topics that were used to enhance the awareness of the wide scope of focuses that are addressed by *Drawing in the University Today*: *Enhancing Education through Drawing*; *Visual Imagery and Scientific Practice*; *Creativity, Cognition and Active Perception*; *Thinking Drawing in Research*; *Modes of Conception: Reports on Practice*; *Acting through Drawing*.

This topics bring together — within an inevitable interaction already recognized in the foreword of the proceedings — drawing as a learning methodology in artistic, design and scientific practice, through innovative strategies and alternative outcomes; the analysis of the production and use of sketches, diagrams and illustrations in the context of scientific work, as records of the process of knowledge production; the relationship between creative and perceptual processes and their instrumental role in discovery, mind shifting and experiential knowledge; the critical and philosophical ground for discussing the role of drawing within the University, based on subjective, emergent and interdisciplinary approaches to research; discussion of studio-based research, focusing the correspondences between invention and knowledge; and the tense relationship between drawing and performance practices, in which drawing is simultaneously gesture, score and record of an action.

AINDA O DESENHO?

STILL DRAWING?



Nos próximos 14 minutos, com uma ambição desmesurada e assumidamente provocadora, gostaria de vos falar do princípio e do fim do desenho na arquitectura. Isto é, também de vos falar do princípio e do fim do arquitecto-autor. Isto é, de vos falar do tempo que vai de Andrea Palladio a Eduardo Souto de Moura e tudo isto a partir de um único desenho: de um urinol que vocês conhecem, seguramente, como “fonte”.

Não vou precisar contar a história desta peça de Marcel Duchamp, rejeitada pelo Salão dos Independentes de 1917 e fotografada uma semana depois por Alfred Stieglitz (a única imagem que restou do urinol original, um modelo Bedfordshire de fundo plano, fabricado pela J. L. Mott Iron Works). Vou vos falar dos desenhos técnicos que permitiram a sua reprodução quase 50 anos depois do escândalo que assolou o universo artístico nova-iorquino (em particular) e o mundo da arte (em geral).

Em 1964 Marcel Duchamp, a pedido do galerista Arturo Schwarz, autorizava a réplica do urinol por um ceramista de Milão que, a partir da imagem de Stieglitz, produziu desenho técnico (plantas, cortes e

PEDRO BANDEIRA

alçados). Sabemos que há uma contradição implícita inerente à produção destas réplicas, inerente ao seu vínculo ao urinol original, porque, afinal, a condição de ready-made seria (supostamente) carregada de uma “indiferença visual” (na expressão do próprio Duchamp), condição essa para que qualquer outro urinol servisse para o efeito. Mas a qualidade formal, estética, reconhecida e fotografada por Stieglitz sobrepôs-se à coerência conceptual, o que levou Duchamp a desculpar-se perante Alfred Barr, (em pleno MoMA) dizendo que “nada é perfeito”.

Bem, o que me interessa salientar neste processo é que os desenhos técnicos da reprodução deste urinol, desenvolvidos pelo tal ceramista de Milão, tiveram de ser aprovados por Marcel Duchamp, não hesitando este, em assiná-los, reiterando e legitimando uma forma, como se o urinol original ou as conseqüentes réplicas fossem de sua autoria. Mas claro, deveremos reconhecer que

O facto do senhor Duchamp ter realizado ou não a fonte com suas próprias mãos é indiferente. Elegeu-a! Pegou num artigo quotidiano e apresentou-o de tal modo que o seu significado utilitário desapareceu, sob um título e um ponto de vista novos. Criou um pensamento novo para esse objeto (*The Blind Man #2*, Maio, 1917).

O mesmo poderei dizer dos desenhos técnicos que, na qualidade de projecto, abdicam do seu sentido presciente para se vincular nostalgicamente ao passado. E abdicam do seu significado utilitário para enfatizar na apropriação do ready-made um novo sentido indissociável de um conceito de autoria inaugurado por Duchamp, conceito esse, tão inicialmente radical quanto hoje banalizado, levando-nos um relativismo tão expressivo que porá

em causa o próprio desígnio do desenho de arquitectura, assaltado por todos e no fim por ninguém. Mas vamos por partes.

Palladio é considerado pelo historiador James Ackerman o primeiro arquitecto na aceção moderna do termo devendo-se isto ao valor autónomo do projecto. Escreve Joaquim Moreno no artigo “Pescar Taínhas e Devolvê-las ao Rio Lavadas” enfatizando o trabalho intelectual do arquitecto:

Não que o projecto (no tempo de Palladio) tivesse perdido o seu valor de origem e sentido maior – a sua possibilidade de realização – é o acréscimo de um valor ao projecto em si; através dos conotados culturais que o objeto arquitetónico assim formulado poderia fornecer. O desenho permitiu a evidência portátil da participação num contexto cultural e arquitetónico” (2002: 25)

Foi também da consciência da distância a que o arquitecto se permitiu da obra, que fez do desenho o lugar da procura de perfeição, da utopia, do imaginário e da eternidade do arquitecto para lá da sua morte ou da espera pela catedral sempre inacabada. Por tudo isto, o desenho de arquitectura passou a ser outra coisa abdicando de ser apenas meio ou veículo e de transportar, exclusivamente, o tal “significado utilitário” que já foi referido se não pensarmos como utilitário a própria inutilidade que parece estar na essência de toda a arte como defendia Oscar Wilde. Poderíamos então pensar a possibilidade de autonomia do desenho em relação à obra edificada (e consequentemente a autonomia do próprio arquitecto), como ênfase do sentido de autor, legitimado pela liberdade e circulação que a superfície de papel consente por contraste à inércia da parede de pedra. Um outro paradoxo que nos é familiar porquanto sabemos o trabalho de arquitectura, hoje, cada vez mais complexo na sua essência

multidisciplinar e na coordenação das diversas especialidades.

Neste sentido, no princípio da invenção do desenho está a conquista de um espaço intermédio, que se assume entre a ideia e o edifício, isto é dizer: entre o imaterial e o material, entre a teoria e a prática. O desenho é neste sentido a linguagem materna da arquitectura moderna. A partir do qual se deveria desenvolver toda a investigação arquitetónica (inclusive na universidade, contrariando o menosprezo académico pela imagem em relação à palavra).

Mas se o desenho de arquitectura se libertou da necessidade de ser edifício, é porque simultaneamente se autonomizou, como “coisa em si mesma”, arrastando consigo uma indeterminação capaz de reivindicar para si mesmo beleza e significados próprios. Tantas vezes obscuros.

O desenho é “outra coisa” porque nós, arquitectos, deixamos (e desejamos) que assim o fosse. O desenho, enquanto instrumento integrado numa metodologia de projecto é também a expressão do inconsciente e sobre isto, dizem-nos vários arquitectos: “é como se a mão ganhasse independência e passasse a estar ao serviço de outras forças traçando marcas que já não dependem da nossa vontade e do nosso olhar” (Ricardo Scofidio). E é nesta dimensão subjetiva que Louis Khan vê no desenho (mesmo no desenho técnico tradicionalmente caracterizado por de plantas cortes e alçados) uma “dimensão incomensurável, dimensão dos sonhos, das sensações do território da imaginação”, um território deleuziano, o “corpo sem órgãos da arquitectura” na perspectiva de Susana Ventura: o território onde a criatividade emerge necessariamente do caos, de ligações improváveis (urinol/fonte), do acaso ou mesmo do erro que se permite à adoção construindo variações impensáveis.

E se tudo correr bem, poderemos dizer com Mark Wigley que “não há uma explicação sã, razoável, credível para o que acontece num gabinete de arquitectura, mas o gabinete é certamente ele próprio obra da inteligência arquitetónica” (2010: 34).

Talvez o paradoxo mais evidente desta afirmação, indiscutivelmente associado ao método, se prenda com o facto deste “inconsciente”, que reconhecemos no pensar do projecto e no desenho em particular, esteja também ele associado a uma afirmação da autoria do arquitecto. Ou seja, se por um lado com o desenho procuramos aquilo que não se consegue dizer ou explicar com palavras não será menos verdade que com o desenho procuramos também afirmar o indizível e que é nesse mesmo indizível que se explica a especificidade e excecionalidade do arquitecto-autor. Porque se fosse simplesmente dizível e explicável, todos nós, seríamos igualmente excepcionais, e todos veríamos originalmente “fonte” no lugar de “urinol”, e sublinho “originalmente”, porque de forma superficial é o que hoje estamos habituados a ver: fontes no lugar de urinóis, é este o resultado do tal desenho (acrescentaria desejo) que se tornou a evidência portátil da participação num contexto cultural alargado, democratizado, isto é, e cada vez mais acessível e menos codificado. Há no entanto um preço a pagar por esta ilusão. Um preço barato de uma droga leve.

Até há pouco tempo seria fácil associar a um arquitecto-autor um determinado tipo de desenho: a Siza Vieira o esquisso a BIC preta, fina; a Steven Holl a aguarela sobre desenho a lápis em papel poroso e texturado; a Frank Ghery o esquisso rápido, semiconsciente, do marcador solto; a Zaha Hadid o acrílico sobre tela; a Aldo Rossi os lápis de cores, por vezes pastel; a Bernard Tschumi as axonometrias e esquemas bicolores...

Poderíamos, inclusive, reconhecer nas obras destes arquitectos determinados traços na expressão desses desenhos, sem contudo condicionar a autonomia atrás referida, a do desenho enquanto coisa em si mesmo e simultaneamente legitimadora, se não da obra, pelo menos da sua autoria. E neste âmbito não era raro os arquitectos produzirem desenhos de carácter retrospectivo, isto é, desenhos que simulavam a fase de conceção em prol da divulgação mediática, do mesmo modo que Duchamp cedeu à produção das réplicas e dos respetivos desenhos.

Mas o processo de legitimação da autoria pelo desenho, tradição que os arquitectos adotaram no tempo em que a arquitectura se ensinava nas Belas Artes, parece ter chegado ao fim. Os arquitectos não parecem estar mais interessados em publicar os seus desenhos. Aparentemente, ganharam um certo pudor em expor a intimidade que os desenhos de algum modo representam ou, simplesmente, deixaram de desenhar. Basta abrir uma qualquer publicação, impressa ou *online*, para verificar que a grande maioria das imagens correspondentes a obras construídas (ou não construídas; isto parece ter-se tornado irrelevante) perseguem uma única ambição: a plausibilidade cuja fotografia ou render, assume.

Esta plausibilidade tantas vezes disfarçada de rigor técnico (imposição do mercado competitivo e profissional) parece ter reaproximado a arquitectura da sua representação (não necessariamente a representação da arquitectura), por vezes de modo tão superficial, mas eficaz, que ambas realidades se confundem. Eliminada a distância conceptual entre o desenho digital e obra, eliminado o desenho analógico com a sua autonomia e subjetividade (o tal inconsciente do processo), os arquitectos terão agora que procurar a sua legitimação, enquanto autores, num noutro lugar (talvez na

fotografia, ou melhor dizer na pós-fotografia, que não é arquitectura, não é desenho, é outra coisa).

Ironicamente, a plausibilidade dos desenhos digitais, parece dizer-nos que a arquitectura tem que parecer possível mesmo quando não o seja. Sem utopia, sem ideologia. E tem que perseguir e recuperar o significado utilitário rejeitado por Duchamp. E é aqui que a arquitectura se afasta das artes para se aproximar das ciências, tão condicionada que está por normativa, regulamentos, prazos, orçamentos e responsabilidade partilhada por equipas de infundáveis técnicos e especialistas. É o fim do arquitecto autor e fim do desenho enquanto lugar assumido de deriva e de experimentação pessoal. O tempo em que se resgata o urinol de ser fonte. O regresso à manufatura industrial, o equivalente da “arquitECTURA genérica” de que nos fala Rem Koolhaas, sob um argumento quase irrepreensível: a democratização do acesso à arquitectura. Que arquitectura? Não àquela que Koolhaas representa enquanto autor, mas àquela que os outros ainda podem pagar. Sem desenho, perseguindo a economia extrema inaugurada por Duchamp, mas agora sem qualquer originalidade; o suposto milagre da replicação, da cópia, do mimetismo que fazem as actuais tendências, sempre como se da primeira vez se tratasse. Sabemos que não é assim mas não parecemos ter outra alternativa. Foi por isso que Andrés Mengs, revelando algum alívio e paradoxal respeito, escreveu, em 2001: “Finalmente Duchamp é um artista do século passado!”. Esqueçamos então o desenho para que não haja culpa.

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NOTA BIOGRÁFICA

Arquitecto (FAUP), investigador (LAB2PT) e professor Associado na Escola de Arquitectura da Universidade do Minho. É autor de: *Projectos Específicos para um Cliente Genérico* – uma antologia de trabalhos desenvolvidos entre 1996 e 2006 (Porto: Dafne Editora, 2006); *Escola do Porto Lado B (1868-1978)* (Lisboa/Guimarães: Documenta/CIAJG, 2014) – Prémio de Crítica e Ensaística de Arquitectura AICA 2015; e mais recentemente de *Arcosanti 2012* (Porto: Circo de Ideias, 2017).

PERFORMING THE DRAWING
– PERFORMING LAMENT IN PUBLIC DOMAIN

MONIKA WEISS

It is the freedom of a life that does not give itself to separate, differentiated forms of existence, the freedom of a people for which art is the same as religion, which is the same as politics, which is the same as ethics: a way of being together... I am referring to the more modest, almost imperceptible way in which the collections of objects, images and signs... are increasingly shifting from the logic of dissensus to the logic of the mystery, of a testimony of co-presence. (Rancière, 2006)

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1. “*Expulsion (Spitting)*” 2009. 39 volumes of Goethe’s writings published in Germany in 1942, black ink, artist’s body. Self-shot photography.

I. ANTIPHONAL STRUCTURES

antiphon [Greek: *ἀντίφωνον*]
antí “opposite” + *φωνή* “voice”

The way we experience the repetition and accumulation of drawn marks bears a close resemblance to the intonations, hesitations, and inflections of speech. In my work, states of silent durational immersion in elements such as water, paper, canvas and other materials, including cultural artifacts, provide a potential site for alternative forms of knowing and perceiving. I immerse my body in water-filled sculptures seeking exposure of gradual, imperceptible changes. I lie down on top of open books—the cultural heritage, tainted with history—with my eyes purposefully closed. I draw with both hands, leaving

another layer of meaning on top of the already existing meanings and histories contained in the books, in the narratives and in the objects. I lie down within the surface of a drawing understood as a site and as a landscape, a territory, marking blindly the spaces around my body, staining the white surfaces of the sheets, and mapping moment by moment, their gradual transition, the states of silent emptiness and withdrawal. I film and photograph the scenes via unmanned cameras suspended from the ceiling or from nearby rooftop, or mounted onto an airplane. I later edit and compose new cinematic and sonic work based on these recordings. The act of lying down within public domain is for me woven into a political struggle, as it appears in contrast to the many historic and current traditions of militaristic thinking and acting, which I think of as the heroic dreams of conquering and *verticality*. Throughout history, set against this historical *verticality* is the contrasting notion of *horizontality*, flatness, porosity, empathy and sameness.

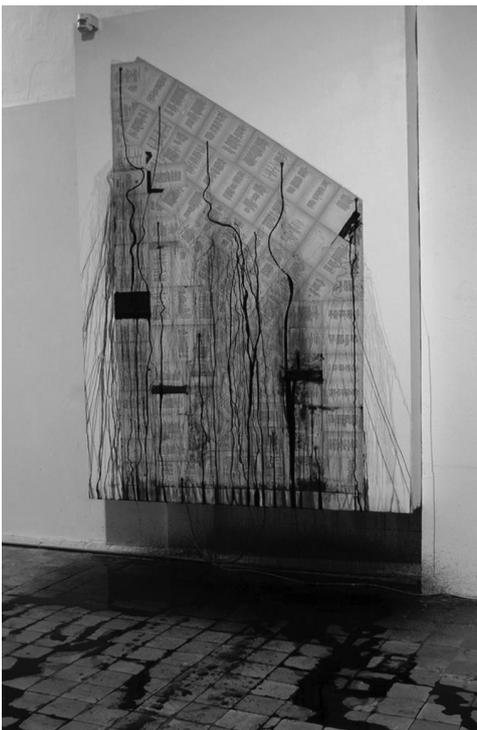
I invite others to join me in such carefully composed yet also conditional landscapes of silent and durational act of marking of our presence within the horizontal space of drawing. Vast sheets of fabric are spread on the ground, indoor or outdoor. The flatness, with the waves of fabric or paper undulating, and the skin-like properties of the drawing surface,

suggest an enormous shroud. Shrouds are usually made from thin white cotton meant to touch and embrace the body, mine and yours, its presence, its fragility, its momentariness, its trace. More recently, my projects incorporate also silent gestures of lamentation. Sharing the affective, contingent and ephemeral qualities, gestures of drawing and lament join in the choreographed and prone to contingency process of mapping our presence, and consequently, the absence.

Historically lament was often performed in response to the absurdities and crimes of war. Ritual lamentations were traditionally enacted by organized groups of women, who would work together across cultural and political divides. Public acts of mourning were perceived as a form of an intervention into the public sphere, and were considered either dubious or, in some cases, illegal [for example in ancient Greece where women had no citizenship rights, public lamentation was equated with “pollution” of the City]. In this con-

text, I incorporate drawing and lament in my work as potential forms of post-lingual gesture, as expressive systems of *pollution*, towards re-inhabitation of public domain. Both drawing and language relate to what they describe but at the same time withdraw from it into “pure” language or into “pure” drawing. In my recent work *lament* represents the moment of breaking of the speech and breaking of any possibility of re-presentation, and consequently, the moment of facing the loss of meaning. In my project “*Expulsion*”, gallons of black ink mixed with water pour continuously, triggered by presence of random passersby, thanks to an electric sensor installed behind the artificially constructed wall. Pages from “*Faust II*” by Goethe, published in 1942 (Volume 40) are mounted on the wall and seem to leak. The tiny holes made in the book pages, allow the ink to pour very slowly, perhaps like tears, creating a gradually growing dark puddle on the ground.

This and other recent works with book pages and with historical materials and sites in general, relate to my interest in the construction of the archive. A recording of phenomenological experience, the archive appears in my work not as an evolution in time or as a depository of gradual accession and accretion, but rather as a flat, non-linear, layered surface, composed of multiple narratives, which offer the potential to overcome the structures of power. Fragmentary and non-hierarchical, the database of the archive is traversed in search for meaning. Both drawing and lament assume a form of expression, which is excluded or expelled from language — the latter understood as a system or design



2. “*Expulsion*” 2009. Plaster, ink, water, pump system, electronic sensor, pages from “*Faust II*” by Goethe, published in 1942 (Volume 40).

The presence of spectator triggers the ink to flow and pour slowly like tears, through holes in the book pages, creating a growing puddle of ink on the ground. Courtesy Concentart, Berlin.

of meaning in relation to event. As a loss of language, lament is the drawn mark that traverses the flat surface of the archive.

2. LETHE ROOM

I lie inside a rectangular container, which resembles a stone tomb. Inside, hundreds of thin sheets of paper move gently under the pressure of my body. My hands hold chunks of graphite. I mark the sheets, cutting through their delicate surfaces as lines appear gradually around my body. The viewers have been asked to remain silent. One hears the paper crackling, shimmering like the waters of a remote river.

Does one then pass through this aporia? Or is one immobilized before the threshold... What we are apprehending here concerning what takes place also touches upon the event as that which arrives at the river's shore [arrive à la rive], approaches the shore [aborde la rive], or passes the edge [passe le bord] (Derrida, 1993: 33).



3. "Lethe Room" 2004. Plaster, wood, metal, electric motor, newsprint paper, graphite, the artist. The movement of the motor that moves the base of the sculpture up and down was inspired by a fragment of music by Hildegard of Bingen, the 11th century composer and mystic. Courtesy Lehman College Art Gallery, CUNY

In 1522 Hans Holbein the Younger painted "The Body of the Dead Christ in the Tomb" on a canvas of unusual proportions, elongated and narrow, as if representing the tomb itself. In her essay "Holbein's Dead Christ" Julia Kristeva points at the physical appearance of the painting as if constraining the body within the canvas "which is merely twelve inches high, and intensifies feeling of permanent death." (Kristeva, 1992: 114). Among many interpretations of such dimensions, Kristeva follows the most probable opinion stating that the painting was created for a predella, which was to occupy a raised position with respect to the visitors. In her essay Kristeva goes on discussing the lack of "beyond" in Holbein's painting, the symbolic lack of transcendence, and the lack of any indication of hope for the viewer, stripping down any religious conviction from its potential splendor since "the most disturbing sign is the most ordinary one."



4. Hans Holbein the Younger "The Body of the Dead Christ in the Tomb" 1522

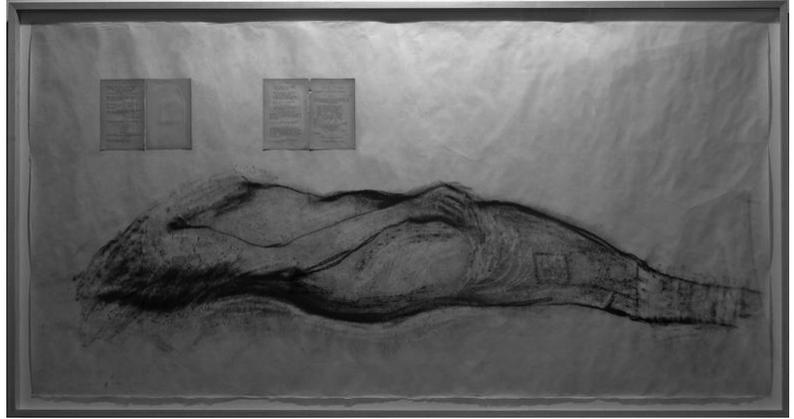
Defining the painting's historical context, Kristeva reminds us that Holbein painted it in times of Reformation's war against images and against all representational forms or objects other than words or sounds. However she goes deeper into the underlying compositional reasons for the painting's visual austerity. Holbein needed to replace materialistic adornment and hedonistic desire with aloofness and disenchantment, proposing therefore "the desirability that one can give to the very withdrawal of desire," where "the idea that truth is severe, sometimes

1. "The underlying coat bears the date 1521," (Derrida, 1993: 107)

sad, often melancholy,” (Kristeva, 1992: 127) was being born in Europe, a paradoxical painterly idea.

In the oldest examples of Lament, the intercourse between the world of living and the world of the dead is performed as a dialogue either between two beings, one present here and one absent, on the other side, or between two antiphonal groups of mourners. The imagined dialogue between a traveller and a tomb was full of austere brevity characteristic of the archaic style, which later developed into a refrain, the choral *ephythmia*, incantation, repetition, and echoing. ABA – a ternary form of lament – has been a recurring expressive form that has possibly influenced, among others, certain forms of European music, for example the sonata with its earlier structure, *allegro-adagio-allegro*. In the traditions of Lament, the address (an opening) would be followed by an appeal (intervening narrative/recollection of past events) and finally the reiteration of the initial address, which is a compositional format that I often employ in my sound compositions as well as cinematic works. This three-part form was cultivated in *threnos*, but was also shared by the *hymnos*, *enkomion*, and *epitaphios*. The origins of this ternary form, in which the prayer is first stated, then enacted as thought fulfilled, and finally repeated, are to be sought in primitive ritual and “the form was developed in all kinds of ritual poetry” (Alexiou, 2002).

In contrast to *hymnos*, *enkomion* and *epitaphos*, the development of three-part form did not in *threnos* lead to the disappearance of the refrain. The lament was always in some sense collective, and never exclusively a solo performance. There seems to be no example in Greek antiquity of a lament, which has lost all traces of refrain. The word *epode* means “after-song” but also “after-someone,” a magic incantation, designed to bring that



5. Monika Weiss “Kordyan” 2005, charcoal and pages from 19th century Polish poet Słowacki’s “Pisma” on rice paper, 38 x 74 in. Installed in an elevated position in the gallery, as inspired by Hans Holbein’s work.



6. View of the survey exhibition “Monika Weiss: Five Rivers” at Lehman College Art Gallery, City University of New York, 2005-2006



7. “Anamnesis II (Canto 2)” 2013. Still from video. Based on performance executed at FBAUP Museum, University of Porto.

someone back, if only in imagination, if only in the moment of incantation, the moment of enunciation. The word *epode* means “after-song” but also “after-someone,” a magic incantation, designed to bring that someone back, if only in imagination, if only in the moment of incantation, the moment of enunciation.

The strong tendency for women to be agents of lamentation is seen by the anthropologist Maurice Bloch as part of a more general association of women with death by early tribal societies, who tended to perceive death as analogous to birth, both fundamental biological processes, and both seemingly controlled by women, who by the act of giving birth, were already “contaminated” or anointed by the “other side” while men, whose position in society was to be more public, “were thus left comparatively free of death pollution” (Rutherford, 2008).

3. DRAWING AND THE POLLUTION OF POLIS

Hannah Arendt’s definition of public sphere as “the space of appearance” prescribes that the public sphere (*polis*)



8. “*Drawing Lethe*” 2006. Installed and performed at the World Financial Center Winter Garden, New York. Curated by The Drawing Center, New York

is associated with the field of vision. Visual interventions into public space are intended to amend what Jacques Rancière would later term the *realm of the sensible*, where art is

Political insofar as it frames not only works or monuments, but also a specific space-time sensorium, as this sensorium defines ways of being together or being apart, of being inside or outside, in front of or in the middle (Rancière, 2006).

The agency of performative gesture executed within public domain may be understood in the context of Giorgio Agamben’s notion of “mediality” and Maurice Merleau-Ponty’s concept of “visibility”:

The gesture is the exhibition of a mediality; it is the process of making a means visible as such. It allows the emergence of the being-in-the-medium of human beings and thus it opens the ethical dimension for them (...) the gesture is communication of communicability. It has precisely nothing to say because what it shows is the being-in-language of human being as pure mediality. However, because being-in-language is not something that could be said in sentences, the gesture is essentially always a gesture of not being able to figure something out in language (Agamben, 2000).

In “The Archive and Testimony,” the fourth chapter of *Remnants of Auschwitz: The Witness and the Archive*, Giorgio Agamben speaks of the enunciation, which is not about what is said but rather about that it is said, the event of language as such, which is by definition ephemeral: “Enunciation is what is the most singular, unique, and unrepeatable while at the same time it is always repeated without having any

“lexical reality.” What seems particularly relevant to my project is Agamben’s discussion of the actuality of *testimony*, especially testimony by “infamous people” (Foucault) as bearing witness to their encounter with power, and the construction archive.

Merleau-Ponty’s consideration of vision was that it was an operation of thought, where the body sees itself seeing, is visible and sensitive to itself. In *The Visible and the Invisible*, Merleau-Ponty writes about the “strange adhesion” of the seer and the visible:

There is vision, touch, when a certain visible, a certain tangible, turns back upon the whole of the visible, the whole of the tangible, of which it is a part, or when suddenly it finds itself surrounded by them, or when between it and them, and through their commerce, is formed a Visibility, a Tangible in itself, which belong properly neither to the body qua fact nor to the world qua fact - as upon two mirrors facing one another where two indefinite series of images set in one another arise which belong really to neither of the two surfaces, since each is only the rejoinder of the other, and which therefore form a couple, a couple more real than either of them. (1968: 139)

Through the immediacy, the proximity that, more than any other medium, it appears to offer, drawing becomes an event, or as Levinas would say the dramatic event of “being immersed in being”. But it is an event that is also a thing, in its materiality, the event of its happening is laid and preserved in charcoal and graphite on the white sheets. The drawing’s relation to language lies not in language as a goal, but in exposing its mediality, which is the condition of language. We seem to conceive the



9. “*Anamnesis II (Canto 1)*” 2013. Still from limited edition video. Based on performance executed at FBAUP Museum, University of Porto.



10. “*Horos II*” 2008. Limited edition photography based on performance and public project. Courtesy BWA Opole, Poland.

11. “*Ennoia*” 2002. Limited edition self-shot photography based on 6-hour performance. Water, cast-concrete, artist’ body, sound. Courtesy Diapason Gallery, New York.



12. “*Horos*” 2007. Limited edition photography based on performance and public project. Courtesy Real Art Ways, Hartford and Hans Weiss Newspace Gallery, MCC, Manchester. Collection Galerie Samuel Lallouz, Montreal.

language as one that does not evolve, does not come to being gradually; instead it is there all at once, catastrophically, or not at all. Communication as exposure breaks with this otology. Drawing as trace becomes lament.

Both drawing and lament fail to express (or contain) yet through this attempt something occurs, other than the meaning, the true *“non-meaning of the Thing”*. The gestural acts of drawing are essentially melancholic, perhaps due to their predominant lack of color and the predominance of line over surface or the often unbounded, inconstant edge. Perhaps the act of leaving trace is by its nature a “melancholy moment, an actual or imaginary loss of meaning.” (Kristeva, 2006). Drawing retains its prehistoric qualities, as coextensive with the human as such. It becomes archaic in the age of mechanical reproduction and virtual reality, yet this archaism makes contact with the tactility of the most up to date mediums. An act of reclamation—the reclamation of the visual—in the registration of actions something can be seen, retrieved, brought into existence and only just named.



13. “*Shrouds*” 2012. Limited edition photography based on performance and public project, 1 of 3. Courtesy BWA Zielona Góra, Poland.

4. POSTMEMORY

Maps of cities are flat, yet their histories contain vertical strata of events. Where in the topography and consciousness of a city can we locate its memory? Maps of the Polish city Zielona Góra depict an empty unmarked rectangular area located on Wrocławska Street, across from the Focus Park shopping mall. Located centrally within the city this area looks abandoned, being composed mostly of broken masonry and wood debris. Inquiries to citizens of Zielona Góra indicate that many of them do not know the history of this abandoned area, including those who grew up near the site. On June 9th I flew on a small airplane to film this territory and its surroundings. The flight marked the beginning of my new project that will eventually develop into a film and a multi-layered dialogue with the citizens of Zielona Góra.

During the Second World War the site was a forced labor camp, which later became a concentration camp designated primarily for Jewish women. The camp was developed on the site of the German wool factory, Deutsche Wollenwaren Manufaktur AG, which supplied the German war machine with military clothing. (It has since been converted to a shopping mall.) During the war about 1,000 young women worked there as seamstresses and eventually became prisoners of the concentration camp complex governed by KZ Groß-Rosen. Towards the very end of the war the prisoners were sent on one of the most tragic of the forced Death Marches where many of them died.

It is important to remember that the camps appear together with the new laws on citizenship and the denationalization of citizens including the Nuremberg laws but also the laws in almost all European states. The dislocation and localization

(suspension of law in a “no-where” space of exception and a localization without order: the camp as a permanent space of exception) are the core of the current politics, in which we are still living, we can argue after Agamben. The “camp” is a new and fourth element, which disturbed and broke the old trinity of state, nation (birth), and land. The politics exists thanks to the act of separation that a human being does (through language) to oppose itself to its own bare life, while continuing to relate to that bare life, which is thus both included and excluded (from the *polis*).



14. “*Shrouds*” 2012.
Still from video and sound, edition 1 of 3.



15. “*Shrouds II (Cairo)*” 2013
Upcoming, project in progress.
Architectural Drawing by Yu-Cheng Hsieh for Monika Weiss Studio.

Looking down from the airplane we see well-kept buildings surrounding the ruins of the former camp, as though it were an open yet forgotten wound in the body of the center of the city. During the performative phase of the project, I invited a group of young women from Zielona Góra to spend some time in silence on the site of the camp. The

women wore black scarfs, which later were taken off and abandoned amongst the ruins of the camp. In part of the resulting film projection we observe a torso of a woman wrapping bandages onto her naked chest in a slow, fragile gesture of defense, or perhaps caress. Her body stands for our common body, anonymous as if it were a membrane between the self and the external world. Awareness of our marginality becomes elevated into the realm of meaning through our brief encounter with memory and history.

The body of a city may be compared symbolically to our body and its memory. One of the manifestations of a city’s memory is its architecture and how it is inhabited and occupied by the citizens, such as in the case of Tahrir Square. To paraphrase Saskia Sassen, cities are potential spaces of resistance to military power: they are “weak regimes.” While cities cannot destroy power, they can contest it (Sassen, 2006).

Lament is extreme expression in the face of loss. Ultimately, as Judith Butler wrote, “grief furnishes a sense of political community of a complex order, and it does this first of all by bringing to the fore the relational ties that have implications for theorizing fundamental dependency and ethical responsibility” (2004). Group mourning is an act of political force, and not only a response to individual grief. We should ask then, whose life is or is not worthy of grief? In the context of war, loss is often about the loss of the Other. but in reality the Other is also a part of oneself. Empathy and collective mourning, including mourning the loss of others who are supposed to be our enemies, can become a powerful political tool, in opposition to heroic, masculine fantasies of conquest and power.

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BIOGRAPHICAL OUTLINE

For two decades, Monika Weiss has made art that allows us to reflect on the relationships between body, history and memory. Weiss' artistic practice includes creating performance-based installations in public spaces, film projections, sound compositions, objects, self-shot photographs, and accompanying large-

scale drawings shown in museums and galleries internationally. Employing her own body as a vehicle of expression the artist invites others to participate in her films and performances. The artist was originally trained as a classical musician, before studying fine arts. "Music is a primary language for the artist who listened daily to the piano as a child and then studied at the Warsaw Conservatory. Weiss composes all the sound compositions for her films. Her body, a vehicle for expression and (silent) narration, stands for existence: its markings, absence—both are part of life. In Weiss's practice, historical memory, language, recorded sound, the moving image, the body, time, and contingency are embedded." (Julia P. Herzberg)

Monika Weiss' solo museum exhibitions include the 2005 retrospective at the Lehman College Art Gallery (CUNY) Five Rivers, reviewed in *The New York Times*, as well as *Sustenazo*, commissioned by the Centre for Contemporary Art Ujazdowski Castle, Warsaw, Poland (2010), and later shown at the Museum of Memory & Human Rights, Santiago, Chile (2012-2013) and the Patricia & Phillip Frost Art Museum, Miami (2014). In 2004 Remy Toledo Gallery, New York, in cooperation with Galerie Samuel Lallouz, Montreal, organized a two-person exhibition of Carolee Schneemann and Monika Weiss. In 2007 her work was discussed in the survey publication *Drawing Now: Between the Lines of Contemporary Art* (London: I. B. Tauris). Since 2011, Weiss has served as Associate Professor in the graduate program of Sam Fox School of Design & Visual Arts, Washington University in St. Louis. The artist work is represented by Silas Von Morisse Gallery, New York and Galerie Samuel Lallouz, Montreal. Born in Warsaw, Poland (1964) the artist lives and works in New York City since 2000.

A FLORESTA DO DESENHO

THE DRAWING FOREST

JOAQUIM PINTO VIEIRA

Algumas considerações e contribuições, de origem diversa, para uma enunciação sedutora do estado da arte, no Desenho.

1. OS BORDOS DA FLORESTA

Pediram-me para falar mais naquilo que as pessoas pensam do que naquilo que eu julgo pensar. E eu aceitei. Não sei se bem! Vou por isso falar daquilo que me têm falado e que espero seja aquilo de que vocês falam. Li há dias que há cerca de mil anos começaram os humanos a refletir sobre os objetos e as ações daquilo que se configurou ser o Desenho. Há 50 anos a reflexão sobre objetos produzidos e as suas ações no contexto artístico afim, e não só, alargou-se muito. Quer dizer, em 0,1%, de um tempo da nossa história do desenho, surgiram mais alterações conceituais do que nos outros 99%. Percebo a inquietação, perplexidade e entusiasmo de uma geração privilegiada como a nossa. Que seria deste congresso sem este quadro? O desenho de que nos falam na História da Arte é uma atividade subsidiária mas sempre considerada importante. Hoje queremos fazer dela muito mais do que isso. É uma tarefa ambiciosa mas com que futuro? Um físico-neurólogo disse-me que, como muitos entendem, a nossa mente é isomorfa das realidades físicas da natureza. Por isso muitas tendências do desenho são centrípetas e outras são centrífugas. Mas nenhuma delas pode viver sem a força da outra.

2. A FLORESTA

Alguém me falou que via este mundo do desenho como uma floresta, e eu recordei-me da floresta onde Alice no País das Maravilhas, na versão de Disney de 1951, perguntava ao gato de Cheshire, que sabia rir, para onde tinha ido o coelho. O gato mostrou-lhe inúmeras tabuletas indicando inúmeras direções e sentidos.

Um mundo de caminhos diversos sem um destino conhecido e sem um fim esperado. Existem em todos os cruzamentos e bifurcações as mais diversas tabuletas que nos dizem coisas evidentes outras sem sentido e muitas vezes contraditórias e opostas. Contaram-me que algumas dessas tabuletas no mundo florestal do desenho são, por exemplo, desenho e linguagem, desenho e projeto, projeto de desenho, desenho e corpo, criatividade e desenho, desenho e técnica, desenho e ciência, desenho e cognição.... Ou ainda podem surgir nessas bifurcações tabuletas como: se queres viver do desenho vai por aqui; o desenho dá saúde mas não dá felicidade; se queres desenhar para ti vai por aqui; segue em frente se queres desenhar para além do desenho. Será que alguns de nós gostariam de deixar a floresta e ficar em casa na cidade?

3. A CLAREIRA

Encontrei muitas vezes referido que o desenho é uma imagem, e também que é um objeto. Talvez seja um objeto/imagem. Se nos aproximamos de um desenho ele revela-nos complexidades na sua pele que lhe são particulares e lhe dão sentido; se nos aproximamos de uma imagem foto-eletrónica o que vemos numa é o que se vê em todas. Sou daqueles que pensam que só existem imagens no cérebro, ou melhor na mente, que pode estar no corpo todo. As imagens são por natureza imateriais. Sabemos que essas imagens que estão na mente são realidades fugidias, imprecisas e de muito difícil apreensão e mesmo compreensão. Mas têm presença física, pois a energia é física. Os objetos são realidades materiais e por isso na totalidade apreensíveis e re-apreensíveis. Alguns de nós fazem desenhos que são quase só objetos. Não têm dimensão icónica. Têm uma carga estética quase absoluta. Outros, porém querem disputar

com as imagens eletrônicas os efeitos sobre o nosso inconsciente e a nossa consciência. Há um paradoxo, como nos disse Gombrich: “The world can never quite look a picture, but a picture can look like the world.” A disposição para encarar a experiência do registro gráfico nestas duas variantes essenciais estará sempre presente. Diz-se que desenhar é registrar graficamente, com a mão, as imagens que a mente possui. É o único processo de o fazer. Mas continuará a ser o único, no futuro denso que nos espera?

4, A ZONA DAS LIANAS

Um amigo voltou a falar-me dum mito do desenho, o mito de que o artista é uma árvore da floresta maravilhosa, aquele que transporta a seiva da terra para o ar, como alguém já disse. Também me falou da circunstância histórica que a produção de desenhos-objetos, pois dos outros tal não se pode dizer, é já muito superior, e tenderá a aumentar, face ao consumo estimado, ou desejado, ou possível. Em todo o mundo o número de desenhos que todos os autores produzem por ano é muito superior à capacidade que existe nos meios de divulgação física. Mesmo nos meios digitais e da *net* a sua penetração é pouco significativa. O público potencial do desenho é muito superior ao efetivo, aquele que consome – vê, compra, coloca na parede. Ao contrário da música, o desenho ocupa espaço. Quem estará disposto a guardá-los e com que critério? Esta constatação deixou-me aterrado. Então como é isso do património artístico? Mas correu sobre mim uma tranquila serenidade. Vi-me como uma árvore, rodeado de lianas que para o céu sobem. Vi-me todos os anos a criar milhares de folhas e a tratar delas. Vi que se separavam de mim com os frios. Mas em mim estava, um sentir uma energia vital de pertença

e de comprometimento. Fazer sempre as melhores folhas do mundo.

5. A EXPLORAÇÃO DA FLORESTA

Aqueles que dizem que desenhar não dá dinheiro nem poder, parecem ter razão. É uma atividade criativa muito frágil, muito livre, simples e ao alcance de todos. Alguns acham que é mesmo o espaço por excelência do diletantismo, da relação verdadeiramente desinteressada, profundamente amorosa. A nossa relação com o desenho é muito diversa. Muitos consideram que o desenho é uma disciplina basicamente não profissionalizante. São profissionalizantes as aplicações do seu processo de produção de imagens. Algo um pouco semelhante ao que se passa com a poesia e a escrita em geral. Há quem afirme que o desenho de encomenda é muito diferente do desenho livre. Isso dependeria de três aspetos que surgem sempre que agimos; escolha, aperfeiçoamento, depuração. Afirmam que o desenho de encomenda desenvolve-se perante a imperiosa necessidade de chegar a uma configuração final e única e isso acarreta inúmeras urgências, abandonos e manobras. Esse final não é só material mas é normalmente temporal. O desenho faz-se num tempo preciso e fixado. Apesar de várias possibilidades só uma ficará. Por outro lado, dizem que o desenho livre não tem fim ou limites; nem limites materiais, nem limites temporais. E não é necessário excluir. E será necessário ou imperioso ou desejado aperfeiçoar ou depurar? Na encomenda faço desenhos para ficar um, no livre todos os que faço ficam. Mas ficam todos da mesma maneira ou há uma moral, ou já uma ética, que decide? Há um quadro de atuação profissional e outro amador, no sentido nobre da palavra?

6. TRILHOS NOVOS

Muitos consideram que a investigação, em geral, é uma atividade científica. Se em desenho não o for é melhor declarar isso logo à partida. E o que é isso de ser científica? Para muitos designa e corresponde a um esforço para tornar evidentes os contornos de uma questão e de lhe propor uma resposta, uma interpretação. Só gosta de investigar aquele que quer saber – o curioso. O que ignora e que por isso nem perguntas pode fazer sente-se satisfeito e feliz – realiza-se. Investigar é, pois, dar continuidade a esse processo de fazer perguntas. Sabe, quem faz esse esforço ou gosto, que ele está, em si mesmo, disposto a ser contestado. Espera ele próprio, assim, que o seu saber se construa a sua refutação e assim, se não for, passar a ser pertença de todos. Já vêm que estou a excluir a subjetividade e a divergência substantiva. Mas a vida nem de longe nem de perto é só investigação. É muito mais Expressão, como o fazer artístico. E muitos me disseram, e eu digo também, que quando desenho odeio perguntar. Sinto em mim só a força da resposta. É uma força cega, mas com muitos olhos. E nessa altura, dizem que se sentem mais inteiros. E o desenho pode fazer isso bem, logo que não seja Investigação, e se calhar mesmo Comunicação. Mas será este conceito de investigação que enquadra muito do discurso que vemos por aí e a atitude daqueles que estudam o desenho dos outros?

7. AS ZONAS ELEVADAS

Quando um desenhador observa com muito cuidado e atenção os desenhos daquele que mais admira o que espera? Quer entrar, compreender, mas essa compreensão tendo uma faceta analítica, perceptiva, interpretativa não tem nada a ver com a investigação, pois não tem um fim preciso, nem utiliza meios coerentes, nem

evidentes ou comuns e não se preocupa em explicar ou mesmo em justificar. É um estudo que tende a tornar-se em cada momento numa síntese evolutiva, uma descoberta íntima, uma descoberta contextual que só o estudioso conhece e nele se guardará para sempre. Também pode ser o reencontro com o “corpo poético”, ainda não revelado, perdido ou esquecido. Muitos me disseram que ensinar desenho e fazer desenho está muito para além daquele conjunto uniforme de truques, de maneiras, de artifícios que nos mostram os manuais. Também outros me disseram que isso que está para lá não pode ser ensinado. Outros disseram que o que temos de estudar, são os desenhos feitos mas acima de tudo o ato do desenho em ação, como ocorre e perguntarmos se não poderia ocorrer de outra maneira. Questionam se o valor do desenho é a semelhança morfológica com o real, ou a sua representação, se é a organicidade do próprio desenho que a si mesmo se cria, se é a ideia que se serve do desenho, como se serve de outros meios, para se revelar. Em qualquer dos casos opinam que isso só pode ser respondido progressivamente pelo aprofundamento disciplinar, isto é pelo conhecimento mais profundo, detalhado, sistematizado e esclarecido dos aspetos do ato e da obra.

8. OS PÂNTANOS

O desenho é hoje um universo que não se quer presumir disciplinar. É um artifício de linguagem que se suporta ou se apoia em conceitos e se refere a diversas esferas de atuação. Como sabemos os conceitos não são disciplinares em si mesmos. São abstrações. Diversas atividades artísticas se reclamam do nome do desenho sem razão aceitável ou consequente. Alberti, Leonardo, Zuccari, Cellini, Ruskin, Klee falavam de uma disciplina. Ela existia porque começou a configurar uma

profissão qualificada intelectualmente. Uma arte, não uma artesanaria. Será que hoje o desenho é acima de tudo uma “arte” e deixou de ser “artesanaria”? O pântano é um lugar de decomposição e de criação, é um lugar instável mas é pululante de vida. Mas perturba-nos por ser desordenado e decompositor. A tendência para alargar as fronteiras do desenho tem marcado a ambição de setores artísticos contemporâneos com certeza sentindo-se presos no que “tem que ser” e procurando “o que pode ser”. Mas será que haverá já uma alternativa ao desenho manual como a única possibilidade de tornar visível as imagens que a minha mente constrói? Talvez esteja a surgir. Continuaremos a fazer desenhos como sempre se considerou que se podiam fazer ?

9. TRILHOS VELHOS

Lembrou-me um arquiteto, que por ação natural e genuína, os arquitetos e hoje os designers fizeram do ato de desenhar uma experiencia fundadora da prática do projeto. Há certas correntes agnósticas. Mas o que aqui interessa é que o desenho como instrumento ou processo, ou meio de instalação de metodologias projetuais está muito na moda, como se irá ver mais uma vez neste encontro de desenhadores-pensadores. Há, porém, quem diga que isso não quer dizer que eles se incorporem no desenho profundamente. Eles aproveitam do desenho aquilo que surge nessa prática mas nunca daí passam. E o desenho de fato começa aí onde eles o abandonam. Acho esta imagem atraente. Estar junto de algo, usá-lo, mas não lhe entrar verdadeiramente. A imagem mais do que uma ideia atrai-me, mas não sei se será justa ou correta. Vocês o dirão. Mas não acaba aqui. Afinal que papel desempenha o ato de desenhar na metodologia da projeção? Quem sabe mesmo disso? Que instâncias cognitivas,

que relações conceituais, que afirmações poéticas aí encontram, aí se afirmam e constroem?

10. OS LUGARES COM POUCA LUZ

Das coisas que me disseram a que mais me perturbou foi a de que a qualidade não podia ser um critério de apreciação e valoração no desenho. Outros não entendem como não se pode crer na qualidade? Para alguns a qualidade é a verdade. Disseram-me que quando recolhiam pedras roladas na praia escolhiam as “melhores” e depois, em casa, escolhiam dessas, a “melhor”. Tinham uma necessidade de saber a verdade sobre a suprema experiência. E isso, diziam-me, era a qualidade. Não estou habituado a pensar assim nestes tempos relativistas e devaneantes. Será que estão certos? Porque é que isto não é assim no desenho? Perguntam. E eu não sei responder. Não sei mesmo se não será impertinência da minha parte trazer questões deste tipo para esta conferência. Mas recordo-me que alguém me referiu, a propósito da exploração da floresta, os conceitos de, escolha, aperfeiçoamento, depuração. Devemos acreditar nisto?

11. O ESPÍRITO DA FLORESTA

Há quem considera que os que ensinam servem-se menos da sua capacidade, da sua inteligência criativa, para descobrir novos caminhos para o desenho e socorrem-se mais daquilo que criam os artistas. Outros acham mesmo, por ex., que há pessoas que ensinam e fazem desenhos mas não gostam de ver desenhos, de os ter, de os colecionar, de os comprar, de os adorar, tal como ouvimos dizer a muitos músicos e melómanos, por ex., e que ouvem uma peça cem vezes! Ouve mesmo quem me falasse em dificuldade. O conceito de dificuldade é aplicável ao exercício do desenho e ao

desenho como arte. Disse, quem me falou, que antes do séc. XX, a dificuldade era o valor mais importante para que a obra de desenho tivesse razão de existir. Era algo a vencer e a superar. Pelo desenho parece passar uma força, uma energia, que da mente, que se espalha por todo o corpo e pela ponta da mão, não só no cérebro, nos ajuda a representar o mundo que a realidade e a mente nos permite construir. Porque dizem, o desenho não é uma realidade eminentemente estética. É igualmente ética, cognitiva, sentimental, espiritual. Não será a dificuldade a porta de acesso para aquilo que alguns chamam o espírito?

12. O SANTUÁRIO IMPENETRÁVEL

Há cinquenta anos, um velho desenhador com cem anos, dizia-me que desenhar era não querer poder, não querer domínio, não querer influenciar. Querer estar e ser; querer contemplar, imaginar, partilhar. Passar da percepção à observação; do que em mim se cumpre, além de mim mesmo, por mim. Dizia-me também que desenhar não é mais do que um testemunho que em todas as épocas alguns persistem em deixar quase perdido, num trilho qualquer da floresta. Esses restos que cada um vai fazendo e largando são absorvidos por ventos subtis, por redemoinhos que atravessam toda a floresta e, por intenções que alguma teleonomia pode explicar, se dirigem para um lugar que se supõe ser aquele onde todos se reúnem. É meu desejo saber se isto é verdade. Vou desde já à procura do santuário.

NOTA BIOGRÁFICA

Joaquim Pereira Pinto Vieira, nasceu em Avintes em 1946. Pintor e Professor Catedrático da Faculdade Arquitectura da U.P. Responsável pela disciplina de Desenho. Dirigiu também as disciplinas de Desenho do curso de Arquitectura da Universidade do Minho desde 1997, até 2006. Dirigiu dois cursos de Mestrado em Design Industrial na U.P. em 1990/1993. Realizou nos anos 80 estudos sobre a Fotografia em Portugal que deram origem a conferências e textos publicados em diversas publicações como a Colóquio-Artes. Desenvolveu actividade como cenógrafo e designer gráfico nos anos 60/70/80. Tem publicados diversos textos sobre Desenho em publicações nacionais e estrangeiras. Co-dirigiu a revista de Desenho e Imagem, PSIAX 1ª série, editada pela FAUP, UM e FBAUP. Desde 1968 desenvolve obras de Desenho, Pintura e Multimédia, que expõe individual e coletivamente. Está representado em várias colecções particulares e no Museu de Serralves.

LEARNING TO DRAW FROM FORGOTTEN MANUALS

JAMES FAURE WALKER

The how-to-draw manuals of the early twentieth century are from another world. By comparison with today's conference topics they seem unthinking, telling you how to hold the pencil, achieve fluent curves, how to render reflections. Apart from some homespun philosophy there is no theory. As with the menus of tools, line widths and filters in a paint programme, they offer tips for efficient workflow, assuming you require straightforward realism, taking easy steps from basic structure to final shading. Pages of illustrations show vintage kettles in 3D, biplanes wheeling in the sky, and picturesque abbeys. Advertising agencies hired teams of skilled draughtsmen, children sat drawing exams, cartoons and caricatures were everywhere, and most products began life as drawings. Amateurs as well as aspiring artists followed these tips of the trade, and these guides themselves were models of graphic elegance. Klee's concept of the thinking line had its impact too, but for decades these remained the norm. They steered clear of modern art, except to dismiss it, but included the occasional experiment with splattered ink.

Our students do not travel with sketchbooks. They have camera-phones, iPads, and YouTube. Yet university brochures, and drawing anthologies speak grandly of drawing as central to contemporary life, fundamental to every art form. Computer graphics attracts less attention, yet it has transformed the very grammar of drawing. I have supervised PhD students specialising in drawing, and taught drawing, along with computer graphics. I wonder whether drawing is in danger becoming a seminar subject rather than a studio art. We talk less of technique, and less of drawings themselves. Here I shall be speaking both as a collector of drawing books, and as a painter who has long used both digital and non-digital

drawing methods, with little distinction between the two.

THE EXPANDED FIELD

At the University of the Arts in London drawing has become a popular subject among some 250 PhD students. But what the term 'drawing' now embraces is far removed from what past generations might have understood by that term. Over the past twenty years anthologies, conferences, blogs, M.A. Drawing courses, have proliferated. They speak of the 'expanded field' of drawing, expanded not only in what can be counted in as drawing, but also in how we can think about drawing. Drawing research has become a proper discipline, here and there touching on science and philosophy. All to the good we may think.

But when it comes to what we call 'drawing practice' there are unwritten rules. The definitions push outwards: drawings are events, performances, traces on the wall, trails of sand in the park, sounds; they are private murmurings on paper, made in a ritual of repetition, usually tastefully hand-made and monochrome. Drawing, it appears, is at its most authentic when it is live, or lived through as subjective experience. It is self-consciously drawing and not anything else, not painting, sculpture, installation or performance. As the subject expands, much of what previously made up the centre receives less attention: objective drawing, realism, illustration, graphic art, become classified under technical skill. Nor do you find much close analysis of actual drawings, or straightforward criticism. Drawing is an activity we witness. What is written in support tends to be phrased as vapid generalisations, maintaining that drawing comes from primal impulses that are human and universal, and perhaps outside art history. In her stimulating

essay, 'Drawing is the New Painting', Karen Kurczynski compiled an exhaustive list of contemporary clichés, many of which contradict each other, but which are endlessly recycled in drawing anthologies. For those of us writing on drawing it may be an embarrassing read. She begins:

Drawing is the new Painting. Drawing reveals processes that painting hides. Drawing in paint enlivens painting. Drawing is marginal. Drawing is handmade and expressive without being outmoded or too commercial. Drawing defies mass mediation and the digital. Drawing is free from convention and therefore it is the ultimate expression of freedom. Drawing is unpretentious and partial. It is a fragment of a new world, or it is a partial memory of the past. It captures a moment in time. Drawing never died. But drawing is threatened: there is no more life drawing... Drawing is the newest oldest medium. Drawing is impossible to define.

She concludes:

Writing about drawing is plagued by truisms. If these sound like your grandfather's art criticism, it is because they can be found in both texts from the 1950s and writing from the 2000s...

(Karen Kurczynski, 2011)

EVIL INSTRUCTION

My subject here is the how-to-draw book of the early twentieth century, what I think of as the strange and unfamiliar world of the drawing book. I have collected over a hundred books dating from the 1900's to the 1980's. Here previous generations describe what they thought lay at that centre of drawing. The illustrations tell their own story: vintage

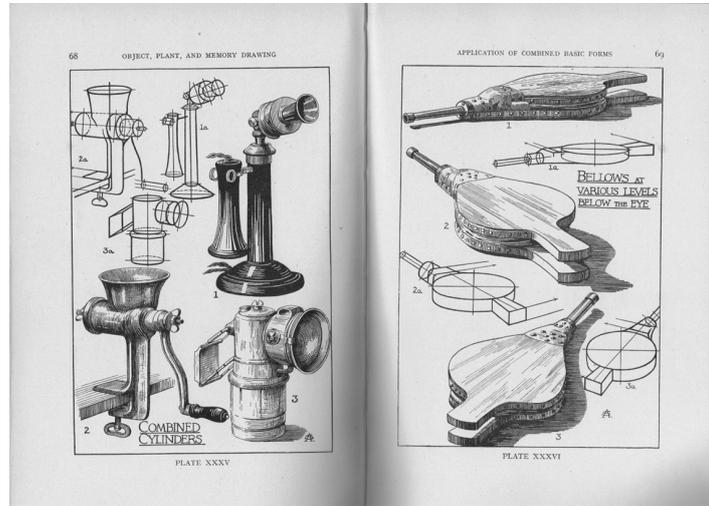


Fig. 1 'Application of combined basic forms', from Smith 1935, 'Object, Plant and Memory Drawing'. P. 68,69

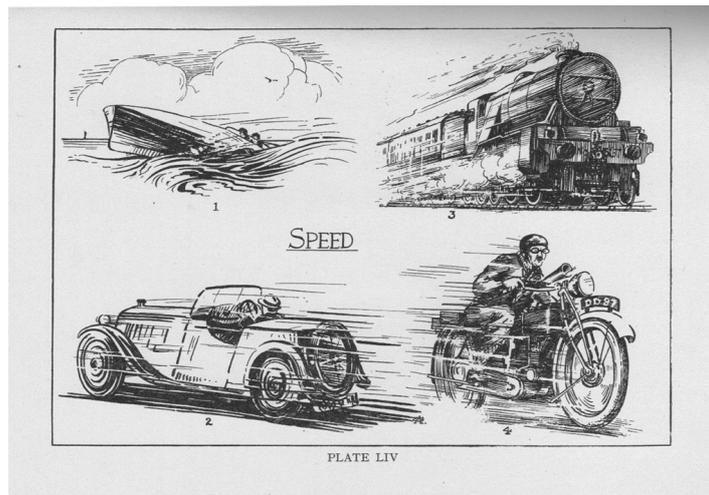


Fig. 2 'Speed', from Smith 1935, 'Object, Plant and Memory Drawing'. Plate LIV.

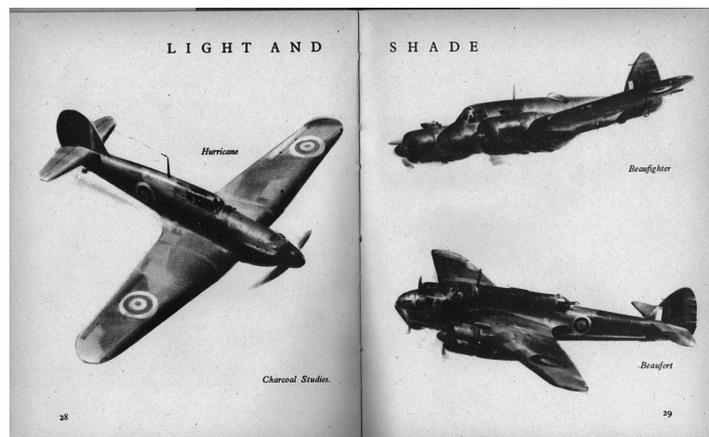


Fig. 3 'Light and Shade', from Wo oton, 1941, 'How to Draw Planes'. 29.

telephones, church spires; Spitfires, dogs, dancers, swimmers; chapter headings like 'other vases in difficult positions'. (Fig. 1,2,3,4). The tone of the writing ranges from thoughtful to prescriptive, to the outspoken - sometimes scorching the page. There may be platitudes here too, about learning to draw by learning to look, but the flashes of anger make a welcome change from bland academic papers. Here are some tasters:

Ugliness, deliberate ugliness, has momentarily occupied the throne of beauty. Eccentric accentuation of the hideous has been the device of recent art; and in ways we have never seen before, unless it be in some of the more degraded manifestations of savage output..... I have no hesitation in saying that the greater part of so-called art instruction is worse than useless; it engages the student in an evil way.

(Blake, 1926: 7, 269)

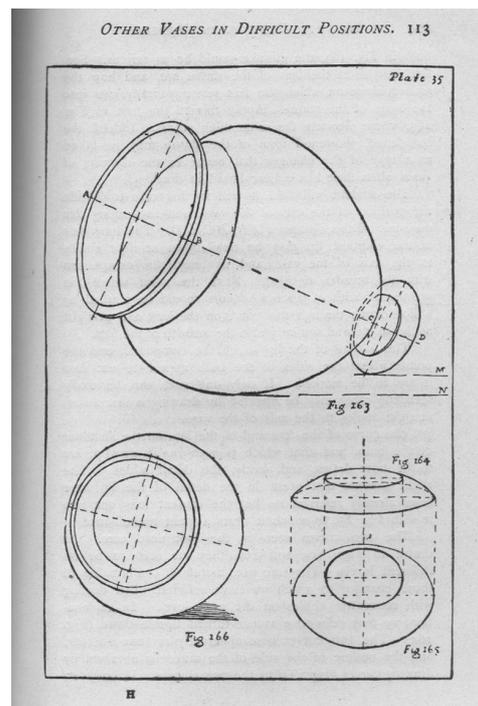


Fig. 4 'Other Vases in Difficult Positions', from Sparkes, 1919, 'How to Draw from Models and Common Objects'. P. 113.

Digging the pencil in ought to be rigidly prohibited, just as much as indiscriminate thumping on a piano.

(Rankin, 1924: 12)

Artists... are revolted by the degradation to which the art of formal drawing has been brought by photographic 'process' reproduction.

(Eric Gill, in the introduction to Beedham, 1940: 7)

Sometimes in a painting, buildings also are sketched in with the aid of ruler and protractor. But many artists are enraged at the mere mention of the ruler

(Bodo W. Jaxtheimer, 1962: 34)

I have taken these remarks away from their contexts. Artists and writers then, as now, were often preoccupied with denouncing each other, and denouncing the art world, if not always so publicly. But ideas about teaching drawing have changed with the times. We now have universities with intellectual aspirations where before we just had art schools and studio tuition. The tutors at that time would here and there pour scorn on modern art. Humiliated students, discipline and firm judgements were to be expected. A tutor would erase your efforts with a despairing sigh. I recall the tension of the life-room of the 1960's, and hope that the teaching I have done has been more user-friendly. In a 'student-centred' climate, value judgements have to be delivered with tact; every remark counts as if it is just one person's view. We don't talk about rules, or about good and bad drawing.

Some art teachers today do talk of the decline of drawing; of impatient students, of the disappearance of accepted standards. They will find common cause in the introductions to these treatises.

Despair at the state of contemporary drawing, and of the modern world, has a long history.

At the present time there is too much of this 'everything in a hurry', and beginning in this way leads only to failure and disappointment.

(Storey, 1910: 1,2)

What we need rather is a tightening up of discipline in this matter, after the kindergarten stage, I have met students who had originally been trained on what I will call the "go-as-you-please" lines. They have told me later when it came to the test of real work and its result, they suffered from a lack of power to concentrate on the real difficulties.

(Hartrick, 1921: 7)

Painters ignore the possibilities of such careful planning in these hurried days; but such foresight contributes in no small measure to the subtlety of Holbein.

(Hubbard, 1938: 18)

The Need for Drawing. I cannot stress this point too strongly. I have known many students who want to dodge the discipline of drawing and go straight on to painting.

(Bradshaw, 1945: 9)

If you do stand still too long, or try to reprint the 1920 pictures of 'speed' in the 1930 edition, you get caught out. The 'modern world' is always moving on. What works for one generation may not work for the next. The laws of drawing may not be as immutable as they seem. Here they are also talking about the impatient student, the student who is not prepared to go through the necessary preliminary stages, and acquire the proper technical foundation. Here and there they lay the

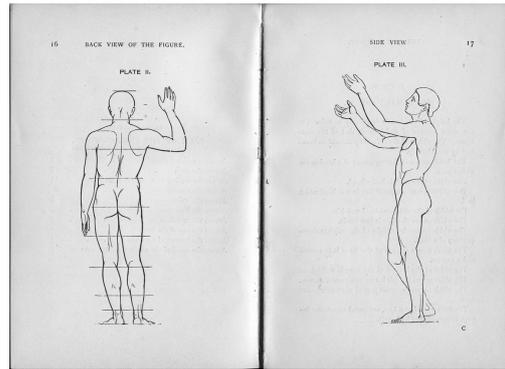


Fig. 5 'Back and Side Views of the Figure', from Weigall 1852. P. 16,17.

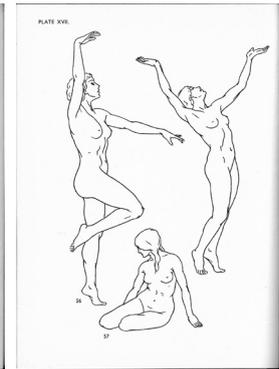


Fig. 6 from Trew 1936, 'Drawing Without a Master'. Plate XVII.



Fig. 7 'Relating one Contour to Another', from Loomis 1944, 'Figure Drawing for all it's Worth'. P.141.



Fig. 8 'Pen Studies', from Loomis 1944, 'Figure Drawing for all it's Worth'. P.168.

blame on the current fads in art – what some called the 'Anarchists of Art in Paris'.

THE GOLDEN AGE

Though the call for a 'return to the life room' is not heard as much as it was a decade ago, in London discontented voices complain that students are no longer being taught 'to draw'. Behind this complaint lurks the assumption that there once was a golden age of drawing, with obedient students and commonly agreed principles, where everyone had enough time to learn the 'proper' way. It is a complicated issue. On the one hand I am at a loss to explain what 'being able to draw' really involves. On the other, I have been perplexed by M.A. Drawing students who could not draw a table from memory. Does that matter? Like others, I am struck by the contrast between the regime of 'drawing classes' undertaken by students in China, and the open approach of our universities. I have mainly studied English and American



Fig. 9 from Marwa Ezzat 2007, 'On Drawing'. P. 75.76.

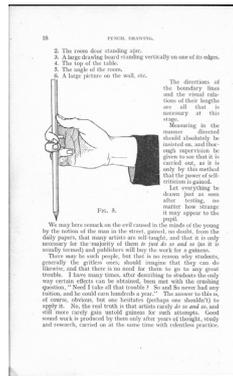


Fig. 10 from Rankin 'Pencil Drawing' 1924, p. 18.

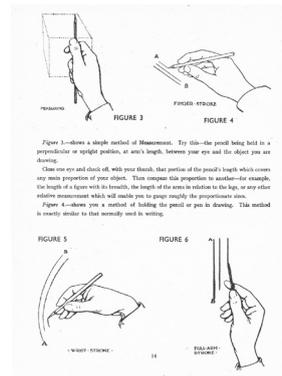


Fig. 11 Holding the pencil, from Bradshaw, 1941. 'I wish I could Draw'. P. 14.

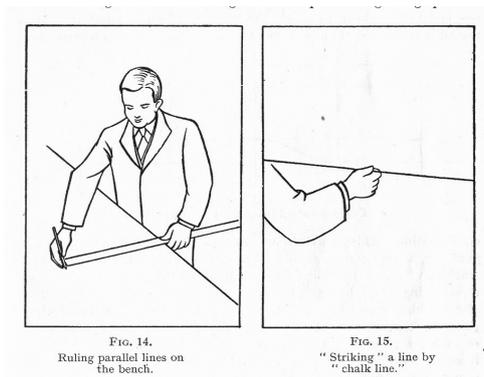


Fig. 12 Ruling Lines, from Clemence, W., 1939. 'Manual of Postercraft'. P. 19.

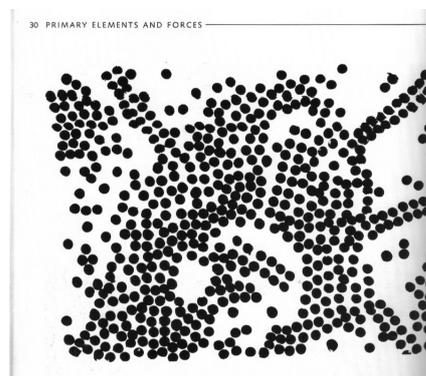


Fig. 13 'A Riot Quelled by Soldiers', from de Saumarez 1964, 'Basic Design'. P. 30.

manuals. From these, an arbitrary and incomplete sample, it would be hard to derive a commonly held view of the best way to teach. They suggest all kinds of methods, many of them quite incompatible, and some argue – curiously – that you could never learn from a book in the first place. Today we are used to the adage that to learn to draw you have to learn to look, to see 'the world'. That was reiterated back then. But it would not necessarily mean drawing directly from the model. 'Training' the eye and hand could involve tracing letters or geometric figures, copying drawings, learning complex perspective, studying anatomy, botany, plenty of still-life, and learning to draw from memory. Instead of a consensus about the best way of teaching, experts were divided as to whether it was better to measure or to express, Euston Road or the fluency of the Florentine method. And what of the creativity of children's art? Should we even attempt to teach drawing in the first place? Reading these earnest messages from the past it comes as a relief to come across familiar anxieties; each generation reacting, rejecting, starting from scratch again, or re-inventing a tradition.

I call this world of drawing strange because in other respects it is remote from us. Alternatively, I sometimes wonder whether our ideas are the strange ones. It is possible to track step by step the stages by which these books evolved, swinging this way and that between rigid and liberal methods, from the classicism of the academy to the 'creative' nursery, from the D.I.Y. culture of the forties to the beards of the fifties, from the lounges of the seventies to the abstract 'discourse' of the present day. What can also be disconcerting is the detachment, the sheer oddness of the subject matter - a nun's profile used to demonstrate facial expression, battle scenes from the first and second world wars being titled 'studies in charcoal'. An almost erotic nude is described as a pen study. Then as now, there was talk of drawing as a universal language, and the human figure - or in contemporary parlance, the body - was fundamental. But which version of the nude do we take as the universal one for all times and places: the Grecian, the dancer, the fitness instructor, or the high-heeled temptress? Here are also illustrations from a contemporary Egyptian drawing book by my colleague Dr. Marwa Ezzat, suitably

adjusted. Different cultures have different conceptions of permissible nudity. The same is true of drawings of the hand: there is no standard drawing of the hand for all times and for all places. In these instances the hand is showing you how to hold the pencil, measure proportion, apply watercolour, or hold that dreaded ruler. (Fig.s 5,6,7,8,9,10,11,12)

I mentioned that commercial illustration, prominent in these publications, does not attract PhD researchers as much as 'performance' drawing. Another under-researched area is computer graphics. The web, and 'virtual' art get plenty of attention, as do technological demonstrations, but not drawings made digitally in the cause of art. The how-to-draw books turned a blind eye to modern art, hardly mentioning cubism, and only coming to terms with Klee's notebooks in the sixties. That was when 'Basic Design', the title of Maurice de Sausmarez's influential book of 1964, challenged the regime of the life-room. This put the emphasis on understanding visual grammar, mark-making, and improvisation with materials. Phrases like 'free spontaneous statement', or 'objective drawing exercises' describe what are predominantly abstract drawings, using collage and chance, an approach far removed from the life room, which by then was generally detested by students - I was one of them, and the opportunity to explore the grammar of 'abstract' art came as a revelation. But all was not what it seemed to be. A pattern of dots turns out to be the army controlling a riot. (Fig. 13)

It is easy to forget that the history of modern art we take for granted today, when Duchamp is considered by some to be the major influence of the twentieth century, was not the same art history of these earlier decades. For Vernon Blake, who had studied alongside Matisse in Paris, the greatest master was Eugene Carriere. In the fifties, Raoul Dufy was venerated. The readers of the manuals - amateur artists, students, retired solicitors - lived in a world

without TV art documentaries, without powerful institutions like the Pompidou Centre, Tate Modern, or MoMA; without arts universities, such as Central St Martins in London, on the scale of shopping malls.

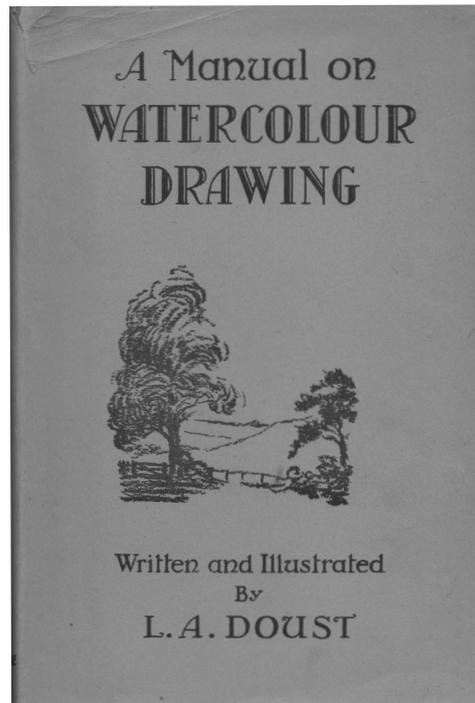


Fig. 14 Cover of Doust 1933, 'A Manual on Watercolour Drawing', (1949 edition).

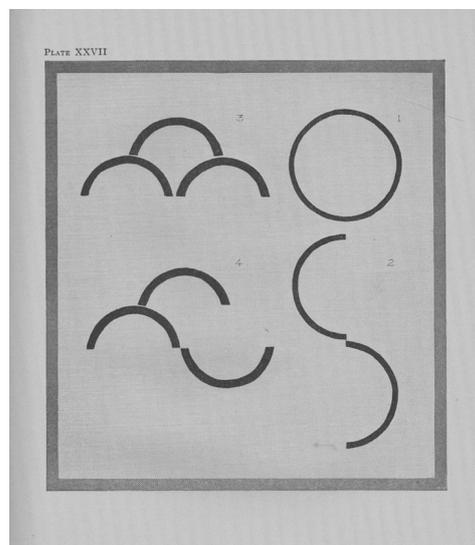


Fig. 15 from Bowie, 1911, 'On the Laws of Japanese Painting'. Plate XXVII.

INDEFINITE DEFINITIONS

It would be a mistake to think of the manuals as representing one classifiable tradition. Deciding how to organise such a collection has its problems. What should count as a drawing manual? What of 'Postercraft'? Before 1950 watercolour was included as drawing. Now we think of it as distinct. Guides to drawing led on seamlessly to guides to painting, so do we include painting books? What of all the sub-categories, such as how to paint sailing ships, tanks, horses? Or draw in the Chinese style? And how universal is universal? What of less familiar cultures? What of Bowie's 1911 'Laws of Japanese Painting', much of which consists of abstract drawing? The chronology can confuse, as some manuals remain in print for fifty years or more; some topics ring out as contemporary, but turn out to have been written a hundred years ago. The first part here could be about the internet: (Fig.s 14,15)

I would submit that drawing is a universal language and can no longer be confined within parochial or even national limits as some would have it. Our artistic ideas in these days of photography and easy international intercourse are drawn from the whole world, and their secondary application becomes worldwide also.

Certain people, conscience stricken or ultra clever, seem suddenly to become aware of waves of crass stupidity about them, noting which they easily persuade themselves that a clean slate is the one thing necessary; and that therefore there is much to be learnt from the innocence of babes.

(Hartrick, 1921: 7)

But his argument, is that no, despite the mistakes of the academies, we should not throw out traditional methods in their entirety, but learn the hard way.

There are repeated calls for drawing to become more ambitious, intellectually. This must sound familiar to anyone working in a university, having to defend drawing as being about more than skill:

Whilst preparing these sheets for the press I received a letter from a drawing master in an important college who complained that the educational value of drawing was so little appreciated, and he asked me if I could not write some plain statement of the reasons why drawing is desirable as a part of general education... Drawing is known to be valuable as a training for the eye, nobody disputes that, the doubt concerns its value to the mind.

(Hamerton, 1892: x, xi.)

With such a range of topics – wood engraving, calligraphy, flowers, architecture, caricature, engineering – it is misleading to expect too much wisdom. If you search for some common denominator of 'what drawing is' – the elusive particle from which all drawing is derived – you just chase your tail. Drawing never was just 'one thing'. There were always distinct genres and purposes, distinct schools of thought, from the academic to the amateur, from the functional to the recreational, and nowhere could you point and say this is the definitive drawing of that time, this is the definitive how-to publication of that decade.

Some of the recommended methods – which you might have thought were extinct – do survive on the web. The Famous Artists School, founded in 1947 by Norman Rockwell and colleagues, is still going: experts draw corrections on cellophane over your harbour scene; they even take a digital photo with a vintage digital camera. Since the fifties fine art and graphic art have become separated. Commercial art has been swept aside by photography, and now by digital

media. Readers might have gathered in a sketch club, to draw for pleasure, and also probably for profit. They would have been baffled by the idea of drawing as 'research'. Loomis's book has the subtitle 'a book of fundamentals for an artistic career' and Percy Bradshaw's Press Art School advertised itself as drawing for profit. Book titles and anthologies now speak of drawing as embracing the whole of drawing, past and present: maps, and generalized motifs fill the cover. Books for the amateur continue, but without tips on conceptual art. Across a divide 'serious' books search out for a unifying principle of 'Drawing', or simply ask, with implied scepticism, 'what is drawing?' They may appear open-minded, but their tone of voice also serves to exclude; so they may be tipping the balance in favour of the academy. (Fig.s 16,17,18)

NO DIGITAL DRAWING

Computer graphics represents the most innovative technology to hit the drawing community for generations, and it is surprising that there have been scarcely any chapters on this topic – or not so surprising given the long history of myopic conservatism. There a few ambivalent asides. The earliest reference I have found is:

A computer can be regarded as just another instrument which it is possible to use to create a work of art. On the other hand, there are those who feel that work resulting from a machine is denied expression and creative thought and that it is too clinical and cold in appearance. (Capon, 1984: 47)

And scarce anything for the next thirty years. I mention this omission for a reason. The very idea of a how-to-draw book has its parallels in the layout of a drawing programme. The drawing

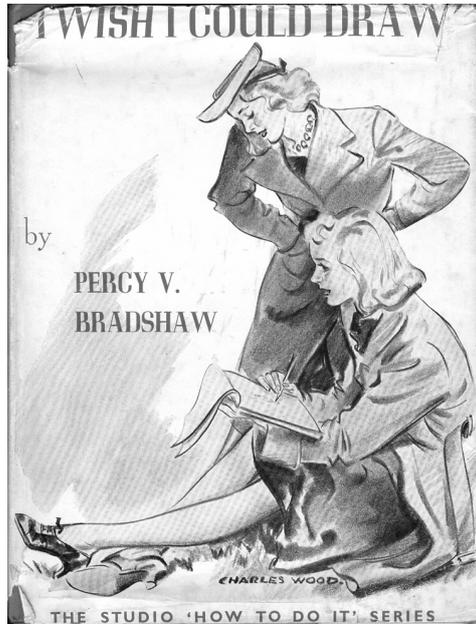


Fig. 16 Cover of Bradshaw 1941, 'I wish I could Draw'.

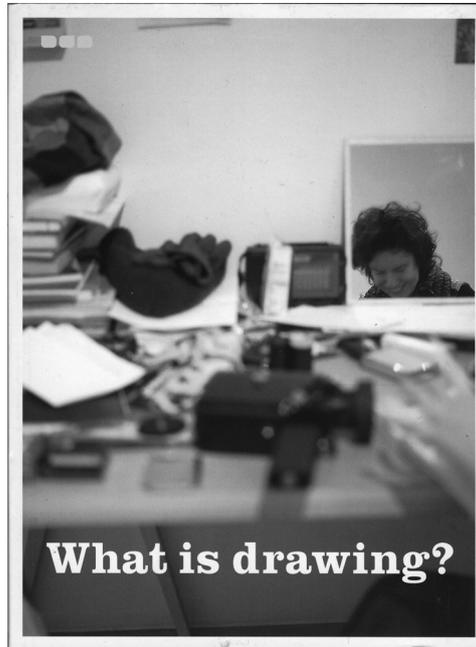


Fig. 17 Cover of Kingston 2003, 'What is Drawing?'

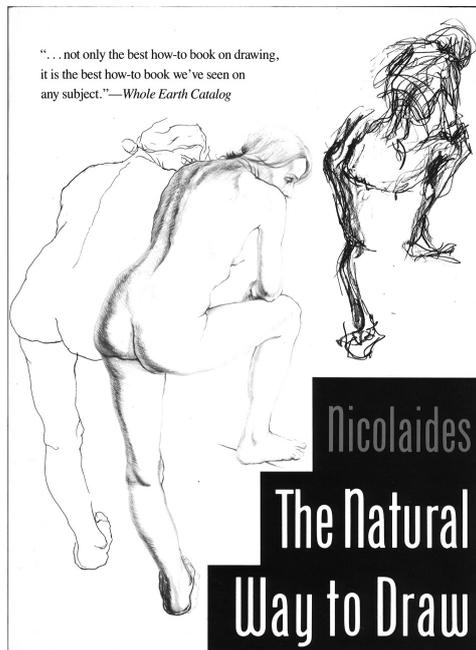


Fig. 18 Cover of 2008 edition of Nicolaides 1941, 'The Natural Way to Draw'.

book condenses the author's expertise into simple formulae, rather like a recipe book; the drawing programme also has its menus, options and effects. There are books in the 1900's where pages show different sizes and types of what was called the 'lead' pencil. For some years it was thought necessary to show the correct way of holding the pencil. Likewise, twenty years ago software manuals showed you brush size options, and how to hold the mouse. The Royal Academy banned how-to books for many years, and some of my favourite manuals come from what has been discarded from art school libraries. Fine art departments for years failed to take advantage of drawing and painting software. The same objections raised against the formulae presented for the amateur artist were raised against 'ready-made' paint programmes. They were said to condition what the user could do. To use the digital medium to the full, the argument went, the student has to learn to programme.

I take a different view. I admit that my infatuation with what are often called 'drawing packages' has led me to explore these earlier 'packages'. Distinctions between drawing, painting, and photography do not make much sense within the workflow of Adobe's Creative Suite. I am more a fan of Corel's 'Painter'. I stress that I do not use these programmes to replace conventional drawing. I have long continued using both side by side, integrating one with the other. I also find there is more continuity between old and new techniques than is generally understood. If you look carefully, you can find precedents for Photoshop filters within the pages of these guides, such as the trick of using bleach to turn a photo into a drawing. Many of the disapproving remarks I have heard in twenty-five years of using software cheats have their equivalents in those 'rages' against the

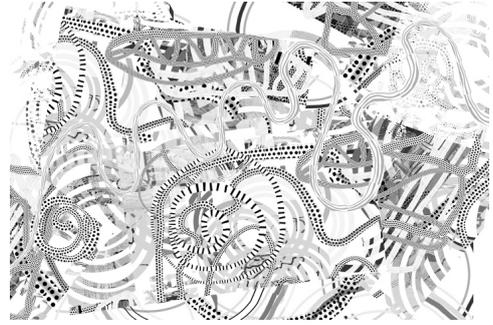


Fig. 19 James Faure Walker, 'Olympic Park Open 2', 2012, archival epson print, 74 x 102 cms.

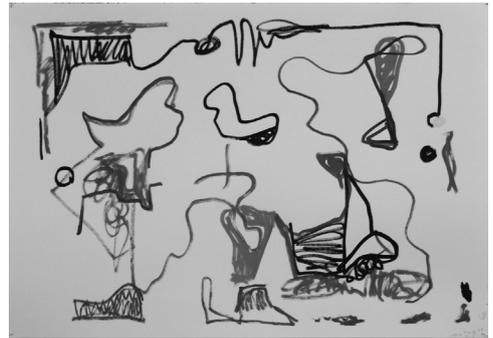


Fig. 20 James Faure Walker Drawing 22.3.2013, felt-tip on paper, 56 x 76 cms.

ruler, or against any interference with the 'natural' processes of drawing. Once more there is a trail to follow in the use of that term 'natural', with some unlikely turnings. Nicolaides' 'Natural Way' has remained in print for more than seventy years, yet the muddy sculptural drawings are not at all what I would consider unforced. (Fig. 19,20)

Finally, I want to return to that question of what it is to learn, and to be able to draw. I have taught on several M.A. Drawing courses. When I attempted a modest introduction to the delights of digital drawing I failed. Students attracted to drawing were not attracted to technology, of any kind. Students have become adept at producing a rationale for what they do, and understandably, they are less interested in technique for its own sake. This is not surprising, given what they might encounter at a drawing conference. More than once I have sat through a keynote speech, perhaps by an eminent philosopher, where not a single image was shown. Nor is a single drawing mentioned.

The combination of 'looking' and 'practice' in these drawing books was repeatedly advocated as the only way to learn, just as the only way you can improve your trumpet playing, dancing, or running, is by practising and practising repeatedly.

The book, the tutor, can only advise, here and there pointing the way. That remains my view. I am all for 'practice-based' PhDs in drawing, but they have their limitations. I have heard students speak dismissively of 'skill'. They are more interested in conceptual kudos. Their interests coincide with those of universities, looking to raise the intellectual status of the visual arts, while competing for funds. Instead of the drawing manual they study and quote from approved philosophical texts. I worry about the seminar room replacing the studio. Without first-hand experience of making drawings you are in the same position as those amateurs and part-timers who followed these cranky recipes.

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BIOGRAPHIC OUTLINE

James Faure Walker (1948) studied at St Martins and the Royal College of Art. He was one of the founders of Artscribe magazine in 1976. His book, 'Painting the Digital River: How an Artist Learned to Love the Computer', was published by Prentice Hall (USA) in 2006.

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DRAWING IN THE AGE OF DISTRACTION

RODERICK MILLS

“Distracted from distraction by distraction”
(T.S. Elliot)

In my time as a lecturer on the BA (Hons) Illustration course at the University of Brighton I've gradually noticed a change in recent years in how students engage in drawing. Awareness of drawing techniques or styles is very apparent & fed in many ways by access to work via the web. Whilst this may not be an obvious problem, the way students access images today makes it necessary to re-adapt how we teach and the importance of drawing. Not simply as an outcome but primarily as a learning tool to concentrate and focus. Students are being bombarded all the time with images without the previous contextual background of how they came about, or the wider art historical significance of the work. It is within the act of drawing that we can slow down the world?

In an age where the digital is all pervasive, the very technology can be argued is effecting how we consume information and how we think. In Nicholas Carr's 2010 book 'The Shallows' he explores how the Web has effected the way we read. How in depth reading of books has been replaced by scanning, of the search for keywords & hyperlinks rather than concentrated reading. He points out that "Our use of the Internet involves many paradoxes, but the one that promises to have the greatest long-term influence over how we think is this one: the Net seizes our attention only to scatter it. We focus intensively on the medium itself, on the flickering screen, but we're distracted by the medium's rapid fire delivery of competing messages and stimuli. Whenever and wherever we log on, the Net presents us with an incredibly seductive blur." This sense of gratification of images, especially in the context of blogs such as 'It's Nice That' has speeded up the search for the 'new'. Perhaps even the very

way we consume images has accelerated as we look for the 'new' everyday?

The sense of value that we place in images, our perception of images is changing as questions of authenticity affect the very way that we live. To recall Guy Debord's 'Society of the Spectacle' our consumption of images has confused us. Is influencing how we relate to one another, as we come to terms with our virtual self. The Internet frames images in such a way that It becomes more difficult to define a sketch from that of a finished drawing in this world proliferated by web based portfolio platforms and blogs. Indeed images lose their metadata after re-blogging 3 times on Tumblr, leading to questions not only of copyright but also our value of such images. The accessibility of visual information has widened our reference points but also homogenize the work that we do? The digital has accelerated the dislocation of what Walter Benjamin referred to as the 'aura' of a work of art. As he stated in 'The Work of Art in the Age of Mechanical Reproduction' – "Even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be."

Ziming Liu, a library science professor at San José State University, found that "the digital environment tends to encourage people to explore many topics extensively, but at a more superficial level," and that "hyperlinks distract people from reading and thinking deeply." We perceive images differently within the digital? Whilst digital photography has led to us taking many more photographs, how many times do we actually look at our iPhoto albums? Images are perhaps more transitory now, so requiring focused sessions to help re-acquire the uniqueness of the object itself, both in terms of appreciation and in the

participation of drawing as an activity.

The Swedish neuroscientist Torkel Klingberg has written that we tend “to seek out situations that demand concurrent performance or situations in which [we] are overwhelmed with information.” Part of the brain’s way of looking for anything visual that breaks a pattern, a means of alerted us to anything out of the ordinary that might possibly pose a threat? Perhaps an in built scanning system that seeks to perceive differences around us, so we seek new information constantly in the everyday.

Distractions are not necessarily always a negative attribute or universally bad for us. Research by Ap Dijksterhuis, a Dutch psychologist at Radboud University in Nijmegen, has indicated that distractions can be the mind’s trick to offer up time to grapple with a problem. His experiments have indicated that, “We usually make better decisions... if we shift our attention away from a difficult mental challenge for a time. But Dijksterhuis’s work also shows that our unconscious thought processes don’t engage with a problem until we’ve clearly and consciously defined the problem”. Therefore a kind of self-reflection induced by the timeline of a drawing. The South African artist William Kentridge has referred to the need for distance, or perspective from the drawing whilst in the act of creating it. The analogy of stepping back from the easel whilst drawing, as a means of pondering, taking a different viewpoint, self-reflection, or as Kentridge puts it gathering the psychological strength to draw the next line, make the next mark.

It is also less about the technique of the drawing, the finished outcome, but more about the process of drawing. The looking involved within the action of drawing, the decision making, committing to a mark on the paper, correcting at each

point as a form takes shape, the editing involved. Illustrator Ian Wright alludes to drawing being akin to writing. As with each sentence, each drawn line affects the previous one. You build a structure through the process of writing or drawing that requires time and concentration. A regular practice is vital to keep the momentum and to attune to the sensory act of drawing. Perhaps akin to an athlete training everyday, building up reference points and a visual language. David Levy, in his book ‘Scrolling Forward’ explores how our reading has been affected with the migration of printed matter into electronic documents. He makes the point that there are many kinds of reading, some as a glance, street signs and menus. Whilst at other times there is a lengthier engagement, a novel takes more duration and commitment. Similarly should not the university be a space to cultivate drawing as an activity of engaging with imagery at a greater depth? Drawing is the primary means of communicating without use of words, and can be used for a whole host of visualisations of ideas, concepts, narratives, and emotions – processed through a personal visual language.

Rather than acquiring a skill or technique of drawing it is the process in itself that is important, more than the finished artwork or eventual artifact. John Berger states, “A drawing slowly questions an event’s appearance and in doing so reminds us that appearances are always a construction with history.” Later in the book ‘Berger on Drawing’ he goes on to elaborate, “To draw is to look, examining the structure of appearances. A drawing of a tree shows, not a tree, but a tree-being-looked-at. Whereas the sight of a tree is registered almost instantaneously, the examination of the sight of a tree (a tree-being-looked-at) not only takes minutes or hours instead of a fraction of a second, it

also involves, derives from, and refers back to, much previous experience of looking.” It is also the basic form of communication, of understanding through images how things work, of expressing emotions that we can identify with.

At a time when students have a wealth of information at their fingertips, the pressure to be constantly connected can be paralysing for students. Drawing workshops provide the opportunity for lengthy investigation of a subject matter, but perhaps only if students leave their smart phones outside of the classroom? Anecdotally it has become apparent in recent years, whilst teaching, of the impact of performance tables within education and how undergraduate students are finding it difficult to develop an independent practice, when not given a project to do. The lack of personal sketchbooks also, I may suggest, is evidence of a lack of ownership within their creative practice? The acknowledgement as well that drawings are a journey, not always a destination. Albert Camus once said, “A man’s work is nothing but this slow trek to rediscover, through the detours of art, those two or three great and simple images in whose presence his heart first opened.”

The importance of drawing within the university is not about turning the clock backwards against digital technology to some halcyon day of dusty life rooms drawing statues. Education should embrace digital in combination with the analogue. As Turner Prize nominated artist Dexter Dalwood talking at the London Art Book Fair 2011 in Whitechapel Gallery, for a discussion entitled ‘Elegant Gloom’ he stated that, ‘Young people need to look forward and not learn the skills of the past.’ It is how students can use various tools to express ideas, emotions, a point of view, opinion that is probably most important. Writer Sam Anderson stated

in his New York magazine article “In Defence of Distraction,” in 2009 - “It’s too late to just retreat to a quieter time.” We have to accept the changing needs of students and find new ways of challenging beyond drawing as novelty, or as fashion. We change in the way that we live and as Friedrich Nietzsche sensed ‘through the tools that we use.’ In the case of Nietzsche his writing changed with the adoption of a typewriter – his prose according to his close friend, the writer and composer Heinrich Köselitz, observed that his prose became tighter and more telegraphic. Students need to deploy a range of techniques, media and processes to help creativity. Often it is through process that you can disengage from the perfect. An acceptance that experimentation, and more importantly failure is a vital part of creativity and the learning process without the burden of perfection.

The exhibition “A Bigger Picture’ by David Hockney at the Royal Academy in 2012 revealed the potential for drawing when it embraces technology. It was not only the use of iPhones or iPads in rendering drawings that was significant, more importantly how their use informed Hockney’s practice when using traditional materials. The use of this new technology stimulated him as a tool enabling a stronger graphic edge to his drawings of the Yorkshire landscape. The touch screen on iPhones and iPads are backlit, resulting in a bold graphic language to them, that you could see influencing Hockney’s paintings. Always an advocate of technology Hockney has referred to his use of the digital as, “Anyone who likes drawing and mark-making would like to explore new media... Media are about how you make marks, or don’t make them.” He later went on to comment about the restrictions imposed on the drawings by using such technology,

“Limitations are really good for you. They are a stimulant... After all, drawing in itself is always a limitation.” The digital is simply another medium to express oneself through drawing.

As a greater range of tools become available to artists the question of what exactly your practice is, or what you want to say becomes paramount. The Turner prize-winning artist Grayson Perry has spoken much regarding digital media, in how it throws the question back to the artist as to what they want to say in the work. In conversation with Decca Aitkenhead at the Guardian's Open Weekend in 2012 he stated that, “I'm not a Luddite concerning digital media. One of the interesting things about digital media is that, because of the vast menu choice it offers, you can literally do anything with it in some ways, it throws back onto you (the artist) what it is you want to do. Whereas if you are given the stub of a pencil to make some art, you've got to make a pencil drawing basically.” How one is creative is very personal, and is something brought to the craft of the drawing act.

Now there are limitless digital media in which to articulate your self, a well-grounded visual language becomes important. Drawing allows ideas to gestate over time without the instant gratification that the digital allows. Jon Wozencroft, the Graphic Designer & founder of Touch, an independent multimedia publishing company, has talked about the space needed for ideas to be nurtured in the studio space rather than the isolated 22inch screen environment. Also about the notion of value within work as opposed to the immediacy of the digital, “The process of creation always starts in a room, a space in which to think, to create.”

Brian Eno, talking about the act of reading from the screen said, “What is missing is sensory seduction and narrative

pull” to this mode of reading. Perhaps it is in the authenticity of drawing that we see this narrative or history? The cognitive act of drawing, as with reading, is about looking and the tactility of the act. Nicholas Carr makes the point on reading, “The shift from paper to screen doesn't just change the way we navigate a piece of writing. It also influences the degree of attention we devote to it and the depth of our immersion in it.”

Sat with my final year students conducting tutorials in the past year I began to notice that they use the desktop of their laptops the same way that I had used a physical divider at my desk ten years previously. Rather than pinning postcards, photocopies etc on a piece of studio architecture, they do so on their digital equivalent. Multiple windows opened during tutorials including the prerequisite Facebook and YouTube, students switch effortlessly between messaging to their friends and discussing their latest project. Pinterest epitomises this content sharing phenomenon of social networks, of sharing one's life in the virtual. In tandem with this digital interface the need to slow down through the act of drawing seems vital. To concentrate over time the act of looking, enquiring and questioning - important at a time when the 'ping' of an incoming text or email can avert our attention. The painter Michael Raedecker has talked about his own work needing to 'slow the image through craft', and that seeing the mistakes within the drawing produces a tangible connection for the audience, that imperfections remind us of the making the artwork.

According to Nicholas Carr in studies of office workers in the United States it is not uncommon for people to check their inbox thirty or forty times an hour. We have an array of platforms to communicate through, Text Messaging,

Email, Facebook, Google Chat, Skype, RSS feeds... All active wherever we may be, and whilst that may free us to work from anywhere, it also means that we are constantly checking. As attention spans are seemingly shortening it becomes ever more important to create time away from the immediacy of digital communication, to the slower activity of drawing.

Nicholas Carr makes the point that, "The Net is, by design, an interruption system, a machine geared for dividing attention. That's not only a result of its ability to display many different kinds of media simultaneously. It's also a result of the ease with which it can be programmed to send and receive messages". Perhaps all that we need to do is re-set the frequency that we check for incoming emails? In an age of multi-tasking we need to slow down and train our brains to take one activity at a time without distractions.

Internet usage has rapidly increased over the past decade with findings indicating in the Forrester Research, entitled 'Consumers' Behaviour Online: A 2009 Deep Drive,' that "... people in their twenties were spending more than nineteen hours a week online. American children between the ages of two and eleven were using the Net about eleven hours a week in 2009, an increase of more than sixty percent since 2004. The typical European adult was online nearly eight hours a week in 2009, up about thirty percent since 2005".

A 2008 international survey by TNS Global, entitled 'Digital World, Digital Life' indicated that of 27,500 adults between the ages of eighteen and fifty-five found that people were spending thirty percent of their leisure time online.

According to the Social Times 2011 info graphic entitled "How Social Media is Ruining Our Minds" over the course of the last ten years the average attention

span has dropped from 12 minutes to 5 minutes. In this YouTube generation advertisement have to catch the viewer's attention within seconds to sell, and the rise of the 20 second film format on shopping websites to sustain dwell time indicate a lessoning of attention. This information revolution presents modern life with a correspondingly lowering of attention. In 1971 the economist Herbert A. Simon wrote succinctly about this future struggle, "What information consumes is rather obvious: It consumes the attention of its recipients. Hence a wealth of information creates a poverty of attention, and a need to allocate that attention efficiently among the overabundance of information sources that might consume it."

But this should not necessarily be seen negatively - In the New York Times Magazine 2010 article entitled 'The Attention-Span Myth' writer Virginia Heffernan counters this suggestion by saying, "In other eras, distractibility wasn't considered shameful. It was regularly praised, in fact - as autonomy, exuberance and versatility. To be brooding, morbid, obsessive or easily mesmerized was thought much worse than being distractible".

Drawing has to go beyond technique or the acquisition of such skills for their own sake. Artists need to have ideas beyond the skill of drawing - to say something. We need to go beyond a certain middle class notion of technique prevalent at the turn of the century. A time when there were highly skilled travellers making watercolours whilst on the Grand Tour - Representations of what they saw without commenting or having a point of view. Not all art needs to be formalised within the institution. It is perhaps pertinent to remember that Quentin Tarantino didn't go to film school - unconventionally he learnt from watching films whilst working at a video rental shop. Tarantino's filmic

language was developed through the obsession of looking. Dexter Dalwood has also made the point, “I think you have to love painting to study it and spend so much time doing it and looking at it. It’s a bit like Martin Scorsese or Quentin Tarantino ... they’re obsessive about watching and making films. I am obsessive about looking at and making paintings.”

The Internet can be a great resource for knowledge. And yet with the proliferation of examples of art on the Internet, some students do become seduced by technique, or an aesthetic without any historical context of the art that they see. The analogue can quickly become a ‘style’ a ‘look’ in an age with a ferocious appetite for images. Paul Morley, the music journalist, has said that this fashion for the analogue may be a sign of modern anxiety over the rapid pace of the digital in our lives. However these can’t perhaps account for the rise of people wanting to enrol onto art courses, to attend life-drawing sessions. A scant glance at the bookshop at Tate Modern demonstrates the multitude of titles for learning to draw, such as the phenomenally successful title by Betty Edwards’ ‘Drawing on the Right Side of the Brain’ - a course in enhancing creativity and artistic confidence. Perhaps further evidence of people’s need to return to something real, or as social activity? At the London Art Book Fair 2011 Young Kim, former collaborator with Malcolm McLaren, talked about the proliferation of live events, perhaps as an antidote for most of our communication & social interactions being virtual – concerts, print fairs, art openings, conferences and talks, are very popular and perhaps a search for the authentic?

Winifred Gallagher, the author of ‘Rapt’, a book about the power of attention has suggested that the increase of neuroscientists investigating Buddhist’s

meditation shows this to be an activity beneficial in strengthening concentration and attention. She later says, “Once you understand how attention works and how you can make the most productive use of it... if you continue to just jump in the air every time your phone rings or pounce on those buttons every time you get an instant message, that’s not the machine’s fault. That’s your fault”. So acquiring responsible skills helps to counter the myriad visual stimuli that surround our modern lives. Perhaps drawing is an antidote – a chance to slow the pace of life? Martin Heidegger saw our engagement in “meditative thinking” as vital against the technological overload. He was later to observe that there was a, “tide of technological revolution” that could “so captivate, bewitch, dazzle, and beguile man that calculative thinking may someday come to be accepted and practiced as the only way of thinking.”

Finally it was Marshall McLuhan who in response to a previous new media called television was to state, “When a new form comes into the foreground of things, we naturally look at it through the old stereotypes. We can’t help that. This is normal, and we’re still trying to see how will our previous forms of political and educational patterns persist under television. We’re just trying to fit the old things into the new form, instead of asking what is the new form going to do to all the assumptions we had before.” This assumption that you do the same thing with new technology, that print culture is linear, compared with new digital technology that zigzags.

In an age of uncertainties in life, beyond the single linear career path, we need to adapt to new forms and technologies. Students need to learn to both embrace the ‘new’, but also to find time for traditional working methods within the act of drawing. Finding time

to look properly, through the activity of drawing.

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DRAWING CONCLUSIONS ON LOCATION

JULIA MIDGLEY ARWS RE Dip a.D.

1. INTRODUCTION

My intention in this paper is to demonstrate that Documentary Drawing or Reportage, is alive and well, proving itself to be an important, relevant and viable 21st Century genre.

For many the idea of commissioning an artist to document proceedings is a curious one.

What is the purpose of reportage – what is it for?

Why should we, when budgets are tight, pay for someone to make drawings?

Drawing is not in competition with photography, it offers an alternative view or perspective. An artist is afforded access to intimate or moving events precisely because he or she is regarded as a sympathetic and benign presence. Often the film maker or photographer is accompanied by cumbersome equipment regarded by many as confrontational. I am accustomed to working in small and confined spaces. The artist represents a person sitting making notes, a reflective, non-invasive presence, and it is for this very reason that access to sensitive subject matter is granted. A pencil is often all

that is required. Thanks to the minimally invasive nature of a pencil working on paper an artist is readily tolerated particularly in arenas of sensitivity such as conflict or disaster. This is particularly true with regard to military medicine where for many reasons photography is highly restricted. Drawings, unlike documentary film or photography, attempt to capture minutes and hours as opposed to fractions of seconds in a single image. Thus the pressure of “*instant photographic results is tempered by the somewhat more considered discipline of creating artworks*” (O. Neil, 2001: 2). Drawings edit away superfluous detail allowing the viewer to focus on the core activity. The challenge for the artist is how to present uncomfortable truths with a light touch aesthetic. Too much information may not be the answer. Economy of detail partnered with an eloquent line convey fact, energy, and emotion as one.

It could be argued that the genre has emerged from a tradition, particularly in Britain, of appointing Official War Artists. Now however it is a global trend



Fig. 1 Julia Midgley, *Emergency Study*, 1998

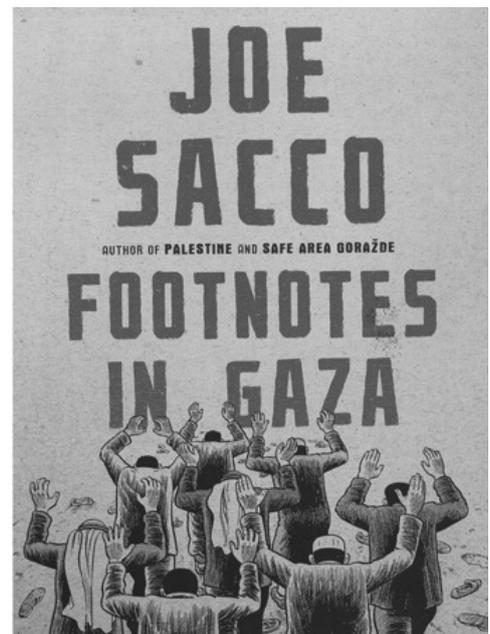


Fig. 2 Joe Sacco, *Footnotes in Gaza* (book cover), 2009

as documentary artists, illustrators, and cartoonists increasingly produce graphic reports of world events. Witness the work of artists Joe Sacco, author of “Footnotes in Gaza” (Sacco, 2009), and “Palestine” (Sacco, 2009); and Marjane Satrapi whose poignant stories of an Iranian childhood and adolescence “Persepolis 1” (Satrapi, 2008) succinctly and sensitively portray 21st Century stories of cultural and social challenge.

2. FROM WAR TO GRAPHIC JOURNALISM

During the First World War artists were sent directly to combat zones, often the front line. Many of them worked alongside surgeons as they operated.

Henry Tonks, both surgeon and Slade Professor of Fine Art, entered service as a medical orderly, before being appointed as Artist to surgeon Harold Gillies dealing specifically with facial injuries.

His pastel drawings of Gillies’ patients are a powerful reminder of the devastating human toll of The Great War. Many are shocking in their depiction of the terrible injuries suffered, but all are characterised by an astonishing sensitivity. Gillies recognised the value of combining disciplines to provide a more rounded record of his patients. The resulting series of pastel drawings by Henry Tonks illustrates both the collaboration between artist and surgeon, and, one of the earliest examples of reconstructive surgery. He drew from direct observation.

Jacon Epstein, Eric Kennington, Paul Nash, Hugh Casson, Christopher Nevinson, Barbara Hepworth, Henry Moore and countless more were appointed as Official War Artists. Women artists were not in the front line but recorded the war effort at home. They recorded with paintings and drawings the work carried out in hospitals, munitions factories, and on the land. On an international

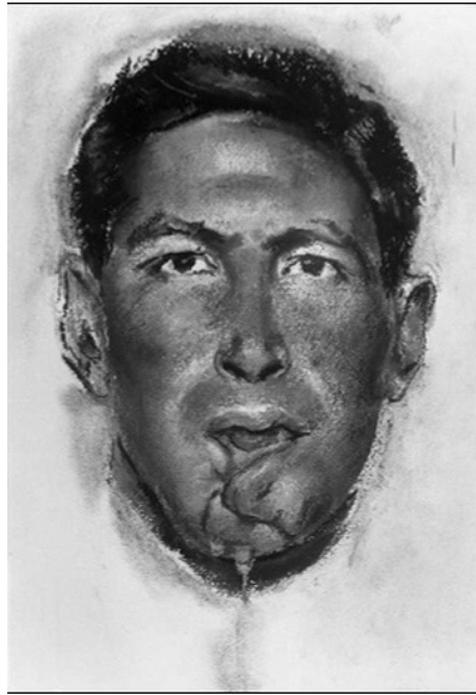


Fig. 3 Henry Tonks, 1918

scale Dame Laura Knight was engaged to document events post war at the Nuremburg trials.

Prisoners of war and internees also made drawings of their suffering (Sujo, 2001). Kathe Kollwitz’s (Hartley, 1981: 65) heart rending drawn images of mothers protecting their children communicate desperation more poignantly than any other medium.

Since the second World War artists



Fig. 4 Dame Laura Knight, *The Nuremburg Trial*, 1946
©Imperial War Museum

have continued to record conflict, for example Linda Kitson, whose energetic line drawings recorded the Falklands War, and Peter Howson whose depiction of atrocities in the Bosnian conflict took a personal toll on him as well as his subjects.

Artists maintained their connection with medicine too.

Susan Macfarlane, a nurse turned professional artist, produced in 1995 the wonderful body of drawings “A Picture of Health”, documenting breast-cancer care.

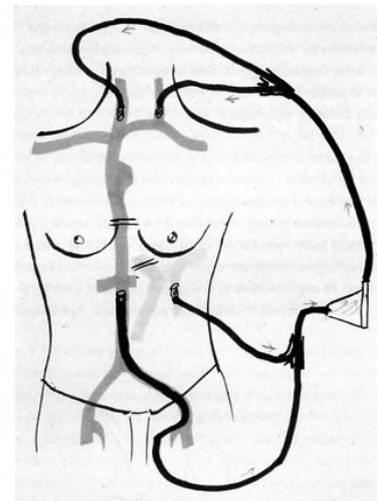


Fig. 5 Susan Macfarlane, *A Picture of Health*, 1993
© Angus and Euan Mackay

This was followed by a subsequent portfolio “Living with Leukeamia – Paintings and Drawings of Childhood Leukeamia” in 1998.

Sir Roy Calne, the eminent transplant surgeon, makes paintings and drawings of his own patients which appear as illustrations in his books and lectures. When his Royal Academician patient John Bellany - at the time recovering from a liver transplant - was sufficiently recovered Calne received advice on colour and painting. Calne illustrates the humanity and suffering of patients through the medium of drawings and paintings. The artworks promote international understanding of transplant surgery to a broader audience informing not only medical practitioners and patients, but the lay public too.

Here the surgeon’s knowledge combined with his artistic skill communicates the patients’ and his own experience with intimate immediacy, simplicity of line, and compassion. It has been said that patients benefit remarkably when confronted by their condition in such a visual and engaging manner.



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A diagram of a by-pass circuit used in liver transplantation. This is schematic representation showing only the essential features. The circuit takes blood from the lower half of the body to the upper half whilst the old liver is removed and the new organ inserted.

Fig. 6 Sir Roy Calne, *Diagram*, 1996

Thus the exceptional power of drawings to engage and captivate an audience is poignantly demonstrated.

Away from the fields of conflict and surgery artists produce work on the factory floor, at conferences, and, world events. Josh Neufeld’s book “A.D. New Orleans After the Deluge” (Neufeld, 2009) describes the effects of Hurricane Katrina on the local population. Neufeld, a cartoonist, works primarily in non fiction, the graphic novel format remains his currency of choice. Sue Coe, illustrator and social commentator, has confronted pressing issues from social injustice, particularly in South Africa, to Aids. Latterly her focus has shifted to uncompromising visual treatises in

defence of the plight of animals.

The abuse of research and farm animals led to a ten year project exposing animal exploitation by the meat industry. It was eventually published under the title “Dead Meat” (Coe, 1996). There are some parallels here with South African artist William Kentridge whose observations on corruption and abuse of human rights take the form of short animations made from extremely large reworked drawings. “*History of the Main Complaint*” (Dan, 1999) was exhibited at Tate Modern, London in 2000.

In 2012/13 his exhibition “*William Kentridge: I am not me, the Horse is not mine*” was showcased for the first time in the Tanks at Tate Modern London.

A further explanation for the continuing use of Reportage is referred to in a student essay on the subject from Liverpool School of Art & Design by William Daw (2011).

He points to Reutersgate and recent questions of the reliability of photographs in the media. In 2007 Reuters news agency published a photograph where it was clear that Photoshop’s clone stamp had been employed as an editing tool to exaggerate smoke in photographs of the Israel/ Lebanon conflict. Similarly BP in 2010 was said to have ‘Photoshopped’ a press release of its Deepwater Horizon command centre. It appeared to post an altered photograph exaggerating activity at its Gulf oil spill command centre in Houston. Daw (2010) transcribed photographs of these examples with his own drawings, going on to hand write and illustrate his entire essay.

3. A PERSONAL ENGAGEMENT

My own practice as a documentary artist began on the factory floor. These were commissions from industrialists with an eye to a novel transcription of their

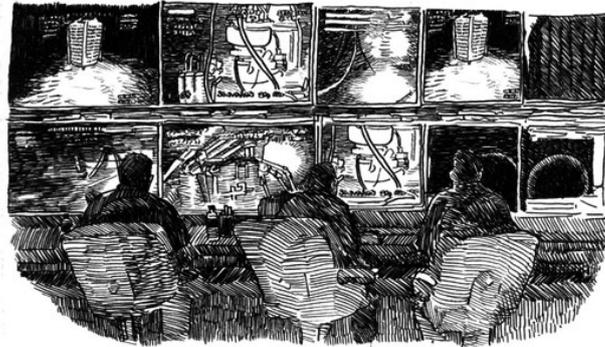


Fig. 7 William Daw, *Transcription Drawing*, 2011

production process. Further projects took place in diverse settings from theatres to sports venues. In 1997 I was appointed Artist in Residence to The Royal Liverpool and Broadgreen University Hospital.

The aim was to produce a panoramic view of the art and science of medicine in Liverpool at the end of a century. (coinciding with the 50th Anniversary of the National Health Service). The working lives of others always prove engrossing; mutual respect invariably develops between artist and subjects despite on

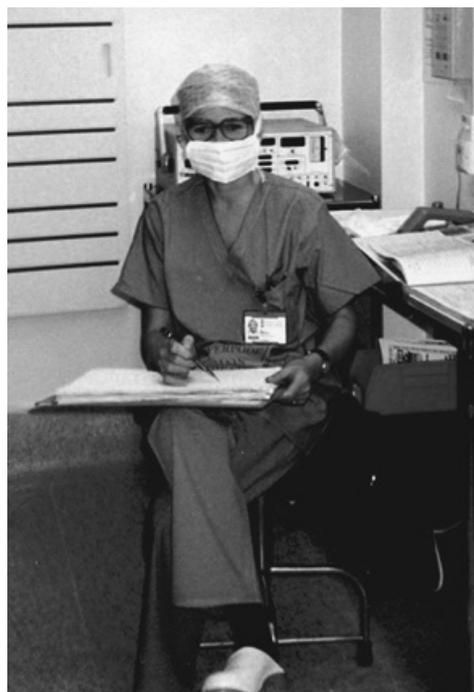


Fig. 8 Midgley RLUH

occasion some initial uncertainty. The artist whilst on location sees and absorbs new thought processes and procedures which in turn inform his or her own practice. Thus, ideas are conceived which would not have been born without the access afforded by such collaborations. For (in this case) the medical staff, the experience provided opportunities to witness an artist's eye at work. The artist to them is part lay person, part professional observer, who presents objective and novel interpretations of their work. A consultant embraced the idea describing it as a welcome enhancement to "Esprit de Corps". An artist had been sent to record all levels of activity from steam room to ground breaking surgery.

In any international community patients occasionally struggle to communicate and Liverpool's hospital is no stranger to this dilemma. The power of drawings to elicit an emotional response from a viewer was demonstrated when an exhibition visitor wept in front of the drawing 'Tender Farewell'. It described



Fig. 9 Julia Midgley, *Tender Farewell*, 1998

a nurse tenderly preparing a cadaver. Moved not so much by death, more by the nurse's tenderness towards an unknown individual, the drawing had provoked some personal memory and experience.

The Residency "Drawn from Experience" culminated in a touring exhibition, lectures, and a fully illustrated publication. Drawings were acquired for National public collections and after touring England some of the works travelled to The Liverpool Hospital in Sydney. The tour disseminated and broadcast documentary drawing to new audiences, its profile enhanced via the Museums and collections which hosted the tour. Whilst the majority of audiences came from the visual arts, medical, and scientific sectors, members of the general public were also introduced to the portfolio.

4. UNLIKELY LOCATIONS

Documentary artists work in unlikely and unpredictable locations from the challenging to the bizarre. In my own practice commissions have sent me to a major Hospital, an Amusement Park, a World Heritage site, CCTV control rooms in Huyton, Merseyside, and the pressurised atmosphere of TV production. The examples of work referred to in this paper describing war zones and social injustice further demonstrate the encapsulation in visual terms of contemporary life. On location with pen or pencil the documentary artist fulfils and experiences a special role as a professional fly on the wall.

4.1 Archaeology

In 2007 Dr Helen Wickstead of Kingston University formed the group Artists+Archaeology. A network of artists brought together with the purpose of

looking at drawing process as practised both by Archaeologist and Artist. A driving interest for her, she enlisted Professor Leo Duff also of Kingston University to help create a group of drawing specialists. The group, including myself, was embedded within the Stonehenge Riverside Project from 2007 – 2009. This was an academic research project, unlike most commercial reportage commissions we were looking at the genre itself. Here drawing took on a cross disciplinary role. Wickstead explains the archaeologists' approach:

Field drawings are static. There is no 'movement', no attempt to include the perception of time passing or the personal experiences of the individual doing the drawing. Field drawings work towards the definite, fixing what we know. The strict conventions of field drawing and the importance of the collective in decisions made through drawing make this no place for 'self-expression'. Nonetheless some archaeologists produce drawings in an unmistakable individual style, and field drawings can be a source of personal pride (Wickstead, 2010).

Drawings are a source of personal self esteem to archaeologists. The noticeable difference here to the practice of visual artists and the ownership of their drawings is clear. Professor Thomas' name is applied to the section drawing of the Cursus yet it is the product of his team.

The draughtsman is anonymous. Whereas my drawing of Professor Thomas beside the same Cursus trench describes the movements of individuals over a six or seven hour period and bears my name. Whilst employing the same hard pencils and graph paper as the archaeologists we used them in a freehand gestural manner. We referred to the archaeologists' process but unlike them freely applied personal interpretation.

Mud splatters and scuffed lines are more compelling than 'official' digitally

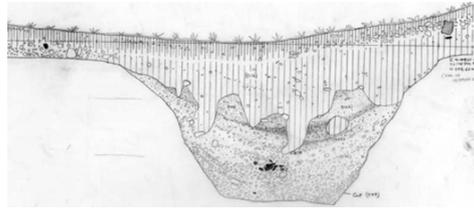


Fig. 10 Prof. Julian Thomas, *Section Drawing*, 2007

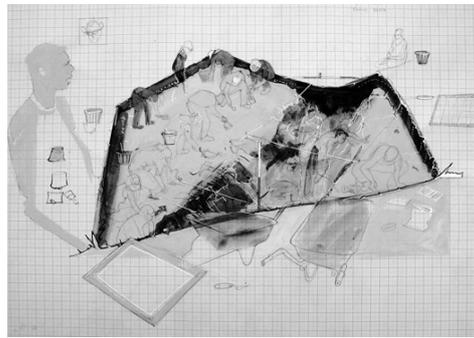


Fig. 11 Julia Midgley, *Cursus Trench*, 2007

enhanced illustrations. We annotate our drawings with thoughts that occur in the process of drawing and digging. Removing these annotations - while it makes a 'cleaner' more professional image - makes drawings less, rather than more, informative (Wickstead, 2010).

This personal interpretation was unexpectedly engaged by the discovery of an infant skeleton buried with a dog's skull beneath the Cuckoo Stone. A sacrificial burial probably Roman, we could clearly see that nails had been driven into the infant bones. Forensic archaeologists worked clinically to annotate this disturbing find.

Later, off duty, their reaction to my drawing revealed a more emotive response recalling the potency of drawing referred to in the Liverpool Hospital project from the late 1990's. Both artist and viewer were affected.

In 2009, laboratories and offices around the UK were visited to record the Post Excavation Analysis of finds from Stonehenge.

Finds I had witnessed being excavated from the Salisbury Plain were now examined in, for example, a huge Accelerator Mass Spectrometer for Radio Carbon Dating (University of Oxford), or through a laboratory microscope (University of Cambridge), or, subjected to the intense scrutiny of an archaeological illustrator working in her own home. Recorded by a pencil, modern and traditional technologies rubbed shoulders together creating a visual archive as referred to by Wickstead.

As archaeologists do, Midgley uses drawing to organize time-space. Drawing is both action and the traces of action, leaving lines that seem to write time.....There is a further connection between Midgley's project and archaeology: the question of archive..... reporting events over specific time periods (Wickstead 2013).

4.2 Construction

Construction sites are another unlikely arena for the documentary artist. Given the rigid health and safety regulations it is both surprising and reaffirming that Construction companies elect to record their activities with drawings. In 2010 Scottish artist Patricia Cain produced drawings depicting the construction of Zaha Hadid's Riverside Museum of Transport in Glasgow. This body of work was awarded National prizes both in Scotland and London.

Cain went on to curate the 2012 exhibition "Built" hosting the day-long symposium *Construction: Knowing through Making*, at the Mall Galleries London. The exhibition showcased the work of four prominent British Artists who have made work recording, depicting and responding to the construction of signature buildings in the UK. One of

these, Jeanette Barnes, focussed on the construction of London's Olympic Park.

4.3 New Outlets

Varoom Magazine (2011) published an article "*Thinking with Pictures*" which looks at how organisations are commissioning

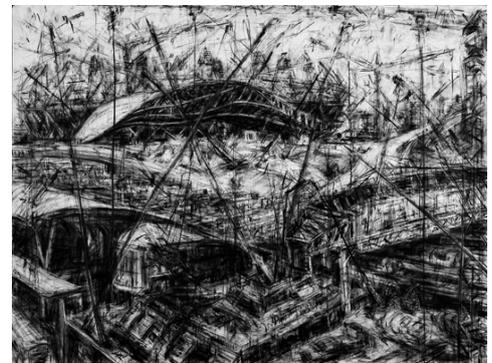


Fig. 12 Jeanette Barnes, *Olympic stadium*, 2011

drawing specialists / illustrators to bring conferences, lectures, and especially Powerpoint presentations, to life. Andrew Park of visual communicators *Cognitive Media* based in Folkestone, UK makes drawings and animations for on line lectures which have been edited to a ten minute timespan. Their mission is to help people discover and learn new information with the help of storytelling, drawing and animation.

After planning his approach Andrew Park draws directly onto white boards "..... and animate the drawings as we go. A lot of people get confused, they think its computerised or done on screen, but its just good old - fashioned drawing" (Park, 2011: 57-59)

These lectures for the RSA (Royal Society for the encouragement of Arts, Manufacturers and Commerce) have attracted millions of viewers especially on YouTube.

Cognitive Media say that they are not just animators, rather experienced visual storytellers.



Fig. 14 Julia Midgley, *W.A.S.085*, 2012

Andrew Park describes his work as :

helping to transform information into pictures for over 15 years. He says, 'I have always drawn. It is a very elemental thing to me. I think in pictures and use them to understand the world. It is logical to me to try and help others using pictures too.' (Park, 2013)

5. MILITARY SURGERY – TONKS 100 YEARS ON

'War, Art and Surgery' is the title of a current project due to culminate in 2014 the Centenary of World War 1. In collaboration with The Royal College of Surgeons of England the project will commemorate the centenary by juxtaposing surgeon-artist Henry Tonks's stunning pastels of wounded servicemen with contemporary reportage artwork. Drawings present the preparation of military surgeons pre deployment and the rehabilitation of injured personnel post surgery.

As a contemporary response to Tonks' powerful works, I have made preliminary drawings at the Army Medical Services Training Centre in York and the Defence Medical Rehabilitation Centre, Headley Court, Surrey, to compile a 21st-century portfolio of drawings depicting reconstructive surgery and rehabilitation.

There is no substitute for the

immediacy of an eye witness account nor the intimacy accorded to me as artist to sit amongst patients and their medical staff during rehabilitation and training. The challenge for me is to describe with a light touch and aesthetic the weighty subject matter of conflict, its resultant injuries, and impact on the patients.

The intention is to present a graphic story, an archive of military surgery and its advances over the past century in a sensitive yet universally accessible way. The drawings in the main are small and delicate. Drawings should retain their beauty of line and composition because that is the job and intention of an artist. But, documentary drawings also have a job to do. They must tell a visually intense, sometimes visceral, story with compassion both to informed and new audiences, communicating, informing, and performing on an educational level. At



Fig. 15 Julia Midgley, *W.A.S.056*, 2012

the same time the artist must remain alert and conscious of the often delicate nature of his or her observations, responding accordingly.

The challenge with reportage is to marry a visual aesthetic with what can be challenging confrontational content.

6. CONCLUSION

From the trenches of World War 1 and the archaeological trenches of Salisbury

Plain to 21st Century military surgery reportage continues to educate, archive. It speaks a common visual language communicating across cultures, and subject matter. The artist contributes an important role by providing a fresh perspective, an alternative viewpoint. The resulting archives intimately engage the viewer. A cross fertilisation of ideas is generated between disciplines, lively debate instigated, but, most importantly diverse professions develop mutual respect and understanding.

The human condition remains a constant theme in the Reportage arena. Our basic means of communication is via eye contact, face to face; eye to eye. We respond daily to facial expression; separated from contemporary costume it is that which communicates with us. Marjan Satrapi's drawings of Iranian women use eyes and body language to communicate in her graphic novel *Persepolis*, (2008), yet the uncluttered drawings arguably describe her Iranian childhood more forcefully than words ever could. Tim Vyner travels the world recording sporting events, his work contributes to the genre. Vyner records sporting events as he sees them from The Olympic Games, to street soccer in Ghana. As a reportage artist his images present a unique view of the passion and atmosphere of live sport. A discipline, which arguably began on the field of conflict, now embraces the full compass of human activity, for example:- Mario Minichiello's vital and powerful subjects covered during the late 1980's included the Birmingham Six hearing, Beirut hostage releases, and Spy Catcher trials. He produces living images of life on the edge. Arabella Dorman lived and travelled with the British army in Basra and Southern Iraq. Her work explores day-to-day life and the psychological experiences of soldiers during conflict, and, its aftermath. Xavier

Pick (2011) returned from Basra where his inspirational sketchbooks graphically recorded life as experienced by the armed forces. The Basra portfolio seeks to portray the positive side of conflict. Pick has maintained a practice of producing daily visual diaries for 15 years, which he describes as a living portfolio, reportage for him is a way of life.

Drawing is both action and the traces of action, leaving lines that seem to write time: drawing presents the image (Wickstead, 2013).

The examples used here are a small representation of reportage as currently practised. The genre reflects capsules of time, archives, extreme circumstances, and collaborations, it reflects contemporary society lives in conflict and at peace. Reportage does not simply record but with personal interpretation it engages with and contributes to a cross fertilisation of knowledge, perspectives, and skills.

In Art Schools and Universities drawing as a traditional technology holds its own. It provides a bedrock skill for



Fig. 16 Julia Midgley, *W.A.S.051*, 2012

those moving towards new technology whilst robustly retaining its 21st Century role.

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BIOGRAPHICAL OUTLINE

Julia was a Reader in Documentary Drawing at Liverpool School of Art & Design, Liverpool John Moores University, UK until retirement in Dec.2013; a member and past Vice President of the Manchester Academy of Fine Arts; Fellow of the Royal Society of Painter Printmakers, R.E.; Associate Fellow Royal Watercolour Society A.R.W.S.; member Artists+Archaeology; and member Reportager.

Drawing is the bedrock of her practice, Reportage is her specialism. From 2007 – 2009 as a member of Artists+Archaeology <http://www.artistsinarchaeology.org> Julia was embedded within The Stonehenge Riverside Project. From 2011 - 2015 she collaborated with The Royal College of Surgeons of England on a project which looked at 21st Century military medicine – the exhibition, tour and conference opened in 2014 before touring the UK.

Five publications have been published.

Conference papers have recently been presented at Dublin- World Archaeological Congress 2007 ; Melbourne 2010 World Conference on Transdisciplinary Drawing, R.M.I.T. UNIVERSITY Lisbon 2011. Sense and Sensibility in Lisbon, UNIDCOM IADE.

RETRATO ROBOT: O DESENHO DA IDENTIDADE AUSENTE

COMPOSITE SKETCHES – DRAWING AN ABSENT IDENTITY

MARINA VALE DE GUEDES

1. BREVE INTRODUÇÃO À PROBLEMÁTICA DO RETRATO ROBOT

A origem do retrato robot encontra as suas raízes fundamentais no contexto histórico da busca pela identificação humana. Reconhecer e identificar um determinado sujeito segundo uma descrição base dos seus caracteres fisionómicos - assim se traduzem, de um modo sucinto, as implicações deste procedimento.

Teoricamente, o objectivo primordial do retrato robot reside na procura de uma (id)entidade invisível, feita por intermédio de elementos descritivos capazes de construir uma imagem semelhante à da face procurada.

Todo o processo implícito na busca da imagem requer o uso de uma metodologia específica, determinada na maior parte dos casos pela incerteza e a ambiguidade dos dados fornecidos pela vítima. Assim sendo a execução do retrato robot assenta num modelo de incertezas e imponderáveis que poderá contribuir para a criação de uma imagem meramente especulativa, construída a partir de um discurso inconstante ou até mesmo perturbado. Esta condição, através da qual se monta a trama do retrato robot pode conduzir, em alguns casos, à produção de um retrato “falso” e, por conseguinte, a uma identificação ineficaz. É essencial reconhecer à partida as fraquezas e os condicionantes deste procedimento, que ultrapassam a própria evolução tecnológica dos meios e técnicas utilizadas. Contudo é possível ultrapassar as barreiras encontradas no processo de montagem do desenho potenciando deste modo a eficácia dos resultados obtidos.

2. OS INTERVENIENTES QUE CONSTROEM O RETRATO ROBOT

A construção de um retrato robot resulta da interacção de um conjunto de componentes essenciais que operam em simultâneo com o objectivo de contribuir para o sucesso de toda a operação. Assim sendo, não se pode afirmar que o retrato depende exclusivamente da memória, de um bom desenho executado pelo perito, ou até mesmo da percepção que a vítima tem do criminoso, mas essencialmente de uma boa coordenação de todos estes elementos.

Karen Taylor, em “Forensic Art and Illustration”, desmonta e analisa os elementos constituintes do retrato robot – o descritor, o perito e a entrevista - realçando a importância destes no desenvolvimento de uma representação confinada a um enredo que escapa inicialmente ao domínio do próprio desenho. Deste modo, torna-se pertinente identificar os diferentes elementos que orientam e edificam a representação do rosto procurado, numa tentativa de desmistificar a trajectória que termina na produção do desenho.

Em primeiro lugar ressalva-se a importância da entrevista, considerada um momento crucial para a construção do retrato, no qual se extraem a informação necessária à execução do desenho. Assim, se fomenta a base que permite explorar a estrutura da fisionomia descrita pela vítima.

O diálogo constante entre o perito e a vítima, para além de enriquecer a entrevista, vai estimular posteriormente a realização do desenho. A atenção reservada a este momento irá ditar o sucesso ou o fracasso do retrato. Esta ideia é sublinhada na obra de Taylor, quando a autora considera que “o método e a qualidade da entrevista são determinantes para o sucesso do processo

de um retrato robot” (Taylor, 2001: 138). É depositada uma grande expectativa neste momento, pois será na entrevista que o perito poderá colher na memória da vítima a especificidade dos caracteres presentes no rosto do criminoso. Quanto mais detalhada for a descrição melhor é a hipótese de sobrevivência do desenho. Os sinais e as cicatrizes localizadas no rosto são um bom exemplo disso. Este tipo de elementos é provavelmente um dos aspectos mais preponderantes para se desenvolver um retrato eficaz. A presença de um sinal localizado em cima do lábio superior chega a ser mais importante que o próprio formato da boca ou até mesmo dos olhos. A orientação do retrato vai precisamente à procura deste tipo de características, com o intuito de distinguir o sujeito desenhado de uma imensidão de possibilidades.

E se a vítima não recorda o criminoso? Este tipo de questões, embora se distanciem do âmbito deste estudo, marcam uma presença importante na análise do retrato robot, na medida em que implicam e baralham o objectivo do próprio. Será com base nestas interrogações que se torna pertinente avaliar e contextualizar os agentes que permitem estruturar a execução do retrato - os descritores, o perito forense e a entrevista. Estes três elementos situados na base do problema servirão de mote para o estudo e a contextualização do retrato robot, inserido num processo delicado que se inicia na vítima e termina no desenho. Serão avaliadas neste estudo as relações estabelecidas entre os agentes do processo e a relação que estes mantêm com a construção efectiva do desenho.

2.1 Os descritores

O descritor (vítima ou testemunha) é o elemento principal na cadeia construtiva do retrato robot; sem a sua descrição do rosto, não existe a possibilidade de se

realizar o desenho. Existem vários tipos de vítimas e testemunhas, de acordo com a sua interacção ou posicionamento relativamente ao crime, e esse facto levamos a excluir deste estudo um conjunto de informação que se poderia estender ao campo psicologia e a várias questões que fogem às preocupações do desenho. Assim sendo, encerra-se nesta sub-secção a análise dos diferentes tipos de vítimas e o modo como a sintomatologia provocada pelo crime pode ou não afectar a descrição do autor do crime.

Segundo Taylor, o descritor poderá encaixar-se em três categorias distintas: testemunha activa, passiva e inactiva. Estes grupos variam consoante o grau de proximidade que tiveram com o crime e as suas descrições podem por vezes revelar resultados surpreendentes na abordagem feita aos desenhos.

A testemunha activa corresponde à vítima ameaçada que estabeleceu um contacto próximo com o criminoso; em contraponto, a testemunha inactiva não se apercebe do incidente e considera a sua descrição irrelevante para o processo; por fim, a testemunha passiva é aquela que geralmente observa o crime à distância. Apesar de ser clara a diferenciação entre estes três tipos de testemunhas, é interessante observar na obra de Taylor os desenhos provenientes de cada descrição. A artista forense conclui que as testemunhas activas, embora estejam sujeitas a altos níveis de stress, transmitem tendencialmente um maior número de detalhes sobre o criminoso.

Na verdade o que acontece é um aumento gradual dos detalhes da descrição em função do stress. Por exemplo, mesmo na categoria mais alta de ansiedade (“assustado de morte”), é possível obter um número maior de detalhes e descrições precisas.

(Cf. Taylor, 2001: 156)

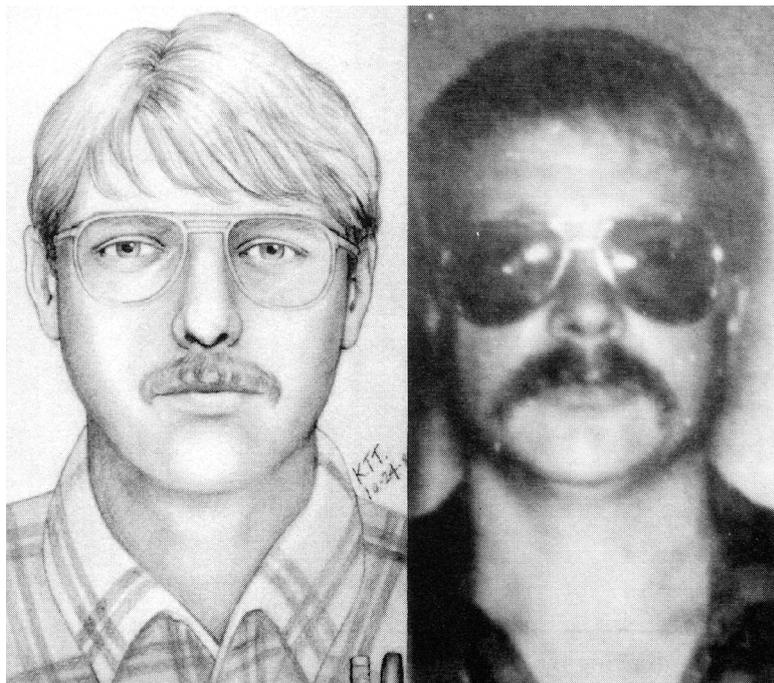


Fig. 1 Karen Taylor, 80's, retrato robot baseado num descritor activo



Fig. 2 Karen Taylor, 1992, Retrato robot baseado num descritor inactivo.

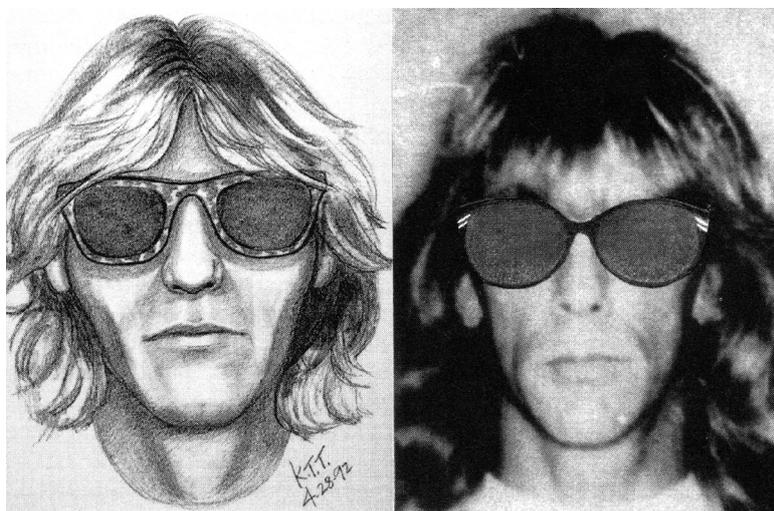


Fig. 3 Karen Taylor, 1992, Retrato robot baseado num descritor passivo

Nas imagens que correspondem aos três retratos robot feitos por Taylor, é possível comprovar através do desenho os resultados provenientes das diferentes categorias de descritores. O retrato presente na figura 1 baseia-se na descrição de uma testemunha activa. Ao analisar o desenho e a fotografia pode observar-se as similitudes entre a representação e o sujeito capturado. Neste caso a vítima “foi raptada e ameaçada com uma faca, sexualmente assediada, atada a uma árvore sendo a sua garganta cortada. Impossibilitada de falar, o desenho foi preparado única e exclusivamente com recurso a fotografias de referência e breves descrições escritas.” (Taylor, 2001: 155) Na figura 2 o retrato corresponde a uma testemunha passiva que presenciou o roubo de um banco e reportou a sua descrição à polícia. O retrato da figura 3 foi executado com a colaboração de uma testemunha inactiva que “trabalhava num posto de gasolina e teve contacto com dezenas de pessoas durante o período de trabalho. O suspeito retratado comprou um garrafão de gasolina, mas fora esta particularidade não tinha nada que chamasse à atenção. Após uma hora dessa compra participou no homicídio de uma família e ateou fogo à casa onde habitavam.” (Taylor, 2001: 156).

Como se pode observar nas imagens, o confronto directo entre o desenho e a fotografia abre um campo de especulação relativo às semelhanças estabelecidas entre os três retratos. O grau de comparação não é de todo o mais adequado, uma vez que as fotografias sofrem de uma falta de clareza atestada; contudo, é possível verificar nos três casos as pareências entre o retrato robot e a fotografia. No primeiro caso (figura 1) verifica-se que o desenho, feito através da descrição de uma testemunha activa, revela vários pormenores distintos. Os óculos são automaticamente identificados no desenho, bem como o bigode e o

próprio formato do rosto. O mesmo grau de similitude mantém-se no retrato da figura 3. Embora se verifique a ausência dos olhos no desenho (efeito resultante da coloração das lentes que provavelmente impediram a vítima de ver o olhar do criminoso) é inegável reconhecer a importância do desenho na captura do indivíduo. O mesmo acontece no desenho da figura 2 que embora se tenha baseado na descrição de uma testemunha inactiva conseguiu cumprir a sua função. Este retrato, apesar de se diferenciar em vários aspectos da fotografia do criminoso, consegue a proeza de identificar o tipo de rosto procurado. É impressionante verificar que o descritor inactivo, alheio ao crime, conseguiu descrever de um modo assertivo o contorno dos olhos e das sobrancelhas do sujeito.

2.2 O perito forense

O perito destacado para a realização de um retrato robot deve revestir-se de um conjunto de competências próprias relevantes para uma plena execução da sua tarefa.¹ Em primeiro lugar, é importante considerar tanto no diálogo como na formulação das perguntas um certo distanciamento, uma vez que a maior parte dos descritores podem apresentar sinais de violência física e emocional. É necessário tratar a vítima com um certo cuidado, estabelecendo uma relação favorável e eficaz entre o relator e o perito, providenciando as ajudas necessárias no caso de um bloqueio mental.

Outra circunstância igualmente importante no trabalho do perito é saber gerir as expectativas criadas relativamente à confecção do retrato, realçando que este

1. “O profissional que irá desenvolver a actividade de confecção de um retrato robot antes de tudo, deverá ser uma pessoa criteriosa e experiente no assunto, uma vez que a responsabilidade do trabalho a ser realizado exige isso.” (Werzbitzki, 2003: 149).

não pretende retratar a pessoa procurada, mas sim criar uma imagem semelhante a da face que se pretende identificar. Neste sentido surgem também algumas advertências feitas à vítima, de que nenhuma informação deverá ser ocultada do perito, na medida em que qualquer pormenor poderá ser crucial para a identificação do tipo de rosto.²

Alan Zambelli, perito de retrato robot, afirma numa entrevista recentemente publicada que, para dar credibilidade ao trabalho, o retrato deve ser feito por um polícia e não apenas por um profissional que desenha ou opera imagens. O profissional precisa de interpretar tudo o que lhe é dito e compreender se o que está a ser relatado corresponde ou não à verdade, uma vez que é bastante comum assistir-se a descrições inventadas cujas fisionomias se tendem a assemelhar ao rosto de personalidades famosas. Algumas vítimas poderão incorrer também numa descrição distorcida e confusa, de maneira a proteger o suspeito; outras poderão eventualmente exagerar na descrição, diz Zambelli a propósito de um caso em particular - “Estava a criar uma cabeça a partir da descrição feita por uma senhora, e ela pedia-me para aumentar cada vez mais o desenho. Aos olhos dela o criminoso parecia tão terrível que a vítima tinha necessidade de exagerar a sua descrição.” (Zambelli, 2011). Nestes casos é conveniente saber gerir o que poderá constituir um dado errado para o desenho, e guiar a descrição da vítima até se conseguir obter a informação necessária para se proceder à construção do retrato.

2. “Pode a descrição de uma mancha de pele, ou outro sinal qualquer, não identificar totalmente um indivíduo, mas certamente pode eliminar um grupo muito grande de pessoas, pois essa característica é única. Se for bem descrita e bem aproveitada, certamente não haverá outra igual.” (Werzbitzki, 2003: 96)

2.3 A entrevista

O retrato robot serve-se do discurso do descritor para daí colher a informação necessária à formulação da imagem do rosto. O processo eminente nesta recolha de dados é geralmente acompanhado pela entrevista³, que embora se consiga adaptar à abordagem particular de cada perito, deve respeitar um conjunto de regras fundamentais.

O processo da entrevista é bastante pessoal, e cada entrevistador tende a desenvolver um “estilo” próprio, tal como os artistas desenvolvem estilos pessoais de desenho, pintura e escultura. Uma vez que a produção dos retratos robot acontece no âmbito do exercício da lei, deve ser feito um esforço para standardizar procedimentos, dentro de um guião mais ou menos estruturado. Isto promove o profissionalismo e ajuda a garantir que os retrato robot serão aceites como elemento de prova no processo de acusação em tribunal.

(Taylor, 2000: 164)

O facto da entrevista se centrar num modelo standardizado permite organizar a metodologia implícita na construção do retrato robot e ao mesmo tempo fomentar o reconhecimento posterior do desenho como um elemento válido na captura do criminoso. Para tal torna-se importante gerir todo o processo envolvido no retrato, de modo a demonstrar perante o tribunal que o trabalho é coerente do início ao fim.

Ciente de que a entrevista resulta de um trabalho de coordenação mútua, o perito

3. A entrevista é considerada uma parte integrante no processo do retrato robot cujo o principal objectivo se centra na orientação e formulação do desenho. A sua estrutura formal varia de país para país sendo que em alguns sítios, nomeadamente nos Estados Unidos da América e no Brasil, se procede ao preenchimento de um documento no qual se inserem as características do criminoso antes de se iniciar o desenho.

incentiva a vítima, numa fase inicial, a fazer uma descrição livre do suspeito.⁴ À medida que a testemunha vai indicando os elementos do rosto, o perito anota toda a informação útil ao desenho. Durante este estágio inicial onde se começam a estabelecer os primeiros traços do rosto, é importante salvaguardar a vítima e garantir que esta não consegue observar a imagem em constante progresso. A introdução deste rosto em construção poderá confundir a própria descrição e resultar numa confusão de ideias sobre a face do perpetrador.

Nas fases iniciais da determinação da cara é muito importante que a testemunha não tenha acesso constante ao desenvolvimento da imagem. A introdução desta nova cara na mente da testemunha pode originar confusão. (...) O artista pode determinar as proporções da cara e começar a estabelecer os caracteres faciais básicos, antes da testemunha ver a imagem final. (Taylor, 2000: 168-169)

Depois de se definirem os traços gerais do rosto, determinam-se as especificações relativas às proporções; a vítima é inquirida sobre dimensões como a amplitude da testa, ou do osso zigomático. A definição destes volumes permite compreender a estrutura geral do rosto, para depois se proceder ao ajuste particular de cada área. É importante, tanto para o perito como para o desenho, salientar que as relações estabelecidas entre as diferentes partes do rosto são essenciais para desenvolvimento da representação. Desta forma, o perito poderá utilizar as mãos para comunicar apontando e moldando no seu próprio

rosto os exemplos adequados a cada descrição. Embora hoje se possa fazer essa simulação através do computador é por vezes mais rápido e eficaz demonstrá-la na superfície de um rosto palpável.

Enquanto se estabelece a informação para o desenho, ao nível das características físicas do sujeito, ainda que numa fase prematura, não são fornecidas à vítima qualquer tipo de imagens de referência, assim como também não é aconselhável revelar o desenho nesta parte do processo. Só depois de se finalizar primeiro esboço, que frequentemente inclui uma visão geral do rosto é que se pode mostrar ao descritor o princípio do retrato.

Assim que a face cresce da combinação dos seus elementos distintos, e as suas proporções estão estabelecidas, à testemunha deve ser mostrado o retrato e permitida uma primeira impressão sobre o mesmo. Antes disso, porém, deve-se avisar a testemunha que este primeiro esboço pode não estar muito perto do idealizado. Isto ajuda a combater algum desencorajamento que possa ser sentido pela testemunha pois, este primeiro esboço é uma generalização e a sua distância do produto final parte do processo. (Taylor, 2001: 169)

No momento em que se revela o primeiro esboço, é solicitada uma apreciação com vista ao aperfeiçoamento de determinados pormenores. Salvaguarda-se ao mesmo tempo o facto do desenho ainda se encontrar numa fase inicial e portanto distante do rosto mentalmente associado ao criminoso.

Na presença deste retrato a vítima pode revelar alguma frustração e tendencialmente sentir-se na obrigação de corrigir alguns aspectos do desenho. Este momento torna-se decisivo para a evolução do retrato. Cabe ao perito gerir

4. "Durante este período da entrevista, a testemunha deve ser estimulada a começar com uma "descrição livre" dos traços físicos e faciais. Lembre-se que foi dito a testemunha que não é necessário descrever pormenores específicos do evento, apesar de muitos detalhes poderem ser incluídos." (Taylor, 2001: 168).

as expectativas depositadas no seu trabalho e questionar a vítima sobre as alterações necessárias à representação. Neste momento torna-se pertinente abordar o assunto de forma directa e específica. Perguntas como “o nariz precisava de ser mais plano, mais cheio ou mais aguçado?” resultam muito melhor do que uma interrogação incipiente sobre o tipo de nariz - “Diga-me mais aspectos acerca do tipo de nariz”. (Taylor, 2001: 169).

Consciente de que as perguntas irão determinar as directrizes do desenho o perito deverá repetir este processo de alteração das feições várias vezes até chegar ao retrato final. O confronto constante entre a vítima e o desenho é essencial para se poderem apurar as especificidades do perpetrador no decorrer da representação.

Um género de questão transicional (nem demasiado vaga nem específica) pode surgir de seguida, tal como “Fale-me mais sobre a ponta do nariz”. O artista deverá então ser mais específico no enquadramento das questões, usando perguntas de escolha múltipla em detrimento de outras mais abertas como as iniciais. Por exemplo, “O nariz precisa de ser mais achatado, cheio, pontiagudo ou bolboso?”.

Este estágio da entrevista começa a aproximar-se do estado de sondagem da entrevista cognitiva.

(Taylor, 2001: 169)

Depois de alterado e aprovado pelo descritor, o desenho é dado como encerrado e resguardado no suporte a partir do qual foi trabalho. Conclui-se então a entrevista e dá-se por terminado todo o trabalho. Se por ventura surgirem mais informações o perito pode retomar o trabalho a qualquer momento e proceder às alterações solicitadas pela vítima.

3. O DESENHO NA ACÇÃO DO RETRATO ROBOT

O retrato robot insere-se, dentro da arte forense, na categoria “*composite imagery*” (Taylor, 2001: 197), termo que se traduz na ideia de imagem composta construída a partir de um conjunto de elementos descritos. Deste modo apresentam-se neste grupo todo o tipo de imagens desenvolvidas com base numa descrição.

A função deste tipo de imagens dirige-se particularmente à identificação do sujeito ou objecto que se faz por intermédio de um desenho. Sendo que a identidade não se restringe apenas à imagem do rosto, este núcleo de imagens poderá também incluir o desenho de objectos roubados ou até produzir evidências gráficas relativamente

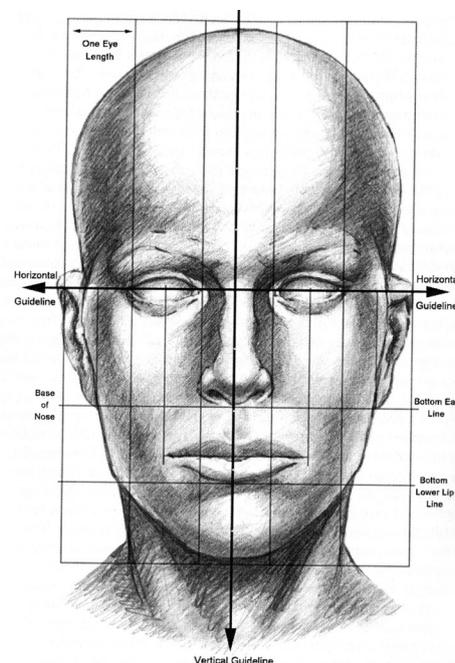


Fig. 4 Stephen Mancusi,
Diagrama com as proporções do rosto

ao detalhe de acessórios - roupa, armas e outro tipo de dispositivos transportados durante o crime pelo perpetrador.

A maioria dos investigadores estão habituados a associar o retrato com a criação de uma face a partir da descrição, mas o retrato robot pode ser também utilizado para descrever imagens compostas (pode também incluir objectos ou desenhos de provas forenses). (Taylor, 2001: 197)

Atentando ao caso específico do retrato robot, poderá verificar-se que este sofreu uma série de alterações ao longo dos séculos até se aproximar das novas tecnologias. Assim sendo esta secção refere-se ao problema do desenho executado á mão, utilizado sobretudo nos Estados Unidos da América.

Tendo presente a relação que o desenho estabelece com o retrato robot torna-se necessário perceber o processo construtivo da imagem que encontra o seu ponto de partida na descrição da vítima, desenvolvendo o seu potencial num trabalho de equipe partilhado entre o perito e o descritor.

Apesar de actualmente a maior parte destes retratos serem processados com a ajuda de programas de computador, estas ferramentas admiráveis são impropicias por si só. Se é verdade que um pixel e um risco de lápis podem alcançar a mesma função, o conhecimento profundo do rosto é uma ferramenta única - indispensável, e insubstituível.

Karen Taylor sublinha a importância que o conhecimento profundo do rosto tem sobre o desenvolvimento de uma imagem com directrizes muito claras como é o caso do retrato robot. É preciso conhecer para desenhar, e por isso Taylor incentiva a análise e o estudo do rosto aliado à prática do desenho. Será a partir do conhecimento, e do exercício deste no papel, que o perito poderá desenvolver e melhorar as suas capacidades desenhativas.

O desenho representa para o perito um desafio, uma maneira de poder ilustrar o

que de outro modo não se conseguiria mostrar. É este facto que consagra o perito como um decodificador de identidades, emergentes na folha de papel.

Abordando o tipo de desenho em questão considera-se que este se baseia num entendimento da proporção. No retrato robot, a proporção está para o rosto assim como a memória está para o desenho no retrato robot - é preciso coordenar estes quatro intervenientes para se conseguir uma representação eficaz do ponto de vista da identificação. Para que tal se evidencie, torna-se pertinente conhecer as proporções do rosto, e ao mesmo tempo reconhecer que a face incorpora um conjunto de assimetrias a ter em conta. Não basta seguir os diagramas com base num modelo ideal de proporções, é necessário saber gerir e incorporar as respectivas diferenças entre a descrição dada e os cânones estipulados.

O uso de modelos ou diagramas (fig. 4) onde o rosto se encontra devidamente proporcionado num sistema linhas que permitem localizar os seus componentes é questionável. Este tipo de recursos poderá fomentar a criação de um desenho baseado num modelo de representação similar em vez de explorar a individualidade de cada rosto. Neste caso torna-se grave para a execução do retrato quando o perito incorre no erro de não diferenciar as proporções do indivíduo das do modelo utilizado. Mesmo quando se utilizam esquemas com as proporções correspondentes a cada etnia, existe a possibilidade de se criar um retrato que não corresponde à pessoa procurada atendendo à variedade de proporções existentes dentro de cada grupo étnico.

Ainda dentro desta análise feita às proporções relacionadas com o desenho do retrato robot, é necessário destacar a influência que as proporções na parte central do rosto têm na identificação do indivíduo. As relações estabelecidas entre

os olhos, o nariz e a boca são cruciais para a definição do tipo de pessoa procurada. Tal facto é testado nos retratos de Karen Taylor (fig. 5) quando se faz um pequeno exercício de alteração de escala. Os desenhos do centro correspondem ao



Fig. 5 Karen Taylor, 1993. Retrato robot original executado através de uma descrição (centro), com os caracteres reduzidos (esq.) e aumentados (dir.)

retrato robot do sujeito descrito em cada caso. Do lado esquerdo foi feita uma redução da área central, e do lado direito o respectivo aumento. Embora se mantenha a forma do rosto e a representação do cabelo, é notória a diferença entre os três desenhos, que sugerem sujeitos diferentes.

Estas imagens facilmente ilustram a importância crucial e o fenómeno do problema das proporções para a elaboração do retrato, que deverá por um lado basear-se na distribuição proporcionada dos seus componentes, e ao mesmo tempo distanciar-se dos modelos standardizados que sugerem a concepção do rosto pré-definido.

(...) no entanto se o artista não colocou os traços correctamente, e à correcta escala, os resultados serão muito diferentes e a parecença pode-se perder. O perito deve aprender a estabelecer correctamente a proporção e a escala dos traços individuais para além de, e apenas, os desenhar correctamente. (Taylor, 2001: 100)

Antes de se proceder ao desenho dos diferentes componentes do rosto, os

peritos definem os alicerces do retrato com base nas proporções. A vítima é questionada em primeiro lugar sobre a idade e o género. O reconhecimento destes dois dados ajuda a definir a forma do rosto e a sua aparência geral. As proporções reflectem as respectivas especificidades encontradas entre um semblante do sexo masculino ou feminino, criança ou adulto, contemplando no desenho dos mesmos as respectivas alterações dos traços mais marcantes. Assim sendo, as proporções do rosto poderão classificar-se em relação à idade, o sexo e à própria expressão transmitida na face.

Para explicar estas alterações, Taylor salienta a vantagem de se realizarem alguns esboços em frente à vítima, contemplando as respectivas diferenças entre a aparência de um rosto jovem e a fisionomia de um adulto, com o propósito de se definir e orientar estratégia do desenho. A utilização destes desenhos iniciais permite identificar o tipo de rosto a partir do qual se vai fazer o retrato. Geralmente estes rascunhos acabam por ser mais eficazes no princípio do que uma simples descrição feita pela vítima sobre as proporções do criminoso.

Depois de definida a forma do rosto, o perito concentra-se no desenho dos seus componentes individuais. Esta fase é bastante importante para se determinarem os volumes do rosto. O desenho dos caracteres é trabalhado passo a passo consoante as directrizes da vítima. O entendimento das estruturas que compõem os olhos, nariz, boca e orelhas permitem adequar as estratégias que se exploram no desenho. Depois de esboçada a face, procede-se ao aperfeiçoamento dos demais detalhes e dá-se por concluído o retrato. É feita a divulgação do mesmo por entre a equipe de peritos e numa fase posterior revela-se o desenho aos meios de comunicação social.

Assim se constrói o desenho da identidade ausente, envolto numa cadeia

de procedimentos que apenas se traduz na presença dos seus intervenientes – descritores, perito forense e entrevista, aliados ao exercício do desenho seja este operado manualmente ou por intermédio de dispositivos tecnológicos.

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NOTA BIOGRÁFICA

Marina Vale de Guedes nasceu em 1986 na cidade do Porto. Concluiu o curso de Artes Plásticas – Pintura (2009) e o Mestrado de Desenho e Técnicas de Impressão (2011) na Faculdade de Belas Artes da Universidade do Porto. Encontra-se neste momento a frequentar o Doutoramento em Arte e Design (FBAUP) desenvolvendo neste âmbito um trabalho de investigação relacionado com o desenho forense e a sua aplicação prática à investigação criminal.

MORE THAN A PUN: THE ROLE OF DIALECT AND DIALECTICS IN SHAPING DIALECTOGRAMS

MITCH MILLER

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PSIAx

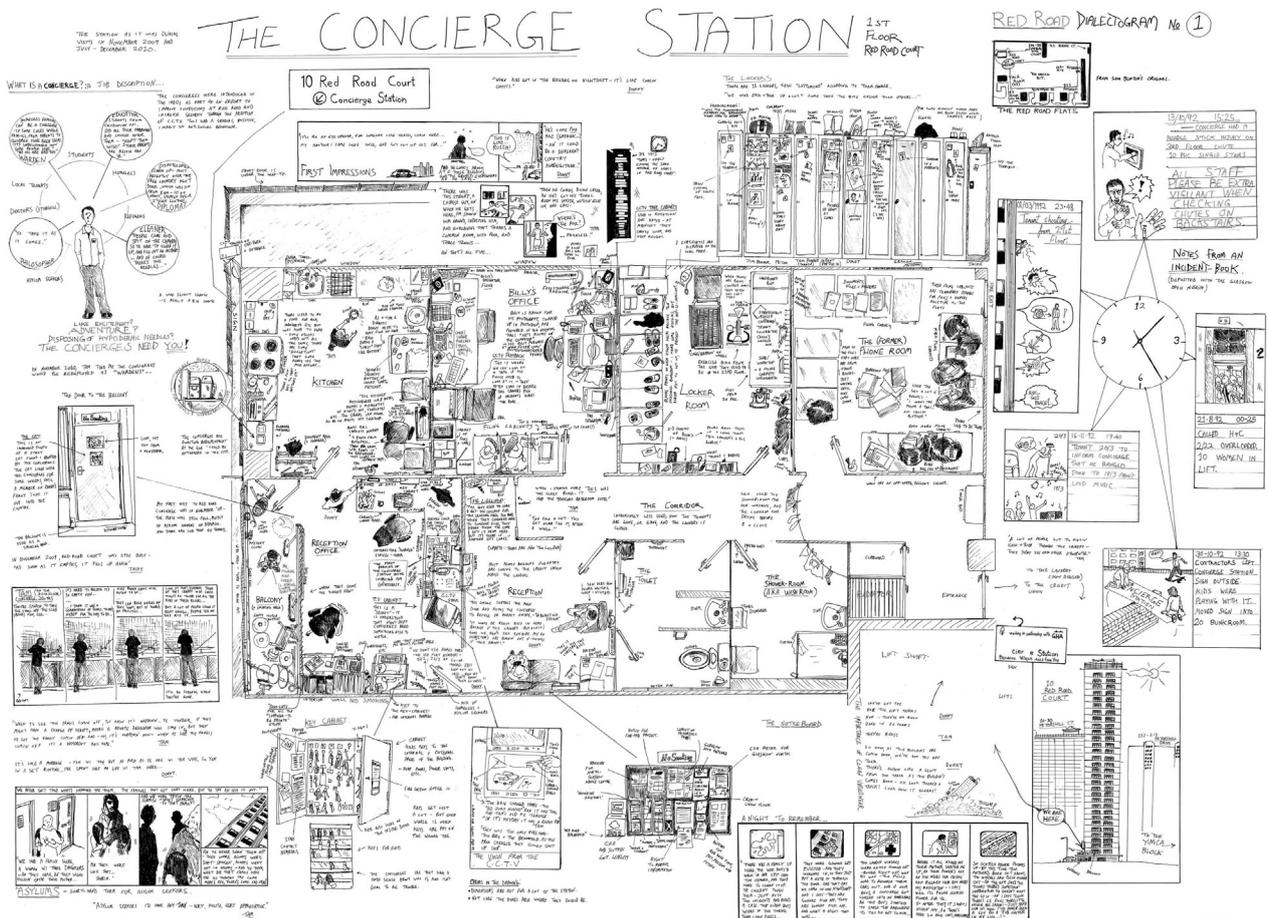


Fig. 1 Red Road Dialectogram No. 1: *The Concierge Station*, Pencil and ink on mount board, Mitch Miller, 2010.

INTRODUCTION: AND UNTO US, A PUN IS BORN...

A “dialectogram” is a large, detailed documentary drawing of place, drawing upon multiple viewpoints and guided by the feelings, impressions and relationships of those who live there, or use it (Fig. 01). The dialectogram has been identified by illustration researchers such as Gary Embury as belonging to the emergent genre of ‘illustrative journalism’ or ‘reportage’, a small, but growing network of practitioners producing stand-alone, creative works of nonfiction through illustration (2013: 67). A dialectogram sits

somewhere between a map, an architectural plan, comic strip and diagram, borrowing from these established visual traditions to contain and arrange diverse, highly subjective and complex information within a single image. The drawings use ethnographic methods to collate personal narratives, local knowledge, feelings and imaginings about place, with the aim being to create a unique social and aesthetic document that can be ‘read’ in a number of different ways at any given time. Like comics, they make use of words within the image to capture voice and offer explanations (Groensteen, 2009).

The word dialectogram¹ is a neologism created from a pun on the word “diagram” by inserting ‘Dialect’ and later, ‘dialectic’. I coined the term when, on the strength of a drawing exhibited at an exhibition in 2009, I was invited to make a proposal to work with the Red Road Cultural Project, a partnership between Glasgow Life (the city’s cultural services division, with responsibility for the arts, sports and museums), the Glasgow Housing Association (the largest social housing landlord in Europe) and a number of other junior partners, including the University of Edinburgh and several local galleries. I needed a word that seemed to describe the images I was creating. It is fair to say that the name ‘dialectogram’ was something of an artistic joke, intended to win the right to work and act as a short hand for a practice whose exact nature I was not yet sure of. Yet the name caught on, and was soon being used rather widely. Before long, it became firmly associated with the work I produced at Red Road, and elsewhere. When in 2011 I began my practice-based PhD research into dialectograms I assumed that the word was no more than a pun; this paper will show some of the ways in which this view has changed.

Forming the Dialectogram

Travellerology: Showman’s Yard at 24 Backcauseway is the ‘proto-dialectogram’ drawn for the exhibition *How’s the Ghost?* (Market Gallery, 2009) and the piece of work on which the word “dialectogram” was first coined. Inventing this word was in many respects an attempt at making a single, simple description of what it meant and what value it could add to my future practice (see Fig. 02). The show at Market was a collaboration with the artist Chris Dooks to explore the archive of material I

had gathered on the history of Travelling Showpeople in Glasgow; while Dooks worked his way inwards, interpreting the material through his own mixed media practice, I worked in the other direction to try to externalise an ‘insider’s’ perspective². The *Backcauseway* drawing was one of three contributions to this endeavour, and depicts an extended family of travelling showpeople in the east end of Glasgow who make their home in the old shell of a steel foundry. It is one of 54 sites directly or indirectly threatened by plans to substantially regenerate the east end of the city for the 2014 Commonwealth Games (Gray, 2008).

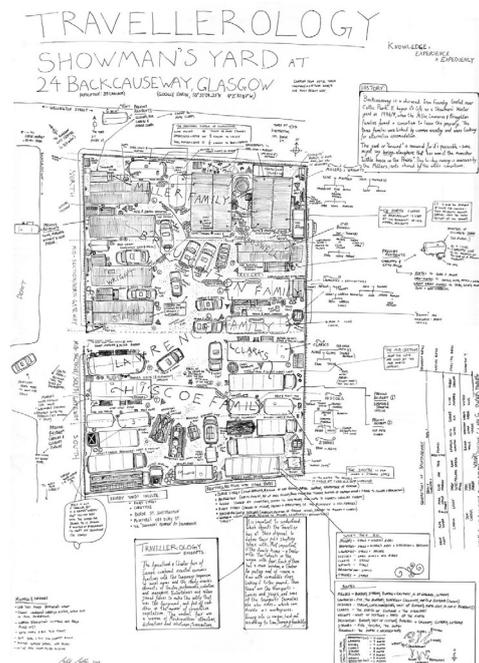


Fig. 2 Mitch Miller, *Travellerology: Showman’s Yard at 24 Backcauseway*, Pencil and ink on mount board, 2009.

Taking the view that an under-described way of life required its own system of symbols and representations, I

1. Here taken as a short-hand to include maps, architectural plans and schematics.

2. I myself come from this community, and the extended family depicted in the Backcauseway drawing was my own. Glasgow is believed to have the largest concentration of travelling showpeople/circus people in Europe.

improvised a 'diagram' that would resemble anthropological diagrams, architectural plans and maps that represented 'official' knowledge, but imbue it with knowledge that was personal, subjective and perhaps even antithetical to outsider attempts to 'define' and categorise my community.

Nevertheless 'outsider' views such as Judith Okely's sociological studies of how English Gypsies organised and occupied space provided a valuable starting point for my own explorations. In her work, Okely describes Romany camps as if from above:

When Gypsies choose the layout, they often place the trailers in a circle, with a single entrance. The main windows, usually the towing bar end, face inwards. Every trailer and its occupants can be seen by everyone else. When the camp members are self-selected, usually in a political cluster [...] there is no need for privacy and protection from Gypsy neighbours. [...] (Okely, 1983: 88)

It is worth comparing this description to the *Backcauseway* drawing, and then to

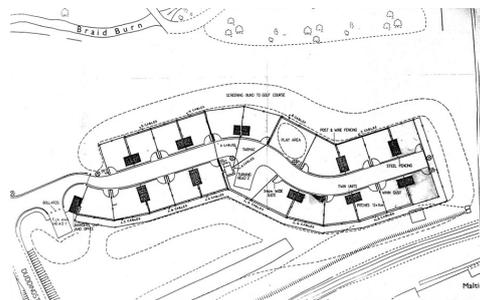


Fig. 3 Plan of North Cairntow Gypsy Travellers' Site, Duddingston, site plan from City of Edinburgh Council, c1983

the *Site Plan of the North Cairntow Gypsy Travellers' site* (Fig. 3), provided by the city council in Edinburgh. In this situation the layout is chosen by town planners and council officials, not by the actual

residents, who have voiced their dislike of the metal fencing and constrictive layout (Scottish Parliament, 2001). In contrast, *Backcauseway* represents a situation where a traveller group has itself chosen the layout, and this layout therefore, has something to say about this culture. In *Cairntow*, this spatial arrangement has been chosen by those in authority, and so the drawing 'speaks' more to their priorities and viewpoints than it does to those of the occupants, who have no hold or input into what the artist Humphrey Jennings would term 'the means of vision' exercised by the draughtsman (Jennings, 1985: xxxviii).

The 'drawing language' expressed in *Cairntow* represents an imbalance of power. By using the term 'drawing language' I am drawing a visual analogy to Saussure's 'system of differences' (Culler, 1976). We can see that a map is made using a system of different types of line, organised according to the particular grammar and set of rules that define the discipline of cartography, while architecture has its own conventions (or grammar) of line weights, broken and unbroken lines and shading, all of which denote something very specific. These lines are descriptive, but also prescriptive; actions are taken according to the mark drawn. In this respect, a map is in itself, what Saussure would regard as a 'sign' – it has a form (signifier) and a content conveyed by that form (signified). In architecture, heavy lines are a signifier for thicker walls, while on a map it might signify a border or boundary. These lines enforce, or represent an exercise of authority over a given space, whether it is the power to build a wall or to prevent people moving freely from one point to another.

The anthropologist Tim Ingold has examined how the valorisation of the straight, ruled line by colonial powers was used to override and (literally) overrule 'native' traditions and 'linearities' (Ingold,

2007). To do this, colonisers and venture capitalists had to behave as if what was there did not exist – they needed to create ‘space’ from ‘place’. As design historian David Brett argues, the formal technical drawing style that emerged during the industrial age was held to be entirely abstract, a tabula rasa empty of any cultural symbolism that was intended to wipe out the past, the straight line speaking of infinite expansiveness, the capacity to start again (Brett, 1987). This prompted a firm reaction from critics such as Ruskin in favour of the messy, hand-drawn ‘expressive’ line, creating a now familiar binary split between the restrained lines of technical drawing and the impressionistic line of the artist (Robertson, 2011).

(Dialect)ogram

I wanted to make sure the look of *Backcauseway* spoke of a very different relationship between space, people and the means of vision from the diagram of *Cairntow*. The hand drawn lines here are expressive, but also vulnerable, flawed and forthright in its subjectivity. *Backcauseway* reminds the viewer of diagrams, but the closer they look, the less it seems to follow its conventions. If we can speak of *Cairntow* as displaying the features of a standard ‘visual language’, then I began to wonder if *Backcauseway* was, as a deviation from the diagram, a dialect of it³. This analogy was inspired by Max Weinreich’s Yiddish aphorism; ‘A shprakh iz a dialekt mit an arney un flot’ (‘A language is a

3. A year after I had exhibited the first drawing I published a blog on *Backcauseway* that showed I was still uncertain if its style was due to a failure to live up to a standard of drawing diagrams, or something else: ‘[Y]ou can see how I tried to be systematic in drawing the lines of influence and interpersonal relationships (I say lines – spaghetti is more accurate). Part of the pleasure of the drawing rests in the complexity, but were I a real data scientist – someone like Edward Tufte – I would really have to think of a more elegant and effective ‘delivery system’ for this info. (July 2010)

dialect with an army and navy.’) The exercise of political, economic and social power is what creates and legitimates a language, and the lack of it relegates dialect (defined in the *Oxford English Dictionary* as ‘peculiar’ to a specific region or place’) to a subordinate or marginal position.

These ideas have been a major discourse within Scottish culture, where the marginalisation of Scottish English and the Scots dialect has been regarded as part of an ‘othering’ of non-standard English speakers by the largely London-based establishment⁴. The literary scholar Simon Kövesi has drawn links between the work of literary theorists such as Deleuze and Guattari and the Scottish novelist James Kelman, noting that contemporary Scottish literature is in many regards a response to influential paradigms, where the use of dialect is seen as a failure to understand basic social laws and thus, justifies their marginalisation. Kelman’s fellow Glasgow writer Tom Leonard’s draws a clinical analogy with another Glaswegian, R. D Laing:

The dialect speaker tends to appear in a narrative much like Laing’s patient in a hospital; there is complicity between author and reader that the speaker is ‘other’, that the user of such language cannot be the person who has written or is reading the work. (cited in Kövesi, 2007: 27)

Like patients in a clinic, users of dialect – particularly those from the working class – are like the inmate, seen as incompetent and thus, incapable of equal participation; indeed, they must be constrained and restricted from full participation in the

4. Work on dialectograms began after years serving as editor of the Scottish Literary and Arts Magazine *The Drouth* (2001-present). This meant I was very involved in these literary debates about language and politics, and interacted with many of the key writers and theorists mentioned in this article.

system. Giving the example of Scots language custodian T.D. Robb, he shows how language was used to sort people into a 'hierarchy of worth', with working class speakers very much at the bottom:

W[hen one hears working class speech, whether from Scotland, Ireland or England, one should call for civet – i.e. perfume. One should call for civet, because in doing so one would be quoting from *King Lear*, Act Four, Scene Six – and if you knew that, dear reader, you were as cultured a man as T. D. Robb. (Leonard, 1995: 54)

Leonard argues that these inbuilt hierarchies rob the dialect speaker their right to equal dialogue. His response is that 'no language is more sacred than the people who speak it; more to the point, no language is more sacred than the people who don't' (p58). Kövesi has identified the same linguistic politics in Kelman's post-colonial "abrogation" of standard language:

[T]he rejection by post-colonial writers of a normative concept of

'correct' or 'standard' English used by certain classes or groups, and of the corresponding concepts of inferior 'dialects' or 'marginal' variants. (Ashcroft et al, quoted in Kövesi: 169)

These ideas were present, if not always deliberately applied, in the early stages of the dialectogram project. In essence, I was drawing an analogy between the positions taken by these Scottish writers to abrogate the visual languages used by those in power and my own drawing style. Implicit in the *Cairntow* site plan is the logic that a Gypsy/Traveller resident of this site cannot be the same as the person who has drawn it (or those professionals who can interpret it into a physical reality). With *Backcauseway*, I hoped to disrupt this assumption by creating an explanatory diagram that is as much a product of the culture depicted as I was - it would be 'peculiar' to its place because, to borrow James Kelman's pithier explanation, '[L]anguage is the culture.' (Kelman, quoted in Miller and Rodger, 2011: 35).

Theorists of line seem to have come to similar formulations of the imbalance between standardised and informal drawing languages. T.D Robb's hygienic responses are echoed in Ingold's critique of Western cartographers who are disdainful of the 'gestural traces' the lines and sketching common to sketch-maps and the traditional maps of Inuit and Aborigines, that describe how people actually use, and explain their surroundings:

The gestural trace, or the line that has gone out for a walk, has no business in the discipline of cartography. Far from becoming a part of a map it is regarded as an excrecence that should be removed. (Ingold: 85)

Spoken dialect, gestural lines; both are rejected as an 'other' that has no place in sophisticated discussion, and undermine

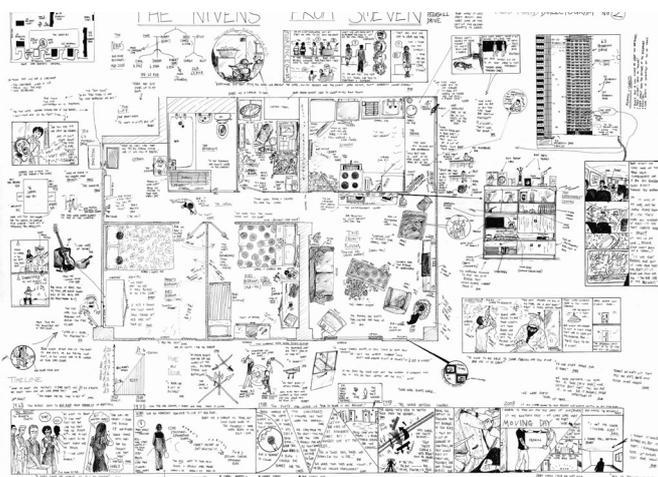


Fig. 4 Mitch Miller, *Red Road Dialectogram No. 2: The Nivens from S(i)even*, Pencil and ink on mount board, 2011.

correct ‘speech’. In dialectograms such as the *Concierge*, I began to mount my own challenge to this notion. The language of diagrams was no longer sacrosanct I began to use direct speech within the structure of the dialectogram, to label and shape how the occupants of that location seemed to create a ‘place’ together. Language is important to what geographers call ‘place-making’. Marc Augé notes that ‘place’ is created or ‘completed’ through the word, when its *occupants* name its salient features and meanings (Augé, 2009: 63). In this regard, the *Red Road Dialectograms* use direct quotes from tenants and employees (rather than ‘official’ definitions) to describe place (Fig. 4). As these respondents are speakers

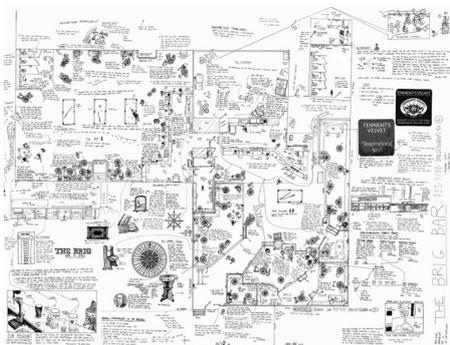


Fig. 5 Mitch Miller, *Red Road Dialectogram No. 4: The Brig Bar*, Pencil and ink on mount board, 2011.

of Glaswegian dialect, then the ‘dialect’ in ‘dialectogram’ also refers to the actual use of speech ‘peculiar to the place’ to describe it rather than those from outside it.

This practice evolved the more I thought about the politics and dynamics of language. In the early *Red Road* drawings I used quote marks to indicate direct contributions from my (mainly working class) research participants. By the last of my *Red Road Dialectograms* (Fig. 5) I had removed these altogether.

Here, I was influenced by Kelman’s criticisms of prose fiction where the

powerful narrator’s voice was presented in Standard English, while working class or marginal characters direct speech appears in quote marks (Kelman, 2008: 41). His response to this ‘summation of the political system’ was to adopt a ‘flattening prose technique’ whereby there are no quote marks to separate the authority of the narrator (‘were the psychological drama occurs’) from the autonomy of the protagonist (Miller and Rodger, 2011: 50-51). As a result, current dialectograms, such as this drawing inspired by Kelman’s *Kieron Smith, Boy*, (Fig. 6) try to avoid

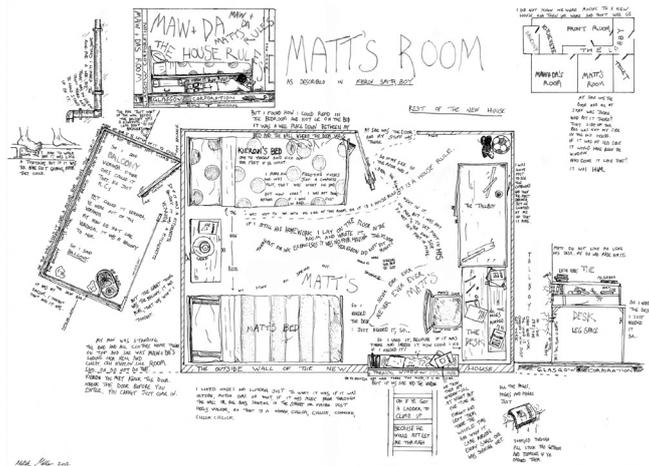


Fig. 6 Mitch Miller *Matt's Room as described in Kieron Smith, Boy*. Pencil and ink on mount board, 2012.

marginalising their protagonists by using quote marks and most of the lines are of equal weight.

(DIALECT(IC))OGRAM

The politics of ‘abrogation’ help us to understand the dialectical relationship between diagrams and their apparent antithesis, the dialectogram. Unlike diagrams, whose purpose is to be clear, unambiguous and be sparing with what Edward Tufte calls ‘data ink’, the profusion of subjective voices within a dialectogram,

while filtered through my own sensibilities, makes any single reading – or use – of the image impossible, but allows many ‘micro-readings’ (Tufte, 1990). They are, in their excessive complexity, a parody of information science and its claims to authority.

Although a sense of the dialectic has shaped recent case studies in my PhD research, understanding the ‘dialectic’ of dialectogram is a more retroactive process than in the case of dialect. Again, we can turn to contemporary Scottish literature for help. James Kelman’s work often parodies the voice of expertise and authority through seeking out these “rough and jagged places”. His short story ‘Roofsliding’ is a deadpan appropriation of the lofty tones of the urban anthropologist to describe apparently irrational behaviour among Glasgow tenement dwellers (Kelman, 1983: 194-196). This satirical awareness is transferred to his character Robert Hines when he describes the deteriorating conditions of the back courts to his own tenement block (Kelman, 1985: 88). More recently, a nameless character in the short story ‘as if from nowhere’, rendered near powerless in his hospital bed, turns the tables on the doctors analysing him by taking his own notes on them (Kelman, 2011: 41-58). That these notes have no purpose is beside the point; it is the activity of note taking in which the real power is exercised, and thus contested.

In my own writings on Kelman I have argued that works such as these set out to counter the way in which lofty, top-down discourses of the establishment blithely smooth over questions of diversity and local complexity. Kelman’s contemporary Tom Leonard detects a lethal subtext to this smoothing over in his essay ‘What I Hate about the News’, about the 1991 Gulf War:

It’s one thing to have wide-angle

spectaculars of twelve-rockets-at-a-time whooshing upwards into a dark desert sky, patriotic flag somewhere on screen; it’s another to have wide-angle spectaculars of what happens to the conscripts on whom the over eight thousand disintegrating “bomblets” fall from each salvo. (Leonard, 1994: 245)

The top down view does more than obscure local culture; it facilitates murder, inhumanity and repression and is thus *colonial* in its structure; it observes – and describes - but does not participate in the subject culture. Ingold’s identification of the modern map with the colonial priorities of establishing trade routes and designating areas to expand into established suggests that the ‘bird’s eye view’ is a major component in hierarchical systems of knowledge designed to control and shape the spaces in which global capitalism takes place (Ingold, 2007: 79). The Marxist cultural theorist Michel de Certeau has also criticised the ‘totalising’ tendency of the map, whose clean, rigid lines distances us from the organic life that takes place at ground level, what he calls ‘the itineraries that were the condition of its possibility’ (de Certeau, 1988: 120) (We might think for a moment, of the Gypsy/Travellers wholly absent from the diagram that sets out their living arrangements as the conditions of *that* drawing’s possibility...). He gives the example of someone looking down from the World Trade Center to demonstrate the consequences of this view:

To be lifted to the summit of the World Trade Center is to be lifted out of the city’s grasp. One’s body is no longer clasped by the streets [...] he leaves behind the mass that carries off and mixes itself up in itself any identity of authors and spectators [...] he can ignore the devices of Daedalus

in mobile and endless labyrinths far below. His elevation transfigures him into a voyeur. It puts him at a distance [...] looking down like a God. (1988: 92)

In Kelman's work, the capacity to describe is a crucial flashpoint in the dispute between the powerful and the oppressed. His characters are most existentially acute when they are able to take an imaginative leap and temporarily seize this power for themselves, to better see the reality of their situation. Robert Hines seizes this Promethean moment through a daydream, where he mentally 'draws' a diagram of his tenement,

The rectangle is formed by the backsides of the buildings – in fact it's maybe even a square. A square: 4 sides of equal length and each 2 lines being angled into each other at 90°. Okay now: this backcourt a square and for each unit of dwellers up each tenement there exists the 1/3 midden containing six dustbins. For every 3 closes you have the 1 midden containing 6 dustbins. (Kelman, 1985: 88)

Hines then immediately, subverts this with a very grounded flight of fancy, signalled by the reinsertion of his own dialect ("cunts", 'yins") into the language of the scientific observer,

But then you've got the prowlers coming around when every cunt's asleep. They go exchanging holey dustbins for nice new yins. Holey dustbins: the bottom only portionally there so the rubbish remains on the ground when said dustbins are being uplifted. What a bastard. (1985: 88)

Naturally, I tried to visualise this as a dialectogram:

Kelman scholar Scott Hames has described the dialectogram style as a

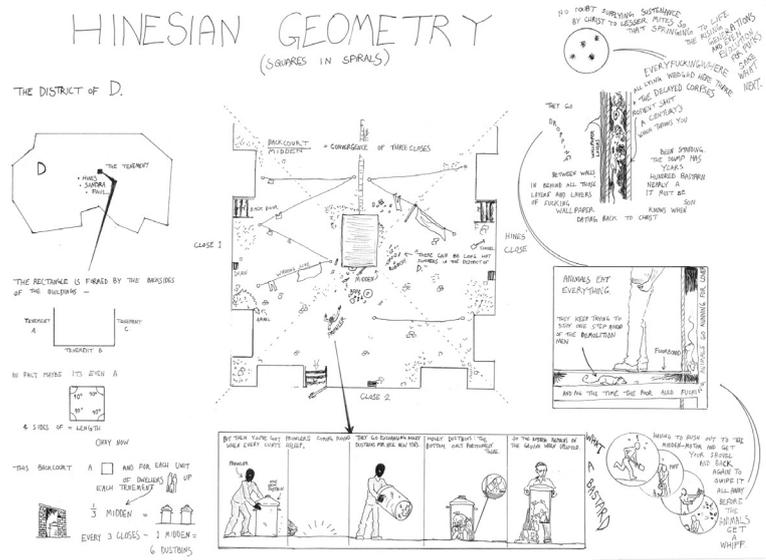


Fig. 7 Mitch Miller, *Hinesian Geometry*, Pencil and ink on mount board, 2011

'clever way of 'hijacking' third-person/monumental style for first-person knowledge and concrete experience, without relinquishing its authority' (Hames, 2011). With his imagination tied closely (and tensely) to place, Hines' is the knowledge 'clasped by the streets' that de Certeau misses in the map and which dialectograms try to reinstate. Furthermore, I would argue that like Hines, a 'dialectographer' temporarily seizes upon the diagrammatic language of authority to create a dialectic between what we associate with the users of this language and street-level dialects and usages, with the usually deleted 'excrecences' challenging the assumptions that underpin their visual presentation. Like Hines' bird's eye view, a dialectogram is a native-drawn map, simultaneously lofty and earthy – in them, "dialect" and "dialectical" are arguably much the same thing.

I pursued this idea in the *Concierge* and the *Brig*, and in this remake of the *Backcauseway* drawing:

Compared against the original, it is hopefully obvious that 'excrecences' or

'itineraries' - the personal journeys we take through the world, the way in which we consume and interact with the spaces around us- have become central aspects of dialectograms, which use their own 'excrescences' to elaborate the diagrammatic versions of flats, pubs and yards. This is

improvisational, clandestine and often very intelligent fashion to create their own culture, 'poaching' from the material produced from a strategic centre by political and economic establishments (and often intended for other things entirely). If we think of diagrams as strategic productions, then a dialectogram is a tactical consumption (or 'poaching') of its illustrative traditions to illustrate environments according to how they themselves, are tactically consumed by its occupants.

CONCLUSION

When the philosopher and street-level historian Walter Benjamin advocated superimposing different types of image so they would, 'come alive in terms of revolutionary meaning' he expressed the hope that 'dialectical images' could point us towards those points where hidden ideologies can be detected and be understood (Buck-Morss, 1991: 220).

Whether dialectograms themselves offer up such a revolutionary meaning is hard to say – but it may be that their claim to being a breed of dialectical image rests on how they leave it to the viewer (and we could say, their tactical consumption of the image) to make a 'synthesis'. I would argue that the ways in which post-colonial writers have successfully identified 'dialect' as part of the 'dialectic' hold lessons for drawing researchers keen to understand graphic languages and their relationships to power. So the dialectogram is *more than a pun* - it also is a pun that leads into serious discussions on language, depiction, forms of resistance and, at a personal level, an appreciation of how my practice is indeed, peculiar to its local context, yet far from parochial.

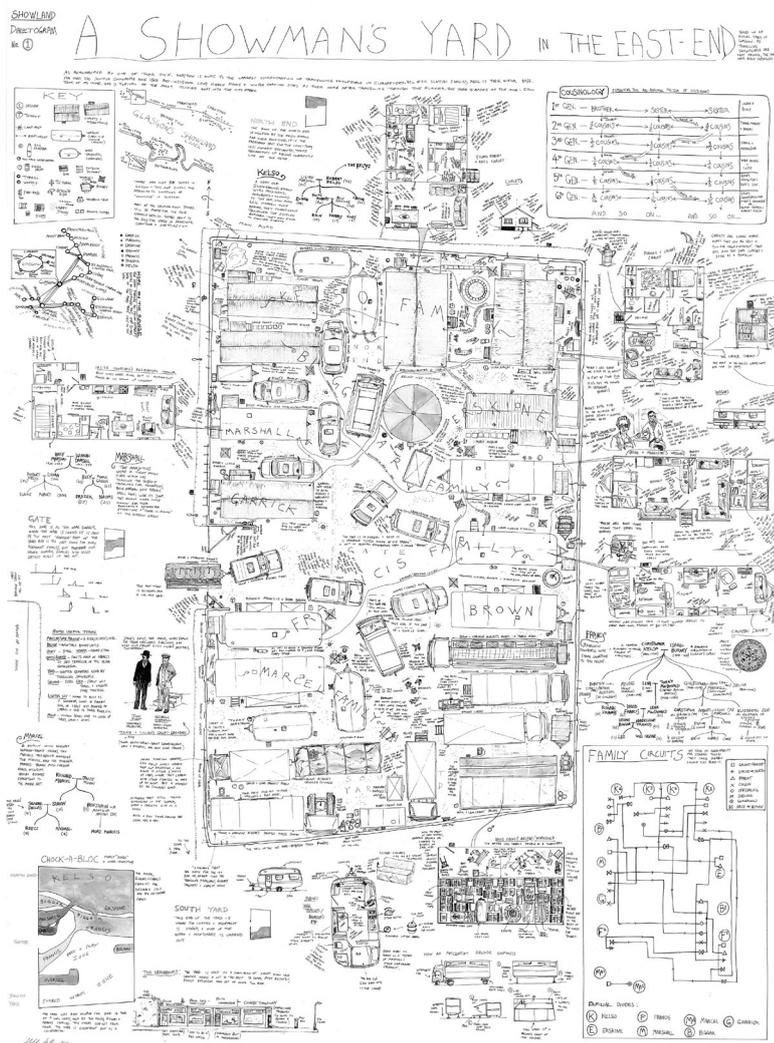


Fig. 8 Mitch Miller, *A Showman's Yard in the East End*, Pencil and ink on mount board, 2012.

found in both the language used (in a number of senses) and the subjects chosen.

In his work, de Certeau turns away from earlier critiques of the 'consumer' to argue that they use 'tactics' in an

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BIOGRAPHICAL OUTLINE

Mitch Miller is an artist, illustrator, and researcher who lives and works in Glasgow. Mitch has made his 'dialectograms' for a range of cultural projects and institutions in and around Central Scotland. Most recently he has been using dialectograms to aid the redesign of public libraries in the west of Scotland and to document urban regeneration projects as part of the artists' collective *Recollective*. He has contributed to a number of TV and Film Projects with BBC Scotland as both illustrator and scriptwriter, and edits the Scottish arts and politics quarterly *The Drouth*. In 2013 He received the New Talent award at the World Illustration Awards in London, and later a PhD. in Communications Design from Glasgow School of Art in 2015. He is currently artist in residence at Glasgow Museum of Modern Art (GOMA).

DRAWING WITH A VIEW TO ARCHITECTURE: AN APPROACH TO DRAWING THAT BEGINS TO SUGGEST A DIFFERENT WAY OF ARTICULATING SPACE

MICHAEL CROFT

INTRODUCTION

This paper concerns questions of perception, cognition and creativity, and drawing's enhancement of teaching and learning strategies in the university. In a more particular but hypothetical context, the paper suggests that drawing can be a generative medium for three-dimensional structuring of space. An implication of the latter, but as an adjunct of the class that provides the research's practical material, is the relevance of this to architectural education.

A key question of the paper is how one might get beyond dealing with conventions of appearance in drawing when the latter is so strongly fostered by early education, the reason being, in this instance, to be able to articulate space in terms that may implicitly reference the human body. Such a question is of general relevance in art and design education in instances where students' objective is to pictorialize space.

The research was conducted in 2012 with a combined group of 1st year students of three design degree programs, for whom the class had foundational possibilities, while the content is also suitable for a more advanced and specialist study group. It is not within the scope of the paper to consider what becomes apparent of this class in terms of cross-cultural, ESL teaching and learning, or evaluation and assessment questions, although these are of course relevant in the particular context of the research.

Without negating the drawing skills-based educational background of the participating students, and the content of a previous drawing class, this class's exercises were structured in such terms as to challenge more conventional approaches to the question of space.

METHODOLOGY

The methodology of the drawing exercises that the paper discusses is in particular from my interests in questions of space combined with a reading of an article by Peter Eisenman (1999), and generally from an interest in the phenomenology of Merleau-Ponty. Certain issues of these two authors challenge the familiar construction of space on the two-dimensional plane as established by the Western central perspective system in the 15th Century. Space constructed through central perspective is conceived as external to us, divided by the flat plane - theorised by Alberti (Damisch 2002: 119), and for which he recommended the use of a "veil" (a transparent plane) on which to plot points that would eventually construct accurate likenesses of objects and their relative positions in space. Debatably, however, this method does not encapsulate the experience or expectation of moving into and through space.

When Eisenman refers to "monocular perspectival vision" being "resolved on a single planimetric surface" (in effect Alberti's veil), this implies the construction of space without recourse to other more subjective questions of vision, for instance, binocularity and peripheral vision; the more experiential dimension. Eisenman references Deleuze's *fold*, the analogous form of the Moebius strip, and his own "folded projects" as initiatives that 'dislocate the subject from effective space and result in an *affective* space which is no longer translatable into the vision of the mind'. The exercises discussed below replace the perspectival construction of space with a method that encourages acknowledgement of human subjectivity. Eisenman refers to "'aura' logic, which is the sense of something outside our vision that is yet another subjective expression". In the architectural context, as suggested

by Eisenman, this potentiality is denied by architecture's refusal to embrace "perceptual ambiguity".

An approach to understanding space in terms of the human body, in an architectural context, may not merely be through observing others' bodies in a detached sense, but by considering what can be seen of, and sensed otherwise, of one's own body in space. Merleau-Ponty's phenomenology presents a challenge to perspectival constructed space as part of the conventions of architecture. Scruton (1996: 568), reviewing Merleau-Ponty's phenomenology, refers to the necessary relationship between "interpretation and experience" in perception, and that how we see things "derives from activity, planning, intention and desire, and not merely from intellectual speculation". According to Merleau-Ponty:

We have to discover beneath depth as a relation between things or even between planes, which is objectified depth detached from experience and transformed into breadth, a primordial depth, which confers upon the other its significance, and which is the thickness of a medium devoid of any thing. (2003: 310)

In the context of drawing, the reference would therefore be to space as a *medium* and that it has a *thickness*, linear mark making in drawing implying density without the latter necessarily becoming opaque. After referencing oneself in space through drawing, the objectification of this through three-dimensional structuring could lead to possibilities of architectural design that implicitly reference the human body's prior - in terms of the design's origin - and prospective articulation of space by any eventual built structure's users. Why this might be worth doing is due to the fact that we are, as humans, always already in the space that is potentially there for us to inhabit (accepting that the main

means of articulating space, in a sense of rendering it visible, is by providing it with boundaries). Structures that have resulted from such acknowledgement may reflect a human presence that is not so much visual as subjectively sensed.

A POSSIBLE ROLE OF DRAWING IN AN ARCHITECTURAL CONTEXT

There can be a tension in drawing, and an attitude towards the medium, which makes it potentially useful as an adjunct medium to designing in an architectural context. Drawing works analogously, however, to how space might be considered in three-dimensional spatial designing. Between the two parameters - space as a criterion, and designing the articulation of space - there is a middle area that may concern three-dimensional structuring and modelling from two-dimensional possibilities as an advancement of the process of visualising thinking.

Such tension is that between the suggestion and more precise articulation of space in drawing and the medium's iteration of surface qualities. This may be considered analogous to the idea of folding space, such as through the metaphor of the Moebius strip. When recession is created in drawing, marks and evidence of the medium divorced from function may sit on the surface, pulling space back through itself. If drawings could be sectioned to show their space, this characteristic of surface may in a sense elasticize space, like the *push/pull* terming of space in relation to picture plane in abstract expressionist painting.

The question explored in the drawing exercises of the paper's referenced class has concerned from what sources suggestions of space can be generated,

the key source being one's sense of one's bodily habitation of space.

Line, marks, tonality, texture, etc., otherwise constrained by conventions, can all be freed from any limited purpose, providing that this approach is integral with the drawings' concept. For example, if one is moving at slow walking speed past an object, viewing it only peripherally, then the freehand drawn recording of what is seen can only really be in terms of sketchy mark-making. Eisenman (above) has equated the dislocation of line from "scale relationship" as a break with "reason", when, in the context of his argument, reason is a limiting factor that he suggests can be replaced by "affective" relationship with space.

The aim of the drawing class has been to introduce subjectivity into the drawing arena. Subjectivity is in this sense the experiential connection with a task that concerns the consideration of oneself in the midst of the referenced space, and consequently the drawing's space. The aim, then, is to start to tease the paradoxical relationship between suggested space and the drawings' sense of surface into a more rational three-dimensional space that is generated from one's experiential presence in the same space. It is expected that through closer consideration of the three-dimensional results, increasing levels of articulation and structuring could be obtained, and novel spatial solutions obtained to other relevant questions.

A DISCUSSION OF TWO DRAWING EXERCISES

Subject – Void – Object: Version 1

If, according to Merleau-Ponty and Martin Heidegger in their writing concerning space, one experientially

understands space through habitual use of it and, as (Heidegger 2001: 155) suggests, in expectation of one's moving into a space before one, one is already there, then the question is how some of this can be articulated through, and as, drawing. In the Merleau-Ponty sense (2001: 301), one's understanding of space (in the quote's context, *depth*) is through sensory experience: "to live it, to take it up, assume it and discover its immanent significance".

Perhaps the most immediate way of grasping the relationship between physical occupation and sensed occupation of space might be through acknowledgement of the space that is very close to one, which is, in effect, embracing and may be referred to as a kind of territory around one's body. The point of the exercise, Subject – Void – Object, was for students to articulate their subjective sense of their own immediate space; the void that opened out in front of them as they looked up and across and the objectification of a human figure, their mirrored partner, at the other end of the space.

Students each positioned a drawing board and paper below them at a comfortable height while standing and looking down at what they could see, and sense, of their body - hands and arms, parts of clothing - and space inhabited by them. The movement back and forth of their drawing hand and arm, which roughly described an arc in the region of the waist, could then be considered the space that their body inhabited around them, the nearest potential projection of it forwards into space. Such space could have a vertical depth nearly as tall as them, if it was possible to take shoes or feet into account between their body and the base edge of the drawing board.

The *looking down* of the activity, and consideration of the space between two hands, one drawing and therefore

moving and the other relatively still, resulted in a continual endorsing of the lateral dimension, an oval shape, equal to what was being considered as a space, straightened by the physical restriction or influence of the base of the drawing paper. This process was one component of a drawing exercise that considered space in terms of breadth and depth, and these as part of an in-extractable unity. A demonstration drawing representing a typical beginning of the process (Fig. 1) was followed by students' own attempts to basically rationalize a system of representation.

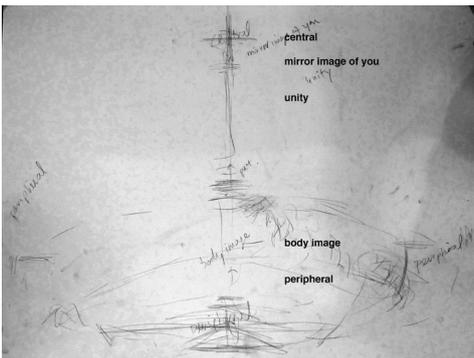


Fig. 1 The author's beginning demonstration drawing with typed language prompts

Each student worked opposite a peer who was doing the same thing, with a void between them, of which the boundaries were the floor space, variously infiltrated by its reflectiveness, and where the field of interest faded out to the right and left of each student's breadth of visual concentration. The distance between the pair of students was such that when measured, each of them was considerably reduced in scale to the elements, as described above, of reference in each of their own drawings. Looking at one's partner involved an upward movement of the head and eyes, and an across-gaze of the eyes.

The visual and sensed movement between each of the drawing pairs could

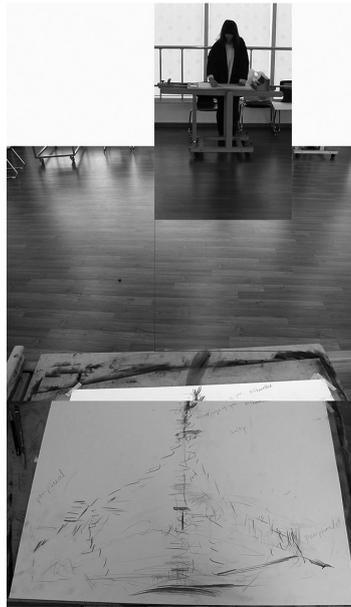


Fig. 2 The author's photomontage visual of the sense of looking down at the drawing board and then across the space at one's drawing partner



Fig. 3, 4, 5 Three students' examples of the exercise Subject-Void-Object, version 1, in combinations of pencil and chalk on A1 paper

be described as an arc, of which the trajectory was most curved at its starting point at the students' eyes, and lessened as it moved towards its destination at the location of their partner. The gaze of each student both established a sense of boundary to the void between the pair and looked through it. From the oval-shaped breadth, the container, in a sense, of their body in their space, the drawing area slowly narrowed as one visually spanned through the space, acknowledging planar and surface characteristics of the floor, and resulted in a small intense focal point that

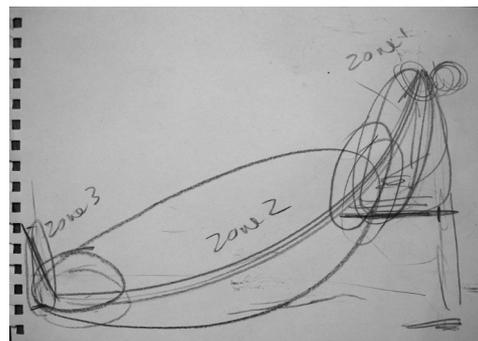
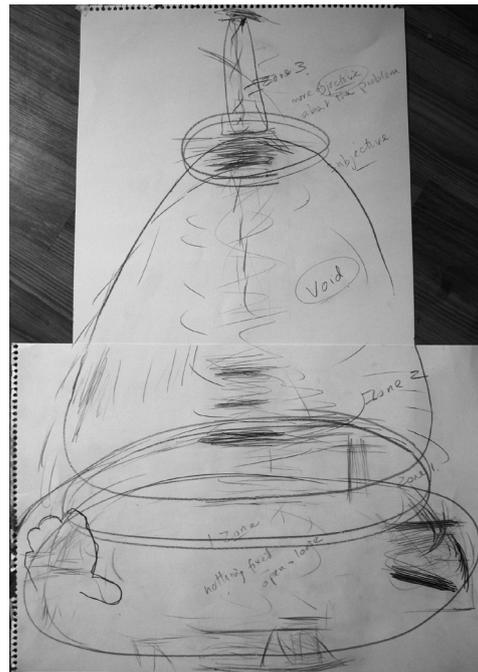
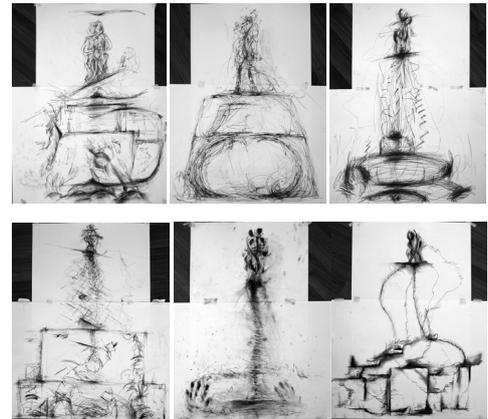


Fig. 6,7 The author's sketches to show diagrammatically and through red, blue and green color-coding, how the spaces might be conceived and interact

was their partner at work opposite (Fig. 2). The extent to which they physically acknowledged this scale in the drawing was partly a rational and partly an intuitive decision (Fig. 3-5)



Figs 8, 9, 10 (top row), fig.s 11, 12, 13 (lower row): A range of students' examples of the exercise Subject-Void-Object, version 2, in combinations of pencil and chalk on two sheets of A1 paper

Subject – Void – Object: Version 2

In a second version of the exercise, which followed the same method as before, a human model at the end of the trajectory through space replaced the students' mirrored partners, who was slowly moving and altering his body position in the circle circumscribed by his feet. Based on observations of the previous week's class meeting, the concept was re-introduced through diagrams (Fig. 6-7) and by description and possible relevance of the term void in relation to the space immediately below their vision as they drew, and that which opened out in front of them, seeming to follow a downward sloping curve as they looked towards the model (Fig. 8-13).

A modelling component of version 2

A modelling component of the drawing exercise concerned constructing the sense

of space that had been drawn as shape of objects, parts of objects and floor expanse using modelling materials such as clay, sticks, cardboard, etc. Through reading the drawings in three-dimensional terms, students were encouraged to interpret what had been a subjective response to space through use of materials that render space as solid, and as a unity between what were initially assumed to be separate components of a scene, including visible components of oneself. By such means, students moved from an experiential engagement to an objective one, where the models would start to suggest spatial structuring possibilities (Fig. 14-17).

With the available materials, the mark-making in the area of the void, whether floor or space, could be pulled into the space as defined by the students' sense of their bodies, raking down to the area of the opposite standing figure. This meant reading the drawings, from their initial strong implication of surface and flatness that was partly due to the gestural handling of the medium. From the initial flatness, the space could be read as moving forward and upward. This was a reverse of the implication of movement while the students were standing in and looking through the space, of space as moving forward and downward, with the indications of the standing figure as also falling away, as shown previously in figure 7.

Students were encouraged to document their moves through sketches, using the drawing medium in this case to mimic the expected conversion of it into modelling materials, which meant assessing the character of the materials pre-chosen for the exercise (Fig. 18-22). Figures 23-26 are of finished models shown in relation to their drawings.

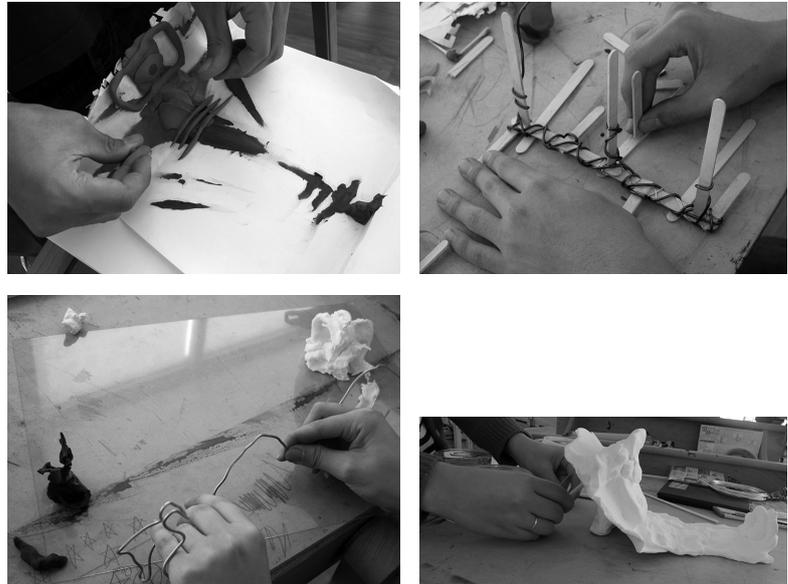


Fig.s 14,15,16,17 Students' manipulating materials at the start of modelling from their drawings, using small-scale modelling materials

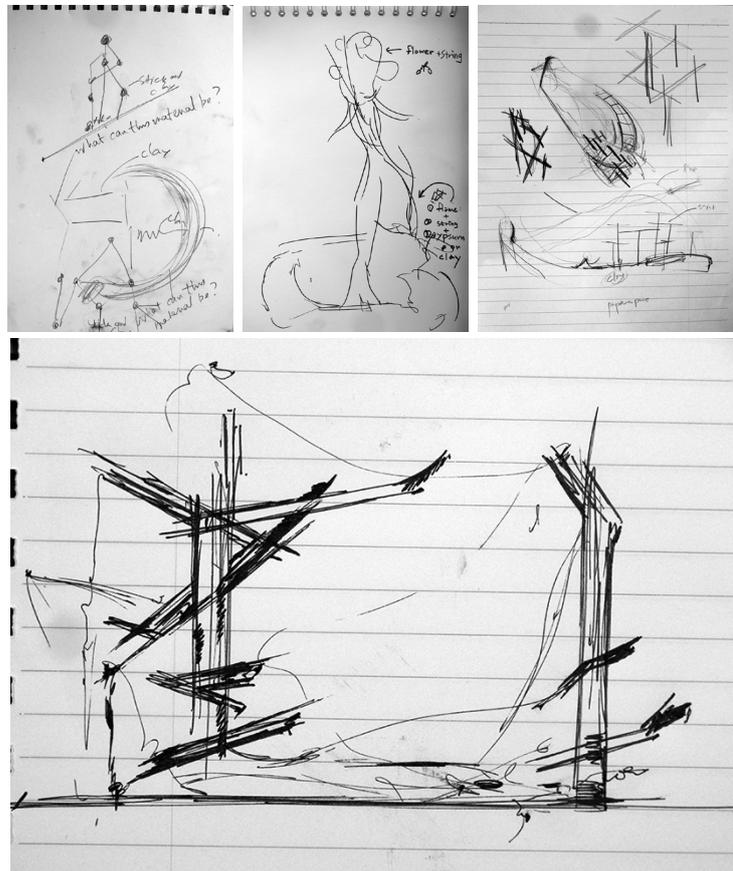


Fig.s 18, 19, 20, 21 Students' interim sketches for their models

DRAWING ONE'S OWN BODY MOVING THROUGH A SPACE

The material support for this consideration of movement of one's whole body through a space was three joined sheets of A0 paper. Each student had to walk slowly, in bare feet, from the baseline to the top of his or her own paper while drawing what could be seen of the body in movement. Drawing materials were charcoal or chalk attached to a stick that enabled drawing while in an upright position, drawing materials that could be held between the toes, and instruction that students could stoop or squat momentarily and work from their short-term memory. By this means, a cognitive skill of looking, noticing and deciding what to do prior to the action became part of the method.

The following is a summary description of the exercise, itemised as instructions and acknowledgements.

Instructions

- *Stoop down through the vertical dimension of the drawing's space, acknowledge as a movement;

- *Notice upper chest, curve of belly, each arm and hand, lower legs/ankles and front of feet, or visa versa, from feet upwards;

- *Potentially compress this body image into flat image on the paper;

- *Look through the distance represented by one's height, acknowledge perspective, deal with constant slow movement;

- *Divide body's height into three levels: chest region, hand region and feet;

- *Use materials to distinguish such levels as layers in the drawing;

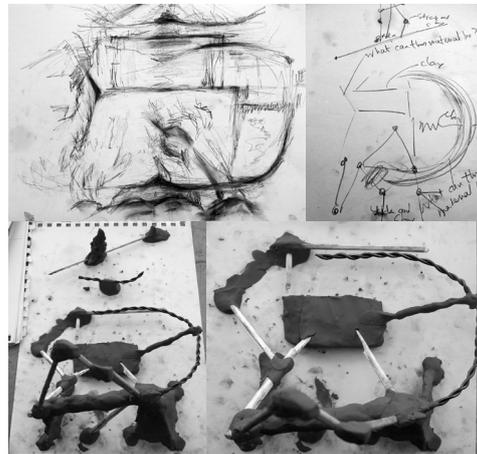


Fig. 22 Example of a single student's correspondence between drawing, sketch and model, in pencil, wood and clay

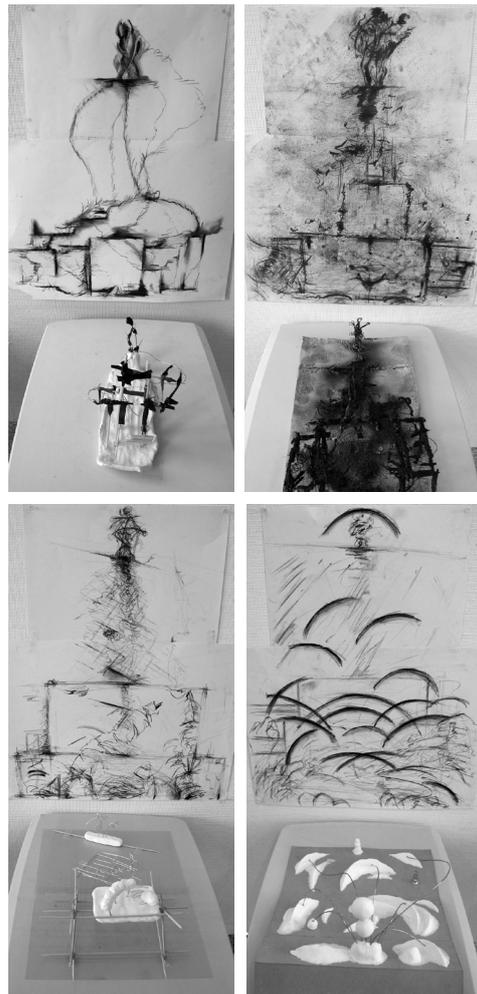


Fig.s 23, 24, 25, 26 Some students' finished models in relation to their drawings, using various drawing and modelling mediums

What should or could be acknowledged

*Individual layers impact onto single plane;

(In a sense folding space, especially if the image basis of the base-plane, the feet, are visually pulled through);

*Vertical spatial issue projects horizontally through the drawing;

*In plan view, body's movements responsive to the proportion of width of drawing paper that the mass of it occupies;

*Material support both a surface that enables indexing of a visual-intuitive and cognitively driven process, and a void into which the space above it, as articulated by the moving body, is projected;

*Looking down, stooping down, constitutes intentional and physical pushing into the void;

*The void in this instance also the space occupied by one's body, if body is a receptacle lived around, rather than inside;

*Body/container performs as familiar corporeal mass, pushes into space and articulates the void;

*Physical angling forward of this potential for pushing forward;

*Feet behind one, moving behind at their point of indexing (through dirt and charcoal on soles);

*At each frontal step, the body projects across axis of the leg;

*Each forward movement involves slight angling of the body forward;

*When pushing through existing medium on the page, forward articulation of the void is subdivided at height of the hip, either left or right side of paper;

*If foot dragged through medium that the body has already crossed over, then another subdivision of the void articulated from behind;

Students were being asked to think objectively in the course of doing

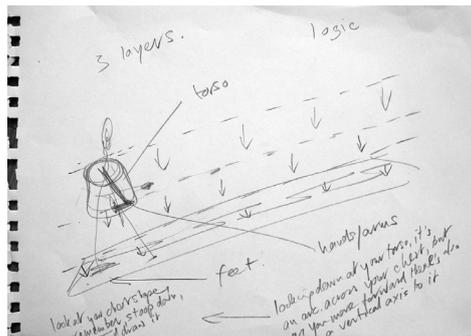
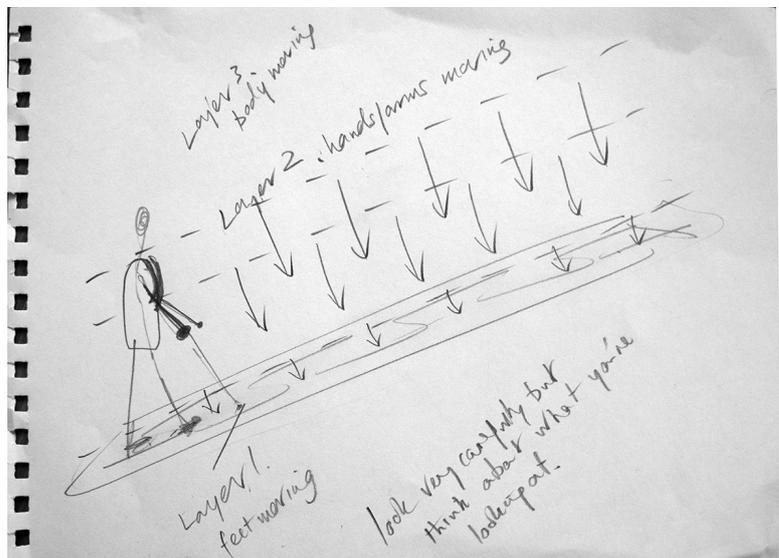
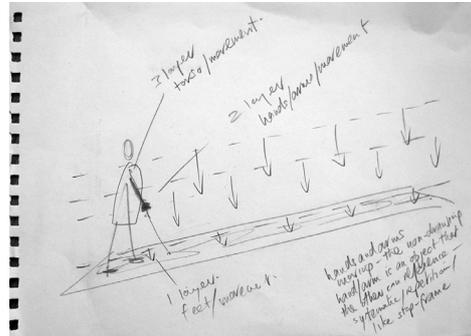


Fig.s 28, 29, 30 The author's demonstration sketches for the exercise, Drawing One's Body Moving Through a Space, in pencil on A5 paper

this exercise, in accordance with the instructions that were delivered in the manner of the above transcriptions and through diagrams (Fig. 28-30).

However, the above-listed acknowledgements might have been either cognitively understood or remained reflexive. At this stage, the experiential investment

in the drawing would be heightened by the extent of these acknowledgements, and could then be objectified by subsequent formal and conceptual modelling and analysis.

The drawing first of all accrued some materiality, mostly through students sliding material with their feet and dragging it with their stick, and this served to map the arena (Fig. 31-33). The sense of starting, wondering what to do



Fig.s 31, 32, 33 Students indexing their feet movements as the first preparatory layer of the exercise, Drawing One's Body Through a Space, using charcoal or chalk attached to a stick

and how to represent what one saw, how to respond to the instructions, the task's novelty and fun, play with materials, and of getting lost in the process, were subjective elements that would have interacted with the exercise's objectives. Figure 34-37 give some indication of the visual/material results.

CONCLUSION

The above exercise, 'Drawing One's Own Body Moving Through a Space', was the latest of a set of exercises that are being considered for the potential of drawing to generate possibilities for the articulation of space other than by means of conventional linear perspective. Through being used loosely and sketchily and freed from its function of delineating objects and their relationships, line in particular challenges the traditional planar articulation of space.

The next step of this exercise would be to model it three-dimensionally and, as suggested by the above summary, it has complex structuring potential.

Reading the drawings for their potential to generate three-dimensional structures involves objectifying from the point of view of:

- *A detached observer, acknowledging the relationships between the instructions that directed the task;

- *One's difficulties with this and the scope within the exercise to work interpretively;

- *The additional and different contributions by the mediums' relative autonomy, especially when these are contra to one's intentions for them;

- *The confounding and contradictory, as well as coincidental and chance effects of one's subjective and experiential engagement (one's "affective"

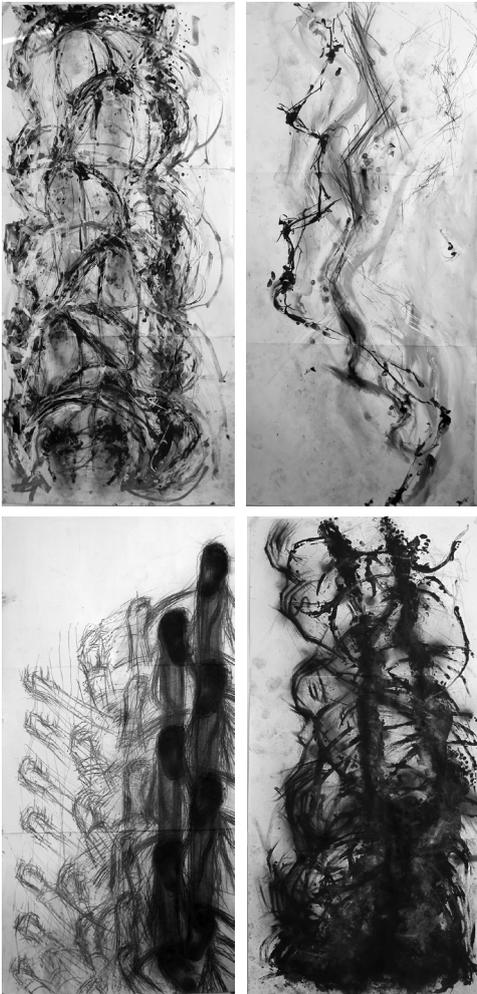


Fig.s 34,35,36,37 Some results of the exercise, Drawing One's Body Through a Space, in combinations of pencil, chalk and paint on three sheets of A0 paper

relationship) with a task that followed objective instructions;

*The fact that observations of one's body, involved in a drawing task, has generated possibilities for considering how to articulate space;

However objectified the results of such three-dimensional models could be, the fact that these were due to experiential engagement would be likely to be carried through as a reverberation, whether visually noticeable or not. In this respect, the potential would be for the human body to begin to have its effect

on structuring space that, in terms of generating built structures, people would eventually variously inhabit and/or use.

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BIBLIOGRAPHICAL OUTLINE

Michael Croft is a British-born artist who has been living and working in Asia since 1998. He trained in fine art at Camberwell School of Art, London, and as a painter at the Royal College of Art, graduating in 1985. After receiving two study grants from the British Council, Thailand in 1994 and 1996, he started working in the international school circuit and later at university level in art and design programmes in Thailand. Michael is interested in how to encourage generic visual-material thinking and experiential engagement with process useful for 1st and subsequent years' students across fields of design and conceptually based fine art. At the time of writing the DUT paper Michael was working at a university in South Korea, mainly exploring the question of space through 1st and 2nd year drawing classes.

RETINOTOPIA, DESENHOS DE UMA VISÃO CONDICIONADA

RETINOTOPY, DRAWINGS OF A CONDITIONED VISION

PAULO FREIRE DE ALMEIDA

INTRODUÇÃO

Retinotopia é a designação de uma característica do sistema visual, onde a localização dos recetores da retina é preservada em diferentes níveis de processamento no córtex visual. Esta descoberta foi ilustrada por uma célebre imagem obtida numa experiência de Roger Tottell, (Hubell, 1988: 114) onde um macaco foi sujeito à observação de um alvo. Nesse momento o seu córtex foi injetado com uma substância reagente à atividade elétrica e, posteriormente observou-se o padrão de linhas concêntricas em amostras do seu córtex visual. O respeito pela distribuição celular da retina no córtex visual designou-se por *Retinotopia*, cuja descrição poderá ser graficamente sugestiva, segundo E. Bruce Goldstein (2007: 86):

...an observer is looking at a tree. Looking at the tree results in a image on the retina which then results in a pattern of activation on the striate cortex that looks something like the tree, because of the retinotopic map in the cortex.

A retinotopia não oferece exatamente figuras de árvores impressas no córtex visual, mas permite a monitorização da atividade nas regiões ativadas durante a observação de um motivo. Em outro campo de investigação supõe-se que a visualização mental de formas pode ativar o córtex visual primário permitindo a sua leitura por *scanners* (Klein *et al.*, 2004: 27). Para lá do córtex visual sabe-se ainda que a informação registada no centro da retina prossegue numa série de ligações designada por corrente “dorsal”, especializada na forma e detalhe. Por sua vez a visão periférica corre numa outra corrente designada como “ventral” dedicada a movimentos, mudanças de

contraste e localização espacial.¹ (Hubell, 1988: 67)

UM PRÉVIO MODELO RETINEANO: PICTURA, SEGUNDO KEPLER

Svetlana Alpers caracteriza a pintura do século XVII na Holanda, segundo um princípio de semelhança não apenas geométrico, mas fisiológico. Alpers estudou as relações da cultura holandesa com as descobertas de Johaanes Kepler para nomear o paradigma da visualidade holandesa como *Kepleriana*, identificando a imagem como a projeção numa camara obscura, arquétipo extensível à projeção de luz na retina.² O paralelismo entre a imagem projetada numa parede e a imagem projetada na retina é, por Kepler, designado de *Pictura*: como, imagem artificial, por comparação ao termo de *Imago*, que designa as imagens mentais ou formadas na mente (Mitchell, 1986: 31). O paralelismo entre a pintura e a fisiologia da visão sob o modelo ótico da camara obscura estabelece as seguintes propriedades visuais da pintura holandesa: nitidez, detalhe, texturas e profusão de jogos luminosos e cromáticos. Consequentemente, o próprio modelo da visão é entendido como homogéneo, límpido e sem mácula. Tal como sublinhado por Alpers, no modelo da representação da *Pictura*, a “imagem retineana” funciona como um dispositivo ótico, neutro e não seletivo (Alpers, 1983).

Ao modelo fisiológico e projetivo da *pictura*, sucede um modelo especificamente fisiológico, onde o grau

1. Para desenvolvimento sobre este tópico ler, por exemplo, Jacob e Jeannerod (2003). Várias versões da dualidade da visão existem sob a forma de hemisférios cerebrais, sistemas parvo e magnocelular e sistemas “onde” e “o quê”. Para uma leitura integrada destas versões propõe-se Livingstone (2002).

2. “Thus vision is brought about by a picture of the thing seen being formed on the concave surface of the retina” Kepler citado a a partir de (Alpers, 1983: 36).

de projectividade não depende tanto de geometria ótica mas da estrutura topográfica das ligações neuronais. Propõe-se o termo “retinotopia” como modelo alternativo à “pictura” para o desenho de observação, partindo da correspondência topográfica entre a distribuição das células na retina e a localização das células no córtex visual. Se o conceito de retinotopia funciona essencialmente como uma metáfora entre o processo visual e o desenho de observação, poderá envolver uma série de conteúdos fisiológicos no estilo de representação e também, como experiência estética.

IMPRESSÃO VISUAL, A RETINA COMO MATRIZ DA IMAGEM GRÁFICA

Durante o século XIX, o interesse pelos fenómenos naturais filtrados pela visão foram uma fonte de exploração estética. Vários artistas procuraram desenvolver os efeitos fisiológicos no desenho e na pintura, alargando o estilo de representação. Paradoxalmente, essa integração resultou na degradação da *pictura* kepleriana e do seu modelo especular baseado na projeção imaculada de formas coloridas na retina ou numa superfície. Durante o século XIX, o conjunto das aplicações de descobertas científicas no campo da pintura e desenho poderão dividir-se em três âmbitos: a espacialidade da retina dividida entre centro e periferia; a substituição do comportamento geométrico da luz por um funcionamento eletroquímico e ainda, a substituição da atenção pela distração.

Martim Kemp (1990: 242) destaca uma abordagem retineana ao estilo de representação em John Ruskin na sua defesa do “olhar inocente” e seus protagonistas, como Turner e as imagens desfocadas na periferia. A ideia de elipse, substituindo o campo visual rectangular, procura o aspecto de uma visão desfocada e

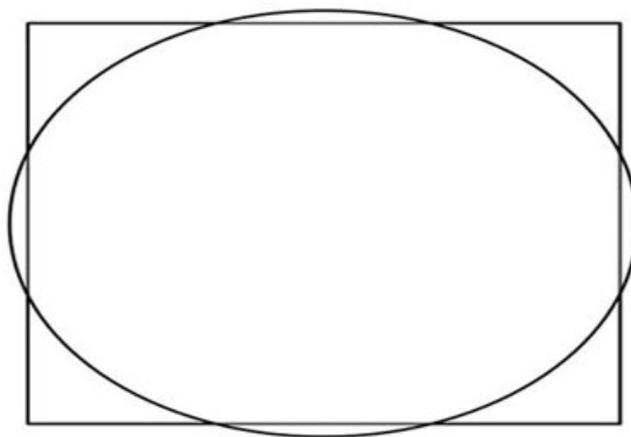


Fig. 1 *Campo Elíptico*. Diferença entre campo visual retangular e elíptico adaptado de John Ruskin.

circular em oposição à imagem rectangular igualmente focada em toda a superfície.

Ruskin adopta um diagrama onde confronta o campo visual elíptico, supostamente natural, contra um campo visual rectangular, alegadamente convencional.³ A ideia de uma visão dividida entre centro e periferia torna-se objeto de estudo científico pouco tempo depois. Como explica Jonathan Crary, a partir de 1850 aprofunda-se a ideia de um “modelo topográfico” da retina onde existe um centro focado e nítido – a fóvea; e a maioritária superfície dedicada à visão periférica, desfocada e tendencialmente monocromática. É em 1880 que Wilhelm Wundt distingue entre “ponto focal” (*blickpunkt*) e “campo visual” (*blickfeld*), separando assim dois tipos de visão, que hoje associamos respetivamente à perceção da forma e do movimento. Mas para Wundt, o campo visual está associado a um “campo de consciência” e o ponto focal ao “foco da consciência”, ou seja à atenção. No modelo de Wundt, a visão serve de suporte à consciência, não

3. Este diagrama, do qual se apresenta uma adaptação, (Fig. 1) foi, por sua vez inspirado na proposta de um paisagista H. Repton, em 1840, (Kemp, 1990: 242), um pouco antes, portanto das investigações mais sistemáticas em torno da visão periférica.

como uma imagem homogênea (típica do modelo da camara obscura) mas como uma forma progressiva de atenção entre a periferia e o centro⁴ (Crary, 1999: 292)

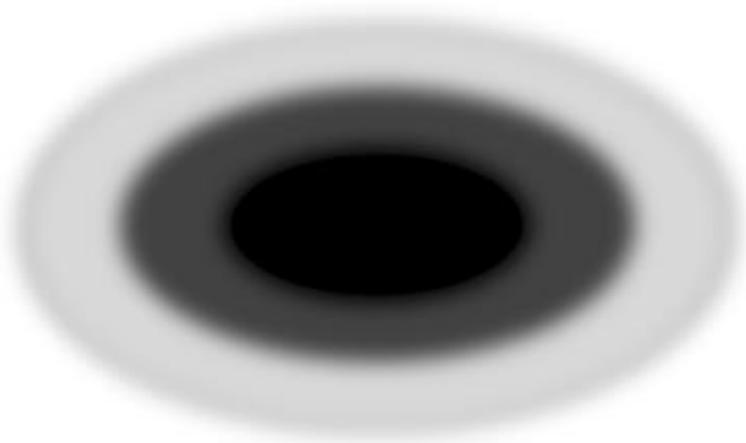


Fig. 2 *Visão Central e Periférica como variação da Consciência.*

A relação entre consciência e visão central, mediada pela atenção.

É provável que Georges Seurat tivesse contato com estas teorias, a julgar pelos seus desenhos nebulosos, sombrios e rugosos, evocando a visão periférica, e noturna, prolongando uma condição visual estritamente fisiológica e também um dado topográfico da retina. Nessa aproximação à sensação visual o desenho dispensa a integridade figurativa das imagens marcadas pela projeção ótica, preconizada por Kepler. Assim, o novo modelo “retinotópico” respeita a fisiologia, estabelecendo condições visuais. A consideração pela visão periférica é um condicionamento “espacial”, relativo ao afastamento do centro e também, do foco de atenção.

A relação entre distração e atenção é um fator comportamental associado

4. Crary apresenta um diagrama de Baldwin de 1891 onde círculos concêntricos estabelecem cinco níveis de afastamento do centro para a periferia. No centro é o ponto focal e na periferia, ou nível 5, encontra-se o inconsciente. (Crary, 1990: 293).

aos movimentos e fixações do olhar, supostamente dependentes de processos cognitivos e não apenas reflexivos. No modelo da *pictura* a imagem parece o resultado de uma atenção e acuidade extremas, como evocação dos instrumentos óticos que preenchem o imaginário da visualidade holandesa. Porém, na visualidade do século XIX, o resultado é eminentemente distrativo e volátil, como fascínio pelos dispositivos associados ao movimento da imagem e da pincelada, à mistura ótica das cores e à própria noção moderna de um olhar “*flanneur*” dispersivo, rápido e geral. A pintura e o desenho impressionistas não convidam à observação fixa, mas a uma tensão entre fixação e deslocação. A pincelada, a falta de acabamento e a combinação de cores complementares produz uma vibração ótica, impondo um olhar móvel.

A deslocação do centro para a periferia altera a percepção da luz, ou seja, da cor, especialmente no enfraquecimento das cores quentes. Na segunda metade do século XIX e, no que respeita à representação da luz, substitui-se o regime geométrico de propagação linear de raios de luz, pelo comportamento menos intuitivo do funcionamento nervoso. Quando a luz é registada pelos fotorreceptores – cones e bastonetes – a sua informação é transmitida por impulsos elétricos substituindo a ordem geométrica pela ordem eletroquímica. Nesse novo registo o processamento da informação luminosa – sombras, brilhos e cores – passa a ser dominado pela lei das compensações, estabelecendo que cada estímulo de uma célula é acompanhado pela inibição das células adjacentes, produzindo uma reação antagónica, como por exemplo a sensação da cor complementar que subsiste como pós-imagem (Livingstone, 2002: 92). Na geometria da propagação da luz, nada prevê este funcionamento, nem a colocação das cores no espectro sugere

oposição cromática ou até o círculo das cores (Livingstone, 2002: 85). A grande inovação cromática do Impressionismo, por volta de 1870 foi a substituição do claro-escuro pelos contrastes de cores complementares e pelas sombras violetas ou azuis. A obsessão pelas cores complementares é inteiramente deduzida de uma série de experimentos em torno da fadiga celular, do processo de formação de pós-imagens e da formação de “cores fisiológicas”, segundo Goethe (Kemp, 1990: 297) como registo de compensação.

A identificação destes três âmbitos: topográfico, cromático e comportamental resulta não só numa apropriação de modelos científicos e tecnológicos para o centro do trabalho dos pintores, mas sobretudo numa estética. Nesse modelo ‘retinotópico’ a matéria é a “sensação visual”, entendida como processo fisiológico sujeito a condições, obstáculos e portanto, defeitos.

CONDIÇÕES VISUAIS

Essa referência induz a uma série de resultados gráficos e pictóricos relativos aos diversos condicionamentos visuais. Por exemplo, em Millet, Whistler ou Seurat, existe uma insistência pela visão noturna (Herbert, 2001: 60) implicando a redução da visão a condições de luz extremas, onde apenas a visão periférica pode funcionar. Outro condicionamento visual resulta da própria opção pela mancha – de cor ou monocromática – onde se tende a esbater os detalhes e os contornos em massas por vezes abstratas. O contraste de complementares relativo à fadiga celular produz um efeito dinâmico da imagem – onde a combinação de cores de luminosidade próxima gera instabilidade na periferia, criando por sua vez uma dificuldade na fixação da forma isolada (Livingstone, 2002: 92). A própria instabilidade da sensação de luz

ao longo do tempo decorrido, sugere a representação de uma realidade imaterial alusiva a um conjunto momentâneo de sensações. A esse propósito é elucidativa a referência de Charles Angrand a uma aura rosada em torno de uma árvore: “Seurat comentou-me com entusiasmo que a massa de verde contra o céu estava rodeada de um halo rosa” (Angrand citado a partir de Navas, 1997: 40)⁵.

O efeito sensorial sobrepondo-se ao objeto condiciona a visão ao arbítrio do instante. Nesse sentido, desenho e pintura simulam uma visão à qual se subtrai a integridade e nitidez, sugerindo uma circunstância temporal no limite da figuração. As formas tornam-se espectros e vestígios de corpos sólidos fixados num instante de luz, sombra e cor.



Fig. 3 *Cor Complementar*. Alusão à “aura rosada” comentada por Seurat a Angrand, como registo consciente de um efeito fisiológico.

Como explicou Martin Jay, nos finais do século XIX o Impressionismo entrou em crise profunda, precisamente por se ter tornado refém da sensorialidade pura, e supostamente por afirmar uma visão sem conceito, ou como sugeria Huysmans,

5. Originalmente citado de Homer (1964: 120)

meros sintomas patológicos da retina, ou “uma doença da retina”. (Jay, 1994: 156) A crise do Impressionismo inicia o que Jay aponta como uma decadência da visão e das suas aplicações fisiológicas na cultura visual. Como se sabe na primeira metade do século XX, a estética dominante da imagem tornou-se sintética e autônoma da observação, desenvolvendo-se por princípios abstratizantes, polarizados entre o expressionismo e o cubismo.

A QUALIDADE MATERIAL DA VISÃO

Marcel Duchamp, na sua ofensiva à arte “retineana”, reconheceu que artistas como Seurat “suprimiram o passado de um só golpe” (Cabbane, 1990: 161) provavelmente pela exploração inédita da sensação visual e da condição fisiológica da observação: a cor e a luz, a visão periférica, os diferentes estados de concentração expressos nos seus ‘retratos’ e a visão noturna. Nesse contexto, o sentido estético do desenho de observação pode ser argumentado como o da afirmação da experiência subjetiva contra a condição híper-mediada da imagem, ou seja, a possibilidade de formar imagens a partir de experiências momentâneas e pessoais em oposição à duplicação de imagens já construídas.

Assim, o declínio do estatuto da visão a uma mera disposição fisiológica, tal como referido por Jay insere-se num contexto cultural, onde não só disputa a sua primazia relativamente a outros sentidos, como a sua própria condição se vê limitada e subalternizada pelo pensamento verbal. Subsidiária de conceitos, a percepção visual poderá ser expressa como o processamento de imagens projetadas na retina, produzindo representações derivadas e autônomas da impressão visual original. Por essa razão a percepção tende a preencher os vazios e as falhas das imagens por um sistema inferencial, por demais

estudado – desde a teoria da Gestalt até à teoria computacional de David Marr. Dai se pode deduzir uma abstração da qualidade física das imagens no processo visual corrente – o padrão de variações de luz e cor projetado na retina, (ou o que Marr designa como “Raw Primal Sketch”) em benefício de representações completas da realidade, formadas no cérebro (Marr, 1982: 55).

Os mecanismos da percepção visual funcionam por um princípio de inércia relativamente à visão, relacionado com a inferência e com as constantes visuais⁶: a possibilidade de preencher informação omissa e a tendência para produzir representações tridimensionais, ou que Robert Solso designa por “representações canónicas” (Solso, 1999: 236) a partir de projeções bidimensionais, dispensa o observador de uma observação atenta.

RECUPERAR A CONSCIÊNCIA SOBRE A QUALIDADE MATERIAL DA VISÃO

O contexto retinotópico permite a introdução de uma consciência sobre os mecanismos visuais e sobre os constituintes da imagem projetada na retina, quebrando a inércia de uma observação normal. Apenas o desenho de observação pode restituir esse atributo físico da imagem, pela consideração das qualidades óticas do motivo e dos condicionamentos visuais presentes em cada momento. Por exemplo, se o observador desejar desenhar um poste na paisagem, observará que o poste lhe parece claro contra o fundo da paisagem terrestre e escuro contra o fundo do céu (exceto se for iluminado por detrás do

6. A inferência é a ação de preencher informação omissa numa imagem, por exemplo, a quarta perna de uma mesa. Designa-se por ‘constantes visuais’ o processo de desvalorização dos diferentes tamanhos e configurações de formas iguais em função da perspectiva, ou os diferentes tons de verde da relva em função da iluminação e sombras projetadas. Na visão comum e corrente, o observador ignora essas variações.

observador). Esta mudança de tonalidade deve-se a mecanismos de compensação e apenas existe na retina, não na realidade exterior. O observador pode optar por ignorar este efeito, ou, representá-lo como um facto de observação, cuja tradução gráfica se designa por “contraste simultâneo”.

Em outra experiência, poderá desenhar à noite, ou em condições de penumbra, como fizeram Seurat ou Millet. Para ver melhor, será recomendável colocar a forma na visão periférica e portanto, olhar ligeiramente para o lado, porque a sua visão central está inativa. Verá também o campo visual aumentado, não porque aumente realmente, mas porque na visão noturna apenas funciona a visão periférica, descentrando e distribuindo a atenção pelo campo visual. O recurso relativamente comum de semicerrar os olhos para ver melhor as relações tonais é um procedimento intuitivo para condicionar a observação à visão periférica, permitindo uma homogeneização do campo visual e, por conseguinte, um descentramento da visão, ou uma passagem do ponto focal ao campo visual (*blickfeld vs. blickpunkt*).

A propriedade da retinotopia é acompanhada por algumas distorções, designadamente topológicas. O centro da imagem registada na retina ocupa a maioria do córtex visual. Portanto uma pequena parte da retina ocupa grande parte do córtex.

Essa característica designa-se por “Ampliação” [*Magnification*] (Hubel, 1988: 127; Matlin & Foley, 1992: 78) e poderá evocar um dos erros comuns praticados por iniciados no desenho de observação, pelo excessivo emparcelamento da imagem ou a fixação no particular. Esse erro assume outra versão no desenho de espaço precisamente quando o aluno desenha o espaço situado no ponto de fuga mais distante em vez de construir a imagem do campo visual,



Fig. 4 *Ampliação*. A imagem de uma pequena parte da superfície da retina, a fóvea, ocupa a maior parte do córtex visual.

desenhando os elementos mais próximos. Ambos os erros se poderão relacionar com o predomínio da visão central e a sua identificação com a consciência e atenção, tornando a visão periférica esquecida e negligenciada.

A ideia de retinotopia como o reconhecimento uma visão condicionada e portanto, consciente dos seus limites, evoca a ideia do “olhar inculto” ou “*untutored eye*” de Stan Brakhage (Brakhage, 1978: 120) relativa a uma estética cinematográfica não narrativa (Wees, 1992: 56) ou do olhar inocente de John Ruskin a propósito de uma estética pictórica, ambas sob a forma crítica de uma deliberada atenção à “materialidade” da visão. Tal como referido por William C. Wees no seu estudo sobre o cinema de vanguarda e particularmente no seu resumo sobre a noção de “*untutored eye*” de Stan Brakhage, a visão noturna e a visão periférica, são introduções acessíveis à consciência sobre a materialidade da visão,

à sua condição física, ao seu ruído (Wees, 1992: 74). Tomando os argumentos de James Gibson⁷ sobre a diferença entre “mundo visual” e “campo visual”, esses elementos ‘anormais’ chamam a atenção para as condições reais e primitivas da imagem. (Wess, 1992: 68) Desse modo, os condicionamentos visuais associados à perturbação da visão obrigam a uma consideração da própria qualidade das imagens, do mesmo modo que um paciente passa a considerar sintomas do seu corpo.

ATENÇÃO COMO META-VISÃO

A coincidência da visão central com a consciência e a atenção relega a visão periférica a uma situação perceptiva residual, quase nunca considerada, exceto em situações de movimento lateral ou luzes súbitas. A dominância da visão central afirma-se pela acuidade em relação à visão nebulosa periférica, pela sua ocupação em termos de processamento no córtex visual e ainda pela sua coincidência comportamental com a atenção e a fixação ocular. No entanto, essa relação pode ser alterada. O observador pode manter o olhar fixo e deslocar a atenção para um motivo na periferia no que se designa como ‘atenção secreta ou encoberta’ [*covert attention*] (Tottell *et al*, 1998: 1410).



Fig. 5 **Atenção Encoberta.** A deslocação da atenção para fora da visão central aumenta a atividade neuronal na área relativa ao foco da atenção na visão periférica.

7. Wees faz referência a *The Perception of the Visual World*, de James J. Gibson de 1950.

A deslocação da atenção para a periferia altera as coordenadas da consciência. Daí que uma visão noturna se relacione com um estado de alerta aos movimentos e mudanças na periferia, próprias de um estado de vigília instintiva. Cerebralmente desloca-se a atividade dos circuitos conscientes para uma percepção primitiva. Como Tottell sugeriu, na monitorização do córtex visual, quando o observador fixa a visão num ponto, o fluxo sanguíneo aumenta na área cortical relativa a esse ponto. Se o observador deslocar a sua atenção para a periferia, o fluxo de sangue diminui no ponto de fixação ocular e aumenta numa zona de periferia (Tottell *et al*, 1998: 1419). Esta possível prevalência da atenção relativamente à visão insinua a atenção como uma “segunda visão” sobre um primeiro registo retineano. A atenção poderá deslocar-se pelo campo visual e o respetivo descentramento da atenção sugere um processo meta-visual: *observar a própria observação*, como uma operação interna não relacionada com movimentos oculares (dada a fixidez do olhar) mas relativa ao movimento da atenção entre o centro e periferia.

Enquanto as primeiras impressões visuais se consideram de ordem inferior no processamento visual, a atenção pertence a uma ordem superior. Esta hierarquia organiza os estímulos como base da informação visual e os perceptos como consequência final do processo, portanto como síntese traduzida em conceito e representação final. A atenção, como ação da consciência reflete a escolha sobre o objeto de observação. Nesse sentido, o desenho de observação corresponde a uma disciplina dos “modos”⁸ da atenção e da

8. O termo modos pode justamente ser relacionado com a proposta de Joaquim Pinto Vieira relativamente aos Modos de Desenho, aplicado nos programas curriculares das UCs de Desenho do 1º ano da FAUP e EAUM, como sistema de percepção baseado em “atitudes” psicológicas diferenciadas em Esboço, Contorno, Detalhe, Esquisso.

sequência fixações oculares.

Na dissociação produzida entre atenção e visão central, forma-se uma ideia acerca da possibilidade de “sentir” as diferentes disposições visuais, não apenas como uma função perceptiva ao serviço de tarefas correntes, mas como possibilidade de avaliar as próprias condições da visão, independentemente das “constâncias” e inferências. Nesse pressuposto, a abordagem dos artistas e naturalistas do século XIX não terá perdido atualidade, agora reforçada por dispositivos capazes de cartografar a atividade neuronal num registo retinotópico: o que realmente acontece em termos cerebrais durante um desenho de observação?

PERSPETIVAS PARA UMA INVESTIGAÇÃO SEGUNDO UM MODELO RETINOTÓPICO

O modelo de uma visão antes da percepção⁹ é explorado em várias associações entre arte e fisiologia da visão. Ou se trata de cientistas explicando os processos neuronais através de resultados nas artes visuais, como Robert L. Solso, Vilayanur Ramachandran, ou Margareth Livingstone, ou então, artistas e professores tomando a fisiologia da percepção para justificar exercícios e práticas. A esse título tome-se o exemplo de Betty Edwards (1979) e a aplicação dos hemisférios cerebrais à pedagogia do desenho, ou mais recentemente, o trabalho desenvolvido por John Tchalenko no registo dos movimentos e fixações oculares durante a execução de desenhos.

Recentemente foram realizados estudos relacionando o desenho de observação com a neurociência. Parte desses estudos baseiam-se na análise estatística de

experiências com desenhadores.¹⁰

Noutra linha de investigação, o cérebro é vigiado por ressonâncias magnéticas, no caso de Solso (2001), ou pelo registo de movimentos oculares no exemplo de Tchalenko (2001). Segundo Tchalenko, a investigação mostra um padrão de atividade diferente entre artistas experientes e desenhadores sem experiência. Juntamente com Solso, os resultados convergem para a ideia de que nos artistas experientes as áreas de processamento visual primárias são menos afetadas e o esforço reside em áreas superiores de organização de tarefas. Supostamente o artista experiente sabe o que procurar, não perdendo tempo em informação redundante, socorrendo-se relativamente pouco da observação e recorrendo a configurações tipo. Assim, poderemos deduzir que a diferença essencial entre a experiência e a in experiência estará na capacidade em conduzir a atenção. Nos desenhadores inexperientes existirá mais esforço nas áreas primárias de percepção, designadamente no córtex visual. Todavia e como Solso salienta no seu próprio estudo, as conclusões são provisórias e carecem de mais investigação. Por sua vez Ramachandran e Hirstein (1999) propõem a partir da neurociência, que as versões abstratizantes de figuras baseadas no exagero, seletividade e acentuação são mais estimulantes do que imagens realistas.

Estes indícios sugerem a importância do estudo de aspetos imediatos da visão nos exercícios de desenho de observação – ver sob certas condições – e das suas consequências na atividade cerebral. Futuramente poderão ser analisados os efeitos neuronais da execução de desenhos e daí obter algumas conclusões

9. Esta expressão significa que a visão se resume à receção do estímulo visual e a percepção à organização desse estímulo numa ordem cognitiva superior. A ideia de uma visão antes da percepção consiste em “reter” o estímulo, antes do seu processamento.

10. A título de exemplo veja-se o artigo de Florian Pedreau e Patrick Cavanagh, “Do Artists See Their Retinas?” (2011), onde a investigação se serve de métodos tradicionais de análise estatística de resultados.

permitindo a fundamentação de exercícios práticos. Supõe-se que a investigação sobre o desenho de observação estará num expectante impasse, antes desse tipo de experiências.

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CRITICAL LIMITS: DRAWING'S GROUND

LAURA LISBON

I want to argue that drawing's criticality appears in the questioning of what constitutes the disciplinary *limits* of drawing. One place we might find those limits is in the search for a ground that drawing performs, both *as* drawing and, in light of the conference theme, as a practice dispersed across disciplines. In terms of the dispersal of drawing across disciplines in a university—often presented in the name of “cross-disciplinarity”—one might ask: where *isn't* there a relationship to drawing when we recognize it as a way of thinking and writing, or as a practice joined with the body and mind? As relevant as these connections to drawing may be between disciplines, the more critical task—if drawing is to be a discipline—is to engage in a process of self-criticism that involves locating its limits, at the same time recognizing drawing's positioning within the various frames and limits of the university. Indeed, I would argue that this process of self-criticism is an integral function that should be performed by all disciplines across the university.

Such processes of disciplinary self-criticism offer an opening toward the *structuring* of disciplines, with the promise of productive alignments and realignments located at the cross-structural intersections *within* disciplines. This would offer a different way of understanding disciplinarity, less as a loose congregation of shared interests than as a practice of disciplinary self-criticality in which the question of limits remains at stake. To look, for example, at a critical limit shared by both the disciplines of painting and drawing reveals a shared yet divergent concern for the *ground*. This cross-structural intersection around the problematic of the ground provokes both practices in different ways.

As in many other universities, The Ohio State University, composed of over 65,000 students, has just undergone a

realignment of its colleges. The College of the Arts is now part of the College of Arts and Humanities, which is one of five colleges within the much larger College of the Arts and Sciences. The realignment gives us all an opportunity to re-investigate our relationship to—and distinction from—other fields, all now situated under the umbrella of research, scholarship, and teaching. On a more local level, “Painting and Drawing” is the program area in which we find the discipline of drawing at the University. The “and” is not insignificant. It locates drawing within the curriculum, both as an historical practice with a long tradition and in terms of the shared critical limits drawing holds in relation to painting. It allows us to ask: what can drawing and painting discover from each other, particularly in relation to the question of the ground? And what might the question of the ground, discovered, as I will argue, through painting's relationship to *papier collé*, offer to drawing as its own critical limit? Furthermore, how might critical analysis of disciplinary limits within and between disciplines like drawing *and* painting exemplify a critical function of disciplinary development and reflection within the university? As we will see, these questions pass by way of the work of Daniel Buren, Edouard Manet and *papier collé*.

DANIEL BUREN
 “CRITICAL LIMITS” (1970)

Before looking at drawing's own ground as a question of its critical limits, I would like to investigate what an emphasis on limits can reveal through a reading of Daniel Buren's 1970 essay, “Critical Limits” (Buren 1973). In the essay, Buren discusses painting in relation to the elements that “reveal” themselves as the processes, “contradictions,” or limits

at the heart of the practice. His complex diagrams reflect some of painting's key limits including stretcher, support, museum, cultural limits/knowledge, painting ("in the sense of what one paints"), and object, among other terms. These elements or limits are transformed in relation to three frames of reference, which Buren defines as: 1) "Canceling Discourses (Art as it is perceived)," 2) "What Really Goes On (Art where it takes place)," and 3) "Critical Work (The limits of our work—the points of view—what is attempted)." It is clear that Buren understands painting to be a discipline that hides or camouflages its limit conditions. Even the relationship of the support to the stretcher is one of covering and concealing. The process of applying paint is a further covering of a support. Additionally, the limit of the stretcher provides a back or underneath of painting, indicating that there is always something kept from view, which would all suggest a different way of thinking painting's limits.

As we work through Buren's three frames of reference, with particular attention to the third, we find that painting has revealed itself to be capable of exposing the frame or "limit" of and for the work. Surprisingly, *papiers collés* or pasted papers appear in the third section of Buren's diagrams, where he claims they "play the role of 'painting.'" They are characterized by their unique ability to acknowledge their support—the street wall, museum wall, subway, billboard, etc.—and thereby "shatter" the single viewpoint or unique framework of the museum or gallery as institutions.

Extending Buren's diagrams further, one might ask: how could drawing function to reveal the frames or limits of the university? Through an attention to critical limits in the overlapping contexts of a painting and drawing area, situated within an art department which is inside

a College of Arts and Humanities, which is itself situated within the larger framework of the university, the nature of each frame or limit becomes increasingly apparent. As Buren states: "Art whatever it may be is exclusively political," which suggests for him the need for "the *analysis of formal and cultural limits* (and not one *or* the other) within which art exists and struggles" (Buren 1973: 52). While Buren's essay might offer a useful framework for analyzing the university in terms of its own frames and limits, it also offers an avenue into the "formal" limits of drawing in two ways. First, through the relationship between painting and its discovery of *papier collé*, and second through the proximity of drawing to *papier collé* and painting. Both avenues point toward finding a ground for drawing, where ground is understood as an initial measure of locating drawing's own critical limits.

PAPIER COLLÉ AND DRAWING

In his essay, "Terminology" (Buren 1987), published in the exhibition catalogue *Metamorphosis*, Buren speaks of the striped and glued paper works that were begun in 1967 and which function for him precisely as drawings, among other things: "Painting at degree zero, the ultimate limit of experience and maximal critique of painting, overflowed its own framework, to pass from its status as finished critical object to that of interrogating visual tool. In other words, all the shows without exception . . . from October 1967 are among other things DRAWINGS, as well" (Buren 1987: 5-6). At this point, Buren's work incorporates what he calls a "visual tool" (8.7cm stripes of alternating color and white) that "once positioned in its site, will define it, demarcate it, DRAW it (and also color it, emphasize it, illuminate it, decorate it,

critique it, politicize it, etc.), just as much as the place (space) in question will give it its form, its DRAWING” (Buren 1987: 6). If Buren acknowledges that the *papiers collés* operate here as drawing, then the turn from the critical limits of painting to drawing is revealed through the process of self-criticality. Or rather, the physical cohesion of the figure or striped papers to the wall or ground liberates the figure/ground negotiation so decisively that the “visual tool” moves as a unit out of the framework of painting to intersect with drawing. The “interrogating visual tool” now becomes a figure that searches for its ground. Furthermore, for Buren, drawing is the boundary or periphery of the object in the place that both demarcates it and is demarcated by it: “Curiously, as decisive as it is, the peripheral drawing is nevertheless seldom taken into account, even though this un-made drawing (that is, already made), inherent in all works, confines them, is their destiny” (Buren 1987: 8).

My own drawings exhibited in relation to this conference are produced as residual traces of my paintings. In this way, the production of the ground of painting opens a ground for drawing. Working through different senses of interference and periphery, the paintings search for their ground and completion always in relation to drawing. The operation of painting through the technique of spraying paint also opens drawing to its *temporal* limits. The drawing can happen all at once, nearly ephemerally. It can also happen after the central form or figure within the apparatus, *dispositif*, or “set up” is removed, producing a space for—or the spacing of—the residual. Take away the painting and the drawing is there—it exists “after” the painting, even though it is produced simultaneously.

Originating in the residual overspray, finding drawing at the edges and “beyond” the canvas resists the ease of

locating drawing. Furthermore, folding and cutting reminds drawing of its rapport with collage—the way collage opens the ground toward its reserve as a pocket or volume. “Set ups” for drawing and painting open the ground in a similar way through interference, screens, and distance. Through the apparatus, *dispositif*, or “set up” that incorporates the technique and timing of the spray, drawing is thus structured outside of painting as “not painting,” which we come to understand as having a structural relationship to the “inside” of painting. The production of the ground of painting opens a ground for drawing.

GROUND/ “FIFER” /FIGURE

If Buren’s work reveals the ground as a constitutive part of the *papiers collés*, where the “visual tool” and ground (wall, subway, billboard, etc.) coexist as one, another reading of the ground can be offered around a more conventional approach to painting’s figure/ground negotiation. Ground is a term that incorporates a sense of architecture—or *foundation*—as well as its counterpoint figure, as in figure/ground. “Picture plane” might replace the term ground, as might “visual field,” while foreground, middle ground, and background are all sections of a ground. When I speak of *ground* here, I mean something more negotiable, less known, yet to be discovered, or yet to be produced, like a place or *lieu* (in the sense of Mallarmé’s “Nothing will have taken place but the place”). As a ground or place to be produced, Manet’s *The Fifer* serves as an example of painting in which the relation of edges to the figure and non-figure “negotiate” the ground, or where the figure detaches itself *on* the ground.

In the catalogue for the 1883 Manet retrospective, Françoise Cachin cites a review from 1866 in which Emile

Zola describes Manet's painting: "On a luminous gray background, the young musician is detached [*se détache*] . . . [Manet] delineates his figures sharply, not shrinking from the abruptness of nature; he passes from black to white without hesitation, presenting objects in all their vigor, detached on one another [*se détachant les uns sur les autres*]" (Cachin 1883: 244). In 1884, the art critic Paul Mantz also writes of the figure of the fifer in the painting: "He is applied on a ground [*il est appliqué sur un fond*] of monochrome gray—nothing underfoot, no air, no perspective; the poor unfortunate person is plastered [*collé*] to an invisible wall. The notion that there really is an atmosphere behind bodies and surrounding them never occurs to Manet; he remains true to the system of the cut-out [*découpure*]" (cited in Cachin 1983: 246). This detachment "on" the ground and the invocation of "the system of the cut-out" in painting articulates a certain limit condition of the ground as a place where something—the production of the ground—does not necessarily happen as a *continuity* of figure and ground. In this way, engaged in a dialogue of edges, "the system of the cut-out" both challenges the limit of the ground while simultaneously situating itself at the threshold of the production of the ground.

PAPIER COLLÉ AND GROUND

Related to this sense of a "detachment on" in *The Fifer*, which implicates both *papiers collés* and the "cut-out", the first *papiers collés* by Picasso and Braque in 1913 offer much to think about for addressing the ground of drawing. For what does the act of sticking a paper onto another piece of paper produce? It is a strange, abrupt, and brusque act. Or as Jean Paulhan suggests in his book, *La peinture cubiste*, it is "a curious encounter between insistence and inachievement [*inachèvement*]" (Paulhan

1990: 131). This implies an incompleteness of the work, but it takes the form of an insistence nonetheless. Paulhan further claims that *papiers collés* are not exactly "tableaux," with the implication that they are not complete or fully achieved like tableaux. Above all, they are "machines à voir" or "machines for seeing," much in the same way as Brunelleschi's perspective apparatus or the chamber claire are "machines for seeing." (Paulhan 1990: 130). That the *papiers collés* have the status of a "machine for seeing" is quite an extraordinary claim, begging the question: a machine for seeing *what*? Completion? Coherence and adhesion? The ground? Or, perhaps another kind of ground for painting, which seems to be the answer from a more art historical perspective. And if *papiers collés* challenge painting's structuring of space, what in turn does it offer to drawing?

Or, put another way, we know that *papiers collés* were produced initially from paper or cardboard "set-ups" constructed by both Braque and Picasso. We could understand these paper or cardboard "set-ups" as "machines for seeing" as well. In this way, they constitute a *dispositif*, a term which we are translating here as "set-up" or "apparatus." We also know that there are questions about the chronological ordering of certain *papiers collés*—whether they preceded the painting or the painting preceded the *papiers collés*. In the latter case, the painting becomes the *dispositif* or "set up" for the *papiers collés*. But in the former, how might the *papiers collés* function as the *dispositif* for drawing instead of painting? In either case, an opening of space and chronology is initiated through these "machines for seeing." In a letter to Braque, Paulhan offers a compelling reading of the space that the *papiers collés* open:

This space is double. Of our own will, it creates itself out of the base paper (*papier*

de base) towards us: or, originating from the *papier collé* on the base paper, *far* from us. Thus, it comes closer or distances itself according to our liking. Of this moving space that we arrange, it would be easy to move toward a turning space. (Paulhan, 1990: 167)

The “ground” of a *papier collé* is displaced by the paper adhered on top. It is distanced and rediscovered as a place, created from a dislocation, and opposed to any continuity. The movement of *to and fro* that Paulhan notes opens a ground in which a *turn or return* articulates a ruptured folded interiority of the ground, all the while bounded by the limits of the support.

Additionally, we have the concept of the “turn” extended in Rosalind Krauss’ seminal essay, “The Motivation of the Sign” (Krauss 1992) which was published from a symposium on Picasso and Braque. Not only is her reading of Picasso’s *Violin* (1912) as a *papier collé* pivotal for any discussion of the linguistic in the structuring of the visual; she also raises the question of the “turn” in the visual field that is ushered into the image by Picasso’s literal turning over of the piece of newspaper. This would work against Mallarmé’s bias for the book as the primary site of the turning of pages. Picasso’s cut and turn of the newspaper pasted on top of a “base paper” *produces* a ground. Drawing from Krauss’s reading Picasso’s painting, one could ask: what kind of ground does a turning of the newspaper or pasting of cut paper open for drawing? Perhaps nothing. Perhaps a stable ground is never achievable in drawing, hence Paulhan’s initial appeal to the concept of “inachievement.”

GROUND/IMAGE

While Buren’s terminology never includes “ground” per se, it is synonymous

with a number of other terms he uses for thinking about frames or limits, including the museum, gallery, and canvas. For the pasted papers, the ground becomes locked in, as it were, within the “visual tool.” The visual tool then acts as figure seeking a ground that draws on, and is drawn by, another more contingent ground. The drawing becomes a peripheral demarcation of the “visual tool,” whether it be a wall edge or cut boundary, inside or outside of the museum. An analysis of the formal and cultural limits of Buren’s pasted paper works reveal their contingency as drawing *in situ*.

As a more contemporary counterpoint, Sherrie Levine’s presidential collage, *Untitled (President 5)* (1979) offers an extremely efficient combination of two images created through the cut. The edges of the cut out pose an intertwining of the two images to such a degree that we do not know what is figure and what is ground. Both come and go, further complicated by the form of projection that this work has taken (see *Presidential Profile* from 1978). The cut out work offers a way of understanding a cutting together of two images, resulting in a joining of figure to ground and ground to figure.

Here we might recall Buren’s striped wall papers in order to grasp how the ground becomes coterminous with the figure, and vice versa. Buren’s “visual tool”—which demarcates as well as is demarcated by the wall—implies an extension beyond its space, whereas the Levine collapses figure and ground through a cutting together—figure demarcates ground while ground demarcates figure. However, when Levine projects the work in the gallery space, the work is offered to an experience of scale and subject that exceeds its frame. As its ground becomes more contingent, and as Buren’s work suggests, the projection becomes a drawing.

Painting and drawing share a limit of

the ground. When the location of figure and ground are displaced in Buren, Levine, and *papiers collés* to different degrees, it is revealed as a critical limit for both disciplines. For Buren, drawing is found within the discipline of painting. In turn, it's critical limit becomes the periphery which, read back across painting, might be considered a negotiation of edge. This structuring of painting and drawing through the negotiation of ground is an example of how a close analysis of one discipline can open onto another. Structural overlaps appear and produce reinterpretations. In the same way, the University needs to continually address its critical limits, particularly during moments of realignment, but also in relation to an ongoing demand to continually rethink our disciplines, to rethink them as both self-critical and relational, to other disciplines and to larger cultural limits. The University becomes the cultural limit in Buren's diagram.

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BIOGRAPHICAL OUTLINE

Laura Lisbon is a painter and Associate Professor in the Department of Art at The Ohio State University. Her work has been exhibited internationally, most recently in "Picture, Tableau, Screen," in Canterbury, England, (2012) as well as "Drawing in an Expanded Field" at the l'Académie royale des Beaux-Arts in Brussels, Belgium (2011). In 2010, her paintings were exhibited at the Tanneries and Galerie L'Agart in Amilly, France as part of "Le paradoxe du diaphane et du mur" exhibition. Her most recent essay, "Notes on the *tableau*," is included in the forthcoming issue of the *Journal of Visual Art Practice* dedicated to the *tableau*. Lisbon co-curated *As Painting: Division and Displacement* with Philip Armstrong and Stephen Melville at the Wexner Center for the Arts (2001) (catalogue with MIT Press).

PEIRCEAN SEMIOTICS: A PHILOSOPHICAL FOUNDATION FOR TEACHING DRAWING AS THINKING IN THE UNIVERSITY

SEYMOUR SIMMONS, III

As evidenced by the present conference and similar events over the past several years, university level art programs across Europe and the United States face the same dilemma: what to do about drawing. Some programs even ask whether drawing still needs to be taught at all (e.g., Yale, 2012). Nor are questions like this new. In fact, concerns about whether and how to teach drawing have plagued visual art education at least since the modernist era began over a century ago. If anything, the problem has gotten more worrisome in the post-modern era due to the unprecedented pluralism in contemporary art and design, combined with the proliferation of digital media. In this paper, I argue that the solution to “the problem of drawing” is to restore the Renaissance understanding of “drawing as thinking,” applicable across the visual arts and to every academic and practical discipline. Drawing so conceived is, of course, most fully exemplified in the notebooks of Leonardo da Vinci, (Kemp, 2006) but it is equally demonstrated by other creative minds in and out of the arts (McKim, 1972). It has also been affirmed by a growing body of research from fields like cognitive science and neurobiology (Kantrowitz, Brew & Fava, 2012). Complementing such examples and evidence, this paper offers a philosophical explanation of drawing as thinking based on the pragmatism and semiotics of American logician, scientist, and mathematician, Charles Sanders Peirce. Those in the visual arts know Peirce for his formulation of the terms, “Icon,” “Index,” and “Symbol.” Less well known is his personal stake in our domain as a self-confessed visual thinker and inveterate drawer (Engel, Queisner & Viola, 2012).

In the following sections, I will briefly introduce the field of semiotics and Peirce’s position in it,¹ then provide

some background about Peirce focusing on his interest in drawing and suggesting ways his philosophical ideas concerning pragmatism and semiotics may relate to drawing. I will conclude with theoretical and practical implications of these ideas for teaching drawing in the university today.

SEMIOTICS IN BRIEF

Semiotics is the branch of philosophy that addresses signs and symbols, their use and interpretation. According to Smith-Shank, “The earliest semioticians are said to have been the Greek physicians who looked to signs of illness to identify particular diseases.” (2004: x). Despite such ‘naturalistic’ origins, however, most modern semioticians focus on culturally-determined signs like words and pictures. By contrast, Peirce’s view encompasses both human-made and natural signs. In fact, as Shapiro (1983) explains, Peirce’s theory of signs is intended to apply

in the most general manner possible, to everything capable of being a sign, which is to say everything that can be interpreted – by a feeling, an action, or a thought. His ‘general Semeiotic’...articulates a compass for the analysis of signs which is as large as the universe itself, for, according to Peirce, ‘all this universe is perfused with signs, if it is not composed exclusively of signs.’ (1983: 25)

One reason Peirce could develop so comprehensive a vision was because of his own broad knowledge, interests, and experience.

the original term in Greek, but many authors writing about Peirce (e.g., Jappy, 2013) prefer to use the more common spelling.

¹ Peirce chose to spell the word ‘*semeiotic*’ to align with

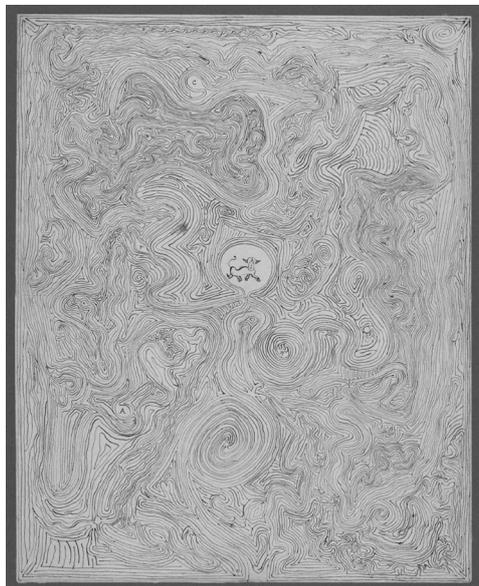


Fig. 1 *Labyrinth*.
Houghton Library, Harvard University. MS Am 1632
(1537).

PEIRCE IN BRIEF

C. S. Peirce (pronounce ‘purse’) was born in 1839 and died in 1914. The second son of Benjamin Peirce, renowned Harvard professor of mathematics and astronomy, Charles spent his youth tutored by his father in science, mathematics, and logic, then completed undergraduate and graduate degrees at Harvard. Afterwards, he taught logic briefly at Johns Hopkins where his students included the philosopher John Dewey and the psychologist Joseph Jastrow. Most of Peirce’s working life, however, was spent with the U.S. Coast and Geodetic Survey where he made important contributions to the study of measurement (Scheffler, 1974).

Alongside such occupations, Peirce wrote constantly on philosophy as well as “an immense range [of different topics] from mathematics and the physical sciences at one extreme, to economics, psychology, and other social sciences at the other extreme” (Stanford, 2010). Addressing these subjects, Peirce, like

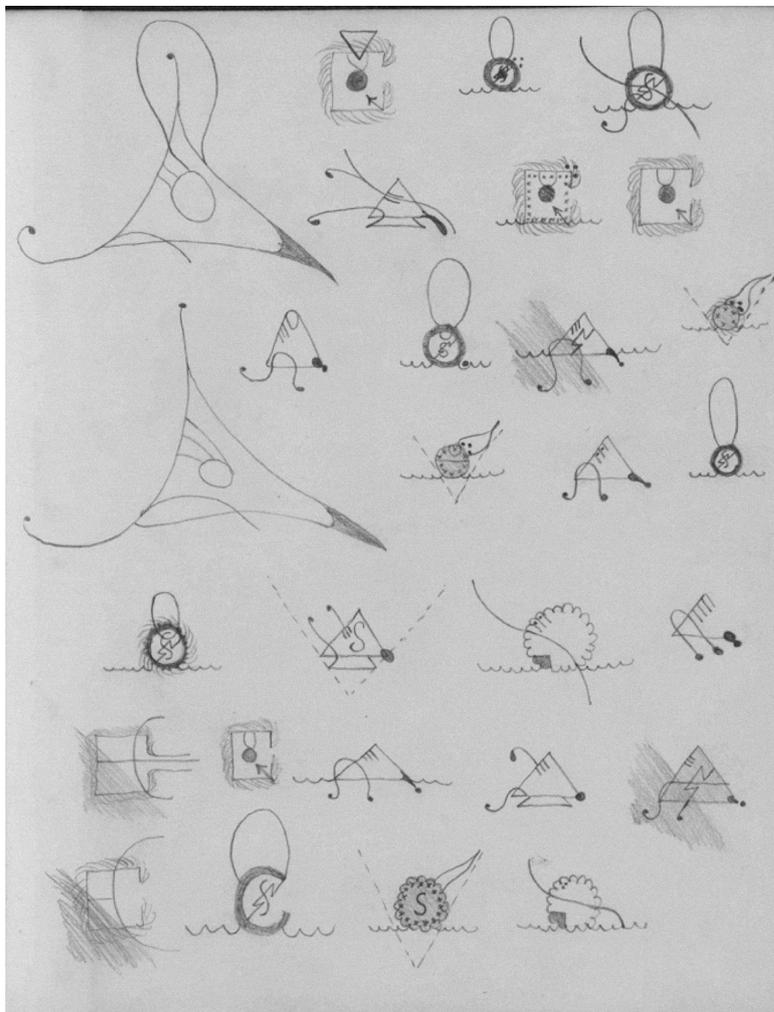


Fig. 2 *Kandinskys*.
Houghton Library, Harvard University. MS Am 1632 (725)

Leonardo, peppered several of his notebooks with drawings of various kinds, including whimsical imaginings like a minotaur in a labyrinth (Fig. 1), rigorous mathematical models, complex diagrams, observational studies, travel sketches, and caricatures. Perhaps most intriguing are his “existential graphs” and other abstract graphic images like those in Fig. 2, many of which resemble “mini-Kandinsky’s” (Stjernfelt, 2012), but whose purpose was to work out problems in logic. Leja (2012) explains the impetus behind making such images, saying that

...Peirce felt a strong orientation in his natural patterns of thought and reasoning toward graphic representation and visual symbols... As he put it, 'I do not think I ever reflect in words: I employ visual diagrams, firstly, because this way of thinking is my natural language of self-communication, and secondly, because I am convinced that it is the best system for the purpose.' (MS 619, 1909.). (2012: 139)

Peirce's visual orientation was also reflected in his claim that science, mathematics, and even philosophy are essentially observational enterprises. Similarly, semiotics for Peirce starts, not with concepts, but with percepts and

feelings, which are then "represented" by signs, including drawings. In fact, Peirce initially referred to signs themselves as 'representations' (Short, 2007). Views like this led Peirce and Jastrow to do early experimental research on a type of drawing known as bi-stable images, pictures like the famous "duck-rabbit" and the "Schroder stairs" that seem to transform as you look at them (Viola, 2012). In 1903, Peirce used a similarly ambiguous drawing to explain an essential principle of pragmatism during a lecture on the subject at Harvard.

PEIRCE'S PRAGMATISM

The drawing (Fig. 3) consisted of a single "serpentine" line that, winding ever back on itself, ended up resembling a stone wall. According to Viola (2012), Peirce actually made the drawing in front of his audience to demonstrate the epistemological difference between pragmatism and empiricism. Both philosophies, Peirce explained, assume cognition begins with sensory perception. However, for empiricism, knowledge is acquired through passive intake of sensory data imprinted on the 'blank slate' of the mind, while pragmatism holds that sensory data is taken in actively and is actively interpreted through forming hypotheses which must then be tested out. The process was demonstrated as his audience watched Peirce draw, wondering what he was trying to represent. Consciously or not, they formed hypotheses about the answer and compared these hypotheses to previous encounters with drawings and objects. Then, at some point they reached a conclusion, interpreting the line as representing a stone wall.

Peirce called the process of reasoning through hypothesizing 'abduction,' distinguishing it from the more common reasoning processes, deduction and

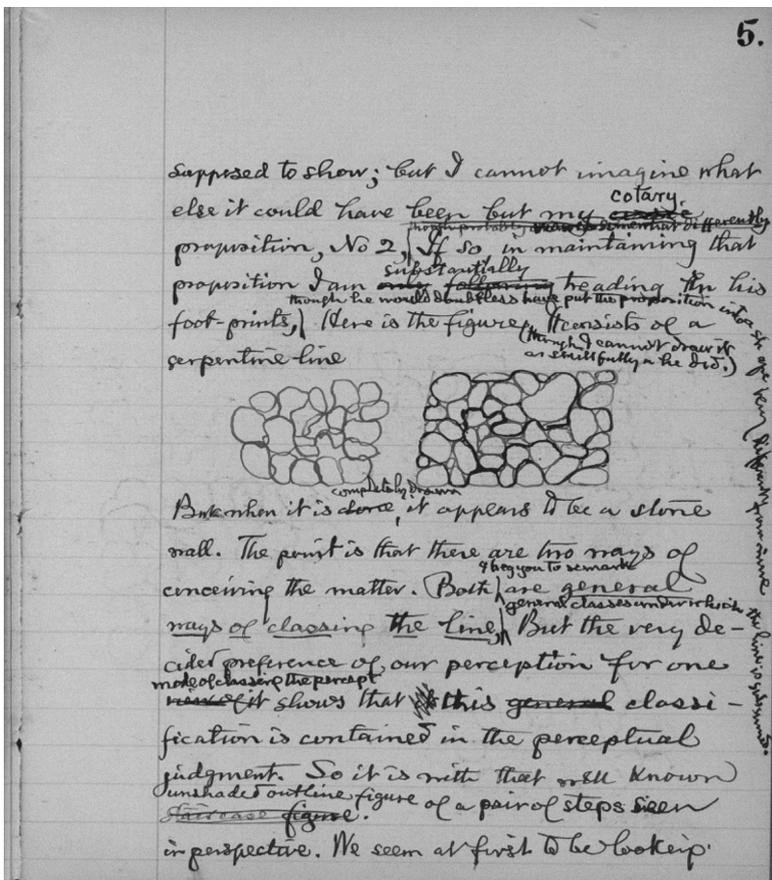


Fig. 3 Serpentine Line/Stone Wall. Houghton Library, Harvard University. MS Am 1632 (315).

induction. Compared to the *necessary* conclusions drawn from deduction, and even the *probable* conclusions drawn from induction, abductive conclusions are extremely fallible and must be tested out, revised, retested, often for quite some time. In drawing, we see the working out of abductive hypotheses in *pentimenti*, the traces of previous drawn ideas that underlie more finished drawings. This is, admittedly, a messy and uncertain process. However, Peirce actually celebrated abduction's "fallibilism," claiming abduction was the only method of reasoning that yields new knowledge and creative solutions. Examples include the 'happy accidents' that lead to unplanned but fruitful directions in art making.

Like pragmatism, rationalism and empiricism each put a premium on distinct ways of knowing, which Scheffler (1965) aligned with different academic disciplines. Rationalism is exemplified by mathematics, empiricism by natural science, and pragmatism by experimental science and the scientific method. Similarly, I aligned each system with a form of "drawing as thinking," (1988, 1992). For rationalism, the paradigmatic method of teaching drawing is the "academic method," which was explicitly associated with the philosophy of Descartes (Pevsner, 1973). In this system, as well as in contemporary 'how to draw' books, drawing is a systematic process of reducing perceived or imagined objects to simple geometric shapes or forms which are then developed in a step-wise manner from simple to complex. Empiricism, based on the passive imprint of sensory data on the mind, has its analogy in Ruskin's drawing instruction as seeing with an "innocent eye" (1912), and more recently, in Edwards' *Drawing on the Right Side of the Brain*, (1979). In both cases, drawing involves faithfully recording exactly what the eye beholds.

The association with pragmatism for me is gesture drawing usually done from the human figure. As described by Kimon Nicolaides (1941), the process begins by putting down in 5 seconds something that represents the pose as a whole, then spending the remaining time (one minute or longer) correcting and developing that initial sketch by gathering additional information from observation. Each stage of development from the first to the last would, in Peirce's view, involve hypothesizing through sketching about what position the model is in, what he or she is expressing, where the weight or action is, etc. Returning now to Peirce's semiotics, the initial marks are signs of what we see, based on interpretation.

PEIRCE'S SEMIOTICS

Actually, the drawing demonstration used to distinguish pragmatism from empiricism can also distinguish Peirce's semeiotics from that of his contemporary and fellow founder of modern semiotics, the Swiss linguist, Ferdinand de Saussure (2002). Saussure saw semiotics as a two-part relationship between a sign (*signifier*) and its object (*signified*) e.g., the word 'dog' (sign) and the canine creature we call a dog (object). Signs such as these are culturally determined, and often arbitrary, conventions. By contrast, Peirce's theory extended well beyond culture-based signs to include natural signs, such as smoke signaling a possible fire, as well as non-conventional human signification as often found in the visual arts. He can do that in large part because of his tripartite conception of symbolization integrating the sign, its object, and an interpretant, i.e., the effect of the sign on the receiver.

Moreover, where Saussure's signifiers are generally interpreted conceptually, with widespread agreement about what each sign means, Peirce's interpretants

could equally take the form of a feeling or an action, while interpretation could vary from person to person, and with the same person from moment to moment. Certain drawings can serve Saussure's system, mostly those that are "conventional," that is, whose meaning is commonly agreed upon and whose form is relatively static. Examples include the schemata used in architectural graphics, as well as more playful symbols used to express action, emotion, etc., in comics and cartoons (Walker, 2000; McCloud, 1993). Peirce's system, however, accommodates a full range of drawings, from conventional to highly individualized, from representational to abstract.

The Categories

In order to accommodate the innumerable forms of signification, Peirce elaborated upon each facet of his formula, so that any given sign had two objects and three (or four) interpretants, while signs themselves were divided according to their own individual nature, their relationship to their objects, and their relationship to their interpretants (Jappy, 2013: 11). Ultimately, the system evolved to include 10 sets of trichotomies, of which Icon, Index, and Symbol was one.

Each trichotomy was, in turn, a manifestation of three fundamental categories. These, Peirce derived from his research in logic naming them: firstness, secondness, and thirdness. Firstness refers to an abstractable quality or attribute; in other words, a characteristic in and of itself apart from any particular embodiment. For example, the color, red, is a 'first' because it is quality that can be found in many different red objects, but, as a quality, it has a separate nature distinct from particular red forms. Secondness refers to something actually existing in the world that manifests or

exemplifies various qualities, for example, a red Ferrari or a cardinal. Thirdness is a law, principle, or habit, which binds the quality to the object and will do so in the future. As examples, male cardinals are, by definition, always going to be red, and Ferraris are typically red.

Signs in Themselves

The three categories manifest themselves in different ways throughout Peirce's entire semiotic system, which he referred to either as a "phenomenology" or "phaneroscopy." Initially, they show up in the division of signs themselves. Firstness is manifest in *Qualisigns*: "a sign...of the nature of appearance:" e.g., qualities that could manifest in particular types of line, such as smoothness or roughness, thickness or thinness, lightness or darkness. They are called *quali-signs* because they "act through their qualitative character." Secondness manifests through *Sinsigns*, *meaning* "[a]n actual existent thing or event which is a sign:" e.g., an actual drawing or a demonstration of a drawing technique. They are called *sin-signs* because they act "through their occurrence in some single place at some single time as singular objects or events." Thirdness acts through *Legisigns*: "a law that is a sign." Examples include established projection systems like isometrics or linear perspective. They are called *legi-signs* because they "act in their character as laws, principles, or type." (Words in quotes are from Peirce as cited in Jappy, 2013.)

Objects of Signs

There are two types of objects to which such signs pertain. One is the "Immediate Object" meaning "The object as represented in the sign." This is the aspect of the object that is depicted in the drawing, which is evidently not the object as a whole. For example, one can usually

only see one side of an object, and even a cubist drawing cannot capture every facet, let alone the internal core of the object itself, its essential nature. These factors are part of the “Dynamic Object,” “The object outside the sign.”

Here we can situate Peirce’s most famous trichotomy within the general system: it represents three ways a sign can relate to its dynamic object. The icon exemplifies firstness. The index is an example of secondness. And a symbol represents thirdness. David Savan sums up this trichotomy as follows:

A relation of likeness or resemblance between sign and object is an *iconic* relation. A sign is an *icon* if (1) it resembles its object, and (2) the quality or character on which this resemblance is grounded belongs to the sign whether or not the object actually exists. A sign is an *index* if (1) both the sign and the object do exist now or have in the past, and (2) the sign is related to its object through the dynamic action of the object upon the sign. A sign is a *symbol* if (1) both the sign and its object are laws (i.e. necessitants or Third), and (2) the relation between the sign and object is also a law or general rule. In sum, then, the relation of sign to object may be first, one of iconic resemblance; second, of indexical dynamic action; and third, of symbolic law or rule (1976: 34).

In drawing, a representational image demonstrates an iconic relationship because the drawing has similar qualities to those of the dynamic object, indexical relationships within the drawing include evidence of marks made by the artist, and symbolic relationships are what the image comes to stand for by general agreement. A drawing may be primarily one or the

other.² An example of an iconic drawing would be a copy of a photograph with no symbolic content and minimal evidence of the way the marks went down. An abstract expressionist, or “action”, drawing is primarily indexical, indicating the actions taken to bring it into existence, while a design drawing, say of a Nazi swastika or a big red stylized heart, would primarily be symbolic, standing for something beside itself. The most effective drawings, however, involve all three types of signification. One example is Shepard Fairey’s image of Obama during the 2008 U.S. presidential campaign, with its resemblance to the man himself, the evidence of how the image was originally made (a screen print?), and what Obama stood for, at least for many at the time: ‘Hope.’ The facts that different people could interpret the image in different ways and that what it symbolizes for various people could change over time simply prove the usefulness of Peirce’s theory in understanding how drawings mean, and in therefore making them more meaningful.

This leads to a brief discussion of Peirce’s types of interpretants: Here again, there are three main types, but also a fourth (words in quotes are from Peirce as cited in Jappy, 2013).

- Immediate Interpretant: This is “... the fact that each Sign must have its particular Interpretability before it gets any Interpreter,” e.g., simply the capacity of a drawing to be ‘read’ and understood.

- Dynamic Interpretant: “...that which is experienced in each act of interpretation and is different in each from that of any other (effect on the mind),” e.g., how different people interpret a drawing differently.

- Final Interpretant: “...the one result

² Note that, as an existing object, a drawing must be a sinsign, thus it could be an iconic sinsign, an indexical sinsign, or a symbolic sinsign.

to which every interpreter is destined to come if the Sign is sufficiently considered,” e.g., convergence of expert opinion about a drawing’s meaning.

- Ultimate Interpretant: “The deliberately formed, self analyzing habit,” e.g., self-directed, self-reflective drawing.

The last two interpretants recall the connection between semiotics and pragmatism, notably the Peircean conception of truth and reality, and his view of the relation of thought to habit. In the first case, Peirce held that, “The opinion which is fated to be ultimately agreed to by all who investigate is what we mean by the truth, and the object represented in this opinion is the real.” In the second, he claimed that, “The whole function of thought is to produce habits of action.” (quoted in Scheffler, 1976: 79)

CONCLUSION

In conclusion, I return to the questions I began with: should drawing be taught in the university today and, if so, how? To the first part, I answer ‘yes’ for the following reasons: the exponential expansion of visual information and the consequent value of visual information-processing and production; the need for cross-disciplinary creativity in response to unprecedented challenges like global warming; and the importance, in addressing such problems, of communication across cultural and linguistic divides. In all these ways, drawing has proven its worth, and, together, these factors may well make drawing skill, along with ‘graphicacy’, i.e., thinking in images, (Garner, 2011), cognitive necessities for everyone in the years to come.

Considering these conditions, the answer to the second part of the question must be: drawing should be taught as “thinking,” in multiple modes with applications to many fields, in and beyond visual arts. Toward that end, I

suggest modeling university curricula on Peircean semiotics and pragmatism (taking into account program needs and student populations, of course). Following semiotics, instruction and assessment might address a drawing’s iconic, indexical, and symbolic content. Similarly, foundation courses could begin with “firstness,” involving non-representational explorations of fundamental qualities (i.e., elements of art) to build skill and develop creative problem-solving strategies. “Secondness” would then be addressed through drawing specific objects of experience and imagination to capture their qualities using various media and techniques (gesture, schematics, etc.). In terms of “thirdness”, such practices would eventually yield principles of form and space as well as habits of action. An example

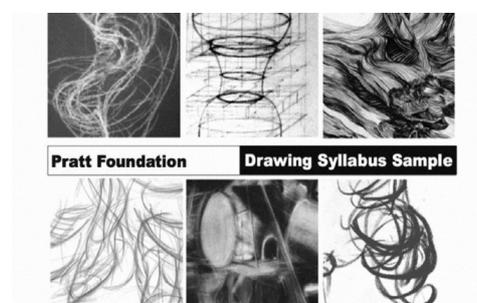


Fig. 4 “Pratt Foundation Drawing Syllabus Sample.”
Permission of authors.

of one such habit following pragmatism, drawing study would involve reflective thinking (Dewey, 1910): confronting authentic problems, gathering data, making hypotheses, testing them out, and undergoing the consequences -- assuming further iterations until the problem is satisfactorily solved.

Drawing, so conceived, should incorporate fine arts and design skills, and apply these to interdisciplinary projects, thereby linking the several “languages of drawing” to symbol systems used in

science, mathematics, linguistics, etc. Early examples of such a comprehensive approach were the drawing courses taught by Josef Albers at Black Mountain College and Yale (Albers, 1969; Horowitz and Danilowitz, 2007). Though semiotics may not have been specifically mentioned, it was implied as Albers defined drawing as a ‘graphic idiom’ (1969: 25). New York’s Pratt Institute requires a similarly comprehensive contemporary course of drawing as part of its current foundation program (Fig. 4).

Along with the general benefits of teaching “drawing as thinking” in the university as mentioned above, there is at least one reason for specifically promoting a semiotics-based approach, especially when the principles are explicitly articulated. That is the fact that designers, as well as artists, are increasingly called upon to collaborate and communicate with others outside the arts and from different cultures. Considering the growing interest in semiotics across domains and around the world, familiarity with its vocabulary and principles may help facilitate interdisciplinary and cross-cultural dialogue. But teaching semiotics in the context of drawing means that we as teachers must take philosophers like Peirce to heart. In other words, we must go beyond the sound-bites (as “icon, index, and symbol” has become) in order to grasp the deeper structures within which such ideas take their meaning, and without which they can never fully be understood.³ Introducing semiotics in our classes need not, however, be thought of as adding something new or something

merely theoretical. Rather, it is simply making drawing students conscious of what they are already doing and its implications. For, as Carl Goldstein says, “the artist [with his or her first mark] is already operating in a semiological field” (1996: 160).

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3. Due to the difficulties of Peirce’s ideas as well as his style of writing, I recommend starting with secondary sources. For those in the visual arts, Jappy (2013) provides an excellent introduction, while treating several key topics in depth. Additional references I relied on here include: Savan (1976), Scheffler (1974, 1965), Shapiro (1983), and Short (2007).

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BIOGRAPHICAL OUTLINE

Seymour Simmons is a Professor emeritus of Fine Arts at Winthrop University, Rock Hill, SC, where he taught foundation drawing and figure drawing, and coordinated the art education program. Previously, he taught at Massachusetts College of Art and did research at Harvard Project Zero. His education includes a B.F.A. in printmaking from Colorado State University, as well as an M.Ed. and Ed.D. from Harvard University where his focus was philosophy of education. His dissertation addressed the history and philosophy of drawing instruction in the education of artists and in art education (1988). During the 2011-2012 academic year, he was on sabbatical doing research on drawing and cognition as a visiting professor at Teachers College, Columbia University, and a visiting scholar at Project Zero. He was co-author of *Drawing: The Creative Process* (1977), and is an active artist working primarily in drawing and watercolor.

EL DIBUJO EN LA ENSEÑANZA DE ARQUITECTURA: EL BOCETO MANUAL Y EL MODELO FOTOGRAMÉTRICO.

DRAWING IN ARCHITECTURAL TEACHING:
MANUAL SKETCHING AND PHOTOGRAMMETRIC MODELLING

ANTONIO ÁLVARO TORDESILLAS

CARLOS MONTES SERRANO

FUNDAMENTOS DEL DIBUJO PARA LOS PROCESOS CREATIVOS

En su escrito *Form and Design*, el arquitecto Louis I. Kahn incluyó la siguiente anécdota fruto de su experiencia docente en la *School of Design* de la *University of Pennsylvania*:

Un joven arquitecto vino a plantearme un problema: sueño espacios llenos de maravillas. Espacios que se forman y desarrollan fluidamente, sin principio, sin fin, constituidos por un material blanco y oro, sin juntas. Cuando trazo en el papel la primera línea para capturar el sueño, el sueño desaparece

(cit. Scully, 1962: 114-121)¹.

Es posible que el problema de ese alumno no fuera la imaginación, sino la incapacidad de atrapar esos sueños por no saber cómo dibujarlos. Si Kahn hablaba de esta anécdota era porque él mismo –al igual que cualquier otro arquitecto– tenía la misma preocupación, por ello Kahn dibujaba una y otra vez, de una forma voluntariamente caótica y con dibujos sucios y desaliñados.

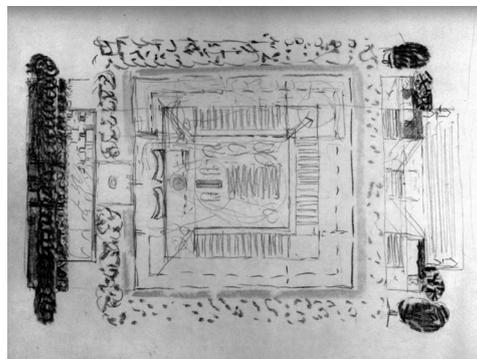


Fig. 1 Louis I. Kahn, Preliminary sketch for the G.T.U. Library, Berkeley, California, 1972.

También Leonardo da Vinci insistía en la misma idea, aconsejando dibujar rápido y de cualquier manera las formas confusas que surgían de la mente, sin preocuparse de que esos dibujos fuesen acabados o bien proporcionados. Es más, Leonardo llegaría a afirmar en uno de sus preceptos del *Trattato della Pittura* que “*nelle cose confuse l’ingegno si desta a nuove invenzioni* (§63)”. De ahí que podamos considerar a Leonardo como el inventor del boceto o esbozo, tal como podemos comprobar en algunos de sus preceptos sobre la ideación de composiciones nuevas y originales:

Il bozzar delle storie sia pronto, e il membrificare non sia troppo finito; sta contento solamente a siti di esse membra, le quali poi a bell’agio piacendoti potrai finire (§61). *Lo studio de’ componitore delle istorie deve essere di porre le figure digrossatamente, cioè abbozzate* (§177).

Son conocidos los comentarios de Giorgio Vasari en *Le Vite* sobre el modo de trabajar a Tiziano empleando directamente los colores sin dibujo previo. Aunque le reconoce la maestría en el colorido, le acusa tres veces de no saber dibujar, incluyendo comentarios críticos de Sebastiano del Piombo y de Miguel Ángel. Pero lo interesante de estas citas no es la relevancia que Vasari concede al dibujo como paso previo a la realización de una pintura, sino la necesidad de contar con el dibujo en el proceso de creación, para hacer surgir y plasmar la idea sobre el papel:

Ma [Tiziano] non s’accorgeva che egli è necessario a chi vuol bene disporre i componimenti et accomodare l’invenzioni, ch’è fa bisogno prima in più modi differenti porre in carta, per vedere come il tutto torna insieme. Concio sia che l’idea non può vedere né imaginare perfettamente in sé stessa l’invenzioni, se non apre e non mostra il suo concetto

¹ Agradecemos a la doctora Noelia Galván que nos haya facilitado esta cita.

agl'occhi corporali, che l'aiutino a farne buon giudizio.

En el catálogo de la exposición organizada sobre Andrea Palladio en su quinto centenario podemos apreciar cómo trabajaba el arquitecto, en coincidencia con las ideas de Vasari. En su proyecto para una casa para Camillo Volpe podemos ver cómo Palladio dibujaba una y otra vez varias posibilidades, llegando a abocetar hasta veinte plantas de forma rápida y sin demasiado cuidado, con el fin

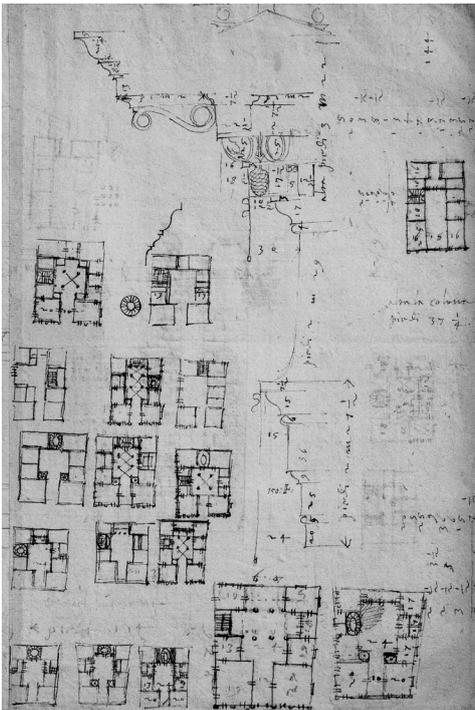


Fig. 2 Andrea Palladio, Casa di Camillo Volpe in Vicenza (RIBA Collection, London)

de concretar sus ideas —atrapar sueños—, someterlas al escrutinio crítico, y elegir el mejor de sus diseños.

Aunque toda comparación es siempre posible, creo que hay cierta analogía en los dibujos de proyecto de Palladio y los de Mies van der Rohe, en especial aquellos realizados en América, cuando Mies ya había logrado forjar un lenguaje

arquitectónico mediante los perfiles de acero y los paños de cristal o de ladrillo en los edificios del IIT de Chicago. Mies van

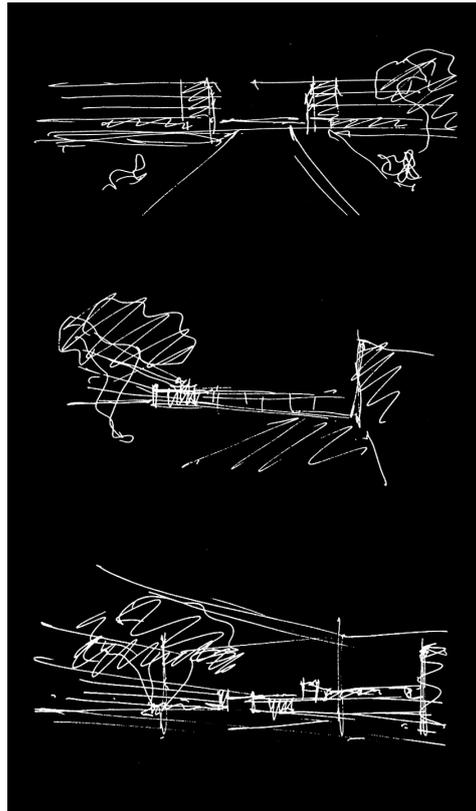


Fig. 3 Mies van der Rohe, Perspective sketches for The IIT campus in Chicago, 1939

der Rohe ya dominaba un lenguaje, con su vocabulario y sintaxis propia, por lo que sus dibujos podían reducirse al mínimo; a unas escuetas notaciones visuales.

Lo mismo sucede con Palladio, pues si volvemos a observar las plantas de la villa para Camillo Volpe, o cualquier otro dibujo de madurez, estos se han reducido al mínimo, ya que la sintaxis y el vocabulario de los órdenes clásicos se dan por sabido y no es necesario llevarlos al papel (aunque se aprecia algo de ese vocabulario en el esbozo de la cornisa en el centro del dibujo).

No deseamos acumular citas en defensa de la utilización del boceto o esbozo en

los procesos creativos, aunque quizá sea oportuno volver a recordar la famosa descripción que hace Alvar Aalto “*La trota e il ruscello di montagna*”, publicado por la revista *Domus* en diciembre de 1947, en la que menciona la utilidad de hacer bocetos de forma no del todo consciente (cf. Schildt, 1978: 97; Aalto, 1987: 90).

The large number of different demands and subproblems form an obstacle that is difficult for the architectural concept to break through. In such cases I work—sometimes in totally on instinct—in the following manner. For a moment I forget all the maze of problems. After I have developed a feel for the program and its innumerable demands have been engraved in my subconscious, I begin to draw in a manner rather like that of the abstract art. Led only by my instincts I draw, not architectural syntheses, but sometimes even childish compositions, and via this route I eventually arrive at an abstract basis to the main concept, a kind of universal substance with whose help the numerous quarreling subproblems can be brought into harmony.

No está de más recordar lo que ya indicamos en otra ocasión: que los comentarios de Aalto coinciden con otro precepto de Leonardo da Vinci en el que aconseja divagar con la mente antes de dormirse o al despertarse, pues con frecuencia en esos estados de somnolencia se aviva el ingenio en nuevas invenciones (Montes, 2008: 599-605):

Dello studiare insino quando ti desti, o innanzi tu ti dormenti nel letto allo scuro. Ancora ho provato essere di non poca utilità, quando ti trovi allo scuro nel letto, andare colla immaginativa ripetendo i lineamenti superficiali delle forme per l'addietro studiate, o altre cose notabili da sottile speculazione comprese, ed è questo proprio un atto laudabile ed

utile a confermarsi le cose nella memoria (§64).

Se nos podrá decir que también el ordenador permite la experimentación, el ajuste y la corrección. Pero lo cierto es que el proceso gráfico en esos primeros estadios del proyecto queda muy pronto determinado, sin la necesaria ambigüedad gráfica que reclamaban Leonardo, Alvar Aalto o Kahn; y una vez solidificada cualquier solución formal, ¡qué difícil es volverla a licuar!

DIBUJANDO ESCULTURAS MODERNAS DE JORGE OTEIZA

Tradicionalmente, en las Escuelas de Arquitectura se adquiría una cierta libertad para el dibujo a mano alzada mediante la representación de modelos de yeso de esculturas de la Antigüedad clásica, con la que también se pretendía empaparse del ideal de belleza de las formas del clasicismo. Hoy día esta enseñanza sería imposible de defender: las horas de dibujo son escasas para alcanzar un adecuado dominio en el dibujo de la escultura clásica, las Escuelas exigen una rápida inmersión del alumno en el mundo de las formas de la arquitectura moderna y contemporánea, y casi nadie cree necesario aprender los ideales de belleza del pasado grecorromano.

De acuerdo con lo anterior, en el último año hemos propuesto a nuestros alumnos de primer curso de Representación Arquitectónica (*Análisis de Formas*), como ejercicio para dibujar a mano alzada, la representación de una serie de esculturas de Jorge Oteiza, uno de los dos escultores de mayor relieve en la España del novecientos (Badiola, 2004. Álvarez, 2003). La elección de las esculturas de Oteiza reside en sus especiales connotaciones arquitectónicas, ya que su trayectoria artística se define

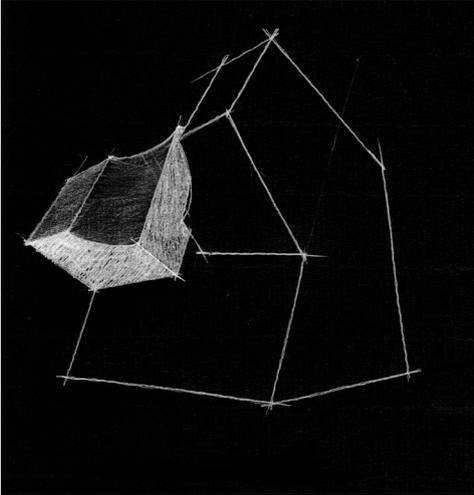


Fig. 4 Jorge Oteiza, *Tribute to the Basque poet Zarautz* (student drawing)

por un constante estudio de la forma, el volumen, el espacio, el vacío, los límites, y las estructuras, en un camino tendente siempre a la abstracción.

Al contrario de los modelos escultóricos de la Antigüedad clásica, la escultura de Jorge Oteiza juega con formas abstractas

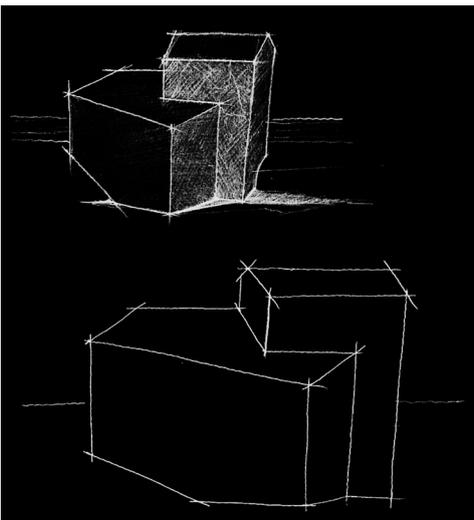


Fig. 5 Jorge Oteiza, *Two twin open cuboid*, 1957 (student drawing)

y geometrías complejas, que facilitan la representación y el análisis de las mismas, sin tener que tener en cuenta los elementos

o condicionantes más propios de la forma arquitectónica.

DIBUJANDO SÓLIDOS Y MACLAS

Nos hemos centrado, como ejercicio de iniciación, en el dibujo de la escultura *Macla de dos cuboides abiertos* (1957), que se encuentra en un jardín público en Valladolid. Es una forma de gran tamaño y de mucha complejidad formal, como se indica ya en su título, por lo que se pueden obtener decenas de bocetos con solo cambiar ligeramente el punto de vista.

Con el fin de realizar un análisis geométrico preciso de esta escultura hemos realizado (con alumnos de postgrado) un levantamiento fotogramétrico que nos

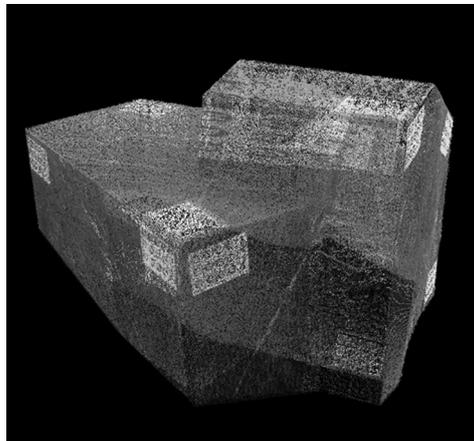


Fig. 6 Jorge Oteiza, *Two twin open cuboid* (digital surveying)

ha permitido obtener un modelo virtual de la escultura y sus proyecciones planas: alzados y secciones a partir de cualquier plano (Alvaro, 2012b). El interés de este ejercicio reside en que es la primera vez que se obtiene un modelo gráfico y virtual de una escultura de Oteiza, ya que el escultor trabaja con pequeños modelos a escala en materiales diversos.

Y este último detalle me permite referirme en este breve escrito al *Laboratorio*

Experimental, en el que a través de más de dos mil piezas de pequeño tamaño, Oteiza experimenta de modo exhaustivo — con pretensiones científicas y racionales — la relación entre “el volumen y el espacio, lo sólido y lo vacío, la proporción y el orden, la materia desocupada y la ocupada, la luz y la sombra, la experiencia subjetiva y el análisis metafísico”. En este sentido, podríamos decir que estos pequeños modelos de tiza, escayola, alambre, chapa de cinc..., vienen a ser como los bocetos o esbozos que deben utilizar los arquitectos en su proceso de ideación proyectual.

DIBUJANDO CONSTRUCCIONES VACÍAS

La evolución de las esculturas de Oteiza hacia el espacio o el vacío, en un proceso de depuración formal, concluye en los años cincuenta con sus *Construcciones vacías*, en un conjunto de esculturas en las que investiga lo que él denomina como el vaciamiento del cubo.

En el Museo de Arte Contemporáneo de Valladolid se encuentran varias de estas piezas, por lo que son muy aptas para realizar ejercicios de dibujos y de análisis a partir del trazado del cubo o de la macla de dos cubos. Piezas que igualmente se han levantado por medios fotogramétricos digitales y que, por la particularidad de sus texturas, además, suponen un reto a la restitución tridimensional mediante el reconocimiento de puntos automáticos; reto que es objeto de un proyecto de investigación financiado por el Ministerio de Economía y Competitividad de España². El carácter homogéneo de sus texturas, pintadas de negro, supone una seria dificultad a los distintos algoritmos de reconocimiento matricial de píxeles

2. Dirección General de Investigación y Gestión del Plan Nacional de I+D+i. Subdirección General de Proyectos de Investigación. Ref. HAR2011-25413. Título: Ensayos de restitución fotogramétrica de bajo coste mediante fotografía digital; aplicado al levantamiento de obras de Chillida y Oteiza.

homólogos, en lo que a *software* se refiere; y a los instrumentos basados en luz estructurada que se comportan deficientemente en dichas superficies (láser 3d) (Alvaro, 2012a).

Trabajar con estas piezas, además de suponer una importante investigación en el campo de la restitución tridimensional digital, lo es por tratarse de la primera que se dedica al levantamiento y documentación de las piezas de dicho autor. Las piezas escultóricas, al contrario de la arquitectura, nunca han tenido una concreción gráfica previa a su ejecución, por lo que se carece de una información gráfica precisa y valiosa que permita tanto su análisis morfológico, como el estudio de su proceso de ideación. Esta ausencia de documentación gráfica impide contar con información fiable para la investigación y documentación. Incluso para la restitución de las mismas debido a eventuales daños, habida cuenta del riesgo

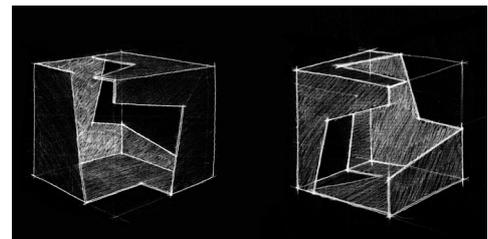


Fig. 7 Jorge Oteiza, *Empty boxes*, 1958 (student drawing)

que corren muchas de ellas al estar a la intemperie y accesibles a cualquier acto vandálico, como ha ocurrido por desgracia en alguna ocasión. Su documentación planimétrica —la primera en realizarse— por medio de modelos virtuales manipulables con medios informáticos, se convierte en un seguro ante cualquier adversidad, cobrando así el mayor interés.

Por otro lado, el interés de estas piezas reside en la fuerte carga arquitectónica que poseen, ya que Oteiza pretende trabajar con el espacio resultante de la negación del volumen o de la forma masiva.

A partir del dominio del dibujo de un cubo en el espacio, visto desde cualquier posición, se plantea reconstruir gráficamente las esculturas de Oteiza,

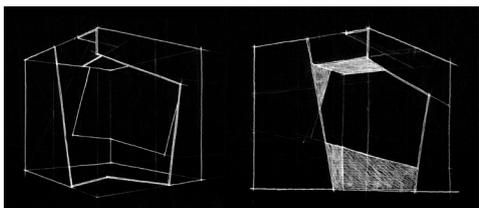


Fig. 8 Jorge Oteiza, *Empty boxes*, 1958 (student drawing)

comenzando por un estudio de cada una de sus caras o de sus límites. Se propone además cambios de escala, de tal manera que lo que es una pieza de pequeña escala se pueda comprender como un ámbito habitable, a escala del hombre, o en palabras de Oteiza: “la casa del Ser, el lugar de la intimidad y del silencio, cristalizado en cajas metafísicas”.

A MODO DE CONCLUSIÓN

De estos ejercicios se derivan algunas conclusiones. En primer lugar la necesidad de dominar el dibujo de un cubo o un paralelepípedo ortogonal a mano alzada y a primera intención, en cualquiera de sus posiciones en el espacio, de acuerdo con las leyes de la perspectiva. Podríamos decir que quien sabe dibujar un cubo puede acabar dibujando cualquier forma en el espacio. Se recupera así la idea del dibujo de los sólidos platónicos como primer paso para el estudio gráfico de la forma arquitectónica.

En segundo lugar, la pertinencia de volver a plantear los cursos de dibujo a mano alzada a partir de las formas escultóricas, pero eligiendo buenos modelos de la modernidad, como es en nuestro caso las esculturas de Jorge Oteiza, o también las de Eduardo Chillida, otro escultor español cuya obra comparte con

la arquitectura el mismo interés por la forma y el espacio.

A partir del dibujo intuitivo de la forma

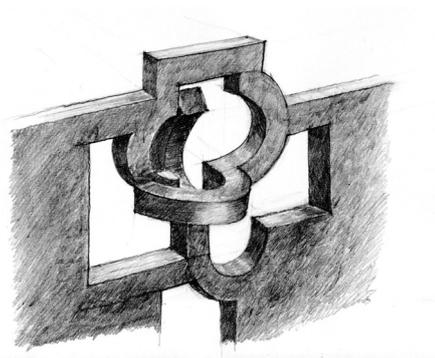


Fig. 9 Eduardo Chillida, *Tribute to the poet Jorge Guillén*, 1982 (student drawing)

cúbica en el espacio, se puede manipular ésta mediante la sustracción o adición. Dominando el dibujo de poliedros se puede comenzar a estudiar las formas arquitectónicas elementales, en un proceso básico que nos acerca a los antiguos cursos de *Elementos de composición*. De ahí al dibujo de arquitecturas simples, como las que proyecta Le Corbusier en los años veinte, o en otros edificios inspirados en ellas, hay solo un pequeño paso.

En tercero, y último, la necesidad del aprendizaje de técnicas digitales, asistidas por ordenador, que aporten rigor formal y precisión en la toma de datos cuando sea preciso. Técnicas que nos permiten aprehender en un modelo tridimensional objetos del espacio para luego representarlos en cualquiera de los sistemas de proyección existentes: diédrico, axonométrico, cónico... generando, por tanto, una documentación gráfica de cada objeto, en ocasiones inédita como es el caso.

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como artículos en revistas indexadas y actas de congresos. La segunda tiene que ver con la asignatura que imparte (Geometría descriptiva) y su posible aportación para la docencia: técnicas de levantamiento y restitución digital sencillas y de bajo coste. Además de las publicaciones docentes que ha realizado, tiene artículos y actas de congresos en Italia que tratan sobre el tema. Actualmente desarrolla un I+D titulado "Low-cost photogrammetric new tecnic by digital photography; applied to the survey of works by Chillida and Oteiza".

Carlos Montes Serrano. Arquitecto por la ETSA de la Universidad de Navarra (1976). Doctor Arquitecto (1982). Ha sido profesor Ayudante y Adjunto de la ETSA de Navarra entre 1980 y 1986. En 1985 obtiene la plaza de profesor Titular de Expresión Gráfica Arquitectónica en la Universidad de Valladolid, y en 1990 la Cátedra en esa misma Área de Conocimiento, con docencia en las asignaturas de Análisis de Formas I y II. Entre 1996 y 1999 fue Director de la ETSA de Valladolid. Director del Departamento de Expresión Gráfica Arquitectónica en los períodos 1992/1996 y 1999/2003. Director del Departamento de Urbanismo y Representación de la Arquitectura (2004/09). En 1996 fue nombrado Académico correspondiente de la Real Academia de Bellas Artes de San Fernando de Madrid. Sus temas de investigación han sido muy variados, aunque podríamos agruparlos en tres líneas prioritarias: Análisis de la arquitectura neoclásica en España, Teoría e historia de la representación, e Historiografía de la arquitectura. En sus escritos ha tenido una notable influencia las ideas del profesor E.H. Gombrich, en un intento de aplicarlas al análisis de la arquitectura y a la representación arquitectónica. Además se reconoce discípulo de los catedráticos Ignacio Araujo, Luis Moya Blanco y Francisco Íñiguez Almech.

DESIGN DRAWING / DRAWING DESIGN

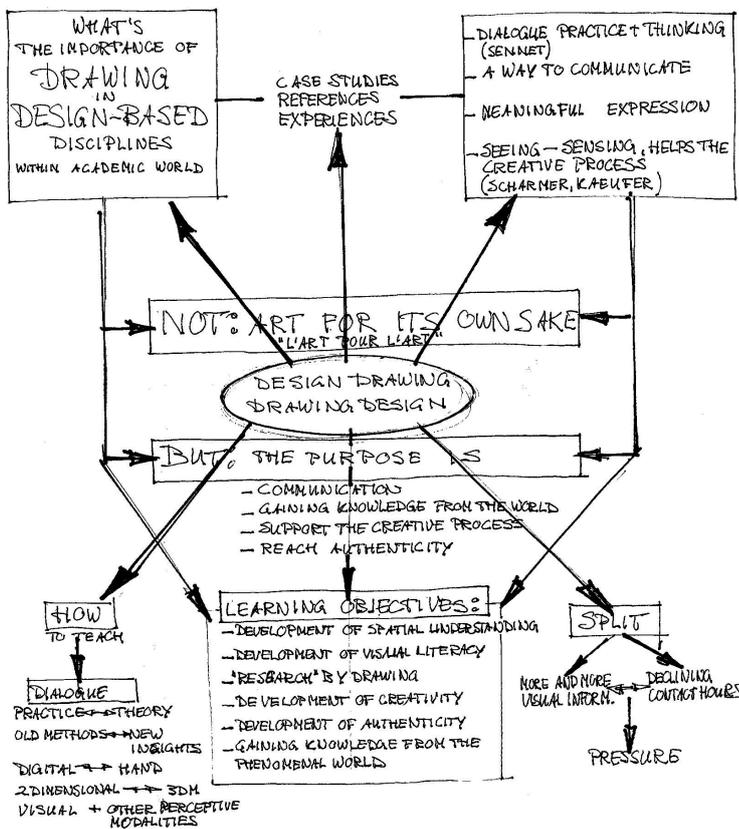
WHAT IS IT WE HAVE TO TEACH AND HOW?

HÉLÈNE AARTS

ROBIN SCHAEVERBEKE

ANN HEYLIGHEN

119
PSIAX



Preliminary Mapping of the Problem Area
[Hélène Aarts / Robin Schaeverbeke, january 2013]

INTRODUCTION

A recent inquiry on a local radio station considered the (rhetoric) question whether we should abolish writing in schools. Since everybody is typing on computers and tablets anyway, maybe we should focus upon typing rather than writing, the query went on. Questions like these make explicit not only a change in culture, but also a more pressing dilemma of how to deal with new technology, in light of the old, in a rapidly changing society. The question entails much more than typing versus handwriting. Learning how to write is learning how to organise and form thoughts and ideas on a sheet of paper, through a process of ordering and striking out. The confrontation with the physical aspects of the medium calls

for a different attitude than typing on a computer. Writing by hand combines physical movement with learning and this combination makes that the knowledge will sink in, becomes embodied in a different way than through the process of typing. The physical aspect of handwriting connects thinking and making which is inherently part of mankind (Sennett, 2008) Within the digital realm we are able to save states and return to them at will. Words become fluid matter and mistakes are never really un-reparable. On the one hand this offers a great advantage, but on the other it may also create a false feeling of security. In dealing with dilemmas like these we have to ask ourselves whether omitting the physical aspects like drawing, painting, tinkering, music making, crafts and handwriting doesn't run the risk of alienating children from so-called 'destructive' media—'destructive' because any intervention is a lasting one.

Similar questions have been raised regarding physical drawing within design education. Once, physical drawing and sketching ruled design curricula, because there simply was no alternative. The introduction of (digital) photography, CAD, image editing and on-line search engines have irrevocably changed the way we perceive and map the world around us. As a result the status and value of physical drawing has changed and we, teachers of (design-based) media and drawing, are forced to reflect upon the functions, the teaching and evaluation of the tools we use to express design. Drawing, within design processes, serves several functions. We narrowed them down to four functions that are indissolubly interrelated: (i) recording, (ii) exploration, (iii) communication and (iv) expression. These functions do not stand on their own; more often than not one drawing is able to combine several of them (Lawson, 2004).

FUNCTIONS OF DESIGN-BASED DRAWING

(i) Before photography arrived, designers, architects and students within design disciplines relied on drawing to record the world around them. Drawing was introduced to students as a tool to gain knowledge about the world. The difference between drawing from observation and photography lies within the physicality, the aspect of time and the fact that drawing from observation does more than registering. Similar to the embodiment of information through writing by hand, the slow process of concentration and physical movement, allows to substantiate the observed as an image in the mind in other ways than when recorded as a series of photographs (Sennett, 2008). The camera, as a recorder, directs one's observation by its framing, focus, angle, lens and procedure of capturing images. Within the act of drawing from observation a relationship is established between the observed and the observer and through drawing, the object gradually unfolds itself towards the observer until it becomes known in relation to the self (Merleau Ponty, 1945). As such, as Anne Bordeleau and Liana Bresler state, the act of drawing as a way of recording is able to preserve something as knowledge or information (Bordeleau and Bresler, 2010: 45-58).

(ii) When imagining reality one is always able to rely upon something existing. Designing, on the contrary, is about creating something which isn't there yet. Within this creative process the designer communicates with the self and the drawings are used to support the creative process. Donald Schön (1983) describes this process as 'having a conversation with one's drawings in order to inform further designing'. Externalising

ideas through the act of drawing opens up space for new ideas while visualising ideas allows to empty one's short-term memory. In that regard, Bryan Lawson (2004) observes, drawings can act as a kind of external memory aid. Drawings make something present in order to examine, possibly confirm and maybe reject, or very often refine, or adjust design ideas. Lawson defined the drawing process as one where the designer externalises some features of the design situation in order to examine them in a more focused way (2004). This kind of activity is probably at the very heart of what designers do, exploring design through drawing.

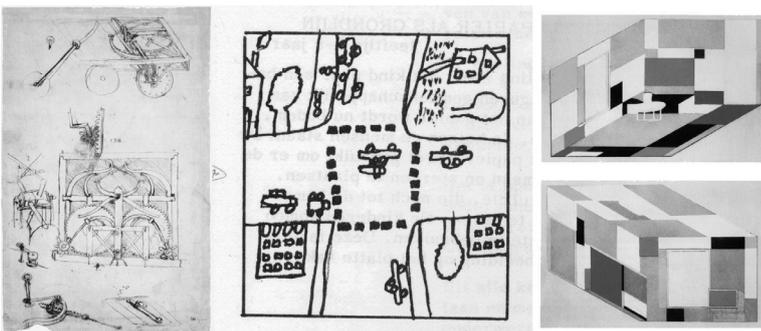
(iii) Whether to themselves or to other parties involved, designers draw in order to communicate design-based thinking. Since designers seldom construct their own designs the drawing acts as an intermediary tool between the different actors within the production process. Designers, as Donald Schön rightly observes, make 'things' and often these 'things' start from a representation, a plan, a program, or an image to be produced by other people. Where autonomous artists are able to reign over their own artefacts, within design there is no direct path between the designer's intention and the outcome (Schön, D. and Bennett, 1996). Since a contractor searches for a different kind of information than a civil servant, a user or a neighbourhood committee, designers make use of different systems of graphical representation and communication.

(iv) Communicating through graphical representations invariably conjures up functional as well as metaphorical connotations. Here we touch upon the rhetoric possibilities of image making as a property of the language of visual communication. Communicating through drawings and

and even 3D-models will always remain a representation of the intended object, revealing the object in the only way available to it. Within “La Trahison des Images” (1928-1929) René Magritte confronts us with this duality between the image and the object. By adding the caption, ‘Ceci n’est pas une pipe’, Magritte assures us that his painting is but an image of pipe, not the pipe in itself. In communicating with others designers have to be aware of this duality. To get an idea across rhetoric may help to make it more explicit. ‘De Stijl Movement’, for instance, discarded vantage point perspective because of its referral to historical styles. They wanted to express a ‘New Style’ (‘Nieuwe Beelding’) by representing their architecture and design in planimetric views. Images will always be subject to interpretation which can seriously distort the image’s intended message (Hall, 2007). As such an image’s expression is able to direct the decision to get a proposal realised, or not. Next to the image’s expressive qualities there is also

RETHINKING THE DRAWING CLASSES

Within design education drawing classes used to be limited to teaching the mechanics of perspective drawing and analysing reality through drawing. While design studios focussed upon introducing design in all its aspects, the drawing classes regarded recording as the right way of amassing formal and spatial knowledge. The knowledge gained during the drawing classes could eventually be appropriated while designing. Current-day practice forces us to reconsider this way of learning: digital cameras and on-line search engines have taken over the role of drawing as recorder, digital modelling has replaced the photographic representation and the need for extensive perspective constructions, CAD eradicated the production process of handmade projective drawings. More than ever we are in need of a different conceptual framework to reflect upon the changes with regard to drawing within design. As such the drawing class is gradually transforming from a place where one learns to draw to a place where by and through drawing personal strategies for expressing design are researched. This change constitutes a shift in thinking where design-based, creative, intuitive and even philosophical, psychological and historical aspects of drawing complement the age old mechanics of drawing and observing. As such design-based drawing becomes a field of research in its own right which can be inquired by theory, practice or a combination of both. Based upon the above mentioned functions of design-based drawing and personal experience we have delineated four themes of inquiry to rethink and redevelop the design-based drawing classes. The following list is non-exhaustive and should be interpreted as a conceptual framework able to inspire and open the discussion rather than to close it. The four themes aim to expand



We are able to read the medieval perspective of Leonardo da Vinci (figure left), also what a child means with his depiction of a traffic junction (centre). The same goes for the imagery of the ‘De Stijl’ movement (right)

the designer’s personal ability to express design authentically. The personality of a designer combined with his/her distinctive ways of imagining ideas defines adds another level to creative image making. This is the realm where images are able to display signature and traces of artistry.

the theoretical and practical foundations of teaching design-based drawing: (i) inquiring other ways of seeing to re-evaluate linear perspective; (ii) inserting creativity and design as the motive force of the drawings; (iii) introducing visual literacy to instil an awareness for the expressive qualities of image making; (iv) opening up the drawing classes to other media by investigating the blending of digital and physical activities. These themes do not function in isolation but intertwine in several ways.



Albrecht Dürer 'the artist and his model' ca. 1525

(i) Old methods new insights

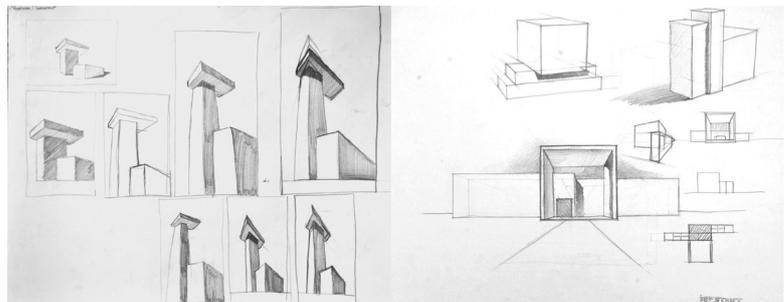
To communicate through images and drawings the perspective drawing still is regarded as the most accepted representation technique. The pictorial system of linear perspective, vantage point perspective – where parallel horizontal lines diverge from one point – was developed during the fifteenth century and still prevails as the dominant way of perceiving. As such we are used to represent the world with this (Western European) way of looking. Both perspective theory and photography make use of one sole 'privileged' point of view – looking through one immobilised eye only. But our view on reality and specifically our experience in looking to the visual world is totally different and can never be caught using only the application of the rules of perspective or similarly within a single snapshot. Within his most recent exhibition 'A Bigger Picture' David Hockney tries to

demonstrate the impossibility to capture our three dimensional, spatial and sensory experiences. As such his series of paintings try to express the experience of spatiality rather than that they project a frozen mirror image of reality.

Spatial experience transcends the quantifiable and the visual. Working with form and space conjures up certain qualities which are difficult to convey within a (single) drawing — assuming that a drawing or a model is able to express those qualities to start with. How can we express the ephemeral, the sensual, the audible and tactile properties of form and space? Here recording, as a way to reveal new and other ways of looking at things, re-enters the classroom. To this end an object of inquiry can become a starting point for creative interpretation rather than an alienated subject subdued to the laws of geometry. To raise awareness for non-visual ways of perception we have to open up observation towards non-visual aspects of form, space and even time. By extending recording towards listening, feeling, smelling, representation could be stripped of its photographic and rational connotations.

(ii) Drawing, creativity and the design-based aspects of drawing

To approach drawing as a motor to



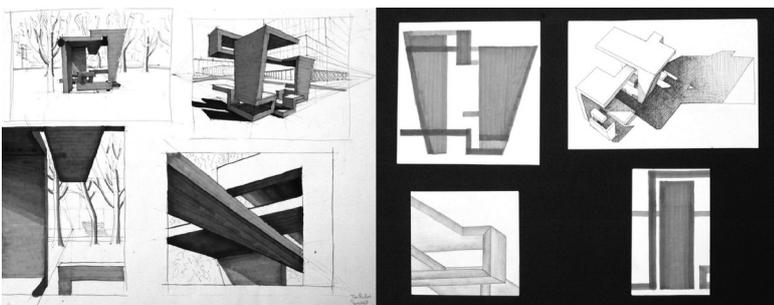
Exercise from the course 'Daily Speech'. Students bring three little boxes and use them as scale models for observational purposes. When the basics of observational drawing is explained the students start investigating, in drawings and composition, how to express concepts such as 'important', 'huge', 'heavy', 'strong', 'fragile' etc. within different drawings. These exercises play with many elements which are able to influence an image's message

generate new, non-existing forms and spaces we have to inquire design-based creative processes. Introducing design to drawing classes is the obvious route here but experience has taught us that bringing design to the drawing classes tends to divert the focus from learning how to draw to design itself (Schaeferbeke, 2012). So we have to look for ways of drawing which are able to facilitate creative thinking. Donald Schön's (1983) maxim that 'designers have a conversation with their drawings' implies that through a process of associative thinking images are able to lead to new ideas and combinations. As such the activity of drawing is able to reveal new information. According to Igor Bytsebier to elicit creativity one has to break through existing thinking patterns, leaving the known behind and opening up to be able to find new pathways and solutions. To do so one can practice skills such as creative observation, delaying judgements, flexible associations, divergent thinking and developing imagination (Bytsebier, 2013). Because image making is related to the senses more directly than words, image making is able to come closer to a deeper level of cognition (Edwards, 1979-2012 and Franck, 1973). According to Scharmer and Kaeufer the intuitive and the creative is to be found in this deeper level of

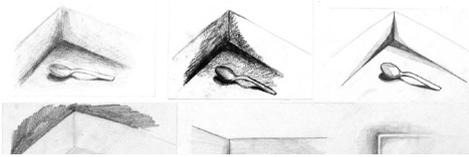
cognition (Scharmer and Kaeufer, 2010: 21-29). To instigate design and creativity while avoiding lengthy and complex design processes we have to inquire ways of drawing which are able to astonish, reveal, uncover, trigger and ignite the invention, discovery, manifestation or generation of forms, spaces or ideas. The important thing is to search for ways to draw which are able to trigger ideas while offering the theoretical and practical tools to draw and express those ideas.

(iii) Visual literacy

Spatial experiences need to be translated into some sort of representational system. Next to inquiring the goal of what is communicated and to whom, designers need to be aware of the atmosphere the concept intends to reveal. Visual literacy is based on the idea that pictures can be 'read' and that meaning can be communicated through a process of reading. Here we touch upon the difference between looking and seeing. What we look at may be the same but what do we really see? Visual literacy is the ability to interpret, negotiate, and make meaning from information presented in the form of an image. Design-based drawings intend to communicate design-based content. Being aware of the transferability of images and the fact that every image tends to be translated to meaning is paramount here (Vossen, 2004). By comparing and studying the expressive qualities of light, colour, space, arrangement, vantage point, movement, material and technique. Differences in appearance and interpretation can be studied in order to reveal consistencies and strategies. In order to do so we should study images from several points of view and detach images from the idea that they have to resemble or conform to an established representational system.



Examples from an exercise within the course 'Spatial Imagination'. Students research by drawing and try to find out how concepts such as 'point of view', 'zooming in' and 'zooming out' are able to influence the spatial representation of the object. The subject of observation is an architectural object in front of the University. Here a student tries different ways of drawing and making lines.

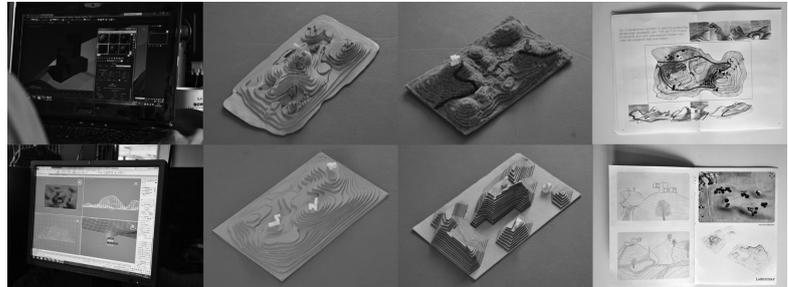


Assignment from 'Spatial Imagination' where students inquire the spatial effects of 'light', 'tone' and 'point of view' in regard to the object and its surroundings.

Changing point of view implies opening up to critical considerations based upon theoretical, practical, individual and collective assessments. Inquiring an image's subjective message raises an awareness for what images are able to convey. Discovering the expressive possibilities of images as well as the personal expressive signature is a necessary component of design curricula. By inquiring these aspects through analyses and drawing they can also be implemented within the drawing curriculum. Here the important thing is to look for ways to introduce how to capture an essence of things through inquiring different drawing and representation techniques.

(iv) Digital-hybrid

Digitalisation, as mentioned above, changed the way we interact and deal with images and image making. For long digital and physical activities were regarded as two distinct modes of thinking. While day-to-day design practice seems to have adopted a complementary, hybrid approach towards design-based media, curricular organisation still tends to separate them (Elsen, and Darses and Leclercq, 2010: 55-74). Agreed drawing by hand, or on a computer are different skills altogether but we assert that by dividing the digital and the physical the designedly possibilities which lie between them are reduced, hampering mixed and creative uses of both tools. Within design the digital and the physical make



Within this exercise students develop a 3D landscape in modelling software (left), translate the model to a plan and slice the model in order to make a physical model (centre) which is again studied by several (freehand) drawing approaches (right). The information from the freehand drawings is then used to re-process the 3D model. By going back and forth between digital and physical; the model and the drawing the students become aware of the 'in-between' of tools and techniques.

use of the same vocabulary but processed differently. Contemporary practitioners appear to work and discover within, what we like to call 'the in-between' of tools (Schaefferbeke and Heylighen, 2012: 49-59). Many concepts used in one mode of representation can be translated to the other. Exchanging information and drawing approaches from one medium to another opens up possibilities to reveal new meanings and knowledge within the medium and the image. Through blurring the boundaries between digital and physical activities designers and students are able to discover, augment and perhaps even reinforce possibilities to externalise design. By inquiring a personal layering of physical and digital expressions strategies are explored to embody both realms in personal ways as opposed to following pre-prescribed, separated paths towards image production.

DISCUSSION

Any attempt to define or capture the notion of design-based drawing is bound to fail. Due to the creative, personal and mediated character of the discipline, no drawing strategy within design is alike. That said there is a genuine need for a conceptual framework to inquire

the forces that make the activity of drawing design-based (or not) and more important, how to teach such an activity. The above represents a first attempt to delineate several functions and forces which are able to inform design-based drawing courses. Over the past decades we have witnessed a changed appreciation of design-based drawing due to a series of technological innovations and in order to incorporate these innovations within our curricula, we saw a decline of contact hours to instruct freehand drawing. If we, as many of us assert, still regard drawing as a central property of design it is our task, as instructors of drawing, to reflect upon those changes in order to redefine the conceptual frameworks which shape our courses. Teaching, learning and inquiring design-based drawing only exists within the boundaries of design education and when we abolish the act of drawing from our curricula a practice-based specific craft will most likely get lost. Through crossing and combining the functions of drawing with the themes of inquiry new curricular activities can be designed which are able to explore alternative, expanded approaches towards design-based drawing.

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Hélène studied art (painting and graphical arts) and didactics at The Academy of fine Arts in Tilburg and the Design Academy in Eindhoven. In drawing classes and in recent papers (Porto 2013, Cyprus 2014, Antwerp 2015, Lisbon 2016) she focuses on idea generation, experiencing space and research by drawing.

Currently working as a visual artist (painting, drawing) and assistant professor (drawing and Media) at the faculty of The Built Environment at Eindhoven

University of Technology (since 2002). She also developed and lectured (8 years) new drawing curricula for the faculty of 'Industrial Design' TUE. Before, she was assistant professor at the faculty of Industrial Design and at the department of Civil Engineering at Delft University of Technology for more than 10 years. Besides, she also developed and lectured new drawing curricula for the faculty of Industrial Design at Twente University of Technology. Recently she gave workshops within the collective of "tekenmeesters", at ADSL in the University of Antwerp, at Philips Design and together with "Kanai". All activities to promote drawing by hand for the professional architect, designer and visual recorder.

PRIMEIROS DESENHOS – O INÍCIO DE UM PROJETO PARA UMA NARRATIVA GRÁFICA E O ESPAÇO DAS COISAS POR CUMPRIR

FIRST SKETCHES – THE BEGINNING OF A GRAPHIC NOVEL DESIGN
AND THE SPACE OF UNACCOMPLISHED THINGS

NUNO SOUSA

INTRODUÇÃO

Pontos de Partida

Em primeiro lugar, uma curiosidade. Consta que Robert Louis Stevenson terá iniciado a escrita do livro “*Treasure Island*” após ter passado uma tarde chuvosa a desenhar com o seu sobrinho de 12 anos. Terão desenhado, entre outras coisas, um mapa colorido de uma ilha imaginária e Stevenson terá encontrado nessa imagem o mote para as peripécias que viriam a tomar lugar na escrita do livro. Segundo sei, o mapa desenhado que pontua a abertura de várias edições do livro é da autoria do próprio Stevenson.

Algo nesta pequena história atrai-me, do mesmo modo que, porventura, o desenho do mapa terá atraído¹ o escritor. A aparição dessa ilha imaginada continha (contém) em si inúmeras *promessas narrativas*². Para o autor, desenhar o mapa antes de escrever a história permitiu-lhe ancorar a sua imaginação num lugar tornado tangível. Para quem lê, o mapa serve também um propósito semelhante: está lá, no início, para configurar a ilha como entidade, como personagem central. Mas ao associar a origem da história da “Ilha do Tesouro” a essa primeira imagem enunciativa, podemos também pensar que o próprio ato de desenhar o mapa terá funcionado como um ato narrativo. Trata-se aqui não só do fascínio por uma imagem que abre cami-

nho à imaginação narrativa do autor, mas também do fascínio pelo ato de a construir e *fazer aparecer*, de a percorrer pelo desenho como um espaço arquitectónico por onde se vagueia.

Esta breve história permite-me introduzir a discussão em torno dos primeiros desenhos realizados no contexto de dois projetos para Narrativas/Novelas Gráficas. Interessa-me perceber de que modo esses primeiros registos nos permitem entender algumas das funções e sentidos do desenho no campo (expandido³) da Banda Desenhada.

A discussão que proponho em torno desses primeiros desenhos poderá estabelecer, à partida, dois pontos de análise distintos: o primeiro, talvez o mais óbvio, prende-se com a curiosidade que esses desenhos inaugurais poderão suscitar em quem se interessa por estas matérias (autores e estudantes, aficionados de BD, investigadores). Eles permitem-nos vislumbrar aspectos subterrâneos do processo de trabalho dos autores, conhecer modos de fazer, lógicas de pensar a construção de imagens. Como desenhos, conservam em si, em alguns casos, uma espontaneidade e despreocupação que não se encontra no trabalho final. Ter acesso a esses desenhos é aceder a parte do trabalho preparatório de um processo que, em muitos casos, tende a ser faseado e de longa duração. Numa primeira análise, este trabalho preparatório, ou *working images* (Berger, 2008:4), pertence ao âmbito do privado: é constituído de falsas partidas, hesitações, conjecturas. De um modo geral, serve as necessidades do autor e pode não ser rele-

1. A expressão anglo-saxónica *being drawn to* evoca uma espécie de carácter magnético do desenho: ser atraído por uma imagem desenhada ou ser atraído pelo ação de desenhar uma determinada imagem.

2. Utilizo o termo *promessa narrativa* no sentido que Pedro Vieira de Moura lhe atribui em alguns dos seus ensaios sobre Banda Desenhada. Num deles, sobre os desenhos do artista plástico Mattia Denisse, Moura refere: “A razão pela qual desejo falar neste espaço destes desenhos prender-se-á menos à perspectiva do desenho enquanto disciplina autónoma das artes visuais, sobre a qual se exerceriam diferentes instrumentos de análise e discussão, do que à promessa narrativa que contém e que nos permitem resgatá-los, ou pelo menos, aproximá-los do nosso território (...)” (Moura, 2008)

3. Tomo emprestado o termo *campo expandido* (*expanded field*) ao conceito seminal de Rosalind Krauss. Entre as diferentes terminologias utilizadas para referir o campo disciplinar aqui tratado – Narrativa Gráfica, Novela Gráfica, Graphic StoryTelling - o termo Banda Desenhada parece-me abranger um conjunto vasto de criações narrativas que utilizam o desenho como elemento central do seu discurso, assim como jogam com o léxico e o campo referencial da BD.

vante para o entendimento da obra ou trabalho final. Em parte, muito do trabalho de construção de uma novela gráfica ou história curta de BD passa pela ocultação dessas hesitações e do *aparato* do trabalho preparatório. Se pensarmos na *linha clara*⁴ da tradição franco-belga de autores como Hergé, Swarte, Tardi, ou no próprio processo industrial de editoras como a Marvel ou a DC Comics, onde a concepção das imagens é faseada e dividida por diversos profissionais especializados (o desenhador que realiza os esboços a lápis de grafite; o desenhador que faz a passagem a tinta da china e o colorista), concluiremos que, apesar de estar presente em diversas fases do processo criativo, o Desenho *empresta-se* a funções distintas e demarcadas. Nestes casos, o acesso ao trabalho preparatório dos primeiros esboços poderá revelar-nos aspectos da estruturação de um processo cujos vestígios da sua construção foram sendo ocultados, ou prescindidos, à medida que o trabalho se aproxima do acabamento. Mas algo se altera neste entendimento quando é o próprio autor a disponibilizar esses mesmos registos iniciais ao público durante a realização do trabalho ou quando esses registos iniciais se convertem na própria narrativa a explorar.

No contexto contemporâneo da BD e da Ilustração, encontramos inúmeros exemplos de autores que expõem o seu processo de trabalho em blogs, edições impressas *fac-simile* de cadernos de esboços. Em alguns casos, o formato de *sketchbook* chega mesmo a ser utilizado como dispositivo narrativo – por exemplo, Craig Thompson no seu livro “*Carnet de Voyage*” (2004), organiza a sua narrativa através dos desenhos de viagem que vai fazendo no seu caderno

4. Linha Clara (*Ligne Claire*) é um termo utilizado, primeiramente pelo autor de BD Jooste Swarte, para denominar o género de resolução gráfica característico de autores como Hergé, que consiste na utilização de uma linha de contorno descritiva e constante.

de esboços. Recentemente, foi editado o livro “MetaMaus”, reunindo material de referência que serviu a Art Spiegelman para a construção do livro “Maus: A Survival’s Tale”. Em “MetaMaus”, para além de entrevistas com o autor acerca do processo de construção do livro, encontramos a digitalização de esboços e esquisos de vinhetas e pranchas de BD, assim como anotações e apontamentos, material iconográfico relativo à época representada. O livro “Maus: A Survival’s Tale”, curiosamente, já utiliza um dispositivo meta-narrativo na construção da história: relata não só a história da sobrevivência ao holocausto dos pais de Spiegelman, mas também a representação do processo de construção do livro, acompanhando o autor nos dilemas surgidos nesse trabalho preparatório.

Podemos considerar que existe neste gesto expositivo a vontade de olhar atentamente para este trabalho marginal ou preparatório, com a consciência de que ele transporta em si um discurso próprio – a noção de que existe nesses registos uma narrativa paralela à que eles procuram dar resposta, uma metaficção do processo criativo, o questionamento do sentido do ato de desenhar e da escolha e resolução das imagens⁵. Entenda-se aqui *metaficção* no sentido assinalado por Miller:

Metafiction refers to fiction which takes fiction itself, and fictional devices and techniques, as its subject. The loss of faith in the referent, referred to above, has led to a tendency for writers to abandon the construction of a believable diegetic world in favour

5. Sobre este ponto, parece-me revelador o modo como “MetaMaus” se organiza em três questões/capítulos: “Why the Holocaust?”, “Why Mice?”, “Why Comics?”. O exaustivo arquivo que se constitui “MetaMaus” – entre entrevistas ao autor, esboços preliminares, gravações áudio das conversas de Spiegelman com o pai Vladek – aborda não só as interpretações filosóficas e políticas à obra, mas também, talvez acima de tudo, aquilo que está na origem do impulso criativo do autor.

of works of art which represent the process of representation itself. A novel may recount the writing of a novel, a film the making of a film, or a bande dessinée the production of a bande dessinée (Miller, 2007: 133).

Neste sentido, o interesse que nos leva a olhar com atenção o trabalho preparatório de um projeto narrativo em construção – assim como a vontade dos autores em expor esse *trabalho em progresso* – associa-se ao reconhecimento de que existe nesse processo um carácter metaficcional que pode, em alguns casos, ser mais relevante que o trabalho final. A questão poderá ser colocada do seguinte modo: o que podemos conhecer sobre o modo como pensamos o papel do desenho neste contexto, através da análise aos pontos de partida (às imagens e aos processos), aos projetos inacabados e ideias abortadas? Ou ainda: porque poderão interessar esses primeiros registos (esquissos, esboços, primeiros ensaios narrativos) a quem estuda e investiga sobre desenho e/ou banda desenhada? O que esperamos ver ou encontrar neles?

Imagens em falta

Os desenhos que proponho analisar neste documento são relativos a duas narrativas gráficas: “Sobrevida”, livro editado em 2012 em parceria com o autor Carlos Pinheiro, e “Amadeu”, uma novela gráfica que se encontra numa fase inicial de construção. A primeira coloca em confronto duas pequenas histórias, ou breves ensaios narrativos, que tratam de personagens que se encontram num limbo, num *entre-qualquer-coisa*. No primeiro capítulo, “A Noite”, da autoria de Carlos Pinheiro, um conjunto de personagens vagueia pela cidade deserta, depois de terem simulado a própria morte. Sobem às estátuas na praça pública, fazem fogueiras, quebram montras. No segundo

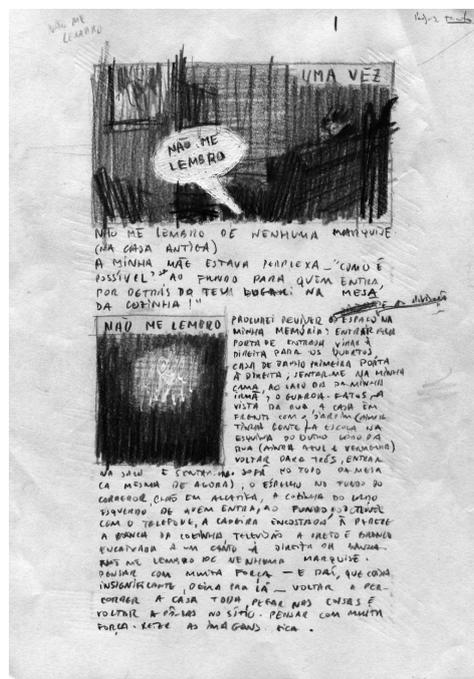


Fig. 1 Esboço de prancha para “Sobrevida”, 2010

capítulo, “O Dia”, da minha autoria, um filho desempregado acompanha o dia-a-dia do pai recentemente reformado e medita sobre a estranha simetria das duas situações. A segunda narrativa, centra-se numa investigação minha em torno da história e das memórias dos meus familiares mais próximos – uma investigação despoletada pela morte do meu avô (Amadeu) e pela urgência de resgatar memórias que informam o imaginário colectivo da minha família (a vida rural em Mancelos e o êxodo para a cidade).

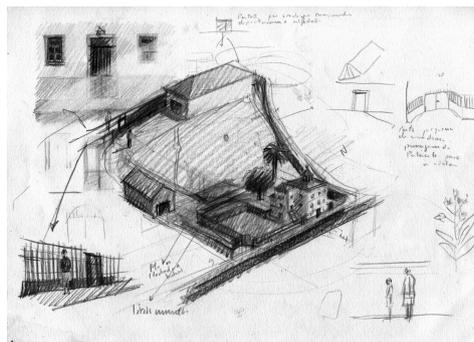


Fig. 2 Vista aérea do antigo palacete do Conde Alto Mearim, 2012



Fig. 3 Palacete do Conde Alto Mearim – desenho de tia Arminda, 2012

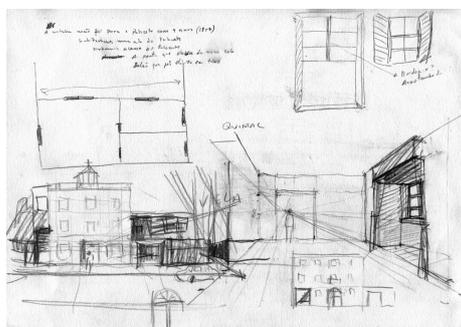


Fig. 5 Apartamentos realizados em conversa com a minha mãe, 2012



Fig. 4 Palacete do Conde Alto Mearim – desenho da minha mãe, 2012

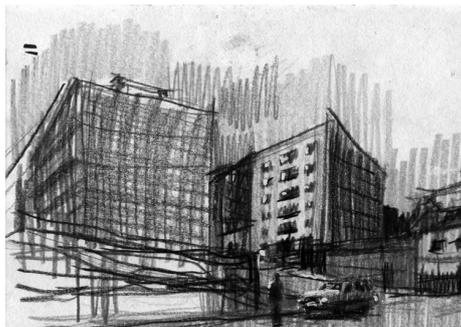


Fig. 6 Desenho de memória da rua da casa dos meus pais, 2011

Ambas histórias tiveram um início, ou um efeito catalisador, similar: surgiram de imagens em falta. Ambas as imagens em falta dizem respeito a espaços arquitectónicos: um que nunca cheguei a ver ou conhecer presencialmente mas que se encontra, de algum modo, vívido na minha memória – o de “Amadeu” (o palacete já demolido onde os meus avós maternos criaram a minha mãe); e outro, pertencente à casa onde nasci e vivi a minha infância mas do qual não conservo nenhuma imagem ou memória

Se no primeiro caso, ainda em fase de construção, grande parte do trabalho que tenho vindo a realizar relaciona-se com a reconstituição dessa imagem em falta – o resgate das memórias passadas nesse espaço – no segundo, o ponto de partida para a construção da narrativa não está diretamente presente no objecto final. Configuram-se aqui dois contextos particulares onde o desenho se assume

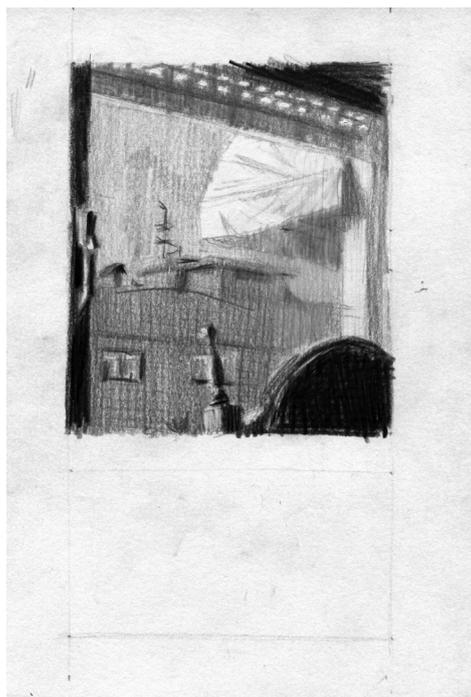


Fig. 7 Desenho de observação realizado em casa dos meus pais, “Sobrevida”, 2011

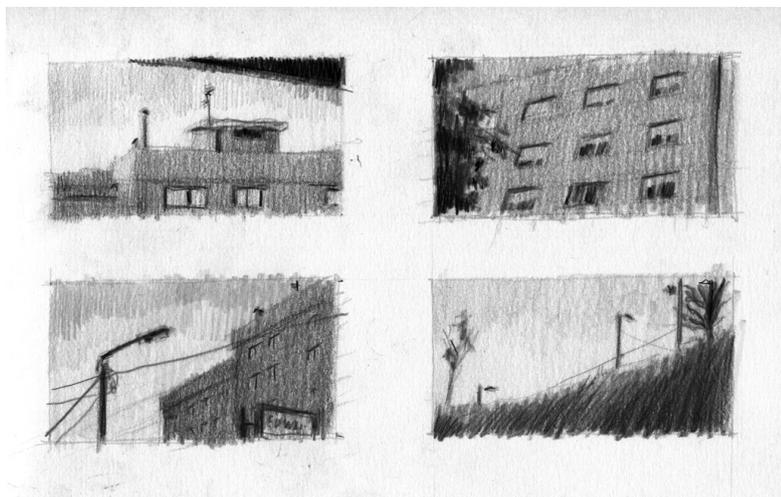


Fig. 8 Esboços para “Sobrevida”, 2010

como suficiente e necessário. Nos dois casos, o desenho permitiu-me agir no sentido de resgatar as imagens em falta: no caso de “Amadeu”, com o auxílio de testemunhos orais e desenhos descritivos de familiares próximos (Fig. 3, 4, 5); no caso de “Sobrevida”, procurando contrapor e colocar em tensão as práticas do desenho de observação e o desenho de memória. (Fig. 6,7)

Em ambos os casos, o espaço converte-se em personagem principal. As duas narrativas começam pela tentativa de situar a ação num lugar. Daí que, ao invés de procurar definir um guião ou situações narrativas concretas (um determinado

acontecimento, uma sequência de ações), grande parte dos primeiros registos efectuados são relativos a espaços (observados, lembrados, reconstituídos).

A representação do espaço, seja através do desenho de observação feito presencialmente nos locais e/ou de memória, seja através da representação gráfica feita a partir de testemunhos orais, torna-se o pretexto para a elaboração dos primeiros ensaios narrativos. Contudo, estes desenhos não servem de preparação para a elaboração de uma credibilidade cenográfica. Participam eles próprios da construção da narrativa, enquanto imagens que revelam o modo como são construídas (o modo como a observação e a recordação se processam):

The drawn image contains the experience of looking. (...) Drawings reveal the process of their own making, their own looking, more clearly (...) (Berger, 2008: 70)

NAVEGAR SEM RUMO OU DESENHAR SEM PENSAR (MUITO)

W. J. T. Mitchell, numa conversa sobre Banda Desenhada e Filosofia com Art Spiegelman, sugere a dada altura que o impulso original da Banda Desenhada surge da escrita e dos desenhos marginais que se fazem quando se está a fazer outra coisa (enquanto se assiste a uma aula, por exemplo) (Mitchell, 2012) e por vezes em suportes eles próprios marginais ou deslocados (o ato de desenhar uns bigodes numa fotografia de uma mulher, desenhar sobre as imagens impressas no jornal ou nos cartazes colados no espaço urbano). A história da banda desenhada enquanto género é ela própria uma narrativa marginal ao contexto da historiografia artística ocidental – sobrevivendo nas margens das artes nobres como género considerado menor e pouco relevante para

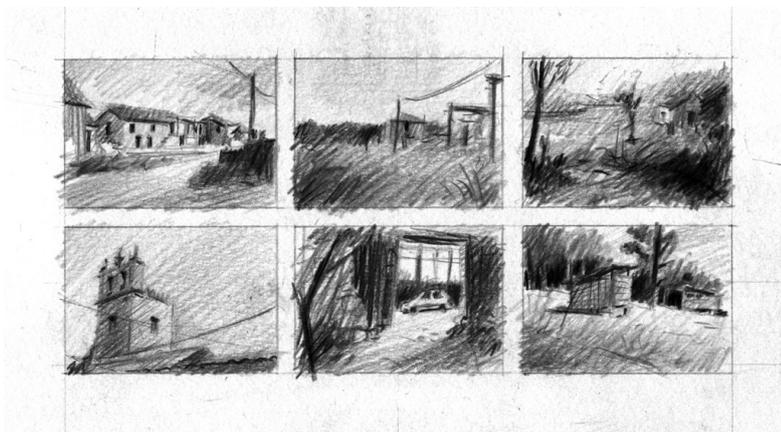


Fig. 9 Esboços para “Amadeu”, 2013

o contexto artístico⁶. Mas será interessante analisar de que modo esse impulso por desenhar nas margens nos permite entender aspectos ontológicos da prática do desenho neste campo. Desenhar nas margens dos textos, escrever nas margens das imagens, nos locais imprevisíveis e menos considerados, ajuda-nos a entender algo da atração pelo desenho e pelo seu potencial narrativo. Esta relação com as margens⁷ deve ser também estendida à leitura: na BD, os intervalos entre as imagens (no inglês, *gutter*, o espaço vazio entre as vinhetas) afirmam-se como elementos determinantes no modo como se pensa a narrativa e a especificidade do meio.

No texto introdutório ao seu livro “*Vernacular Drawings*”, que compila desenhos de *sketchbook* e material gráfico disperso, Seth refere o seu entendimento de dois modos de desenhar que orientam o seu trabalho:

Os *desenhos vernaculares* de Seth são, segundo o próprio, realizados nos intervalos do trabalho de composição e resolução de pranchas de BD. São desenhos feitos *sem pensar muito*, a partir de imagens impressas de várias origens. O ato de desenhar livremente, a partir do que estiver mais *à mão*, permite ao autor encontrar um modo de aproveitar os momentos de pausa no seu trabalho para praticar o desenho de observação e diferentes soluções gráficas, sem o compromisso de ter de o fazer ao

serviço de uma narrativa específica.

Nesta prática despreocupada do desenho podemos identificar um impulso semelhante aos *Hokusai Manga* – curiosamente, o termo *manga*, hoje associado à Banda Desenhada, terá surgido da palavra *manzen*, que significa *navegar/procurar sem rumo*, *browsing aimlessly* (Katayori, citado por Isabelinho, 2009). Os *manga* de Hokusai são desenhos que retratam variadas dimensões da vida quotidiana – as pessoas e os seus hábitos, os animais, a paisagem. Nesses desenhos, Hokusai exercita a sua capacidade de observar o mundo e de o retratar na sua complexidade.

A distinção proposta por Seth parece funcionar no sentido de clarificar a distinção nas aplicações do Desenho no desenvolvimento de uma Banda Desenhada ou Ilustração: o desenho que *navega* (aparentemente) sem rumo, exercício feito nos intervalos de um outro modo de desenhar mais rígido onde se pensa a composição da página e a eficácia comunicativa. Contudo, para muitos autores, esta distinção poderá não ser inteiramente clara. No meu caso, interessame explorar o esbatimento da fronteira entre esses dois modos de desenhar e pensar a construção das imagens – deixar que os dois modos se contaminem e se confundam.

DESENHAR NOS INTERVALOS E DEIXAR PARA AMANHÃ

Para entender alguns dos aspectos abordados neste documento, interessa considerar o contexto em que estes trabalhos são produzidos: fora de um contexto editorial e institucional sólido, sem prazos para a sua conclusão. Em “Sobrevida”, assim como em “Amadeu”, os desenhos são feitos nos intervalos de outros afazeres e nas *horas vagas* (entre os horários de trabalho como docente

⁶ Sobre esta matéria, quantas vezes são referidos nomes de autores de BD em publicações que investigam sobre as aplicações do desenho ao longo dos últimos séculos? Na construção do discurso historiográfico sobre o desenho contemporâneo, o espaço reservado a autores de BD foi, durante muito tempo, quase inexistente.

⁷ No seu livro “Logo Depois da Vírgula” (narrativa gráfica híbrida, que combina o ensaio de formato académico com a literatura/ilustração de viagem) Mattia Denisse refere, acerca da futura recepção ao seu trabalho: “Os meus desenhos são narrativas que se actualizam a cada vez que são olhados. O ideal seria que, num contracampo temporal, as histórias continuassem nas margens ou, por exemplo, atrás da folha” (Denisse, 2011: 159)

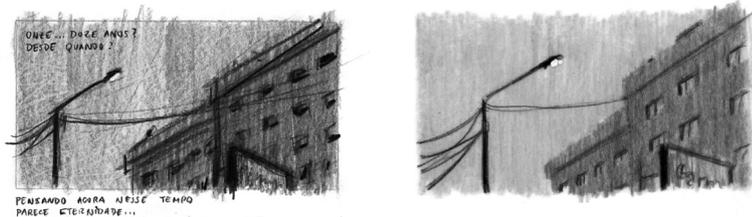


Fig. 12 e 13 Duas versões para vinheta de "Sobrevida", 2012

em diferentes instituições de ensino). Apesar de poder parecer redundante, este aspecto configura um conjunto de problemas metodológicos. Não existir prazo para a conclusão de trabalhos com estas características permite que o processo criativo se *estenda* por demasiado tempo e que os problemas da sua resolução se adiem continuamente. Não poder desenhar todos os dias, de modo continuado, em *horário laboral*, determina a forma como o trabalho é desenvolvido – aos solavancos, num processo intermitente e dificilmente disciplinável. Do mesmo modo, configura-se como um espaço de liberdade fora das

responsabilidades profissionais. De resto, ao longo dos anos fui-me apercebendo que não sinto a necessidade (na maior parte do tempo) de terminar as coisas que começo. Diria aliás que, por casmurrice ou incapacidade, me sinto confortável com essa situação e até a provo. Colocam-se assim duas questões: qual a necessidade de terminar um trabalho que encontra nesse processo de adiamento uma razão de ser? O que significa querer demorar-se nesse estádio?

O meu interesse por projetos de longo curso (o livro "Sobrevida" demorou cerca de dois anos a ser concluído; "Amadeu" encontra-se numa fase inicial, ainda sem prazo para conclusão) relaciona-se com a vontade de adiar continuamente a resolução dos trabalhos e de encontrar no suspense desse adiamento uma lógica que me é necessária. Falo aqui de uma "*ontologia do inacabamento*" (Denisse, 2012: 155), no sentido que Denisse lhe atribui, enquanto vontade de permanecer



Fig. 10 e 11, Duas versões para prancha de "Sobrevida", 2012

nesse estado de suspensão e devir proporcionado pelo livro ou filme que não se completa, pela narrativa que insiste em encontrar *caminhos que bifurcam*.

Contudo, esta deriva exigiu de minha parte o esclarecimento de uma posição metodológica que me permitisse ser operativo. Ao longo dos anos fui tomando consciência da lógica do meu modo de trabalhar: para concluir o livro “Sobrevida” precisei de partir do princípio que o trabalho que desenvolvia ainda não era o final, que ainda não era *aquilo*. Esta lógica assumiu-se, acima de tudo, como estratégia de sobrevivência – adiar para amanhã aquilo que poderia fazer hoje, mas que *prefiro não fazer*.

Em “Sobrevida”, tive de assumir uma posição metodológica que me permitisse abordar do mesmo modo a feitura de todas as imagens: todas elas foram feitas segundo o pressuposto que não seriam *ainda* as finais. Constatei, porém, que esta postura exigia alguma disciplina. Tive que me organizar: ao partir do princípio que nenhuma imagem seria definitiva, tomei consciência de que tudo o que fazia podia ser aproveitado. Desenhava em qualquer papel que tivesse ao dispor, nas costas de folhas impressas ou em restos de papel. Repetia exaustivamente a mesma imagem em alturas diferentes, com atitudes diferentes. Desenhava nas margens das folhas em que iniciava a organização de uma prancha e dedicava-me intensamente a esses desenhos marginais. Como não tinha um guião prévio, construía o roteiro da narrativa à medida que as imagens sugeriam combinações e sequências. Se numa primeira fase desenhava vinhetas isoladas, numa fase mais adiantada do processo já repetia pranchas e sequências inteiras de modo a conseguir pensar a página como uma única imagem.

O ESPAÇO DAS COISAS POR CUMPRIR

Uma metáfora que me permite pensar na definição de *narrativa* é a ideia de que esta consiste no ato de juntar peças aparentemente soltas e dar-lhes organização e sentido. A narrativa está no *ainda por acontecer*, na expectativa, numa promessa de sentido. Desse modo, tal como o detective, o criador de uma narrativa reúne as pistas difusas e cacofónicas que lhe merecem atenção – para as quais se sente *atraído*. Ao caos ou à repetição rotineira do quotidiano é conferida organização, pausa, tempo, cadência, espacialidade. Mas é o próprio processo de organização das pistas que me interessa aqui compreender como narrativo. No meu caso, iniciar um projeto de longo curso, como uma novela gráfica, implica que tome esse processo como performativo⁸ - assumo, desde o primeiro momento, que já estou *dentro* da narrativa. Este carácter performativo manifesta-se na vontade de estar atento ao desenvolvimento do processo de trabalho – atento aos deslizes e hesitações, aos modos de ver que se revelam no fazer do desenho. Procuo demorar-me no adiamento dos problemas de acabamento das imagens e da narrativa, mas necessito de converter essa demora num processo metodológico, disciplinado. Deste modo, a ausência de um guião ou de um argumento escrito é ocupada, ao início e durante grande parte do processo, pelas diferentes ações do desenho e por aquilo que o seu processo de construção revela. É na análise ao que vai sucedendo nesse processo que a narrativa se define.

⁸ “Performance is both to act in a situation and to make something act, that is, to investigate by making-action as well as composing the set-up for it.” (Dyrssen, 2010: 226)

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THE CONTEMPORARY END

EIRINI BOUKLA

“Venezuelan-born artist Arturo Herrera will be “pouncing” at The Aldrich in preparation for his upcoming exhibition, *Castles, Dwarfs, and Happychaps*.” (Aldrich Contemporary Art Museum 2013) It goes on to say, “Herrera, with the help of his assistants, will use a Renaissance technique called pouncing to transfer a design from paper to the gallery wall. Working from a giant paper sketch called a cartoon, Herrera and his team will punch holes through the paper against the wall. Next they will pat the cartoon with small fabric sacks filled with dry colored pigments, leaving a series of dots on the wall’s surface.” Aldrich curatorial director Jessica Hough explains, “The result will be a complex drawing of knotted dwarfs, complete with pick axes and gemstones, composed of dots of several colors.” Hough also points out that “in the Renaissance a pounce drawing would be the starting point for an oil painting or fresco, but here Herrera uses the traditional technique to achieve a contemporary end”. But what exactly is the ‘contemporary end’ that Jessica Hough is quoted as pointing out?

In drawing attention to the mechanical processes and their previous histories behind Herrera’s “*Castles, Dwarfs, and Happychaps*”, the press release acts in significant opposition to the Renaissance ideal of “*sprezzatura*” or the art of effortless mastery, and exposes a tell-tale dissonance between past and present cultural esteems “...to use possibly a new word, to practise in everything a certain nonchalance (*sprezzatura*) that shall conceal design and show that what is done and said is done without effort and almost without thought...”¹ (Castiglione, 1528: 67). In

1 Baldassare Castiglione coins the concept *sprezzatura* in *The Book of the Courtier* 1.26, (a guide to the proper behaviour of a gentleman at court), first published in 1528 and re-issued since in many translations and editions during the 16th century). Castiglione lets the fictional

1563 the founding of the *Accademia delle Arti del Disegno* in Florence introduces the institutionalisation and naturalisation of Castiglione’s ‘aristocratic’ disassociation between art and work - a division between thinking and making. Consequently we see a corresponding shift of the prevailing idea of the artist now moving away from that of a craftsman or manual worker and altering preconceived notions about their practices and their social standing². At the same time as their intellectualising disassociation away from ‘menial’ crafts sought a new acknowledgment to the epistemic contentions of the ‘embodied characteristics’ of drawing³, the academicians, ironically, found that this emerging intellectual background also compelled them to distance drawings manual characteristic away from themselves and their practices “we can truthfully say that true art is what does not seem to be art; and the most important thing is to conceal it, because if it is revealed this discredits a man completely and ruins his reputation” (Castiglione, 1528: 67)⁴. Yet beyond this rhetoric, drawing

Count Lodovico da Canossa, the main speaker of the first book, portray his ideal courtier. Here we can see how the renaissance ideal of a divinely inspired ‘genius’ and effortless creator necessitated the disassociation of the fine arts from the manual crafts hence the need/practice of the ‘covering of ones tracks’. “*The Book of the Courtier*” by Baldesar Castiglione. (I.26).

2 Rather than been divinely inspired, it seems that the concept of genius originated in (the not unfamiliar) market forces and naked ambition

3 An intellectualisation of the gaze (through drawing, perspective and geometry) and a study of the liberal arts, aimed to differentiate the academic artist from the mechanical and technical work of the artisan. What Pierre Bourdieu sees as “a repression of the material determinations of symbolic practices” Bourdieu, P. (2000) *Pascalian Meditations*, London and Cambridge: Polity Press (20)

4 A customary intellectual perspective John Dewey outlines as being: “the aristocratic tradition which looked down upon material things and upon the senses and the hands was still mighty” (Dewey, 1930: 329). Dewey, J. (1930) *Democracy and Education: an introduction to the philosophy of education*, New York: Macmillan (first published 1916).

continued to be an inescapably embodied and situated practice even though this was something that required playing down. Vasari describes how Michelangelo shortly before his death reduced to ashes many of his drawings and other preparatory works

“... as I myself know, because just before his death he burned a large number of his own drawings, sketches and cartoons to prevent anyone from seeing the labours he endured or the ways he tested his genius, for fear that he might seem less than perfect” (Vasari, 1991: 472).

If perfectionism was Vasari’s devotee’s account for the burning -

Michelangelo had such a distinctive and perfect imagination and the works he envisioned were such a nature that he found it impossible to express such grandiose and awesome conceptions with his hands, and he often abandoned his works, or rather ruined many of them, ... (Vasari, 1991: 472)

- a less partisan view might offer an opposing account, seeing Michelangelo needing to live up to his principle of *‘effortless execution’*, and playing-down the utilitarian and manual means behind his work

if anything, ashamed of his drawings. In his thinking the ‘art’ stage of creative production, which he identified with the careful procedure of making studies, sketches and working drawings, was the menial and mundane side of the business, whereas true merit was to him displayed in the rapid and apparently effortless execution of a painting or sculpture. (Coleman, 1988: 24)

Notwithstanding a purposefully cultivated reputation of individual inspired self-determining works of genius, it is clear that the Renaissance artist was in fact working from a perspective and tradition (retaining any amount of innate canons, procedural shortcuts, props and devices) in which art was synonymous with skilled work and in which artists expected to employ any number of skilled workers and collaborators. In a memorandum in which he settles the terms, conditions and budget of his contract to design and apply fresco to the Dome of Florence Cathedral, Giorgio Vasari included⁵

three competent fresco painters (“maestri pratici a lavorare a fresco”)...three other painters of professional status (“maestri pictori”) to make draperies, skies, backgrounds, and wax and clay models of figures; Two other maestri to paint ornament, backgrounds, and clouds and to transfer cartoons. (Bambach, 1999: 2)

Bambach in ‘Drawing and Painting in the Italian Renaissance Workshop’, interestingly picks up on the pecking order of these assistants “Vasari’s prospective ‘cartoon tracers’ were practically at the bottom of his pyramid of labour” (Bambach, 1999: 2). On the face of it Bambach proposes a tacit view of tracing regarded as base and mechanical and calling for no other skill than the work of the hand. The practice of transferring cartoons having been delegated to menial assistants was essentially held in no more esteem than a basic utilitarian tool⁶. However, Bambach’s research on the mechanical drawing techniques of

⁵ Along with the other menial and utilitarian practicalities behind the ‘effortless execution’ of a work such as materials, plasterers and labourers...

⁶ See ‘A Bad Reputation’ in (Bambach, 1999: 127)

pouncing (*spolvero*), tracing (*calco*) and the development of the cartoon, reconstructs the idea of workshop practice and design theory in the mid-15th and early 16th century and argues their often disregarded import and sway “between 1430 and 1600, cartoons – a drawing ostensibly of a utilitarian nature – had not only become common practice, but had moved to the forefront of artistic expression” (Bambach, 1999: xi). Nonetheless Bambach sees these utilitarian means, for the most part, still continued to conjecture a lack of creativity and authenticity,

Yet on the whole, if all extant preliminary drawings from the Italian Renaissance were to be considered, we could confidently conclude that the vast majority of artists developed their most creative types of preliminary drawings freehand, based on their *giudizio dell’occhio*. (Bambach, 1999: 296)

Mechanical drawing techniques’ pragmatic and utilitarian nature was plainly contrary to the idea of *‘prezzatura’*, conflicting with an understanding of art “appreciated and commissioned by a class of patron attached to the idea of the genius” (Coleman, 1988: 25) and all in all “techniques of design transfers could hardly substitute for the idea (in the platonic sense of inspiration) in the process of ‘invention’” (Bambach, 1999: 296). Still, if the expansion of drawings’ practical and mechanical means (argued by Bambach) became the ‘ground’ for a progressively ever more ordered and categorised sign of spontaneity and invention, then in practice this *‘originality’* was plainly not a self-determining fact but an historically specific mode of presentation.

Re-winding 400 years or so back to

‘Castles, Dwarfs, and Happychaps’ we can see how attitudes have changed. Now flagrantly the formal-aesthetical innovations and means of previous Art histories are *remixed, reloaded* and become a kind of ‘found-object’ that allows it to be used as a type of tool or template for doing. This recourse to the ‘already produced’ form is one Nicolas Bourriaud⁷ sees as a common factor in the work of many of his generation of artists, regardless of their formal alliances “It is no longer a matter of elaborating a form on the basis of a raw material but working with objects that are already in circulation on the cultural market, which is to say, objects already informed by other objects” (Bourriaud, 2002: 13). Gathering images from comic strips, colouring books, cartoons, animation and other popular culture sources, Arturo Herrera’s all-over arrangements linger between Formal Abstract elegance and an out-of-whack Surrealism. Herrera’s interlacing *détourage*⁸ superimpositions that conjure up drips, trickles and splatters redouble and reprise the expressive brushwork (the supposed sign of the authentic) of Lyrical Abstraction and earlier histories of the Modernist aesthetic. Herrereras *‘Castles, Dwarfs, and Happychaps’* in centring the position of ‘mechanical reproduction’ quizzes the gap between autograph and copy, between artistic and productive labour, and in effect posits the question: can the *off-the-peg* anonymous outlines and tracings of the Disney Studio production-

⁷ Nicolas Bourriaud’s ideas on an “interhuman sphere”; the connections and interactions between individuals, groups and communities, and the shifting psychological space opened up by the internet, seemed to shape much of contemporary art discourse following the 1998 publication of his book *‘Relational Aesthetics’*

⁸ *Détourage* or photo clipping is an operation to retain only a portion of an image. This requires separating the object and background, thus delineating the contour of the object.



Fig. 1, *Slubberdegullions!*, 2012.
Soft pastel on gesso on aluminium dibond.
297x210mm (24drawings) Project Space Leeds.



Fig. 2, *Rat Tat Tat Tat*, 2012. Wall drawing. Plotter cut vinyl.
Project Space Leeds.

line⁹ be equalled to the *bespoke* curves of a Brancusi sculpture?

“The first idea was to recognize in those images of dwarves from ‘Snow White and the Seven Dwarves’ a very strong sense of connection with organic abstraction. It’s like a readymade modernist abstraction. Its round forms recall Brancusi, Arp...” (Art21 no date).

Herrera’s blurring between the

9 Behind Walt Disney’s first animated feature, *Snow White and the Seven Dwarfs*, and his other 30s and 40s classics—*Pinocchio*, *Fantasia* and *Bambi*—toiled as many as 100 young women, the inkers and painters, a golden age of Disney was based on a medieval-guild model, the training involved in becoming an animator was placed on a 10-year learning curve, with inking requiring about half that time. <http://www.vanityfair.com/culture/features/2010/03/disney-animation-girls-201003>

celebrated and the nameless underlines a contamination and commandeering of the visual language of high art by popular culture: a rearranging of the borderlines between consumption and production which according to Bourriaud is not just a tendency in contemporary art, but to a certain extent is a new circumstance of contemporary life. Perhaps art now is “no longer an endpoint but a simple moment in an infinite chain of contributions” (Bourriaud, 2002: 20) that, in a way, parallels the software algorithms for the Wiki, where a page is continuously changed by a collaborative effort (for better or worse) under the ministry of on-going modification and redistribution.

Explicitly responding to these ideas in ‘*Slubberdegullios*’ (Fig. 1 *Slubberdegullios* 2012) and *RAT TAT TAT*’, (Fig. 2 *RAT TAT TAT* 2012) the already existing compositional layout (grid), the in-story motion lines, the impact lines and the nonverbal emotions lines of a single Tintin Adventure (24 Adventures/Drawings in all) are copied and compressed into the same drawing. First traced directly on to acetate, the narrative drive of the graphic outlines of actions are broken down into a *gravity free* pictorial space, and then further obfuscated through a layering process. Every single *traced* page was photocopied maintaining its already given size (or ratio in the case of ‘*RAT TAT TAT*’)¹⁰, then re-traced and simultaneously transferred through a ‘calco’ technique (carbon-paper like offset copying) page by page on top of each other on a gesso panel (Fig. 03 *detail Slubberdegullios* 2012). Tintin with his dog, Snowy, close at heel, have travelled the world having adventures since 1929. Although Tintin and Snowy end many of their adventures with the capture of the villain, or a glowing newspaper headline

10 *Rat tat tat* transferred to vinyl via computer.

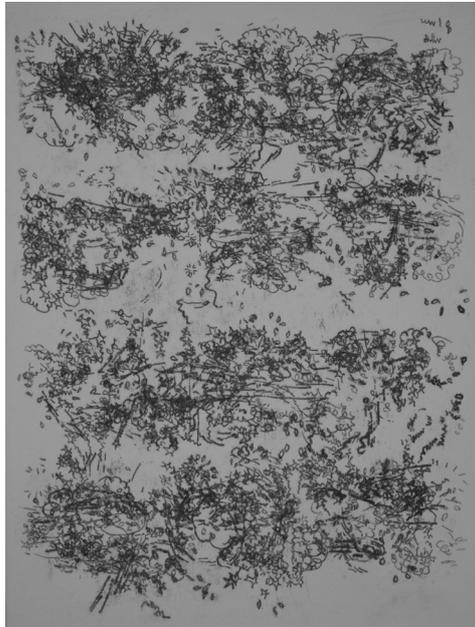


Fig. 3. (detail) Slubberdegullions!, 2012.
Soft pastel on gesso on aluminium dibond. 297x210mm (24drawings)
Project Space Leeds.

highlighting their efforts, here the re-drawing of their escapades offers a less clear resolution. ‘*Slubberdegullios*’ and ‘*RAT TAT TAT*’ do not deconstruct the embedded cultural apparatus that inhabit Hergé’s *Adventures of Tintin*, but deliberate on the idea of the graphic supplements to their narrative and *mise en scène* - the insert graphic that show action or invisible emotions and state of mind. Those lines which follow the paths objects have passed through (or will pass through) in space, or psychological space, conveyed through beads of sweat forming on a forehead or upper lip, bring to the static image a flow-through system of time rather than a single captured instant¹¹. But if the highlighted or bracketed *insert graphic* is freed from

11 A model for this idea of an *insert graphic* exists in the cinema *insert shot*; where a seemingly unimportant object essential to the action is discreetly placed within the frame: when time is of the essence and we see the clock; when that call comes through and we see the phone. These objects that have been seen, but not noted, become featured, emphasised as if they were suddenly disrupted with an exclamation point - Things become players; nouns become verbs.

the restraints of its account by its having been pulled out of the in-story context, does its now set adrift actions become merely scribbles without any resolve; or does its trace, re-framed by way of another *at one remove*¹², retain some suggestion of its previous existence and purpose, albeit with a new resolution? The existing *insert graphic* image of the comic book offers an established compositional template, where marks can be extracted or translated into the idea of the artist’s gesture. Rather than the original mark itself, this removal of the immediate, direct gesture of the artist, simultaneously inserts (ironically) a corresponding autographic gesture into an artistic landscape which already exists. In a framework where copies are made of copies where errors already exist, and new errors occur, thus steadily warping any idea of the fidelity of an original text. These “transmission” errors (in becoming indistinguishable from the original text themselves) become the text, lingering provocatively open-ended and ever more uncertain.

Situating drawings mechanical means and the already produced, ‘*Slubberdegullios*’ and ‘*RAT TAT TAT*’ (in appropriating the insert graphic of the comic book), emphasise a drawing practice no longer concerned with beginning with a ‘*tabula rasa*’, nor with fashioning meaning on the foundation of raw materials. In its place a drawing practice here looks to find means of insertion into the immeasurable flows of production, contributing to the growing remove of its long-established dichotomies that exist between the ‘*giudizio dell’occhio*’ and the utilitarian means of the hand. If for Castiglione and Vasari the ideal of “*sprezzatura*” (and the idea of the unique

12 The phrase ‘*At One Remove*’ is the use of ‘remove’ as a noun, meaning “a degree of remoteness or separation”. (Perhaps) art is always about translation, and about the breach between the original and the ‘reproduction’.

artist and the inimitable work of art) was fundamental to an idea of authenticity, then given the possibility that art today is unable to produce anything wholly new,¹³ any idea of originality perhaps necessitates art's shifting towards a culture of the application of forms. It is possible that a new philosophy of a continual amendment and recirculation of signs, based on contemporaneous collective ideals of input and sharing, will presuppose a teleological end to the process of fashioning an original artwork as previously conceived, and build a new hypothesis in which works are continuously revised, revisited and reformed.

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¹³ Karen Moss Director of Exhibitions and Public Programs at the San Francisco Art Institute in conversation with Nicholas Bourriaud picks up on Bourriaud *post-production* idea "Because of the conundrum of not being able to produce anything new, I find it interesting that your proposal for art is post-production — mining previously made work and recontextualizing it. That is what, if anything could be considered new, the recontextualization of the already made. http://www.stretcher.org/features/nicolas_bourriaud_and_karen_moss/

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BIOGRAPHICAL OUTLINE

Eirini Boukla, born in Greece, since 2000 lives and work in UK. She holds a BA (Hons) in Fine Art for Design from University of Huddersfield and in 2006 received an MA in drawing from Camberwell College of Art, London. Her main interest and research centres in concepts of trace/ing and its corresponding ideas of authenticity and originality. Between 2009 and 2014 she worked on a full-time AHRC funded, practice led-research PhD at the University of Leeds. She was awarded a PhD in Fine Arts in 2014. Exhibitions and projects include: Pieces of Eight, PSL, Leeds (2012), Thinking tools, FAFA gallery, Helsinki (2011), Adaptive Actions, Campo AA, Madrid Abierto, Madrid (2010), Contemporary Flânerie: Reconfiguring Cities, Oakland University Art Gallery, Rochester, USA (2009), Public Screen, SYNCH Festival, Technopolis, Athens (2008), Heterotopias, 1st Thessaloniki Biennale of Contemporary Art, Greece (2007). Her work can be found in private and public collections including the Oakland University Art Gallery, the SIPP Singapore, and the Thessaloniki center of contemporary arts.

SPACE PAGE: COLLABORATIVE DRAWING IN THE REHEARSAL ROOM

FILIPA MALVA

This paper adopts the point of view of the drawer/scenographer while working in rehearsal for the practice-as-research production *Pequena História Trágico-Marítima* developed in the context of my PhD dissertation at Teatro Académico de Gil Vicente, Coimbra. One of the precepts of this project was to register all devising sessions between the scenographer (myself), the director (Jorge Loureiro Figueira), and the performers (Ricardo Correia and Carlos Marques), using drawings and notations. All rehearsal drawings were purposely made in black-and-white, using only stylo pens. The medium allowed for speed and readiness on the page, providing a quick reaction to the work happening on the rehearsal floor, to the director's queries and my own impulse to draw. Here I discuss ways the *page*—here understood as a conceptual and graphical interaction of drawing and textual mark-making—was used to structure a collaboration in the making of both the scenography and the dramaturgy.

The process of devising had as a basis a set of conceptual models, storyboards and found objects which were pre-produced and taken into rehearsal by the scenographer and director. They were selected or produced from biographic memories or from direct research into Nazaré's fishing traditions and community, the initial context for the dramaturgy. As in other contemporary theatrical devising methodologies where

Chance or randomness are combined with some unquantifiable, yet persistent, sense of 'appropriateness,' (...) the work does not exist and is unknown in advance of its making, [but] there is nevertheless an assumption that there is a work to be 'discovered' or 'recognised'. (Heddon, 2006: 199)

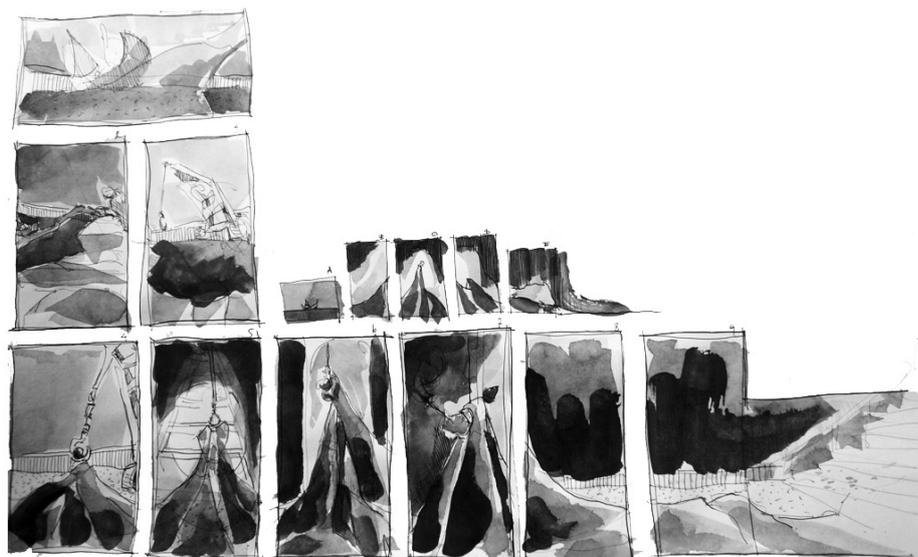
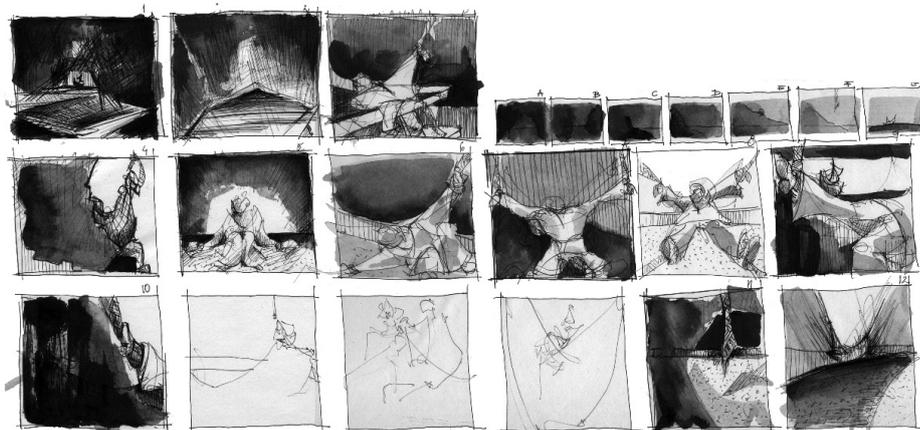
We researched the objects' sensations of weight, sound, texture, colour and

movement. Finally, the objects were further developed or rejected by the performers over a period of two months.

While in rehearsal the scenographer was able to generate further drawings from the intersection of real action, memory and insight. Every time I had a choice to submit her rehearsal drawings directly to the collaboration or to test them individually by taking them further into presentational, more formal, drawings. Here, we will only look at pages that were submitted to the collaboration.

This paper is organized into three sections and a conclusion. The first, will look at how a drawing can propose memories and concepts to both the original drawer and others; the second, examines how those can be interpreted through gesture and body movement as registered through observational drawing; the third, considers how notions of time of collaboration can be changed through the use of drawing as an intermediate, consequently impacting on the performance's timings and transitions or, rather, its dramaturgy.

Finally, I will propose a connection between the generation of the performer's gestuality in the performance space and time and that generated by the drawer on the page while sketching. I will also argue that this interaction, in correspondence or in contrast, helps to create the 'embodied knowledge' used to construct the definite version of the performance. Embodied knowledge has been defined by Nelson (2006: 107) as knowledge that 'can only be gained through doing, and thus dissemination of that knowledge can at best only be partially undertaken in words.' For performers, it is knowledge developed and registered through gesture, movement and voice, accumulating over the rehearsal period, and subject to an iterative process of trial and error. For the scenographer, drawing in rehearsal, is both the physical



gesture and the registered sketch on the page.

OFFERING THE PAGE

As dear it might be to the scenographer, conceptual drawings are frail due to her own uncertainties and consequently very open to interpretation or elimination. Nonetheless, the willingness to discuss over a conceptual drawing, or even to (re)interpret it, is the first step towards a successful scenographic collaboration, since these drawings can propose memories and concepts to both the original drawer

and others. They register memories, lived or imagined, and project ideas and wishes. They are of great intimacy. Even though they do not necessarily aim at being vague — quite often they have great detail and complexity —, the most effective have the capacity to suggest thoughts without limiting their execution.

Evidence is presented that in the early stages of design or composition the mental processes used by artists for visual invention require a different type of support from those used for visualizing a nearly complete object.

(...) sketch attributes preserve the results of cognitive processing which can be used interactively to amplify visual thought. The traditional attributes of sketches include many types of indeterminacy which may reflect the artist's need to be "vague". (Fish, 1996)



At the start of our rehearsal period I developed a set of conceptual drawings which interpreted the dramaturge's themes for the performance. The first addressed our intention to explore space and body constriction; the second the need for a supernatural presence which could balance the harshness of the shipwreck scenes; the third and fourth, explored the texture, weight and shape of bodies against fishing nets, at work and at play. These were presented to the performers and director as mote for rehearsal exercises. They offered suggestions of light and shadow, of mass and shape, of movement in space and of transition in time. Some were recognized, some ignored. In reality, the speed at which a scenographer acknowledges a concept while sketching, its qualities and faults, and proceeds to eliminate it in

the hunger for another answer, through another drawing, is often matched by the speed a director or performer dismisses a first conceptual drawing. This *dismissal*, immediate or by trial, can only be productive if the collaboration has the capacity for trust and assumes its own fragility. If the collaboration itself is of the



same nature as the act of sketching. In fact, the occurrence of absence and incident is natural to both the process of drawing and that of theatre making. The scenographer can take creative relationship with the director or performers. What has not been sketched or detailed, an absence, and what has not been predicted, an incident, lead to questioning. These gaps create new, and often innovative, lines of thought, even if they also create conflict.

At this point in the creative collaborative process there is a balance between authority and playfulness. On the one hand a drawing has the authority of a register, giving mater, shape and light to elusive thoughts and, on the other, it is pregnant with play, for both drawer and performers.

Even before grasping the full consequences of any idea, drawing—as a tool neither strict nor demanding—stimulates the inherent playfulness of the creative process. (...) As drawing is ‘pressure sensitive’ it dramatises ideas by making lines more or less intense and emphatic in a manner that reflects the workings of the thought process. (Treib, 2008: 115)

The capacity for playfulness that a drawing offers stimulates the creative process, a characteristic particularly important in theatre design. After all, to play is what all, performers, director, scenographer, are doing. Sharing the making of a drawing is a pleasurable experience. It is playing at making a play. Even if the imagination takes them in different directions, the experience shared gives them a point of return and a method at playing.

Finally, the submission of conceptual design drawings to a rehearsal collaboration expects to render palpable a set of ideas or concepts, more or less detailed, which purpose is to expose frailties, provoke play, and establish a performative dialogue. This dialogue transgresses medium and technique, fluctuating from the page to the stage and vice-versa, through an understanding of the common ground between sketch and gesture.

INTERPRETING SPACE

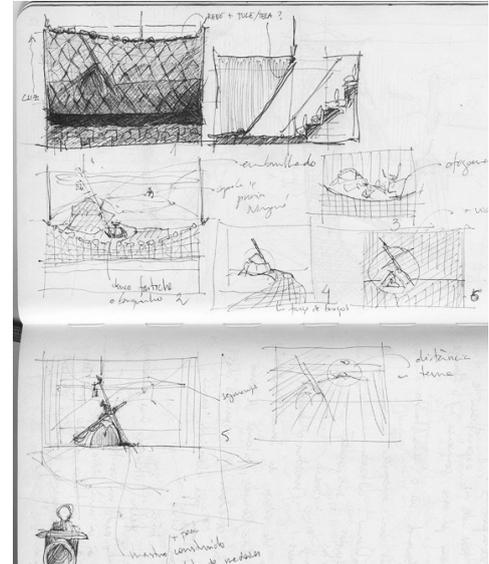
In this section, I examine how the conceptual drawings showed before were interpreted through gesture and body movement by the performers in rehearsal and consequently re-interpreted and registered through observational drawing, towards the creation of the scenography and the dramaturgy.

A crucial element of observational drawing is learning to pause. The pause

offers a space, temporal and spatial, to reflect and to prepare your next move. (...) the instruction hinges on the idea that during drawing there may be phases when the eye communicates with the hand spatially rather than using any form of visual memory. There occurs a physical translation rather than a perception-to-action or visual to motor encoding. (Brew, 2013: 67)

In fact, the natural pauses that observing required, allowed me to follow movement as flowing from the stage to the page. Even though this shift was fundamental to the collaboration, this gestural connection made the drawing flow too rapidly, gathering a strength of its own, away from its original design purpose. In order to avoid this, I have stopped the drawings at the point I thought I was no longer struggling for an answer to a question or exploring an idea, but rather exploring the drawing as an artwork itself. I have kept the drawings open, some unfinished, as a way to point out areas of the design I was still unsure about, hoping these absences would lead to further contribution from others involved.

While in rehearsal, I focused on three specific aspects of the performer’s actions: first, direction, weight and speed of movement; second, positive and negative space of their bodies against surrounding space (shape and mass); and, third, the use of gesture to suggest physical and emotional character. These helped me to move from my own interpretation of the dramaturgy and into a shared vision which intersected my own conceptual drawings with their rehearsal research. Eventually these observational drawings originated a scenographic proposal representative of the collaboration. Often a drawing incorporated them both: observation and presentation.



In an ideational drawing one tries to release from grasp what one knows, re-view what is to be known and how it can be known, and develop the otherly arrangements, talked about above, in order to produce an (ap)prehension of what is still to be conceived in, and as, a yet-unknown future. (...) Ideational drawing is only potent in 'action'. The drawing is remarkably changed when it is read post-process. (Garner, 2008: 112, 123)

The examples above show that, as with drawing, it is often what the performers do not do but what they suggest that generates new drawings and the progression of the design process. Each set of three rehearsal photos explore different aspects of the dramaturgy and each led to a specific sketch. Even though this drawing has not much aesthetic quality, it registered a moment in the creative process of the scenography when a conceptual leap was taken. Its importance is only grasped by the members of the collaboration. Its bond with observed actions can only be glimpsed by others.

In the first set, performers were working on an equilibrium between their bodies, and between their bodies and found

objects. They examined their possibilities for tension and stretch as definers of the space of performance. They suggested a first sequence of positions which made clear the advantage of including a tensile, textured surface (a fishing net) in the scenography, as an aid to the storytelling.

The second example shows the evolution of the idea of suspension and height also present in the first storyboards (see above). They moved from a simple extension of their own bodies, to the accumulation of several objects on a single place on stage. Suspension was both evoked through movement, and built through material accumulation. The sketch shows how during rehearsal a dialogue between performers and scenographer was established: simultaneously 'drawing' their own image of suspension.

The third set of photos registers the performers' reactions to the net's texture and weight. The sketch recorded this relationship which was to become central in the definition of light and shadow in the performance.

Finally, if we compare the three pages we can easily see that the sketches on them were always composed as a sequence and accompanied by short notations: the

Even spaces between lines show time, and that time becomes part of the drawing itself. Like a single line, an entire drawing can show where it began, where it went, and how it ended, from the beginning to the middle to the end, through the past, present, and future. (Moore, 2013: 36)

EMBODIED GESTURE

Finally, I propose a connection between the generation of the performer's gestuality on stage and that generated by the drawer on the page. I believe that this interaction, in correspondence or in contrast, helps to create the 'embodied knowledge' used to define the final performance.

As drawers we sense material, whether that be the material we are using or the material we are observing. We are empathetic to distance, space, and place, near and far, compression and stretch. We are aware of condition, transparency and opacity, ethereal and solid, clarity and blur, light and dark - and all the in-between states of being. (...) It is touch which informs the artist of the nature of material and sight which completes the understanding.

(Garner 2008:137)

The symbiosis between touch and sight which comes natural to a drawer, is also what characterizes the work of the scenographer. Being sensitive to texture, depth or light is essential to who both works with and from space. The ability to analyze and to project space, to read and to propose it, to move from reality to fiction, is at the basis of our discipline. As such, understanding gesture and movement as the spatial tool of analysis for performers, is only an extension of that practice. The embodied understanding of the flux between sight and touch, of lines as (partially) registered gestures, as

developed by the drawer-scenographer, offers a clue as to how the dialogue with performers can evolve.

Intriguingly, gestures use analogous simple forms, points, lines, directed lines, containers. Gestures are used communicatively, to explain things to others.(...) More surprisingly, it turns out that gestures aid thinking in those who produce them. (...) But messy lines, as designers and artists know, also aid thought, exactly because they are messy. Messy lines are ambiguous, pre-categorical, so they allow many interpretations. Messy lines promotes discovery of new ideas. Making messy lines allows play and exploration.

(Tversky, 2013: 16)

Therefore, not only we can find a connection between the designer's embodied gestuality and the performers', but we can look at drawings done in rehearsal as a registry of that created knowledge. Sketching in rehearsal promotes open collaboration through tactile and kinetic analysis, which in turn informs the creative process of scenographer, performers and director.

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BIOGRAPHICAL OUTLINE

Filipa Malva is a scenographer. She has a degree in Architecture and an MA in Performance Space and IT Modelling from the University of Kent. She has collaborated with the São Carlos National Theatre and the Royal Opera House in London. She has designed for the Avalon Theatre Company, the Gil Vicente Academic Theatre, the Lisbon Players, O Teatrão, O Bando and Bonifrates. She has extensive experience in drawing, scene painting and illustration. She has presented and published multiple papers on Portuguese scenography. She lectures at the Faculty of Humanities, University of Coimbra, where she is preparing her PhD dissertation on scenography in Portuguese theatre for children.

LEARNING TO DANCE ON THE PAGE

MARIA HAYES

WHAT ARE WE LOOKING AT?

According to quantum physics, you cannot ‘just’ observe something (...) to make an observation, you must interact with the object you are observing. (Hawking, 2010: 80)

Drawing is (...) the dynamic sign of movement and change. It belongs to a politics of change and renewal as well as a poetics of practice.

(Petherbridge, 2010: 432)

Technological interventions have altered the course of representation in art throughout history. According to Mark Gatton (2009), the first instance could be as long ago as the Palaeolithic period. He speculates that co-incidental *camera obscura* projections appeared on the interior of skin shelters, which assisted the drawing of animals in motion. Contemporary artists use the data projector in a similar way. Video Projection Drawing (VPD) extends this technology to include a video mixer, connected to a camera trained on the page. This configuration not only enables viewers to observe acts of drawing in performance but also shows the artist’s hand on the observed subject, producing a virtual drawing performance and a drawing simultaneously. More importantly, this system allows the artist to maintain eye contact with the observed subject while engaged in the drawing process. Research revealed that drawing movement in this way encourages a condition of connected looking, which allows the artist to observe, draw and disclose a layer of reality we do not easily perceive. ‘How can we know the dancer from the dance?’ W. B. Yeats famously asked (Yeats, 1990: 130). The dance leaves no apparent trace unless you draw it.

Observational drawing has traditionally involved a process of looking at things that remain in place long enough to be

considered and drawn. Rapid and repeated comparisons between subject and drawing identify whether the marks made on the page correspond to what is being observed. This sequence of events is reassuring to the artist, as it creates the impression of engaging with a constant universe. However, the universe is neither a unified whole, nor is it constant. The world of matter is in constant motion, engaged in a process of continuous transformation (Hawkins and Mlodinow, 2010).

HOW DO WE LOOK?

Representational images of the visually perceived world are the usual outcomes of observational drawing. However, a problem with representation, Barbara Bolt (2011: 58-61) argues, is that the “ability to represent or model the world (...) secures the world (...)” for our own use. This “sets in place intentions and preconceives the outcome in such a way that we are no longer open to what could emerge in the process”. Immersion in observational drawing to re-present the world, rather than reproduce it, is distinct from re-enacting the acts of representation made by previous generations. Referring to Heidegger’s critique of representation Bolt (2011: 58-59) discusses the early Greek understanding of ‘what-is’. She explains that in such a state “reality looms up” before us and confronts us “in the power of its presence”. Once open to the ‘what-is’ of being, the unique moment is experienced in all its intensity. Looking and drawing in that state reveals traces of each new perception. Observational drawings made this way connect feeling with draughtsmanship. Representing the world through this mode of observational drawing becomes a re-presentation as well as a means of revealing that which is seen but not generally perceived. VPD puts the hand on the subject to amplify marks and

assist continuous looking at the subject, thus allowing total immersion in the state of 'what is'.

According to Betty Edwards (2008: 4), "Drawing is not really very difficult. Seeing is the problem". She points out that many artists "have often mentioned that drawing puts them into a somewhat altered state of awareness" and that in a "different subjective state" they "speak of being transported (...) able to grasp relationships that they cannot ordinarily grasp". Edwards attributes this altered state to a brain hemisphere shift — from the usually dominant and logical left-brain to the non-verbal, intuitive right-mode. The eye, brain and hand work together to observe something in the world, then translate that observed response from a four-dimensional experience into a two-dimensional drawing. Whether on a material or a virtual ground, the processes of perception and translation involve selecting from and ordering the external observable world, first internally and then externally, to express perceptions graphically. The drawing process synthesizes complex information into multiple layers of action and response. Decisions on how to represent what is being looked at are taken both before a mark is made and while it is being made. According to Edwards (2008: 5), drawing as a "perceived form is largely an R-mode function". In which case, she argues, "the key to learning to draw (...) is to set up the conditions that cause a mental shift to a different mode of information processing — inducing the slightly altered state of consciousness" that enhances perception and improves drawing (Edwards, 2008: 54). Observational drawing "is one of the few tasks that require mainly one mode: the visual mode largely unassisted by the verbal mode" (Edwards, 2008: 55). This means that observational drawing in this mode is really a drawing out of

a perceptual process. Ophthalmologists Marmor and Ravin (2009: 11) explain that "the retina is not merely a light-sensitive layer. It is an outgrowth and functioning part of the brain; and in a very real sense, we think with our eyes". I wondered if observational drawing in the assisted environment would induce a right-brain mode and facilitate remaining immersed in a state of experiencing the 'what-is' of being.

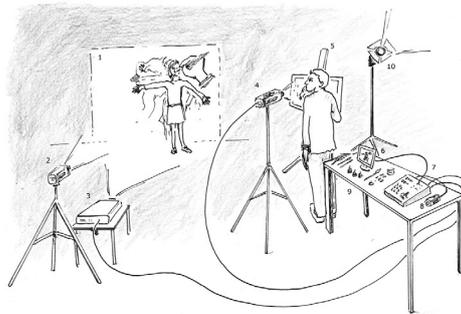


Fig. 1 Diagram of VPD 2011

COMBINING ANALOGUE AND DIGITAL TECHNOLOGIES

The use of digital technology notwithstanding, VPD is an analogue system, since it engages the artist's senses in a connected observational response to a subject that relies on traditional materials. It allows the artist to see when and where a drawn line corresponds with the observed subject. Verifying the trace as it happens is particularly useful when learning to draw movement. This line has authority, which encourages confidence in observational drawing.

The assisted drawing environment consists of:

1. A wall or screen to project onto
2. Camcorder focused on the projection space (to record the projection view)
3. 1 x data projector connected to a video mixer

4. Camcorder focused on the paper on the easel (to record the drawing and send signal through the mixer to the projector)
5. 1 x radial easel with a drawing board and paper
6. 1 x monitor connected to video mixer
7. 1 x video mixer connected to camcorder 2 and projector (and Camcorder 3)
8. Camcorder / laptop / DVD player connected to mixer (to project videoed material through the video mixer and projector)
9. Table with drawing materials (inks, charcoal, brushes, water, pens, feathers and twigs)
10. 1 x red head lamp/light to illuminate the drawing paper on the easel

Digital cameras document the analogue act of drawing by making a simultaneous digital archive of the live process. Video footage of the performative



Fig. 2 Video mixer and monitor with analogue materials.



Fig. 3 Viewer watching the process of drawing and *Simon Dancing*, 2011, ink on paper

act provides raw data for reflection on the drawing process and for editing into video artworks. One camera records the analogue act of drawing and transmits the signal via the video mixer to the projector. The video mixer has the capacity to transform the original image, with a variety of effects, to alter the projection view. Colourize distorts the colours on the page into bright patches of digitized tone on screen. The negative setting transforms a black ink line on paper into a line of light, and the still setting captures the motion and halts it. All three settings can be used to different effect, but the negative setting is the one I use the most as this setting enables seeing the line on a dark area of the subject. The video mixer offers many other effects, but their use is restricted to those that assist and develop observational drawing skills effectively. A second camera documents the performance area where the act of drawing is projected onto the subject and a screen, or where the act of drawing into a video is enabled by the use of a third camera, transmitting video footage via the mixer, into the projection. While this method places the artist at a physical distance from the projection, a conceptual and visual proximity is maintained throughout as the drawing hand is seen embedded in the projection, on the subject being drawn.

The technique can create distortions in the angles of projection over a three-



dimensional subject. Shadows created on the screen from a live subject in the projection results in blind spots around the subject. There are areas in the shadows where the line being drawn on the page disappears in the projection and then reappears, sometimes counter-intuitively. If the focus of the artist remains on observing and tracking body traces, distortion and blind spot problems are minimized. Through our senses and our memory we make adjustments to compensate for the temporary loss of visual verification. The problems of angle distortions when working from a live model in the projection are minimized when working solely into a video because the two-dimensionality of the projection and the video correspond to the dimensions of the paper plane. Difficulties also arise when the drawing hand throws shadows onto the scene, but these are minimized or resolved by altering the angle of light trained on the paper on the easel.

To assist viewers to learn how to read the images, a video edit of the event, intercut between the subject and the drawing process, can be shown with the completed drawings. Viewers are thus supplied with sequential insights into both source material and working process.

THE ENERGY GIFT EXCHANGE (2011)

The *Energy Gift Exchange* was an ambitious open access venture. It was an attempt to bring the specialist nature of my practice-based research into the public realm. Participants contributed to the research in the process of having methods and concepts disclosed to them. Response sheets were available for visitors to complete anonymously; one hundred and twenty-one were returned. The comments confirmed that the opportunity to observe a demonstration or participate was important to viewers' appreciation of the

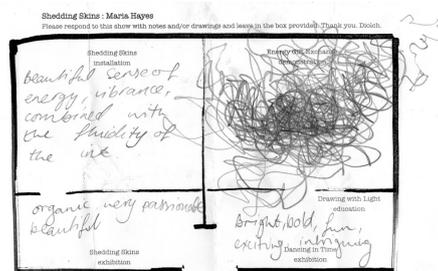


Fig. 4 Response sheet, 2011

work.

Open on twelve days as part of my exhibition *Shedding Skins* (2011), *The Energy Gift Exchange* sought to encourage performative engagements and provide artists with opportunities for direct interaction with the public. It offered viewers a chance to observe me at work and to participate in the experience of drawing movement in the assisted environment. Performers from my professional networks, other practitioners, students and members of the visiting public allowed themselves to be drawn. In exchange for modelling, the performers were offered a drawing of their movement. Groups of students from the School of Art, Aberystwyth University, and Coleg Ceredigion booked sessions and drew the practitioner who was performing that day or used each other as subjects. In addition, Aberystwyth Arts Centre collaborated in promoting *The Energy Gift Exchange* as part of *The Big Draw 2011*, organising sessions with local schools and groups of vulnerable adults.

Day Five was the busiest day of the *Energy Gift Exchange*. Along with two performers and an influx of public visitors (it was the last day of half-term) one of the tutors at the School of Art had booked four sessions for her students. Ditty Doktor, a Dutch dramatherapist, told a chilling tale of the *White Women* who rise from mists that cling to the land. As she spoke, bi-lingually, either a student



Fig. 5. Student drawing Doktor at the *Energy Gift Exchange*, Day Five in the video projection. *Ditty Storytelling*, ink on paper, 2011 by Maria Hayes

or I drew her movements, and with the video mixer set to 'negative' eerie white lines wrapped themselves around her. As a dramatherapist Doktor understands the language of gesture and incorporated this into her storytelling. The students drew in turn at the easel, while the rest of the group practised drawing Doktor's movements from unassisted observation. As the story went on, some students became so absorbed in listening that they forgot to draw, while others continued throughout. It was noticeable when the students using the assisted environment drew almost a full heartbeat behind the gestures Doktor made. Although they remained focused on the task of observing the movement,



Fig. 6 Student drawing of Doktor's movements, ink on paper, *Energy Gift Exchange*, Day 5 2011

it was revealed that they must have also been working from short-term memory. It is not possible to watch the process closely when drawing in the traditional unassisted method, which means the moments when memory, or invention, bridge the gaps go unnoticed. Despite video evidence to the contrary, most students remained convinced that they had drawn movements simultaneously with their observations. The delay between seeing the gesture and relaying information to the mark making hand was imperceptible to the person drawing. However, when drawing movement from observation, the drawing hand must always follow a movement impulse. In the assisted environment, the projection demonstrates immediately whether the hand is or is not on the subject. Once the artists become aware that the projection reveals this lapse in attention, they can use it as a tool to narrow the time delay between seeing and marking, thus interrupting their perceptions and improving looking.

Overall, most of the lines in the students' observed trace drawings of Doktor's movements were dynamic and confident, directional yet sensitive. Although the images were abstract, they were meaningful, connected. At one point in the story, Doktor shouted suddenly and the student who was drawing instinctively drew the shout. By that stage of the

process it was as if movement and sounds became interchangeable impulses for the drawer to act on.

Later in the day, other visitors to the show had the opportunity to work in the assisted environment. Both adults and children were keen to try the technique. Visitors, who had arrived as strangers, formed warm connections as they performed for and drew each other. Drawing boards, paper and pencils were handed out, and the rest of the viewers were invited to participate by drawing from unassisted observation. Most people joined in when encouraged to focus on looking at and drawing the movement without reference to the page. The video evidences that even the very young kept their focus of attention throughout the drawing and that those drawings were congruent with the event as a result. However, as the final hour of the day unfolded, the connected engagement could not be evidenced on video, nor captured in a photograph. It was as if the energy exchanges palpably altered the

atmosphere in the space. People became sensitised and warmed to each other; they cooperated creatively. This had the effect of drawing people together. There were lively, encouraging exchanges in the positive atmosphere. One participant shared on a response sheet that she ‘wanted to do more — I was lost in the moment, just following the movement. I felt liberated from the effort of getting the drawing right and just loved drawing with no pressure. I think the results express that.’

CONCLUSIONS

Using the assisted environment and being observed changed my drawing practice. My looking was extended and my connection deepened. When I observed participants draw movement in the video projection I had a clearer understanding of how to teach them to improve their practice. Participants’ drawing skills improved in the assisted environment, particularly when they drew movement. The dislocation experienced when drawing by looking at the projection screen while mark making on the page soon resulted in a reconnection that closed the distance between the observed subject and the artist. This altered the experience of observational drawing from being objective to being connected. Drawing in the assisted environment consistently facilitated an efficient switch to the right-brain mode, which in turn trains the eye and hand to develop a condition of connected looking. VPD is an effective method to learn how to generate lines of energetic interchange between what is observed and what is felt. According to Varela (1993: p.27) “reflection is a form of experience itself — and that form of experience can be performed with mindfulness/awareness”. Bringing the mind into the present moment, VPD



Fig. 7 *Energy Gift Exchange*, Day Five 2011. Members of the public drawing each other in the video projection, using the colourize video mixer setting.

unifies virtual and bodily experiences in an embodied, reflective state. It facilitates communion with an aspect of the external world, while simultaneously reinstating a connected experience within the body.

Looking at and drawing movement is a complex task. Drawing in the projection makes the mark making decision process explicit. Two opposite approaches to drawing the moving subject were apparent. Firstly, how the eye, followed by the hand, traces the form of a subject; secondly, how the eye focuses on a place on the moving subject to record the trace of the model's transit through space and time. The switch between these two approaches is evident in the projection, as are the times that tracking a movement is either anticipated or remembered. Observing the explicit position of the hand reveals the decision making process, especially when the decisions are the result of habitual responses in action. Even so, it takes time and practise to retrain bodily responses and to become aware of perceptions that prevent seeing. In addition, investment in the drawing as a product must be rejected in favour of remaining open to what may emerge on the page from a process of connected looking.

When observational drawing is a connected process, the image communicates the authenticity of that connection. In other words, the process results in a product of worth. Similarly, when the process of drawing is observed, the viewer is better equipped to read the drawn image. Observing the act of drawing alongside the source material, whether live or on video, engages viewers and deepens their understanding of the drawing. Visitors and participants of the *Energy Gift Exchange* confirmed that they benefitted in concrete and intangible ways from observing demonstrations and performances of drawing movement. Seeing became observing when the viewers experienced the drawing

as if they themselves were performing it. Viewers who entered into the act by observing reported a heightened sense of connection with the performance. Drawing when being observed was experienced as enriching and supportive, which dispelled self-consciousness.

Participants also confirmed that their drawing skills and their understanding of the concepts in play improved after working in the assisted environment. They realised that drawing in the projection 'stopped you thinking.' This quality of acting without conscious 'thinking' also describes being in the right-brain mode. When the right-brain mode was provoked it enabled individuals to 'think' in a different way, principally through the act of connected observational drawing.

Making a drawing in this way questioned the relevance of the material outcome, that is, the drawing as product. However, a drawing can capture, accumulate and articulate the immaterial process of an energy exchange in material form, offering another way to experience and reflect on it. The observed performances are ephemeral, as are energy gift exchanges; the drawings remain as tangible evidence of an immaterial process. It is significant that the drawings contain two human traces, the gesture of the subject and the interpretive mark of the observing artist.

Whatever our senses may tell us about reality, our sensing of the world is partial — in both senses of the word, incomplete and biased. As observers in and of the world, scientist Gribbin (2011: 211) explains that we "interact with the system to such an extent that the system cannot be thought of as having independent existence". Gribbin stresses that we must accept that 'the very act of observing a thing changes it.' Since everything in the macroscopic world is made of particles that must obey quantum rules,

observational drawing has the capacity to remake the world. Ultimately, energy exchanges between artist and subject point to how observational drawing, especially performed as connected looking, alter an observed situation. Learning to dance on the page develops artists as agents of change.

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Response sheets, designed as maps of the exhibition, were left in the space and visitors were invited to complete one, commenting on their experiences and offering responses either in writing or as a drawing.

hibited widely, and drawn movement and music live at events throughout the UK since 1986. An award winning facilitator, Hayes devises and delivers workshops in schools, galleries, and community venues as well as for higher education. In 2013 Hayes completed a practice based PhD (Fine Art) at Aberystwyth University.

Her main practice is drawing and Hayes explores the territory between analogue and digital methods of mark making. Exploring methods to draw movement she combines an observational drawing practice with digital technologies. Working in a condition of connected looking, Hayes seeks to reconcile past traditions with present and future image making.

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BIOGRAPHICAL OUTLINE

Maria Hayes is a visual artist who has ex-

