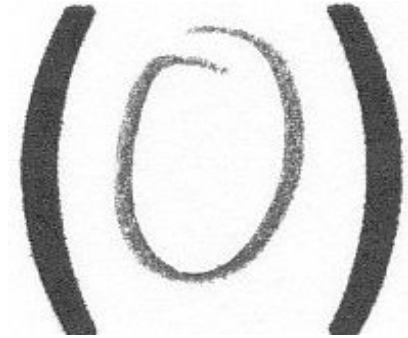*Drawing Vignettes*:

... perpetual becoming(s)

Abstract

This practice-led research identifies parallels between drawing and writing as tools that wonder, articulate and remark experiences. The research devises a drawing/writing hybrid *Drawing Vignettes* that interweaves wonder and its articulation through various methods of remarking by bringing together four methods; drawing/writing, the use of sound, phenomenological bracketing and ekphrasis. In both theory and practice *Drawing Vignettes* unites drawn and written conventions, and appears in the thesis text as (O). Through practice-led explorations the research questions the relationship between theory and practice, the nature of understanding and interpretation by fusing reading and looking activities through the *Drawing Vignettes* outputs. The research challenges writing and drawing conventions as distinct forms of theory and practice, and asks if by redrafting the boundaries of drawing and writing an original vocative poetic practice can emerge. The research aims to make explicit the relationships between the knower and the known by examining what is readable, understandable and how *Drawing Vignettes* is presented as a practice-led methodology that fosters the acquisition of knowledge through the participant's experience(s) and interpretation(s) allowing understanding to emerge via these exchanges.

The research privileges Philip Fisher's (1998) wonder as a *poetics of thought* and Martin Heidegger's assertion of poetry as *a projective utterance* (1935) to examine how wonder impacts upon our observation(s), articulation(s) and interpretation(s) of experience(s) as a type of open-ended poetic dialogue. This investigation utilises debates from Nicolas Davey's *theoria* (2006) that revises the dualism of theory and practice, maintaining they are mutually engaged in dialogue. This research engages in various poetic dialogues to redraft theory practice boundaries, evaluating *Drawing Vignettes* as a critical revision that query's how philosphical exploartions can interpreate histories and contexts in various *verbalised* forms.

Wonder is evaluated through this practice-led research as inherentley dialogic. It is reviewed as interweaving amongst hermenuitics, ambiguity, doubt and poetics. It is associated with knowledge generation through the 'hermeneutic circle', as a type of dialogue that circles back and forth between presumption and surprise and renders knowledge structures as incomplete. The research revises the embodied tacit knowledge generated through *Drawing Vignettes*, and philosophising is argued as an event that engages in wonder as both pensive and participatory. The embodied and autobiographical nature of inscribing, fundamental to a hybrid practice is employed as a method that allows the self to emerge, as a type of activity that traces life amplifying a sense of being in the act of viewing/speaking.

The poetic attitude is a term developed by the research to describe a type of dialogic occurrence where an encounter with wonder takes place becomes projected using drawing/writing methods and relocated in the practice outcomes. The research asserts the four methods of *Drawing Vignettes* enables and perpetuates *the poetic attitude* where vocative practice outputs can be understood as a type of phenomenological text that revisits presuppositions by enveloping, documenting, analysing and perpetuating wonder. In turn *Drawing Vignettes* is reasoned as fostering understanding, as it articulates and traces experiences by describing and mapping their structures, empowering *die sachen* or matters to arise.

Key Words: *Drawing Vignettes*, drawing/writing, poetics, wonder, hermenuitics theory/prcatice and dialogue.

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A brief but important note for the reader is to qualify the use of the term 'studio' in these appendices. When this is used it incorporates a collection of different of virtual and physical working spaces. Unless the work took place at a residency the term studio is used as a general expression to describe a working activity rather than a specific location.

Glossary of Terms

Affective state

   A term that describes ones experience of questioning.

Die sachen

   Die Sachen is a union of subject matter/concept. It is a term that signifies through processes of engagement with artworks and art theory *matters* arise.

Drawing Vignettes

   Is a new term that describes a practice-led methodology that interweaves wonder and its articulation(s) through various methods of remarking by bringing together four methods; drawing/writing, the use of sound, phenomenological bracketing and ekphrasis.

(0)

   This symbol or calligraphic mark is used in the thesis as a new drawing/writing hybrid that describes *Drawing Vignettes*. This is used throughout the thesis and argued as fundamental to the research's contribution to knowledge in the conclusion.

Formal elements

   This term is commonly applied to drawing as a way to describe the tools and methods employed when making a drawing. In the thesis these are; line, tone, texture, form/mass, perspective and colour.

Poetic attitude

   The poetic attitude is a term developed by the research to describe a type of dialogic occurrence where an encounter with wonder takes place becomes projected using drawing/writing methods and relocated in the practice outcomes. The research asserts the four methods of *Drawing Vignettes* (drawing/writing, the use of sound, phenomenological bracketing and ekphrasis) enables and perpetuates *the poetic attitude*.

Projective utterance

   A term borrowed from Martin Heidegger who asserts poetry as *a projective utterance.*

Vocative

   Is an outwardly calling expression. Where the identity of the participant is enunciated and subsequently set forth to make innovative expressions to articulate sensitiveness of lived experience.

Theoria

Nicolas Davey's theoria offers a hermeneutic appreciation of how *artworks speak.* A union is formed between theory and practice as engaged in a dialogic exchange, which is used by this research to render experience(s) and interpretation(s) as *speaking* though both theory and practice. Within theoria both art-works and art theory are recognised as discussing subject matters. *Sache* or subject field is always *more* than any individual expression of it and theoria acknowledges the notion of subject matters as providing the conceptual and dialogical relationship between art theory and practice.

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Introduction

Research Question(s)

Can an interwoven encounter between drawing and writing be enacted that utilises both yet privileges neither?

- What roles do wonder and poesis play, as both embodied affective states and methods of enquiry, in the experiences of this encounter?

- Could such a hybrid drawing/writing practice be understood as a methodology of becoming, uniting pensive and participatory acts?

- Could a hybrid drawing/writing practice redraft boundaries between theory and practice through hermeneutics and dialogue?

Overview

This PhD first sought to explore how verbal descriptions of the visual often rely upon lyrical or poetic language. This association saw interests in the relationship between drawing and writing emerge that recognised the practices as interwoven. Ideas around drawing as immediate were linked to the act and performance of drawing. Through my fine art drawing practice that used debates around drawing as a verb and a noun the potential of developing a drawing/writing hybrid to verbalise acts and experiences was recognised. The roll of the practice in the PhD was to respond to the research question(s) as a creative and speculative activity that did not preempt outcomes. Instead it allowed both the decisions that took place during the process and the outputs and to be analysed and these discoveries are discussed throughout the chapters. It was however determined early on in the research process that the ongoing nature of a studio practice enabled possibilities to arise, and the production of the drawing/writing outputs were ultimately determined as serial as multiple

interpretations were able. These hybrids were considered as redrafting and reforming observations, methods and possibilities and the open-ended characteristics assumed by this method of working is discussed throughout the thesis as fundamental to a drawing/writing hybrid. The role of the practice in this research was principal to its explorations and assumed a variety of formats, not always adopting forms conventional to drawing. The open-endedness of contemporary fine art drawing offered the research a range of materials and processes to record experiences and their expressions. These brought together a wide range of conventional and less conventional modes of drawing, which are listed here to offer the reader a comprehensive account of this breath.

The works contained in this thesis include; works on paper using, Indian ink, ballpoint pen, graphite, charcoal, printed text and punctuations from Microsoft Word tools and other tools such as tables and shading devices were utilised to make marks and compose hybrid outputs. The scanner became a tool to further redraft multiple two-dimensional outputs. This enabled successive redrafts of works, where the gesture of opening and closing the shutter or moving the paper was identified as significant drawing gestures to add marks and information. Sound was also used to make drawings, this was considered as a material to mark with and as a process to transcribe. This way of working was recorded, edited and documented in the process as MP3 files. A collection of sounds were utilised in this process, including my voice where I may read a work primarily created on paper. I also created more abstract sounds with my voice to interpret drawn marks that did not adhere to particular sounded conventions. Ambient noise and computer-generated sounds were also used as sounded gestures to draw with. Moving image was also used as material to make works, in principle it was considered a valuable material to reform outputs and rearticulate experiences and these works were saved as MP4 files. It is significant to note the practice in the thesis does not appear in a chronological order, it is presented throughout the chapters to discuss concepts and demonstrate their applications.

By employing drawing/writing as a method to test relationships between the visual and verbal as lived experiences, a collection of research questions emerged that underpinned the research aims. It is significant to note this thesis although motivated by the ideas of drawing as performed acts does not recognise drawing as 'performative'. This term coined by J. L. Austin, and employed by performance theorist Peggy Phelan and gender theorist Judith Butler is understood as a mode that repeats meaning. For this research using the term 'performative' would negate the practice aim to create an innovative drawing/writing hybrid. The practice seeks to challenge *repeated* meaning(s) which are arguably carried through conventions. The practice generated within this thesis seeks to verbalise experience in new, alternative formats.

The notion of iteration, and re-iteration is arguably relevant to any hybrid drawing/writing practice as the two individual practices fuse their communicative modes and conventions. The hybrid developed in this thesis does not exclusively work to conventions, instead it appreciates conventions as a catalyst to generate alternative modes of expression. The thesis consequently recognises the drawing practice as performed and positions it as embodied.[1]

My fine art drawing practice (both before and during the PhD research) uses the activity to record thoughts as they occur through the drawing experience. I am interested in drawing as a practice that is able to speak of an individual's actions, considering these as mannered, which perhaps describes the signature of the maker. I sought to consider how the interpretive nature of the mark is understood in its context as gestured graphic inscription and how these understandings are developed and applied in the making and reading of drawings. Debates around drawing and writing stimulated an interest to question the interpretative possibility of the mark, and sought to ask how lyrical verbalisations of the mark became intertwined in its generation and subsequent understanding of it.

The thesis is motivated by a research question, which is investigated further by

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[1] These concepts of the drawing/writing activity as embodied are discussed at greater length in Chapter 2.3 *Wandering Wonder.*

three sub questions that draw upon significant debates and concepts to answer it. This introduction will lead the reader through these questions in turn. The research question asks, can an interwoven encounter between drawing and writing be enacted that utilizes both yet privileges neither? This practice-led research investigates relationships between drawing and writing. It understands both drawing and writing as practice.

This thesis asks how and in what ways the practices are interwoven. I argue the interwoven relationship between drawing and writing is discernible by focusing attention upon the individual's experiential engagement with the practice. I argue this experiential engagement occurs in two key ways. First, as an embodied practice that utilises both pensive and participatory methods in its realisation a pensive method is argued in this thesis as contemplative or thoughtful and is not inevitably realised or performed through actions. It occurs as philosophical thoughts, and should be understood as an opportunity to think. A participatory method is argued as actively engaged in a working process where thoughts are carried out through a doing process. This is argued as a method that occurs when making practice outputs. Ideas concerning what can be described as pensive and participatory are explored through the thesis through core debates, including wonder, phenomenological bracketing and ekphrasis. These terms and their philosophies are presented in this introduction and expanded upon throughout the thesis.

And the second experiential engagement argued in this thesis occurs as a manifestation of graphic inscriptions that arguably rely upon the individual's interpretation. Interpretation is recognised as a significant analytical mechanism when reading graphic consequences of both drawing and writing. And this research sets out to question the conventions of syntax structures. It considers syntax structures as established notational systems that in part go to denote our interpretations and facilitate further conventions.

To question the conventions of drawing and writing creates an opportunity to foster an inquiry that utilises both yet privileges neither. This hybrid is posited as *Drawing Vignettes* it is offered by the thesis as a contribution to knowledge.

Drawing Vignettes also adopts new and original hybrid symbol that likewise is presented as a contribution to knowledge. I will return to this shortly in the chapter outline and present the new and original hybrid symbol and discuss the significance of its form further.[2]

This hybrid is utilised in this research as a means to verbalise the nuances of experiences without being restricted by the limitations conventions can carry. However, by reflecting upon the conventions and traditions of drawing and writing I aim to question how they allow us to voice or pronounce experience. This is reviewed by the thesis to consider how the organisation of drawing/writing inscriptions fosters interpretations, when the reader's experience is between reading and looking. This is utilised to question how communication/language can be shaped and can be utilised in a drawing/writing hybrid. The thesis reviews the potential and voice of material and method and considers the potential of Ekphrasis.[3] This *art-writing* identifies and employs materiality (or genera) as having a particular voice. Its concepts are considered in relation to a hybrid drawing/writing practice that utilise both but privileges neither and becomes an experience that is between reading and looking.

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[2] The term *Drawing Vignettes* is my own and is used to describe the hybrid transferable process in which drawing/writing is interwoven; one might call this a practice-led research methodology. The term is created to magnify the notion of drawing/writing as an experiential dialogical account. Vignette is a noun describing a brief evocative description, account or episode. It is also described as an illustration or photograph that fades into the background without a definitive border. Its origin is late Middle English, also used as an architectural term denoting a carved representation of a vine, from French, diminutive of *vigne* 'vine'.
This multidimensional meaning is utilized to describe an account that is *drawn* out, and has no apparent certain closure. It is a serial, reflective and discursive practice that utilises drawing/writing debates and conventions and challenges boundaries between theory and practice.

[3] Ekphrasis is a form of 'art-writing' where written responses describe or speak of viewing a painting, or art object. This thesis positions art-objects as practice outputs. Ekphrasis can be understood as a method of writing that describes the interpretations occurring during the experience of viewing a painting or art-object. The ekphrastic practice or tradition could be recognized as initiated by Homer's description of Achilles' shield in Book 18 of the *Iliad*. The ekphrastic writing device can be found in *Ode on a Grecian Urn* by John Keats, who poetically describes the urn. More recently poet Pascale Petit worked with ekphrastic principles at The Tate Modern. The gallery invited participants to respond to the collection making images from words, shaping them into poems.
Ekphrasis is utilized in this thesis as a tool to argue reading and reflecting upon the materials used generate interpretations of practice outputs. In chapter 3 ekphrastic debates are discussed and explored to realize the written practice can act as a process that creates a type of reflective space. This is discussed as allowing the participant of ekphrastic writing a certain type of engagement with practice outputs. And through the ekphrastic writing the practitioner encounters a type distancing from the practice outputs that in turn creates further reflections.

The first sub question creates opportunities to inquire into the drawing/writing encounter as described above, asking, what roles do wonder and poesis play, as both embodied affective states and methods of enquiry, in the experiences of this encounter? Wonder and poesis are key terms to this inquiry. Wonder's historical lineage connects it with the sublime or a desire to know, lived out by means of travelling, scientific explorations and collecting. Two key figures that play a significant role in investigating wonder and poesis are Philip Fisher and Martin Heidegger. Fisher provides a significant position on wonder applied as a poetics of thought (1998:33). Poesis should be understood as the verb or action that draws forth the making of poetry. The term poesis describes the verb and poetry the noun. Heidegger (1971) considers poesis as bringing forth, or verbalising the experience of thinking and being. It is often associated with the act of naming, a process that directs identification. A position argued by Heidegger links language to being, and is utilised in the research to develop its ontological enquiry. It is noteworthy to mention both of these philosophers are discussed further in the methodology section.

Wonder and poesis are recognised in the thesis as both affective states and as modes of enquiry. They are argued in the thesis as interwoven and adopted as position(s) to question. An affective state is a term that describes ones experience of questioning. The methodology has identified ways to stimulate the affective state experience to come about by utilising phenomenological bracketing and ekphrastic methods, thus it becomes a mode of enquiry. [4]
The questioning that arises from the affective state is associated with the interwoven encounter of drawing/writing. This position derives from curiosity of the treatment and analysis of communication and language. To be curious of language is argued in the thesis as an interest in verbalisations, to question how vocative conditions occur. This affective state is understood as reflective, engaged and absorbed. This position adopted in the thesis utilises Heidegger's view of 'thinker as poet' (1971). Where thinking is described as essentially

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[4] The term affective state refers to the experience of wondering and questioning. It does not follow the cognitive psychology recognition as an instinctual reaction to stimuli that precedes a more complex emotion. For this thesis it should be understood as a term directly associated to wonder, as a sense that envelops.

poetic, and poetry is described as a type of projective utterance. This mode of enquiry accepts an engagement with the world to wonder. It identifies ambiguity is brought about by wonder (Fisher 1998) (Greenblatt 1991) (Benedict 2001) (Campbell 1992) and utilises it to create opportunities for the mode of enquiry to comprise of more than one interpretation. It is significant to recognize interpretation here as pivoting between aptitudes of reading and looking. This position is utilised to develop the drawing/writing hybrid as poetic. This poetic practice is argued in the thesis as enabling matters arising or *die sachen* to become recognised and expressed by means of participation in the mode of enquiry. [5]

The poetic practice as mode of enquiry is relevant to the previously described curious treatment of communication and language. This is argued as creating an opportunity to perceive modes of speech. These modes of speech are understood as verbalised in two distinct means, through a heightened awareness of the employment, usage and personal margins of language and through the material form, its presentation and treatment. The experience of speaking is examined in this thesis, which recognises and analyses how one expresses or is engaged with something. This identifies the role of embodied subject in the participation of wonder as affective state and leads the research to an analysis that is phenomenological. This links the corporeal experience of wonder to phenomenological notions of knowledge where the subjectivity of circumstance is felt through the body. Edmund Husserl's assistant Eugen Fink spoke of the philosophy of phenomenology as to 'wonder in the face of the world'.[6] This is utilised to suspend judgments and expectations instigating an open inquisitive attitude and seeing the peculiar in the familiar. This approach is discussed in the thesis to review the experience of speaking, which acknowledges the subjectivity of corporeality. The experience of speaking is considered via the manner in which verbalisations become articulated. The thesis perceives the form of verbalisations as significant to wonder, and

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[5] The significance of die sachen is returned to in the methodology section.
[6] Wonder a notion communicated by Eugen Fink, Edmund Husserl's assistant who spoke of 'wonder in the face of the world'. Die phaomenologische Philosophie Edmund Husserls in der gegenwatrigen Kritik, pp.331

conventions and traditions of communication are examined as methods to *voice* experiences. These are in turn utilised as platforms to question and forsake expectations to develop a vocative poetic art-writing that creates drawing/writing as a hybrid speech mode.

The research is practice-led. It examines the parallels between drawing and writing, creating a hybrid practice that provides outputs and experiences for analysis and analysing the contemporaries in the field whose outputs take a variety of forms including philosophical texts and other hybrid formations. The research asks how drawing/writing, as a hybrid might unite what is commonly described as disparate entities recognised as *theory* and *practice*. The second sub question asks could a hybrid drawing/writing practice redraft boundaries between theory and practice through hermeneutics and dialogue?

The research utilises interpretation to develop a hermeneutic methodology. This is utilised to employ and analyse drawing/writing practices as a hybrid. To work with such a hybrid is argued in the thesis as identifying the two methods as equivocal. This is meaningful for the research as it is argued as avoiding taxonomies of meaning. Instead fostering reflection upon the conventions and traditions of drawing and writing, which creates opportunity to question how they allow us to voice or pronounce experience.

Hermeneutic philosophy recognises knowledge as gleaned from lived experiences. In the thesis this is utilised to call for a revision of *knowledge structures* considering the significance of tacit and embodied knowledge, recognising conditioning and expectations as influential to the interpretations of experiences. The notion of interpretation is key to the research, which acknowledges the tensions around bracketing, however utilises the concept to heighten awareness of pre-existing beliefs.[7] This position is employed to redraft boundaries between theory and practice considering how knowledge is gained through embodied and tacit means.

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[7] Gadamer in *Truth and Method* describes the occurrence of suspending subjectivity as a form of critical self-awareness that adopts an open position, while still recognizing biases, recognizing knowledge in the human sciences consistently involves some self-knowledge. The nature of Bracketing as fostering an unprejudiced outlook is extended further in an over of chapter 1.

For this practice-led research *lived experiences* are expressed through the practice. Michael Newman's writings considering "The Marks, Traces, and Gestures of Drawing", create links between gesture and context in his explorations of signs and signifiers. He distinguishes an *indexical shifter* (2003) where the mark derives its sense from the context in which it is performed. This provides a theoretical position to question practice as an embodied experience that references its context and performance. [8] By applying this to the drawing/writing hybrid the research asks if this method is capable of creating marks that effectively derive a sense from the context in which they are performed. This understands embodied knowledge as fostered through acts of reflective participation. This acknowledges the researcher as practitioner, reflecting upon experiences, their contexts and unfolding events, respecting these as interpretative. This view is utilised and argued in the thesis to appreciate the significance of interpretation and how it may come about and how it becomes knowledge.

The philosophical framework of phenomenology accepts the value of embodied actions, which is utilised to reappraise boundaries between *theory* and *practice*. Hermeneutic phenomenology studies the interpretation of texts and the act of reading. Words generate assumptions, as the reader uses their prior experience to determine the wider concepts made up by the sentences and complete text.

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[8] The indexical shifter is a key concept to this research, so it is noteworthy to extend its context and conceptual underpinnings. Newman begins his Essay "The Marks, Traces, and Gestures of Drawing" with a reference to the Pliny's shadow, in which debates reflect upon the beginnings of drawing and its function. Newman reflects upon Pliny's narration of a girl motivated to capture her lover and create a memoir by drawing around his shadow on a wall. Newman utilises this by questioning were drawing commences. Using this example he questions if drawing begins in the act of rendering the outline, the appearance of the shadow or somewhere in-between, where the marks are 'no longer shadow, but not yet outline' (2003:93) If the drawing is considered as commencing with the shadow it is argued as occurring as elsewhere and the considerations lead to Charles Sanders Pierce and his indexical sign; a referent to something other, as smoke is to fire. Acknowledging this drawing as marking the shadow in its singularity and at its place Newman unites these arguments to positions coming from Roman Jakobson who refers to a "shifter". This is described as an empty linguistic expression that derives its sense from the context in which it is performed. The marks used to describe the shadow are recognised as operating within this form of linguistic index, and the indexical sign is freed, becoming at once contextual and detachable. This debate analysis drawings complexity utilising debates that recognise the sign interconnected to linguistics and context. The indexical sign as both contextual and detachable is significant to *Drawing Vignettes* for its ability to talk of experience/circumstance yet requires interpretation to render this information once the context/experience has passed.

This situates text and its components as concepts in a conversation already underway, where meanings evolve into shared understandings where possibilities overlap. This hermeneutic concept is examined by the drawing/writing hybrid practice by challenging conventions of how texts are created, presented, understood, attempting to transpose them somewhere in-between being read or viewed. The research argues this as enabling debates concerning the relationship between theory and practice to be examined in a hermeneutic context, which recognises the dialogic of texts, assumptions, prior experience to determine the wider concepts made up through the scenario.

The research utilises Nicholas Davey's hermeneutic discussions of theoria that argues for theory and practice as united in dialogue. Theoria provides a platform to question theory and practice in direct relation to drawing/writing for their vocative interpretive and transcribed means. This is revisited in the methodology section, as a significant method of the research. The dialogic characteristics identified between theory and practice is understood in this research as pensive and participatory acts motivated by wonder. This thesis questions debates concerning the relationships between theory and practice by considering their dialogic characteristics as connected to wonder. It utilises this dialogic exchange to argue knowledge as emerging through embodied participation. This is understood as an inquiry into conditions, concepts, principles and conventions, which arguably makes objective knowledge possible.[9] These conditions, concepts, principles and conventions are argued as tested through the drawing/writing hybrid to question knowledge as generated through the participation in wonder. This in turn questions conventions of modes of speech and communication to remold their possibilities.

Wonder is key to the research, its review positions it as an embodied experience that interweaves pensive and participatory acts. This recognition prompts the third sub-question that asks: could such a hybrid drawing/writing practice be understood as a methodology of becoming, uniting pensive and participatory

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[9] This position can be understood from a neo-Kantian manner. Immanuel Kant's influence saw additional schools of thought revising his principles of philosophy and developing concerns of epistemology and phenomenology. These influenced the phenomenological positions argued by Edmond Hursserl and Martin Heidegger.

acts? Wonder as described previously is key to the thesis and to the drawing/writing hybrid practice. Within the research boundaries between drawing and writing are questioned to identify parallels. These parallels are utilised to create an opportunity for the hybrid practice to adopt a wider vocative potential. Finding or identifying the vocative potential is underpinned by the practitioner's position to willingly wonder at the characteristics and possibilities of drawing and writing and drawing/writing. In the thesis wonder is described as an affective state and mode of enquiry. It is recognised as a method of 'becoming' and is utilised to question understanding as embodied, able to arise without obligatory conventional classifications to the communicative mode of expression.

Wonder is recognised as underpinning the drawing/writing hybrid as a method of becoming, performing as a mode of enquiry. This mode of enquiry is realised as an affective state that compels a pensive and reflective discourse, one that becomes participatory enacted by means of practice.

This position appreciates the ambiguity brought about by wonder (Fisher 1998) (Greenblatt 1991) (Benedict 2001) (Campbell 1992) and creates an opportunity for the drawing/writing hybrid practice to adopt an interpretative openness. Horizons are relative to the concept of becoming, they are key to an interpretative openness, and are discussed in chapter three. This recognises the significance of horizons as offering things ahead, appreciating possibilities yet to be realized and repositions knowledge as impending, reliant upon the interaction with the explorations. It acknowledges a position that resists aspirations to identify definitive answers or solutions, instead understands the hybrid practice as a state of inquisitive enquiry. This distinguishes the hybrid practice as seeking quizzical opportunities and possibilities rather than definitive solutions, and avoids the separation of pensive and participatory acts as they merge, uniting through wonder.

The research sub questions determine the thesis structure, which uses three chapters that identify debates connecting drawing/writing, wonder, poesis and hermeneutics. These chapters 1: *Drawing and Writing*, 2: *Wonder: The inquisitive pause* and 3: *Poesis* present key debates and concepts; identifying their potential

as methods adopted by a drawing/writing hybrid practice. These are utilised to challenge boundaries between theory and practice and a particular drawing writing hybrid is introduced. This hybrid is termed *Drawing Vignettes* for it has no definitive ending it is discussed throughout the chapters and argued through an exploration of debates and practice as a methodology of becoming, which unites pensive and participatory acts.

The hybrid, *Drawing Vignettes*, takes another form combining drawn and written elements to become described visually as a bracketed yet open manifestation. It would not be appropriate for the hybrid form to favour either practice in the thesis as its methodology argues the significance of interwoven manifestations. It is for this reason this form appears as a calligraphic mark that combines drawing and writing. The interior form is a hand-generated graphite mark, resembling a circle, a zero or the letter 'o'. It is purposefully ambiguous accessible to interpretation and importantly is not enclosed form, but left open as a shape. This particular shape was identified as significant because of its ambiguous form that could be understood within both drawing and writing conventions, but also as it makes a direct reference to the hermeneutic circle. This concept is key to the research and argues knowledge as always open to interpretation. The brackets around this graphite marked form operate within writings conventions and are punctuation marks appropriated from the keyboard. Bracketing is a significant concept to the hybrid form and its methodological application. Bracketing derives from Edmund Husserl's phenomenological philosophy (*Meditations* (*Ideas* I § 31). It is a method that fundamentally requires abstaining from belief and suspending comprehension of our world, and all related theories that originate from this comprehension. Husserl proposed by employing bracketing the existence of the natural world around us could become suspended. This he believed enabled us to turn our attention, in reflection, to the structure of our own conscious experience. Bracketing is employed by *Drawing Vignettes* as a method to reconsider the necessity of conventions and traditions in the generation of knowledge and how this shapes comprehension. The calligraphic alternative *Drawing Vignettes* form is integral to the thesis as an alternative descriptor for its appearance respects its methodological description. Its hybrid appearance utilises conventions of drawing/writing practices arguably uniting

reading and looking. This in turn exemplifies its intentions to focus upon the structures of our conscious experience of observing and communicating that a hybrid drawing/writing provides.[10] There were some tensions in identifying such an alternative form, as the thesis argues the hybrid as a method of reinvention and the hybrid as taking diverse visual varieties. So, for the form to adopt a singular appearance was contradictory. However the purpose for the form to appear in the academic text is considered as overriding and recognised the thesis document had its own restrictions to accommodate the openness of such a form. From here the form will appear as (0) in the thesis in exchange to descriptor *Drawing Vignettes.*

During the research process there were various points where possible lines of enquiry could have been followed however it was identified these directions were less appropriate. Here I will briefly describe the most significant incidents where the research was sustained or modified. First it is pertinent to state the research is not text based. The emphasis was not placed on creating written poetic reflections. Instead research proposal set to retain a drawing practice to study its material and conceptual occupations. The project wanted to question the parallels of drawing and writing to review potential speech modes. The research identified and revised significant modes of poetic practice, to consider how these principles could service a drawing/writing practice to adopt complementary methods of speech. The debates within drawings *becoming's* offered a particular territory to the research project that acknowledged and valued drawings undertakings as an absorbed activity, where looking is jointly translated and prolonged through glances that move beyond and back to the

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[10] It is noteworthy to share by considering bracketing the thesis aims to distinguish the consequences of experiences and the assumptions or prejudices that derive from them. The thesis identifies that to return to an unprejudiced position; to led us back to the sources of experience is an interesting debate for the hybrid methodolgy that has tensions. Heidegger maintains we should not study our experiences and activities by bracketing, as he perceives we are always "in the world", and that our being is being-in-the-world. Instead we should recognize our contextualization to the world (its forms and our experiences of them) and interpret our experiences and the meaning things have via these contextualization's. The terms bracketing is also known as, the reduction or the *epoché* (utilized by sceptics to describe a cessation) I prefer the term bracketing for its implicit references to the concepts aim in creating a detachment from accrued opinions, commonsense, scientific understanding and philosophical and metaphysical theorizing.

drawing. These processes were fundamental in reviewing drawings mannerisms as vocative, and questioned how this embodied act is experienced and recalled as drawing/writing. These embodied debates led the enquiry to look into discussions imbedded with the *becoming's* of drawing where 'bodily' presence was acknowledged as integral to drawings acts of transcribing where the tacit experiences as both maker and observer unite. This however was used to consider how interpretations take place rather than pursuing particular political agendas.

Another significant discovery for the research was how wonder could be both fostered and applied. It was clear that a sense of wonder was necessary for the research process to seek questions, review propositions and motivate practical explorations. For the project this activity became on going and it was realised that wonders characteristics offered open-ended requisitions both critically and practically. The significance of wonder influenced the research in two ways as both an affective state and as mode of enquiry.

There were various meaningful practices employed in the project, including drawing/writing, the use of sound, ekphrastic writing, phenomenological bracketing dialogue and wonder. Their function was regularly examined to question their significance as key methods. Wonder was rationalised as a critically attentive practice that fostered exchanges. For the research this asserted wonders position as incorporated with dialogue and affirmed it as an over arching method rather than a contained one. Crucially wonder was experienced as a type of inquisitive exchange that initiated enquiry(s) and it was this curiosity that revised drawing and writing conventions. The effect of wonder upon this practice-led project was to willingly accept uncertainty and this was an important turning point for the research as it reasserted the necessity of exchange(s) that took place through the practice. These discoveries concluded that an over arching dialogic structure for (O) was fundamental to its disposition as a methodology and drawing/writing, the use of sound, phenomenological bracketing, and ekphrasis became methods to nurture and perpetuate dialogues and wonder.

There were other practical explorations that offered possibilities for the research trajectory, which felt appropriate to explore drawings *becoming's*. These included the open-endless of *Hyperwriting* as its digital platform offered a virtual space that appeared unrestricted. The *TRACEY* Project space was considered as presenting a useful platform to work though these digital possibilities, especially within a particular project *Ballycastle Vignettes*, however the prospects of both analogue and digital aesthetics, their materials and processes were identified as crucial and not be overlooked. By narrowing the prospective of making to only digital works limited the practice and omitting certain conventional tools (such as pencil and paper) and relied too heavily on electronic viewing devices. Sound however was acknowledged as a worthy material to bridge two-dimensional works into alternative digital forms. This approach made use of sounds unseen properties, which were considered as bridging analogue and digital platforms to create a vocative practice and render connections to the sounded speech modes of writing.

The final discoveries that are meaningful to the direction and understandings of the practice and theoretical frameworks are the applications of phenomenological and hermeneutic debates. By positioning wonder as an inquisitive exchange that effected both practical and philosophical enquiries the research could avoid any hierarchy between drawing/writing or philosophising. Instead the research identified how pensive and participatory undertakings were prevalent to both and avoided distinction between theory and practice. This influenced the research to connect hermeneutic and phenomenological debates rather than emphasise their differences. *Hermeneutic Phenomenology* was identified as respecting the interpretative undertakings of the drawing/writing practice enabling the making and reading of the drawing/writing outputs to become part of the same experience. This helped to shape the dialogic principles offered by Davys theoria into a practical application. The hermeneutic principles that argue knowledge as gleaned from lived experiences, and knowledge of art is acquired through its participation where reflections that depart and return to it became lived, tactic and comprehended through the making of the drawing/writings. The dialogic union

between theory and practice was utilised by the research practices to render experience(s) and interpretation(s) as *speaking* though both. The four methods of (*0*) were determined as exposing our presuppositions by engaging in types of dialogue that questioned the conventions of communication and their expression to review possibilities as open-ended.

Chapter 1 discusses drawing/writing practices, conventions, interpretation, drawing in the context of fine art and the notion of re-iteration. The phenomenology of performance is discussed, considering the significance of event and circumstance. Sound is recognised as significant to verbalisation and performance scores makes opportunities to further question syntactical systematic conventions and their delivery/verbalisation.

The potential of a hybrid methodology is discussed. This considers fostering a practice where drawing/writing becomes a vocative act reliant on circumstances and their interpretation. This is argued as negating closure for two reasons. First because of its dialogic nature that is argued as an open-ended. And secondly because it's interpretative nature positions it as having multiple possibilities. Practice is understood by the thesis as serial, informing and stimulating further practice-led investigations. Therefore chapter 1 identifies practice that informs (*0*). These examples include sound, drawn and written works from the project *Ballycastle Vignettes,* appearing in *TRACEY*'s project space in weeks 1, 2 and 4, titled *Vignette Drawing: Ballycastle Sea Poems*, *Vignette Drawing: Poems to the sea, Dialogical sea performances: broken off.* As well as other examples including *u had 2 b there, - :%* and *pencil writing.* [11]

The practice discussed throughout the thesis as (*0*) does not appear in a chronological order. Instead it is used in chapters as examples to demonstrate how specific methods are employed.

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[11] Pencil writing considers the spaces between words questioning how interpretation of the text would judge these spaces as significant. The writings spoke of the experience of writing, the developing content and how the experience generated further thoughts. This writing was verbalised, recognising the gaps, mistakes and ambiguousness of the format. This series of works were layered and combined in a project space for *The Journal for Artistic Research. Pencil writing* is discussed in the thesis conclusion as using the methodology and intends to continue to work from the thesis findings. This work intends to operate, by uniting the vignettes, layering them to present them as a singular work, including written, drawn and sound outputs to question the interpretative possibilities and spaces of the 'text' further.

The chapter also considers examples of existing drawn/written hybrids considering practice generated by Cy Twombly, Leon Ferrari, Anna Barham Marvin Jordana, Venantius J. Pinto and poets Federico García Lorca Henri Michaux, Oberto,"OM" Oberto ("OM") and bpNichol. It then goes onto introduce the practice *The River Thames Project*. This project is seen by the thesis as integrating four key methods that employ debates and strategies concerning drawing/writing shared conventions, the use of sound, phenomenological bracketing and ekphrasis. These methods when brought together are argued as (0), this claim is devloped throughout the thesis. It is however important to note, the significance and understanding of (0) four methods are established through various philosophies and practice outputs interwoven throughout the thesis. This research process where ideas and practices make connections with methods as processes that enables exchanges asserts (0) as a methodolody of becoming, perpetuating wonderings. Hermeneutics and phenomenology are utilised to examine the dialogical and interpretative nature of the hybrid practice.[12] An analysis of Davey's *theoria,* initiates opportunity's to challenge the distinctions between *theory* and *practice*. These are argued via the hybrid methodology as uniting pensive and participatory acts, as open-ended conversations where theory and practice are united and discussed as enabling matters to *arise.*

In chapter 2 the drawing/writing hybrid is explored by acknowledging the phenomenological significance of wonder and doubt. Ontological concepts are explored that perceive the importance of our inhabited space(s). The chapter utilises examples of practice, such as *Unity project*, *SmUdGe dipping Line Lost sea speaking) itof* and *Tz'ib practice* published in *Stimulus Respond*. These works utilise wonder as a method and inform both the hybrid (0) and its application via *The River Thames Project*. Wonder is linked to doubt and argued as a critical tool

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[12] The thesis looks towards Gadamer (1989) and the hermeneutic circle, identifying hermeneutic philosophy as recognising knowledge as gleaned from lived experiences. Hermeneutic phenomenology considers the interpretation of texts and the act of reading. Words are recognised as generating assumptions in the reader, informed by prejudice and tradition, as the reader uses their prior experience to determine the wider concepts made up by the sentences and complete text. This situates text and its components as concepts in a conversation already underway, where meanings evolve into shared understanding (s) where horizons overlap.

to suspend judgments and expectations instigating an open inquisitive attitude. Discussed as a heightened embodied awareness it is connected to wandering (spatial and philosophical) and discussed as both embodied and theoretical, discussing feminist positions and debates.

A Heideggerian perspective is adopted to study Being and concepts of space are adopted from Henri Lefebvre as shared and social.[13] This appreciates *historicality* and recognises the temporality of *Dasein*, positioning Dasein's contact with the world as always via history and tradition. [14] Spatialisation is understood as dialogic socially produced from every day practices. These are exercised through the hybrid practice, recording dialogs and questioning how conventions can be interpreted. Significant examples of sound, drawn, written and interactive works are discussed as informing (*O*). The chapter expands discussions of sound from chapter 1 and firmly establishes its role within the (*O*) methodology. *The River Thames Project* is discussed as integrating methods and debates gleaned from wonder performing as (*O*). The subject of speaking is explored, developed from feminist debates, through an analysis of comportment and deportment, Merleau-Ponty's recognition of body as mediator, and an exploration of Deluzian *fold,* which avoids the Cartesian split between body and mind*.* These positions further endorse (*O*)as a dialogical methodology.

Chapter 3 reviews the significance of dialogue as an overarching structure. The relationships formed between poesis, wonder and becoming are discussed and associated to the interwoven encounter of drawing/writing. Dialogic activities are discussed as open-ended processes and the chapter questions this asking what it enables for a drawing/writing hybrid. Practice is considered once again

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[13] I recognise the concept of space as developed from Henri Lefebvre (1991) who argues the production of space or spatialzation as dialogic, socially produced from every day practices and perceptions based on social values and their subsequent production of meaning. See Henri Lefebvre, *The Production of Space* (Oxford: Basil Blackwell, 1991).

[14] Heidegger is not concerned with what might be described as 'clock time' as infinite series of units in the now that orders past, present and future. Instead the thesis utilises Heidegger's argument that joins the concept of time as *being there* to the being that is motivated to question Being. Heidegger describes this individual as Dasein, an ordinary German word literally meaning "being-there". Heidegger's ontological inquiry does not question what time is, but by explicitly linking the questioning being to time positions the focus upon the individuals themselves. For the thesis this utilizes the experiential nature of thoughts and there verbalizations as a reflecting the interplay between ontology, thinking and being (in time).

as both influencing (0)and operating as (0). Examples include a collaborative project with Joe Graham *Drawing in the Middle Distance.* And work made whist undertaking an Artist in Residency post at Lincoln Cathedral resulting in an exhibition of drawings, *Drawings in conversation* are shared as significantly informing the development of (0)as open-ended conversations. Examples of *The River Thames Project* are used to demonstrate the dialogic, open-ended and serial nature of the hybrid practice.

Poetic attitude is a term used to describe combined characteristics of poesis, wonder and becoming. It is argued as method to talk of the world with an innovative vernacular that realises bodily sensations and tacit experiences as significant to understanding. This subjective affective state is argued as uniting components of bracketing, wonder and hermeneutics to question knowledge as fixed. Reviewing the significance of the hermeneutic circle that perceives all thought as retrieved from presuppositions, circling back and forth between presumption and surprise. Our *horizons of knowledge* are argued as in flux, interpretative and transitory and the thesis argues for the hybrid drawing/writing practice as unavoidably serial. Examples of works discussed throughout the thesis are utilised to foreground the contribution to knowledge as an inquisitive methodology that negates obligations of closure. (0) argues for the commonalities of phenomenology and the interpretative nature of hermeneutics, claiming their practice creates self-reflective dialogical space for the participant to perceive some 'presuppositions' at play.

The conclusion argues the (0) methodology as new knowledge by uniting theory and practice, which becomes a prospect to engage with the world through wonder. By accepting wonders inquisitive nature I argue the participant adopts a position of not knowing. This position is argued as a methodology of becoming, which recognises knowledge as unfixed and always in flux. The methodology is argued as making opportunity to speak of wonders inquisitively in a multidimensional vernacular that utilise both drawing and writing but privileges neither.

Methodology

The research is practice-led, reflective, qualitative and emergent to allow
interpretations to transpire and be studied.[15] The methodology wanted to
recognise and analyse the significance of these interpretations, in order to
question how understanding transpires and becomes applied. It adopts a
hermeneutic position and distinguishes the dialogic nature of experiences and
their interpretations, identifying drawing as a method to fuse experience and
interpretation. Nicolas Davey's theoria offers the methodology a hermeneutic
appreciation of how *artworks speak.* A union is formed between theory and
practice as engaged in a dialogic exchange, which is used by this research to
render experience(s) and interpretation(s) as *speaking* though both theory and
practice. Within theoria both art-works and art theory are recognised as
discussing subject matters. *Sache* or subject field is always *more* than any
individual expression of it and theoria acknowledges the notion of subject
matters as providing the conceptual and dialogical relationship between art
theory and practice. *Die Sachen* is discussed in theoria as an occurrence that
inherently unites theory and practice, and is significant to this methodology.
Termed by Gadamer as describing matters arising *die Sachen* is positioned
within the context of philosophical hermeneutics identifying the nature of
communication. Central to the hermeneutic notion of language is the concept of
subject matter. Die Sachen is a union of subject matter/concept. It is a term that
signifies through processes of engagement with art-works and art theory *matters*
arise. Other discussions that draw upon processes of engagement and their
subsequent impact upon understanding and knowledge arise through this
methodology section. *Subject matters* however provide the conceptual and
dialogical relationship between art theory and practice.

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[15] A reflective practice is an on-going process of action and reflection. It is dependent upon
review; however the term recognised by Donald Schön in *The Reflective Practitioner* (1983)
describes the practice as reflecting upon experiences and reapplying the knowledge gained to
other experiences/situations. Schöns method of *reflective practitioner* is employed by Deborah
Harty (2009) within a practice-led research doctorate, which utilised the position to *coin action-
theoria* as a methodology that combines *action research*, *reflective practitioner* and Nicolas
Davey's theoria.

The research methodology should be understood as twofold, as a collection of methods and tools that glean debates from the key concerns to develop a reflective practice in which the research is conducted. [16] And as a hybrid transferable process, known as (0), in which drawing/writing is interwoven, one might call this a practice-led research methodology. *Die Sachen* is argued as occurring through the practice of (0) enabling a dialogical correspondence between theory and practice to transcend any single instantiation in any particular reading or tradition.[17] (0) is presented as a philosophy of becoming, recognising interpretation and knowledge as affected by our experiences, locating knowledge as perspectives in flux. The practice produces multiple or serial outputs, gathering material to study the flux of interpretations uniting looking/reading with experiencing and articulating.

I shall discuss the enquiry as utilising a methodology that employs the reflective practitioner as a subjective position. This questions the practitioner/researcher dynamic and identifies knowledge as interpretative. The nature of the reflective practitioner produces improvised and personal responses. Schön suggests personal knowledge is not usually articulated and is sometimes indescribable, and therefore labels it as tacit. It was important for the methodology to draw out this personal knowledge, as the emergent and reflective practice generated material to study interpretations. The methodology considered a drawing/writing hybrid practice as a possible means to describe this personal knowledge. It set to question the roles and conventions of the practices with an intention to widen the vocative potential of the hybrid. For this research the notion of reflective practitioner is connected to wonder as a desire to know. The methodology links wonder to poesis as a *poetics of thought* (Fisher 1998:33) and poetry as a *projective utterance* Heidegger (1935:72) Poetics of thought is discussed in the thesis as a method enabling both reflection and response. Wonder should be considered as underpinning the methodology as it motivates the practice as emergent. Fisher's term, underpinned by the philosophy of

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[16] Key concerns from my existing fine art practice, presented in the introduction included preoccupations with drawing/writing, embodiment, wonder and poesis.

[17] *Die Sachen* is discussed again in chapter 1.*5 Theoria and Hermeneutics: The Potential of a Hybrid* and again 3.3 *Poesis and Ekphrasis.*

Descartes and Plato, argues philosophy as series of relocated and reactivated thought experiences derived and driven by wonder. Heidegger's notion of the *projective utterance* is used by the methodology as thinking and speaking are united by the term; thinking is presented as poetic and poetry as a *projective utterance*. By identifying the vocalisation of thoughts adopt a *form* Heidegger's *projective utterance* analyses modes of speech as *material*. Heidegger describes a forms '*thingness*' as interpreted by our experiences of it and contemplated through our interaction with it.[18] These concepts of poesis as bringing forth, or verbalising the experience of thinking and being are used in the methodology as an act of naming, a process that directs thought and its documentation. These terms and their philosophies are significant to the methodology for the generation of material that makes analytical ontological reflections as records for further analysis.

Knowledge as explicit is questioned by Michael Polyani's term tacit knowledge (2002). This knowing is embodied, commonly arising from actions, and understood by Polyani as a personal knowledge. This knowledge is comprehended as elusive, however was identified as potentially accessible through a drawing/writing hybrid practice. The approach of a drawing/writing hybrid has vocative and participatory techniques to draw out embodied personal knowledge. Tacit knowledge is often associated with the unspoken, arising without speech as a performance unable to be described other than the act of the performance itself,

> ...the aim of a skillful performance is achieved by the observance of a set
> of rules which are not known as such to the person following them.
> Polanyi (2002 [1958]: 49)

In this hermeneutic investigation personal knowledge is recognised as related to experience. The practice developed through the research aimed to establish opportunity to reveal personal knowledge, expressed through gesture or act.

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[18] Heidegger in The Origin of The Work of Art uses the term '*thingness*', in his contemplation of form and function. It is recognised here as a term to illustrate the difficulty of describing form.

The application of conventions and rules as means to verbalise and test the boundaries of language are understood as tools in which personal knowledge can be expressed and explored.[19] The practice intends to recognise and apply conventions, whilst creating opportunity to break them to assess how expressions are voiced though language and embodied gestures. The performance or acts of the drawing/writing hybrid practice were recognised by the methodology as significant to the creative possibilities of the vocative. Polyani (2002) uses the concept and scenario of master and apprentice, as an instance where watching and emulating is a means to *collect* rules of practices by viewing them *in action*. This focus upon the importance of gesture was identified by the methodology as enabling the physical gesticulations to be questioned and to examined to determine how a vocative practice is/can be performed. The significance of gestures was reabsorbed as outcome(s) *embedded* within the *artifact*, where the *marks* physical appearance redrafted the acts. The interconnected nature of interpreting communicative gesture(s) and its outcomes identified values both the material and the performed act. This is used within the methodology by employing Newman's (2003) *indexical shifter* where the marks derive their sense from the context in which they are performed. This analyses the mark and its connections to materiality as a *residue* of the process, which is inherently transient. Newman's analysis of drawings complexity identifies its signs as interconnected to both linguistics and context, and has capacity's to depict experience/circumstance. These are context bound and interpretative, rendering the context/experience as integral to the reading. Newman's indexical shifter denoting that marks derive understanding(s) from the contexts in which they are performed is considered by this research as heightening a sense of one's self and forging further links to wonder to help translate tacit knowledge.

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[19] The reader should consider these conventions and rules mentioned as relevant to and generated by individual experience. In this thesis conventions and rules are examined in relation to drawing and writing, considering what underpins these communicative methods. This is discussed in Chapter 1 where the formal elements of drawing (line, tone, texture, form/mass, perspective and colour) are analyzed as shared conventions. These shared conventions are revised throughout the thesis by examining practice outputs.

Tacit knowledge is described by Schön (1983) as *in-action,* this is seen as making sense of an experience by reflecting upon the understandings implicit in its actions. This understanding is restructured, analysed and embodied in further actions, thus becoming *reflection in-action*. This process was employed by the research practice as it was seen as manifold. It offered a means to revisit ideas investigated and test concepts in a variety of outputs so that an examination of how the drawing/writing outputs are read/understood. This was identified as a serial practice, and it was recognised by the methodology as dealing with Schön's (1983) situations of uncertainty, instability and uniqueness. This saw a parallel dialogue initiated through the methodology between problem setting and problem solving. [20] The serial nature of the practice was understood as building upon learning, recognising the emergence of personal and phenomenological constructs, identifying *die sachen* as arising through the inquisitive participation with the practice. The research did not recognise its aims as generating a definition of knowledge that strives for certainty. Instead it aimed to make explicit the relationships between the knower and the known by examining of what is readable, understandable and how. This thesis identifies how contexts affect how experiences and knowledge are processed, and looks towards *Gray and Malins (2004), Davey* (2006) and the inter-subjective account of practitioner/researcher as context bound, part of a personal construction*.*

As discussed the research methodology is two-fold, as a reflective practice in which the research is conducted and also as a hybrid transferable process that one might call a practice-led research methodology. This methodology is known as (0), this hybrid examines drawing and writing relationships to explore the connections between theory and practice and the generation of knowledge. The thesis chapters distinguish and discuss core debates examining drawing/writing, wonder and poesis. The reflective nature of (0) was understood as arising through both the activity and its outcomes, creating both experiences and artifacts to reflect upon. This process was seen as dialogic as it relied upon an

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[20] This practice-led research generates material to tests drawing/writing relationships, as well as utilizing traditional modes of investigation, such as reading philosophical writings/theory. There has been much discussion of the role of practice in PhD research and the relationships between theory and practice, Davey (2006) Steven Scrivener (2000), Gray and Malins (2004), Linden Reilly (2002) Schön (1983) and Michael Polyani (2002). These focused upon debates around the generation of practice and the subsequent knowledge created via the experience.

interchangeable technique(s) that responded and created, and was seen as employing wonder to reflect and question. The impact of wonder as perpetuating further wonder(ings) was converted, made into an dialogic structure to bring about an interpretative and discursive practices. Four particular methods were brought together to create this, drawing/writing shared conventions, phenomenological bracketing, ekphrasis and the use of sound, and these become (⊙). This collection of methods was identified as locating and articulating experiences of wonder. Each method was identified as offering alternative means to locate wonder, enveloping a *poetic attitude* to sustain a dialogue. A poetic attitude is crucial to (⊙) as it extends philosophical concepts of wondering and is presented as a type of dialogical encounter that comes about when stirred by wonder. [21] The four methods are not prescribed by the methodology into a particular order and it is expected some methods may be repeated. The strategic employment of all the methods is to locate wonder, a *poetic attitude* and create an overarching dialogic structure. It is anticipated when commencing (⊙) and initially locating wonder the participant will relate to a particular method they find most appropriate.[22] The other methods are then used to extend the wonder experience creating a *poetic attitude*. This open-ended dialogic structure fuses interpretations of reading/looking and experiencing/articulating.

(⊙) in it's symbol form and as a research methodolgy is presented by this thesis as a contribution to knowledge. As a research methodology it identifies four processes distilled from the research: drawing/writing shared conventions, phenomenological bracketing, ekphrasis and the use of sound.[23] This contribution to knowledge makes explicit the four methods and their roles, constructing a transparent and transferable practice-led methodology. The

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[21] The poetic attitude is discussed further in Chapter 3.

[22] The appropriateness of the initial method will be directed by the stimuli of the project and the practitioner's accessible tools i.e., drawing writing tools, recording device etc.

[23] These four methods are discussed in various chapters.
The method of phenomenological bracketing as a process applied to the research practice is discussed in 2.1 *The Phenomenological Poetics of Wonder as Philosophy* and as a phenomenological concept and method in 3.1 *Horizons and open-ended conversations.* Drawing/writing shared conventions are discussed in the literature survey and review and thought-out Chapter 1 by means of theoretical discussions and examples of practice. The use of sound is discussed in 1.3 *Articulation, Converting Syntax and Transcribing Sounds.* And Chapter 3 discusses processes and concepts of both ekphrasis in 3.3 *Poesis and Ekphrasis*

significance of this methodology should be recognized as verbalising tacit knowledge generated by the participation of wonder. It is a practice that suspends judgments, questions conventions verbalises thoughts, acts and sensations and heightens an awareness of embodied sensibilities. It is a philosophy of becoming that unites theory and practice, recognising the significance of negating closure through its discursive, dialogic nature.

Literature survey and review

The field of this research is contemporary fine art drawing, and this survey and review focuses particularly upon work that considers relationships between drawing and writing, for which there is a significant amount of research output. The body of material gathered here debates the boundaries of drawing and writing. Positions argue for divisions or amalgamations of drawing and writing, and emphasis in this survey and review presents the interwoven nature, as drawing/writing. These debates foster enquiries into communication and interpretation. A review of material that questions signs, rules and conventions appear throughout the survey. These derive from material that debates how reading and looking occurs.

This survey and review gathers responses from both practitioners and theorists, who examine the function and range of drawing/writing hybrids. This survey and review can be understood as examining hybrid drawing/writing practices as externalising internal thought, discussing how poetics are associated in a desire to verbalise profoundly personal experiences. It goes on to analyse connections between word and image by observing the shared conventions of the line, artists who write, writers who draw and the nature of illegible writing.[24] And finally recognises the character and role of notations and diagrams as pertinent to reading signs, recognising the significance of instructions and inventions.

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[24] For the purpose of the survey and review I make distinctions between artist and writers so the reader is aware of the practitioner's orientation to the drawing/writing debate.

The material and literature in the field recognises boundaries between drawing and writing as frequently blurred. The use of line is regularly recognised as a shared convention that interweaves between them. Two conferences recognised the line, lineaments as fundamental to many cultures and to writing/drawing practices.[25] These conferences considered the boundaries between drawing and writing distinguishing the significance of the inscriptive act, what can be presented or represented, how meaning manifests in the interpretation of drawing and writing and the articulation of space. [26]

Tim Ingold's '*lines*' (2007) questioned writing *as* drawing, reviewing the differences between the gestures and practices. Debates consider distinctions between the practices however definitive differences are not established, as the analysis of the line, uncategorised in its flexibility, is positioned as underpinning both. Ingold's analysis however reflects upon drawing as 'an art' and writing as not, writing as a 'technology' and drawing as not, writing as 'linear' and drawing as not.

The drawing and writing relationship is questioned again in DRAWING OUT 2012, exchanging the emphasis instead presenting drawing *as* writing.

The argument being made in this thesis and another way to consider relationships between drawing and writing are not to question one *as* another but by realising their common interpretative characteristics asks, in what ways can the boundaries become indistinct and form a drawing/writing hybrid? This position underpins the research question and the sub question concerns arise as omissions in the field become evident.

A significant collection of essays, edited by Martine Reid (1994) questions drawing and writing as coextensive and considers the limits of meaning and legibility. The history of drawing and writings associations recognize the relevance of psychogenesis, and examines writers who draw and artists who

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[25] Aesthetics & Techniques of Lines: Drawing & Writing (Florence, 30 Jun-2 Jul 11)
DRAWING OUT: 28th -30th March 2012. Addressed three themes *Drawing and Notation*, *Drawing as Writing and Drawing: recording and discovery.*

[26] An exhibition accompanied the Drawing Out conference 2012, titled *Contemporary Australian Drawing 2.* This exhibition addressed conference themes and saw drawing facilitating a very particular exploration of space. Drawing was utilized as a cultural lens through which to view social, political and economic forces of globalisation. Contributors revisited Australian concerns of space, cultural identity, contemporary mobility, and language relationships.

write.[27] The exploration and significance of reading and looking here provides good material to survey how syntax systems of language are used and processed (Leenhardt). The 'reality' or authority of the word is questioned (Bonnefoy) and the crossing of boarders is identified as pertinent to the discussion (Butor). The significance of the spatial organisation of text to its reading is reviewed (Tisseron) and (Lapacherie) and the triangular articulate relationship between drawing, writing and colour are made (Roque).

A significant exhibition and collaborative project ' *Marking Language'* explores the relationship between linguistic communication and drawing. This exhibition was shown over two locations *The Drawing Room,* London and *The Drawing Center,* New York in 2013. The works expose drawing/writing as a mode to evoke multiple meanings separating language from a linear narrative in a variety of ways by breaking the presentation of words and phrases, incorporating multiple and contradictory graphic language forms, and by creating forms for phonetic words and expressions.[28]

After surveying material to establish an overview of the relationship between drawing and writing this research appreciates debates frequently questioned one as the other, however this research seeks to find shared conventions. Separating language from linear narrative as explored in *Marking Language* this research and its practice outputs explore the shared conventions and identify possibilities to utilise tone, texture, form and perspective as further joint conventions to depict narrative or expressions.[29] Through this approach the research uses a hybrid drawing/writing method exploring what can be presented, represented or expressed by using it. The spatial organisation of material discussed by Tisseron and Lapacherie is utilised in this research, analysed in conjunction to how representation and expression may occur, or be

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[27] The writers examined include writer Stendhal, poet Jean Nicolas Arthur Rimbaud, novelist Marcel Proust and poet Paul Valéry. Artists who write include Jean-Jacques Rousseau, Jean Dubuffet, M.C Escher, Regis Frank, Martin Vaughn-James.

[28] *Contributors to Marking Language* include Johanna Calle, Bernardo Ortiz, Annabel Daou, Shahzia Sikander, Karl Holmqvist and Pavel Büchler's and many of these practices and examples are used throughout the survey and review.

[29] These ideas are discussed at length in Chapter 1.

interpreted and is developed in concurrence with poetic principles adopted from concrete poetry.

This literature survey and review recognises the interpretative nature of drawing/writing and its generated language. It realises the written mark as incorporated in the drawn Tisseron (1994) and looks towards the significance of asemic writing, a wordless form of writing that has no specific semantic content. Asemic writing directs the interpretative nature of drawing/writing to both artists and poets. An asemic hybrid borrows from established communication systems to generate a new manor for expression where meaning is rendered from the contents presentation. To borrow from established formats results in outcomes that acknowledge yet challenge conventions of its united drawn or written formats. Asemic writing challenges the viewer to utilise skills of interpretation somewhere between reading and looking. This position is arguably pertinent as a drawing/writing hybrid generates a new language through its many potential applications and interpretations. This asemic hybrid method is significant to this survey and review, however there is a range of complementary material that considers reading and looking and the possibility of a *visual language*. If a drawing/writing hybrid generates an alternative language it is pertinent to examine this material before continuing its discussion of asemic writing.

Rawson (1979) deliberates numerous concepts when interpreting drawings. These include the significance of the material support or surface, how marks drawn on a sheet of paper are automatically situated in respect to its edges and notes the significance of the vertical and horizontal means one views both drawings and writings. Olson (1994) argues a common occurrence between reading text and image, is where the viewer is compelled to determine information through configured patterns, where emergent and specific syntax is created particular to the work. Jones (2010) applies a conceptual elasticity to the dilemma and proclaims 'writing drawings by hand', makes them available as 'visualised letters' and bringing to the fore the shared nature of intimate correspondence.

Other material questions the term *visual language*, this research and review does not aim to clarify term, however recognises it as a frequently employed expression and appreciates its connection the associations located between reading and looking. The ambiguity of the term is highlighted and questioned by Sawdon (2000) and Raney (1997). Other texts understanding it as encompassing and respecting the significance of rules (Saorsa 2001) and Whale (2001), or how rules are constructed and broken Popova (2008) and Pratt (2008). Other publications consider drawings 'language', recognising the significance as emerging from the importance of line (Krauss 1974) and the artist practices as forming a language that can be seen as the individuals 'grammar' Pamela (1998). What is clear after surveying this material is that conventions are pertinent to how visual information communicates. Through the making of the work conventions are recognised as tested and re-created assessing rules and emerging as an alternative type of communicative aesthetic expression. This research understands this depiction of emerging communication systems that arise through practice can be perpetuated through a serial method that utilises wonder to return to and review alternative possibilities.

Returning to asemic writing, significant publications that collect and analyse asemic writing include Onnen (2008) and Jacobson (2013). Respectively these collections of asemic examples see the drawings commenting on or become writings, and recognise asemic writing as communicating with the past and future of writing[30].

There is a broad collection of artists and poets relevant to this research for their asemic explorations that test the boundaries between drawing and writing. The potential to work with yet challenge these conventions can be seen in the following two examples by Roland Barthes (Figure 1) and Henri Michaux (Figure 2). The example by Barthes is reminiscent of a written letter. It includes an

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[30] The *Drawings on Writings* website and publication brings together drawn/written hybrids including scores, cartoons, adverts, tribal drawings, asemic writings, short hand scripts, Shakers giftdrawings, coded war documents, FBI & CIA documents and children's drawings by a collection of sources that could be described including: Paul Noble, Leon Ferrari, Bernard Requichot, Earle Brown, Oorbeek/ Klaas Kuitenbrouwer, Henry Chopin, Cornelius Cardew, Trisha Brown, Robert Walser, Roland Barthes, Andre Masson and Napoléon Bonaparte.

initialled signature positioned in such a manor that it wavers both physically and conceptually between writing and drawing conventions, arguably becoming both a valediction and maker's signature. The composition of the marks appears to follow the conventions of writing within their horizontal and equally spaced arrangement. The maker's gesture is echoed in the flow of the inscripted marks, connected in emerging streams that seemingly break their flow becoming singular forms that suggest hand written words and/or letters. The composition created within the example by Michaux follows similar writing conventions. However the marks follow rules associated to typescript *characters*, as the marks appear as symbol type forms that simultaneously suggest organic or figurative forms.
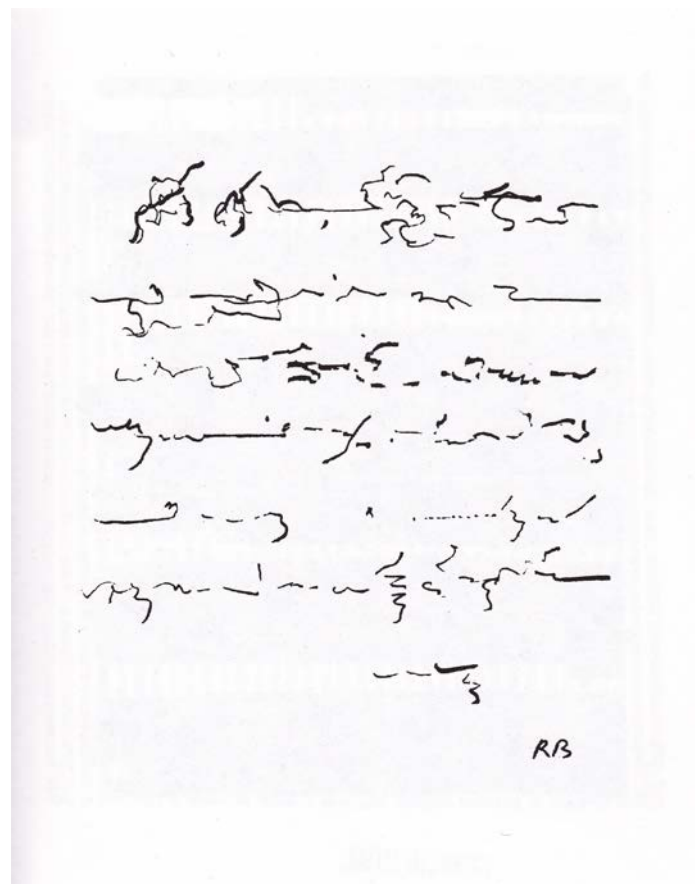
Figure 1. Roland Barthes. *Contre écriture adressée a R. Sulger-Buel*.

Figure 2. Henri Michaux. *Mowements,* 1950-1.

This thesis recognises poet/artist Henri Michaux as key to asemic writing for his
desire to create a universal language and subverting differences between word
and image by testing theories rooted in the Enlightenment, identifying
relationships between self, nature and language. Rigaud-Drayton (2005)
positions Michaux developing semi-pictorial 'alphabets' utilising Saussure's and
Francis Ponge's recognition of sign as arbitrary. Seeking to inscribe rather than
describe and creating 'poetry of nature' to construct a perfect language that
could locate a voice and signature through a corpus to be understood as a 'Book
of self'. The Drawing Center publication (2000) sees the Michaux drawings as a
phrasing of life. And Ed Krčma (2012) outlines the work as a collective hybrid of
automatic drawings, ideograms, alphabets and pictograms that Michaux saw as
tracing life.

The argument being made in this thesis and another way to test the boundaries
of drawing/writing is to use asemic writing, not to create a universal language or
make drawings that comment upon writing, but to develop a hybrid practice that
indeed 'traces life'. It is identified that the practice of asemic writing has a
capacity to use yet test drawing and writing conventions and is therefore key to
this research. This research acknowledges asemic writing as a method, creating

opportunities for the user to apply conventions as a type of cue for the reader/viewer. This manifests prospects for the reader/viewer to interpret the visual information within recognised systems, while progressing into new interpretative territory. This hybrid practice therefore offers interpretative prompts, whilst working with innovative systems to reinvent communicative possibilities.

This research uses a hybrid asemic method to employ Michaux's concept of tracing life. This practice is argued as a poetic for its capacity to expresses particular subjective experiences. However this concept of tracing life is broadened by this research to invoke in the user an awareness of the self. This embodied sensation is argued as brought about through the amalgamated act of tracing, observing, recording and articulating.[31]

By examining asemic or illegible writing debates question the function and interpretation of the sign. Reid (1994), Newman (2003) and Krčma (2012) all convey notions of regression when analysing illegible writing. Reid identifies that the practice shows things to be what they are not, as gestures of refusal and describes the concept as antisocial. He justifies a scenario where writing can be seen but no longer 'read' as a paradoxical obscurity, indicating the sign has been 'remorsefully eaten away' by its own figurative nature.

Newman discusses graphisms; the expression of thought in material symbols. His analysis seeks to distinguish the construction of 'pre-sign'. He suggests *illegible writing* is related to regression, and describes the practice as a form of refusal of substitutability that he defines as a means to categorise words. He asks when does a mark become substitutable by a concept, word, and image or even by an identical mark? This in principle, positions drawn marks as unique. He identifies the imbedded regression of the practice as refusing substitutability of words or indeed language, and in tern argues the definitive analysis of the sign to signal consistent meaning. Krčma in principle corresponds with this principle, recognising *illegible writing* for Michaux and Marcel Broodthaers offers a

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[31] These positions are revisited through this review and survey, and further connections are made to wonder and Newman's analysis of an *indexical shifter*. The concept is explored in greater depth in Chapter 2.

mercurial space that calls notions of fluidity, which in turn allows revelations of self to emerge.

After surveying this aspect of literature the potential of asemic writing to exploit capacities as a regressive *agent* became valuable for this research to test conventions using a drawing/writing hybrid possible of behaving as a form of *illegible writing*. Its analytical connection with the examination of signs, their interpretation arguably provide an appropriate framework for a serial drawing/writing hybrid. This research aims to exploit its regressive nature to create an innovative drawing/writing hybrid, it does so by employing phenomenological bracketing to temporality suspend understanding. The application of this method is intended to aid the user to suspend rules associated with conventions and understanding to excavate beneath the assembled conventions and rules that inform understanding.

This review considers the marked inscriptions or the hands ductus as autobiographical. There is a range of material that investigates drawings embodied nature.[32] The material in this survey aims to gather material identifying the relevance of gesture and performance to drawing/writing. Autobiographical marks are reviewed by Van Alphen (2008) Lovatt (2004) and Barthes (1985) all of whom review the work of Cy Twombly as gestured hybrid autobiographical calligraphy. Other works that recognise drawing/writing relationship to performance include Fiona Banner's *Performance Nude* often made in front of live audiences. Banner took principles and practices from life drawing. Her life model was a striptease artist and instead of working from observations that described form and mass Banner would describe the models actions filling the surface of the drawing with writing.

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[32] Although this research will not review the relationship between dance and drawing, it is noteworthy to mention some of the numerous examples, publications and projects that recognise dance its gesture as important to drawing. These include:
Dance/Draw http://www.frieze.com/issue/review/dance-draw/
Gesture & Trace: Rochelle Haley http://www.drawing-research-network.org.uk/gesture-trace/
E. Finch, „The Drawing as Instrument", in *The Drawing Center's Drawing paper # 20,* Performance Drawings, New York: The Drawing Center, 2001, p. 51. (Being everywhere and Changing)
Butler, C.H & de Zegher, C. *On Line: Drawing through the twentieth Century*, The Museum of Modern Art, New York. 2010. Traces of Dance: Drawings and Notations of Choreographers, Louppe, L, ed, translated by Brian Holmes and Peter Carrier, Paris: Editions Dis Voir, 1994.)

Figure 3. Fiona Banner. *Performance Nude*, Toronto, 2007.
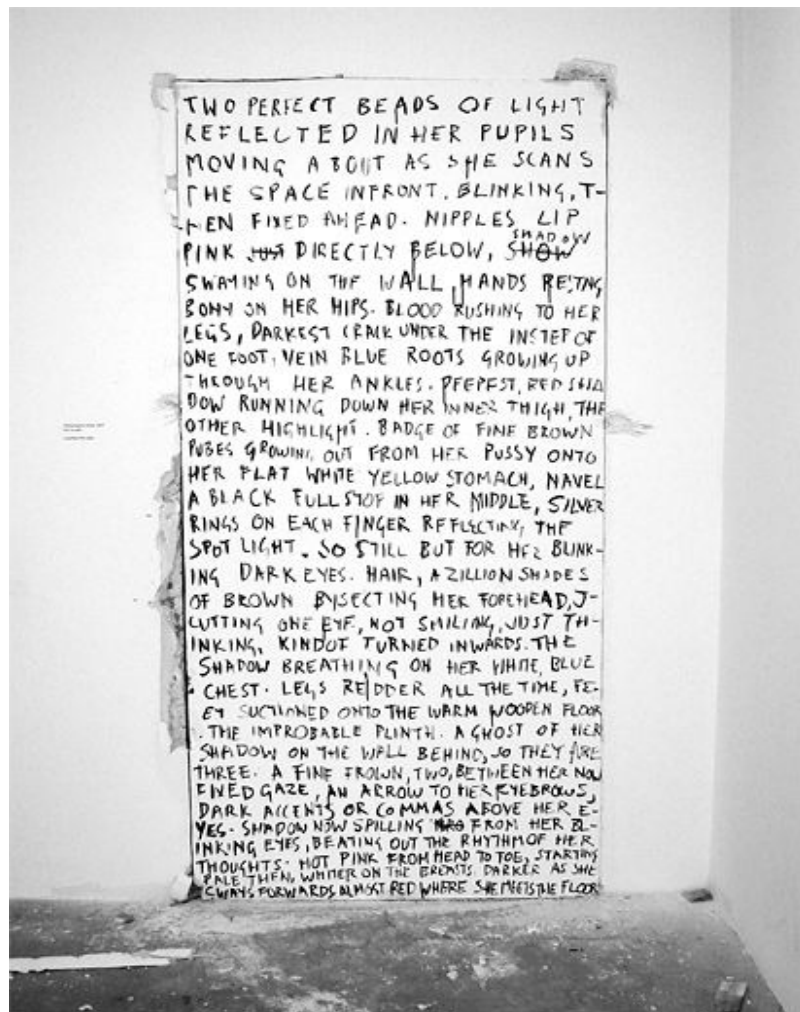
Figure 4. Fiona Banner. *Performance Nude*, Toronto, 2007.

William Forsy a contemporary American choreographer made 'room writing' using his body as an instrument to 'write' the room, drawing geometries with the body in space and responding to these forms with the dancers kinesphere. Also his work 'Universal writings' used the body in a systematic 'group of givens', or letters and made into a cursive script and block letters, which split open bursting into the room. In 1935 Man Ray used a small light to create a series of gestures and lines in the air. These light drawings were known as *Space Drawings,* and considered as abstractions until Ellen Carey held a mirror up to the work and discovered the seemingly unintentional marks were Man Ray's signature, affirming his presence by marking his physical space with gestures that created his autograph.

Figure 5. Man Ray. *Space Writing* (Self Portrait) 1935.

This research and another way to look at the relationship between drawing/writing and gesture is to acknowledge the self as emerging through the act. There is an apparent omittance in the field that positions drawing/writing as an autobiographical calligraphy that permits revelations of the self to emerge through the activity, where bodily expressions are a form of response to observation and/or experience. This research develops a drawing/writing hybrid that uses both inscribed and sounded means to verbalise these revelations.

There are examples of hybrid drawing/writing formations that externalise internal thought.[33] Naginski (2000) sees hybrid forms as modes that can liberate the potential of both drawing and writing, describing drawing/writing as in between a mimesis and semiosis Krauss (1974) appreciates marks behaving as seismographic tracing, or being transitive. Galison (2000) questions the processes of thought transcending from private to public considering the writings/drawings of theorist Paul Dirac. Two examples where externalising internal thought is arguably central to the concepts invested within the practice are Annabelle Daou, *I'm doing research for my practice*, (Figures 3 and 4), and Maria Bussmann's *Secession* (Figures 5 and 6). In the example presented by Daou, she seeks to bring to the fore the preparation and considerations that motivate practice. She repeatedly wrote the sentence I'm doing research for my practice, transforming the narrative into the content. Bussmann's drawings are initiated from her readings of the philosophical writings of Heidegger, Merleau-Ponty, or Ludwig Wittgenstein. By transferring the visual ideas as annotations that arise as she reads philosophy, the work becomes sequences of associations that make commentary upon the philosophy.

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[33] Practice that connects drawing/writing and poetics also identifies expression, externalising and interpreting personal thought. This material is investigated further on in this survey and review.

Figure 6. Annabelle Daou. *I'm doing research for my practice*, 2013.
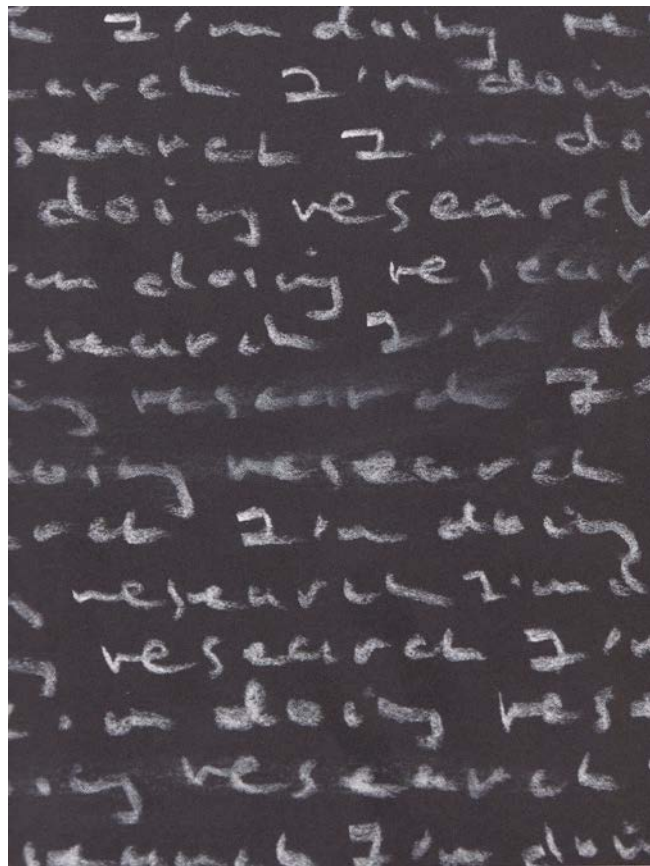
Figure 7. Annabelle Daou. Detail, *I'm doing research for my practice*, 2013.

Figure 8. Maria Bussmann. *Secession,* 2010.

Figure 9. Maria Bussmann. Detail from *Secession,* 2010.

This review determines certain drawing/writing practices are used as a means to bridge internal and external expressions. This connection is utilised in this research by working with key themes (drawing/writing shared conventions, phenomenological bracketing, ekphrasis and the use of sound) to create an innovative poetic language that articulates experience as felt. As previously described the argument being made in this thesis and an alternative way to consider relationships between drawing and writing realises their common interpretative characteristics questioning the boundaries as indistinct and forming a hybrid that utilise both privileging neither. This hybrid practice is recognised as creating a dialogue between drawing and writing, whereby conventions are interwoven. The practice therefore relies upon interpretative possibilities of both the maker and reader, underpinned by hermeneutics.

Poetics have been associated with drawing for a variety of reasons. They are often considered as interwoven as they translate expressions with diverse interpretations. The outputs often challenge practice conventions in an ambition to verbalise a profoundly personal and meaningful experience.[34] Alan Badiou (2006) makes significant connections between drawing and poetics analysing language and generating ontological reflections. This material brings together key debates around marking or inscribing, their interpretation and being. Drawing is described as a fragile 'movable reciprocity between existence and inexistence'. This perspective of drawing identifies it as a method where appearing and being are indiscernible. Where marks, traces become discernable from their ground and material symbols turn out to be infinite as they extend from appearance to experience.

Badiou's definitions of drawing are inspired by Wallace Stevens poem *Description without Place* and this sentiment underpins political depictions drawing. Drawing is argued as a place that dis(places) all things in it, likened to

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[34] An exhibition titled *The Poetry of Drawing*, 2011 at Birmingham Museum and Art Gallery linked drawings to the poetic practices of the Pre-Raphaelites.

performance or *happenings*, with 'vanishing succession of gestures, pictures and voices', as a 'constructive deconstruction' that is 'more real' than the stimuli. To discuss marks a poetic type of language is used, analysing the displacement and creation spaces, and the inexistence spaces this process evokes. The description 'without place' is connected to being. The principles of seeming and appearing are argued as a tangible, and the poetic practice of naming is understood as an equivalence to seeing and being, and their inseparability.

The Drawing Center (2007) publication saw writings/drawings that worked from poetic notions. Contributors were selected for their interest in promoting a dialogue between writing and drawing and for their links to the drawings on display in the gallery, and one particular chapter focused upon reflective interpretations of Henri Michaux. His desire to create a universal language and subvert differences between word and image is revisited by contributors where relationships between self, nature and language are reformed.[35] An example of this can be seen in the work of Johanna Drucker (Figure 7). Here text is organised in a manor close to concrete poetry, with composition facilitating narrative, directing the reader/viewer to significant material often structured or enlarged in scale to draw ones attention. The contributions reflect Michaux's preoccupations with the restructuring of self, nature and language by both documenting and expressing encounters of his work.

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[35] Contributors to Nineteen lines whose work "*can be taken collectively as one way to plot the afterlife of Michaux's restless interest in the interface between the drawn and written sign*" include David Lawson, Emily McVarish and Johanna Drucker.

unused MECHANISMS long fallow
too latent for revival

COMPRESSED
· EVIDENCE
the particles of
early explosions

FILTERED through a seepage bed

of ONE HUMAN STRETCH of TIME

of imaginary culture. A popular artifice, dearest text, takes everything to heart and mind. The writhing inscriptions keep their dogged faith alive in the letters, seeming like fixed fragments, but really soft as cheese on a relative scale. Light inhabits us in its embrace, passing through our mutual paraphrase of matter and matters. Noise is nonsense, a happy patter, physical in the last detail, in the intervals left open by the travelling illumination. A horizon of missed

promise to cure culpability
and dazzle the becoming

Increasing the PROPENSITY
OF capricious PROGRAMS
to outstrip each other

APPARATUS

towards the asymptote of our clumsily emergent understanding

Figure 10. Johanna Drucker. Detail from *Quantum*. 2007.

Other practitioners whose drawing/writing practice considers the significance of poetics as translating experience are Shahzia Sikander, Bernardo Ortiz, Karl Holmqvist, Johanna Calle, Ali Omar Emes and León Ferrari. Sikander (Figure 8) took a verse from a poetic work that is said to be ultimately untranslatable to explore relationships between form and interpretation, original and reproduction.[36] Ortiz aims to expose the doubts that inevitably arise in the act of translating. Holmqvist works with the interplay between how language looks and how the subsequent descriptions are generated in the readers mind into image. Calle's interest in ethno-linguistics motivated type written words taken from texts about precipitation extremes, the letters are used to spell some of the phonetic expressions used by Colombian people passed verbally to person to person to describe different types of rain. These works are considered as unique occasions where the words have essentially been documented, or written. Emes's work includes poetic scripts; its intertextuality makes physical connections with the support of the page with Arabic traditions to link the recitation of poetry with transcendentalism. And León Ferrari's drawings or

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[36] See Faisal Devji, "Translated Pleasures" in Shahzia Sikander (Chicago: The Renaissance Society, University of Chicago: 1998, pg 11-15.

silent handwritten words are described, being able to tell things that word's cannot say.[37]

Figure 11. Shahzia Sikander. Detail from *Epistrophe*. 2013.

The interwoven nature of poetry and drawing interpretations are also determined through title descriptions, such as Robert Grenier's *scrawl poems*, (Figure 9) that spread, scrawling over the page of the sketchbook as gestures

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[37] See: Ramirez, M. C. *Re-Aligning Vision - Alternative currents in South American Drawing*, The University of Texas at Austin. 1997

that point towards text, and the calligraphic *poems* of Brion Gysin that appear as drawn gestures.
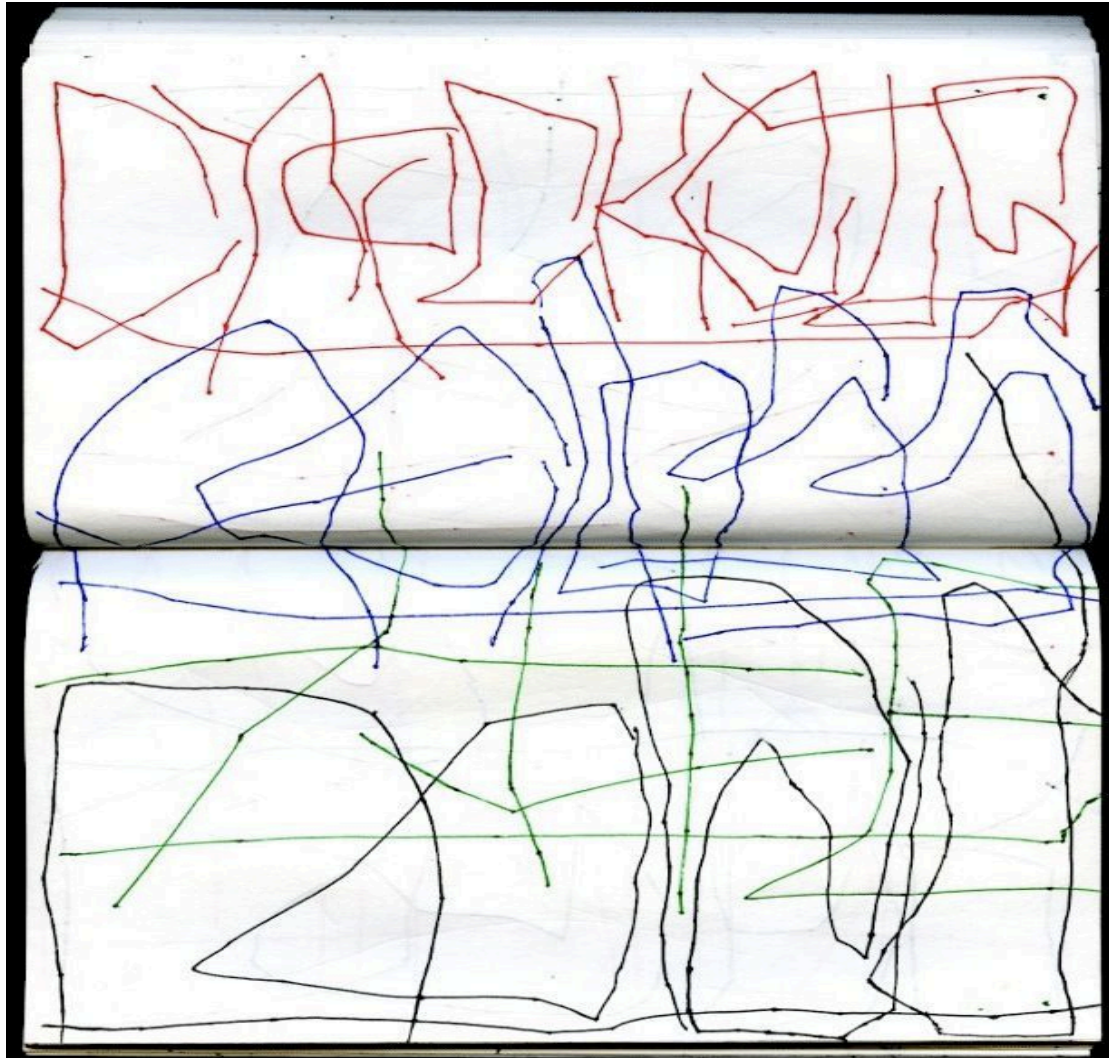
Figure 12. Robert Grenier, *Mooer No. 2*, 2003.

Cy Twomblys series of works *poems to the sea* are a significant example of poetics and drawing interweaving (Figure 10). These hybrid series speak of and to the sea. They arguably depict the sea by dividing the composition with a horizon line, and then suggestions of the sea are further created with hybrid marked activities including drawn/written marks/text that describe the sea. This hybrid method can be thought of as both depicting and speaking to a subject and in tern positions the interpretation of the subject as experienced.
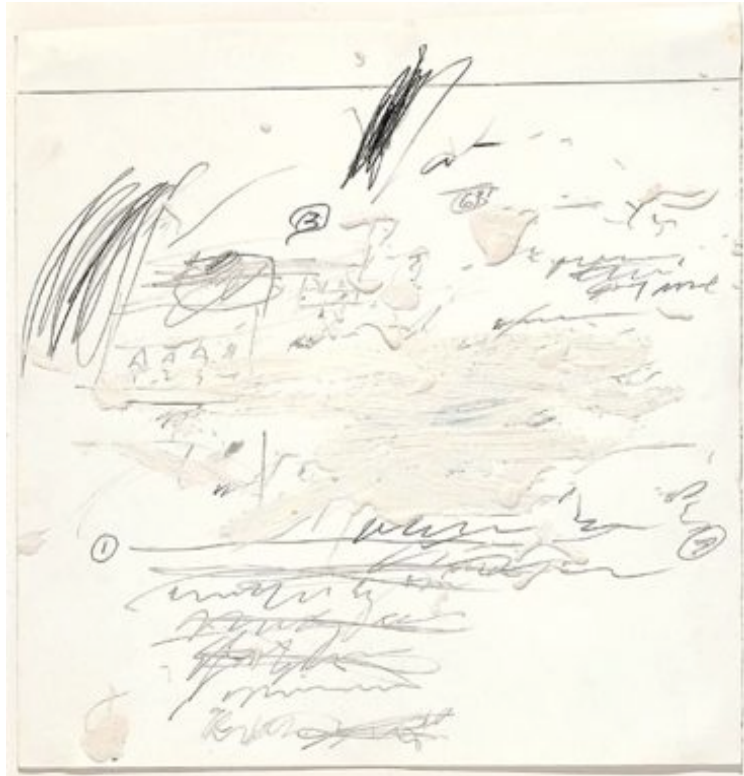
Figure 13. Cy Twombly *Poems to the Sea.* 1959.

The links between poetics and drawing are presented in this literature survey and review as subverting differences between word and image. Crucial to this is the translation of expressions with diverse interpretative responses that challenge conventions. The hermeneutic position adopted in this thesis respects the subversion between word and image, to exercise skills between reading and looking.

Another way to utilise the interpretative and interwoven characteristics of drawing and poetics is by forging links with wonder. This research makes this link enabling a twofold approach, that takes a curios treatment of communication and language, and enabling the poetic acts of 'tracing of life' as an embodied affective state. This research utilises bracketing and ekphrasis so the participant of the drawing/writing hybrid can locate wonder to aide their verbalisations of profound experiences.

The practice generated as part of this research brings together hand drawn/written marks, typographic typed letters, punctuations and sound. These forms document and re-verbalise experiences, and utilising concepts of Ekphrasis, this practice is serialised becoming vignettes.

This survey and review identifies material that analyses the role and significance of signs. Signs usually denote a system where meaning is read within a convention and many sources develop concepts of sign within drawing and writing debates by utilising Pierce's analysis of sign.[38] Examples of this include: Newman (2003) who explores boundaries between mark and trace constructing links to the indexical. However when reading the mark in relation to its materiality argues it as a residue or reminder of the process of signification, and describes the 'indexical shifter' where the mark derives its sense from the context in which it is performed.[39] Rosalind Krauss (1977) also argues the significance of materiality to the interpretation of signs. Her position utilises Pierce's analysis of the index, acknowledging the index as specifically relative to materiality thing-ness, describing it works to 'substitute the registration of sheer physical presence for the more highly articulated language of aesthetic conventions'. Lapacherie (1994) perceives typographic characters as denoting units of language as signs.

Naginski (2000) dismisses the Peircian position that identifies signs consist of three inter-related parts: a sign, an object, and an interpretant. Instead claiming there is no solutions to reading hybrids and instead endorses a playful questioning to disentangle the rebus scenario that comprehends pictures as words. Bermingham (2000) and Elkins (1995) think pictorial marks can't be discussed on the model of written marks, Bermingham argues drawing as not a form of alphabetic writing, describing the connected lines in a drawing result in a

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[38] Peirce's fundamental claim is that signs consist of three inter-related parts: a sign, an object, and an interpretant. The sign should be considered as a signifier, making reference to something other like for example smoke being a sign for fire. The object should be considered as whatever is signified, as for example the fire signified by the smoke. The interpretant should be considered as the understanding *we* have of the sign/object relation. This makes the interpretant fundamental to the substance of the sign as the value or meaning of a sign occurs in the manifested interpretation generated by the interpretant.

[39]. *From Notes on the Index: Seventies Art in America part 2*, October 4 (Autumn 1977)

visual sign or picture, not a letter representing a sound, and positioning drawings as *iconic signs* while letters are not.[40]

However drawing/writing practices directly challenge the convention of letters syntax as sounded cues. For example poet Garcia Lorca uses the systematic formation of the alphabet in gridded formation, fusing pictorial marks with written marks to describe New Yorks skyscrapers see (Figure 11).
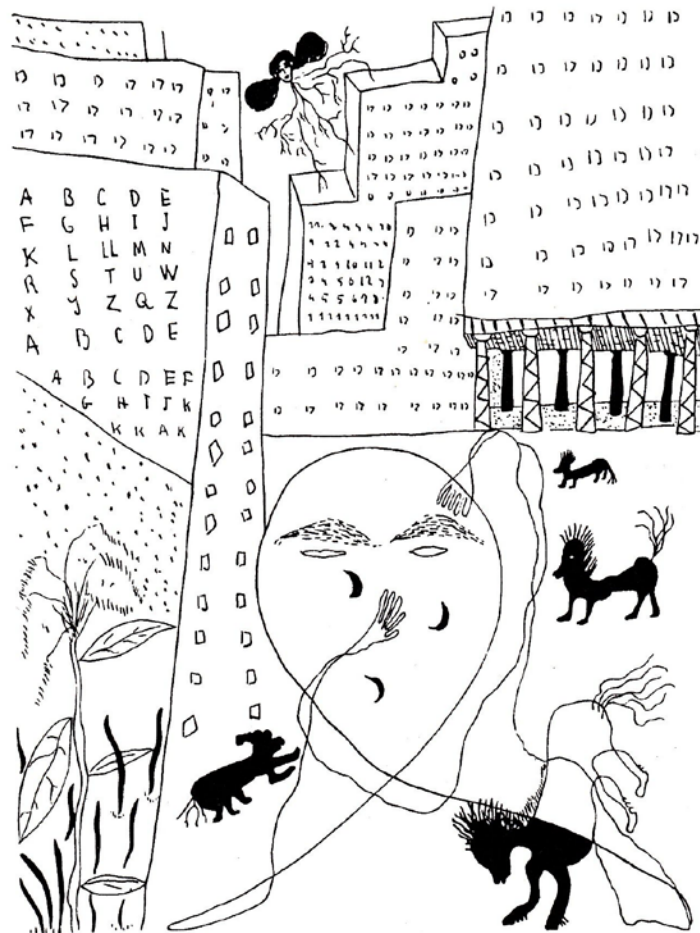
Figure 14. Garcia Lorca. *self portrait of the poet in New York*. Date unknown.

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[40] Debates concerning sign and its reading are common place when analysing drawing, some significant material includes the denotation systems of picture primitives Wallats (1997) who developed a vocabulary for describing the representational systems in pictures, recognizing marks as visible; things that are actually seen. The picture primitives, are the abstract units of information that the marks represent. Wallats uses picture primitives to represent scene primitives, so a line in a drawing can be used to represent many things from edges, contours, or a line in space like a telephone wire or fence post. The picture primitives build the interpretative meaning of the parts of the picture so we are able to read the whole. Another significant source that question how drawings are read include Marion Miliner (1971) who reflects upon the creative process and the processes of making judgments when creating.

It is clear that debates concerning the interpretation of signs within drawing/writing context are complex and challenged further by practitioners such as Christopher Knowles. His 'typing's' of the 1970's and 80's made a strong relationship with performance and became live and recorded performances of the texts (Figure 12). This positions the practice as both visual and sounded, and directly challenging arguments of Bermingham and Elkins. Knowles sounded interpretation of his text works acknowledge conventions of syntax systems where pronunciations are recognisable, yet they reform possibilities through a personal reading that modifies sound and timing.
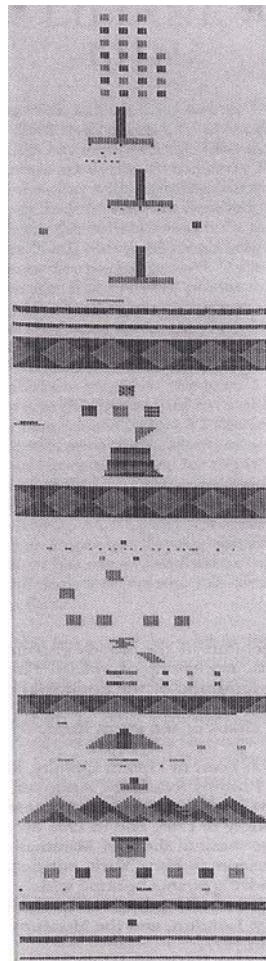
Figure 15. Christopher Knowles. *Untitled*. 1980.

Lapacherie (1994) discusses a range of semiotic tensions that arise from the topographical uses of text, considering issues of mimeses and spatial innovations and contemplating topographical characters as drawings.[41] The paper claims reading a text and looking at it are mutually exclusive. Some typographical devices are identified as having more interpretative heterogeneous values, as not having a set unit, but signal meaning. The examples given include punctuation marks, blanks, underlining and numbers. This argues printed text cannot be uniform because of these heterogeneous signs. There is a range of examples where drawing/writing and or writing is employed to extend an agreed meaning. Shakers Gift drawings adopt no clear distinctions between the written and drawn, but seen as translated *visions* understood as a long 'prayer' and used in spoken services. The *gift drawings* are also contemporaneous with the *gift songs*, where drawings appear in some song manuscripts and visa versa.

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[41] Naming 'great artists' who have *drawn* topographical characters as Bodoni, Auriol, Garamond, Alde Manuce, Albert Durer, Leonard de Vinci, Geoffroy Tory
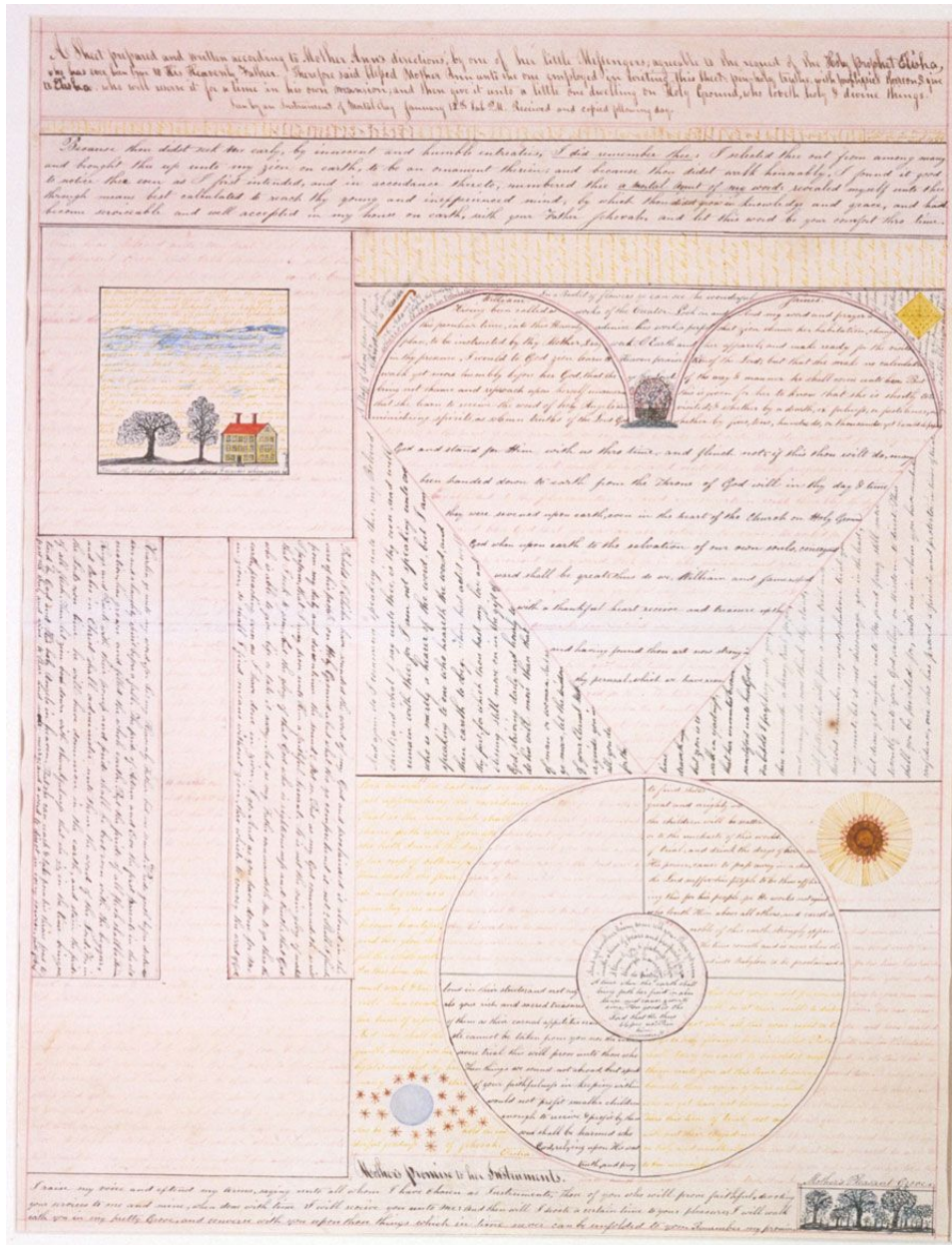
Figure 16. Hester Ann Adams, A Sheet Prepared and Written according to Mother Ann's Directions. 1845.

This literature survey and review demonstrates both artists and writers work within drawing/writing hybrid forms. Poets often cross these boundaries breaking from the conventions of topographical text to reform its content and subsequent meanings. A selected example of poets includes Alfred Otto Wolfgang Schulze, Federico García Lorca, bpNichol and Tristan Tzara. Both Schulze and Lorca partake in drawing and writing, and with no desire to catigorise their practice, outputs are not easily judged as either drawing or writing for their treatment of text, composition and hand generated marks. Poet bpNichol's

interest in the nature and concept of line led him to 'draw' with the alphabet, exploring the syntax of language, arguably as both literarily visual and purely pictorial. [42] Poet and performance artist Tristan Tzara works with the sounds of language without adhering to topographical conventions refusing them meaning to emphasize the materiality of the texts. This practice fundamentally challenges the conventions of topographical communication to highlight text literature, and poetry as made up from letters, ink, blanks and dashes. He questions the nature of reading and looking by valuing the significance of the composition and material of text.

This review reflects upon methods of interpretation that follows one of two paths. Either interpretations are made by reading information that follow conventions, where practice outputs can be positioned within existing communicative devices, or formats that challenge these conventions and need more creative analytical methods to acquire understanding.

This review identifies material that positions diagrams, performance scores and notations as arguably calling upon a flexible and creative method of interpretation. This research sees diagrammatic systems as aids to examine the visual and conceptual structures of meaning embedded in language. Diagrams are utilised as tools to demonstrate valid reasoning, often described as intuitive in there visual quality for their simple abstract, graphic rational representations. A project that encompases this is Nikolaus Gansterer project *Drawing a Hypothesis Figures of thought* (2011), whereby diagrams were utilised to describe and re-interpret information. In this project diagrams acted as a record of ideas, forms and their various visualisation.

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[42] Underpinning bpNichol's practice is a appreciation of and fascination with lines of all types, and described by Paul Dutton as poetic lines, prose lines, narrative lines, plot lines, typed lines and lines of type, voice lines, drawn lines, solid lines, broken lines, train lines, and all the fine lines of and in communication, especially lines of questing, and lines of thought'. This preoccupation emerged strongly in the 1981 work '*Of Lines: Some Drawings'* featuring thirteen textured pages, each with a single silver line drawing, and underlined with titles such as ' *Line #1', 'Drawing of Line #1', ' Line #4(drawn whilst thinking of previous lines)'* and *'Line Drawn as Response To An Inner Pressure to Drawn Another Line While Resisting The Urge To Call it Line#5'.* See http://www.thing.net/~grist/ld/DTTN-BPV.HTM)
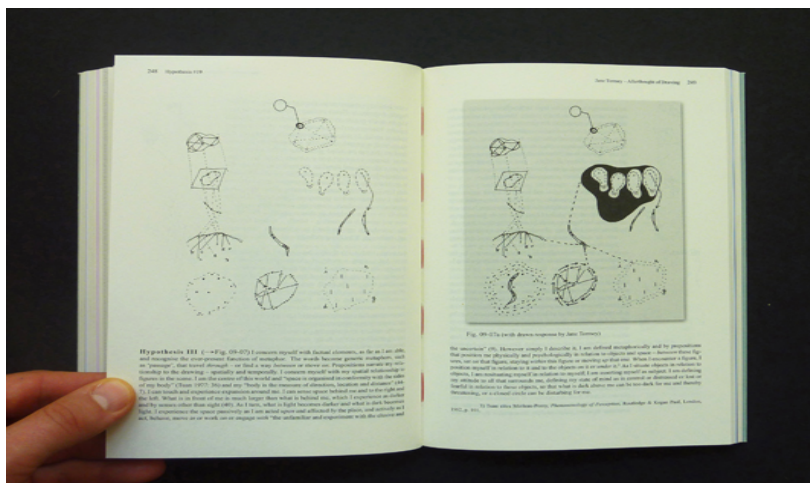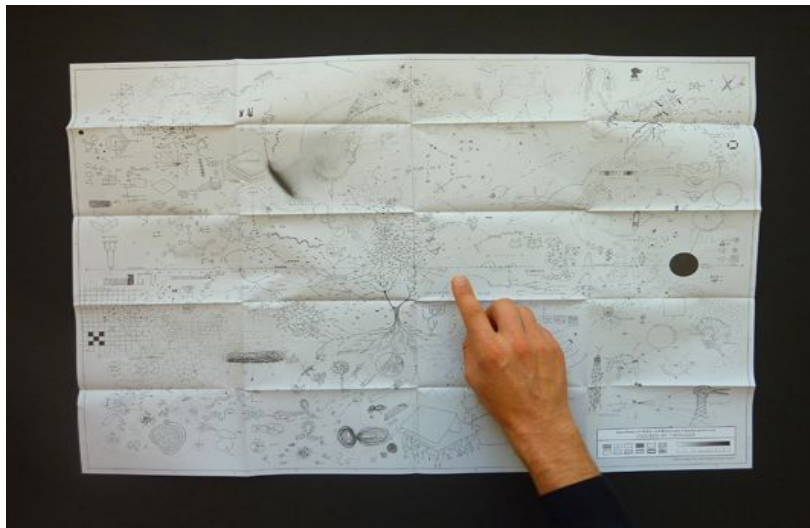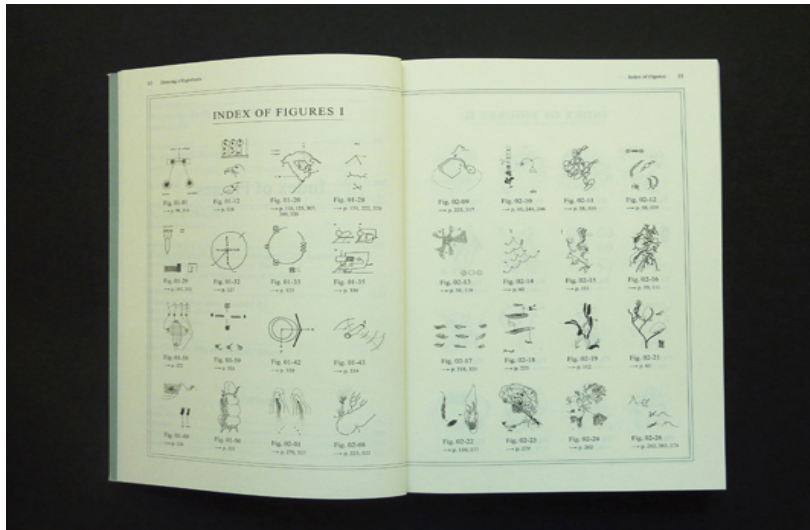
Figure 17. Three details from Nikolaus Gansterer project *Drawing a Hypothesis Figures of thought,* 2011.

Gansterer sent his drawings to both artists and scientists with a request for a written interpretation/micrology, these responses were then responded to with further diagrammatic drawings and models.

Both notations and diagrams alike are recognised by drawing/writing debates as means to externalise ideas, acting as tools to direct rather than illustrate. Notation systems work with syntax systems as graphic notes like music scores. These act out instructions or articulations, to be performed as anticipated and not interpreted. However they can also act as records of movements, or events. DRAWING OUT 2012 explored the relationships between drawing and writing and notation. Contributions saw the importance of gesture and performance, other topics covered mapping, diagrams and rules and analysed the transference of knowledge. [43]

Performance scores are significant to the drawing/writing debate, questioning interpretation and rules of visual/oral systems. The performance score format utilises instruction or notation to purposefully create flexibility and ambiguity for its interpretation, which is then realised or carried out in its performance. Significant practice examples of performance scores that challenge syntax and sound conventions and open interpretation include Vito Acconci and *Altagor. Altagor*, pseudonym of writer Jean Vernier created "Métapoésie" poetry, which is composed of invented words. The drawing/writing hybrid would be read, seemingly in French, however it merely poses as French by borrowing syntactical conventions from the language (Figure 12).[44] Poet/writer Vito Acconci sought to directly challenge the confines of the page. He extends his

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[43] Contributors to DRAWING OUT 2012 include Steel who positions his drawing practice as notations manufactured by gestures made whilst walking, Luzar, asks how space and gesture alter meaning, recognizes *periods and ellipsis* as notations, questioning these as guides and reviewing physical positions as prompting ideas around presence and meaning. Boukla considers the condition of not seeing, in relation to the trace, and develops ideas of detached graphic conventions of tracing. This looks to examine the lack of liberty in the act of mark making recognizing the detached as relinquishing the freedom of making a mark, creating a notational, inscriptive approach to drawing, copying variations where errors already exist and where new ones occur, creating increasingly warping information. McKinnon considers the process of settler colonialism, recognizing how Indigenous people have survived through acts of resistance. He reviews the way knowledge is shared by the notion in sand drawings, accompanied by song lines and how these inspires contemporary practices. Brown discusses notations as a 'paratext' a pairing of word and image that draws out the subject.
[44] To hear the spoken version of this work go to http://www.drawingsonwriting.org/

interest in the compositions of the texts by performing them. His performances were motivated by a desire to demolish the functionality of words by reworking the arrangement of his found poetry to reinvent new meaning. La Monte Young's instruction text or *event score*, is particular pertinent to drawing as it uses lines to lead the participant. Seen here (below) it is written in a format that follows the original text spacing.

Composition 1960 # 10
     To Bob Morris

Draw a strait line
And follow it.

October 1960

          - La Monte Young
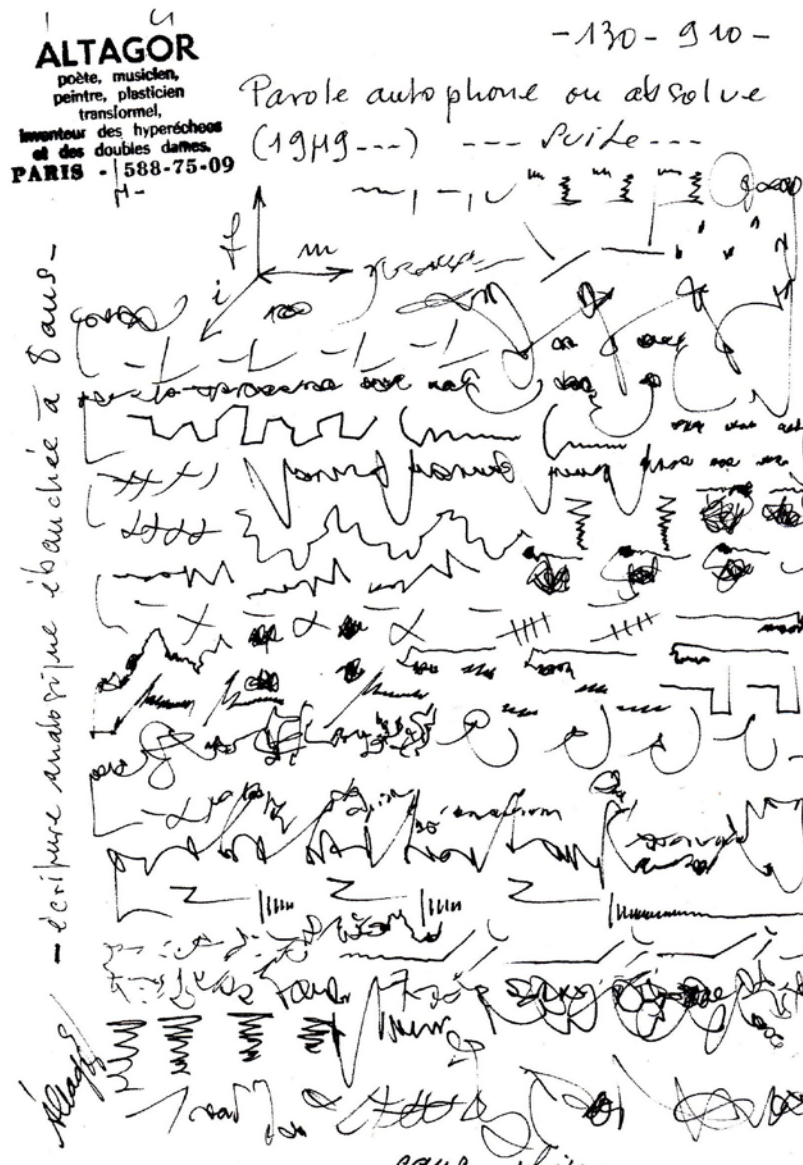
Figure 18. Altagor. *Untitled*, Size & date unknown.

This research recognises notations and event scores as significant tools to generate the drawing/writing hybrid into vignettes. The significance of a vignette method allows for a practice that creates serial interpretative outputs. In the hybrid practice generated for this research drawing, writing, typography and sound are used to broaden interpretative possibilities. This particular collection of techniques aims to purposefully create flexibility within the interpretations of the practice outputs. The hybrid develop for this research aims to enable gestures to abandon a paper support to become performed acts, where

drawn marks can be translated into sounds and written words can become performed.

The argument being made in this thesis respects Pierce's analysis of the sign as indexical to analyse how the interpretation of communicative information is made. However sharing Newman's analysis of the mark as relative to its materiality and recognising it as a residue of the process, this research examines the interconnected communicative values of both the material and gestured process when making a drawing/writing hybrid. It employs Newman's indexical shifter as a method to heighten a sense of ones self.[45] This method is linked to wonder as it enables the poetic acts of 'tracing life' as an embodied affective state.

The indexical shifter is understood by this research as a vehicle to help translate expressions and meaningful experiences. The interpretations of these could be deemed as problematic as the personal nature of the outputs could render the content and its interpretation as nonsense. However by adopting Krauss's position that argues reading of material does not rely upon the indexical nature of the sign as always pointing towards object, but instead appreciating the *language of aesthetic conventions*, or in other words respecting the objectives of the visual qualities. In short the drawing/writing hybrid in this research is a poetic practice that trace life, via our observations and experiences.

This research recognises both the visual and performed significance of rules and systems in creating a hybrid practice. Drawing/writing practices often test writings syntactical rules by acknowledge yet modifying visual conventions focusing upon form, pattern and layers, examples of these include. Beatrice Riese made drawings in layers, using the alphabet until the works become textual veils (Figure 14). They loose the original subject and the script is transformed into linear gridded abstractions, however point back towards writing traditions with their configurations that suggest paragraph layouts.

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[45] The indexical shifter is both contextual and detachable it talks of experience/circumstance yet requires interpretation to render this information once the context/experience has passed.
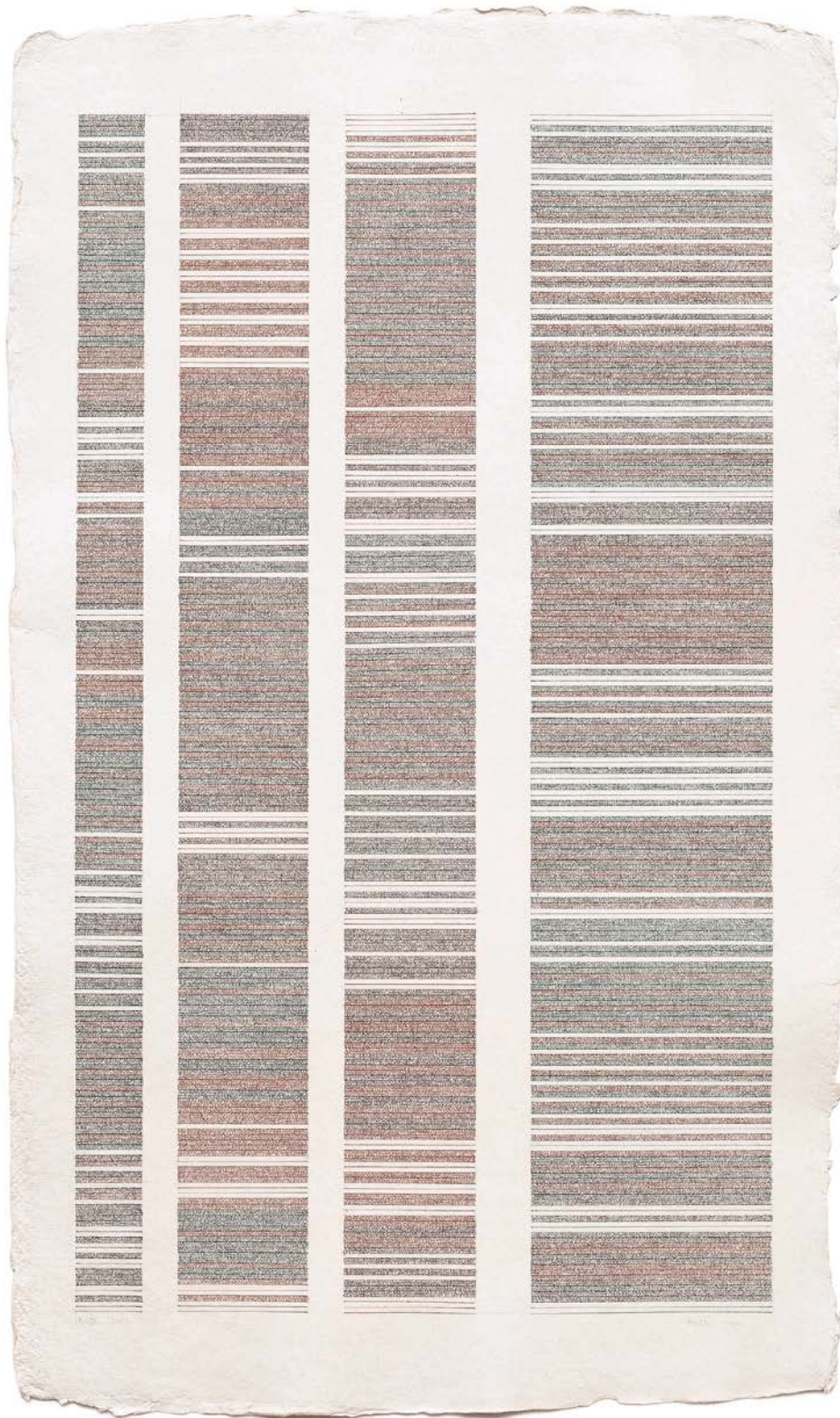
Figure 19. Beatrice Riese. *Kufa.*

Stefana McClure's *Concentrated Words* also utilizes layers of written texts generating multiple inscriptions, and crating pattern like surfaces. Or *South*

Pacific: Closed captions to a film by J. Logan (2008) where subtitles of a film were traced onto blue transfer paper where the overlaid text creates becomes an obscured unrecognisable mass.
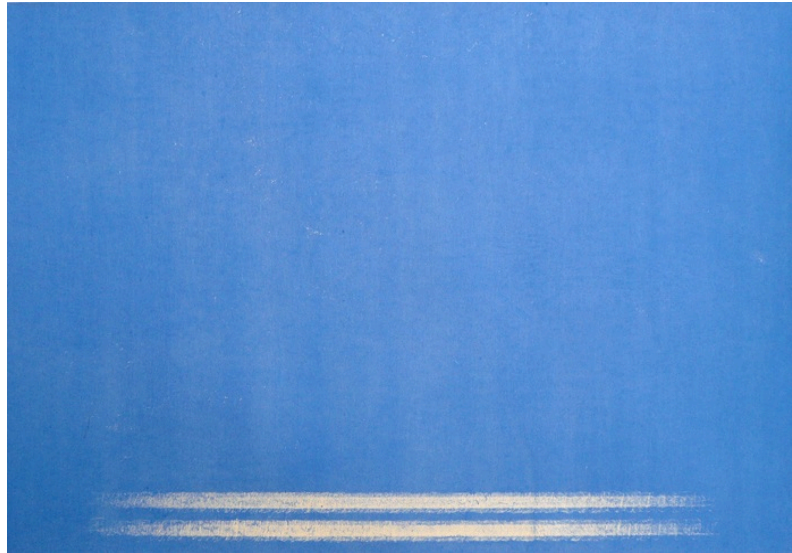
Figure 20. Stefana McClure. *South Pacific: closed captions to a film by Joshua Logan*, 2008.

Nina Papaconstantinou uses a similar method, writing out literature texts. In one instance a text that analyses shadows in painting taken from E.H Gombrich's *Shadows* is layered. The original content is transformed into a type of visual activity reminiscent of static on a television set. The heavily drawn and layered surfaces appear comparable to paintings and although the text is no longer readable it arguably continues to examine painting in its visual associations. John Furnival's hand-drawn/written verbal/visual collages or as he called them *semiotic drawings* uses fragments of found rather than invented texts and images creating a type of syntax cluster that does not adhere to prearranged rules. And Marvin Jordana's work explores and questions language and its form considering the pattern, direction and redirection of the marks/texts.

Other practice revisits conventions of writing by utilising the space of the support/page, arguably borrowing principles from concrete poetry to question the significance of composition. The anagrammatic works of Anna Barham is an example of this where letters become the building blocks of new poetry and prose. The compositional conventions of writing are also used to question the

how content subject and meaning can be generated or broken. For example the *script drawings* of Venantius J Pinto explore the aesthetics of writing systems formulating drawn calligraphic characters, and Xu Bing and Guo Wenda create nonsense Chinese characters. In *Book from the Sky* Bings nonsensical writings go to challenge Chinese identity and its relationship to the written word, where by subverting cultural traditions examines the often politically driven dangers of distorting or eradicating meaning. The imaginary words are installed throughout the space suspended from the celling, floor and walls on scrolls, and sheets to immerse the viewer in illegible characters.
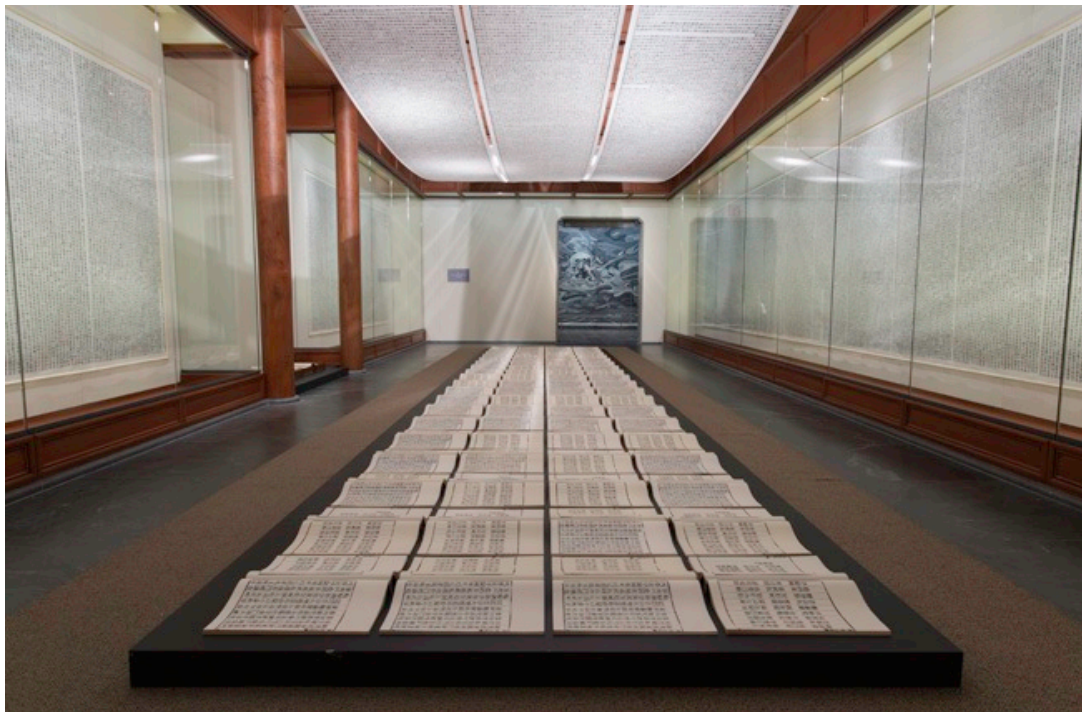
Figure 21. 徐冰 天书 Xu Bing. *Book from the Sky*, ca. 1987–91.

After surveying this aspect of the material it is clear that hybrid drawing/writing practices can moderate meaning generated from conventional text format, into a visual grammar inheriting aesthetics that seemingly transmit and challenge conventions. This thesis develops a hybrid practice that derives interpretations from conventional rules and positions itself as hermeneutic. The serial practice of the hybrid adopts an array of possible materials, marks and format combinations and subsequent associated conventions.

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In conclusion this literature survey reviews the field of drawing/writing and determines a wide range of practice outputs. The analysis of these diverse practices uncover certain key insights, where by focusing upon their shared conventions allow closer observations and further questioning into the role and potential of the inscriptive act, the consequences of translating experience(s) and the use of sounded articulations in the translation process. Returning to the research question, this survey and review identifies it is possible for an interwoven encounter between drawing and writing to be enacted that utilises both yet privileges neither. In this review a collection of examples demonstrate a variety of combinations of drawing and writing, or drawing/writing, none of which however sets out as this research does to interrogate its possibilities by combining the inscriptive act with the use of sounded articulations to analyse the significance of interpretation and/or translating. In this research four key methods are identified that act as analytical tools to jointly generate and reflect upon our interpretative experiences of reading/ looking, and experiencing/articulating.

This research looks to three further sub questions to extend the field, first asking what roles do wonder and poesis play, as both embodied affective states and methods of enquiry, in the experiences of this encounter? This research fundamentally questions and utilises wonder as a tool to divert assumptions arguably upheld through conventions to review drawing/writing as a method that *draws out* both pensive and participatory characteristics. This research considers drawing/writing activities as obtaining a poetic voice that can speak of the sensitivities of embodied experiences. The second sub question asks could such a hybrid drawing/writing practice be understood as a methodology of becoming, uniting pensive and participatory acts? This literature survey and review identifies multiple possibilities for a drawing/writing hybrid as interpretations are arguably constantly evolving, this position is utilised by the research, identifying drawing/writing(s) significance to question the possibility of originating a methodology of becoming. Links disclosed in this survey and review between drawing/writing and poetics provide a platform for this research to further question the innovative and open-ended nature of these

hybrid expressions. In this research the embodied and autobiographical nature of inscribing, which is understood as fundamental to a hybrid practice is employed as a method that allows the self to emerge, as a type of activity that traces life amplifying a sense of being in the act of viewing/speaking. This research identifies particular tools to re-word, re-experience and re-verbalise the experiential nature of the drawing/writings making by employing wonder, bracketing and ekphrasis. The third and final sub question asks could a hybrid drawing/writing practice redraft boundaries between theory and practice through hermeneutics and dialogue? This research identifies an inherent dialogue that brings together drawing and writing practices that in turn unites experiences of interpretation/reading, looking experiencing and articulating, which are employed to redraft boundaries between theory and practice.

Chapter 1: Drawing and Writing

Introduction

Through a discussion of practice outputs and by acknowledging the importance of the formal elements this chapter considers if drawing can be understood as having syntax.[46] It examines writing's syntax and questions how it functions. The chapter considers how a hybrid drawing/writing practice can utilize conventions gleaned from syntax systems by reviewing the role of the sign and its perspective within a drawing context to review the interpretation of the mark. This analysis is utilised to develop a vocative means of expression or voice. The practice explores drawing and writing conventions and argues a hybrid can articulate its subject by using sounded gestures, and these relationships are investigated. The thesis questions what constitutes a *subject* throughout its chapters by observing the subject(s), which arise from the experience of reading of the work. However

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[46] It is important to note the examples of research practice are not presented in this thesis in a chronological order. They are selected as relevant to the investigations that sought to answer the research questions, and identify possibilities and methods for a drawing/writing hybrid.

the experiences of making the work are also examined as a type of ontological process that intensives subjectivity, stirring an *embodied subject* that results from focused observations, considerations and recordings. The notion of subject is analysed as an occurrence that is both read and experienced. The notion that a making experience can somehow be absorbed into the reading of a hybrid output is important for the development of a drawing/writing practice to expres**s** subjects in new ways. From the literature review it is believed the drawing/writing hybrid is a tool that can create an innovative vocative voice. In this chapter poetic practices are reviewed to examine how writing systems can challenge their conventional syntax and parallels are drawn between drawing and writing practices as methods that when united express a new voice and describe a *subject(s).* This review of syntax systems are utilized to ask if an interwoven encounter between drawing and writing can be enacted that utilises both yet privileges neither. This in turn questions the depictive and expressive possibilities of a drawing/writing hybrid, as its subject(s) are acknowledged as embodied and affected by circumstance.

This thesis develops a drawing writing hybrid known as (0) by reflecting upon practice that tests drawing and writing relationships.[47] This is a hybrid transferable process, in which drawing/writing is interwoven; one might call this a practice-led research methodology. The analysis of drawing and writings shared conventions promoted from the review of literature and practice outcomes enables the research to define particular aspects of their shared interpretive and inscriptive characteristics, which were tested through further practice outputs and utilised as a method to produce (0). This chapter introduces these interpretive and inscriptive debates relevant to drawing/writing practices, which go to shape one of (0) four methods. Through the thesis all of the four methods: drawing/writing shared conventions, the use of sound, phenomenological bracketing and ekphrasis are introduced. Their roles are discussed through considerations that continually look back to the relevance of

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[47] I shall remind the reader this symbol was first shared in the introduction and is recognised by this research as signalling *Drawing Vignettes*. The hybrid takes this form combining drawn and written elements to become described visually as a bracketed yet open manifestation.

drawing/writing. The four methods of (0) are discussed as fundamentally interwoven enabling a review of both the works subject and its expression that creates a new vocative practice. This chapter establishes drawing/writing as a vocative method of expression. It creates a platform to continue questioning the subject, the expression of the embodied experience(s) by acknowledging the significance of circumstance and conditions.

The importance of circumstance and conditioning are questioned throughout the thesis and revisited from a phenomenological perspective through Chapters 2 and 3, where the subject and its description are linked to wonder. This argues a drawing/writing hybrid practice as both descriptive and interpretive. As the thesis interweaves principles and debates the importance of conventions to interpretation are retuned to in Chapters 2 and 3, where the possibility of phenomenological bracketing and ekphrasis are revised as tools that temporarily suspend expectations and conventions and perpetuate wonder.

1.1 The Question of Drawing's Syntax: Marks and Signs

I have reviewed current literature regarding drawing/writing debates. These included in what way drawing has been thought of as a visual language, however this chapter returns to question how the syntax of drawing can be identified. It questions if drawing can be considered as having syntax by analysing the research project *Ballycastle Vignettes* and its practice outputs, by focusing upon the use of the *formal elements,* recognising them as potential tools to explore drawing conventions.[48] This project saw the *formal elements* as tools to construct and analyse drawings and understood them as providing a platform to question their interpretive possibilities.

John Ruskin presented drawing's core methods in *The Elements of Drawing* (1883). This publication is a type of resource/manual for learning systems and *rules* of drawing. These rules are often referred to as *elements*, and seemingly

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[48] It is significant to note this project is reviewed in 1.1 focusing upon its paper based inscribed outputs, however the project went on to work with sound. This aspect of the project is discussed later in this chapter in 1.3 *Articulation, Converting Syntax and Transcribing Sounds.*

indicated as drawings fundamental components. It is not uncommon for these elements to be known as *formal elements*, denoting an arguably widely recognised collection of *tools*, which when employed by the draftsman solid matter of the world can be translated onto a flat 2dimensional surface creating an illusion of space and form. Much of Ruskin's writing that directs the creation of drawings consider the formal elements. These practices arguably continue to resonate in life rooms and art schools. This research acknowledges Ruskin's classifications of drawing as having *formal elements* as these in principal make a preliminary entry to review the conventions or expectations of drawing practices. This research identifies line, tone, texture, form/mass, colour and perspective as formal elements.[49]

Ballycastle Vignettes aimed to create a collection of works at The Ballinglen Arts Foundation, Ireland. These works sought to identify shared conventions of drawing and writing in order to extend the notion of marking. The project aimed to question what this approach can depict and how the depictions may be read. The works are titled *Poems to the sea,* a title borrowed from a series of Cy Twombly's drawings. These influenced the *Ballycastle Vignettes* project by questioning the interrelatedness of drawing and writing as poetic gestures.[50] The project adopted an open-minded approach to the conventions and applications of drawing's *formal elements*, and was shared in in *TRACEY's* online project space.[51]

The formal elements were perceived as tools to test if conventions could be shared between drawing and writing. The *Ballycastle Vignettes* project reviewed the formal elements as shared conventions asking what methods they could

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[49] It is noteworthy to comment here language can differ when describing which elements are implicit to drawing. For example I chose to describe form/mass as I perceive them as mutual descriptions that both point towards something with volume. The reader may well come across alternative terms to those described in this research.

[50] This thesis argues poetics as an attitude and tool for a drawing/writing hybrid to be inventive with conventions and rules. Poetics are discussed throughout Chapter 1 and in 1.2 written poetic practices are reviewed. In chapter 2 within the context of wonder, my term the *poetic attitude* is introduced and further discussed as a tool for a drawing/writing hybrid to revisit conventions.

[51] To see this project visit http://www.lboro.ac.uk/microsites/sota/tracey/space/projects/odonnell/lod1.html. All sound files associated to the project can also be found in the CD and USB inserted into hardcopy of thesis.

adopt, and if the methods were revised the inquiry set out to examine how the *forms* of the practice outputs were affected. The formal elements were questioned by re-evaluating their possibilities as *approaches* to the construction of practice outputs, for example line was appreciated as relative to texts and prose, it recognised western conventions of reading from left to right. Tone became linked to sounds, atmospheres and narratives of the practice outputs. Textures were considered as both physical and visual. The potential saw tangible materials as carrying particular and varied textures that increased an exploration of different resources and the use of 2D pattern making increased. Form/mass also saw the extension of the drawing support appreciating the significance of the environment, its sounds, textures and volumes. Perspective and colour were both recognised as tools to create narrative and moods, this lead to the attention of composition asking how all the elements once brought together could communicate and express the subject matter**.**

The initial *Poems to the sea* were a series of repeated typed letters, numbers and punctuation symbols. These drawings were not made reliant upon mannered gesture, but made using a keyboard on a laptop utilising *Microsoft Word* and printed onto A4 paper (Figures 15 and 16). These marks created by the tools in *Microsoft Word* were repeated to create works that referenced the sea's appearance and activities. These marks were layered over each other using a photocopier machine creating rhythms and patterns indicative of the sea, its movements, depth and horizons. These works were the initial test to question if drawing has syntax and were understood as applying drawing's formal elements.[52] Although these drawings are not created within the convention of marking paper with a pencil, they are thought to apply the formal elements, performing as prompts and pointing the viewer towards the subject, in this case the sea. The research sought to examine how interpretations of a drawing/writing hybrid may be undertaken, and set to ask how possible readings and subsequent understandings takes place. It intended to question

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[52] As the literature survey and review shared the notion of drawings syntax can often be identified as beginning with a consideration of rules. Texts that question the construction and breaking of rules, these include: Popova (2008) and Pratt (2008). Additional publications consider drawings 'language', recognising the significance as emerging from the importance of line (Krauss 1974) and the artist practices as forming a language that can be seen as the individuals 'grammar' Pamela (1998).

drawing/writing readings through an analysis of the sign in order to appreciate how in the project *Poems to the sea* the less conventional drawings and their marks may be understood.
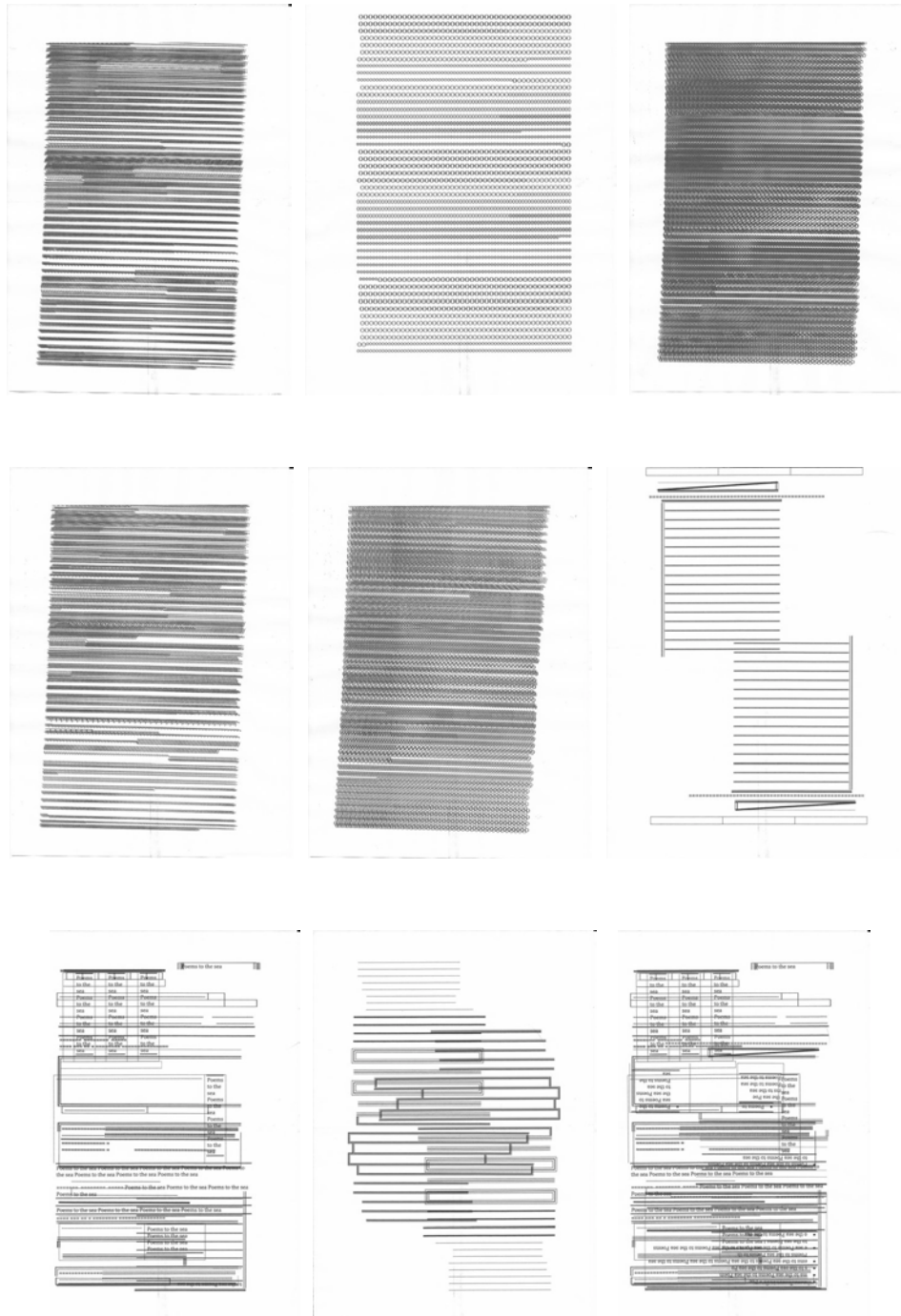
Figure 22. Lucy O'Donnell. *Poems to the sea.* 2012.
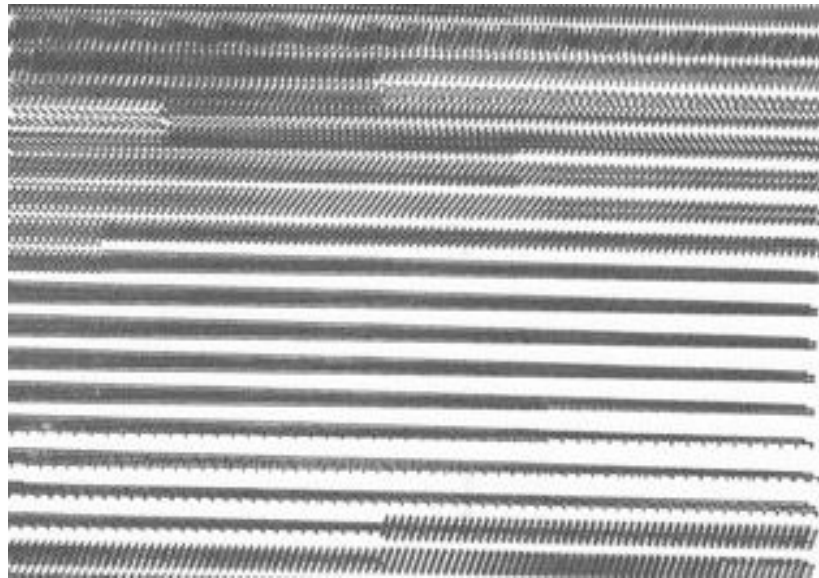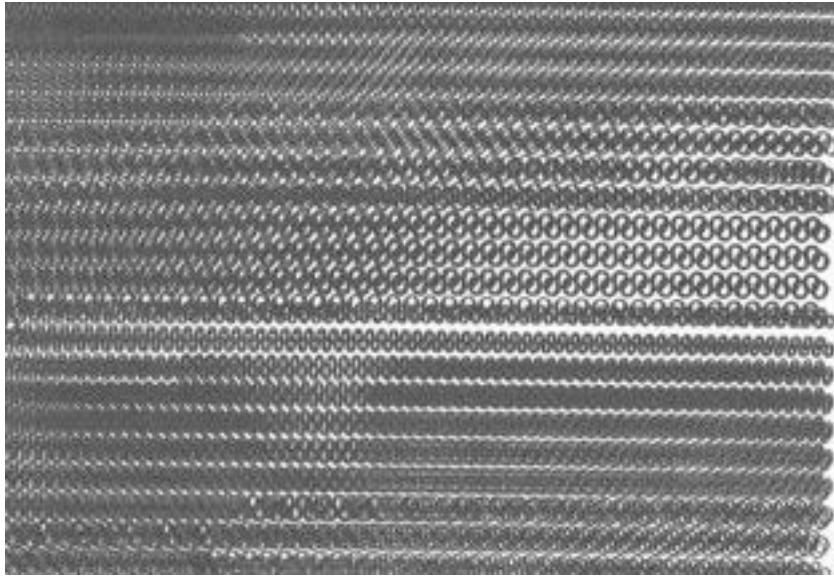
Figure 23. Lucy O'Donnell. Three details, *Poems to the sea.* 2012.

The research considered the sign as a type of systematic device and wondered if its interpretations were fixed or flexible, exploring its disposition as an approach that upheld conventions. Could the sign be assessed as a type of analytical device that operates within a system of interpretation where meaning is read within certain fixed conventions? Could it be feasible these conventions are drawn from a broader framework that work to uphold established rules? Charles Sanders Peirce's sign theory or semiotic plays an important role within this debate as his analysis of signification looks to the importance of interpretation. Peirce's analysis recognizes three inter-related parts: a sign, an object, and an interpretant. Through an analysis of the sign an opportunity arose that sought to question the possibility of transposing conventions of writing into a drawing context. By repositioning *the sign* (which in this case was typed letters, numbers and punctuation symbols) allowed its reference to remain pointing towards *the object* (the sea) and the *interpretant* was challenged to read one convention within another. *Poems to the sea* arguably used the text-based *marks* within a convention of drawing by employing the formal elements to describe the subject (the sea) where the *marks* could not necessarily be read in either drawings or writings contexts. In this scenario the substance, value and meaning of the perceived sign rely upon the interpretants outlook(s), where the formal elements work to narrate the sea as subject. It is through the flexibility and varying outlook(s) that work to draw out/upon knowledge and understanding of

syntactical codes of drawing and writing that determine an understanding of the works content.

The literature review saw Michael Newman (2003) discusses the expression of thought in material symbols or *graphisms*. His analysis made connections between illegible writing and regression as a refusal of substitutability to offer the possibility of 'pre-sign'. This is offered as a sort of imminent signal, pending in its value to bestow descriptive communication. Although Newman's analysis of the sign signals consistent and robust meaning(s), the *mark* is reasoned as more *ambiguous.* This indefinite reading of the *mark* places pressure upon the suitability of the sign to analyse the activity(s) and reading(s) of drawing. Newman argues the *mark* is better positioned within a discussion of the 'pre-sign', as it carries imminent or forthcoming possibility's within its reading. It is reasonable to conclude the *Poems to the sea* assumed the sign as indexical and utilised the interpretive role of the viewer to challenge conventions of the drawing and writing practices in its reading as drawing/writing.[53] The ambiguity of the drawing/writing hybrid was valued by the research as this approach acted to challenge conventions of drawing and writing, creating a hybrid where by reading and looking becomes employed simultaneously. This was considered as a sort of asemic writing; a wordless open semantic form of writing.

An additional series of works followed these initial *Poems to the sea* prompted by the forecasted potential of drawing and writing. Type written marks were incorporated into a wider range of marking to further fuse the modes of expression offered by drawing and writing. A variety of different tools were used such as pen, pencil, ink, transfers, and stencils (Figure's 17, 18 and 19).[54] These *Poems to the sea* wanted to speak of the sea by appreciating its behaviour and appearance over a period of days. The *Poems to the sea* aimed to suggest the various weather and light conditions and the collection of tools were utilised to

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[53] This view was in part compatible with Ferdinand de Saussure's belief of the sign as arbitrary, subject to individual will and contingent to upon ones discretion, a position that stems from a review of the signifier as *form* which the sign takes and *the signified*, the concept it represents.
[54] These particular *Poems to the sea* are made from numerous small works on paper that are organised and mounted onto larger paper. This work is somewhat challenging to view as the subject matter is often made from very small markings organised to create dialogues. It is for this reason a collection of large and more detailed images are included in the thesis.

create a broader vocabulary that suggested these variances. An evaluation of these asemic manifestations identified a successful fusion of drawing/writing as upon encountering the work it became necessary review the role of the marks, as they arguably functioned externally to particular conventions and could not be *read* within one recognisable format. This ambiguous quality was assessed as disrupting the consistently of syntactical systems and utilised the potential of some typographical devices that arguably possessed heterogeneous characteristics, a view adopted by Jean-Gérard Lapacherie (1994). These methods refused substitutability and the substance, value and meaning of the perceived sign became to rely upon the interpretants outlook(s).

The notion that the ambiguity of the mark as a type of sign could deepen the interpretative reading of the works and arguably heightening the *poetics* of the work was significant to the *Ballycastle Vignettes* project. This enabled the work to reinvent various possibilities or poems and the drawing/writing combinations were understood as serial activities. This finding appeared to resonate with Hélène Cixous's (1993) perception of drawing as living subject that has no end. Cixous recognised drawing as breaking off, and this was considered as relevant to the research. It enabled the *Ballycastle Vignettes* to be understood as chains of events, which were not separate. This enabled the project to utilise drawing as a living subject. This project and body of practice that came form it enabled me to adopt a position that the experience of drawing/writing can be understood as creating unique iterations, and questions if its marked productions can ever be reiterated, recognising its syntax, marks and signs as negotiable. The united drawing/writing practice fundamentally offered the research a key tool, to widen the conventions of drawings formal elements to become creative tools in which their interpretive signs could be read in alternative formats. The marks created via the methods and materials used in the project functioned independently to particular conventions and could not be interpreted within one particular format. This research identified a drawing/writing hybrid as offering the practitioner a particular type of voice that interwove through communicative conventions.
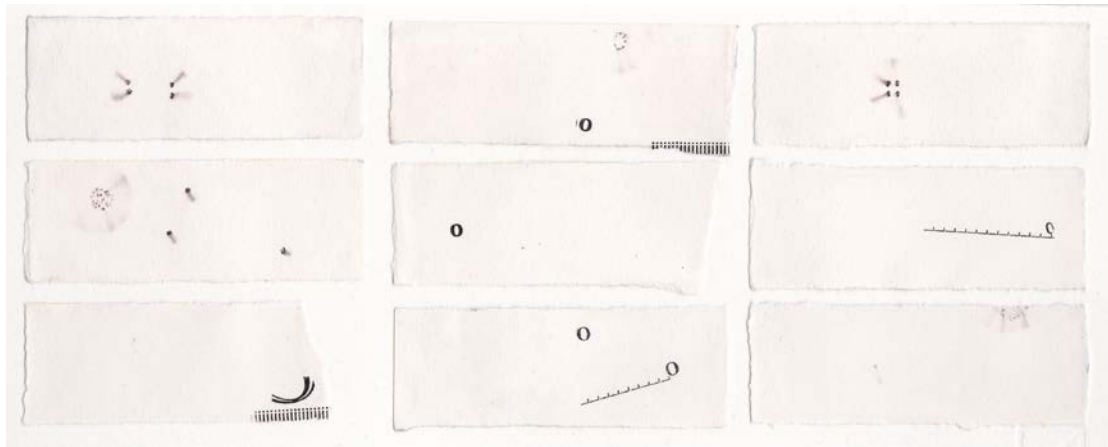
Figure 24. Lucy O'Donnell. *Poems to the sea.* 2012.
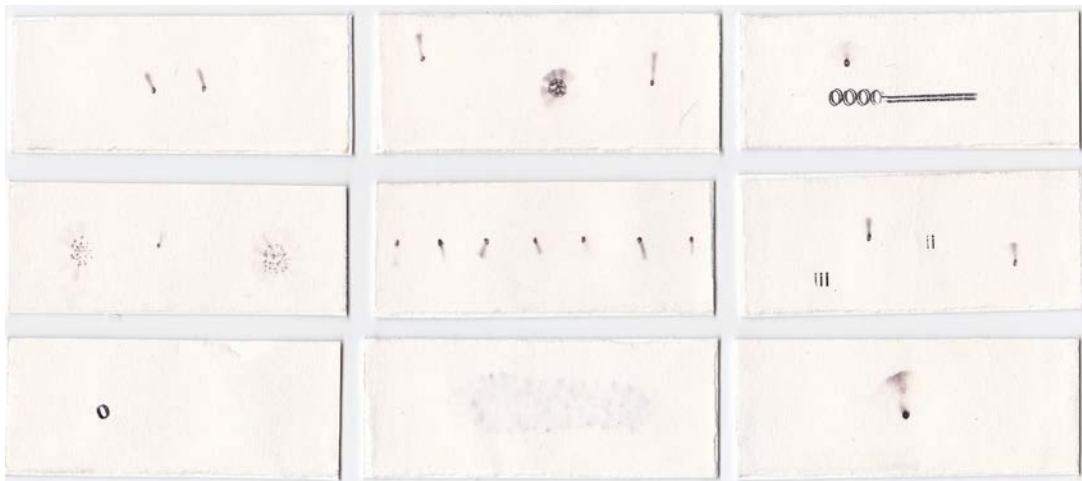
Figure 25. Lucy O'Donnell. *Poems to the sea.* 2012.
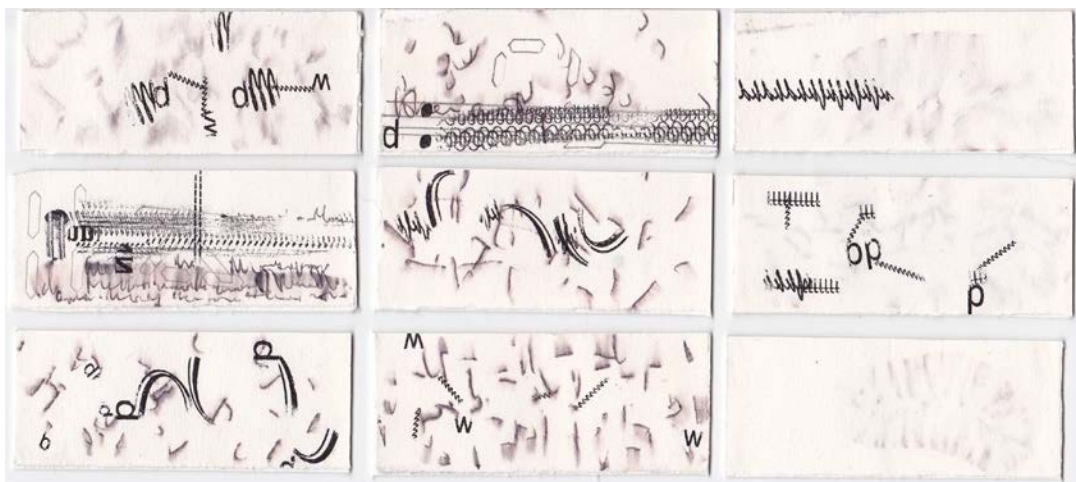
Figure 26. Lucy O'Donnell. *Poems to the sea.* 2012.
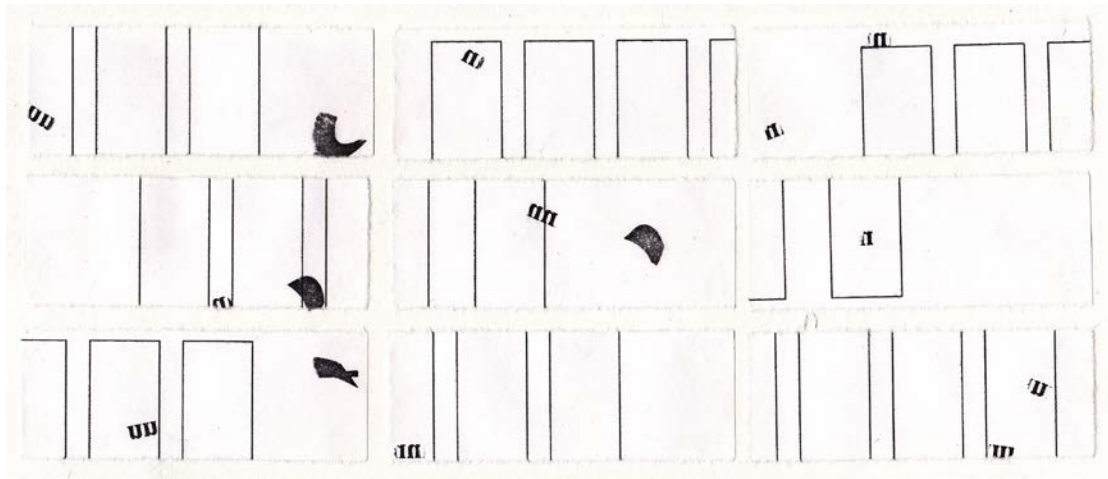
Figure 27. Lucy O'Donnell. *Poems to the sea.* 2012.
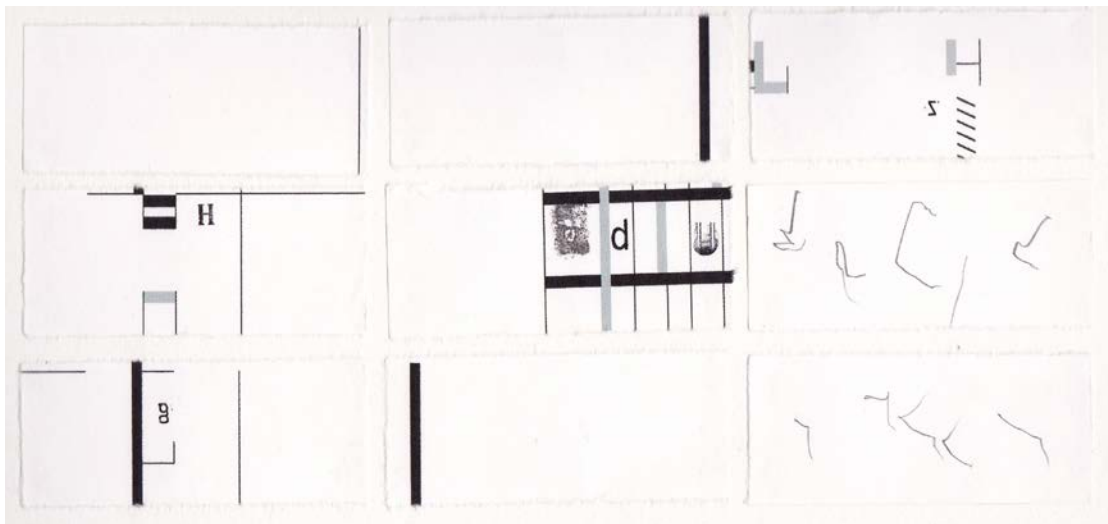
Figure 28. Lucy O'Donnell. *Poems to the sea.* 2012.
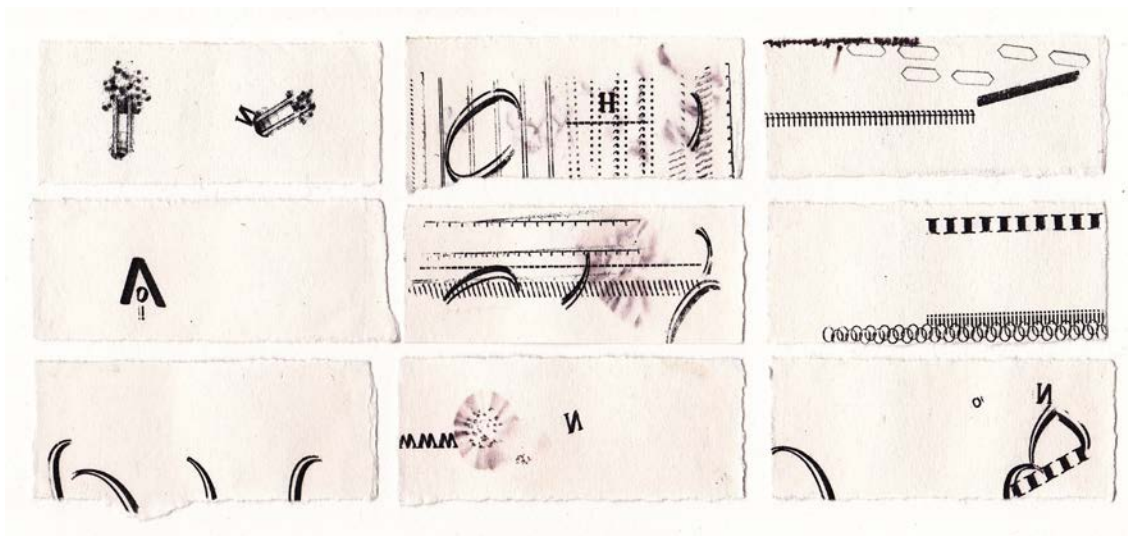
Figure 29. Lucy O'Donnell. *Poems to the sea.* 2012.
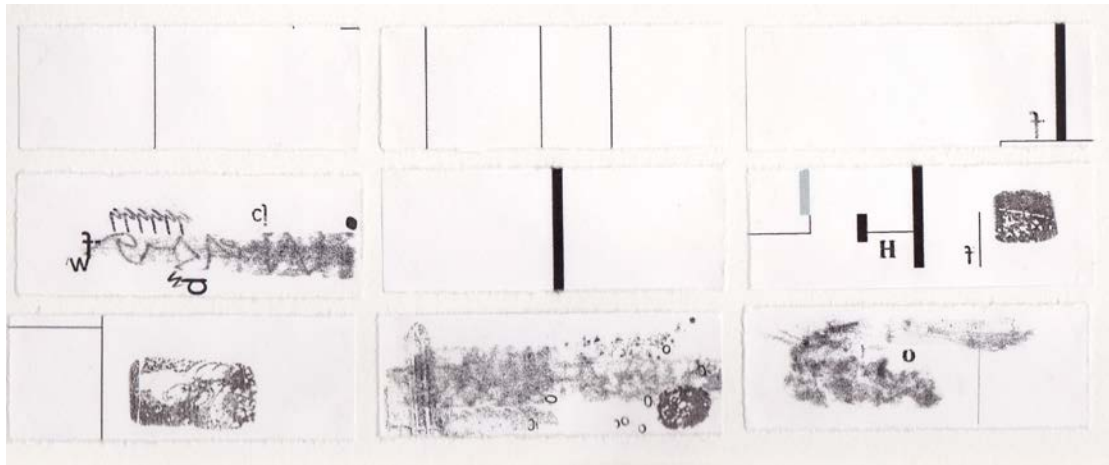
Figure 30. Lucy O'Donnell. *Poems to the sea.* 2012.
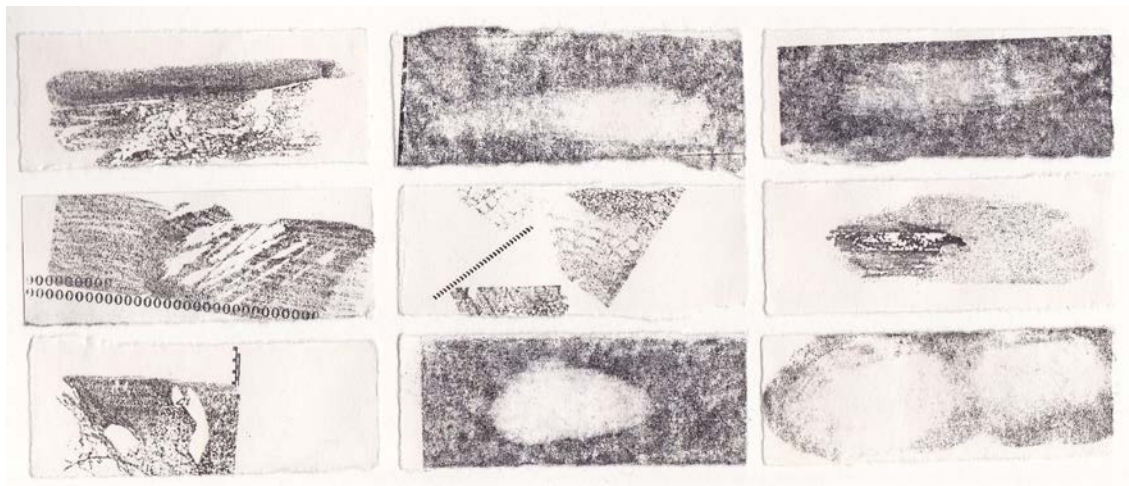
Figure 31. Lucy O'Donnell. *Poems to the sea.* 2012.
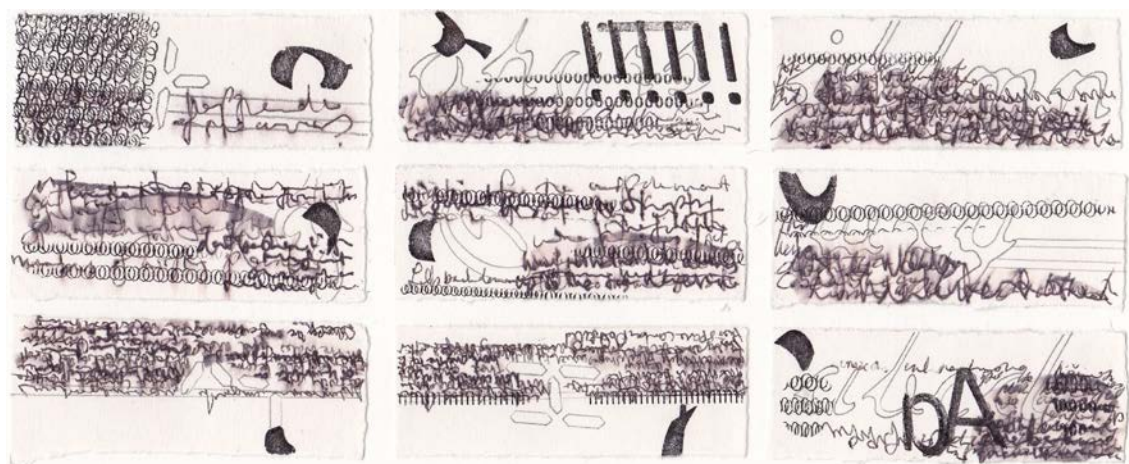
Figure 32. Lucy O'Donnell. *Poems to the sea.* 2012.
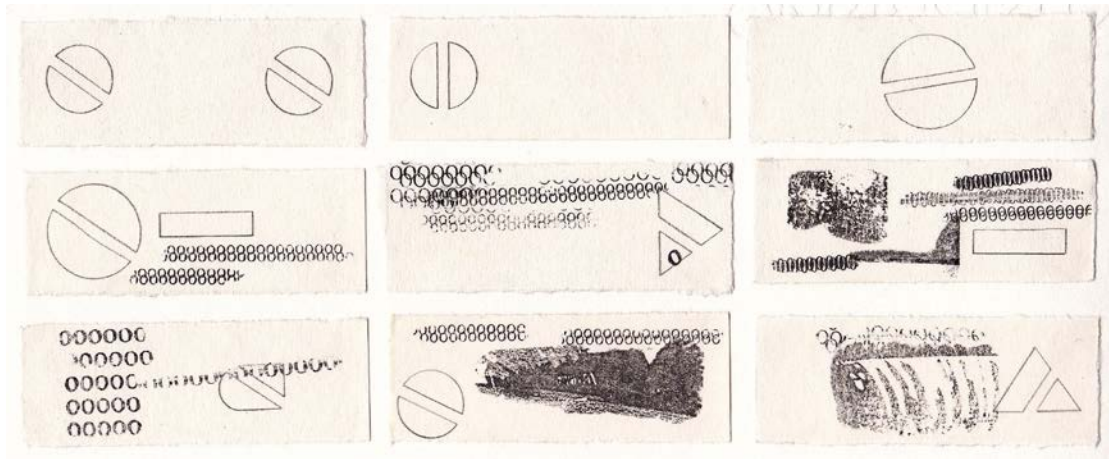
Figure 33. Lucy O'Donnell. *Poems to the sea.* 2012.
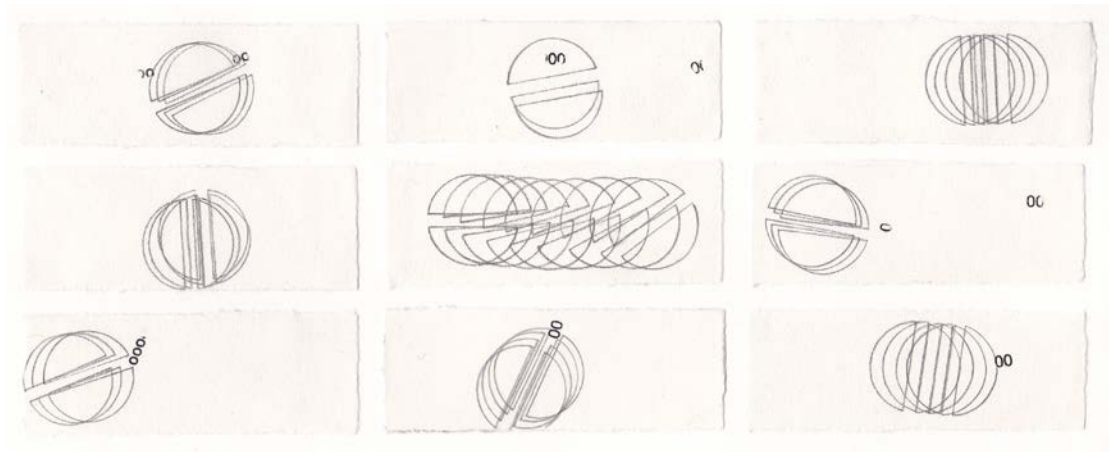
Figure 34 . Lucy O'Donnell. *Poems to the sea.* 2012.
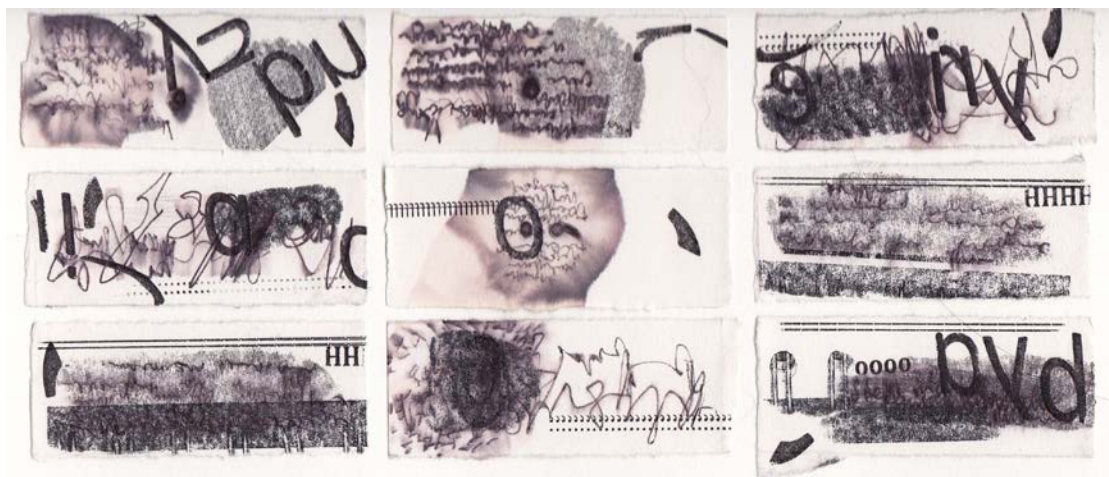
Figure 35. Lucy O'Donnell. *Poems to the sea.* 2012.
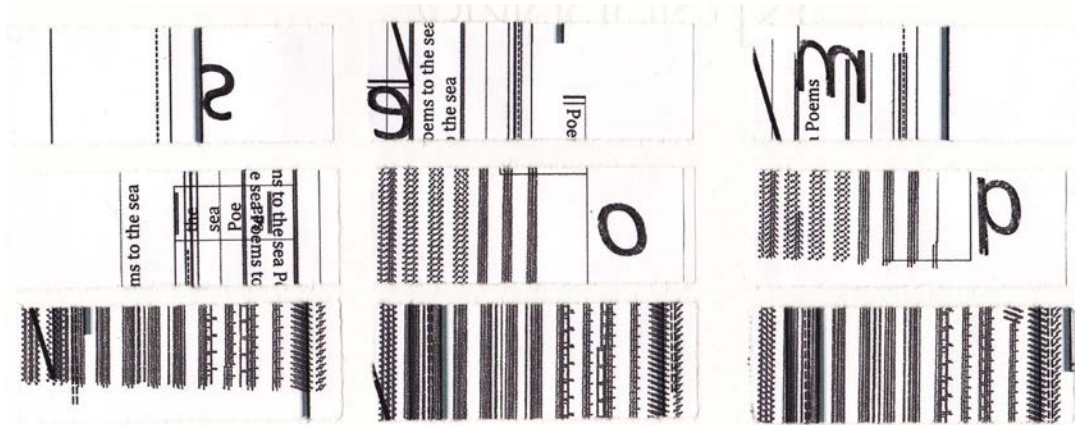
Figure 36 . Lucy O'Donnell. *Poems to the sea.* 2012.
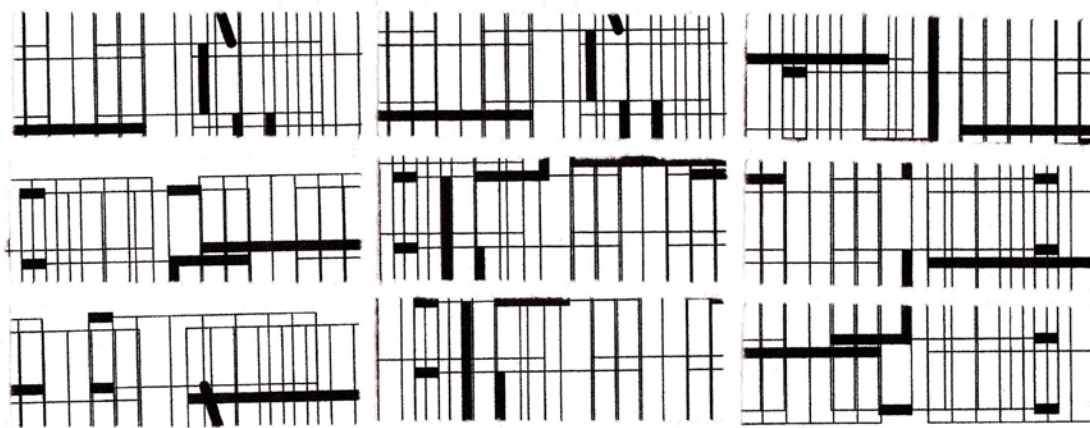
Figure 37. Lucy O'Donnell. *Poems to the sea.* 2012.
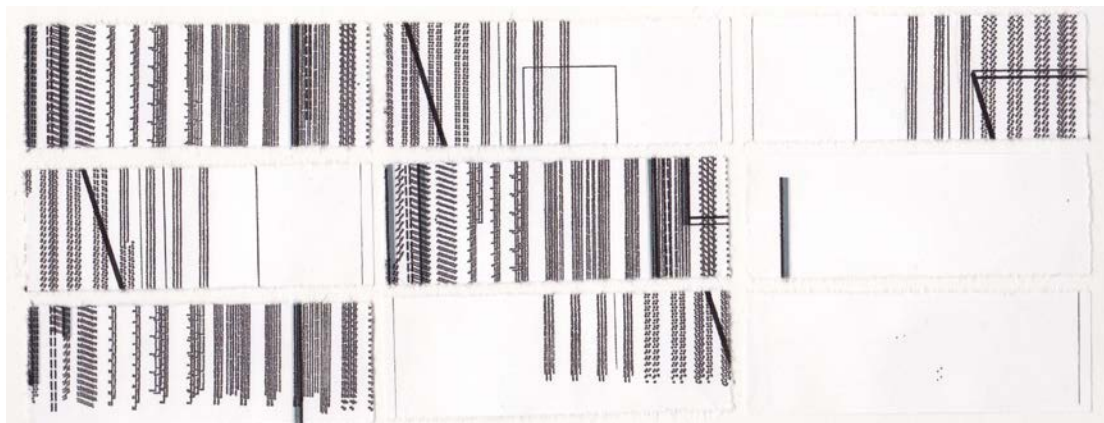
Figure 38. Lucy O'Donnell. *Poems to the sea.* 2012.

1.2 The Question of Writing's Syntax: Poets and Language

Works that test the nature of interpretation and reform drawing and writing conventions are discussed here through examples of written poetic practices.[55] I shall principally focus upon the ethnopoetics of *Concrete Poetry*; however I refer to practices that incorporate spoken word and performance by recognizing the significance of *Open Field Poetry, Performance Poetry, Sound text poetry and L.A.N.G.U.A.G.E poets.* I argue these poetic practices are heterodox in nature as they challenge syntax conventions by modifying them. This establishes the subject narratives by utilising alternative text compositions, scales and formats. The innovative use of the page here is seen as creating further links between drawing and writing as their syntax and construction techniques overlap. Written poetic practices are inherently linked to explorations of performance as poets consider the syntactical value of the content and its delivery as both audio and visual. This is in part discussed here, however examined in greater detail in 1.3.Concrete Poetry employs typographical arrangement of words to convey the poems meaning recognising the visual or pictorial presentation of the text is as important as the content (see example Figure 39).

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[55] Before reviewing these written poetic practices it is significant to note how writings syntax applies rules that govern the arrangement of sentences. To communicate affectively and share understanding these rules are mutually learnt. Once these constructive devices become spoken the contents communication relys upon a two-way dialogue between a *speaker* and *listener*, and brings into question the variable perceptions of interpretation and interpreter. Poets often use these circumstances to challenge writings syntax, often to express something noteworthy in a means that abandons rules, favouring innovations of text, its construction and delivery to express a subject and or content.

We lived beneath the mat,
Warm and snug and fat,
But one woe, and that
Was the Cat!
———
To our joys
a clog, In
our eyes a
fog, On our
hearts a log,
Was the Dog !
———
When the
Cat's away,
Then
The mice
will
play,
But alas !
one day, (So they say)
———
Came the Dog and
Cat, hunting
for a
Rat,
Crushed
the mice
all flat,
Each
one
as
he
sat,
Underneath
the mat,
Warm and snug and fat,
Think of
that!
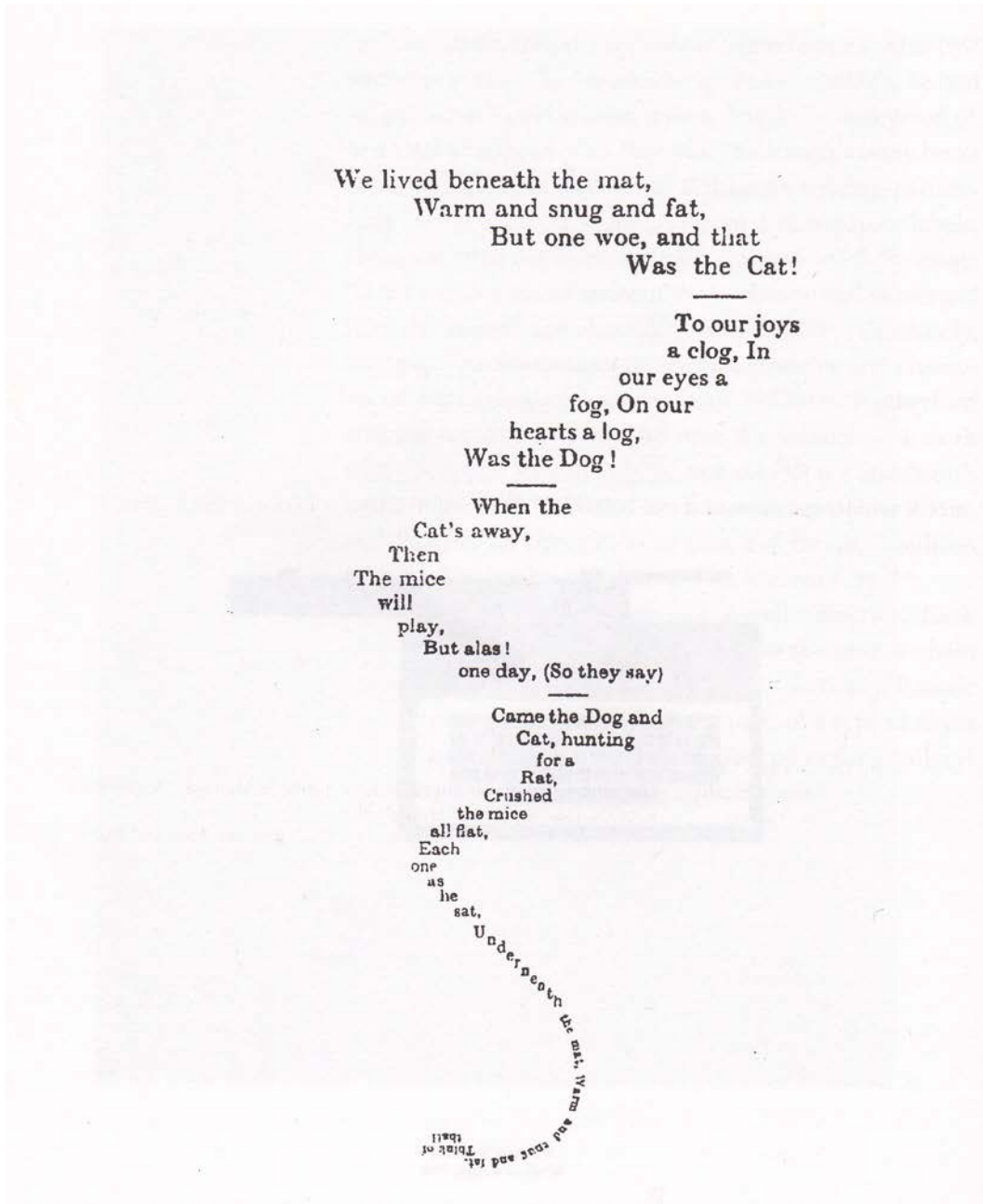
Figure 39. Lewis Carroll. *The Mouse's Tail* From *Alice's Adventures in Wonderland*. 1865.

The space of the page is recognised as pictorial, and rhythmical arrangements of text explores further possibility for language to communicate narrative and content. Significant examples include an eclectic mix of artist and writers that were brought together text-based art practices inspired by concrete poetry in an exhibition *POOR.OLD.TIRED.HORSE* at the ICA (2009).[56]

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[56] Contributors to this exhibition include Henri Chopin an advocate of interdisciplinary production and multisensory art. Dom Sylvester Houédard whose *typestracts* examined the spatial possibilities of the page, combining multiple letterforms and words. This show also
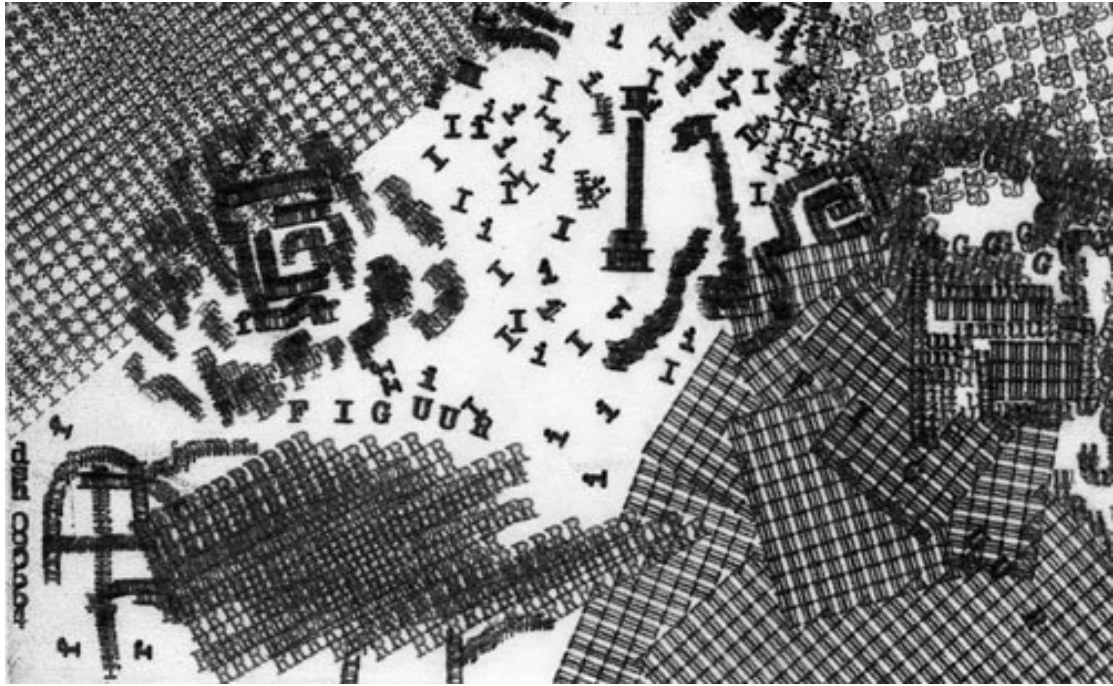
Figure 40. Dom Sylvester Houédard, *Figuur*, 1964.

Processes and practices of concrete poetry saw an interest in destroying the functionality of words and interpreted the configured worded abstractions by performing them and questioning words as units exposed to repetition. [57] Robert Smithson's curiosity in the position of words derives from his interest in William Blake and the idea of painter poet. His drawings offer a parallel to the way language is treated in concrete poetry. Exploring words as *architectonic material* or as *ritualistic incantations* was developed in a text entitled "LANGUAGE to be LOOKED at and/or THINGS to be READ"1967. [58]

recognised practitioners interested in extending configurations of concrete poetry where object becomes tangible. Such as the kinetic artworks or 'poem machines' of Liliane Lijn, Ferdinand Kriwet's *text signs*, Ian Hamilton Finlay's *poem objects* or stone pieces, where his fusion of poetic three-dimensional elements led him into the landscape creating his garden "Little Sparta" where words and objects reside in actual space.

[57] Examples of these include Christopher Knowles *typing's* created on a electronic typewriter, of which were often performed demonstrate his affiliated interests in music (and its performance) by their organised geomantic patters made from letters and words. Vito Acconci's interest in the arrangement of words sought to destroy their functionality, working with pre-existing text or *found poetry* (for example text taken from a phone book) it was positioned to either the right or left of the page disconnecting the words from the context that established their meaning. Carl Andre's poetic practice, isolated words from there syntax identifying words as units exposed to repetition, especially working with nouns as they accentuated their properties as things.

[58] The example (Figure 19) is not from the 1967 text, LANGUAGE to be LOOKED at and/or THINGS to be READ it is, however used as to illustrate Smithson's preoccupations with drawing, text/reading and object.
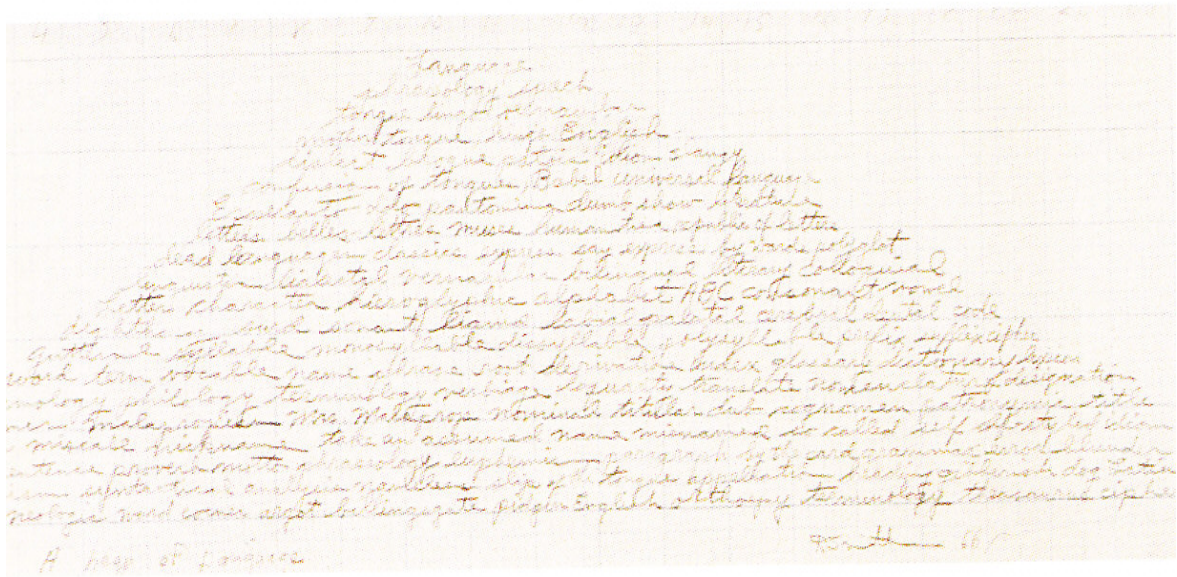
Figure 41. Robert Smithson. *A heap of language*. 1966.

Poets expanded the fundamental practices of concrete poetry and its interest in text form and presentation into animated works, creating further interplay between word and object.[59] These examples challenge conventions as rules are disputed and open further possibilities for the drawing/writing hybrid where reading and looking becomes simultaneously employed.

The practice of *Open Field* poetry tests the space of the text and its page**.** Here each line of a poem has a unique structure and each new line brings a new autotelic unit to the poem's framework, as a poetic breath/pause or utterance, where the writer's perceptions envelop through the lines as flowing conscious thought. A significant consequence of *Open Field* poetry's desire to narrow the sentence as a unit of structure is the development of a specific poetic diction, a type of slang or aberration, for example *your* becomes *yr. [60]* A particular work made in response to these ideas is *u had 2 b there*. (Figure 22)

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[59] Poet bpNichol is a noteworthy example that developed notions from concrete poetry and has been particularly influential to the research practice. He did not approach letters as a typophile, instead used them as elemental matter, considering them external to 'language' and challenging them as passive vehicles for conveying words. Instead considered their individual nature and the interrelation of their geometrical construction. See this digital or animated concrete poem. http://www.youtube.com/watch?v=rEdUSQ7WCSM

[60] Open field poetry originated from Charles Olson (who was part of the Black Mountain Poets) in his seminal essay *Projective Verse* (1950). He proposed for a poetic composition of "open field"
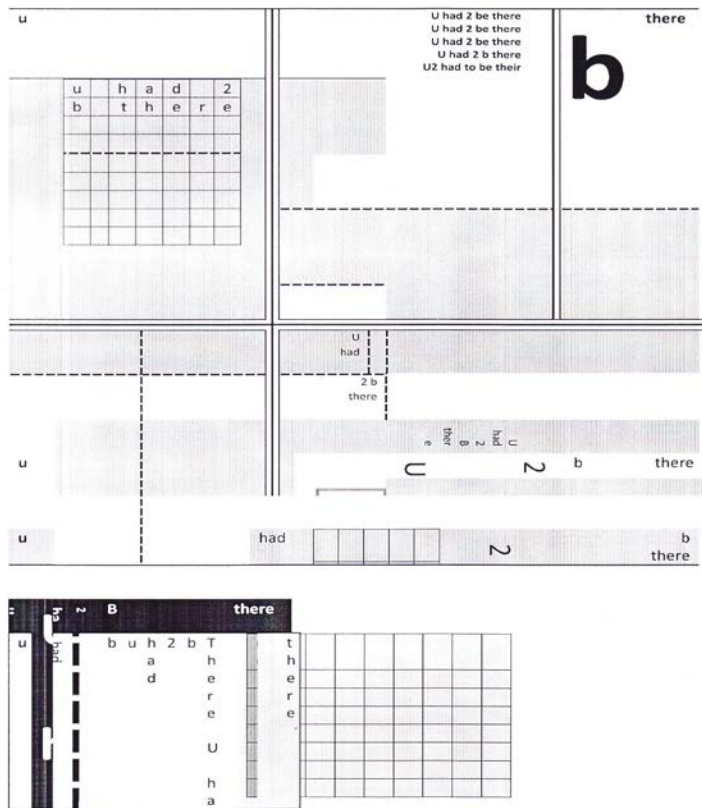
Figure 42. Lucy O'Donnell Detail. *u had 2 b there*. 2010.

This intended to test notions of modulation by questioning the positing of words and shortened poetic dictations to unite reading and looking.[61] The practice looked to develop my poetic voice and a drawing/writing hybrid. It did so by borrowing methods found within concrete and open field poetry and arguably challenged the concept of syntax within each field, drawing and writing. This work set to investigate the nature of reading, looking and articulating, to identify

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where the improvised form reflected the poems subject/content. An Example of *Open Field* poetry is Allan Fisher's poem '*place*'.

[61] For the sound work see CD and USB inserted into hardcopy of thesis. It can also be located on https://soundcloud.com/lucy-odonnell/tracks.

if a drawing/writing hybrid that fuses viewing/speaking creates a new iterative event that heightens an embodied awareness.

u had 2 b there was understood as 'found' material, a term overheard as two people discussed the night before. Its language recognised an event, yet one that had passed and the difficulty of describing all of the subtleties to portray it completely. It could also be shortened dictation and I questioned if it became repeated could it describe a new event, one that shared the difficulties of recounting. The space of the page was recognised as a dimension that could both hold the text and envelop the work's subject matter. In the context of *Microsoft Word* the page was thought of as infinite as the programme can be set to provide a following page when needed. This allowed the many alternatives the phrase could take and I created a serial work that continued to reposition the phrase, utilising the graphic and organisational tools the software provided.

u had 2 b there saw the significance of spoken word and its performance as a tool to redefine form/the poems content, using sound to envelop meaning through the spoken intonations.[62] *Open Field*, *Sound Text* and *Performance* poetry as well as the *L.A.N.G.U.A.G.E.* poets all recognised the performance of poetic texts as significant. Through their articulations the spoken works created an occurrence seen as generating meaning or subject content. These were often utilised to challenge languages written and oral conventions and significantly relied upon the interpretations of the reader/performer.

u had 2 b there was seen as an opportunity to reposition the poems content back into the verbal, questioning how its visual incantations and inflections created with text arrangement; size and font could be rephrased. I invited two participants, Phil Sawdon and Marsha Meskimmon, to join me in reading a portion of the text. The text interpretations were read simultaneously and the similarities and differences of the interpretations were demonstrated via all three voices speaking simultaneously. This work arguably acquired a poetic voice, articulated through a drawing/writing hybrid as both visual and verbal. It saw an interpretive application to language to re-verbalise its form. These

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[62] Examples of performance poetry that tests similar concerns include: Basil Bunting, Raoul Hausmann, Sue Tomkins, Bob Cobbing Peter Mayer, Dom Sylvester or publications such as Stereo Headphones, Mindplay or Trigram Press.

articulations are reasoned as enveloping an embodied awareness utilising concepts of concrete, open-field and performance poetry. These create generated meaning via the selected words, their organisation, interpretation and delivery. This work significantly relied upon the interpretations of the reader(s)/performer(s) that arguably unite the acts of viewing/reading/speaking. These findings were identified as key to a drawing/writing hybrid as able to fuse viewing/speaking creating a new event, and transforms into a practice that heightens an embodied awareness. This position is developed further in 1.4.

1.3 Articulation: Converting Syntax and Transcribing Sounds

The works *Poems to the sea* discussed in 1.1 developed drawing/writing hybrid practices that become sounded or verbalised.[63] In this section I shall discuss the syntax systems of a hybrid focusing upon the processes that informed the transcription of sounds. I also examine the significance of gesture and describe how sounds became referred to as marks. Here I discuss selected works from the *Ballycastle Vignettes* project and a sounded investigation titled *:%* These examples translate paper based works into new sounded formats by reviewing shared conventions of drawing and writing. This task is seen as impossible from certain perspectives such as Bermingham (2000) and Lapacherie (1994).[64] However, *Ballycastle Vignettes* wanted to revisit distinctions between drawing and writing practices, and saw Tim Ingold's (2007) reflections on Saussure argue the sonority of the word as not absolute. This identified how we think without

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[63] To remind the reader *Poems to the sea* is a title used for multiple practice outcomes made whilst undertaking a residency at the Ballinglen Arts Foundation, Ballycastle Ireland. This project was titled *Ballycastle Vignette* and it set particular aims. By utilising Davys theoria it asked if a serial drawing writing hybrid practice is able to united theory and practice as an open-ended activity. The *Poems to the sea* were a response to the projects aims, influenced by Twombly's works that united drawing writing and poetics.

[64] Bermingham (2000) perceived a significant difference between drawing and writing identifying only writing converts syntax into sounds. And (Lapacherie 1994: 65) acknowledged reading a text and looking at it are mutually exclusive; 'one does not read a text whilst contemplating the printed characters'.

sound but still use words, recounting sound as not belonging to language but as a substance to be put to use.[65]

The *Ballycastle Vignettes* project employed this philosophical position in two ways, using sound as a material to mark with, and as a process to transcribe. The project saw an opportunity to test hybrid syntax systems focusing upon their iteration (s) and interpretation (s). In principle communication relies upon communal instructive rules, which are evident within writing. The formal elements can be argued as underpinning drawing; however these are identified as having more open interpretive rules with practitioners making varied applications, and practice outcomes take a range of formats.[66] For a hybrid a new syntax is formed that unites the systems of writing with the interpretive nature of drawing. The research identified this as offering the participant a new voice.

In *Ballycastle Vignettes* the paper-based works took an alternative form, and became transcribed, sounded and reformed into audio equivalents.[67] The interpretations of the works were achieved by first reviewing the formal elements as shared conventions of drawing and writing, which in turn identified the importance of sound, then creating an interpretive method to verbalise the drawing/writing outputs. These interpretations did not aim to create a new taxonomy or set of rules, as a drawing/writing hybrid was identified as offering new modes of expression. The process of interpretation should not be understood as definitive, or creating a notation system, instead it aims to describe a rational decision making process.

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[65] Sound has previously been interconnected with drawing, offering alternatives within its production methods techniques and processes. Examples of drawings that use sounds include: A 2005 exhibition at The Drawing Room that included practitioners who's work explores both sound and drawing, including: Beth Campbell, Joseph Grigely, Conor Kelly, Kaffe Matthews, Tom Marioni, Terry Nauheim, Carsten Nicolai, Robin Rhode and Steve Roden, See http://drawingroom.org.uk/exhibitions/sounds-like-drawing Other Examples include: Clare Rudock-West who uses a sound relay machine to create a drawing performance, see http://thingdom.wordpress.com/2007/11/15/relay-of-joy-sound-drawing-tests/ and Morten Riis *Digital Sound Drawings* composed drawn images and then transcribed into sound works http://www.cronicaelectronica.org/?p=039

[66] Take the use of tone for example, within a more conventional drawing scenario, using pencil on paper. The density of tone will depend upon the material, tool and how it has been used. For example graphite can be either sharpened into a fine tip or be blunt and rounded, these features will alter the characteristics marked tones, and depending what pressure is applied to the pencil the tone will be lighter or darker.

[67] The paper-based works were presented alongside the audio works in the *TRACEY* project space so the 'viewer' could appreciate both the audio-visual combinations/interpretations, see: http://www.lboro.ac.uk/microsites/sota/tracey/space/projects/odonnell/lod2.html

Line was seen as relevant to the composition and narrative of texts and prose. The non-linear practices of concrete poetry rejected western conventions of reading from left to right and influenced the perception and function of the page as a drawing space, and it was freed to act as an open terrain for explorations.[68] Tone became relative to sounds, atmospheres and narratives, while textures became both visual and physical. These interpretations studied the visual qualities, however physical and gestural associations also informed the analysis. The corporeal significance was amplified again when evaluating form/mass. This led to question the drawing/writing support and its conventional two-dimensionality.[69] This conventional role was challenged and the notion of an extended support became crucial to the use of sound as a marking material. This influenced the research practice, and saw the work depart from a paper support.

The interpretations were arguably made from a combination of the visual qualities that appraised how the inscriptions had been generated and in turn acknowledged the significance of gesture. It was understood that gestures drove marks and signaled a presence. Gestures were comprehended as live acts in live environments.[70] The practice applied this principle to any sounded occurrence, perceiving sound as an outcome of some form of gesture and equating it as marking. The combination of sound as mark was therefore established through the notion of gesture, and principally distinguishes sounds as types of marks.

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[68] The idea to break from conventions of reading saw other influences from post-Cagean aesthetics, where explorations into chance and non-linear compositions became important. Developments such as *Musique concrete* and *Sound Poetry* became influential as they also break from conventions. *Musique concrete* use of acousmatic sound where the electronic music composed of instrumental and natural sounds was often distorted in the recording process. This recognised sounds as inhabiting the work by chance rather than being included in the writing process. Sound Poetry, (in particular the poet bpNichol) where experiments with topography, break linear compositional interpretations inhibited from margins and sentence construction, questioned language as a series of signs, and instead considered words as objects, replacing rhythm and meaning by the timbre of voice.

[69] This thesis appreciates debates developed by Rosalind Krauss, *Sculpture in the Expanded Field* that argues practice as not defined within a particular medium and environment, rejecting the conditions of a particular medium and adopting an outlook that employs alternatives and challenges cultural conditions adhered to the norms.

It is also noteworthy to remind the reader explorations in concrete poetry saw works develop into 3-dimensions, such as Ian Hamilton Finlay's *poem objects* or stone pieces, where his fusion of poetic three-dimensional elements where words and objects reside in actual space.

[70] The influence of the environment as affecting gesture is discussed further in 1.4 where Newman's indexical shifter is used to conceptually underpin this debate.

This concept was used in the practice in two ways. First by employing spoken sounds within the practice and secondly by valuing ambient sounds of the environment.

As the paper based works were recorded as audio equivalents ambient sounds unfolding with the environment were recognised as contributing further marked references. These pointed towards other occurrences, for example a car passing on a road or the sound of a streams running water. These were utilised as bringing a marked vocabulary to the work that did not rely upon my gestures, but indicated the presence of something other, adding further tones and textures as a phenomenological record. The remaining formal elements, perspective and colour were evaluated as tools to reinterpret viewpoint as narrative and colour as mood.

It was important to transcribe the paper-based works generated in the *Ballycastle Vignettes* project in a rational manner. By favouring a reasoned interpretation the hybrid practice respected conventions as established systems that impart meaning and understanding. The hybrid wanted to find new means of expression not to make the work un-accessible. However a tentative approach was required as what is deemed accessible and un-accessible within a hermeneutic tradition relies upon conditioning and experience, so to be confident that a hybrid can impart explicit information is potentially unfeasible. The hybrid looked to use both writing and drawing conventions, however their consistency was problematic. By gleaning principles from drawing's formal elements, and combining them with written syntactical codes, this was determined as providing the interpretant cues when interpreting the works.

This method worked to translate the visual qualities into sounds that best signalled their form, manner and composition. This led the research to continue its explorations and evaluations of conventions, and syntax codes of a hybrid. The compositions of the *Ballycastle Vignettes* paper works were often layered marks created with Microsoft Word tools, and hand generated inscriptions. This collection of printed and hand generated marks interweave drawing and writing making associations to both drawn marks and handwritten text, and because of

this resolving a logical translation was problematic. The use of typography was read within a written convention. Other marks had a level of ambiguity that could not be read as texts and were read within the conventions of drawing.[71] Punctuation forms such as full stops or forward slashes were seen as residing within a joint convention as they could be read in both drawn and written formats as dots or lines.[72] The hand written letter or word was also seen as existing within the boundaries of drawing/writing.

Tools were also significantly linked to the conventions of drawing or writing. A pencil mark at first seemed to signal drawing, whereas a biro or word-processed mark seemed to signal writing. However there was significant opportunity to amalgamate conventions with tools and materials as a pencil, pen, ink and rubber could all be realised within both conventions. Utilising mutual conventions affected how the paper-based marks were transcribed. For example a dot behaved as a full stop and signalled a pause, if the dot was repeated it became a sounded repetitive texture, echoing its visual form. The remaining spaces of the white page were read as time periods, and became pauses or periods of silence.[73] Other more ambiguous marks for example a soft charcoal smudge, could become a soft quite sound. Larger marks that were dominant in a composition could take longer sounded durations. All of these possibilities were variable, open to interpretations and utilised understandings of drawing/writing shared conventions.[74] *Ballycastle Vignettes* acknowledged sound as a means to

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[71] This is not making a claim that all drawing should be understood as ambiguous, however it had been determined that drawings syntax was open to interpretation and therefore a wider range of marked gestures could be accredited to drawing. In this instance when interpreting these 'ambiguous marks' they were read in the context of drawing because they did not adhere to rules of writing by signaling a component, for example a letter, word, paragraph or punctuation mark.

[72] These heterogeneous characteristics of topographical devices was deemed as a significant method to unite conventions, working from principles argued by Lapacherie (1994)

[73] These notions were in part developed from concrete poetry practices, such as Christopher Knowles *typing's* and interests in sound poetry in particular URSONATE by Kurt Schwitters. Ursonate or 'sonate in urlauten' meaning primordial sonata or sonata in primordial sounds, is a response to Raoul Hausmann, 'Plakatgedichte' or Poster Poems. These provided the sonata's opening line: *Fumms bö wö tää zää Uu, pögiff, kwii Ee* Originating from DADA Schwitters used phrases such as this to arrogate who expected traditional romantic poetry, by endlessly repeating them in many different voices, and he expanded this early version into a 30-page work. See www.costis.org/x/schwitters/ursonate.htm

[74] Other works that transcribed visual formats into sounds and seen as influential to this project included: Poets, *The Four Horsemen* (active as a group 1972-88) included Rafael Baretto-Rivera, Paul Dutton, Steve McCaffery, and bpNichol. There work raise questions about the relationships

examine verbalised interpretations of syntax systems, their conventions and was identified as a method to unite text and mark. Numerous interpretations of drawing/writing could be sounded, distinguishing sound as an accessible method to re-form the practice. The use of sound could re-interpret visual space into duration magnifying hermeneutic characteristics of communication as transient. The dissemination of sounded material was acknowledged as prompting a dialogic exchange, relative to the circumstances of the event and acknowledged context as crucial.

Questioning how a hybrid can adhere to conventions whilst breaking from them, the work. *:%* developed ideas questioning how syntax systems of text are interpreted. Working with principles of performance poetry and event scores it aimed to magnify reading and looking tensions imbedded with a hybrid that seemingly indorsed directing and interpreting.[75] *:%* used symbols from a standard computer keyboard, and a read back software facility that spoke the works content.

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between drawing, the alphabet, speech, and non-semantic or 'protosemantic' utterance. Conerne with performance poetry as transnational they dismissed representational aesthetics and questioned language as purely communication. The Horsemen publish a booklet *The Prose Tattoo: Selected Performance Scores.* These 'scores' were created for their performances presenting sound poetry as visual image. For further reading see:
http://myuminfo.umanitoba.ca/Documents/2097/FourHorseEss2.pdf
Michalis Pichler, a Berlin-based poet, conceptual artist and publisher
who worked with a poem *'Un Coup de dès jamais n'abolira le hasard' (1897)* by the French Symbolist poet Stéphane Mallarmé. The text typography took a variety of fonts, which were spread over 20 pages, these broke conventions of exclusively reading from left to right and took the form of symbolic patterns with different sized words twisted into shapes. Michalis Pichler took all of the text forms from Stéphane Mallarmé's poem, which were cut out and played on an automatic piano. See http://www.youtube.com/watch?v=JkG_qAk7zxQ.
Shakers '*gift drawings*' where there are no clear distinctions between the written and drawn. *Gift drawings* were translated *visions* understood as a long 'prayer' used in services and described in terms of their function, format or symbolic mode; *token of love, gift, sheet, roll, emblem* or *sign*. The *gift drawings* are contemporaneous with the *gift songs*, where drawings appear in some song manuscripts and visa versa. (See Figure 16)

[75] Performance poetry recognises the spoken word and its performance as relative to the work. This form of poetry is written with the performance generating meaning that would otherwise be lost in printed form. Two examples that influenced the project include: Poet Cecil Taylor performance poetry can be seen as liminal. It does not always use words instead it uses sounds, building narrative through associations, tone and rythems. See
http://www.ubu.com/sound/taylor.html
Liz Kotz (2001) exploration of post-cagean aesthetics identifies the rubric of *event scores* or 'word piece' as instruction like texts proposing one or more actions, seen under a range of genres such as music scores, visual art, poetic texts, performance instructions, or proposals. (see example page 68)

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The speech software used words when speaking certain symbols, for example /
became *slash*.[76] The symbol formats were recognised by the software as having a
worded equivalent. *:%* however positioned the symbols in a manner that was
exterior to conventions by arranging the symbols in close proximity making their
meaning illogical. *:%* combined words and symbols to heighten the sense of
wonder, as the pace of the software readings changed and the combination
created verbal/sounded patterns, generating an incoherent mixture of
information as sounds amalgamated. Another voice was introduced and I read
:% along with the software. Over the works duration the difficulty and
frustration of reading turns the content into nonsense babble. This incoherent
speech recounted the illogic text forms, and made connections to emotion in a
Kristevan sense, recognising language in an emotional instinctive respect, rather
than phenomena governed by structures. [77] *:%* identified that by writing with
symbols syntax structures are challenged and the contents configuration obliges
writings syntax to be remolded via its sounded performance.

1.4 The Phenomenology of Performance: Viewing Reading Speaking

The significance of performance for a drawing/writing hybrid has been
established in 1.2 by incorporating sound, and the actions of drawing has been
discussed throughout the chapter by concentrating upon how gestures can be
interpreted within practice outputs. The developing drawing/writing practice
generated within the *Ballycastle Vignettes* project questioned how gestures are
read and looked for answers by examining their documentation and the
employment of alternatives drawing supports.
Ballycastle Vignettes recognised a theoretical, overarching shared convention of
drawing and writing, as inscriptive acts that utilise a support. Translations of

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[76] When making the work it was identified some symbols were not spoken as words, for example
a full stop remained a direction rather than being translated into a word.

[77] Philosopher Julia Kristeva proposes the *semiotic*, in an alternative perspective from Ferdinand
de Saussure whose semiotics studies signs, and sign processes determining structures and
meanings of language. Kristeva's semiotic is related to the infantile pre-Oedipal, as an emotional
field recognised as related to instincts. Kristeva maintains the prosody or poetics of language
rather than denotative meaning of words.

these have been discussed in 1.2 and 1.3 that employed various hybrid reading/interpretation methods to incorporate sound. The potential of sound was associated to gesture and its application was executed in two ways, as verbalised sounded acts and by employing sounds from the wider environment. *U had 2 b there* had established a hybrid could be viewed/read/performed, and a fusion of viewing/speaking was identified as creating a new event. This practice was argued as heightening an embodied awareness and the *Ballycastle Vignettes* project returned to question the events of gesture and the experience of viewing/speaking.

The wider environment brought chance sounded gestures that pointed towards any circumstantial activities, such as a car passing along a road, and these marked sounds were determined as indicating a presence. The environment was speculated as a type of support for the hybrid. The circumstances of the works making were subsequently considered as effecting content as sounds strayed into the work, building narrative and becoming the subject. This evaluation of the *Ballycastle Vignettes* project fundamentally identified the making of the work as an embodied event and recognised the outputs as displaying actions of the thought process unfolding within the event.[78] The practice wanted to magnify this phenomena and sound was utilised to develop the outputs further within a series. These outputs worked with sounds in two different ways. First other voices were used to interpret them and secondly by my sounded interpretations. It is this second method I shall discuss to illustrate the significance of context to gestures and their interpretations. The paper-based works were scanned, and during the process moved. This distorted the content and created an additional marked waveform gestures.[79]

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[78] Drawing has been described as a method to document thinking, or the thinking process of the artist. Newman (2003) Bailey (1982) Taylor (2008).

[79] There are some modifications to the quality of the black in the works. As outputs were scanned and printed there were alterations occurred due to the reprint and the quality of the printer ink. The sound file can be located on the CD and USB inserted into hardcopy of thesis.

Figure 44. Lucy O'Donnell. *Poems to the sea* (*Ballycastle Vignettes).* 2011.

These were sounded and performed at the seashore, re-verbalising the compositions to the sea and using a Dictaphone the event was recorded.[80] These recordings captured the performance and documented ambient sounds from the environment. An equivalent record of these sounds was redrawn with a pencil

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[80] The performance used strategies mentioned in 1.3, where the works formal elements were interpreted into sounds using my voice, alternating its pitch and rhythm.

on the paper-based works to document the environments sounds during my

performance. [81]
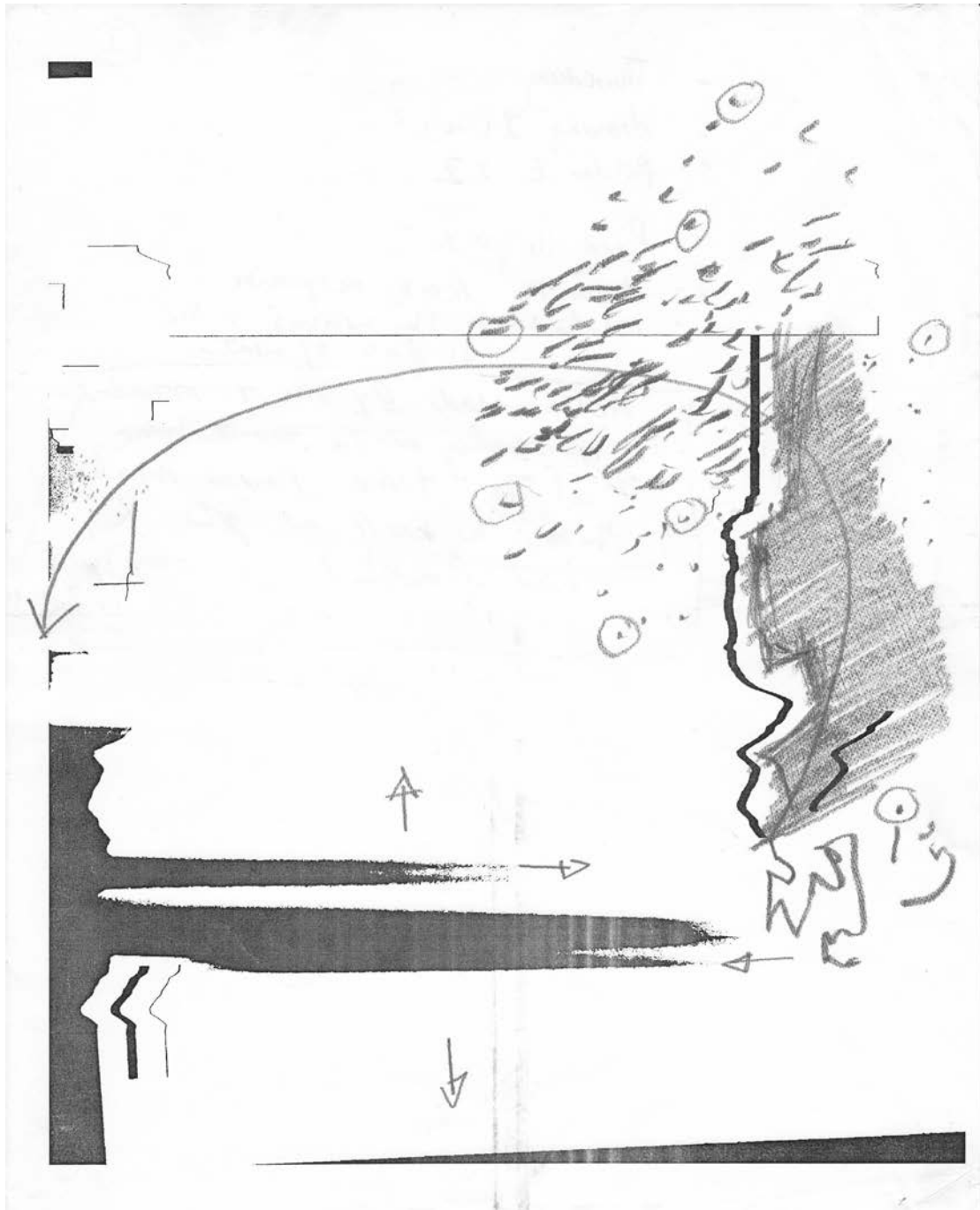
Figure 45. Lucy O'Donnell. *Poems to the sea* (*Ballycastle Vignettes).* 2011.

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[81] The reader should note the methodology clarifies this research as investigated from a first person perspective, and is subjective and emergent. The use of the word *my* here, and further again within 1.4, is deemed appropriate as the practice and its explanation has many interwoven *performing* aspects and it was identified appropriate for the text to explicitly tell the researches position within the concepts discussed.

Figure 46. Lucy O'Donnell. Poems to the sea (*Ballycastle Vignettes)*, documentation of the works making. 2011.

These sound and paper-based outputs re-documented the experiences of the readings and acknowledged the context, which directly shaped the content. The Dictaphone documented my sounded readings and the environments ambient sounds; the sea, birds, subtle shuffles of the audience and the sounds of the pencil marks being made onto the paper. This interwoven scenario of performing/documenting created a dialogue with the environment and my experiences of it, demonstrating Newman's indexical shifter, where the marks derive their sense from the context in which they are performed. [82]

These works are perceived as manifestations of a performance that speak through sounded and inscribed gestures. They are motivated from interpretations of the sea and the phenomenological experience of viewing it. These practice outputs are recognised as phenomenological, realised via various

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[82] All of these drawings and MP3 recordings can be accessed on the CD and USB inserted into hardcopy of thesis. And at

http://www.lboro.ac.uk/microsites/sota/tracey/space/projects/odonnell/lod1.html

dimensions of lived experiences and documented through the drawing/writing hybrid practice.

1.5 Theoria and Hermeneutics: The Potential of a Hybrid

In this section practice outputs are summarised to examine the potential of a drawing/writing hybrid and the methods gleaned from these are discussed in the context of the drawing/writing hybrid (0) These are employed in an investigation, *The River Thames Project* that is introduced as (0) participation. Hermeneutic principles from Davey's theoria argues knowledge as gleaned from lived experiences and these are examined and employed by (0). Theoria argue theory and practice as engaged in dialogue, and this underpins (0). The significance of theoria is discussed and its dialogic and open-ended principles are established as fundamental to the research and (0) four methods. Throughout chapter 1 the focus has been placed upon the drawing/writing hybrid and its use of sound. In this thesis two further (0) methods are extracted through reflective analysis of practice outputs. All four (0)methods are discussed and demonstrated via *The River Thames Project* and argued as creating an over arching dialogic structure. Links are made to theoria as engendering knowledge generating activities through dialogue. Fundamentally for (0) theoria's dialogue is applied to unite pensive and participatory acts through the location and application of wonder.

Theoria perceives knowledge of art as acquired through its participation creating reflections that depart from and return to it. Theoria argues these reflections as deliberated through a dialogic understanding of theory and practice, whereby its outputs articulate these participatory experiences. The hybrid (0) developed in this research identifies four methods to articulate theoria's premise, utilising debates and strategies concerning drawing/writing shared conventions, the use of sound, phenomenological bracketing and ekphrasis. It is only when these methods are employed the practice is known as (0). This hybrid does not distinguish a prescribed order for these methods, providing all four are used. Through the application of these methods (0)

recognises theoria's aim as engendering knowledge generating activities by uniting pensive and participatory acts through the application of wonder. This identifies the research as an ontological study where by the subject of being and its pensive reflections are enveloped, documented and analysed. This claim utilises Newman's indexical shifter to anchor circumstance as meaningful to the dialogue undertaken through (*O*) as a methodology of becoming that unites reflections their documentation and analysis. Theoria's position that unites theory and practice questions the role and chronicle of the subject, as Davey describes:

> The necessary, unavoidable, and essentially creative tension between thinking and making defines the reflective space *theoria* opens. It is a space in which difference between subject matter and rendition is made manifest. It revels the difference between what a work is about (its subject matter) and what a work says (its interpretation of a subject matter) this space is dialogical. Davey (2006: 37)

The space theoria creates is utilised by (*O*) endorsing both pensive and participatory reflections through its practice. Theoria identifies this contemplative space as enabling *die sachen* and advocates open-ended conversations between theory and practice engaged in dialogue. Theoria distinguishes subject matter exist within a particular context, which follows wider traditions within that viewpoint. These interpretations and realisations of various subject matter's are argued mutually dependent on an artist's view, which is in itself informed by tradition and therefore reinterpretations of a subject matter can uphold or break the tradition, moulding it anew. Artworks remain as singular renditions of the subject matters they invoke or speak to, which "point beyond themselves" becoming in themselves a "site that which is beyond them to come forth". This analysis of a subject in theoria's dialogical space, which amalgamates theory and practice, is used by (*O*) as a serial practice, where a subject emerges from and through its reflective acts.

Theoria provides a platform to question theory and practice via drawing/writing by recognising their vocative, interpretive and transcribed means.

Theoria recognises a subject matter is read via material form, however argues it as extending beyond its materiality into a preordained field of convention and expectation. This is crucial for (0) as drawing/writing and sound have a range of possible combinations. The possible material forms of (0) are considered as enabling speech that takes a particular dialect in the readers/viewers interpretations. It is because of these alternatives (0) is recognised as a methodology able to verbalise thoughts in new ways. By identifying the importance of conventions in the readers'/viewers' interpretations it is able to break from them in its innovative combination applications. Theoria, as a hermeneutic inquiry aims to utilise art practice in dialogue with theory to realise its 'inherent connectedness with our other horizons'. (0) distinguishes theoria as an ontological platform to question embodied experience, arguing the *self* as lived out through the making of the work, where speaking thinking and being are united.

(0) is a serial practice that applies principles gleaned from theoria. Its seriality realises theoria's position that an artwork can never be complete because of the transcendent nature of its subject matters. The practice of (0) applies theoria's principles, argued as a methodology unable to exhaust its theme, as no interpretation can be definitive as something more can always be said. (0) aims to question relationships between experience and a subject, recognising the two are explicitly linked and have influence over one another. Theoria recognises this phenomenon and suggests its dialogical characteristic intensifies the 'aesthetic experience.'

> Theoria as dialogical involvement with an artworks subject matter entails nothing other than a deepening of aesthetic experience itself. Theoria has as its fulfilment not a definitive knowledge of art but an openness to artistic experience that can only be encouraged by such experience itself. Only by preserving and risking such openness can the ever imminent

> potentials for self-transcendence and transformation available to art
> practices and its articulation within theoria be actualised. Davey (2006 :
> 37).

(*0*) is recognised as a methodology that ventures to take risks, essentially recognising itself as a practice that perceives knowledge not as definitive but as evolving through the pensive, participatory acts and aesthetic experiences of its reflections.

The River Thames Project is an example of (*0*) as it adopted four methods to envelop wonder and create an open-ended dialogue. It was informed by other drawing/writing practices utilising all four methods to perpetuate its inscribed and sounded gestures. Phenomenological bracketing and ekphrasis were identified as means to endorse further dialogic wonder and practice outcomes in order to extend the drawing/writing practice outcomes.

This project is discussed throughout the thesis and is demonstrated through a body of works that used material generated from a boat ride on the River Thames. The projects initial responses collected sound recordings and words; this material was perceived as circumstances of the experience and the words as descriptive reflections of it.

This material was revisited throughout the project developing a vocative drawing/writing practice. This re-formed the experiences of the boat ride and its sensations, describing the rhythms, vibrations, and feelings of speed, excitement and wonder. The reflections from the boat trip were revisited, using the initial gathered material to resume the wonder experience and rearticulate its accumulated occurrences.

(*0*) uses theoria's principles as an ontological platform to question embodied experiences, distinguishing the *self* as lived out through the making of the work. It sympathises how a subject matter is read via material form, and argues *die sachen* as evolving through a reflective practice that revisits experiences. The participant of (*0*) undergoes an embodied phenomenological experience by applying its dialogic methodology that unites reading, looking *and* rearticulating, creating an innovative vocative practice. This claim is argued through chapters

two and three, by introducing its two other methods ekphrasis and phenomenological bracketing.

1.6 Summary

Through analysis of various hybrid practices and projects chapter 1 identified the significance of sound and gesture to drawing and writing's shared conventions and the related and subsequent emergence of a subject. By questioning hybrid transcriptions, their making and interpretation, the signs inherent in syntax systems were revisited as types of devices that underpin the transference of communication. The heterogeneous characteristics of a drawing/writing hybrid became significant in the reading of its indexical marks, which in their ambiguity wavered from any anticipated expectations of the sign to become a sort of imminent signal that refused substitutability where the value was pending dependent upon the interpretants reading. The interpretive potential of drawing's formal elements were argued as open-ended, flexible and linked to writing through the observation of line, tone, texture, form/mass, perspective and colour as generating a subject through visual and narrative compositions. The project *Ballycastle Vignettes* helped to identify how understanding is transferred within a drawing/writing syntax. This ascertained an interpretation of how the hybrid employ's a union of reading/looking, where compositions fuse drawn visual and written descriptive conventions.[83]

The work *;%* identified how syntactical interpretations of a hybrid can jointly adhere to conventions whilst breaking them. This was an important finding for the research as a drawing/writing hybrid could be acknowledged as a method to mutually create and employ alternative communicative modes. *;%* used written symbols and a reading software to distort, and create new vocalised meaning. This work magnified the tensions imbedded within reading /looking, ascertaining hybrids modify the function of syntax systems from directives to

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[83] This term *descriptive* is used for it encompases notions of narrative making, that bestows accounts and/or explations. *Narrative* is considered to be significant for the space of the page acting as a pictorial device within concrete poetry to create various rhythmical arrangements of text to communicate narratives.

instead enable a more flexible interpretive method. This approach is arguably dialogic as it encourages analytical negotiation and navigation, creating multiple alternatives and pending possibilities.

Other crucial findings from the *Ballycastle Vignettes* project include the significance of gesture and sound, and their combination. These established sound as twofold: a material to mark with and a process to transcribe.[84] This discovery extended the support of the hybrid from paper and enabled sound works to be integrated into (*O*) as one of its four methods. The analysis of sound was imbedded within discussions of gesture, which was recognised as both a process that creates a physical mark and a sounded one both of which were deemed as referencing the maker. The sounded mark was characterised as suspended within its wider environment that in turn produced ambient sounded marks that acted to situate the maker. This claim was determined by applying Newman's indexical shifter and saw both sounded and physical marked gestures as interwoven within both the (*O*) making and its subject. This acknowledged (*O*) could demonstrate experiences and articulations unfolding within the making event. Explorations of this concept were tested in *U had 2 b there*, and a drawing/writing hybrid was identified as a viable mode that functioned to intensify the embodied experiences of reading/looking and rearticulating. This accredits (*O*) as a practice able to generate a new voice, one that unites experience with expression and is inherently poetic in its potential to challenge syntactical conventions. The emergence of this new voice is enabled by means of (*O*) overarching dialogic structure, which connects the methods of (*O*). This dialogic structure sustains a flexible and interpretive (*O*) that employs wonder. Chapter 2 develops these principles through an examination of wonder, which is discussed as enabling a vocative drawing/writing activity where the method of phenomenological bracketing is utilised to bring about wonder and the interconnected *poetic attitude.* By means of the dialogic structure motivated by wonder (*O*) is unable to exhaust its theme and employs theoria to argue no

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[84] The significance of sound as relative to a vocative practice is revisited in 2.4 *The Subject of Speaking: The Phenomenological Body* through considerations of the phenomenological body.

interpretation can be definitive. This position is further confirmed by the introduction of (0)remaining two methods phenomenological bracketing and ekphrasis and the thesis continually reviews how the methods help create the over arching dialogic methodology of becoming.

Chapter 2: Wonder… The Inquisitive Pause

Introduction

Each of the thesis chapters establishes the significance of (0) four methods, making philosophical links between them to enable a poetic voice to emerge. Chapter 1 discussed how the analysis of shared conventions between drawing and writing could develop into one of (0) four methods. It questioned drawing and writing practices to identify how an interwoven encounter can utilise both yet privilege neither. This looked towards how syntax systems can be understood and applied, and argued these systems as open to interpretation by both the maker and reader. The particular heterogeneous characteristics of a drawing/writing hybrid were identified as affecting the reading of its marks as indexical, acknowledged as reliant upon the interpretation of the reader and their experiences(s). This type of indexical mark became unrestrained from any anticipated expectations assumed by its role as sign, instead the more ambiguous *mark* could refuse substitutability and its value became a pending one, dependent upon the interpretants reading. A hybrid poetic practice (0) was argued as reviewing rules and considered as a means to develop a voice that could speak of experiences in new ways.

Chapter 2 employs debates established in chapter 1. These argue the interpretations and circumstances of making a drawing generates an experience that is fundamentally connected to the work's content. This claim is discussed by various practice outcomes that influenced the (0) methodology including: *Ballycastle Vignettes, Material Poetics: Sample Kristen Kreider, itof* and *Tz'iib practice.* The chapter examines the roles of wonder and poesis as both embodied affective states and methods of enquiry in the experiences of the

drawing/writing encounter. Wonder's pensive and participatory characteristics are examined and discussed. Wonder is argued as a tool that creates an opportunity to reevaluate interpretations of *die sachen*. *The River Thames* project is discussed throughout the chapter demonstrating how phenomenological bracketing as one of (0) four methods is connected to wonder. This chapter firmly establishes the role of sound within the (0) methodology. The significance of sound as a (0) method is discussed and expanded from chapter 1. It is discussed as descriptions of an event and associated to the vocative nature of drawing/writing. It is presented as a significant marking tool, suitable to reflect the *speaking subject* and communicate experiences in alternative ways.

The concept and application of a poetic voice is a fundamental concern to (0). It is argued in the thesis as enabling (0) to be understood as a practice based methodology that can speak of the sensitivities of embodied experiences. This poetic voice is argued as speaking of and back to *die Sachen* by revising interpretations of a drawing/writing hybrid. Links are made to concepts of embodiment by recognising wonder enables an embodied affective state that wanders both philosophically and physically. The debates in chapter 2 are further examined in chapter 3 by introducing ekphrasis as a (0) method that further unifies wondering and wandering. This observes ekphrastic practices as enabling a fusion of engaged/disengaged thinking that facilitates drafting and redrafting, locating (0) as a serial process of becoming where *die sachen* arise through its process(s). In chapter 3 ekphrasis is discussed as additional tools that enable a poetic voice to be expressed through the practice. The (0) methods fundamentally permit an analysis of how interpretations and circumstances impact upon the work and argue these generate an experience that is fundamentally connected to the works content.

2.1 Phenomenology and Poetics: Wonder as Philosophy and Method

Wonder's historical lineage connects it with the sublime or a desire to know, lived out by means of travelling, scientific explorations and collecting. Collections

of objects amassed in Renaissance Europe were brought together as their classifications were undefined. These collections were known by a range of names including, *Cabinets of Wonder*, and in German *Kunstkammer* (art-room) or *Wunderkammer* (wonder-room).[85]

Figure 47. Ferrante Imperato. Fold out ingraving, Dell'Historia Naturale. Naples 1599.

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[85] For an informative reference that discusses curiosity cabinets collections and strategies of ordering as impacting upon the generation and taxonomies of knowledge see David L. Martin, Curious Visions of Modernity, The MIT Press, 2011. This acknowledges wonder cabinets as a material economy of knowledge that indeed nurtured the textual knowledge production of the west. Discussions also position church collections as elaborate visual assemblages 'of sacredness', propelling the viewer or 'pious' into the divine contemplation of the sacred realm. This wonder is discussed as initiated through a contemplation of object, which makes the viewer reflect upon themselves as beings in the world.
More recent exhibitions that utilise the notion of wonder as knowledge generating acknowledge the habits, expectations or conventions generated by visitors, expecting particular taxonomies, where by the organisation of objects favour of unaccustomed contexts to promote wonder. Examples include: Microcosms: Objects of Knowledge (A University Collects)," University Art Museum, University of California Santa Barbara, Curated by Mark Meadow and Bruce Robertson, curators. 1995. And The Public's Treasures: A Cabinet of Curiosities," at the New York Public Library.

These cabinets and the wonder associated with them have since influenced the display of museum collections.[86] This display and its experience as spectacle intended to bring about or enhance the spectator's sense of wonder.

Figure 48. Photo Manu Palomeque. *Curiosity: Art and the Pleasure of knowing, instillation view at Turner contemporary.* 2013.

This notion influenced (O) to utilise wonder as an affective state and mode of enquiry, a position discussed throughout the chapter. This thesis acknowledges wonder as a form of curious engagement, a position that wonders in the face of the world.[87] Fisher's (1998) recognition of wonder as *poetics of thought* understands the thinking as a series of relocated and reactivated experiences. [88]

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[86] A collection of exhibitions that recently drew upon wonders position within contemporary visual art include (MOMA *Wunderkammer*, 2008; Getty Institute *Devices of Wonder*, 2002, NGCA Wonders of the Visible World, 2012; Hayward Touring: *Curiosity: Art and The Pleasures of Knowing*, 2013. And the conceptual project by artist Yukinori Maeda *Cosmic Wonder.* Composed from three activities including; artworks, Light Source (fashion and lifestyle project) and Free Press (book and music publishing). *Cosmic Wonder* since 2007 also functions as a gallery space, described as 'a shelter from the daily march of time,   w here v isitors can sh
drifting along with the flow of sounds in the universe'. See http://www.cosmicwonder.com

[87] To 'wonder in the face of the world' was communicated by Eugen Fink, Edmund Husserl's assistant, expressing a fundamental principle of phenomenology. Die phaomenologische Philosophie Edmund Husserls in der gegenwatrigen Kritik, pp.331

[88] Fisher expands his notion of poetics of thought utilising the philosophy of Descartes and Plato explaining " The first global moment of wonder is relocated, or better yet, reactivated, kept alive at every step within the process of thought itself… Philosophy begins in wonder, continues on at

This premise is reinforced by Heidegger's view of 'thinker as poet' (1971) describing thinking as poetic and poetry as a type of projective utterance. This notion of reflective thought as explicitly linked to wonder is utilised by this thesis. [89]

Wonder as a poetics of thought is applied to drawing/writing activities undertaken in this research. I shall discuss three examples of practice *Material Poetics: Sample Kristen Kreider, itof* and *Tz'iib practice* that informed (0) and its application via *The River Thames Project.* [90] These examples will discuss and demonstrate how the experience of wonder provides a mode of enquiry that reviews rules. They also highlight how wonder needs to be *found* or *adopted* and applied to the practice as an affective state. This chapter goes on to discuss how wonder can be *found* or *adopted* by considering phenomenological bracketing as a tool to temporarily suspend knowledge. For example within *The River Thames Project* the sounds were not assumed as generated from the boats motors and instead they were thought of as a type of mysterious speech that told the boat's chronicles.

After recording Kristen Kreider's seminar on *Material Poetics* the material was considered as substance to wonder at and with.[91] The content was edited and re-verbalised into a drawing/writing hybrid. As sounds, actions and gestures of the audience were expressed and documented by the recording they were recognised as accidental marks. The seminar offered stimulating poetic ideas,

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every moment by means of wonder, and ends with explanation that produces, when first heard, a new and equally powerful experience of wonder to that which it bagan".p91

[89] Wonder and poetics have been discussed in a recent conference *Working Wonder*, at The Museum of Wonder. Contributors Alison Dalwood recognised the possibility of experiencing wonder through poetic transformation. And Laura Kuch discusses the poetic of the wunderbare. A term used in German romantic literature, translating as miraculous, marvellous, wonderful. Kuch realises this term implies that when something appears as a wonder, it holds the potential to continuously wonder about it. Meskimmon (2013) is another noteworthy reference that makes an exploration of wonder as part of a wider exploration of embodiment, affect and contemporary art, positing it as a significant mode of questing within contemporary fine art practice.

[90] For *Material Poetics: Sample Kristen Kreider, itof* works see CD and USB inserted into hardcopy of thesis. These can also be located at:
https://soundcloud.com/lucy-odonnell/tracks and for *Tz'iib practice see* page of thesis 120-123 or http://issuu.com/stimulusrespond/docs/ritual

[91] Kreider ,K PhD thesis 'Toward a Material Poetics: Sign, Subject, Site. (2008) Slade School of Fine Art / Bartlett School of Architecture, UCL (London, UK)
 http://www.kreider-oleary.net/profile.htm

words and phrases and her voice had interesting tones and intonations. The recording was edited recognizing alternatives arrangements of sounds for a new poetic work that communicated Heidegger's poetic utterance. The language used in the recording was restructured as a means to revisit and reform thoughts around the nature of poetics. *Material Poetics: Sample Kristen Kreider* arguably references the author; however by transposing the performance of the content a new configuration was formed. It is this process that acknowledges thinking as poetic and poetry as a type of projective utterance.

Itof was prompted by concrete poetry principles that wanted to unite object and language. 'it' was recognized as pointing towards a subject and 'of' was recognised as holding a possessive property, negotiating the word as relative to objects. Many of the drawing/writing hybrids considered in the literature survey and review saw significance to layering marks and creating rhythms. These were also significant, considered as compositional devices to develop a content that had perspective.[92] *Itof* was identified as using small words with short-spoken durations as marks. These marks wanted to create rhythms, tones and patterns whilst suggesting spatial references. *Itof* argues the employment of a poetic utterance, which maintains wonders link to poetics, through its method creates an opportunity to pause, question and reform thoughts around language, its employment and interpretation. Wonder and its association to poetics is employed to question language as both worded descriptions and positions the domain of objects as an alternative language that creates a dialogue within any given experience.

Tz'iib practice was influenced by *tz'ib* a Mayan word that means written characters, and derives from ajtz'ib, which means writer. Tz'ib appreciates no distinction between writing and drawing, recognizing the hybrid as applied to drawing, engraving and weaving and distinguishes the output as figures, designs and diagrams.[93] The concept of tz'ib was utilized in a work called *tz'ib practice*

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[92] My research had been questioning the conventions of drawing and saw the formal elements as fundamental tools underpinning drawing. The relevance of composition and perspective were recognised as drawing tools that would be utilised when creating a drawing/writing hybrid.

[93] For further reading regarding Tz'iib see Tedlock, B and Tedlock, D. Text and textile: language and technology in the arts of the Quiche Maya', Journal of Anthropological Research, 41(2): 121-46 (1985)

and published by *Stimulus Respond* Volume 17, Summer 2011, which is inserted in the pages below.

"Attention"
My attention is here.

word

This is a space around a circle.
The words _____ ar behind it.
The lines b___ __ __ words seem inappropriatley large.

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word

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h	e	r		w
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ii

iiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiii iii------------

'll fill it with I'll fill it with I'll fill it with I'll fill it with I'll fil t it with I'll fill it with I'll fil t it with I'll fill it -----------

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chewing...

i

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I

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This is a space around the circle.
I
The words   behind it.
.
The lines between the words seem inappropriatley large...
.

836 words

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| | | | | | | | . | . | . i | word |

Exit the liminal door...

I'll fill it with I'll fill it

A B C D E F G H I J K L m N O P Q R S T U V W X Y Z

'll fill it with I'll fill it 'll fill

More words can fit in here		
h	e	r
o	r	d
.	.	.

X

tz'iib
tz'iib

Tz'ib practice aimed to unite drawing and writing as a hybrid, talking of its process within its outcome. It combined images of my drawings with text that described the process of the works making. The drawing was understood as continuing through the text, and marks were created with punctuations, symbols, shapes and Microsoft table tools. This work generated an awareness of how, by demonstrating the processes of making within an outcome *die sachen* were simultaneously revealed and recorded. This saw the practice as material of an ontological enquiry.

The processes of the works making, particularly in *Material Poetics: Sample Kristen Kreider* accepted accidental marks. These sounded marks were acknowledged as descriptions of the event. This recognised Heidegger's projective utterance as speaking though the hybrid, together seizing and fusing the event in the outcome.[94]

Material Poetics: Sample Kristen Kreider, itof and *tz'iib practice* are examples that sought to question what the drawing/writing hybrid could speak of and how. They took material from one use/application to another. This re-interpretation was enabled by the ambiguity of the material, gleaned from both the content and its form/delivery. The ambiguous nature of the form/delivery and its content were arguably brought to the fore by a state of wonder. This state of wonder was employed as a method, as it fundamentally questioned how the material manifest *die sachen*, and once this was observed asked in what other ways could *die sachen* be explored and interpreted.

This arguably positions (O) as poetic, revisiting rules of drawing/writing as a type of projective utterance.[95] The research saw the significance of wonder as a method to revisit the usual/familiar as strange/uncertain. This is argued by (O) as important allowing the practitioner to experience connections with the world and its unfolding events via the senses. This experience of wonder is argued as bringing about an affective state and providing a mode of enquiry that reviews rules.

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[94] These concepts of projective utterance are developed further in 2.4*: The Subject of Speaking: The Phenomenological Body.*

[95] Links between wonder and ambiguity have been made by (Fisher 1998) (Greenblatt 1991) (Benedict 2001) (Campbell 1992). The thesis recognises the ambiguous nature of something can lead to an occurrence that prompts curiosity.

This research recognises wonder as a sensibility that can't be forced. However through the practice outputs it became recognised as key to the drawing/writing hybrid. Through the process of creating practice to address the research question it was identified that not all explorations envelop a sense of wonder. Phenomenological bracketing was considered as a tool to enable wonder. This was practiced in a particular experience that motivated the *River Thames Project.* By practicing bracketing it was recognised the assumed and known were dissipated, in favour of the experiential nature of the event to be all consuming. Whilst on a boat travelling along the River Thames a significant event initiated a particular wonder experience. Realising the boat was creating a bizarre sound along its voyage, it was thought of as a description of its journey employing its own particular voice. This perception combined with a heightened sense of embodiment that seemed to come from the speed; cold and light atmospheres that often masked clear vision, initiating other senses to take over. Together this phenomenon prevented assumptions, that supposed the sounds as coming from the engine or the wind, and instead the heuristic nature of the event took over becoming ever more stimulating in its newness. It was recognised that bracketing was practiced, and enabled wonder to come to the fore.

This experience became the stimuli for the particular drawing/writing hybrid described as (O), investigated through *The River Thames Project.* Initial material gathered for this project included a recording and some written text. The recording documented the boat's bizarre noises on a Dictaphone. This material also documented noise from its passengers and other events that arose along the boat's passage. The written text was at first descriptive words that sought to recall and portray the experience which were later utilised again. This project became a means to test (O) as it revisits the experience of the boat trip and its material. The project reconfigured the poetic speech modes of the boat captured by Dictaphone and written words allowing occurrences of the work to come to the fore. [96]

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[96] For works that focus upon the sounds of the boat see works titled *(o) RT* and *(o) RT2* on the CD and USB inserted into hardcopy of thesis. This work can also be located at https://soundcloud.com/lucy-odonnell/tracks

It is important to convey how phenomenological bracketing reappears at various occasions during the (O) process. This occurs, as material generated by (O) is twofold; it wants to simultaneously record and convey experiences, which is in turn appreciated as new matter to wonder at. Phenomenological bracketing generated by (O) is recognised as a means to revisit the wonder of the event. It is also seen as creating sequential unfolding events within the (O) practice.

It has been established in both the literature survey and review, and Chapter 1 the nature of drawing and writing and hybrid drawing/writing practices, have many possible interpretations. For (O) drawing/writing creates opportunities to unite reading, looking *and* rearticulating. This method together with phenomenological bracketing creates further prospects for (O) to extend interpretations and expressions to envelop a poetic, projective utterance. Phenomenological bracketing is argued by (O) to be a tool that brings about wonder and aids the serial process as assumptions are suspended to observe the unfamiliar. Its method prolongs wonder as the practitioner sustains the usual/familiar as strange/uncertain within the practice and its many outputs. Employing wonder and recognising its associations to poetics argue (O) as a poetic practice, enabling *die sachen* to come about through its process positioning it as an ontological enquiry.

2.2 A Hybrid Methodology: The Necessity of Doubt

Doubt… to be doubtful is for (O) a necessity.

This thesis, its concerns and practices, are interwoven, which directs common significances to and from the four methods of (O).[97] Doubt is recognised as connecting these interwoven concepts and generates mutual intentions within all of the (O) methods. Doubt is discussed as connected to wonder's inquisitive pause, where a spark of doubt permits reflection to occur. I shall discuss its

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[97] The four methods of (O) are debates concerning drawing/writing shared conventions, the use of sound, phenomenological bracketing, ekphrasis and seriality.

significance using Richard Shiff's (2008) analysis of doubt. Doubt is identified as binding the four methods of (O). It is reasoned as an epistemological tool of (O), realising it as a methodology of becoming.

Richard Shiff (2008) examines doubt through an analysis of art and art history. Shiff's research addresses critical methodologies in the history of art. He relates the artwork and its critical interpretations as interconnected material practices.[98] Art practice is initially characterised as a form of belief and criticism as a form of doubt. However, Shiff identifies art practice and theories, are both produced through prior schools of thought affected by social, cultural, political and technological attitudes and approaches. Shiff identifies art practice and theory are formed through these varied dialogues and acknowledges historical objectivity as obsolete, instead recognising subjectivity influences the interpretative act as embodied and phenomenological. This notion of historical objectivity is arguably central to (O), which appreciates circumstance and viewpoints as fundamental to both interpretation and understanding. This position enables (O) to develop a subjective enquiry that also draws upon embodied and phenomenological experiences. (O) sets to create opportunity to position the artwork and its critical interpretations as interconnected material practices, thus employing doubt. (O) utilises this position to sanction critical analysis to be performed through its practice, arguing the interpretative acts that question and generate its outputs are motivated from subjective, embodied and phenomenological perspectives.

This thesis adopts doubt as underpinning the four methods of (O). Doubt is utilised to revisit syntax systems of drawing/writing shared conventions as absolute or rigid. This revision of drawing/writing shared conventions recognises the possibilities of sound for the hybrid. This saw the significance of the gesture as being bodily, oral and visual. Distinguishing ways in which a voice can be generated the research saw poetics as a means to revisit rules of drawing/writing to foster a sounded vocative practice. Phenomenological

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[98] This account of the theory and practice relationship is recognised by this thesis as linked to concepts drawn from Davey's theoria (2006), and reasserts the hermeneutic position.

bracketing is utilised to bring about a sensibility of wonder. Doubt is the first philosophical step of bracketing as it generates a dismissal of dogmatic objectivity in order to bring forth wondering. Doubt is employed, interconnected to wonder, through ekphrasis to reform the poetic voice of (0), re-verbalizing experience. [99]

Doubt's association to wonder arguably has the capacity to perpetuate dialogue and interpretations of theory and practice, as it revises assumptions and suspends conventions.[100] For (0) doubt is an epistemological tool. Once doubt is assumed or applied to a pursuit of knowledge fissures and gaps emerge in understanding. Questions and uncertainties filter into analysis, and arguably perpetuate an inquiry. The willingness to doubt and wonder is a method of (0), which arguably enables wonder to act as an affective state as a mode of enquiry. (0), a hybrid transferable process, in which drawing/writing is interwoven, that might be described as a practice-led research methodology is argued as a methodology of becoming. This is recognised as enabling *die sachen* to arise, which are not obliged to take their form within any particular classified mode of expression. This interpretative openness, initiated by doubt, appreciates opportunities to willingly acknowledge the horizons of possibilities yet to be realized. (0) utilises Shiff's analysis of doubt to accept knowledge generation as impending, acknowledging a position that resists aspirations for definitive answers or solutions, instead is stimulated to perpetuate enquiries as inquisitive and open-ended.

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[99] This is discussed in detail in 3.3 *Poesis, Ekphrasis, and the Serial*.

[100] Contributors to the *Working Wonder* Conference 2013 at Newcastle University, questioned wonder's role rendering the strange conceivable, prompting explorations into *knowing*. Significant contributors included: Dawn Felicia Knox, Michaela French, Dr Will Buckingham and Runette Kruger. Knox recognised the importance of doubt as a wonder term. French recognised wonder as an encounter with the unknown, enabling an expansion of understanding and knowledge, as an exploration that questions *humankind's* existence. Dr Will Buckingham asks what kind of relationship to knowledge (and, perhaps, un- knowledge) does wonder entail? And considers the relation between wonder, knowing and unknowing, recognizing wonder as taking place at this *interface* between the known or the knowable. And Kruger investigates the relationship between wonder, subversion and newness. Linking wonder to *decentring* discourse arguing in its ability to dismantle existing frameworks regarding social structures and identity, and facilitating radically new frameworks within which *newness* may unfold.

2.3 Wandering Wonder: Thinking and Exploring in a Phenomenological Discourse

This thesis acknowledges Fisher's (1998) wonder as a poetics of thought; where wonder is relocated and reactivated throughout its process. This chapter section identifies wonder as a wandering exploration where thinking and exploring evolve in a phenomenological discourse. Returning to Heidegger (1971) to question the union of building dwelling thinking expands the ontological enquiry. This position points towards language as a tool that recognises to be human is to be on the earth where dwelling and building are united, and reflections upon these must be undertaken poetically. [101]

Wonder is reasoned here as an activity that is both durational and space making drawing upon the significance of the line, to distinguish wondering as durational and space making.[102] (0) is discussed here as employing Bailey's (1982) notion of the *draftsman* as temporalising space and spatialising time.

(0) is argued throughout the thesis as ontological, facilitating both the lived and thought about. The thesis argues (0) as a methodology of becoming and realizes Hélène Cixous (1993) analysis of drawing as having no end, but breaking off. The research seeks to ask what roles do wonder and poesis play, as both embodied affective states and methods of enquiry, in the experiences of the drawing/writing encounter. In this chapter section (0) is discussed as a methodology whose outputs/activities are space making where the acts of wondering and wandering are broken off, or paused.

The phenomenology of (0) is encompassed within a methodology where thinking and exploring evolve, recognising this experience as embodied. This research advocates 'the line' as a joint convention of both drawing and writing as a wandering or travelling nomad, crossing domains navigating new territories. Line is understood as a prime indicator of occupation, one that notes space.

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[101] Note there are no commas here between building dwelling thinking, as this utilizes the concepts as united as Heidegger did in his 1971 essay.

[102] This thesis recognise the concept of space as developed from Henri Lefebvre, who argues the production of space or spatialzation as dialogic, socially produced from every day practices and perceptions based on social values and their subsequent production of meaning.

Line's definition was significantly challenged in a 2010 exhibition and subsequent publication *On Line: Drawing Through the Twentieth Century*.[103] Here the definition of line was reviewed though an examination of drawing materials that challenged the two-dimensional picture frame. Perceived as a basic element of drawing, lines function and meaning was questioned, expanded by explorations of gesture and form. This broke conventions of using paper as a prime and fundamental support material and saw examples where line occupied physical space and subsequently challenged the space and outputs of drawing as physical. Acknowledging Deanna Petherbridge and *The Primacy of Drawing* one can also observe the wandering nature of line and its impact upon contemporary practices. This also confronts the changing role of drawing, appreciating drawing practices, techniques and technologies as impacting upon reliance upon the paper support. Other significant examples of the wandering line include, Richard Longs *Line Made by Walking* 1967.

Figure 49. *A Line Made By Walking*. England 1967.

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[103] See: Butler, C.H & de Zegher, C. *On Line: Drawing through the twentieth Century*, The Museum of Modern Art, New York. 2010.

Emma Cocker (2008) accounts drawing as wandering, as does Tim Ingold (2007) both of whom recognise Paul Klee's 'active line on a walk' identifying lines as paths, places and passages. These paths created by lines are recognised by this thesis as both stimulating and plotting explorations of thought.[104] Jose Rabassa (1993) and Yves Bonnefoy (1994) identify opportunities to build space in the blank paper. Rabassa reflects upon the journal of Christopher Columbus identifying parallels between writing/drawing, navigation as the pen navigates the 'fiction' of the blank page the writer/explorer claims ownership of text and territory. The 'fiction' of the blank page suggests it already has chronicles, anticipating discoveries by entering it. This thesis argues the (0) creates an arena to wonder and wander, where thinking and exploring evolve. This territory is unbound and challenges rules through its poetic practices.

> …the white page is the unknowing which surpasses his ability to know…venturing into that white-ness and discovering there the precarity of all that has been acquired, the vanity of wants, and thus drawing near to that reality-unity that language robs us of. In this way, the drawing, the "great" drawing, will be poetry. Bonnefoy (1994: 15)

The paper support and its conventional whiteness becomes a place to wonder, as much as the unfolding activities that occupy it. There is a fitting metaphoric and philosophical link between the wonderings accessible through the white piece of paper and phenomenological bracketing. By considering the participant of bracketing as a blank sheet of paper as having nothing on it or possessing no knowledge, the paper (or bracketing participant) is prepared to take marks, or

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[104] *Wandering Lines: Automatic Drawing to Abstraction* (2011) this exhibition saw a collection of works that united concepts of wandering to drawing, both physically and philosophically. Examples from the contributors include Barbara & Zafer Baran: *'Star Drawings',* recognised as subjective light drawings. They seek to explore the act and the 'space' of drawing. The creative process uses stars or the moon as *pencils*, however the *drawing* is created in camera using long exposures to record the lights as line. The camera is understood as *pencil* as well as *paper*, working in a performance with the light source as an extension of the artist's hand. Linda Karshan drawings are process driven, exploiting physicality of drawing by utilising dance. Pacing out steps during the drawing process and making marks with graphite sticks she combines formal grid structures with a marking system that records her individual physical gestures. See http://www.englandgallery.com/EXHIB_WanderingLines_2011.htm
Another relative resource that recognises line as wandering or kinetic is
http://www.moma.org/visit/calendar/films/1135

receive knowledge. The blank sheet of paper is a field for projection, for discovery and innovations. This concept forms part of a discussion between Avis Newman and Catherine de Zegher where the blank sheet is described as 'an undifferentiated space' and 'the entity of possibility' (2003: 247). There is also a described and felt fear connected with this space, related by Bonnefoy (1994: 15) as an unknowing

> ...the fascination and the fear of the white page is the site in which one enacts differentiation as soon as a mark or sign is made It changes the non-ness and establishes a place of action. As soon as that act occurs the paper becomes something' Newman (2003: 247)

There could well be a hesitancy to practice bracketing, entering into the unknown, however this thesis utilizes the practice to temporarily suspend knowledge to inspect new grounds.

Arguably Patricia Cain (2010) makes a similar correspondence to drawing as a means to revisit knowledge and understanding when she asks 'what have I come to know about the world through making this drawing?' and perceiving drawings as an 'enactive account of coming to know'.[105]

(0) does not depend upon a paper support, however it distinguishes the principles of the anticipation and interaction with its blank paper as relevant to its practice. As discussed previously (0) recognises sound as gestured mark and observes (0) as straying from the page. The support is often exchanged for the environment of the maker and its activities, sounds become material to prompt wonder. *The River Thames Project* saw this in application, where the sounds of the boats journey created reflections upon the river as pathway through the city. This prompted wonder as an affective state where a sense of self as embodied subject felt the cold, the sensations of movement and vibrations of sound. I shall discuss

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[105] Patricia Cain argues the drawing practitioner as part of the 'eco-system' of the world, not in isolation from it, so therefore would not directly identify with phenomenological bracketing and its withdrawal methods. What is significant here is the development of understanding through the embodied actions.

how this starting point of wonder was perpetuated through (0) and wandered in its curious condition to develop serial activities.

The recordings and written words collected from the boat trip experience initiated further wondering for (0). It was significant to the project for the works to talk of and back to the experience. The sound recordings made on the boat and the written words collected afterward were considered within the context of drawing; recognised as Newman's indexical 'shifter', where the marks derives their sense from the context in which they are performed.
Once I began working with this material wondering was reactivated and relocated within a further collection of possibilities. The recorded sounds and words were recognised as collected marks to compose further reflections with. By considering the possibilities of the drawing/writing hybrid further practice outputs were generated that aimed to talk of and back to the boat trip experience. [106]

The written words became organised into poetry. The sound recordings were edited to describe periods of the boat trip. The poetry was spoken and edited into the sound works to create further practice outputs. Likewise the sounds were considered as having visual equivalents and it was considered how they could appear in the written poetic works. I reflected upon the use of punctuations and tools available within Microsoft Word to interpret the sounds within the written works. I organised punctuations into patterns that implied a sense of rhythm. It was significant that these configurations worked from written conventions using speech marks to open sounded episodes, however describing abstractions in the forms of dots and dashes. These sounded episodes were positioned onto the written works in Microsoft Word. The words resided within the footnotes and the sounded equivalents were positioned in the page

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[106] For works that bring together the sound recordings and spoken written word see the recordings *(o) RT3* to *(o) RT7* on the CD and USB inserted into hardcopy of thesis. These can also be located at https://soundcloud.com/lucy-odonnell/tracks

with footnote references, so the reader could hover their curser and bring the text onto the screen next to the sounded interpretation.[107]

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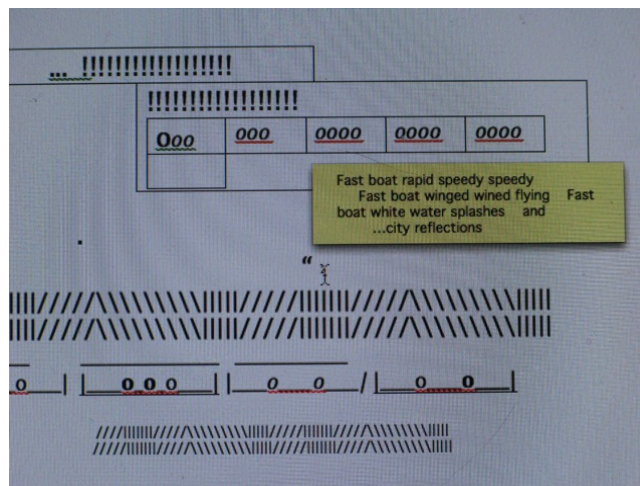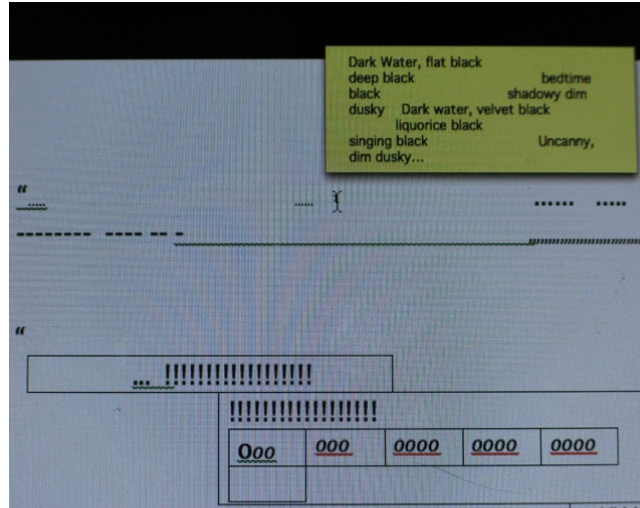
[107] It should also be noted by the reader this text appears in the thesis and is available on the CD and USB inserted into hardcopy of thesis (as both word document and PDF) so that this interaction with the work is made available.
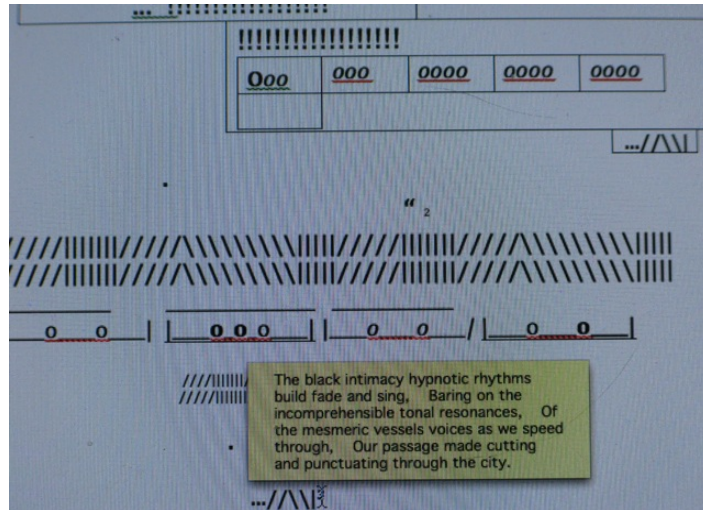
Figure 50. Lucy O'Donnell. Three details of on screen images from *The River Thames Project,* 2012.

These works transpired into a series by modifying the positions of both the sounded descriptions and words in both the page and the footnote, so the configurations became fragmented and interspersed. By shifting the marks positions within the works the page spaces were lengthened and the works scale changed, often occupying over numinous pages. This is an example of the reassertion of wonder permitted to wander. As the works potential was tested and recognised, further opportunities were identified that re-described the experience, developing its appearance and voice. This practice of wandering wonder creates works that are understood as a series, and this principle is one of (O) four methods. This should be understood as opportunity to explore subtle modifications that often leads to wider explorations that rework form and material in more divergent ways. These explorations of (O) are not recognised as having final conclusions, instead they are recognised as a vignette where *die sachen* rise to the fore, and should be viewed within the series rather than perceived as having individual 'successes'. The series duration would not be predetermined, instead it would be permitted to take the path uncovered by the explorations and 'break off' when the participant has performed the explorations desired and motivated through wonder. This is an example of how (O) realises

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Hélène Cixous (1993) analysis of drawing as having no end, but breaking off and how (0) is recognised as a methodology of becoming.[108]

The following written poetic works are not inserted as jpegs instead they appear in the thesis over the following 10 pages. The works are defined as a series and to view them vertically in sequence within the *Microsoft Word* format is determined as best fitting as this permits the reader to engage with the subtitles of the works font scales and reading/looking experience.[109]

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[108] (0) as a methodology of becoming is discussed in more detail in both 3.3 *Poesis, Ekphrasis, the Serial,* and the Conclusion.

[109] The reader should note that in this instance the footnote numbers in the following poetic works adopt the sequence within the thesis body, this is not identified as compromising to the works as the footnote tool is used to layer and rearrange *text body* and *supplementary notes* and it's particular numerical order is less significant to the works. This work is given a Figure number and when the thesis resumes to its conventional academic format/content/tone a figure number will be marked and a signpost header will be used to help avoid any uncertainty, which will read: *continuation of 2.3*.

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[110] Dark Water, flat black
          deep black
           bedtime black
           shadowy dim dusky

  Dark water, velvet black
              liquorice black
              singing black
              Uncanny, dim dusky…

[111] Fast boat rapid speedy speedy
   Fast boat winged wined flying
   Fast boat white water splashes

  and
          …city reflections

137

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112 The black intimacy hypnotic rhythms build fade and sing,
  Baring on the incomprehensible tonal resonances,
  Of the mesmeric vessels voices as we speed through,
  Our passage made cutting and punctuating through the city.

Dark Water, flat black
    deep black
     bedtime black
     shadowy dim dusky

 Dark water, velvet black
     liquorice black
     singing black
     Uncanny, dim dusky…[113]

Fast boat rapid speedy speedy
 Fast boat winged wined flying
 Fast boat white water splashes

 and
    …city reflections[114]

The black intimacy hypnotic rhythms build fade and sing,
Baring on the incomprehensible tonal resonances,
Of the mesmeric vessels voices as we speed through,
Our passage made cutting and punctuating through the city.[115]

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[113] **"** ……   ……   113   …… ….

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[114] **"**

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[115] /////|||||||/////\\\\\\\\\\||||/////||||||/////\\\\\\\\\\|||||
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Dark Water,
Flat   black

                                    deep
              bedtime black
                       shadowy dim dusky
                                    Dark water, velvet
                                          liquorice
                                       singing boat

                                                        Uncanny, dim dusky…[116]

Fast boat rapid speedy speedy
                        Fast boat winged wined flying
                                          Fast boat white water splashes

                        And

              …city reflections   …city reflections

              …city reflections

              …city reflections[117]

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[116] **"**….   ……   [116]   ……   …..
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[117] **"**

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|___o___o___| |___**o o** o___||___*o___o*___/ |___o___**o**___|

[1] The black intimacy hypnotic rhythms build fade and sing,
    Baring on the incomprehensible tonal resonances,
    Of the mesmeric vessels voices as we speed through,
    Our passage made cutting, punctuating ,through the city.
The black intimacy hypnotic rhythms build fade and sing, Baring on the incomprehensible tonal resonances, Of the mesmeric vessels voices as we speed through, Our passage made cutting,   punctuating,   through the

city**…...//\\|**[118]

                                    Dark Water,
                                    Flat black
                                    deep black
        bedtime black
                  shadowy dim dusky
                                            Dark water, velvet
                                                    liquorice
                                                    singing boat

                                            Uncanny, dim dusky…[119]

Fast   boat   rapid
                                            speedy speedy   Fast   boat   winged
wined flyin
Fast   boat   white water splashes .’- ..’
                                                      -_’…’_
                                            And

…city reflections**…//\.\|’_**
                                                                    city reflections

…city reflections**…//\.\|’_**

 …city reflections**…//\.\|’_**
                                                                    city reflections

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            ////|||||||////\\\\\\\\\|||||////|||||||////\\\\\\\\\|||||
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                  │ ├──────┴──────┴──────┴──────┴──────┤
                  └─│   │
                    └──────────────────────────────────┘
                                        ┌────────┐
                                        │ …//\\| │
                                        └────────┘

…//\\|**120**

The black intimacy hypnotic rhythms build fade and sing, Baring on the incomprehensible tonal resonances, Of the mesmeric vessels voices as we speed through, Our passage made cutting,   punctuating,   through the city**…..//\\|**121

Dark Water,
Flat black
deep black

bedtime black
          shadowy dim dusky

                              Dark water, velvet
                                        liquorice
                                        singing boat
                              Uncanny, dim dusky…122

Fast   boat   rapid
                                        speedy speedy   Fast   boat   winged
wined flyin
Fast   boat   white water splashes .'- ..'
                                        -_'…'_
                              And

…city reflections**…//\.\|'_**

                                                                    city reflections

---

120

121 "/////|||||||//   ///\\\\\\   \\\|||||/////|||||||////\\\\\\\\\\|||||
      ///   / ||||||/////\\\\\\\\\\|||| Dark water, velvet
liquorice
                                        singing boat

|__o__o__| |__ **0 0** 0 __| |__o__o__   /|__ o   o __|
// /||||||/   ////\\\\\\\\\\ ||||/////|||||||///
//\\\\\\\\\||||
      /   and   sing, Baring on the I   ncomprehensible tonal   resonances, Of the mesmeric vessels voices as   we
          speed through, Our passage made cutting,   punctuating,   through the city**…..//\\|**121   / .. ,
              , . ; ' - 0   9o
                              "

122122 "…..   .   …… 122   '?>,/\-   -":o   .   oj11 . , ;
                              L --   '   …… …..
              -------- ---- -- -   '   „„„„„„„„„„„„„„„„„„„„"
                                              '

bedtime black
shadowy dim dusky
              Dark wate liquorice
                              singing boat

ooo	Ooo!	oooo	oooo	oooo

'?>,/\-   -":o   .   oj11
                          . , ;
                  '
L --   ……
                  …..
-------- ---- -- -
          '
„„„„„„„„„„„„„„„„„„„"

…//\\|

...city reflections**...//\.\|'**

 ...city reflections**...//\.\|'**

……//\\\|[123]

Dark Water,
Flat black
deep black

bedtime black
        shadowy dim dusky

                                    Dark water, velvet
                                            liquorice
                                                singing boat
   Uncanny, dim dusky...[124]

Fast   boat   rapid

                                                speedy speedy   **Fast   boat**

winged wined flyin

Fast   boat   white water splashe

                                            And

"...city reflections...//\.\|'

city reflections

_____

                    [123] "/////|||||||//   //\\\\\\
                            ark water, velvet
                                                    liquorice
                                                    singing boat

                        _____   _____ _____
                        |__o__o__| | **0 0** 0 |
//\\\\\\\\\||||||
    /   and   sing, Baring on the I   ncomprehensible tonal   resonances, Of the mesmeric vessels voices as   we
        speed through, Our passage made cutting,   punctuating,   through the city**……//\\\|**[123]   / .. ,
                        , . ; ' - 0   9o
                                                "

        124124 "……   .   …… [124]   '?>,/\-   -":o   .   oj11 . , ;
                                    L --   '   …… …..
                            -------- ---- -- -   '   „„„„„„„„„„„„„„„„„„„„„"
                                                    '

| bedtime   black |
| shadowy   dim   dusky |
| Dark   wate   liquorice |
| singing boat |

                                            | '?>,/\-   -":o   .   oj11 |
| ooo | Ooo! | oooo | oooo | oooo | | . , ; |
|⟋⟋| | L --   …… |
                                            | ….. |
                                            | -------- ---- -- - |
                                            | ' |
                                            | „„„„„„„„„„„„„„„„„„„„" |

                                                        | ...//\\\| |

......**//\\|**[125]

bedtime   black
Dark   Water,
Flat black   Flat black
Deep   black
bedtime black

shadowy
dim   dusky
Dark water,   velvet
liquorice   Uncanny, dim dusky...[126]
singing boat

"......   .

;<>/   "-/.,>,
...... [1]   '?>,/\-
-":o   .   oj11 . , ;
L --   '   ....
--------   ---- -- -   '
-":o
oj11 . , ;   ,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,"
'

bedtime   black
shadowy   dim   dusky

---

[125] "/////|||||||//   ///\\\\\\
ark water, velvet
liquorice
singing boat

, . ; ' - 0   9o
"

[126126] "......   .   ... [126]   '?>,/\- -":o   .   oj11 . , ;
L --   '   ....
-------- ---- -- -   '   ,,,,,,,,,,,,,,,,,,,,,,,,,,,,"

"......   .

;<>/   "-/.,>,
...... [126]   '?>,/\-
-":o   .   oj11 . , ;
L --   '   ....
--------   ---- -- -   '
-":o
oj11 . , ;   ,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,"

'

Dark   wate   liquorice
                         singing boat

                              shadowy
                         dim   dusky
                    Dark water,   velvet
                     liquorice   Uncanny, dim dusky…[127]
                              singing boat

··‥**//\\|**[128]

            bedtime   black
            Dark   Water,
        Flat black   Flat black
             Deep   black
              bedtime black

Fast   boat   rapid

                                    speedy speedy   **Fast   boat**

winged wined flyin

Fast   boat   white water splashe

                              And

                              …//\\|**[129]**

127127 "···‥   .   ‥··· [127]   '?>,/\-   -":o   .   oj11 . , ;
                         L --   '   ‥··· ·····
        -------- ---- -- -   '   ,,,,,,,,,,,,,,,,,,,,,,,,,,"
                                              '
                                                                          …//\\|

128 "/////|||||||//   ///\\\\\\
                ark water, velvet
                                                    liquorice
                                                  singing boat

129 ¡

Continuation of 2.3

This series was reformed to create a further series that re-verbalised the experience. Applying ekphrastic principles and changing the materials identified the series as adopting a new voice. This is an example of the vignettes taking a more divergent approach to its form, material or technique. It was fundamental for this further collection to speak of the experience once more, utilising a format that potentially carried a new voice. It was significant that this work spoke of and re-verbalised the boats pathway and described the boat as a travelling form. It desired to generate a sense of the night, its black environment punctuated by the reflective water that held and distorted the light of the city. The initial written poetic works that appear in the thesis were printed torn, twisted and cut into various formats. These were layered into new configurations that saw the marks and contents positions change, creating new drawing/writing compositions. Some configurations retained the flatness of the paper, whilst some became 3D as the twisted shapes created a new volume. [130]

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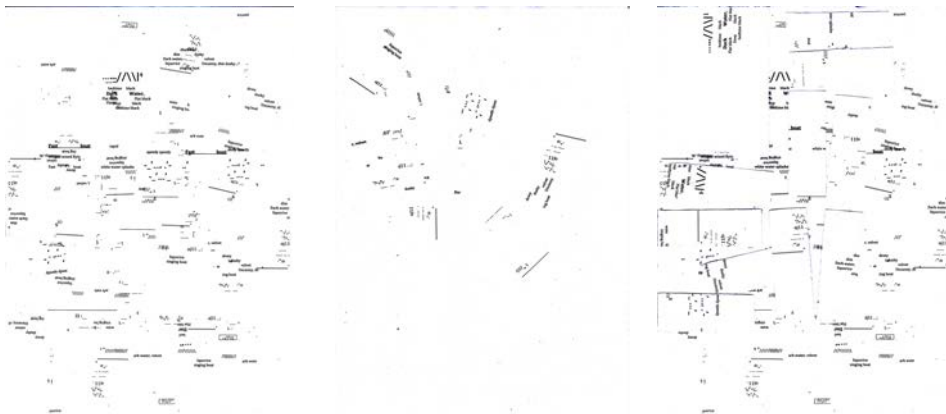
[130] See series in Figure 22.
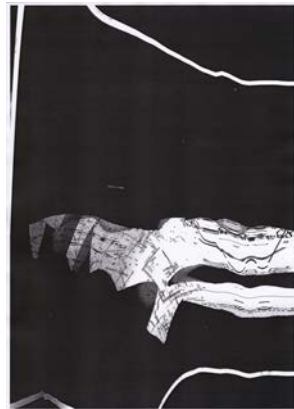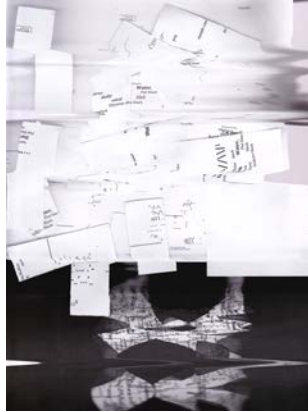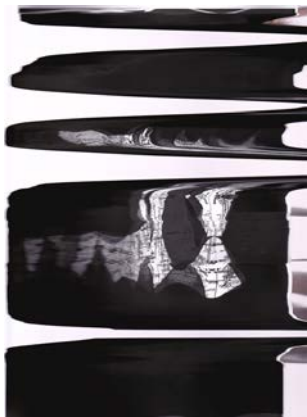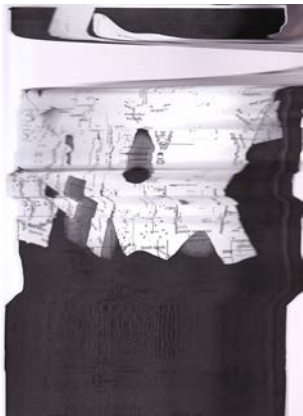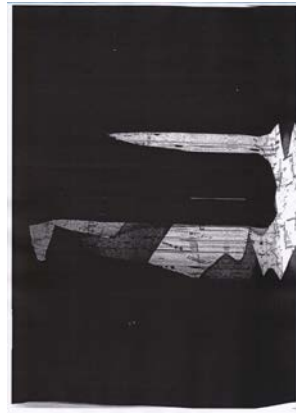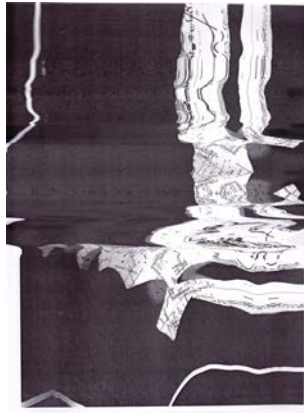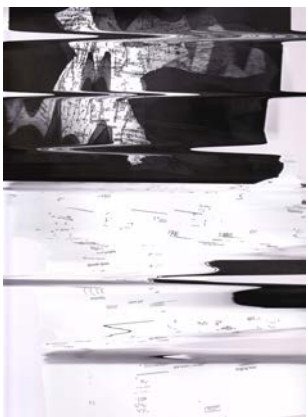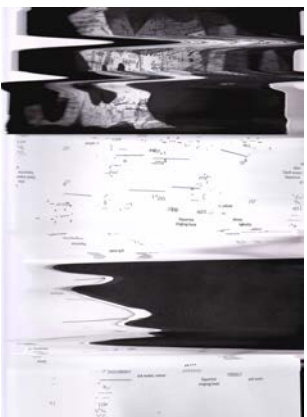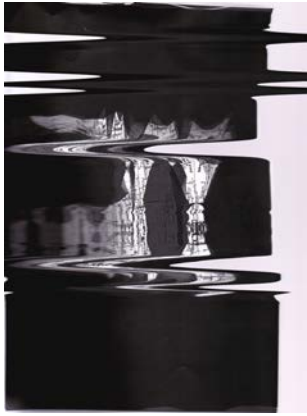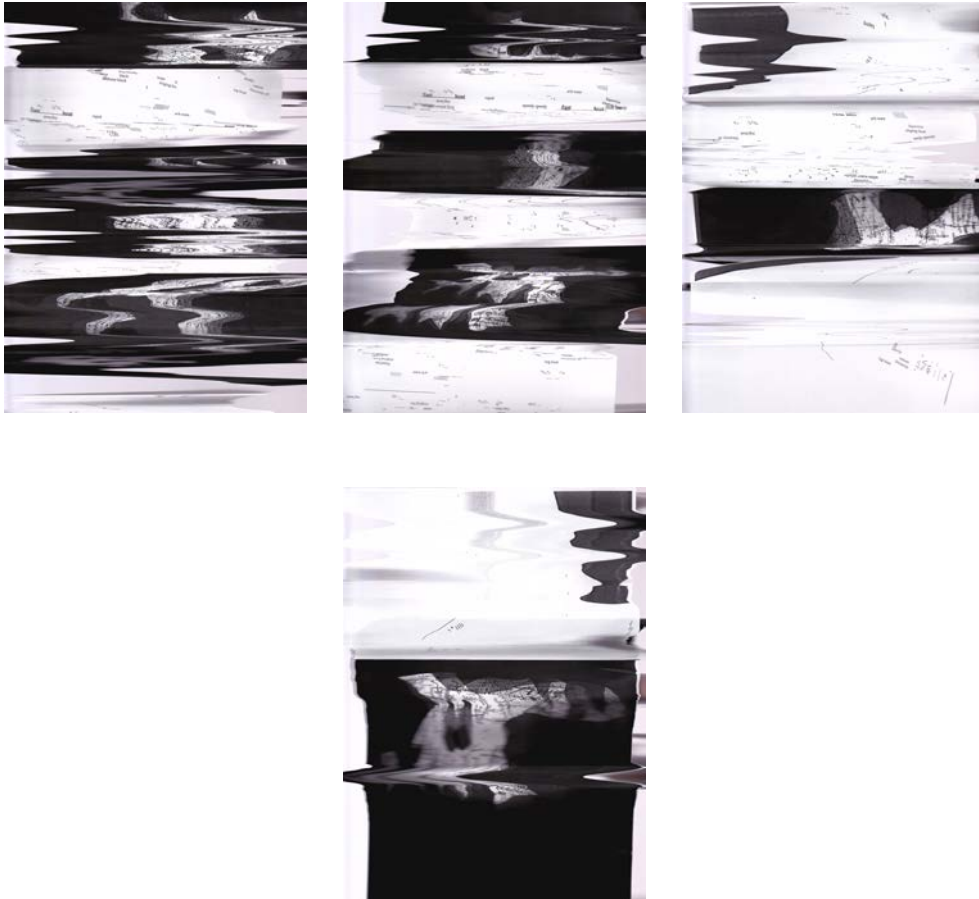
Figure 51. *The River Thames Project,* 2012.

These forms were positioned on a scanner and re-documented. The scanner was recognised as a drawing tool.[131] It was considered as creating marks within the (0) that referred to the experience and created additional interpretations of it. It would continue the works monochromatic palette and atmosphere. It was discovered the scanner could create a sense of perspective by opening the shutter during the scanning process. This created large black spaces implying a depth of field and referencing the atmosphere of the experience. To both open and close the shutter during the scanning process brought interspersed light and dark marks and shapes that were considered as bringing suggestions of the speed, and reflections of the boat along its journey. And the papers could be moved during the scanning process creating suggestions of movement within the work by the blurred marks created. Moving the paper also created shapes and

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[131] The possibility's of the scanner as a drawing tool has previously been questioned by Emily McLennan and Phil Sawdon in 2003. See:
http://www.lboro.ac.uk/microsites/sota/tracey/journal/dat/mclennan.html

volumes that implied a three-dimensional form within a depth of field, which was considered as referencing the boat as a volume or entity on its journey. The outputs create additional poetic utterances that revisited the conventions of drawing and writing fostering a vocative poetic practice. This process reactivated and relocated the wonder of the boat trip experience, wandering into new territories to talk of it.

The research seeks to ask what roles do wonder and poesis play, as both embodied affective states and methods of enquiry, in the experiences of the drawing/writing encounter. The thesis argues poesis as connected to wonder and its character is set to wander. The wonder located through the wandering (O) can be both philosophically and physically broken off and paused where *die sachen* temporarily climaxes. (O) is recognised as a drawing/writing hybrid that unites building dwelling thinking privileging Heidegger's notion that this phenomena is combined through language.

2.4 The Subject of Speaking: The Phenomenological Body

In this section the subject of speaking is determined as two fold, as communicative projections, and secondly by recognising the speaker or delivery agent can prompt various interpretations within the recipient, which intern influences comprehension of both the information projected and its agent. Practice outcomes are discussed as modes of speech. These outcomes are critiqued as conveying bodily gestures in their materiality.[132] Previously in chapter 2 wonder has been identified as a wandering exploration where thinking and exploring evolve in a phenomenological discourse, adopting Heidegger's union of building dwelling thinking. This amalgamated dwelling and building through poetic language. This communicative platform is significant to the participant of (O) as its practices enable a method that creates ontological poetic

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[132] It is recognised that not all practice outcomes can or will convey bodily gestures in their materiality. For the drawing/writing hybrid practices developed through this research it is recognised that both inscribed and sounded acts can carry reference to the maker and their bodily gestures. This is important to how (O) can articulate ontological reflections.

reflections. This section questions the conventions of speaking to revisit the communicative possibilities of building dwelling thinking. It reviews the maker's context and environmental conditions as influential. The subject of speaking is explored occurring through the body as both oral and physical. The research acknowledges Merleau-Ponty's claim the body acts as a mediator between the self and the world and considers how this phenomenological body adopts a voice and the thesis positions *the subject of speaking* as embodied projections.

This enquiry argues (0) manifests interwoven experiences of being both noetic (manner of being aware) and realizing oneself as noematic (object of awareness) that heightens an awareness of what is being said and how.[133] The embodied subject is argued as a wandering agent that develops an understanding of the world through the (0) practice. This thesis maintains practicing (0) is a means to realise oneself in the world, where the participant is sensitive of their bodily presence. This type of subjectivity does not follow any dualisms, which perceive mutually exclusive divisions between the physical and mental or body and mind. Instead it argues for a unified cohesion of body and mind. It looks towards the notion of an embodied speaking subject that gathers knowledge in a phenomenological manor, through experience. The notion of the phenomenological body is questioned using feminist theories and expanding upon embodied debates and discussions of comportment and deportment. Positions assessed by Young (1980), Grosz (1994) and Jones (1998) assert bodily perceptions as shaping expectations and generating assumptions, that when challenged allow alternative experiences and voices to emerge. Fundamental to this is to break any hierarchical positioning brought about through the dichotomy of mind and body to instead allow for experiences gathered through touch and sensation to be mutually observed, felt and processed. This expels the detachment of reasoning and feeling as bound to either mind or body. (0) fundamentally unites the body and mind by identifying experiences and knowledge are gathered and processed through both the body

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[133] For a useful discussion that considers the researchers subjective role/position and the employment of bracketing to suspend this see Linda Finlay's *Debating Phenomenological Research Methods.*

and its philosophical reflections. (0) identifies phenomenological experiences are generated through embodied events, used to gather and assess knowledge.

This adopts principles established by Kelly Oliver who recognised the perpetuated subject-object and/or same-different hierarchies, to develop a theory of witnessing subjectivity based on Hegelian notions of recognition. (0) however absorbs concepts of witnessing as noetic, and noematic sensations unveil themselves through phenomenological events. These interwoven philosophical positions that unite body and mind is for (0) a phenomenon where witnessing and dwelling unite as poetic. Sobchack (1999) revision of dwelling, as subjectively and synoptically lived questioned how we dwell in our bodies. Sobchack emphasizes vision as embodied, characterised not only in its objective dimensions but also in subjective terms accounting the complexities to transcend both the images we produce and become produced by. Making reflections upon the phenomenon of (0) where witnessing and dwelling unite as poetic, temporarily suspending conventions arguably corroborates what Sobchack appeals for when she talks of 'bodies not merely as they are objectively seen, but also as they are subjectively and synoptically and synesthetically lived, as they enable and contain the very meaning and mattering of matter, as they give gravity to semiotic production and circulation, and suffer as its very ground (1999: 47).

The embodied wandering subject develops an understanding of the world by articulating their experiences through the (0) practice. In chapter 1concepts of bodily gestures saw the drawing/writing hybrid use sound, which was adopted by (0) as a method. The *Ballycastle Vignettes* project shared in *TRACEY* project space influenced (0). This project established a vocative practice as it developed concepts of bodily gestures and saw the simultaneous evolution of both paper based and sounded works. Its practice began to jointly observe and share experiences. These practice outputs became material to wonder at and the body's gesture was fused within the work, becoming a performance. The application of spoken word within the works *poems to the sea* first borrowed principles from concrete poetry and performance poetry. A paper-based text

work was presented to Artists Eddy Kennedy, Rachelle Puryear and Mr. Brian Polke, with the brief to speak its contents for an MP3 recording.[134]
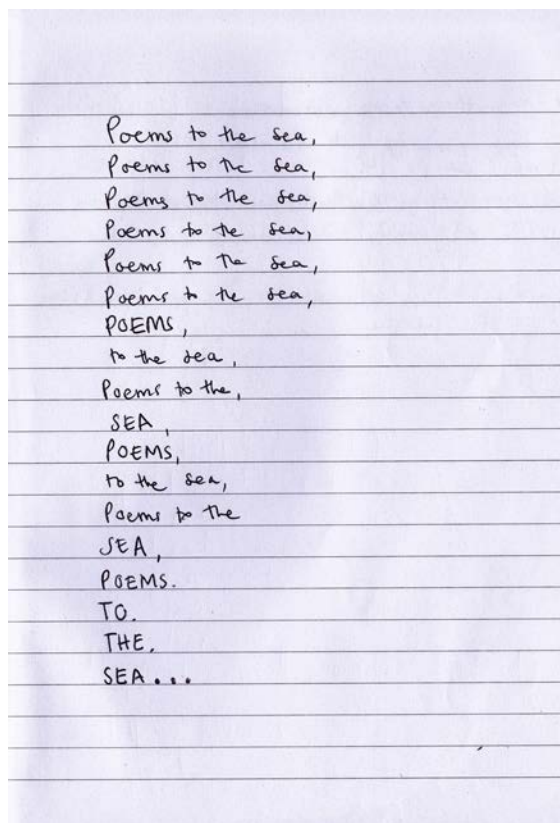
Figure 52. Lucy O'Donnell. *Poems to the sea*. 2012.

Their different accents, tones and interpretations of the composition brought additional sounded textures, timbres and rhythms as they sounded and processed the words configurations and possible meanings. I edited these recordings and reorganised the participant's voices so they spoke back to each other. I further added recordings of the sea to act as a forth voice that I perceived spoke of and for itself. This work determined sound as speaking through its materiality where the maker is explicitly read within the works subject. It is

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[134] See Figure 52 for poem, and for other practice outcomes see; CD and USB inserted into hardcopy of thesis. The work can also be located at

http://www.lboro.ac.uk/microsites/sota/tracey/space/projects/odonnell/lod2.html#week3

significant to briefly pause here to reference ekphrastic poetry. This poetic method explicitly enables silent forms to obtain a voice. These forms become *speaking subjects* through ekphrastic writing methods, empowering the artefact's to jointly adopt and project a voice. It is significant to note this ekphrastic principle as it inspired the sound of the sea to be utilised in *Ballycastle Vignettes* as an animated gestured act that spoke of itself. [135]

The drawing/writing hybrid questioned the vocative relationship between the body its actions and environments and further looked towards the Flâneur and the *derive*.[136] The Flâneur challenged by the feminine Flâneuse disobeys gendered conventions by wandering, rendering the wandering woman as vulnerable, out of place and role.[137] Contemporary fine art drawing practices often acknowledge the embodied presence, gestures and explorations of the maker. These practices frequently draw upon Merleau-Ponty's recognition of understanding as experiential where the body meditates or *converses* between self and its domain.[138] The debates of Flâneur and Flâneuse highlight the body as

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[135] Ekphrasis is a particular method of (O) and is discussed in detail Chapter 3.3 Poesis and Ekphrasis**.**

[136] The Flâneur a phrase coined by Charles Baudelaire, which describes a male detached observer who wanders through space. This detached observer was perceived equivalent to a *modern artist* who does not get involved with the community. The Situationists extended the concept of the Flâneur, and it became expanded again by Guy Debord who in 1958 with interventions of the urban environment the drift or *derive*, was conceived. This particular form of drifting is pertinent to citys, which are recognised as having psychogeographical contours, constant currants, fixed points and vortexes that disapprove of entries or exits from particular zones.

[137] For further references that discuss the flâneuse, and the politics of space see D'Souza and McDonough (2006) and Hammergren, L (1996)

[138] A project that brings together these concepts where drawing and phenomenology are brought together, utilising Merleau-Ponty theories of embodied self as mediator is currently being undertaken by Deborah Harty See; http://www.lboro.ac.uk/departments/sota/tracey/space/projects/phenom/dh1.html This project saw a exhibition of work that sought to consider Drawing as having the ability to record both its own making and the movement of the thoughts and body of the drawer. See http://www.boningtongallery.co.uk/exhibitions/drawology Examples of drawings that consider the body and its wanders include: Yvonne Rainer, Trish, from Dance Notations, 1963. Type written text on paper, 11 x 8 ½ inches. *Aftermage: Drawing through process* pg 123. Francis Alys, *The Green Line: SOMETIMES DOING SOMTHING POETIC CAN BECOME POLITICAL AND SOMETIMES DOING SOMTHING POLITICAL CAN BECOME POETIC.* Still from instillation with various components. 2007. *On Line: Drawing through the twentieth Century.* Pg 211. Christoph Fink, Atlas of movements, Blue ink on paper, 2000-3. *Drawing now : between the lines of contemporary art.* p 28. Maryclare Foa, *Manhatten Trace, 31ˢᵗ December 2003, 16 miles aprox (18.56 kilometers*) Raw Hertfordshire chalk on New York pavement, 2003. *Drawing now : between the lines of contemporary art, p33.* Mimi Gellman nightdrawing 1.2009, Black and white

politically coded and subsequently its space politically charged. These scenarios are arguably temporal as the body navigates its territories. [139] (O) draws upon these malleable scenarios and uses phenomenological bracketing to suspend presuppositions and enable wonder.

This thesis fundamentally interweaves wondering with wandering. Triggered through doubt wonder questions what is, asks what could be and united with wandering enables unfolding peripatetic reflections. Wonder reviews conventions it endows questioning and a restructuring of perceptibility. The performed practices of (O) empower the embodied speaking subject and its multiplicity of *die sachen*, comportment and deportment to coexist in the act of witnessing. Marsha Meskimmon describes the interconnections between body's sites and time

> The social process of inscription which takes place when subjects, spaces and language are brought into contact with one another is fluid and malleable. Macro-histories are brought into being through these micro-encounters of bodies and sites of meaning. Meskimmon (1997: 26)

By looking towards the Deleuzian fold the body its space and any successive inscriptions can be argued as a blended phenomenon. Deleuze proclaims

> The outside is not a fixed limit but a moving matter animated by peristaltic movements, folds and folding's that together make up an inside: they are not something other than the outside, but precisely the inside of the outside. Deleuze (1988: 96-97)

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photograph, 20 x 30 in. *On Line: Drawing through the twentieth Century pg 191.* Also, an exhibition held at the Drawing Room in 201 brought together drawing practitioners who's practice explored walking, travelling or moving through the landscape, See: http://drawingroom.org.uk/exhibitions/the-peripatetic-school-itinerant-drawing-from-latin-america

[139] An interesting project that shares concerns with how performative drawing can in different ways reveal temporal and spatial understanding of place and space is a collaborative project drawntogether. See: http://drawntogether.wordpress.com/about/

The folds blended phenomenon empowers the embodied speaking subject and its multiplicity of *die sachen* to emerge though the participation of (O) and its practice acts to intensify experiences of reading/looking and rearticulating. *Die sachen* must be observed for the participant of (O) as interwoven with their location and experiential understandings subsequently arise from the scenario.

These concepts were tested within The *Ballycastle Vignettes* project.[140] In week four of the project sounded interpretations of paper-based drawing/writings were performed at the seashore, re-verbalised back to the sea. The performance was recorded with a Dictaphone and the recordings acted to both document the work and gather new sounds from the environment. As the works were performed they were simultaneously remarked with a pencil.[141] These pencil marks wanted to reform and visually record the sounds that came from the environment during the performance. The Dictaphone documented multi layers of sounds incorporating the performed sounded interpretations, the sounds of the pencil marks being made onto the paper, the sounds of the sea, birds and subtle shuffles of the audience. These *poems to the sea* identified an opportunity for a drawing/writing hybrid that acknowledged the significance of sound to jointly create and record dialogues with the environment. These were motivated from phenomenological experiences that acknowledged observing is part of an experience but not its totality.

It was determined that if experiences were gained and processed through the body they should also be rearticulated through it. Identifying the body as jointly marking/speaking identified this reticulation as requiring alternative means of marking such as sound and body presence. Sound was selected as a significant method for (O) as a tool for marking that was fitting to reflect the speaking subject. Heidegger's building dwelling thinking is united and projected through (O) where witnessing and dwelling unite and expressed as poetic through (O) outputs. This awareness of the embodied self enables comportment and

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[140] See CD and USB inserted into hardcopy of thesis. Work can also be located at

http://www.lboro.ac.uk/departments/sota/tracey/space/projects/odonnell/lod2.html#week4
[141] Strategies mentioned in 1.3 were employed, interpreting the works formal elements into by pronouncing sounds, alternating pitch and rhythm.

deportment to coexist in the act of witnessing and the folds blended phenomenon empowers the embodied speaking subject and its multiplicity of *die sachen* to emerge. This appreciates embodied reflection and expression comes together through drawing/writing. Where communicative possibilities can be rephrased and arguably within this rephrasing various alternative forms of communication are enabled. These complementary interpretations infringe communicate conventions and create multiple possibilities that are freed from expectations. This is crucial to (0) as an ontological enquiry that looked towards wondering and its wanderings to enable a poetic practice and voice.

2.5 Summary

Chapter 2 discusses the practice of (0) through *The River Thames Project.* The chapter is a mediator between chapters 1 and 3 constructing networks between key debates and defining the significance of (0) four methods. Fundamental claims established in chapter 1 accredited (0) as a practice that unites experience and expression, which was argued as enabling a *new voice.* This claim is expanded in chapter 2 by assessing the *subject of speaking.* (0) was presented as inherently poetic for its potential to challenge communicative conventions and modes of expression. It was proposed this revision of conventions occurred in two ways, through inscripted and sounded means. These approaches were tested in the work *u had 2 b there* where the inscriptions and their verbalised sounds transcribed experience.[142] *The River Thames Project* also utilised findings from the work *;%* that identified syntactical interpretations of a hybrid can jointly adhere to conventions whilst breaking them. By suspending assumptions that direct a particular use or reading of an inscription or sound enables the participant to revisit conventions to make further interpretative possibilities. Although drawing/writing hybrids have been argued

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[142] *u had 2 b there* significantly relied upon the interpretations of the reader(s)/performer(s) arguably uniting the acts of viewing/reading/speaking. These findings were key to a drawing/writing hybrid fusing viewing/speaking to create a new event and a practice that heightens embodied awareness.

as magnifying tensions between reading and looking where they arguably become united the research acknowledged a strategic method was required to blur the participants analysis of conventions and expectations embedded within the interpretation. This method needed to enable a re-evaluation of syntax systems as directives to instead treat them as more flexible interpretative devices. It was identified if the participant adopted wonder they could employ these revaluations. I shall return to the strategies and the significance of employing wonder.

Throughout chapters 1 and 2 there has also been considerable debates concerning *subject,* and its emergence. Chapter 1 identified the subject emerging through marked and sounded transcriptions describing content by borrowing narrative building techniques from concrete poetry and using the formal elements as tools to fuse drawing and writing. The emergence of subject and *speaking subject* was equally determined from an ontological platform, as embodied, emerging through the act of making. The practice outputs *Material Poetics: Sample Kristen Kreider, itof* and *Tz'iib practice* saw wonder as a key occurrence to the inscriptive and vocative drawing/writing practices. The project *Ballycastle Vignettes* prompted the body to be perceived as an agent that jointly marks/speaks. This notion was associated to Heidegger's union of building dwelling thinking where (0) unites witnessing and dwelling to become magnified through sensations of comportment and deportment. The folds blended phenomenon empowers the embodied speaking subject and its multiplicity of *die sachen* to emerge and become expressed as poetic (0) outputs. These *die scahen* emerge through the practice as personal reflective constructs, where prior experience and knowledge are drawn upon and redrafted. The conceptual and methodological significance of *die sachen* operating as a broader dialogue between theory and practice is expanded in chapter 3.

Wonder enables the (0) participant to revisit conventions through its pensive and participatory characteristics. Its pensive feature allows for this reconsideration, whilst its participatory stimulus to engage thought through action manifests understanding through Schön's tacit knowledge as (1983) *reflection in action*.

Wonder is proposed as fundamentally prompting a type of doubt questioning what is, and examining what could be. This position adopts tacit knowledge generation as a method, where reflecting upon understanding is implicit within actions. For (O) this understanding is restructured, analysed and embodied in further actions, yielding and utilizing Schön's model of *reflection in action* as *situations of uncertainty, instability and uniqueness* to create a dialogic methodology that mediates between problem setting and problem solving.

It is significant for (O) as a methodology of becoming to assert wonder as a tool that suspends assumptions empowering the participant to revisit conventions and make further interpretations. It was identified through practice outcomes that for (O) wonder needed to emerge. It was not appropriate to assume wonder as easily obtainable, as it was determined through the research as a type of cultivated open receptivity, termed in this research as a poetic attitude. However because wonder is such a considerable component for the drawing/writing hybrid to enable a new voice Phenomenological bracketing was identified as a crucial method that could license wonder. Bracketing was identified as enabling a certain type of interpretation that temporarily breaks from presuppositions where alternative interpretations and expressions can emerge. A significant example of how bracketing functions can be seen in *The River Thames Project* where bracketing was employed to suspend assumptions to bring about wonder. In this project the sounds of the boat were contemplated as marks and by employing Newman's indexical shifter and distinguishing marks derive their sense from the context in which they are performed a more open interpretation of this phenomena asked what these marked sounds denote or speak of and how. The serial outputs generated in *The River Thames Project* all talk *of* and *back to* the boat trip experience reactivating and relocating wonder via numerous inscriptive and sounded (O).

In short, it is crucial for the participant of (O) to use bracketing to employ wonder and revisit communicative conventions to develop a new vocative practice. Wonder motivates and perpetuates (O) as a methodology of becoming. This methodology is dialogic as it incites analytical negotiation and navigation,

creating multiple alternatives and pending possibilities. Chapter 3 principally defines the impact of (O) overarching dialogic structure. It revises phenomenological and hermeneutic debates arguing their application both employ types of dialogic exchange to enable descriptive interpretations. It positions the *poetic attitude* as tendering dialogic concepts within (O) four methods. The importance of examining our interaction(s) and interpretation(s) of objects and language used to articulate these introduces the significance of ekphrasis as a method. These philosophies and methods are used to make a claim for the significance of (O) dialogic structure as a methodology of becoming.

Chapter 3: Talking Dialogue

Introduction

The *poetic attitude* is discussed as an overarching concept for the (0) methodology. It is connected to wonder and argued as capable of breaking rules and forming an innovative vocative drawing/writing practice. The *poetic attitude* is argued as a concept that tenders dialogic concepts within (0) four methods. Ontological debates arise from the analysis of the *poetic attitude* as means to examine our interaction and interpretation of objects and the language used to articulate these experiences. [143] Projects and practice outputs that were interested in, or motivated to explore the concept of dialogue are discussed. These are examined as significantly influential for (0) as they influenced their open-ended nature and fundamentally argue knowledge structures in flux as *die sachen* emerge, talking of and back to both theories and practices. The practice outputs include drawings made in response to a year's residency at Lincoln Catherdral, and a collaborative project with artist/researcher Joe Graham *Drawing in the Middle Distance* first presented at the *Drawing Research Network Conference* 2012.

To conclude, ekphrasis is discussed as a method to prolong dialogue. It questions the form of objects that stirs, attracts or intrigues us and analyses this experience. The significance of ekphrasis is crucial to the concept of dialogue. It is discussed as possessing possible access to wonder as it distinguishes objects of intrigue creating oportunity for concentration and contemplation. It is discussed as having similar capacities to bracketing, as it fuses an engaged attentiveness with a disengaged distancing to reinvent possibilities of expression. Objects/form and language are both discussed as types of expression vocative in

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[143] This chapter section initiates a discussion around object, form and materiality, and the terms are used interchangeably. The term 'objects' is used for its broad all encompassing association to tangible matter and *things.* The chapter perceives the terms as interrelated, and builds a position that argues for the reading the form or object is made in relation to its materiality. The differing descriptive implications of the words that point towards tangible recognizable *object,* or form as physical possibility more ambiguous structure are utilised in the writing to best suit the concepts being discussed.

nature via their specific materiality and appearance. Exaplmples of (0) outputs are reviewed to demonstrate the application of ekphrasis as one of its four methods.

3.1 Dialogues: Horizons and Open-Ended Conversations

This section positions understanding as temporal and perpetual rather than a fixed certainty and focuses upon the similarities between phenomenology and hermeneutics, underpinned by dialogic exchange. First phenomenology is discussed as adopting a subjective participatory interaction with the world to make discoveries. Phenomenology studies the structures of consciousness as experienced from the first-person point of view. It can be understood as a subjective and descriptive account. Secondly, hermeneutics identifies the significance of interpretations, informed by previously gathered knowledge, or presuppositions. There are tensions between phenomenology and hermeneutic philosophies, however there are significant common goals recognised and discussed by this research deriving from dialogic concepts and processes.[144]

By considering a correlation between experience and object as allowing understanding the research looks towards Husserl's *pole of horizons* and the *hermeneutic circle*. Both of these concepts question the significance of dialogic exchange to promote understanding and knowledge. In *Cartesian Meditations* Husserl's maintains our perceptions and understanding of objects could not grasp or recognize all of their aspects.[145] Husserl named this *Horizont* or the 'horizon'. This was argued as comprised by those aspects of an object or thing, which are not given in perception but are instead possibilities gleaned from further acts of perception or reflection. This process of discovering possibilities becomes a *pole of horizons*, and is initiated by a dialogic exchange with the object. The concept of a *pole of horizons* appreciates the significance of

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[144] In sections 3.2 and 3.3 examples of practice demonstrate the applications of dialogue as a process and concept.
[145] Husserl's pole of identity see *Cartesian Meditations,* trans. Dorian Cairns, Martinus Nijhoff. The Hague. 1977 pp 45-6.

perception as taking place beneath a number of horizons, and identifying them as implicit to our original experience (with the object) thus recognizing the involvement as dialogic.

On the contrary to this position is one that focuses upon interpretations and traditions; Heidegger and Gadamer emphasize the importance of tradition and question all thought as approached in terms of presuppositions.[146] Heidegger views understanding as developing through a circling back and forth between presumption and surprise. This is termed the 'hermeneutic circle'.[147] This position arguably identifies philosophising as *participatory* and *experienced* where understanding emerges through wonder initiated by exchange. The hermeneutic circle renders knowledge structures as incomplete, as there can always be additional exchanges or *dialogues* that scope and impress upon presumption and surprise. Hermeneutic philosophy proposes we speak with the syntactical grammar we already possess. For (0) this distinguishes conditioning as fundamentally interwoven with traditions and their interpretations.[148] (0) adopts a philosophical outlook taken from the hermeneutic circle as this mode of interpretation considers the pre-supposed and expectations as affecting understanding. This reasons understanding as related to conditioning which is fundamentally open-ended as further experiences steer alternative understandings.

(0) however also recognises the opposing positions argued by Husserl's phenomenology as descriptive not interpretative. (0) unites interpration and

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[146] Heidegger's *Being and Time* (1967) and Gadamer's *Philosophical Apprenticeships* (1977)

[147] In Heidegger's *Being and Time* he merged Dilthey's hermeneutics with the descriptive phenomenology of Husserl and generated a new hybrid discipline known as hermeneutical phenomenology. According to Heidegger all understanding and questioning operated within a "hermeneutic circle" (BT § 32, 194–195; 153); perceiving that in order to pose an intelligent question, something about the nature of the subject matter of the question must *already* be understood.

[148] It is significant to note Gadamer argued we work with concepts not formed by us, but as the phenomena we experience in the world, inherited via living historical traditions. Gadamer describes; "philosophizing does not begin at some zero point but must think and speak with the language we already possess". (*Philosophical Apprenticeships* 1990: 181)
This goal is not to obtain a totality of understanding (or in Gadamer's terms 'truth'). It is reasoned there are countless interpretations to be made, relative to context, accounting for our differing perceptions and experiences.

descrption through concepts of dialogue. Husserl's *Horizont* or *pole of horizons* could be considered as a process of discovering possibilities initiated by a dialogic exchange with the object. This exchange realises aspects of an object or thing that are not necessary forthcoming in immediate perception(s), but are possibilities gleaned from further acts of perception and reflection upon *it* (the object or thing). The interpretative nature of hermeneutics argues for acts of reflection as processed through interpretations that manifest from our experiences and conditioning, Gadamer argues dialogue begins through "a polarity of familiarity and strangeness" (TM 295; 279). This notion of dialogic exchange fundamentally underpins (0) methodology, where the territory entered is not preconceived but is unknown to the participant, Gadamer describes this unanticipated nature of dialogue describing "a genuine conversation is never the one we wanted to conduct" (TM 383; 361). (0) adopts a hermeneutic analysis of interpretation, entering into the dialectic of familiarity and strangeness of the hermeneutic circle. The practice generated by (0) speaks out of drawing/writing traditions, communicating by its familiarity and challenging the interpretant in its strangeness by creating distance from drawing and writing conventions. The outputs of (0) are arguably a type of phenomenological text where experiences and sensitivities of being are transcribed and voiced.[149]

The hybrid nature of (0) is priviledged by its union of drawing/writing to bring together inscriptive possibilities from both practices. Consequently this thesis' position on *language* follows Wittgenstein (1975) and Merleau-Ponty (1962), viewing it as instrument that jointly manifests reflections of the world and one's relationship with it. This underpins (0) potential as a phenomenological text that draws key claims from the hermeneutics where philosophising is jointly *participatory* and *experienced* allowing understanding to emerge via exchanges**.** The differentation between *drawn mark* or *written text*, can be left undetermined and by looking towards Reid (1984) who discusses text, *textual genetics* and *pre-text* its fluidity of the practice enables a personal voice to emerge. *Textual genetics* and *pre-text* cconsiders the value and process of text production. Textual

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[149] For a good resource for phenomenological writing see Van Manen, *Researching lived experience: Human science for an action sensitive pedagogy*. New York: State University of New York Press. (1990)

genetics studies beginnings, or the germ of the written word. It questions the genesis of the mark in the text taking into account the figurative qualities of the writing and its lay out. Reid proclaims the fluid production of the writer creates opportunity for the self to dwell, where the *raw material* bears self-referential activities. This analysis is employed by (0) to maintain itself as a form of phenomenological text, describing and mapping out the structures of experiences. (0) is argued as a method that creates a reflective space that appreciates the importance of horizons. For (0) the imminent nature of horizons empowers a philosophical stance that recognises our interactions and understandings with and of the world are in constant flux. It is this malleable characteristic that enables the participant of (0) to see some of their 'presuppositions' at play, and once these are observed they can be subsequently challenged and revisited. Phenomenological bracketing enables wonder where *poetic attitude* manifests. In the next section this relationship between *poetic attitude* and wonder is discussed further. Van Manen identifies the similarities between phenomenology and poetry

> Phenomenology, not unlike poetry is a poetizing project; it tries an incantative, evocative speaking, a primal telling, wherein we aim to involve the voice in an original singing of the world. Van Manen (1990:13)

 (0) adopts this position and consequently disputes distinctions between the descriptive nature of phenomenology and the interpretative nature of hermeneutics. This thesis argues phenomenology and hermeneutics are united through dialogic concepts, which permits *die sachen* to come to the fore for speculative analysis.

By utilising the four methods of (0) the participant enters into uncertainty, unsure as to what may occur through the processes however knowingly confident that the methods allow ideas to awaken. The four methods of (0) are argued as exposing and making transparent our presuppositions and prejudgments by revisiting the potential of drawing/writing, the verbalisation of these marks and the significance of sound as type of voice. It is through (0) four methods that a

drawing/writing hybrid can emerge that utilise both but privileges neither. (O) makes a claim that understanding is empowered through its dialogic methods and knowledge is subsequently acquired through their practice. These four methods are brought together to create a methodology that is driven through processes to perpetuate theories of open-ended conversations borrowed from both hermeneutics and phenomenology.

3.2 Interaction and Interpretation: The Poetic Attitude

The research asks what roles do wonder and poesis play, as both embodied affective states and methods of enquiry, in the experiences of the drawing/writing encounter? It is significant to note this thesis observes wonder and poesis as comparable. Their harmony is recognised as an opportunity to pause, question and reform thoughts. This process can be both physical and philosophical and should be associated with ontological sensibilities of becoming.[150] The term poesis describes both nouns and verbs or *acts* and *outputs* of composing poetry delineating the interwoven connections between the process and its outputs. Heidegger's notion of thinking as *poetic* and *poetry* as a projective utterance is significant to this debate. This position begins to clarify the subtle differences between thinking and making by identifying that to project poetic thought is to convert the poetic thinking into material output(s). Therefore the *material* or poetry is the vehicle that conducts and projects the

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[150] Contemporary fine art drawing practices and debates already makes links between drawing and becoming, Bryson (2003) Berger (2005) Fisher (2003) Griswood (2012) Naginski (2000) and Sawdon & Marshall (2012).
Practiitioners often magnify the time based or durational qualities of drawing to consider the unravelling nature of becoming interwoven within its discipline. Two notworthy examples of this include Joseph Beuys's *Words Which Can Hear (*1979) These serial drawings produce networks of lines that cover the pages of his diary and were made over a period of 128 days in 1975. These *calendar drawings* consist of torn pages and rearranged in a grid. The quality of the lines renders the words illegible and the record of events assume the presence of sound waves, referring to the spoken rather than the written word and implying the conversations held in this period. William Anastasi *Subway drawings* were made with his eyes shut, allowing the vibrations of the subway train journeys to move his hands and make marks describing the duration of the journey, acting as a type of record depicting the journey and its duration.

poetics inherent in the thinking. By looking towards Fisher (1998) who argues wonder as a *poetics of thought* this thesis renders further connections between poesis and wonder as reflective. This reflection is argued as enabled through both the doing or physical acts of making and as a pensive and passive activity where thoughts are not necessarily *projected* into *material forms*. Both the poetics of thinking, and its projective utterances are examined in this chapter section. Projects *Drawings in Conversation* and *Drawing in the Middle Distance* are discussed to examine if *poetics of thinking* can be determined in material form(s).[151]

These practice outputs use particular methods of turn talking and are aligned to open-ended notions of dialogue and are employed as a vehicle to negotiate ideas. The methods are questioned in this chapter section asking if these approaches can reveal the amalgamated nature of the pensive and physical acts of poetics and its utterances that unfold during the interchange.[152]

The poetic attitude is my term; it came about to describe a type of dialogic occurrence where an encounter with wonder takes place and becomes projected using drawing/writing methods**.** Arguably it is problematic to confidently discern the subjective nature of this encounter. The project *Ballycastle Vignettes* saw practice outcomes that interwove experiences of being both noetic (manner of being aware) and realised oneself as noematic (object of awareness). This

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[151] A noteworthy reference for debates that review poetics and their material forms Kreider, K. PhD thesis *Toward a Material Poetics Sign, Subject, Site.* 2007 fostering debates between creative and critical practices, where *poetics* are articulated through their material and spatial means.

[152] Other significant resources that question the nature of dialogue and drawing include, Saorsa (2009), Rogers (2007) and *humhyphenhum* (on going collaboration between Deborah Harty and Phil Sawdon see http://www.humhyphenhum.com/) Jac Saorsa (2009) thesis adopts an interpretative approach, reviewing the experience of art as dialogic utilising Bakhtin's (1993) critique of *language making* positioning drawing as undertaking this role by privileging Beittel's (1973) recognition that dialogue(s) occur between *the artist* and *the drawing*. (0) recognises this occurrence and like Saorsa reviews this through practice outputs. Rogers (2007) develops drawing strategies that enable non-verbal conversation(s) by making collaborative drawing (in pairs). One to one interactions are reviewed further in her thesis (2008) that employs David Bohm (1995) and Martin Buber's (1947) work on dialogue to position drawing as a nonverbal social interaction elicited by means of drawings tacit elements. *humhyphenhum* are an ongoing collaboration that uses dialogue as subject and method to create practice outputs that talk of and back to drawing. In part this assessment of dialogue is utilised to form a methodology of 'meaningful play' where the open-ended and unexpected characteristics of dialogue are interwoven with *drawing*.

experience is possibly the condition Heidegger explores in building dwelling thinking. This experiential understanding is crucial to a phenomenological project

> ... not unlike the poet, the phenomenologist directs the gaze toward the regions where meaning originates, wells up, percolates through the porous membranes of past sedimentations—and then infuses us, permeates us, infects us, touches us, stirs us, exercises a formative affect Van Manen (2007:12)

Although this subjective experience is problematic, illusive and evades quantifying it is significant to this thesis. However this research maintains by adopting position of *immersed researcher* it can be discussed with conviction termed as *poetic attitude.*

The poetic attitude wants to describe a type of dialogic occurrence motivated by wonder, which is then projected using drawing/writing methods.[153] The *poetic attitude* should be understood as a type of philosophical stance that interweaves hermeneutic and phenomenological debates, as its bearing is equally interpretative and descriptive. It looks towards the interpretations of text to reiterate felt experiences. It's comparable likeness with wonder is its role to articulate wondering experience(s) and embrace doubt to revisit presuppositions.[154] It is a means to re-evaluate communication and its application by reviewing rules and conventions of drawing/writing syntactical systems. This thesis argues the *poetic attitude* adopts innovative drawing/writing *forms* to create a new vocative practice.[155] To briefly

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[153] The *Ballycastle Vignettes* project experimented with this, *w*here sounded interpretations of paper-based drawing/writings were performed and re-verbalised back to the sea at its shore. Theses were motivated from phenomenological experiences that perceived observing as part of any engagement with any *experience* but did not shape its totality, as this would be to admit felt sensation. Ballycastle Vignettes determined that if experiences were *felt* and in tern *processed* or understood through the body they should also be *rearticulated* through it. This position identified the body as a *tool* that could jointly mark and speak and looked to the potential of a drawing/writing hybrid that acknowledged the possibility of sound and the gestures.
[154] This research does not assume wonder can or will occur. For the participant of (O) wonder has been reasoned as achiavable through phenomenolgical bracketing.
[155] The significance of the form is discussed in 3.3 *Poesis and Ekphrasis*

summarise, the *poetic attitude* is a consequence of participating with (O) and the *attitude* is closer to a philosophical approach that explores the interpretations of text. This creates a philosophical and practical platform to reiterate and participate in experiences that enable closer examination of our existence and reflections of it.

Two significant projects that developed notions of dialogue are *Drawings in Conversation* and *Drawing in the Middle Distance*. These works cannot be described as (O) for they do not employ all four of (O) methods, however they are significant to its development as they enabled oportunity to reflect upon how dialogic methods and structures can function. *Drawings in Conversation* was an exhibition of drawings shown in Lincoln Cathedral's Cathedral *Chapter House* at the end of a year's residency in 2011. These drawings employed notions of dialogue in two ways, first as a principle to make and depict connections between the cathedral's space and its sounds and secondly by relating the drawings presentation to suggest exchanges by focusing upon the position and repetitions of forms. The drawings made during the residency worked with the sounds of the cathedral. They were considered as drawn records of events that occurred within its space. A range of marked processes translated and described the sounds of the Cathedral. The drawings aimed to distil events that took place in there such as visitors talking, children running, doors squeaking, the cleaner's vacuum and the choir or organ player practicing.

The sounds were transcribed as they occurred or were heard and composed as graphite marks on paper. These marks were made blindly to allow other methods to influence their form, such as the weight of the pencil to modify the tones, and the velocity of the gesture was identified as a method to describe the pace/duration of the sound. These drawn translations arguably constructed a type of landscape as the marks positions and tones inhabited the space of the paper, punctuating its space and arguably producing suggestions of perspectival depth. The drawings were understood as articulating the workings of the

building from my experience of it, and were considered as reiterating the cathedral's space and sounds as drawn phenomenological landscape(s).[156]

Making these drawings initiated a perception of the Cathedral's space as a corporeal one. As I listened the sounds seemed to describe the physical volume of the building as an enclosed space and my experience within this space felt magnified, heightening an embodied awareness. This phenomenon influenced where the marks were located on the paper. In order to describe the sounded activity(s) I overheard the noises were marked by considering volume, duration and tempo and in a bid to describe their spatial location in regards to my own the space of the paper rectangle and its boundary edges became tools to rephrase the *architecture* of the experience. This embodied phenomenon of listening and re-describing the space and its unfolding activities intensified my feelings of inhabiting it. This drawing process was comprehended as relocating the cathedrals *workings* onto paper, which also located me as a type of reciprocal translator of events, integral to its *architectural-landscape.* (Figures 53, 54, 55)
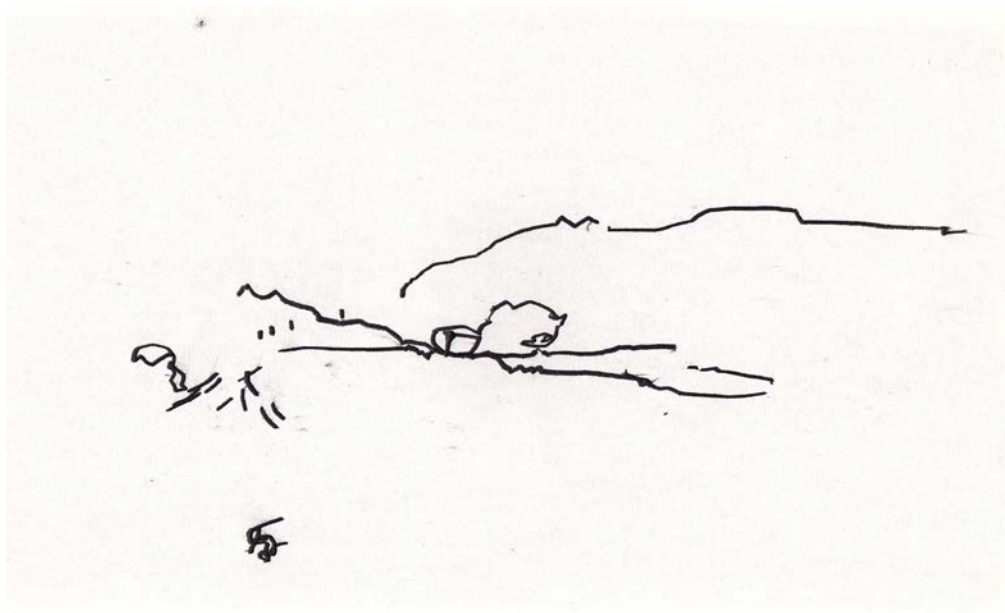
Figure: 53. Lucy O'Donnell. *Untitled*, 2010.

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[156] It is deemed appropriate to talk from a first person perspective here when discussing this work and its motivations, as the decisions and methods were directly linked to the sounded experiences and therefore first person perspective is integral to its analysis and dissemination.

Figure: 54. : Lucy O'Donnell. *Untitled,* 2010.

Figure: 55. Lucy O'Donnell. *Untitled,* 2010.

The display of the drawings was identified as an additional opportunity to extend the premise of conversation as a type of activity that unfolds within a

space.[157] The manner in which the work was displayed made links with the interchanges enabled through conversations as an embodied phenomenon. This provided a conceptual objective for the exhibition to *restage.* The drawings were suspended in the Chapter House using fine thread. This detached the drawings from the walls and enabled the paper some movement. To reference the history both of both Minster and parliamentary conversations held in The Chapter House each drawing was positioned above a seat in its cylindrical structure.[158] The drawings were positioned in a circular arrangement at an approximate eye level following the spherical shape of the building. Their organisation sought to echo the nature of a conversation by suggest turn taking and a dialogue was implied by building and braking relationships between the drawing by questioning the attributes of the paper support by amending its rectangular geometric shape to more irregular forms to correspond with the shapes and patterns created within the stone walls.[159]

[157] This *space* was considered as jointly physical and durational one, and could be described as a prospective scenario for exchange.

[158] It is documented by the Cathedral that Parliament was held in The Chapter House in 1301.

[159] See examples of Drawings in Conversation in Figure 56.
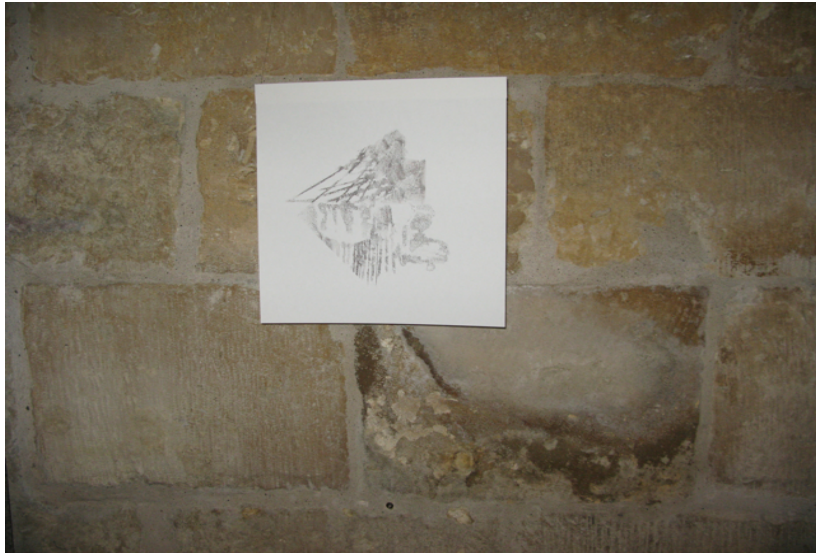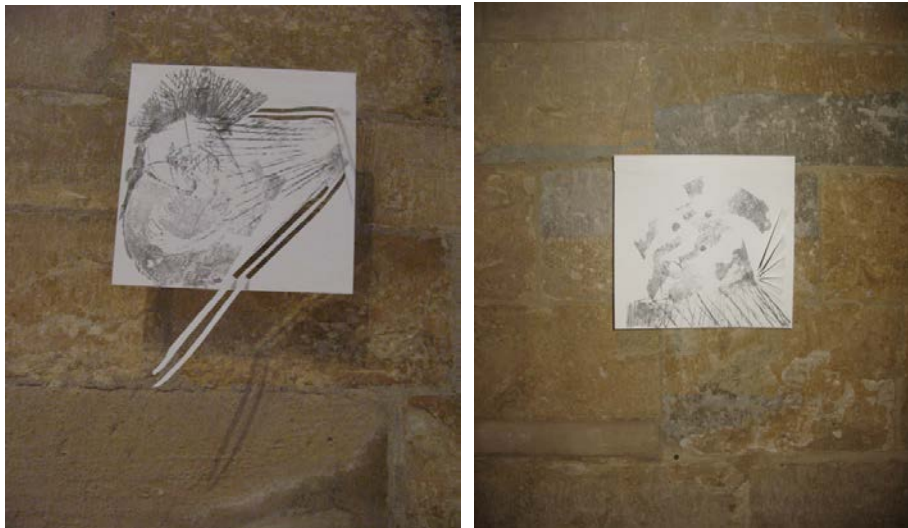
Figure number 56. Lucy O'Donnell, Six Details from *Drawings in conversation*. 2010.

This configuration of works was considered as a type of dialogue, engineered through turn taking where shapes were introduced, reiterated then slowly erased in favour of alternative shapes. This principle was also applied to the content of the drawing and a particular technique that photocopied drawings and used acetone to remove the ink. When the drawings of the sounds were taken to the Chapter House it was identified that their marks, patterns and formations described the surface of the Cathedrals stonewalls. The drawings made in response to sounds were identified as material to *reuse.* Sections of any drawing that appeared to portray the patterns of the walls could be removed and reprocessed into a new composition. This technique allowed both the shape of the drawings paper support and its content to be mechanisms in which visual occurrences could arise, be *discussed* (repeated) and give way to other conversational *topics* (patterns or forms). Utilising the spectator as a participant made a definitive association between the drawings form, content and environment. The spectator was included in the process of interchange within a dialogue by utilising their movements through the affected and altered the airflow. This intervention made the drawings sway on their threads, awakened by the presence of the spectator and created an additional interchange between the drawings, the building and the spectator. Arguably the poetics of this project is directed from the wonder and awareness of (my) embodied sensations of

inhabiting a space. This wonder initiated a speculative awareness of how the space of the cathedral was processed from a (my) phenomenological, felt or experienced perspective of it. This was explored and tested through the drawings.

Another project *Drawing in the Middle Distance*, tested the nature of dialogue as open-ended using a drawing technique 'exquisite corpse'.[160] Exquisite corpse is a surrealist technique and it is generally undertaken in small groups to collect 'collaged' words or images.[161] It was undertaken within this project to exploit accidental occurrences, and to adopt a turn taking method to create a collaborative drawing.[162] This project created a framework to question approaches and attitudes of drawing, to defer assumptions associated with outcome as having definitive significance. The projects objectives were to create a drawing that was simultaneously created, recorded and expanded over various locations to create a drawing that had an indistinct space. The collaboration chose to utilize philosophies of performance to emphasize the live act of drawing. It looked towards Husserl's 'pole of identity' a premise that reviews objects having multiple characteristics that are only discovered through an involved participation. This was identified as relative to drawing as an interactive and participatory activity to make discoveries through its encounters.

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[160] The project was presented as a video essay at a DRN conference, accompanied by an academic paper that acted as a sound track to unite the drawing performance. The can be located on the CD and USB inserted into hardcopy of thesis. And For the paper see: http://www.drawing-research-network.org.uk/drn-2012-proceedings/ For the video of the performance, http://vimeo.com/55012061

[161] Exquisite corpse is a collaborative activity where the collected images arise through some element of change where turn taking allows for the unexpected. The game arose from surrealist parlour games and more recently in 2000 was used by the chapman brothers to create ghoulish figures, see:
http://www.moma.org/learn/moma_learning/max-ernst-levade-the-fugitive
http://www.tate.org.uk/art/artworks/chapman-exquisite-corpse-p78457

[162] The collaboration was aware of Angela Rogers project *Drawing Conversations: drawing as a dialogic activity*. *TRACEY* Drawing and Visualization Research Journal. 2007. The drawings created within this project took a similar method to exquisite corpse, where by turn was adopted as a strategy for non-verbal conversation.

These principles became methods for the project and identified the involved participation as a principle opportunity for exchange and learning.[163] Heidegger's notion of 'horizons' was acknowledged as disconnected from sense perception. Instead it can be thought about as a type of interpretative vantage point from which one can ask and answer questions. In both accounts the horizon was acknowledged as a concept where by the marked, drawn outputs generated during the exquisite corpse drawing process were interpreted and responded to by the other participant. The performance of this drawn interaction was filmed and its *documentation* became crucial material to question the *location* of the drawing as an extended phenomenon that trusted both physical and philosophical discovery processes. Both Husserl's and Heidegger's positions on the horizon, although somewhat opposing, were utilised to make explicit the dialogic nature of drawing as an encounter with discoveries. This was identified as requiring both a participated involvement to develop understanding but also drawing upon the past or interpretative readings that respected prior knowledge. The drawing operated as an open-ended conversation to wander into territories unknown. This developed a dialogic exchange where both the content and discoveries were not preconceived, but from further acts of perception and reflection that were enabled via the drawing, possibilities were identified.

The projects aim can be considered as two fold, as although the project wanted to examine drawings physical and perceptual elements as dialogic it also wanted to challenge the significance of the drawings frame/support. The live drawing and its documentation were expanded over various locations. This expansion was created through modes of recording and projecting. Two overhead projectors (drawing supports) were simultaneously filmed and digitally re-projected onto two screens.

The project saw the significance of the performed dialogic exchange as a method to question what part the mark plays as a visual and physical activator of space. As the drawing was made, it was simultaneously recorded and re-projected, looped as a live feed across six locations. This created an indistinct link between

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163 For Husserl's pole of identity, identifying objects various appearances are in *expectation*, as having a sense yet to be actualised, see Husserl. E *Cartesian Meditations,* trans. Dorian Cairns, Martinus Nijhoff. The Hague. 1977. Pg 45-6

the projected visual elements of the drawing performance. This became difficult for a spectator to determine where the marking was taking place, as the concurrent nature of the making, filming and projecting created overlays of drawn image and time lapse.

For this project dialogue was utilised in two ways; as a concept to produce an unknown territory both in the unfolding verbal and drawn conversations, and as a process that enabled turn taking. What was significant to this method was the dialogic exchange arguably created understanding through its participated involvement and these drew upon the past or already established understandings to make interpretative readings of the marked information. This project enabled a particular dialogic occurrence that was both literately and philosophically projected, driven through wonder and articulated through drawing.

Both the poetics of thinking, and its projective utterances have been examined here. The *poetics of thinking* was associated to wonder as a pensive act that becomes articulated and projected. A dialogic method was argued as appropriate to expose the unfolding wonder embedded within *poetics of thinking,* using its open-ended technique associated with turn taking or exchange. *Drawings in Conversation* utilised techniques to jointly enabling and demonstrating dialogic encounters, and *Drawing in the Middle Distance* acknowledged the horizons of *poetics of thinking* and arguably articulated them into drawn material form(s). To engage with the world is vital to any dialogic occurrence, where experience(s) stir and stimulate us, draws our interests to ultimately create a dialogic exchange founded in wonder. This is important to (0) as dialogues association with wonder makes pensive reflections become participatory. The wonder is crucial to this encounter and is ignited once more, reengaged through further exchanged encounters brought about by the dialogue. The unanticipated nature of dialogue described by Gadamer is crucial to (0) as this facilitates these reengagments to take place through the interactions unfolding in the drawing/writing practice outputs. The *poetic attitude* is rooted in hermeneutic phenomenology, valuing open-ended conversations to speak of experience(s) and successive knowledge produced from them.

These projects directly informed (0) by testing dialogic concepts and strategies. They established dialogue as a significant method that enables an open-ended structure, utilised to make exchanges and disoveries within. For (0) this confirmed the interplay between a subject that attracts or stirs us and the proceeding wonder that explores it. Dialogue was recognised as a method that enabled thinking, which in this thesis is connected to wonder and poesis through Fisher and Heidegger. Although neither of these projects practiced phenomenological bracketing explictly the research identified that a dialogue and its open-ended nature created an opportunity to wonder, and the wondering endorsed alternative, and undeterminded methods and outputs. To be engaged with the world, for it to stir us, is significant to a *poetic attitude*. Where experiences and their objects stir and stimulate us, draw our interest and initiate a dialogic exchange.

In the following section ekphrasis is discussed as a method to prolong dialogue by questioning the form of objects that stir us. Ekphrasis depends upon interpretation as a method to communicate and describe and the interpretations of communication systems are discussed as arising through two means, object/form and language.[164] Types of expressions are considered as vocative because of their specific materiality and appearance.
Ekphrasis is method that can prolong this dialogue, as it questions the form of objects that stir us, as it verbalises the experience of looking and engaging with the form.

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[164] In 3.3 *Poesis and Ekphrasis* discussions are generated around object, form and materiality and the terms are used interchangeably. Theses terms are argued as interrelated position is adopted that unites reading the form or object in relation to its materiality. The descriptive implications of the words *object* or *form* are utilised in the writing to best suit the concepts being discussed.

3.3 Poesis and Ekphrasis

Ekphrastic principles acknowledge an *artworks* form conveys a language.[165] Ekphrasis is one of (*0*) five methods as it aids dialogue Harrow (2012) and questions the subject of speaking. Previously in chapter 2 of the thesis the subject of speaking determined the speaker or delivery agent prompts various interpretations within the recipient, which in turn influences comprehension of both the information projected and its agent. Ekphrasis in part also acknowledges these principles; however it blends experience, interpretation and articulation Keohane (2010) Hollander (1995). This thesis utilises these characteristics to argue its connections to wonder. A review of practice outputs from *The River Thames Project* demonstrate its poetic capacity to articulate experiences anew. Ekphrasis enables the participant of (*0*) to revisit the wonder of the event and its narratives. Within these outputs language is used as temporal Krieger (1992) and Cheek (2008) and letters, words and punctuations become kinetic and transform into more autonomous forms. These outputs adopt and apply the ekphrastic concept where one material speaks as another and further expands upon drawing/writing hybrid possibilities.

Ekphrasis is a key method of (*0*) and this chapter reviews debates that questions how *artworks* speak and facilitate interpretations through engagement by looking towards Kristen Kreider, Martin Heidegger and Nicolas Davey. Kreider's *Material Poetics* claims an *artworks* material quality is inherent to its mode of communication. Heidegger's notion of the *projective utterance* is used to further explore form as possessing a mode of speech. Heidegger's term *thingness* claims *the thing* is interpreted by our experiences of it and contemplated through our interaction with it. And Davey's *theoria* extends this analysis, recognising the specifically hermeneutical claim that *artworks* are able to speak and create dialogue between practice and theory.

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[165] The term *artwork* appears throughout this chapter. This term respects the usual term employed by writers and philosophers when analysing ekphrastic principles where artworks are verbalised. This term also follows Nicolas Davey wide implications in theoria. It is deemed appropriate for consistency with ekphrastic debates despite discussing drawing/writing practice outputs.

This section will first review ekphrastic principles; to develop it as a process and one that is argued by (O) as inherentley interwoven to wander through an interplay of engaged and disingaged experiences. Ekphrasis is a longstanding problematic and fluctuating idea, where writers and researchers have taken a variety of positions to describe what it is or does. For (O) ekphrasis manifests significant debates around poesis and wonder, word and image relationships as well as questioning the ekphrastic concept as a process. Murray Krieger (1992) defines ekphrasis as a literary representation of visual art that dates back to Homer, who in the eighteenth book of the *Iliad* made lengthy descriptions of the scenes depicted on the shield of Achilles.[166] Greek rhetoricians extensively used the term over the first five centuries A.D as 'a descriptive account bringing what is illustrated vividly before one's sight.' which included statues as well as paintings.[167] After this time Ekphrasis came to denote the description of visual art exclusively. Etymologically ekphrasis means, "speaking out" or "telling in full", and *The Oxford Classical Dictionary* describes that by 1715 ekphrasis had entered the English language. Between the 16th and 18th Centuries painting and poetry were known as *sister arts*, parallel activities in their content and purpose. Greek historian Plutarch to the Poet Simonides recognised the condition that painting is mute poetry and poetry is a speaking picture. The Roman Poet Horace made the simile *ut pictura poesis*, as is painting so is poetry.

Stephen Cheeke (2008) discusses relationships between painting and poetry, and writing poems for paintings, noting that *pictura poesis* is only partial by identifying 'the gaps' between words and images. Cheeke identifies to think about meaning requires words, asking if we relate to our world via our perception of things, or our perceptions of the words that name the things. It is significant to consider how perceptions and vocabulary are interwoven, to not regard or study rivalry among the arts, but instead to consider reciprocal visual and textual conventions and cultures. Cheek supposes that language is chronological, it has a time, and argues poetry can liberate the static and make it

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[166] In this section I shall argue this is only an element of ekphrasis, as it fails to note the significance of the process of being engaged and disengaged.
[167] Bartsch, Decoding the Ancient Novel: The Reader and the Role of Descriptionin Heliodorus and Achilles Tatiu. Princeton, 1989. pg9.

move; "Perhaps, poetry opens up the static image to the temporal schema of language, to the "sequential" elements of syntax." (2008:5)

(0) utilises ekphrasis as a method to question how we verbalise what we see. Murray Krieger (1992) argues the 'ekphrastic principle' as problematic for the resistant paradoxes between representations and words. Krieger examines tensions between the spatial and the temporal considering the metaphors generated from image and language. Ekphrasis is described as both a *miracle* and *mirage*. The *miracle* for its sequence of actions, which describes the reflexive sense of experience, traced by language and transformed instantaneously through recognition of concept into imagined vision. Argued as a *mirage* for the ekphrastic poem becomes jointly produced in both the mind of the maker and the reader.[168] In other words, the maker employs words to combine experiences of viewing and the subsequent responses that unfold through process of viewing the *artwork.* The reader recognises the figment of the condensed scenario that describes both the present and the passing, whilst visualizing the vivid descriptions of the amplified affects explained by the writer.

Hollander (1995) argues ekphrasis as a meditative reflexive infusion of experience, interpretation and articulation. It is reasoned as a method that addresses an image merging interpretation and meditation, a blended duration that meditates upon the 'moment' of viewing whilst articulating it. This duality to jointly reflect and articulate is fundamental to (0) as this enables a union of pensive and participatory wonder. Ekphrastic principles comprehend concepts of dialogue as its method creates and sustains an exchange. It is within this exchange where a consequential blending of experience, interpretation and articulation occurs. For (0) these values induce wonder and empower the participant to speak back to the artwork as it comes into being. Therefore the participant's pensive engagement with wonder lived out through the process of making and its subsequent outputs perpetuate dialogue. This interweaving with wonder can be reasoned by an engaged involvement with the world.

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[168] The term 'maker' should be recognised for its breath of interpretation, and continues with the language utilised by Krieger.

Elizabeth Geary Keohane (2010) Fischer (2006) and Mitchell (1994) maintain key ekphrastic principles manage and prompt constant efforts of disengagement from the source of inspiration whilst having a prolonged engagement with it. These experiences of disengagement prompt the participant to feel an agitated confluence of mindsets that want to honor yet resist the stimulus.[169] (0) utilises this encounter of exchange to perpetuate interplay between *engagement* and *disengaged* and this interchange is crucial to privilege a dialogic methodology. The embedded tensions in ekphrastic practices where *engagement* and *disengaged* effervesce, brings about wonder and a *poetic attitude.* This research argues an encounter with wonder takes place through the dialogue inherent on ekphrasis and this becomes projected using drawing/writing methods. The disengagement offered by ekphrasis is crucial to (0) and is similar to phenomenological bracketing in so far that it offers a altered space for wondering. Ekphrasis arguably not only enables observations and experiences to be *rephrased*, but does so by furthering innovative material projections of these. For (0) ekphrasis enables the participant to review conventions of drawing and writing to cultivate a hybrid vocative prctice. Harrow makes numerous references to ekphrasis as dialogic**,** and describes the ekphrastic discipline as a process that exposes itself.

> Ekphrastic studies in its primary visual context is a discipline in process, which makes it an apposite and productive means of engaging with texts and artworks that are themselves in process, that reflect on their modes of being and becoming, in metaphysical and material terms. Harrow (2012: 258)

Within the *River Thames Project* mp4 recordings were made of the poetic written works. These employed ekphrastic principles by creating alternative configurations of the *artworks.* Harrows premise that *artworks* are in process, metaphysically and materially reflecting on their modes of being and becoming

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[169] Fischer (2006) and Mitchell (1994) use this proposition to make a claim for a certain type of text arises from ekphrastic principles that demonstrate these tensions. This position acknowldges ekphrasis can never solely be a simple verbal description of a visual representation.

was a pertinent notion that seemed akin to theoria and alert to its *die sachen*. This notion was utilised in the practice outputs and the poetic written works (over pages 116-125) were drafted and filmed. The footage documented the content being composed and edited on the laptop screen. This method recorded the decisions and processes of the works creation. As content and compositional decisions were made regarding placement, font and size, the poetic writings were recorded moving around the page(s) of Microsoft Word. The letters, words and punctuation marks appear to evade their syntactical ranking and borrow from concrete poetry to amplify text as object, extending the interplay between form and materiality.[170] The forms of the words or punctuation marks remain recognisable although they are no longer static and arguably revisit syntactical conventions. When drafting the works, content was regularly highlighted and the software drew blue coloured areas around the subject, which created contours that marked areas of mass. This was used as a compositional device, drawing attention to points of focus or *die sachen.* These recordings were seen as revisiting the narrative of the event, creating alternative configurations of the (*O*). The curser was used to scroll, and animate the words and punctuation marks. These changed their position on the screen and the movements recorded the content travelling and pausing. The time-based nature of the documentation enabled certain words or marks to take particular prominence within the frames and composition. This new (*O*) material chronicled the boat trip experience that saw terrains, lights and reflections glide by.

Ekphrastic principles value the materiality of language, and material forms when reformed subsequently speak with an alternative language. This principle was also employed in these filmed works where further recordings were made in a new location to speak of and back to the boat trip on the Thames. Whilst on a residency for artists, writers and poets at the Tyrone Guthrie Centre Monahan Ireland, new film footage was shot. This footage was used to make additional (*O*) to talk of the boat trip, in particular making reference to the experience of speed,

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[170] These concepts also take a direct influence from bpNichol's animated concrete poems that enabled words to move questioning the interplay between position form and content See his first animated poem, http://www.youtube.com/watch?v=rEdUSQ7WCSM

nights dark blanket and city lights, the twinkeling brush of patterns conceived by the moving city light reflections fleeting in the water. It wanted to capture the transitory wonders as the boat journed along its path. Although the Tyrone Guthrie Centre and the filmed material was not depicting the River Thames it was used to speak *of it* and redraft my experiences there. The new footage was edited and combined with a collection of other (0) outputs, including the poetic written works (see pages 90-99) the scanned works (see figure 27). Three moving image works were created that combined these techniques. For (0) ekphrastic principles provide a serial activity that for *The River Thames Project* enabled furhter dialogue between the outputs.

Through wonder ekphrasis enables oportunities to review our modes of speech. Modes of speech are recognised by this thesis as twofold; as an expression created through interpretations of form/object/materiality and secondly determining the conventions of language (its letters, words and punctuations) as forms/objects in themselves.[171] These two views are inevitably interwoven underpinned by concepts of interpretation and convention. First significant debates that question form, determined as offering key concepts for (0) include Martin Heidegger, Kristen Kreider and Nicolas Davey.[172] Heidegger's notion of the *projective utterance* is relevant to analyse modes of speech as once thoughts are vocalised they have to adopt a form. Heidegger describes *thingness* that shows itself 'in its thinging from out of the worlding world' [173] Where forms

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[171] This chapter section initiates a discussion around object, form and materiality, and the terms are used interchangeably. The thesis argues the terms as interrelated reasoning when *reading* form(s) or object(s) interpretations are made relation to its materiality. The descriptive implications of *form* or *object* are utilized in this chapter to jointly respect common ekphrastic terminology that frequently refers to *artwork* or *object*, whilst recognizing a wider implication brought when using the word *form*.

[172] It is also noteworthy to share with the reader Ingold (2009) considers form and matter privileging a philosophy of process over result as interaction with the world through a comparative analysis of carpentry and drawing, With debates arising from Aristotle's reasoning of creation Ingold recognizes the consequence of bringing together form (morphe) and matter (hyle). By reconsidering process as 'form giving' (observed as term used by Paul Klee from *Noteboooks, Volume 2: The Nature of Nature* 1973) he reflects upon practice as intertwining where practitioners unite there 'own pathways or lines of becoming into the texture of material flows comprising the lifeworld' Ingold, pg 96. Contesting Aristotle's hylomorphic model, Ingold aspires to abandon the esteem of *definitive products,* instead replacing outlooks with an ontology that re-appropriates the concept of processes as primal.

[173] (Heidegger, 1971, p. 181)

'*thingness*' is interpreted by our experiences of it and contemplated through our interaction with it.[174]

Kristen Kreider's (2007) discussion of 'material poetics' identifies the material qualities of an "artwork" as a verbal message, inherent to its mode of communication. Kreider considers the linguistic sign a type of Peircian symbol whose material property is acted out through speaking, writing and listening which connects the linguistic sign, material and index-meaning.[175] Davey's theoria also recognised the specifically 'hermeneutical' claim that *artworks* are able to speak to argue a dialogue exists between practice and theory.

It is noteworthy to share Davey identified the difficulty of phenomenology's axiom in relation to theoria's hermeneutics. Davey returns to Gadamer and his assertion that 'pure seeing and pure hearing are dogmatic abstractions which artificially reduce phenomena.' (Truth & Method 1989) Davey questions the positions adopted by aesthetic formalists such as Clive Bell who divorce perception from the question of meaning and uses Dufrenne (1973) to reinforce sensation is always sensuousness of something. It is this *something* that leads his argument back to claim the artworks form as relevant and vocative. Davey sustains Gadamer's position arguing perception always includes meaning, describing that without this synthesis of sensation and meaning, which in turn envelops knowledge; the specifically 'hermeneutical' claim that 'artworks' are able to speak is flawed.

The second way in which modes of speech are recognised determines the conventions of language (its letters, words and punctuations) as forms/objects in themselves. This position adopts concepts developed through both concrete poetry and L.A.N.G.U.A.G.E poets. By combining drawing/writing and arguing

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[174] Heidegger in The Origin of The Work of Art uses the term '*thingness*', in his contemplation of form and function*.* It is recognised here as a term to illustrate the difficulty of describing form. The term is used throughout this section as a means to heighten the conceptual difficulty of verbalising form.

[175] Peirce's fundamental claim is that signs consist of three inter-related parts: a sign, an object, and an interpretant. The sign should be considered as a signifier, making reference to something other like for example smoke being a sign for fire. The object should be considered as whatever is signified, as for example the fire signified by the smoke. The interpretant should be considered as the understanding *we* have of the sign/object relation. This makes the interpretant fundamental to the substance of the sign as the value or meaning of a sign occurs in the manifested interpretation generated by the interpretant.

sound as a relevant material the hybrid (0) utilises the interpretative possibilities of language as a material and object to describe felt and observed experiences. In chapter 1 this was argued as motivating an innovative formation of expression, where written and sounded words become united with the formal elements of drawing as a means to extend their conventions and practices as modes of expression. This process argues for thoughts as lived, processed and expressed though (0) as a method that utilises words and alternative marked means.[176] The subject of speaking is questioned by this thesis by reviewing how the speaker or *delivery agent* can prompt various interpretations within the recipient, which influences comprehension of the information projected and the agent projecting it. The research recognises modes of speech projected by the drawing/writing hybrid as expressions created through interpretations of its form/object/materiality. This determines the conventions of language as accessible material to redraft**.**

In *the River Thames project* (0) sustained these preoccupations with the form/object/materiality of the practice outputs prolonging attention to the significance and interpretation of the sign. The hybrid perspectives of the use of text and punctuation marks were also recurrent in the filmed works. Employing concrete poetry principles and amplifying words as objects the poetic words used previously in the project were replaced into new contexts. For example punctuation marks were overlaid onto the moving image footage, moving back and forth or up and down over the scene.[177]

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[176] Schmidt (2007) reviews contemporary drawing strategies developed since the 1970s, considering a semiotics of corporeality-materiality and recognising if drawing has semiotics they are in flux. Appreciating drawings within an understanding of coded languages, Schmidt describes their codification as created within the contexts of art history and theoretical frames. These are argued as in flux, arguing the coded languages as questioning and replying to their genealogy. Schmidt makes some interesting references to the work of Joseph Beuys from the 1970's referencing his mind maps, tracing ideas and arguments with chalk on blackboard. His performance-mapped connections made links between ideas extracted from theory and history, he worked with an audience when creating these works in order to debate the ideas generated within the mappings.

[177] See moving image works on the CD and USB inserted into hardcopy of thesis. Also can be located at https://vimeo.com/128971429

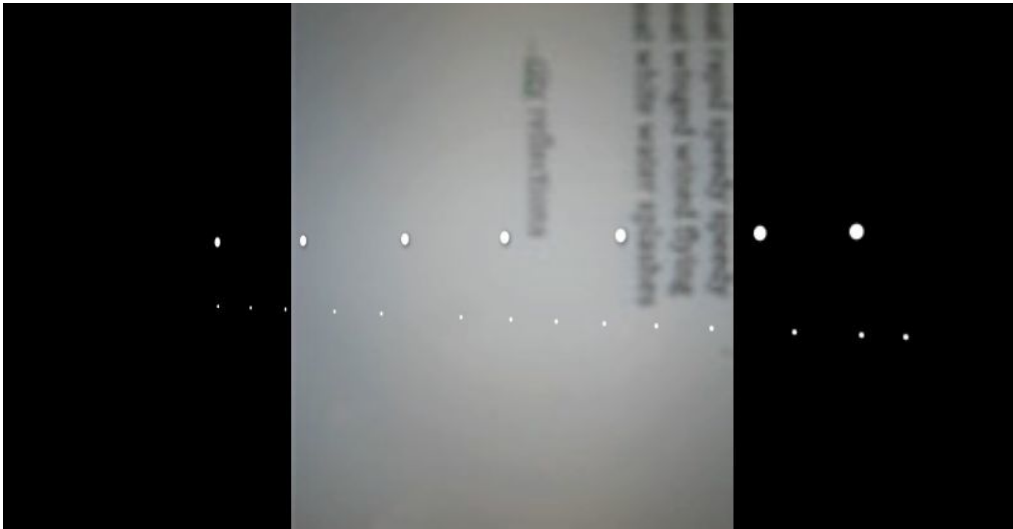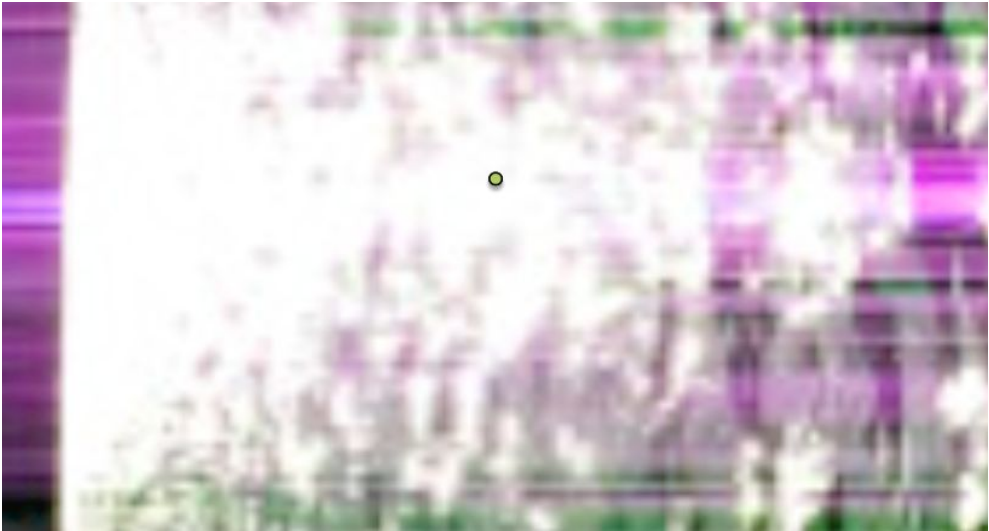*RTP Annaghmakerrig 1*, *RTP Annaghmakerrig 2, RTP Annaghmakerrig 3 and RTP Annaghmakerrig 4.*

Figure: 57 Film Stills of punctuations moving across the screen, from *RTP Annaghmakerrig.*

These marks behaved in a collection of ways as scripted shapes or patterns. They drew repeated shapes and/or colours from the footage, moving and hovering over the footage where they would come together into a score or imply a type of syntactical characters collective before dissipating once there formation had lapsed. The filmed works employed many of the previous hybrid formation methods brining together the use of punctuation marks, words and sounds, sounded words, and additional filmed imagery to redraft, recall/revisit/re-verbalise the boat trip. The readings and interpretations of the sign were understood as prolonged, unstable and in transit. This valued Newman's (2003) concept that *sign, mark, blot and line are inseparable* and sought to render this ambiguity. Prudence Peiffer (2004) considers the poetics of language in relation to drawing, describing the concept of sign as being in consistent motion. Peiffer identifies language as negating certainty, but instead considers it as 'serial' by restructuring its process and structure measures to review *meaning(s)*.[178] The (0) moving image works sought to expose syntactical language conventions as possessing transitory characteristics. The forms used such as a dot (full stop) or line (slash or hyphen) could envelop alternative roles and voices arguably talking from its materiality and read though its various context(s) and behavior(s). The dialogic structure of (0) is created by philosphical and experiencial exchanges.

3.4 Summary

(0) adopts a position that disputes distinctions between the descriptive nature of phenomenology and the interpretative nature of hermeneutics. Instead these are united through dialogic concepts that permits *die sache* to be revealed and processed through experience(s). Ekphrasis is argued as a significant tool to analyse how perceptions, descriptions, expressions and vocabulary are

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[178] Chavez (2004) considers relationships between drawing and seriality recognising time as suggestive, and relative to serial drawing practices, reflecting upon seriality as method. Chavez distinguishes place, chance and randomness as relative to serial drawing methods. Language is discussed throughout as relative to serial drawing relating the two as a type of interior monologue. The comparison is made understanding thought as an internal receptivity that cannot always be lived out in words.

interconnected and initiates opportunity to reflect upon form or '*thingness*'. *Drawings in Conversation* and *Drawing in the Middle Distance* influenced (0) by providing an oportunity to reflect upon the significance of dialogue. This enabled an understanding of how open-ended structures provides exchange(s) where *die sachen* bring unexpected wonder(ings). It was determined all (0) methods should possess open-ended features to prolong and sustain the wonder(ings) inherent in (0) participation.

The River Thames Project filmed works amplified words as objects creating interplay between their reading as material and form. Ekphrastic principles were applied in these works in three distinct ways: First perceiving one material speaks as another; where filmed material from a new location was used to speak of and back to the boat trip. Secondly by utilising positions coming from Krieger (1992) and Cheek (2008) language was acknowledged as temporal the moving image outputs spoke through fused drawing/writing conventions by using punctuation marks both in and out of context, words and sounds and sounded words. The combination of the previous practice outputs within the newly gathered filed material saw the descriptive nature of phenomenology and the interpretative nature of hermeneutics united, as the works redrafted/ recalled/ revisited /re-verbalised the boat trip. And thirdly ekphrastic principles were applied in these works by arguing form/object/materiality have speech modes created through additional interpretations, where the conventions of language its letters, words and punctuations can become forms/objects in themselves. I argue (0) and its interwoven drawing/writing characteristics manifest a new *thingness* brought about by the dialogue inherent in emphasis where engagement and disengagement is brought about and sustained through its other key methods. This utilises Gadamer's polarity of familiarity and strangeness, recognising text speaks to us out of a tradition drawing us in by its familiarity and challenging us by its distance.

(0) recognises ekphrasis as method to question syntax systems of expression through an analysis of material. It questions subject agency and is curious to viewer/viewed relations in its impossibility of securing interpretative certainty.

It is for these reasons ekphrastic principles are connected to wonder and the *poetic attitude*, as the materiality of '*thingness'* is pondered, read through signs and their interpretation, interconnected through their context.

(0) four methods come together to create a open-ended dialogic methodology that is both a conceptual substructure and process to perpetuate dialogues. This position is clarified in the thesis conclusion, which revises the four methods and their significance to this argument. The (0) methodology argues understanding is distinguished through dialogue and empowers knowledge generation. A *poetic attitude* enables open-ended conversations, and speaks of experience. It is an overarching method that (0) adopts through its four methods that test and utilise drawing/writing shared conventions, the use of sound, phenomenological bracketing, and ekphrasis. It offers the participant an opportunity to revisit forms of expression. By adopting Heidegger's (1971) notion of poesis as bringing forth, verbalising the experience of thinking and being this thesis argues the *poetic attitude* as a method that breaks rules and creates an innovative vocative drawing/writing practice. It is this innovative practice that the thesis argues, as an interwoven encounter that utilises both drawing and writing yet privileges neither. By applying a *poetic attitude* expression envelops a freedom to reinvent the expressive format or language of our observations and/or their descriptions.

Chapter 4: Conclusion

The conclusion begins by reviewing and qualifying *Drawing Vignettes* (0) four methods as enabling an interchange between experience and its expression where each method draws upon its dialogic characteristics to aid open-ended exchanges. It explicitly returns to the research questions and the conclusion focuses upon (0) methodology of becoming that drafts and redrafts experiences. A claim is made that the methodology locates wonder and enables the (0) participant to find and employ a poetic voice that inherently challenges communicative syntax conventions. All four methods brought together as (0) create an overarching dialogical structure that aids exchanges. (0) is argued as an open-ednded practiced- based research methodology and this is asserted as the contribution to knowledge. Interpretations and possible *misinterpretations* are evaluated to reason (0) as transferable, and the format and dissemination of (0) practice outputs are discussed. The conclusion closes with a discussion of upcoming projects, further research, and revises the nature of an open-ended methodology.

4.1 The four methods of *Drawing Vignettes* (0)

By uniting the conventions of drawing/writing the hybrid can bring about new modes of speech through its various marked/sounded gestures and their interpretations. Lived experiences were argued as fused into the works' content through gesture where the participant unavoidably combines observing and articulating as the drawing/writing practices merge. This maintained the outputs as relative to context and they are in turn in an ongoing process of redrafting. This method challenges the application of syntax structures, as interpretations of the conventions created open-ended possibilities. This understood the hybrid syntax as impermanent. This method can create new modes of speech through the various possible interpretations and marked/sounded gestures. This is the objective of a *poetic attitude*, which directly challenges conventions to speak anew. The methods dialogic mechanism

is set in motion as an interchange between experience and its expression, observing and articulating fuses lived experiences into (O) content.

Values from *Performance* poetry and *L.A.N.G.U.A.G.E* poetry were utilised within (O) and the use of sound as a method enabled marks to be performed gestures. The interpretations of the works *read* the shared conventions of drawing/writing, expressed as sounded interpretations. This extends line/as verse, tone/as pitch, texture/as intonation, form/as duration and colour/as atmospheres. This redrafting of the shared conventions of drawing/writing is an example where *poetic attitude* modifies conventions creating new vocative dialogue(s). Alternative gestures or bodily acts mark experiences as sounded and/or visual formats. This reconfirms the previously established notion of lived experiences and content being fused into (O) through gesture(s). Sound can inhabit (O) two ways: as a verbal spoken gesture and as an incidental occurrence. The sounded gesture or incidental occurrences unfolding in the location interchangeably affect each other creating interplay amongst experience and expression.

Bracketing enables a certain type of interpretation that temporarily breaks from presuppositions allowing alternative interpretations and expressions.
Its capacity to break from presuppositions is significant to enable a *poetic attitude* that reviews conventions. Bracketing is inherently *open-ended*, arguably driven by curiosity to revisit knowledge and presuppositions. Because of these characteristics bracketing is utilised by (O) as a tool to bring about wonder and a dialogue is created between the stimuli (the observed) and the participant. This creates a scenario where the participant is entwined and driven by wonder to question. Fundamentally bracketing enables wonder as an affected state and mode of enquiry.

The final method of (O) is ekphrasis. It is used as a tool to reflect upon form or '*thingness*'.[179] Ekphrasis also enables wonder through engaged and disengaged

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[179] These terms derive from ekphrastic debates when interpretations are made in relation to materiality, which enables *reading(s)* of form(s) or object(s). Heidegger term '*thingness*' is used

experiences (as bracketing does). It questions subject agency through an engaged/disengaged dialogue enabling *die sachen* to arise. Ekphrasis enables the participant to reflect upon the (○) outputs focusing upon form or '*thingness*'. Ekphrastic debates argue context is inherently linked to material and form, which modifies our understanding. Like bracketing ekphrasis also breaks from conventions and our presuppositions by bestowing an intense engagement with *a subject* or *thingness* that subsequently disengages from fixed contexts to enable further *die sachen* to arise. The *die sachen* enabled by participating in (○) redrafts visual/verbal relationships, to combine perceptions and expressions.

These four methods enable techniques to open and sustain a dialogue. This structure fuses reading/looking and experiencing/articulating through various means to locate wonder and a *poetic attitude*. The methods are not prescribed in a particular order, and it is expected some methods may be repeated. It is expected the participant of (○) will connect with a particular method they find particularly accessible or more appropriate to locate wonder.[180] The other methods create alternative approaches to extend the wonder experience and perpetuate becoming. These four methods create (○) dialogical structure as tools to locate wonder and obtain a *poetic attitude*. The research accepts a dialogic discourse as expanding and open-ended and it is reasonable to propose as possible further dialogical methods could become pertinant for (○).

This research makes a contribution to knowledge by presenting (○) in both its word and symbol form as an original transferable practice-led research methodology. (○) combines drawn and written elements to visually described a bracketed yet open manifestation. This innovative hybrid form does not favour either practice, it is a new calligraphic mark that interweaves both drawing and writing. This calligraphic mark is integral to the thesis as an alternative descriptor. Its appearance respects its methodological description, utilises

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as it arises from his contemplation of *form* and *function* in *The Origin of The Work of Art*. It recognises the difficulty of describing form and is used throughout the thesis as a means to heighten the conceptual difficulty of verbalising *form*.

[180] The appropriateness of the initial method will be directed by the stimuli of the project and the practitioner's accessible tools i.e., drawing writing tools, recording device etc.

conventions of drawing/writing practices to unite reading and looking, to draw upon the 'structures' of our experiences of observing and communicating. It is purposefully ambiguous and open to interpretation. Importantly the centre is not enclosed form, but as a hand-generated graphite form, resembling a circle, a zero or the letter 'o' it is left open. It can be understood within both drawing and writing conventions, but also it makes a reference to the hermeneutic circle, a concept key to the research arguing knowledge as always open to interpretation. The brackets around the graphite marked form operate within writings conventions and are punctuation marks appropriated from the keyboard. These make visual links to phenomenological bracketing to reconsider the necessity of conventions and traditions in the generation of knowledge and how this shapes comprehension. The research found bracketing to be problematic and directed Heideggers position to instead draw reflective analysis from direct experiences. Heidegger maintained we should not study our experiences and activities by bracketing, instead perceiving we are always "in the world", and that our being is being-in-the-world. For (0)the principle of bracketing offfers oportunity to revisit our presupositions and recognise our contextualisation to the world and interpret our experiences and the meaning things have via these contexts.

 The (0) methodology enables the participant to engage in wonder through a review of contexts and presuppositions. (0) arouses wonder and an interconnected *poetic attitude* through the practice revisits *die sachen.* Fundamentally (0) methods are made explicit through the thesis via practice outputs and theoretical discussions creating a transferable methodology for further participants/practitioners to employ. By using (0) participants employ an open-ended dialogic strategy rendering them unsure to what may occur; yet assured the structure allows *die scahen*.

4.2 The research question(s)

Before returning to the research question it is significant to note that because of the interwoven nature of this research project, the answers to the questions can often overlap. The central research question asks can an interwoven encounter between drawing and writing be enacted that utilises both yet privileges neither? The research presented over the four chapters reasons it is possible for a drawing/writing hybrid to utilise both yet privilege neither. The thesis practice and philosophical positions demonstrate (0) as a drawing/writing hybrid identifying and extending interpretations of their shared conventions. These conventions are redrafted through the application of (0) four methods.

The sub-questions go on to address key concerns that underpin the application of the four methods, focusing upon dialogue wonder, poesis. The first sub-question asks what roles do wonder and poesis play, as both embodied affective states and methods of enquiry, in the experiences of this encounter? The thesis argues wonder and poesis as closely linked. By locating wonder through the application of the four methods a *poetic attitude* is acquired. The application of wonder is argued as both an affective state and mode of enquiry. When participating in (0) pensive and participatory acts become united, and this is reviewed in the thesis fusing thinking and doing.

The four methods of (0) enable the participant to engage with an open-ended dialogic strategies that renders them unsure to what may occur through the process. However by using the methods of (0) the participant can be assured that the methodology aids a *poetic attitude* and allows ideas to awaken. The thesis argues for a *poetic attitude* as enabling open-ended conversations that reflect and tell of experiences. A *poetic attitude* is positioned within this rational as an overarching method that the participant of (0) aquires through its four methods. By adopting this *poetic attitude* the participant is able to revisit conventions and presuppersisions. By applying a *poetic attitude* the participant can reform observations and their descriptions by acknowledging interwoven communicative modes of drawing/writing can breaks rules creating a vocative

drawing/writing practice. The four methods of (0) create an open dialogic structure to stimulate and locate wonder as this affective state and mode of enquiry endourses questioning. The questioning is essentially an opportunity to analytically explore a subject and/or experience. The four methods of (0) are argued as exposing and making transparent our presuppositions and prejudgements. It is through this process that (0) as a drawing/writing hybrid can emerge utilising both but privileges neither.

The second sub-question asks could such a hybrid drawing/writing practice be understood as a methodology of becoming, uniting pensive and participatory acts? The dialogic characteristics of drawing/writing endorse wonder and locate a *poetic attitude*. This combined with the other (0) methods enables conventions to be revisited and redrafted. This process perpetuates and sustains wonder which is argued as constructing a methodology of becoming. This methodology unites the pensive and participatory by fusing reading/looking and experiencing/articulating. These are prolonged through the four methods, creating numerous and serial outputs that provide opportunities to renew questioning through the practice. The four methods of (0) create a methodology of becoming established because of its serial practice where *die sachen* are located, expressed and examined. The third sub question asks could a hybrid drawing/writing practice redraft boundaries between theory and practice through hermeneutics and dialogue? It could be said that any boundaries between theory and practice are created by questions that ask how knowledge is created through the outcomes or experiences of generating *practice.* This material or *practice* does not necessarily rely upon the explicit nature of words and academic conventions that insure rigor. Hermeneutic phenomenology recognises knowledge as gained through experience.

Underpinned by concepts gleaned from the hermeneutic circle *hermeneutic phenomenology* maintains in order to pose intelligent questions to a subject or debate something about the *subject matter* of the question must already be understood, gathered through our previous experiences of it. This thesis utilises this premise to challenge the perception of knowledge as abstracted from

experience. It recognises knowledge generation as fundamental and emerging from experiences. From a Heideggerian perspective the concept of tradition is significant, perceiving all thought as retrieved from presuppositions, as a circling back and forth between presumption and surprise, this is of course termed the 'hermeneutic circle'. Knowledge generation is therefore arguably an experiential event. Gadamer argued we work with concepts not formed by us, but as the phenomena we experience in the world, inherited via living historical traditions. He describes; "philosophizing does not begin at some zero point but must think and speak with the language we already possess".[181]

This position is not adopted to obtain a totality of understanding (or in Gadamer's terms 'truth'). Gadamer reasons there are countless interpretations to be made relative to context, which in turn account for our differing perceptions and experiences. This view of understanding is significant to (O) in two ways, first (O) recognises form or *thingness*, as having a type of syntax that is read through its signs as discussed in chapter 1. This *Thingness* possesses a mode of speech, which is explored further using ekphrasis. This thesis argues one can think and speak within both language *or* through material *thingness.* This reflective vocative process does not distinguish any particular significance between worded or other material forms of expression, as they both provide outputs that act as platforms for interpretations. The second significance for (O) of Gadamer's proposition on interpretation is the significance of context; forms *thingness* is interpreted and understood within context. Both context and form are significant concepts for developing understanding. This thesis argues by examining context and form understanding is fostered and knowledge gained. This *examination* is achieved through wonder and its pensive acts of thinking and participated acts of doing or practice making.

The notion of context is also pertinent to the role of the researcher. The inter-subjective account of practitioner/researcher is context bound it is part of a personal construction Gray and Malins *(2004),* Davey (2006). The research aimed to make explicit the relationships between the knower and the known by examining what is readable, understandable and how. The practice or outputs

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[181] (*Philosophical Apprenticeships* 1990: 181)

are not perceived in this thesis as vessels that demonstrate knowledge. Instead ones *alliance* with practice outputs enables them to be argued as vehicles in the acquisition of knowledge through their experience(s) and interpretation(s) of them. Practice outputs are key to this research enquiry as investigative modes that generate alternative means of expression(s) and observation(s) that words may not fully articulate. The dialogue between theory and practice can exploit language and other materials to find innovative and appropriate means to enable wonder and its expression. The dialogic structre of (o) locates wonder through its methods and interpretation is crucial to revisit presuppositions to create alternative understandings. The thesis argues theory and practice is united. It does not draw distinctions between the two but maintains their dialogic relationship as a type of open-ended conversation that can revisit presuppositions and develop understandings.

For (o) this open-ended conversation between theory and practice argues for thoughts as lived, processed and expressed through its participation. As a practice-led methodology it fosters modes of verbalising, questioning and thinking that utilises words and alternative markings to process thoughts. This enables a poetic practice, initiated through wonder that unites reading and looking, recording and experiencing.[182] For the participant this creates a breadth of analytical explorations and outputs. The indexical shifter is used by this research as a vehicle to translate expressions and meaningful experiences. The problematic natures of interpretations as personal nature, gleaned from prior knowledge and experience could render the content as nonsense. By accepting Krauss's (1974) position, arguing that reading *material* does not rely upon the indexical nature of the sign as always pointing towards object. Instead appreciating the *language of aesthetic conventions*, and the material, this thesis adopts a hermeneutic view acknowledging difficulties when claiming interpretations are *correct* or *incorrect*.

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[182] Davey's theoria argues for theory and practice as a dialogical communication where by one informs the other, similar to a process found within a conversation where understanding develops through exchange. Theory and practice for theoria cannot be differentiated however their methods of exploration through words and further materials offer alternative modes of testing, verbalising, questioning and thinking.

The thesis argues that when making interpretations conventions, contexts and prior knowledge are utilised to aid undertanding and help situate the research outputs. If understanding is transitory as it relies upon interpretations conventions, contexts and prior knowledge the notion of *misinterpretation* is not necessarily problematic.

Briefly returning to theorias dialogical structure underpinned by Gadamer's philosophy, which accepted Heidegger's perception of truth that does not perceive its use as *correctness.* In turn interpretation for Gadamer is not practiced as a method measure truth against *falsity*. This position is not concerned with the *correctness* of interpretation, instead he focuses upon the significance of the phenomenological *description* that lays bare the endeavors of gaining understanding. Gadamer's philosophy appreciates the ebb and flow of understanding rather than discussing and judging the accuracy of a certain interpretation. By adopting this outlook misinterpretation is openly acknowledged as a significant learning experience, which is deemed equally important to making *genuine* interpretations.[183]

This thesis acknowledges the (0) participant relies upon redrafting interpretations through the application of wonder. The serial nature of (0) enables Gadamer's observation that *misinterpretation* is united, incorporated within interpretation as a learning experience that enables one to revisit assumptions, experiences and perceptions that ultimitley perpepuates the (0) parctice to keep questing. The participant of (0) exposes conventions and rules that intern offers an opportunity to question their rationality, appreciating interstitial spaces of knowledge.[184] (0) enables the participant to adopt a voice where interpretative clarifications are revisited so the voice can be exercised new ways to speak of experiences. It is expected the voice generated by each participant of (0) will be different, as they question their prior knowledge and subsequent conventions to identify possible speech modes. This will result in a range of alternative (0) outputs, and it may not always be possible to identify the

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[183] Gadamer does not make explicit any criteria how he deems a *genuine* interpretation from a misinterpretation, and this by his critics is taken as illusive.
[184] An interstitial space should be understood as an empty space or gap between spaces full of structure or matter. It can be thought of like a window of opportunity.

practice as a (O). This is not considered as a significant problem for (O). It is not a methodology that aims to enable specific outcomes that can be easily categorised, as this would negate its motivation to challenge conventions and develop alternative expressive voices. The methodology enables the participant to use its methods and dialogic structure to revisits possibilities of *die sachen* to question our presuppositions, not to make new ones. (O) wants to create opportunities that allow for the unexpected enabling *die sachen* to arise. The unexpected is fundamentally revisited and processed within a (O) practice. It is therefore expected that within this process outputs are not always completely understood, by either the practitioner or a third party.

The reader should be clear a key principle for (O) methodology is not to resolve outcomes or fix concepts, but to provide an open-ended dialogic structure to redraft the possibilities. What does this notion imply for disseminating (O) if their objective is to create an uncertain territory to revisit presuppositions? For example are conventional gallery spaces or academic or artistic publications appropriate for (O)? (O) arguably creates emergent productions enableling *die sachen* rather than resolved outcomes. To disseminate (O) within conventioanl exhibition spaces or journals to share discoveries or processess that trace the rise and fall of *die scahcen* would be appropriate. A potential (O) participant should consider its practice similar to the acculamitive practice that often takes place within a sketchbook; as a place to draft, redraft, test, collect, review and extend thinking. To edit (O) would be like describing a part of a process, similar to overhearing and recounting a fraction of a conversation.[185] Within this doctorial process (certain) (O) were suspended to write the thesis. It is expected any (O) project will break off, when and where it is appropriate for the investigation. It is also pertinent to state that in principle; it is possible for more than one (O) project run concurrently. For those who wish to revisit various subjects and/or experiences pertinent to their practice (O) is anticipated as appropriate.

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[185] Within this research the (O) outputs are presented in their entirety, sometimes they are rather lengthy. However it was deemed as significant avoid any editing as the underpinning concept argues for the significance of the series.

4.3 Further research

A project relative to this research is *Pencil Writing.* This aims to develop drawing/writing in a particular manner using the Research Catalogue, with a view to submit to *The Journal for Artistic Research* (JAR).

JAR provides an opportunity to discuss research in alternative modes other than presenting text and image. At present the Research Catalogue is used for *Pencil Writing* to unite drawing and sound. The project uses (0) to unite theory/practice outputs by working with drawing/writing, uniting muliple outputs in their sounded and visual formats. The project recognises the dialogic exchange of theoria and mixes a variety of outputs. Their positioning activates exchanges, argued as enabeling outputs to *speak back* to each other in their various visual and sounded interpretations. This format intends to test the feasability of uniting drawing/writing as modes of theory/practice. The project looked towards Annabel Daou who explicitly deliberated relationships between drawing/writing, theory/practice in her contribution to *Marking Language* at *The Drawing Room* in 2013, with the work *I am doing research for my practice.* Daou's work makes reference to what she considers the concealed endevours of *preparing* works, which are considered as the critical and analtical questions of histories, contexts and theories that *acquaint* themselves within, and as frameworks of practice making. Daou inserts this significance of *framworks* directly into the work by repeatedly writing the phrase coined in the title; *I am doing research for my practice.*

The project *Pencil Writing* began with a question that asked if and how a writing experience is altered by writing tool, in this case a pencil, by making a piece of writing with a pencil. The aim was to focus upon the *form* of the recorded thoughts, for example the tangled gestures of scrawled writings that endevour to record and translate throughts in a hasty quest convert them into words before they disappear. Or the ponderings of crossing out or editing in. The project adopts a strategy that is twofold: first the topic/subject of the written text tracks and records the combined experience of thinking and articulating. The chosen topic/subject of the text considered some of the philsosophies I had been

researching/reading. These acknowledged both the writing experience and language as physical Chandler (1998) Merleau Ponty (1962) Wittenstein (1975).[186] Secondly the work sought to demonstrate the experience of its making, by keeping *mistakes*, such as incorrect spellings, scribbles and edits where recordings made so quickley shift into the wrealm of drawing and marking. The content was sounded and read aloud. Using John Cage's notion that identifies the presence of silence that exists in the spaces between the words, the translation wanted to reform its composition and content by considering how the compositions could become durational. Any *mistakes* were incorporated, as the hand written content was read and re-interpreteted. This reforming seemed to reposition the topic/subject as the *narative* changed or became modifyed by the *pencil writing*, similar to *chinese whispers* where the process that alters information to create new narratives.

The methodology of (0) has significantly modified my fine art drawing practice by creating an open-ended framwork that enables ideas to be revisted and alternative outlooks to be uncovered. It provided a new outlook to the relationships between theory and practice where critical and analytical questions *acquaint* themselves within the open-ended framework of practice making, where *die sachen* arises through various histories, contexts and theories. This exchange allows for critical revision questioning how explorations can be verbalised in a variety of manners. *Pencil writing* provides an oportunity to revise these notions, however there are other possible threads to be explored from this research, which includes revisting diagrams as visual directions that operate within syntax structres. Also, to organise a workshop or seminar to practice (0) with participants from a range of disciplines including fine art, writing or music to gather feedback on its impact and to question the liklihood of further (0) methods.

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[186] Chandler's the phenomenology of writing by hand identifyed participants of writing can use it as a discovery process, as an oportunity to discover what they want to say. Ponty (1962) also saw the physical act of language or speaking. And Wittenstein (1975) identifyed words and language within a physical relationship with the world, positing the act of speaking as sounded act that resonates within the others ear, the physical act creates a interpretations within its expression.

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Appendix 1
Works on Paper

Practice from Chapter 1 Includes: _u had 2 b there_ and :%

u had 2 b there **Overview:**

This work was made in the studio in November 2010 over a period of two weeks. Microsoft Word was used to create marks and words on 80g/m printer paper. The work began the application of serial activities where the focus was kept constant; in this case always using _u had 2 b there_. However, by making amendments to the composition, differences could arise to review the affect on how the subject could be read and constructed. A page of this work was selected spoken and recorded. (See appendix 2)

This took place at Loughborough University School of the Arts with Phil Sawdon, Marsha Meskimmon and myself in December 2010. This was an opportunity to revisit and review how the composition could be interpreted, but by using three voices simultaneously they would make explicit the differences in the interpretations, as the various sounds would act as a comparison to review variations. Materials included Microsoft Word tools, 80g/m printer paper, voices of Lucy O'Donnell, Phil Sawdon and Marsha Meskimmon and a Dictaphone.

Format and location:

u had 2 b there -1 Jpeg.

Location: Figure 42 in thesis. The MP3 sound file can be located on the CD and USB inserted into hardcopy of thesis. The other works made on paper in this series can be located on the storage devices in the thesis hard copy. These works were not developed in the same way as the example listed in the thesis as they were not sounded or spoken. I

identified by working with three individuals who made sounded interpretations the research corroborated the different readings taking place in this singular output. This example offered the research sufficient material to test the links to L.A.N.G.U.A.G.E poetry. The soundings of the works encouraged modifications in meaning tested by reworking conventions of the words usual placements, the research considered these as making some parallel approaches drawing. This work helped to inform how a drawing/writing hybrid can perform as a inscription that is both read and sounded.

:% Overview:

This work was made in the studio in November 2010. Microsoft Word was used to create marks, letters and punctuations on 80g/m printer paper. The work was spoken using the speech service on the MacBook Pro. This work is seen as a union of both the paper based work and the sound file, of 10 minuets 28 seconds, giving a sense of duration to the two-dimensional output. (See Appendix 2). The materials included Microsoft Word tools, 80g/m printer paper, voice of MacBook Pro and a Dictaphone.

Format and location:

:% - 1 Jpeg. Location: Figure 43 (Appendix 2 notes the 1x MP3 file location is on the CD and USB inserted into hardcopy of thesis)

Practice from Chapter 2: *Tz'iib*

Tz'iib Overview:

This work brought together drawing and writing and was published in *Stimulus Respond* Volume 17, Summer 2011. It is discussed in the thesis in Chapter 2, *Phenomenology and Poetics: Wonder as Philosophy and Method*. This work was made in the studio over a period of 10 days in May 2011. It was not a work that was considered in a series and does not take on other formats such as MP3 or moving image. Materials included tools available in Microsoft Word and images of previously made drawing project *Je Suis Le Cahier* from *The Drawing Research Space* Loughborough University 2010.

Format and location:

Tz'iib. Format: poetic 'text', location in thesis pages 120- 123.

Practice from Chapter 3 Includes: Residency at Lincoln Cathedral

Residency at Lincoln Cathedral Overview:

The residency took place over 15 months September 2009 to September 2010. This residency was already underway before the PhD research began. The residency offered a studio in the cathedral and an exhibition at the close of the period in The Chapter House. The work being made here is considered a studio practice and was already employing drawing to ask what it records and how. This work informed some of the concerns of the research especially those around dialogue. The materials used at the residency included: Pencils (2B to 8B), graphite stick (8B) charcoal, eraser, Indian Ink, pencil shaper, white cartridge paper, white paint, black

paint, paint brushes, fishing wire, scissors, acetone fluid, digital camera, and laptop computer.

Format and location:
Lincoln Cathedral Residency drawing (1) Untitled. Jpeg, Location in thesis (Figure 53)

Lincoln Cathedral Residency drawing (2) Untitled. Jpeg, Location in thesis: (Figure 54)

Lincoln Cathedral Residency drawing (3) Jpeg, Location in thesis: (Figure 55)

Drawings in conversation. Six details. Jpeg, Location in thesis: (Figure 56)

These works are discussed in the thesis in chapter 3 *Interaction and Interpretation: The Poetic Attitude.* These works were selected as examples in the thesis as they offered critical analysis of how dialogues take place with both the maker translating experiences that are not necessarily seen and also how the notion of dialogue could be created by the way in which the work is displayed within a space. Over the year residency a range of work was made and much of its focus had an impact upon questioning how drawings can translate information such as sound and in which ways the marks can decode to these occurrences. Not all work made at the residency was discussed and archived in the thesis. This work was not used in the thesis as I had considered similar examples to those presented would not add additional information and would have performed as duplicates. The research did go on to identify that for *Drawing Vignettes* outputs were ongoing, therefore serial and should all be shown together which is the case for *The River Thames Project*, as all outputs appear in the thesis. However, at this early stage in the research outputs were not deemed significant to be presented as a collective.

Practice discussed throughout the thesis includes: an overview of the *Ballycastle Vignettes* Project and secondly *The River Thames Project*

Ballycastle Vignettes Project Overview:

The residency took place over a four-week period during October 2012 at *The Ballinglen Arts Foundation*, Co Mayo Ireland. This project established aims and objectives that were published in the *TRACEY* project space. The materials taken to the residency included: Pencils (2B to 8B), graphite stick (8B) ballpoint pen, charcoal, eraser, Indian Ink, pencil shaper, Paper A4 80g/m printer paper, lined A4 writing paper, Fabriano Paper 40cm x 60cm, white cartridge paper, graph paper, tracing paper, white paint, black paint, scissors, alphabet stencils, alphabet stickers, acetone fluid, digital camera, Dictaphone, laptop computer and Microsoft Word. I also had access to a photocopier machine and scanner.

During the residency numerous works were made with the same objective, to make poems to the sea. This was set in a response to a series by Cy Twombly's *Poems to the sea* and it was this title that became a type of objective. It is for this reason many of the works take variations of the title *Poems to the sea* and include both works on paper and sound works (See Appendix 2). They used various materials to begin testing how drawn and written conventions could be brought together.

Not all of these works made at this residency appear in the thesis. This project generated a collection of works that brought together drawing writing and sound. The lists of works that follow were made on the residency and appear in the thesis chapters, as they were significant to its conceptual developments and critical in understating the aims and potential for *Drawing Vignettes*. The works generated in this project all adopted the same title *Poems to the sea* as they were seen as an on-going endeavor, however, here they have been given numbers for the readers easy reference. The work made at the residency went on to inform the principles of *Drawing Vignettes* which are discussed through *The River Thames Project*.

Format and location:

Poems to the sea (1) Jpeg, Location: In thesis (Figure 22) is a series of 9 layered photocopied letters and numbers, using Microsoft Word, printed onto A4 80g/m paper. These were responses to the sea, and its conditions.

Poems to the sea (2) Jpeg, are (Figure's 24-38) are details from the series that comprise of 162 rectangles 10.5cm x 3.5 cm, on 80g/m paper mounted onto 200gsm Fabriano Paper. 40cm x 60cm. These used Pen, pencil, ink, transfers and stencil.

Poems to the sea (3) Jpeg, (Figure's 44 and 45)

This an example of a collection of 6 works made in the same way that draws onto previously made works. This work was a way to reform *poems to the sea*, to create alternative compositions and narratives. It was identified as important to address the sea with the *poems* and sound them at a live performance at the seashore. This took place by giving a performance of the work to the sea and marking this performance back onto the work by using a graphite stick and pencils. The discussion of this in the thesis can be found in Chapter 1, *The Phenomenology of Performance: Viewing Reading Speaking*. Figure 46 are photographic details from the series showing the making of this work. In appendix 2 the MP3 sound files made as part of this work record the artists voice, the sound of the sea sound & noises from birds, wind and audience. The record of the marks made onto the paper can often be heard on the sound recordings as a type of tapping or brisk scratching sound, all of which can be located on the CD and USB inserted into hardcopy of thesis.

Poems to the sea (4) Jpeg, Location: in thesis (Figure 52) uses black biro to make written words on lined A5 paper. This was an opportunity to reform the title *poems to the sea* to use the words as material. This work was given to various other artists asking how they might read it, which was recorded, edited and made into a sound work *Vignette Drawing:*

Drawing with Eddie Kennedy, Rachelle Puryear and Brian Polke. (See Appendix 2)

The River Thames Project Overview:

In this project *Drawing Vignettes* is practiced and tested. It took place over a period from December 2011- August 2013. This work was made in the studio and also at The Tyrone Guttery Centre, Co Monahan Ireland in March 2013. The River Themes Project can be considered by the reader as having various 'vignette stages' and will be presented here in this manor to enable a specific category for this appendix archive. In many instances the outputs generated for this project are given titles that take alternatives on *The River Themes Project.* Because of this similarity they are numerically listed in this appendix, according to each output format, to offer greater clarification for the reader.

The project was initiated by wonder, and its first stage took place in 2011. It was here when recordings where made to document sounds of a boat travelling along The River Thames. It was these recordings that were edited into MP3 works. This could be thought of as the first stage. Poetic texts were generated soon after and for the purpose of this archive are listed as stage two. Due to their techniques these were considered as hybrid drawing/writings. More two-dimensional works were made in January and February 2012 reworking the hybrid poetic texts. These were cut up, reorganized and by using a scanner as a tool to make additional gestures further drawing/writing hybrids were made with the material. The third stage of this project was to make moving image works. These brought together images of the two-dimensional works, their makings, and other new material to talk of the experience of making the work.

The materials used in the project included: Pencils (2B to 8B), graphite stick (8B) ballpoint pen, charcoal, eraser, Indian Ink, pencil shaper, Paper A4 80g/m printer paper, lined A4 writing paper, Fabriano Paper 40cm x

60cm, white cartridge paper, graph paper, tracing paper, white paint, black paint, scissors, alphabet stencils, alphabet stickers, acetone fluid, digital camera, Dictaphone, laptop computer and Microsoft Word, iMovie, sound mixer garage band a photocopier machine and scanner.

List of Two-Dimensional Works from Stage 2 Format and location:

The River Thames Project (1) Jpeg

Location: in thesis (Figure: 50). Three details of on screen images from *The River Thames Project*, 2012. These details include the footnote caption, where by the curser is positioned over the footnote reference number and the information in the footnote is marked over the document content.

The River Thames Project (2) Jpeg

Location: in thesis (Figure: 51). A series of 31 A4 scans, using the work made with photocopied numbers and letters in figure 22. This work also uses and reforms the poetic texts with the scanner showed in thesis over page numbers 137- 146. These 31 works divided and recomposed these resources using the screen of the scanner to reposition the marks and letters.

The River Thames Project (3)

Format: Microsoft Word

Location: in thesis over page numbers 137- 146. This work is made using Microsoft Word, and brings together marking and writing. The output is inserted into the thesis pages.

Appendix 2
Sound Works

Practice from Chapter 1 Includes: *u had 2 b there* and :%

***u had 2 b there* Overview:**

This work was made in the studio in November 2010 over a period of two weeks. Microsoft Word was used to create marks and words on 80g/m printer paper. A page of this work was selected spoken and recorded. This took place at Loughborough University School of the Arts with Phil Sawdon, Marsha Meskimmon and myself in December 2010. This was an opportunity to revisit and review how the composition could be interpreted, but by using three voices simultaneously they would make explicit the differences in the interpretations, as the various sounds would act as a comparison to review variations. Materials included Microsoft Word tools, 80g/m printer paper, voices of Lucy O'Donnell, Phil Sawdon and Marsha Meskimmon and a Dictaphone.

Format and location:

1 MP3 file. Location: CD and USB inserted into hardcopy of thesis. *u had 2 b there* MP3 sound file can be located on the CD and USB inserted into hardcopy of thesis.

:% Overview:

This work was made in the studio in November 2010. Microsoft Word was used to create marks, letters and punctuations on 80g/m printer paper. The work was spoken using the speech service on the MacBook Pro. This work is seen as a union of both the paper based work and the sound file, of 10 minutes 28 seconds, giving a sense of duration to the two-dimensional output. The materials included Microsoft Word tools, 80g/m printer paper, voice of MacBook Pro and a Dictaphone.

Format and location:

1 MP3 file. Location: CD and USB inserted into hardcopy of thesis**.**

Practice from Chapter 2 Includes: *Material Poetics: Sample Kristen Kreider* **and** *itof*

Material Poetics: Sample Kristen Kreider **Overview:**

This work took the format of sound, it was not reviewed or redrafted into another format such a moving image or two-dimensions. It is discussed in the thesis in Chapter 2, *Phenomenology and Poetics: Wonder as Philosophy and Method.* This work was made in the studio over a period of a week in April 2011. During the early stages of the research works were made in two-dimensional and sound MP3 files. These were understood as outputs that could test possibilities of recording and expressing experiences and information. This work can be understood as unrepeatable, a singular response to a set of ideas around Heidegger's poetic utterance as a means to reform thoughts. Materials included Kristen Kreider's voice, a Dictaphone and the sound mixing device *Garage band.*

Format and location:

Material Poetics: Sample Kristen Kreider. 1 MP3 file. Location: CD and USB inserted into hardcopy of thesis.

itof **Overview:**

This work took the format of sound. It was not reviewed or redrafted into another format such a moving image or two-dimensions. It is discussed in the thesis in Chapter 2, *Phenomenology and Poetics: Wonder as Philosophy and Method.* This work was made in the studio over a period of 2 days in April 2011. During the early states of the research works were made in two-dimensional and sound MP3 files. These were understood as outputs that could test possibilities of recording and expressing experiences and information. This work can be understood as a singular response to

concrete poetry principles that wanted to unite object and language, and used sounded words to reference spatial dynamics functioning how a drawing would visually. Materials included artist voice, a Dictaphone and the sound-mixing device *Garage band*.

Format and location:

Itof. 1 MP3 file. Location: CD and USB inserted into hardcopy of thesis.

Practice discussed throughout the thesis includes: first an overview of the *Ballycastle Vignettes* Project and Secondly *The River Thames Project*

As described in appendix 1 the residency took place over a four-week period during October 2012 at *The Ballinglen Arts Foundation*, Co Mayo Ireland. This project established aims and objectives, which was published in the *TRACEY* project space. The materials taken to the residency included: Pencils (2B to 8B), graphite stick (8B) ballpoint pen, charcoal, eraser, Indian Ink, pencil shaper, Paper A4 80g/m printer paper, lined A4 writing paper, Fabriano Paper 40cm x 60cm, white cartridge paper, graph paper, tracing paper, white paint, black paint, scissors, alphabet stencils, alphabet stickers, acetone fluid, digital camera, Dictaphone, laptop computer and Microsoft Word. I also had access to a photocopier machine and scanner.

During the residency numerous works were made with the same objective, to make poems to the sea both works on paper and sound works to begin testing how drawn and written conventions could be brought together. This work was a way to reform *poems to the sea*, to create alternative sounded compositions and narratives by performing them at the seashore. This took place by giving a live performance of the work to the sea, and marking these sounds onto the work with a pencil. The discussion of this in the thesis can be found in *The Phenomenology of Performance: Viewing Reading Speaking,* Chapter 1. The MP3 sound files

made as part of this work record the artists voice, the sound of the sea sound & noises from birds, wind and audience. The record of the marks made onto the paper can often be heard on the sound recordings as a type of tapping or brisk scratching sound, all of which can be located on the CD and USB inserted into hardcopy of thesis.

Format and Location:

MP3 File - *Vignette Drawing: Drawing with Eddie Kennedy, Rachelle Puryear and Brian Polke.* Location: located on the CD and USB inserted into hardcopy of thesis. In the thesis the written work (Figure 52) uses black biro to write words on lined A5 paper and it was given to other artists asking how they might read it. These readings were recorded, edited and made into a sound work *Vignette Drawing: Drawing with Eddie Kennedy, Rachelle Puryear and Brian Polke.*

MP3 File - *Dialogical sea performances: broken off.* (1) located on the CD and USB inserted into hardcopy of thesis

MP3 File - *Dialogical sea performances: broken off.* (2) located on the CD and USB inserted into hardcopy of thesis

MP3 File - *Dialogical sea performances: broken off.* (3) located on the CD and USB inserted into hardcopy of thesis*.*

MP3 File - *Dialogical sea performances: broken off.* (4) located on the CD and USB inserted into hardcopy of thesis

MP3 File - *Dialogical sea performances: broken off.* (5) Location located on the CD and USB inserted into hardcopy of thesis

MP3 File - *Dialogical sea performances: broken off.* (6) located on the CD and USB inserted into hardcopy of thesis

***The River Thames Project* Overview:**

In this project *Drawing Vignettes* is practiced and tested. It took place over a period from December 2011- August 2013. It took place in the studio and also at The Tyrone Guttery Centre, Co Monahan Ireland, in March 2013. The River Themes Project can be considered by the reader as having various 'vignette stages' and will be presented here in this manor to enable a specific category for this appendix archive. In many instances the outputs generated for this project are given titles that take alternatives on *The River Themes Project.* Because of this similarity they are numerically listed in this appendix according to each output format, to offer greater clarification for the reader.

The project was initiated by wonder, and its first stage took place in 2011. It was here when recordings where made to document sounds of a boat travelling along The River Thames. It was these recordings that were edited into MP3 works. This could be thought of as the first stage. Poetic texts were generated soon after and for the purpose of this archive are listed as stage two. Due to their techniques these were considered as hybrid drawing/writings. More two-dimensional works were made in January and February 2012 reworking the hybrid poetic texts. These were cut up, reorganized and by using a scanner as a tool to make additional gestures further drawing/writing hybrids were made with the material. The third stage of this project was to make moving image works. These brought together images of the two-dimensional works, their makings, and other new material to talk of the experience of making the work.

The materials used in the project included: Pencils (2B to 8B), graphite stick (8B) ballpoint pen, charcoal, eraser, Indian Ink, pencil shaper, Paper A4 80g/m printer paper, lined A4 writing paper, Fabriano Paper 40cm x 60cm, white cartridge paper, graph paper, tracing paper, white paint, black paint, scissors, alphabet stencils, alphabet stickers, acetone fluid, digital camera, Dictaphone, laptop computer and Microsoft Word, iMovie, sound mixer garage band a photocopier machine and scanner.

Format and Location of works from Stage 1:

Format: MP3 *(o) RT*

Located on the CD and USB inserted into hardcopy of thesis.

Discussed in thesis *Phenomenology and Poetics: Wonder as Philosophy and Method.* Link to sound works available in the same chapter.

(https://soundcloud.com/lucy-odonnell/tracks)

Format: MP3 *(o) RT2*

Located on the CD and USB inserted into hardcopy of thesis.

Discussed in thesis *Phenomenology and Poetics: Wonder as Philosophy and Method.* Link to sound works available in the same chapter.

(https://soundcloud.com/lucy-odonnell/tracks)

Format: MP3 *(o) RT3*

Located on the CD and USB inserted into hardcopy of thesis.

Discussed in thesis *Phenomenology and Poetics: Wonder as Philosophy and Method.* Link to sound works available in the same chapter.

(https://soundcloud.com/lucy-odonnell/tracks)

Format: MP3 *(o) RT4*

Located on the CD and USB inserted into hardcopy of thesis.

Discussed in thesis *Phenomenology and Poetics: Wonder as Philosophy and Method.* Link to sound works available in the same chapter.

(https://soundcloud.com/lucy-odonnell/tracks)

Format: MP3 *(o) RT5*

Located on the CD and USB inserted into hardcopy of thesis.

Discussed in thesis *Phenomenology and Poetics: Wonder as Philosophy and Method.* Link to sound works available in the same chapter.

(https://soundcloud.com/lucy-odonnell/tracks)

Format: MP3 *(o) RT6*

Located on the CD and USB inserted into hardcopy of thesis.

Discussed in thesis *Phenomenology and Poetics: Wonder as Philosophy and Method.* Link to sound works available in the same chapter.
(https://soundcloud.com/lucy-odonnell/tracks)

Format: MP3 *(o) RT7*
Located on the CD and USB inserted into hardcopy of thesis.
Discussed in thesis *Phenomenology and Poetics: Wonder as Philosophy and Method.* Link to sound works available in the same chapter.
(https://soundcloud.com/lucy-odonnell/tracks)

These sound works used the initial material recorded from the sounds of the boats voyage along the River Thames. The series looks to a range of methods of bringing the sound and written works together. *(o) RT* & *(o) RT2* focus upon the sounds of the boat. *(o) RT3, (o) RT4, (o) RT5, (o) RT6 & (o) RT7* bring together the sound recordings of the boat and the recordings of the spoken written word's arranged in the thesis over the pages 137-146.

Appendix 3
Moving Image

***The River Thames Project* Overview:**

In this project *Drawing Vignettes* is practiced and tested. It took place over a period from December 2011- August 2013. It took place in the studio and also at The Tyrone Guttery Centre, Co Monahan Ireland, in March 2013. The River Themes Project can be considered by the reader as having various 'vignette stages' and will be presented here in this manor to enable a specific category for this appendix archive. In many instances the outputs generated for this project are given titles that take alternatives on *The River Themes Project.* Because of this similarity they are numerically listed in this appendix, according to each output format, to offer greater clarification for the reader.

The project was initiated by wonder, and its first stage took place in 2011. It was here when recordings where made to document sounds of a boat travelling along The River Thames. It was these recordings that were edited into MP3 works. This could be thought of as the first stage.

Poetic texts were generated soon after and for the purpose of this archive are listed as stage two. Due to their techniques these were considered as hybrid drawing/writings. More two-dimensional works were made in January and February 2012 reworking the hybrid poetic texts. These were cut up, reorganized and by using a scanner as a tool to make additional gestures further drawing/writing hybrids were made with the material.

The third stage of this project was to make moving image works. These brought together images of the two-dimensional works, their makings, and other new material to talk of the experience of making the work.

The materials used in the project included: Pencils (2B to 8B), graphite stick (8B) ballpoint pen, charcoal, eraser, Indian Ink, pencil shaper, Paper A4 80g/m printer paper, lined A4 writing paper, Fabriano Paper 40cm x 60cm, white cartridge paper, graph paper, tracing paper, white paint,

black paint, scissors, alphabet stencils, alphabet stickers, acetone fluid, digital camera, Dictaphone, laptop computer and Microsoft Word, iMovie, sound mixer garage band a photocopier machine and scanner.

The moving image works all use the material previously generated in the project. Employing concrete poetry principles and amplifying words as objects, the poetic words used previously in the project were replaced into new contexts. Punctuation marks were overlaid onto the moving image footage, moving back and forth or up and down over the scene. The filmed works employed many of the previous hybrid formation methods bringing together the use of punctuation marks, words and sounds, sounded words and additional filmed imagery to redraft, recall/revisit/re-verbalise the boat trip.

List of Sound MP4 Works from Stage Three and Location:

RTP Annaghmakerrig 1
Format and Location: MP4 file. On the on the CD and USB inserted into hardcopy of thesis. Discussed in the thesis *Poesis and Ekphrasis,* Link to moving image works available the same chapter (
https://vimeo.com/128971429)

RTP Annaghmakerrig 2
Format and Location: MP4 file. On the on the CD and USB inserted into hardcopy of thesis. Discussed in the thesis *Poesis and Ekphrasis,* Link to moving image works available in the same chapter (
https://vimeo.com/128971429)

RTP Annaghmakerrig
Format and Location: MP4 file. On the on the CD and USB inserted into hardcopy of thesis. Discussed in the thesis *Poesis and Ekphrasis,* Link to moving image works available in the same chapter (
https://vimeo.com/128971429)

RTP Annaghmakerrig

Format and Location: MP4 file. On the on the CD and USB inserted into hardcopy of thesis. Discussed in the thesis *Poesis and Ekphrasis,* Link to moving image works available in the same chapter (https://vimeo.com/128971429)