

Toward [Hyper] Drawing... Through Ambiguity

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Abstract

This article explores ambiguity in contemporary fine art drawing through the presentation of a proposal and subsequent response. Drawing within three figurations: Empson's seven types of ambiguity in literary prose (first published in 1930), the logical fallacies of ambiguity, and grammatical prepositions (e.g. between, beyond, beside etc.) the article aims to investigate the opportunities that arise if we are ambivalent to, subvert, or challenge definitions of drawing.

The article critiques the origins of hyperdrawing tracing from a point of retrieval, where a conceptual and practical view 'point' is set into motion (Hill 1966: 44) beginning with a revisiting of the author's previous research into this hyper view (Sawdon and Marshall, 2009). This trace moves through the three figurations: mapping the seven ambiguities, overlaid and interwoven with five fallacies, drawing emergent prepositions, in advancing logical disorder. An example drawn response, titled *Seventh* (from a series of drawings titled *First* through to *Seventh*), is selectively unwoven in the context of the figurations. The article discusses the opportunities highlighted through this response, returning to the proposal that a position of ambiguity (a lack of definition) is desirable and presents a fallacious definition. Ultimately (drawing) ambiguity is left unresolved, however its opportunities are explored through an examination of the boundary between literary criticism and drawing.

Keywords:

Ambiguity

Hyperdrawing

Drawing

Fallacies

Prepositions

Becoming Drawing

Introduction

[Hyper] drawing is an ambiguous practice that proposes a position of ambiguity (a lack of definition) is desirable and that a lack of definition is not only desirable, it is also a necessity and has the capacity to enable and sustain contemporary fine art drawing practice. (AAH 2009)

This article will explore this ambiguity by formulating a response to this proposal. The response will explore this ambiguity through not perpetuating definitions of drawing such as "what is drawing" or "what drawing is" (Hill, 1966; Rawson, 1969; Petherbridge, 1991) but rather exploring drawing's characteristics (De Zegher, 2010). Drawing within three figurations: Empson's seven types of ambiguity in literary prose (first published in 1930), the logical fallacies of ambiguity, and grammatical prepositions (e.g. between, beyond, beside etc.) the article aims to investigate the opportunities that arise if we are ambivalent to, subvert, or challenge definitions of drawing. The authors are aware of the potential ambiguity in this approach, definitions of drawing are acknowledged but not explored in depth, rather the article engages with the language of drawing as opposed to what drawing is or is not.

The article adopts the structure of a drawn response, first published in *Drawing Ambiguity: beside the lines of contemporary art* (Marshall and Sawdon, 2015), structured with the following sections: Retrieval, Line, First to Seventh, Beside. Retrieval critiques the origins of [Hyper] drawing using the notion of retrieval being analogous to archaeology, as argued by Wollheim (1980) in his essay 'Criticism as retrieval', a supplement to his book *Art And Its Objects*. Line begins the trace from the point of retrieval into the three figurations: mapping the seven ambiguities, overlaid and interwoven with five fallacies, drawing emergent prepositions, in advancing logical disorder. First to Seventh attempts a selective (non-exhaustive) mapping of each of Empson's seven ambiguities overlaid and interwoven with five logical fallacies of ambiguity and grammatical prepositions: each mapping (first-seventh) acknowledging the advancing logical disorder. Beside distils the mapping activity, drawing together the three figurations explored to conclude with a response to the initial proposal.

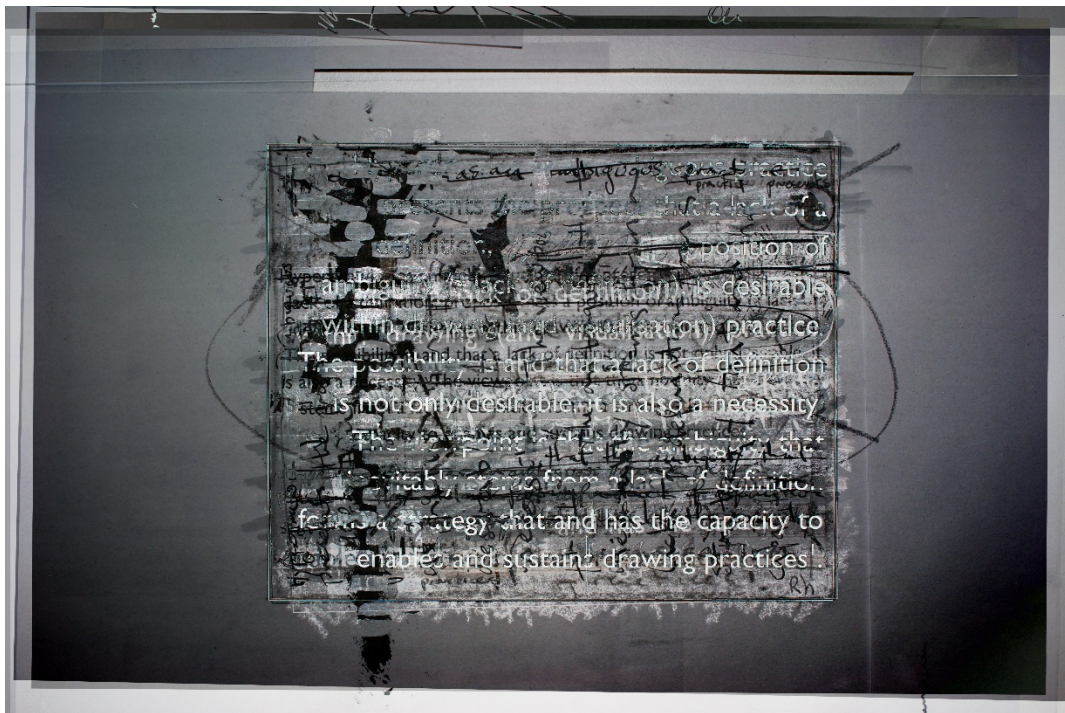


Figure 1: Russell Marshall and Phil Sawdon. (2015). *Proposal*. © Russell Marshall and Phil Sawdon.

Retrieval

The Association of Art Historians' call for papers (Manchester 2009) for their session on 'Drawing in the Expanded Field' (AAH, 2009) noted the recent expansion of the category of drawing and the potential difficulty in its definition. The notion of the 'expanded field' stems from Rosalind Krauss' essay entitled 'Sculpture in the Expanded Field' (Krauss, 1979). The conference session aimed to take the expanded field as a basis for the exploration of drawing in a similar context. A number of key questions were posed, including: is a definition of drawing worth attempting and if so what might be its foundation? What is lost or gained by expanding a conception of drawing beyond its familiar moorings in paper and line?

The authors' initial approach was an interpretation of drawing and the 'expanded field' through the notion of visualisation. Here visualisation served to act as an encompassing term aligned with the theory of expansion. However, this hierarchical consideration of artistic

media (fine art) is then prone to the same argument Krauss levels at sculpture, the “all things...” issue. Does our broadening of category interpretation therefore lessen the category? There may be a number of fine art based categories of practice / research that ultimately describe a (historical) boundary (area / volume). Clearly these overlap, intersect, and perhaps like some long standing boundary war, vie for ownership of each other’s domains. Of particular significance when considering these bounded entities is the logic of the hierarchical structure. An assumption that visualisation inhabits a layer above drawing implies an inherent relationship, an ownership, a subsuming of one within the other. This structural logic is then fallacious and where much of the conceptual difficulty arises in (expanded) category definitions. The literal composition of any definition becomes ubiquitous or exclusive, neither serving to be helpful in the original intention of clarifying a domain nor serving as a context for research and / or practice.

The situating of drawing within a hierarchy or other mapping device served only to introduce further ambiguity, it was apparent that this structural approach was liable to the fallacy of circular reasoning: ambiguity – definition – ambiguity. In attempting to break this impasse, a series of pragmatic curatorial decisions in the process of editing two works: *Drawing Now* (TRACEY, 2007) and *Hyperdrawing* (Sawdon and Marshall, 2012), led to a potential alternate view[point]. The curation process of these exhibitions in book form resulted in further, unintentional (sub) boundary definitions.

The prefixes ‘sub-’ and ‘supra-’ can be freely attached to elements of any origin and used to indicate ‘under,’ ‘below,’ ‘beneath’, or ‘above, over’ or ‘beyond the limits of, outside of’, respectively. Evaluation of this terminology proposed an intriguing prospect. If for example, ‘drawing with traditional materials’ is a sub-element of ‘drawing’ how is the drawing boundary that subsumes these sub elements identified? Is drawing framed by a supra-boundary? However, the concept of impermeable sub-boundaries bounded by the supra-boundary of drawing brings us back to our fallacies. Perhaps a more appropriate and restless view is rather than clear and unbroken these sub-boundaries are perforated, i.e. bounded by a dashed delineation to allow a position for drawing that wanders or weaves across and through these boundaries. An essentially restless position, from sub- to supra- or from hypo- to hyper...drawing, could be argued to be unconstrained by the limits of definition, of becoming. Hyperdrawing then offers a position in which an acceptable, inter/intra/cross-disciplinary definition might never be reached and that perhaps, a lack of definition should be embraced? This ambiguity can then transform from being a compromise position into an opportunity.

Drawing is characterized by a line that is always unfolding, always becoming and in the drawing’s stages of becoming – mark becoming line, line becoming contour, contour becoming image – the first mark not only structures the blank page as an open field but also defines it temporally, as the drawing’s marks follow one another in time. (De Zegher, 2010)

Line

Line sets into motion a point / dot (Hill 1966: 44), and through becoming drawing, a path for ambiguity is traced and informed by the three figurations of: the logical fallacies of ambiguity, grammatical prepositions, and Empson’s seven types of ambiguity in literary prose.

The logical fallacies of ambiguity predominantly arise through the imprecise use of language and are a property of linguistic expressions. Typically, ambiguity arises if a linguistic element: word(point/dot), phrase(mark) or sentence(line) has more than one meaning. More broadly the literature identifies multiple taxonomies of fallacies (e.g. formal/informal, deductive / inductive) (IEoP, 2015). Fallacies of ambiguity take two main forms: lexical ambiguity occurs when words(points/dots) have multiple definitions (e.g. pen, support, draw); structural ambiguity occurs when a phrase(mark) or sentence(line) has multiple underlying structures (e.g. support for drawing).

The multiple definitions of lexical ambiguity manifest in a number of ways. Single words can possess multiple definitions, often associated with their use as noun, verb or as a preposition. Equally different words with different definitions can sound the same. In linguistics these ambiguities are further defined into polysemy and homonymy. A word is defined as polysemous if it can be used to convey different meanings. Multiple words are defined as homonyms if they either sound or are spelt the same. This is clearly ambiguous in itself as there is no consensus in the research on how to draw the line between hearing / reading two words that sound / are written the same (homonyms) or if it is one ambiguous word (polysemy) (Lyons, 1995).

Within the two broad categories of lexical and structural ambiguity there are a number of (sub) types of logical fallacy. The most common forms originate from Aristotle's *Sophistical Refutations* (Aristotle 2014), specifically those associated with language. For the purposes of this research five types of Aristotelian logical fallacy are considered (IEoP, ND; Pius, 2007):

- **Equivocation:** a fallacy of lexical ambiguity, arises due to the use of ambiguous words or phrases, introduced when the premise or conclusion of an argument uses one or more words in two different senses.
- **Amphiboly:** a fallacy of structural ambiguity, arises due to ambiguous grammar, introduced when a structural defect in an argument leads to misinterpretation.
- **Composition:** arises due to ambiguous inference, introduced when a conclusion of an argument is based upon the transference of characteristics from the parts of something onto the whole.
- **Division:** arises due to ambiguous inference, introduced when a conclusion of an argument is based upon the transference of characteristics from a whole onto the parts.
- **Accent:** arises due to ambiguous inference, introduced when emphasis or inflection in an argument leads to misinterpretation.

The second figuration is that of English grammatical prepositions. Prepositions indicate temporal, spatial or logical relationships of a 'complement' / 'object' to the rest of the phrase(mark) or sentence(line) (MacFadyen, 2015). Prepositions are words(points/dots) that combine with nouns or pronouns to form a [prepositional] phrase(mark) that positions the complement or object (e.g. between, beyond, beside – the lines of contemporary art).

The third figuration is William Empson's influential *Seven Types of Ambiguity*, first published in 1930. Empson approaches ambiguity through his work in literary criticism and offers an extended definition of ambiguity as 'any verbal nuance, however slight, which gives room for alternative reactions to the same piece of language (Empson, 1961).' Empson

describes three dimensions that form a spectrum across which ambiguity is spread: the degree of logical or grammatical disorder, the degree to which the apprehension of the ambiguity must be conscious, and the degree of physiological complexity concerned. Within this spectrum he develops seven types of ambiguity. These seven types are presented according to Empson's first dimension of ambiguity, such that they exhibit an advancing degree of 'logical disorder':

First-type ambiguities arise when a detail is effective in several ways at once. (Empson, 1961)

The first type of ambiguity is also referred to as metaphor (Hanratty, 2010) or comparative ambiguity. Abbott (1997), researching in the area of the social sciences, defines the first type as semantic ambiguity. According to Belshaw (2011) this first type of ambiguity is also defined by Robinson in his article on 'Ambiguity' (1941) as naïve ambiguity. In all instances the first type of ambiguity applies to the situation where two things appear to be alike but are essentially different. Parallels can also be drawn between the first type ambiguity and the logical fallacy of equivocation.

In second-type ambiguities two or more alternative meanings are fully resolved into one. (Empson, 1961)

The second type of ambiguity concerns resolution. It is also associated with metaphor but in this instance where two different metaphors are being used at once. For Abbott the second type is the ambiguity of locus. Belshaw's work in the field of digital literacy brings together types one and two under the descriptor of productive ambiguity (see Figure 2).

The condition for third-type ambiguity is that two apparently unconnected meanings are given simultaneously. (Empson, 1961)

The third type of ambiguity is characterised by context, where two ideas which are only connected by the context can be expressed simultaneously in a single word e.g. a pun (Bergson, 2003). Abbott describes this third type as syntactic ambiguity. This third type of ambiguity is also defined by Robinson as sliding ambiguity.

In the fourth type the alternative meanings combine to make clear a complicated state of mind in the author. (Empson, 1961)

The fourth type of ambiguity is strongly linked to the third type where more than one opposing ideas combine into a single conceit however the ambiguities of the fourth type are not as deliberate. Abbott introduces the concept of time which he refers to as durational ambiguity. Belshaw brings together types three and four under the descriptor of creative ambiguity.

The fifth type is a fortunate confusion, as when the author is discovering his idea in the act of writing [...] or not holding it all in mind at once [...]. (Empson, 1961)

The fifth type of ambiguity arises through the process of production and is frequently associated with the use of simile. Abbott describes the fifth type as narrative ambiguity. This fifth type of ambiguity is also defined by Robinson as relational univocity.

In the sixth type what is said is contradictory or irrelevant and the reader is forced to invent interpretations. (Empson, 1961)

The sixth type of ambiguity occurs when a statement is contradictory, irrelevant or tautological, requiring the viewer to interpret, often resulting in conflict. Abbott describes the sixth type as contextual ambiguity.

The seventh type is that of full contradiction, marking a division in the author's mind. (Empson, 1961)

The seventh type of ambiguity appears as a complete contradiction, where two or more ideas remain unresolved. The ‘most ambiguous that can be conceived’, ‘occurs when [...] the two values of the ambiguity are the two opposite meanings defined by the context [...]’. Abbott describes the seventh type as interactive ambiguity. Belshaw brings together these final three types (fifth, sixth and seventh) under the descriptor of generative ambiguity.

	7	6	5	4	3	2	1
Empson (1930)	Two words, in context, mean opposite things	Statement says nothing so reader has to invent meaning	Author discovers idea in act of writing	Two meanings combine to make clear a complication	Two ideas given through one word (connected by context)	Two different metaphors used at the same time	Two things are said to be alike
Abbott (1997)	Interactional ambiguity	Contextual ambiguity	Narrative ambiguity	Durational ambiguity	Syntactic ambiguity	Ambiguity of locus	Semantic ambiguity
Robinson (1941)			Relational univocity		Sliding ambiguity		Naive ambiguity
	GENERATIVE AMBIGUITY			CREATIVE AMBIGUITY		PRODUCTIVE AMBIGUITY	

Figure 2: Douglas Belshaw. (2011). *Trajectory of ambiguities*. © Douglas Belshaw.

First to Seventh

In becoming drawing the position of drawing being an ambiguous practice and the potential opportunity this affords is evaluated. A process of a selective (non-exhaustive) mapping of each of Empson’s seven ambiguities overlaid and interwoven with five logical fallacies of ambiguity and grammatical prepositions was followed through the production of a drawn response to each ambiguity. These responses (First-Seventh) acknowledge the advancing logical disorder proposed by Empson.

In moving through First to Seventh, the process began with a collation of materials starting with a distillation of each type of ambiguity. Informed by the mapping discussed in Line the process resulted in a series of edited text descriptors. For example, for first, through fourth to seventh type ambiguities (Abbott, 1997; Belshaw, 2011; Empson, 1961; Hanratty, 2010):

First

- metaphor, that is, when two things are said to be alike which have different properties
- detail is effective: by comparisons with several points of likeness, antitheses with several points of difference, extra meanings suggested by rhythm
- semantic / comparative ambiguity. one indicator signifies more than one concept

- when two are alike in some way, though they may have different qualities
- multiple meanings, interpreted in different ways
- two or more meanings all add to the single meaning

Fourth

- two or more meanings that do not agree combine to make clear a complicated state of mind
- duration over which an indicator has characterized a unit of analysis is unknown but consequential
- combines two disconnected or opposing ideas into a single conceit
- reveal complexities or conflicts within the mind of the author viewer
 - once understood, remain an intelligible unit in the mind
 - pleasure belongs to the act of working out and understanding
 - ambiguity works best if it is never discovered

Seventh

- two words within context are opposites that expose fundamental division
- full contradiction, marking a division
- meaning is ambiguously defined by the interactional context of its production
- flat-out contradiction; two or more concepts remain unresolved despite their connection through the text
- "the most ambiguous that can be conceived"

The mapping and editing consisted primarily of text manipulation, however in the drawing process these statements were prepared as drawing materials. The preparation underwent a number of stages. The first was a removal of noise, in the form of surplus words and grammar, with the caveat that there was a deliberate desire to retain prepositions. In the preparation of the material for the seventh type the following paragraph, representing one of the original definitions from the literature (Gleeson, 2013), is distilled into:

~~The final form of ambiguity entails *flat-out contradiction* within the context of the text. \nexists [two or more concepts appear in the same piece, and remain unresolved despite their connection through the text] itself. This differentiates them from complexities, which ultimately can be resolved. Such ambiguities illustrate a clear division in the author's thought process: an unresolved tension that can't be reunited without taking one side or the other.~~

This example also demonstrates a further step in the process of preparation through the broadening of the context. One of the aims was to realise a set of 'neutral' phrases(marks). As the origin of the ambiguities lies in literary criticism the terminology is context sensitive. Conscious of the language of drawing (Hill, 1966) the preparation often erased the contextual 'subject' such as "within the context of the *text*" in the example above. This process was not exhaustive in that some context was retained from the original. In some cases the 'subject' was critical to the interpretation of the subtleties of the ambiguity and therefore important to retain. In most of those cases the 'subject' could also not be modified to another form as the context was already set in literary terms. Further exceptions included the desire to retain playful and potentially creative phrasing including the retention of prepositions. In rare cases the context was deliberately altered to shift from authoring to viewing.

This preparation was also repeated for the fallacies:

one or more in two different senses
misinterpretation due to structural defect
transference from the parts onto the whole
transference from the whole onto the parts
misinterpretation due to presentation

Figure 3: Russell Marshall and Phil Sawdon. (2015). *Line i: fallacies of ambiguity, drawn as prepositional phrases*. © Russell Marshall and Phil Sawdon.

For example:

~~Equivocation—a fallacy committed when the conclusion of the argument depends on the fact that **one or more** words are used, either explicitly or implicitly, **in two different senses** in the argument.~~

Further preparation included a hand drawn image digitally captured in seven stages of production (*Seven types*, see figure 4). The image was drawn on paper using pen and ink.



Figure 4: Russell Marshall and Phil Sawdon. (2012). *Seven types*. © Russell Marshall and Phil Sawdon.

This material was produced / selected to further acknowledge and play upon the importance of ‘two’ (or more):

- two things said to be alike
- two metaphors at once
- two ideas
- two or more meanings
- two or more narratives
- two meanings

The metaphorical underpinnings of Empson’s ambiguities and their relationship with the logical fallacies are recognised and manipulated through an awareness of the ‘two elements’: traditional drawing / digital drawing and drawing / writing and their subsequent interweaving.

The final materials included a series of interpretations of the proposal that again acknowledged the ‘two elements’ (see Figure 5).

Hyperdrawing as an ambiguous practice presents the prospect that a lack of a definition, proposal that a position of ambiguity (a lack of definition), is desirable within drawing (and visualisation) practice. The possibility is and that a lack of definition is not only desirable, it is also a necessity. The viewpoint is that the ambiguity that inevitably stems from a lack of definition forms a strategy that and has the capacity to enables and sustains drawing practices!

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Figure 5: Russell Marshall and Phil Sawdon. (2013). *Raw material*. © Russell Marshall and Phil Sawdon.

The drawing of each response (First-Seventh) embodied a process of mapping and interweaving of these materials acknowledging the advancing logical disorder of Empson's ambiguities. The following section attempts to provide an insight through ambiguity toward [Hyper] drawing. The figures demonstrate the opportunities taken during this becoming. The figure captions are an integral part of the drawing(s).

The response to the seventh type ambiguity draws the two values of the ambiguity, the two opposite meanings defined by the context, such that the drawing shows a division. Figures 6, 7 and 8 represent a visualisation of the most ambiguous of Empson's that can be conceived, marking the division through a binary interpretation of type seven ambiguities. Figure 8 shows the complete response to type seven ambiguities however the concepts remain unresolved despite their visual connection resulting in a clear division in the author / drawer's mind; these divisions are shown in Figures 6 and 7 respectively. The original presentation of 'Seventh' also exploits its format introducing physicality to the division through the presence of the gutter and its three dimensional representation in book form (Marshall and Sawdon, 2015).



Figure 6: Russell Marshall and Phil Sawdon. (2013). *Seventh... A selective (non-exhaustive) mapping of the seventh of the seven ambiguities overlaid and interwoven with five fallacies, drawing emergent prepositions, final stage of advancing logical disorder.* © Russell Marshall and Phil Sawdon.

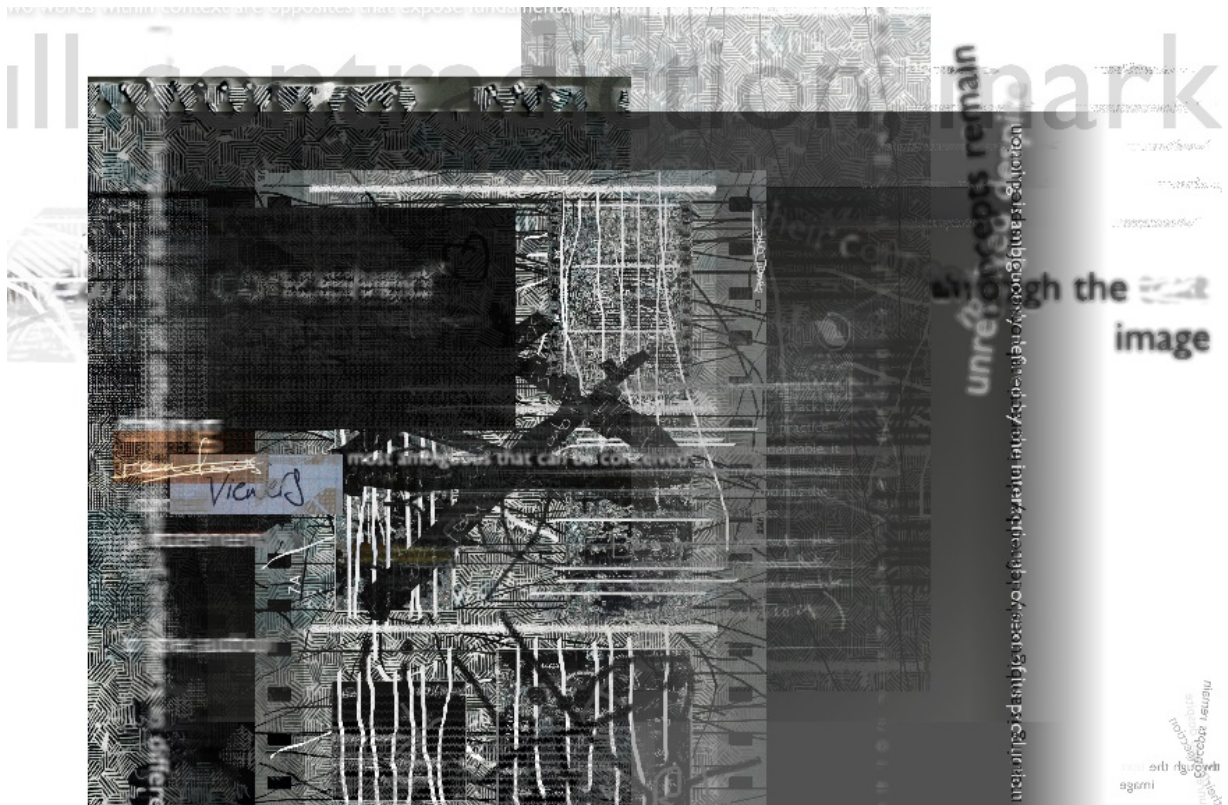
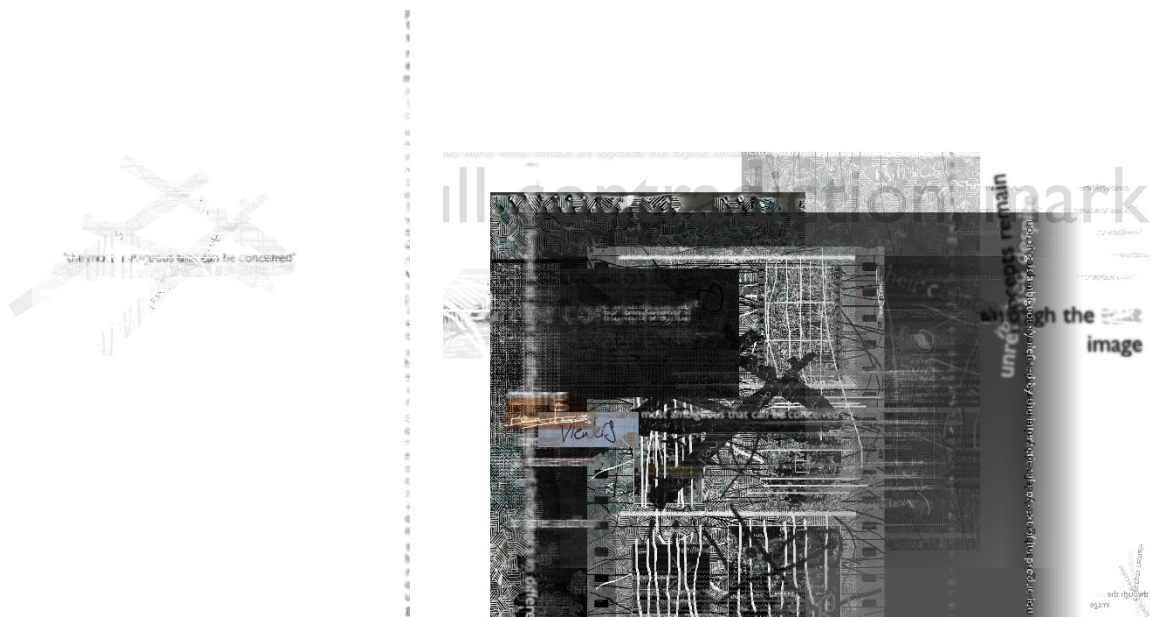


Figure 7: Russell Marshall and Phil Sawdon. (2013). ...*Seventh*. A selective (non-exhaustive) mapping of the seventh of the seven ambiguities overlaid and interwoven with five fallacies , drawing emergent prepositions , final stage of advancing logical disorder. © Russell Marshall and Phil Sawdon.



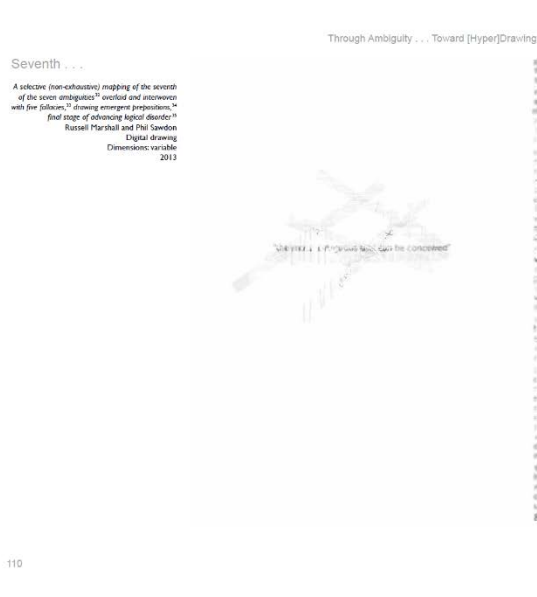
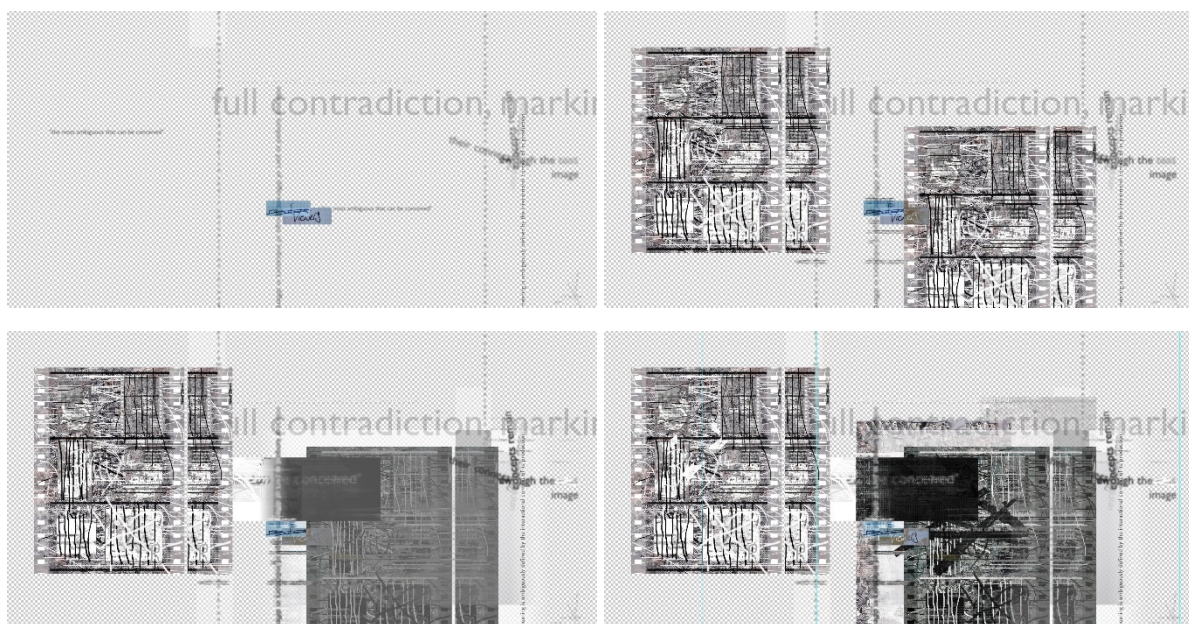


Figure 8: Russell Marshall and Phil Sawdon. (2013). Top: *Seventh*. A selective (non-exhaustive) mapping of the seventh of the seven ambiguities overlaid and interwoven with five fallacies, drawing emergent prepositions, final stage of advancing logical disorder. © Russell Marshall and Phil Sawdon.

Russell Marshall and Phil Sawdon. (2015). Bottom: *Seventh*. Page layout (including gutter) from *Through Ambiguity ... Toward [Hyper]Drawing* (Marshall and Sawdon, 2015). © Russell Marshall and Phil Sawdon.

To aid in understanding a possible response to the opportunities afforded through drawing as an ambiguous practice, *Seventh* is selectively unwoven (see Figure 9 and Table 1) in an attempt to explore both theory and practice.



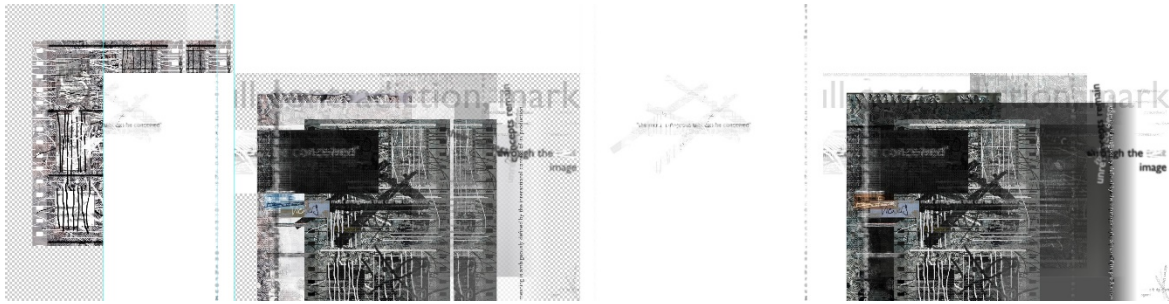


Figure 9: Russell Marshall and Phil Sawdon. (2015). *Seventh: an unweaving*. Layer 1-6, left to right, top to bottom. © Russell Marshall and Phil Sawdon.

	I: Metaphor	
Layer 1	Ambiguities, full contradiction, mark, ambiguity disassembled, reader – viewer, legible, ‘text’ - ‘image’. Colour artefact, hand-written digitised, ‘two things’: two apparently unconnected meanings...one or more in two different..., two words within context..., division, contradiction.	Empty (no) support, image ‘supports’, new one for each image (response), building of supports to reference advancing logical disorder, inclusion of previous ‘type’ materials, composition, manipulation of ambiguities and fallacies: interweaving (warp & weft / woof), symmetry, reading ‘norms’, prepositions ‘highlighted’, replaced, “drawing emergent prepositions”, between, beyond, beside. Tonal manipulation, juxtapose digital / hand drawn, text ambiguities -> visual domain...the language of drawing...noun-verb. Word (point / dot), phrase (mark), sentence (line), analogous to fallacies (word / point / dot), prepositions (phrase / mark), seven types (sentence / line), prepositions (word / point / dot) used (drawn) become (part of?) (phrase / mark), analogy of logical fallacies / linguistic ambiguity to drawing.
	II: Resolution. Equivocation	
Layer 2	Seventh support, repetition.	
	III: Context. Amphiboly	
Layer 3	First to Sixth, <i>Proposal</i> .	
	IV: Single conceit. Composition	
Layer 4	Fallacies, ‘two things’, division.	
	V: Fortunate confusion. Division	
Layer 5	Prepositions, contradiction, forming two concepts.	
	VI: Contradictory. Accent	
Layer 6	Fundamental division, gutter.	
	VII: Full contradiction.	

Table 1: *Seventh: an unweaving*. Layer 1-6.

Beside

Any nuance of multiple meanings where the innumerable content is said to be alike through diverse properties. These various meanings are resolved into one of numerous infinite ideas that are connected through a context that can be given in one word simultaneously when two or more meanings that do not concur interweave to elucidate a complex conceptual condition which is discovered in the act between nothing and something, invented as axiomatic, a fictional opposite to conceal dissonance.

:Drawing

Figure 10: Russell Marshall and Phil Sawdon. (2015). *Drawing*. (Adapted from the original, 2013). © Russell Marshall and Phil Sawdon.

[Hyper] drawing is an ambiguous practice that proposes a position of ambiguity (a lack of definition) is desirable and that a lack of definition is not only desirable, it is also a necessity and has the capacity to enable and sustain contemporary fine art drawing practice.

Drawing is an (end) point of a process, but it is not a conclusion, nor a definition. What drawing represents is a moment in the (drawing) process followed through the development of a response to the proposal... an eighth type ambiguity? At this moment we draw a positional statement, that D(d)rawing is any nuance of multiple meanings where the innumerable content is said to be alike through diverse properties. These various meanings are resolved into one of numerous infinite ideas that are connected through a context that can be given in one word simultaneously when two or more meanings that do not concur interweave to elucidate a complex conceptual condition which is discovered in the act between nothing and something, invented as axiomatic, a fictional opposite to conceal dissonance.

Reading this as a definition, D(d)rawing would be a fallacy, a potential challenge, highlighting the futility or lack of benefit in attempting definitions of drawing and the exclusivity of definitions unless they end up in nonsensical territory. As a position, D(d)rawing represents opportunity, ambivalent to, and subverting definitions of drawing, of becoming.

Retrieval explores some of the disciplinary and / or definitional structures in attempting to position drawing. In this discussion, boundaries form part of a fallacious model of hierarchical structures.

S: 'Drawing is an ambiguous practice.'

Q: 'Why?'

Q/A: 'Because drawing can't be defined?'

Q: 'Why can't drawing be defined?'

A: 'Because the definition would be ambiguous.' (AAH, 2009)

In addressing this circular reasoning (misinterpretation due to structural defect) our approach, a restless view, supports a weaving through semi-permeable, perforated, disciplinary boundaries. This approach (becoming) does not attempt to remove the ambiguity but rather

explores its opportunities through an examination of the boundary between literary criticism and drawing.

Our becoming (acknowledging: De Zegher 2010; Badiou, 2006; Bryson, 2003) is informed by the three figurations. Two of these, the logical fallacies of ambiguity, and Empson's seven types of ambiguity are established tools / characteristics of (linguistic) ambiguity. Aristotelian fallacies are mostly associated with language but have more generic interpretations, Empson specifically deals with ambiguity in literary criticism, however both identify different forms and Empson also identifies increasing levels of ambiguity. In both figurations ambiguity often arises through the relationship between 'two things'; two things that are said to be alike that have different properties. We argue that two such things (one or more in two different senses) are drawing and writing.

Despite the parallels drawn in the Renaissance between drawing and writing, drawing is not really a form of writing, or at least not a form of alphabetic writing. When all the lines are connected in a drawing the result is a visual sign or picture and not a letter signifying a sound. Drawings are finally iconic signs while letters are not. (Birmingham, 2000)

The varying forms of ambiguity offer alternative perspectives that can be transferred to approaches to drawing. This informed the methods employed, for example, exploiting the drawing of digital text and handwritten elements (metaphor). In addition, Empson's articulation of levels of ambiguity in advancing logical disorder, affords further opportunities in the magnitude to which these approaches can be exploited.

In *Seventh*, Empson's most ambiguous of ambiguities offers the greatest opportunity. The fundamental division in the authors mind is explicitly referenced through two interpretations that remain unresolved. Division (misinterpretation due to presentation) is explored literally. For example: positive / negative, busy / sparse, left / right... The language of ambiguity is further explored through the interweaving of the five fallacies. Through the metaphor for drawing (Empson type 1) to a flat out contradiction marking a division (Empson type 7).

Analogous to the language of ambiguity, our language of drawing marks fallacies as word as point/dot, prepositions as phrase as mark, and Empson's seven ambiguities as sentence as line. Weaving fallacies through ambiguities, prepositions act as a tool in the language of drawing, linking their use with nouns and verbs of which drawing is both.

As previously described, English grammatical prepositions concern relationships and form positions. This positional characteristic supports the exploration of ambiguity allowing multiple perspectives across multiple fields to be interrelated. Furthermore they support a position of not having a fixed position. In *Seventh*, emergent prepositions have been drawn: between, beyond, beside, becoming, marking the ongoing development of our understanding of [Hyper] drawing. Between (misinterpretation due to structural defect) emerges from discussions around drawing boundaries, disciplinary areas and traditional materials. Beyond (transference from the parts onto the whole) emerges at a level or abstraction above these boundary definitions, a hyper view. Beside (one or more in two different senses) emerges, suggesting an increasingly ambiguous relationship. Becoming emerges...

Which returns us to D(d)rawing, through a development to our circular argument:

S: '[Hyper]drawing is an ambiguous practice.'
Q: 'Why?'
Q/A: 'Because [Hyper]drawing can't be defined?'
Q: 'Why can't [Hyper]drawing be defined?'
A: 'Because the definition would be ambiguous.'

This represents a further exploration of the opportunity initially stated in the introduction by the bracketing of Hyper and prepending it to drawing (Groenewald, 2004). However it is not a final position, the bracketing allows an unpacking of drawing and poses the question is [H(h)yper]drawing becoming / simply ... drawing?

Toward [Hyper] Drawing... Through Ambiguity.

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