

# The Fictional Museum of Drawing

... Ersatz ... an ekphrastic and heuristic guide to a fallacious building in which there is no such place as the middle i.e. the furthest place from fixed points of view ...

At the point of ingress in the space of theory and practice, in between the mind and the hand, is concept stimulated by the practice of the hand?

We are pleased to announce that the museum is open throughout the year as follows:

Sunday Closed,  
Monday Closed,  
Tuesday Closed,  
Wednesday Closed,  
Thursday Closed,  
Friday Closed, & Saturday Closed.

Please note the displays are subject to change and that there is currently parking for at least 300 semiotic Spartans.

If anyone is keen to view particular items they are advised to confirm with The Keeper that the items are on display and will remain on display

when they are denied access to visit. If the items are not on display then it will be necessary to make an appointment to view said items and the request will be denied.

The Museum Council are delighted that the Catalogue is not yet drawn up, and that the work of arranging

and labelling the contents of the museum is still incomplete. This laborious and unnecessary task will be subject to continuous delay so that very little facility may be afforded to the researches of those who wish to enter [minutely] into the study of drawing as fictional monkey business.

Drawing can ...



Drawing cannot ...



Oh yes it does ...



Oh no it does not ...



By the entrance in  
a Black Corridor ...  
The Keeper is in  
conversation with  
Michael Moorcock ...  
eavesdropped ...

“Drawing is [(not)] unbounded ( $\infty$ ).  
It is mysterious.

Drawing is between la barrière.  
It is [(not)] a condition.

Drawing inhabits microscopic vicinity.  
It clusters seeking consolation in numbers.

Drawing does not mind, it is open.

Drawing does [(not)] reassure.  
It does not slumber; it cannot  
wake; it does [(not)] dream; it  
anticipates; it does not fear; it  
does not love; it does not hate;  
it is pantomime.

Drawing can[(not)] be measured. It  
cannot be angered, it cannot be placated.  
It can[(not)] be assumed.

Drawing is [t]here.

Drawing is not large and it is not small. It  
does not live and it does not die.  
It does not offer truth and neither does it lie.  
Drawing is a remorseless, compassionate,  
distinctive, anonymous fiction.”

Drawing does [(not)] put in jeopardy.

In the vestibule to the galleries where the verbal representation  
of visual representation is automatic there are some drawings  
practised from photographs. The space responds to numerous  
columns.



has several drawings in the walls (can you  
see them all?) whilst on the walls there is the  
trace of a question that might be read as can  
a drawing have a point of view?

## Gallery #1

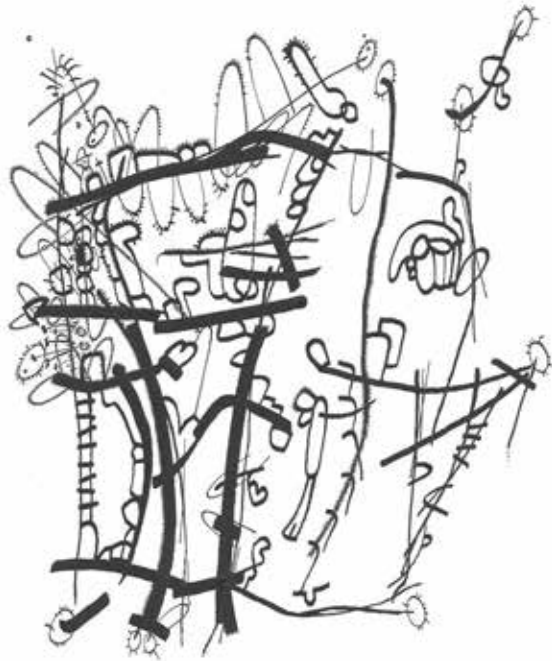
Earwigged:

“... and anything up to three points is actually  
common place. Three point perspective  
provides depth in both the horizontal plane  
and in the vertical supporting a more realistic  
view. Two and one point perspectives reduce  
the realism progressively towards a more  
ambiguous representation. The three point  
perspective embodied within these works in the  
walls assumes that the realism is embodied in  
the combination of multiple perspectives where  
two is more real than one and so on. However,  
the realism is also ultimately ambiguous,  
perspective, originally defined as projection  
is essentially ambiguous in nature. Multiple  
perspectives equally serve to reduce the clarity  
of a single point of view. Perspectives expand  
from or contract to vanishing points. Whilst  
multiple perspectives may lead to a greater  
realism they also include more points at which  
the ‘?’ vanishes. Indeed vanishing points may  
lie well above or below the horizon and may  
not even be on the piece of paper or relevant  
support.”

# In Gallery #2

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... Overheard  
... The Keeper  
is singing



“... pencil and paper ... paper and pencil ... that's the way the runder thumbles, that's the way the runder thumbles, rumbles, rumbles ...”

He reveals a labyrinth of wardrobes, cellars, attics, and drawers of emotional and lived experience as reflective and reflexive tools in drawing practice. The engaged piers projecting from the wall, the coastguard lookout, and Argument's bathing machines at the turn of the century. The powder houses remain.

Please note that Gallery #3 has decorated surfaces of boundlessness and undifferentiated space. Drawings practised with cerebral vibrators, intellectual oscillators involving thought as well as emotions, conceptual massagers that might resonate back and forth rapidly, negation/confirmation, to drawn from/to drawn form.

Language on the outside as the undifferentiated space of the sensation of drawing from the inside, and where a guide is found automatic words that might be reproduction rather than repetition, an erasure of the origin that has the capacity to refurbish authentic meaning.

Perhaps what might make a mark on the support is that which is tilted out of context in the mosaic of text. Drawing discourse released from its usual boundaries through flexible re-composition intertwined across language through drawing conversation.

Meanwhile in the foreground behind the vestibule two bearded men with elephants are followed by a horse rider, camels and a performing bear (escorted by several smitten sheep).

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On departing the museum ... no notice displays:  
**'Drawing an absence X!xx'**  
There was no parking for 300 semiotic Spartans.

Drawing is suitable ...

Drawing kisses ...

Drawing is not seeing ...

Drawing is made ...

Drawing constructs ...

Drawing is ingrained ...

Care to dance?  
Drawing: an ambiguous practice ...  
drawing an analogy ... becoming  
drawing.

Drawing removes. It is disposed.  
Drawing is between la barrière. It is [(not)] a condition.  
Drawing inhabits microscopic vicinity.  
It clusters seeking consolation in numbers.  
Drawing does not mind, it is open.  
Drawing does [(not)] despise.  
Drawing does [(not)] convince.  
It does not slumber; it cannot wake; it does [(not)] dream; it anticipates; it is confident; it recommends itself for notice.  
Drawing can[(not)] be laced. It cannot be angered, it can be calm.  
It can[(not)] be acquainted.

Drawing customs

Drawing desires and outlives performance. It does not live and it does not die.  
It does not offer truth and neither does it lie.  
Drawing is a trifling expense, compassionate, distinctive, occasional fiction.

Georges coughs ... no drawing, only powders, and his

unfinished practice ...  
René meanwhile takes the donkey [that ate the pencil] to be watered ...  
Ada notes that George's dust is fused as she closes the museum door ...