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Drawing In-Situ

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USHERED, LEFT; CURTAILED, RIGHT:

CONSIDERATION OF SOME IN-SITU VISUALIZATION OF A PLACE THAT HAS
HEIGHTENED EXPERIENTIAL CONNECTION WITH IT, AND HOW THIS
AWARENESS INFORMS DRAWN REPRESENTATION OF THE SITE

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This article's title follows a realization, in practice, of the tendency of eye-dominance in vision. The realization comes through a process of drawing in-situ around Hoamji Lake in Chungu, South Korea, written commentary on the drawings themselves as part of the in-situ experience, and more analytical reflection after the event. The process was repeated on the basis that experience would thereby accrue and deepen. The experiential component of the drawings, made in response to the question of how drawing on site, can inform how one thinks about place and space and how this adds authenticity to the visualization of place. Written reflection on the drawings concerns the interrelationship of drawing from observable phenomena and visual sensory perception. The activity itself, of drawing, enables the latter's consideration, and such a focus in turn informs how the drawings are made, appear, and comment on the in-situ location. The article's theoretical markers concern philosophy and ideas of perception and the phenomenology of Merleau-Ponty, particularly in the context of articulation of space.

INTRODUCTION

The drawings referenced in this text were made by the article's author in-situ at Hoamji Lake, Chungju, South Korea, on Saturday, 23rd March and Thursday, 28th March 2013. Immediately after each drawing, reflective comment on the experience was written over the top. The first attempt produced twelve drawings and twelve resulting comments. The second attempt involved re-working/developing the drawings on tracing paper overlays, each followed by a second layer of reflective comment.

The article's structure

The drawings reproduced in the article are the attempt to respond to an in-situ context, and as such, are a reflexive response that is referred to in the 1st person voice in two Reflection sections of the article. These sections introduce some theoretical markers that shed light on differences and correspondence between characteristics of visual observation and what is apparent to the author/drawer of the workings of visual perception itself. A section titled Discussion, and the article's Conclusion section revert to the impersonal mode of debate. The difference between the two modes enables a contrast to be drawn between the experiential conditions of the drawing task, particularly due to its being an immediate response to an in-situ location, the relative objectification of the latter, and a discussion of the drawings more general theoretical underpinning. References range between the philosophy and psychology of visual sensory perception, Phenomenology and biological questions of perception.

A mechanical precedent of the author/drawer

The Russian psychologist (Yarbus, 1967) refers to his proposed dual functional characteristic of the optic nerve as "drift and tremor", which was visualized as the mechanistically drawn findings of his eye portal devices. While eye portal digital technology will have eclipsed the early devices of Yarbus, the mechanical devices' early printouts offer a useful analogy to line as accent, when it is catching edges and points of sharpness and contrast, and line as meandering that is allowed still to perform on the page as it may be said to look for its next location. Bohm (2009, p. 233, in a chapter that cites the work of Piaget, 1953, 1956) refers to the child's process of developing perceptual ability "as a kind of flux, in which certain relatively invariant features have emerged." (Bohm 2009, p. 235, 236 citing Ditchburn, 1951 and Platt, 1961, 1958, 1960), also refers to the drift and "flick" basis of eye movement. However, (Michael Tye, 2006, p. 512), referring to more recent research, states that vision effectively stops during eye movements (saccades), bearing with it traces of previously noticed visual detail, and processes new information only when the eye is still for minuscule fractions of seconds. While this suggest that there may therefore be gaps in the processing of visual information during the "drift or saccadic basis of eye movement, according to Noë, (2006, p. 416 citing Palmer, 1999), "the brain fills in to make up for the gap or discontinuity at the retinal blind spot."

While such visual research concerns miniscule operations of the eye, the Yarus visual printouts could be seen to represent a magnification of these movements. In this respect, they can offer a compelling precedent if read as observational drawings, because they suggest an approach to seeing that implicitly registers effects of visual perception itself, albeit mechanically recorded, on the perceived object. These visual products suggest the hypothetical likelihood of the merging of a topology of ocular activity – an idea of how the eye moves when looking – and conventions of representation. It is in the very outmodedness of the mechanical device, however, its artificiality, that it indicates, through the medium's autonomous visual characteristics in relation to its function, a possible strategy for the pencil in drawing that can approximate free-ranging eye movement across non-contoured shape and space, as indicated in the author's drawings (appendix a, b).

The drawings in the Appendix concern the same geographical location, where space was referenced in-situ between an arcing movement of the drawer's body through 180° as he passed the drawing and drawing board across his head. The theoretical context for this, as a project of drawing work, was a reading of an art historical text by (Damisch, 2002). Similarities to the Yarus visuals can also be seen in the observational drawings of Frank Auerbach (Marlborough, 2004), for example, where mark making clusters and intensifies around areas of greatest interest, the pencil or chalk seldom leaving the paper, with line appearing to drift from point-to-point location. If the process is slowed down, a single line can be tracked across a form rather than around it, as in tracing a contour.

The author/drawer's 1st person description of the location, materials and the contingent situation

The lake has, at its embankment, a path through hilly woodland that is a popular exercise and relaxation site for the city's residents. On the first day, to which this Introduction refers, the weather was crisp and clear, typical of early spring in the region. Many people were using the site, and one could perhaps speak of an atmospheric sense of wellbeing. As a drawing location, the site is exceptionally spatial, with every view either to right or left, depending which direction one takes, opening out onto the lake and, in the far distance, low-lying mountains. One goes to such a location wanting or expecting to feel better as a result, or for need of the space, environmentally and personally, in which to self-reflect. In this respect, drawing is also conducive activity, even while approaching it on this occasion from the perspective of visual and theoretical research. (In the section, Reflection (2), I imply by how I describe the environment that the climate changes may have caused some difference in my identification with the drawing activity.)

My drawing materials were simply a square sketchpad, approximately A3, a hand-made paper item that had by now somewhat yellowed, and pencils. The loosely woven, textured and slightly transparent paper is resistant to all but soft pencil. In this case I took with me EE pencils and a burnt umber charcoal pencil. On a second repetition of the process, I overlaid the initial drawings with tracing paper.

In line with people's general use of the site and to minimize attention from passers by, I expected that I would move slowly while drawing, and that the momentary sketches would convey something of the experience of continuity of observation of surroundings and self-observation of this visual sensory experience. Writing on the drawing, immediately after drawing and as account, specifically, of what was noticeable of the process, would also be part of each work.

I also expected that, while the space and scale of this location would play its part, my attention would be towards the environment relatively nearby, to either side of the path that constitutes a circuit around the lake, with occasional use of several flat bridges that take one out a little onto the lake itself. Walking while drawing, with the focus variously on the sketchpad and the visual scene either side, and immediately ahead, I would be interested to see how I recorded objects while passing by them and how such recording would suggest movement.

My approach to the drawings would, I imagined, reflect aspects of my existing developed methodology, for example, as influenced by Yabus visuals. Drawings, (appendix a, b), provide some indication of my adaptation of the notion of "drift" in another recent project in the same location. To some extent, however, my discoveries on this present referenced occasion would dispute such a method.

A note on the role of thinking

In terms of the relationship of thinking to drawing, during the drawing activity, Cain (2006, p.17) discusses Varela's theory of Enactivism when she states: "...there is no role for the 'self' of the drawer to be an independent entity because the connection erodes separateness." This would suggest that reflective and cognitive thinking can only be done *after* the reflexivity of the engagement in the drawing, or intermittently, by taking time out from the drawing process.

While I had not planned it in advance, it occurred to me shortly after beginning the drawings that I could write my reflective thoughts in blank spaces on the drawings themselves. While this impulse may have broken down some of the thinking that was integral with doing that could otherwise have taken place for continuous time-spans, it also challenged the precedent of the Yabus continuous line, and it was as if I were looking for opportunities to break the flow in order to reflect on the activity at near enough the same time. A mere component of the method implicit in the eye portal device – apparently continuous linear axes that span space while not necessarily allied to edges and contours – would therefore become a closer precedent in the in-situ drawings than the implication of drawing while constantly scanning, necessitated by my having to think outside of the process.

Statements transcribed from direct observation when drawing (1)

The first observations, which were hand-written onto blank spaces of the drawings to which they refer, figures 1a – 12a, as soon as possible after the drawings were made, are indented in sets of three below each respective set of three drawings.

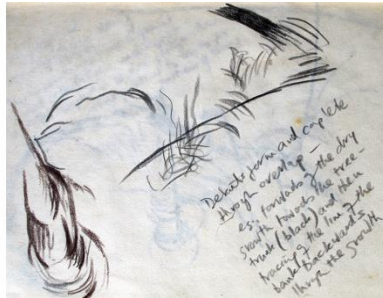


FIGURE 1A, 2A, 3A, EE PENCIL, BURNT UMBER CHARCOAL PENCIL ON 27 X 20.5 CM PAPER, 2013

Figure 1a

Slow movement, the object of attention recedes to my left. If I then look forward, there has been a gap of information. It's this – how does one record the traversing of the gap?

Figure 2a

Details form and complete through overlap. For example, forwards of the dried growth towards the tree (black) and then the tracing of the line of the bank backward through the same growth.

Figure 3a

Tracking and re-visiting (brown then black) there's consequent misalignment. To what extent is the object recorded through this random juxtaposition? It seems pointless to try to fix things statically.



FIGURE 4A, 5A, 6A (20.5 X 27 CM)

Figure 4a

To look ahead, while looking at objects, wins time to draw.

Focus on an object in the distance and draw it back towards one, as one moves forwards.

Stop when the drawing looks something. The balance is always tipped in favor of appearance of the mark making itself, the material.

Figure 5a

The sense of being able to see to the left corner of one's left eye socket as the left parameter of the drawing.

Figure 6a

The sense of seeing the convex arc of my nose - I'm left-eye-dominant - as the right parameter of the drawing.

Even when looking directly down, as onto the sketchpad, there's a sense of my nostril being a human, not so much measure, as parameter of the space between the object and one's head/origin of looking.



FIGURE 7A, 8A, 9A

Figure 7a

In a roughly symmetrical visual situation, trees for instance, either side of a path along which I'm walking, my gaze, forwards to facilitate walking, then back towards either right or left, to angles behind my body, can result in a drawing that is formed by this back and forth. But of course, it doesn't communicate as such, especially if sketched with one material and equal pressure.

The curve of my nose: if I look up, the apex of the curve acts as a comparison to what I view. If I look down, the curve of my nostril strikes through, albeit in only x-ray terms.

Figure 12a

In a sense, the right of my two eyes has to be invited, by a right-directing of the left one (of course, both eyes work in sync), to participate.

It's a left-headed vision. My view of anything is comfortably left. Even the right view well behind me to the bend well behind me in the lane through which I have just walked, is actually still left-directed.

I can nevertheless make out vague visual detail, leaves on the bank to my right, peripherally with my right eye, if I concentrate; that is with my eyes focused on the ground in front of me.

REFLECTION (1)

In the drawing (figure 4a), I comment: "the balance of drawing is always tipped in favour of the mark making itself, the material." One could deduce from this that a personal aesthetic intervenes in the drawing, permeating how, and to an extent what things are seen, for example, due to the influence on me of the Yarbus visuals. My looking, in coordination with simple heavily stated lines in either soft pencil or charcoal pencil, roots out edges and accents that line either contours or indexes, or, in the case of dry bracken, can describe. The marks and their arrangement are an extreme abstraction of my looking, in this instance also connected with movement, in which case one must rely on the attraction of the material itself. Insofar as I *do* rely on the material to stand in for what I see and am trying to convey, I am attracted by what appears to be its autonomy; that under limited circumstances and conditions, which (Bohm, 2002, p.197) confirms but in a *negative* limited sense, a material medium will behave relatively independently. The latter, in this case, are the speed at which I have had to act and react, albeit while moving only slowly, and an inner conviction that the mark making will register something of the visual experience. In his lecture as part of the Embodiment Conference at CUNY Graduate Center in 2012, Noë stated that in "visual presence" one sees much more than is visible. Equally, according to Noë, one might also be aware of much less than projects to the eyes, as in *inattentional blindness*.

Alternatively, as I also comment concerning this drawing, looking ahead of me at objects as I move towards them allows me more time to render them. (Noë 2012) stated that 'a consequence of action in perception, which he terms *actionism*, is that we're more visually conscious than we might think we are', which suggests that among those objects that I can see that I'm approaching, there are others that register in my visual sense indirectly; what

Noë referred to as “degrees of presence”. In the case of delineation, say, of the path, as also in (figure 9a), my vision as I trace the edge back to me could be said to pull the line down through the page. The line metaphorically is like a kind of pulley that propels me forwards into space as the point of focus nears and replaces itself, (figure 10a). Unlike a pulley, however, the line is of finite length, and as it halts at a point on the edge of the path that I pass, I must look forward into the space for the next new starting point. Contours of the path, especially in their dislocated appearance on the page, in a sense traverse the space, the void, that I pass through.

In (figure 1a), where I question how one traverses the gaps of visual information as one looks forwards from one object to another, this may cause one to seek analogies to stroboscopic effects as captured by camera and video. However, in terms of how the eye registers movement, the apparent synchronicity of movement when composed of the myriad stop-frame sequencing of video and animation technology does not seem to provide a sufficiently close comparison. Noë, 2008, interviewed in the Embodied Techne series by Marlon Barrios Solano in NYC in 2008, describes “achieving access” to the environment through a whole complexity of bodily, sensory and cognitive skills and, in the context of dance, of those involved with it trying to “enact experience” in a way “that forces us to catch ourselves in the act of having an experience.” Such self-observation, when this involves active bodily instead of just mental and/or sentient relationship, may also be how the drawer relates to the environment being depicted. Even when the drawer is relatively still in relation to the depiction of still objects, this may be a no less appropriate medium in respect of “catching ourselves in the act of having an experience”.

Another possibility for capturing movement in drawing would be to allow the drawing line to walk with one, as if mimicking the “drift”, yet, in the line’s randomness, also relating to later theory’s supposition of shutting down during the fractions of seconds of eye movement (Tye, 2006) to which “drift” refers. (I often allow line to meander on the page as I am looking for the next point of focus.) In both this use of line and one that mimics stroboscopic motion, the problem is that while they increase the mediumistic substance of the drawing, and cause it to look like it is dealing with movement, they may no longer be considered an accurate topology of this aspect of vision.

A particular characteristic that I find makes this question even more difficult to address in drawing, in this instance, is that I was myself moving while looking and attempting to record. It seems impossible to notice what happens when one’s perception flips from one point of focus to another, and within the drift of a line, for example, there may be many divisions of the drift into ocular tremors, because nevertheless, one is not blind during these fractional seconds of movement. The situation feels somewhat similar to attempting, as a small child, to walk either within the stones on the pavement or only on the stones’ joins. The eye does not shut down when in conjunction with each

movement but flips with the movement to the next point of focus. Nevertheless, irrespective of the difficulties, my drawings alternate between description of observable phenomena and that of questions of visual perception itself, namely eye movements, in process, and in such a process develop configurations that have a degree of relatively autonomous visual and tactile substance.

(Figures 5a – 7a, 11a and 12a) concern what felt to me like the void of my visual sense, itself moving me through space. I was aware of both physiological and biological characteristics of vision. I reference, for instance, the convex arc of my nose that I can see as a blur beside my view, since I am left-eye dominant (the tendency of some people to have one eye that is stronger, therefore leading, than the other, instead of central focus), that provides a constant right-side perimeter. The blurred sense that is due to the priority my vision gives to the left one of the disparate pair that fuse to result in binocular vision, Changizi (2010, p.56) refers to as x-ray vision, as “the power to see through things... crucial for understanding why we have forward-facing eyes.” It is true that with my nose, a permanent reminder of this - albeit left-sided, in my case - biological characteristic of human vision seems to lead me forwards. When I looked down on the sketchpad on this drawing occasion, I could visually sense the round form, though semi-transparent, of my left nostril. My visual awareness is therefore ushered in from the left (on reflection, this seems more accurate than what I have termed ‘stage right’ in (figure 11a)), and checked from the right, which I suggest is influenced by the prominence of the bridge of my nose.

Insofar, according to (Noë, 2012), that one can have a sense of the back of objects as a “presence as absence,” then in my case the preferred route I would take in sneaking around the object, as it were, would be from the left side. My left side does not have the sense of boundary of my nose, and the more active facility of left peripheral vision suggests the recession of space well to my left. I can of course sense across to my right, but, as led forwards by my left eye, space tends to seem somewhat ahead of me. In (figure 12a), I have noted that if I concentrate on my right-side peripheral vision while focusing fixedly in front of me, I can make out vague visual detail on the right of my nose. This intuitive visual formatting of direction has also affected the inclination, positioning and breaking of the lines in the handwritten commentary.

Any sense of there being a boundary in the scenes to which my drawings are observation and response would therefore be from within my field of vision, but my notes on the drawings suggest that this field had a contained hollow sense, as might have been more physically apparent if the path had a canopy of trees. The feeling I had on this occasion while walking and drawing was of having an asymmetrical, “left-headed” vision, whose boundaries seemed like a peering out from my own head, when part of it, the left side of my nose, is even slightly out there in front of me as a guide.

The geography of the location, to which I deferred through my constant, albeit slow, movement, along with most other people, resulted in a degree of sensory and physiological awareness that I had not previously been able to consider.

DISCUSSION

Damisch (2002, p.148) states: "...the semiology of art strives to reveal the general habits and principles that govern depiction at a given age." Insofar as Abstract Expressionism is still a pertinent mode of painting, a possible reading of mark making that is released from iconographical references is in accordance with Rosenberg (1952) when he states: "...line can establish the actual movement of the artist's body as an aesthetic statement". He also states in the essay that an 'action' (registered in this kind of painting as a mark) is "made of both the psychic and the material." This suggests that by psychic, Rosenberg does not simply mean as only a mental phenomenon, but through its connection with the physical.

In respect of the Damisch quote, it would not be inappropriate to link the article's referenced in-situ drawings with Abstract Expressionism. Their brevity makes it unlikely that the viewer will associate them with the objects that they fractionally denote, even though they may project landscape associations, and what comes through instead is the intensity of the drawer's connection with the activity. Comparison between theory of Noë and Rosenberg supports an experiential and phenomenological approach to understanding the drawer's relationship to the environment via her/his body, of which cognition is an integral and inseparable component. In this respect, (Cain, citing Franck, 2006, p.18) states: '...where "knowing what one is doing" is forfeited in order to fully connect with the body.' In the case of Rosenberg, this is a combined psychic and corporeal connotation through drawing, concerning the role of mark making in what he refers to as "Action Painting."

Consideration of such possible engagement between oneself and the environment through the activity of drawing is in turn a means of acknowledgement that such an activity is validated by experience.

STATEMENTS TRANSCRIBED FROM DIRECT OBSERVATION WHEN DRAWING (2)

The second observations, hand-written on tracing paper overlays onto blank spaces of the drawings to which they refer, figures 1b – 12b, as soon as possible after their realization, are indented in sets of three below each respective set of three drawings.



FIGURE 1B, 2B, 3B, CHINAGRAPH PENCIL ON TRACING PAPER OVERLAY ON 27 X 20.5 CM PAPER, 2013

Figure 1b

Return to the implications of shape and fill in. Push the contour back, return to this starting point and push the contour back once again. Walk the line forwards, use the rough fit of a new motif observed on top of an existing representation.

Most of this is ushered in from the left, but in some instances I look to the right across the bridge of my nose.

Figure 2b

As I move forwards and backwards, recession to the left, on the left, occurs increasingly to the right of the drawing. Contours that appear upright just prior to the moment of passing the object then lean increasingly to the left as I pass by them.

Figure 3b

In the instance of a round-gauge wooden fence, the modularity of the structure enables countless opportunities for repetition and re-working, as I walk.



FIGURE 4B, 5B, 6B (20.5 X 27 CM)

Figure 4b

Any single instance in the drawing of a descriptive shape provides possibilities of referential reading of the remaining more abstract mark making.

Figure 5b

The visual void, the tunnel of my vision, in this instance is felt to have a kind of perspective, an embracing perspective formed by curves. Space is articulated by what is on its perimeter.

Figure 6b

(No commentary on this drawing)



FIGURE 7B, 8B, 9B

Figure 7b

There's a fair amount of synchronicity between previously drawn objects and new ones of the same order. However, perspective changes dramatically on each movement, coupled with new looking up.

Figure 8b

The end of the walking forwards through the bridge is constituted not by the bridge's sides, as previously referenced in the drawing, but by the mass of what I can see of my own torso as I look down at the sketchpad. In this sense, the bridge, in so far as it has been described, has passed through me.

Figure 9b/10b

(No further commentary applied to these drawings)



FIGURE 10B

Figure 11b/12b

(No re-working of these drawings)

REFLECTION (2)

On the second circuit of the lake the day was cold and overcast. While there were a few strollers and joggers, their presence was intermittent, and I felt that behind me and around about lacked the relaxed spirit of the previous occasion. (Noe, 2012) suggested in his lecture that the “fluid boundaries” between visual and other sensory forms of presence does justice to “something like imagination.” My comment about my particular sense of the location on this day can be read in terms concomitant with both sensory consciousness – “behind and around about”, relating to Noë’s ‘seeing more than what is visible’, and a more psychic level of identification when I say: “I felt that... lacked the relaxed spirit....” I had a sense, also, of struggling to make the new layer of the drawing fit the first one, while of course part of such a struggle is in accepting the inevitable role of autonomy, as mentioned earlier; the question of where this next initiative would take me.

In (figure 2b), I seem to be suggesting a stop-motion sequencing of movement as I reference the same objects that appear in different relationship to the drawing’s frame, increasingly veering to the right of the page. The question of the gap - how to traverse it - remains unresolved. When this happens with a contour, say, of the right side of a tree visible on my left, the next linear repeat of the same contour as I pass by it seems to veer to the left and crosses over itself. In this respect, in so far as this movement constitutes a gap, I have filled in the resulting shapes as solid. This appears in (figure 7b). The filling in of the shapes is a connotation of movement as mass. Importantly, however, I notice this in the context of interest in it as a visual sensory question. If the eye *does* shut down during saccades, then a formal solution would possibly be to reverse the relationship of mass and

space to the notion of gap, and treat the latter as filled. Mist, in this location low-lying over and around Hoamji Lake in the autumn, is perhaps the nearest one sees of the natural articulation of space as mass.

In (figure 5b), I suggest that a possible way of indicating space while retaining its apparent emptiness is to reference what seems to be its perimeter. In this instance the land, trees and mountainous horizon appeared to *embrace* the void of the lake. However, in so doing, my sight itself also appeared to be linked to a gently receding vortex of space. By the end of the drawing, (figure 7b), which had taken me through a wooden-sided footbridge towards the lateral end of it, where I could look out across the lake from a parapet, I had, as it were, moved through a space defined by the mass of my own body. If I had been looking ahead at this point, my attention would have been similar to that of (figure 5b). However, in looking down, I noticed that this mass, as defined by the convex curve of my torso, had in effect led me through the space. In this respect, like contours of the path that, in earlier commentary, I say I had pulled towards me as I walked forwards, the sides of the bridge had, in a sense, moved through me.

CONCLUSION

The experiential dynamic, suggested as being a source of motivation, is informed by the difficulties of observing visual phenomena, especially while moving and given the paucity of the materials, and by biological characteristics of visual perception itself. From the rich source of Merleau-Ponty's *Phenomenology of Perception*, the following quote particularly evokes the fundamental nature of one's link with any location in space:

We have to rediscover beneath depth as a relation between things or even between planes, which is objectified depth detached from experience and transformed into breadth, a primordial depth, which confers upon the other its significance, and which is the thickness of a medium devoid of any thing. (2002, p.310)

In the reflective commentary on the drawings, there is acknowledgement of formal and cognitive means – the pictorial language and consciousness of how it works - which in the Merleau-Ponty quote may mean the 'objectification,' in this instance, of depth, as in turn a means of articulating the experience of being in the location, the surroundings of the lake. "Primordial depth" as "the thickness of a medium devoid of any thing" could refer to how one imaginatively, experientially cites oneself in space. In the context of recalling a friend who he knew to be in a different geographical location, (Noe, 2012) suggested that the friend could have "a certain vivid presence" in the room, while not being physically present. One might extend the idea of summoning to mind of people or things that one cannot see to that of having an aggregate sense of the general environment as a means of citing oneself in its space. (Figures 1a, 2a, 3a, 5a, 6a and aspects of (2b, 3b) have areas of blank

space where the texture of the paper and their shapes' convexity seems to summon a "presence as absence" (Noë, 2012), and logically relate to what the drawer is either standing over or moving towards at the moment in which the scene is stalled. While it is suggested that ideas of Merleau-Ponty and Noë may here relate, so too does the physical reality of the drawing paper, its surface basis, through its paradoxical implications of space.

A discovery that may be deduced from this exercise of drawing in-situ is how, in this instance left-eye-dominance, works in practice. The drawer's experience suggests that while the peripheral facility of vision is one proof that sight is binocular, the tendency of one's helper eye to back up the dominant eye, as the case may be, supports the linguistic use of the term eye as a plural noun, as in *the eye of the beholder*, *the blink of an eye*, *eyesight*, etc. This idea of monocular vision, however, is as a compound synthesis of a number of ocular facilities that give variety to how one sees, rather than the mere result of closing one eye during any single-point focus when using linear perspective. If one is predisposed to eye-dominance, a simple test – as noted by the author – of closing one's dominant eye, whereby the open eye then simply appears to be doing the same monocular work as is usually done by the dominant eye, and then flitting back and forth between either eye, may reveal that peripheral vision is considerably enhanced when both eyes are open, even while one still appears to see only through the one dominant eye. The comment on (figure 12a) is getting at this; in this context not so much that the 'right eye has to be invited to participate', as that it needs to be noticed participating.

The configuration of many of the drawings has been ushered in from the left, the plural eye leading from the left. Any contra movement, such as (figure 4b, 7b, 9b), particularly due to the fact of curving of the path from right to left, in this case crosses over the drawer's left eye dominance. (Cain, 2006) states that: "a cognitive being's world... is a relational domain brought about by that being's autonomous agency and coupling with the environment." (Noë, 2012) also suggests in his lecture that "visual presence" is achieved outside us, in the surroundings, not inside us. This complex interrelationship between internal and external, when one's consciousness of how sensory visual perception is working is placed like a topology over what is projected back to one from the external environment, as a means of organizing it pictorially, can be considered by drawing in-situ when the latter involves referencing an external environment through physically walking towards and within it. While moving forward into the space I was, in both senses of the verb, drawing the space towards me, this transcribed in cognitive, psychological and bodily terms *through* me, which could be said to have resulted in a kind of *stasis* in the space of the location.

The article's reflective comment references visual tendencies in relation to thoughts concerning moving through space, filling space and projecting one's own space within space in its larger context. The descriptions written on two drawings, (figure 11a, 5b), consider one's awareness of occupying space when this phenomenon is at most times invisible. The "thickness" of space (Merleau-Ponty, 2002) may be in terms of the

substitutions one makes for its invisibility through reference to one's own body, as for instance in (figure 8b), when the mass of the torso seems to fill the space of the bridge being passed over. The central vortex of this drawing, and the effect of the curves across the horizontal axis in the middle, bring what would otherwise be the flat platform of the bridge up to meet one, and convey a sense of "presence as absence" of the drawer moving into the space. Equally, the handwriting applied to the drawing (figure 8b) connotes the presence of the drawer as *thought*, and, potentially, denotes such presence through its *graphology*. The character of the drawn mark making, insofar as one agrees that the mark alone can be a signifier, *also* denotes psychically, to some extent. Just as one can have a sense of another person's demeanour and state of mind from her/his physical presence, such sentient character may also be conveyed by physical characteristics of mark making, (Rosenberg, 1952). There is some indication in the description of location at the beginning of the section, Reflection (2), that one can also read sentient characteristics as if projected by the environment: "I felt that behind me and around about lacked the relaxed spirit of the previous occasion".

At various points in the article the question of movement in the drawings is discussed – given that the drawings are still-image based, which seems to pull the drawer forward and back within them. Awareness of this through the drawer's visual sense, and sense of mobility, is metaphorically realized in the crossing of contours, which form shapes that are rendered as solid, for example (figure 2b, appendix c). Leonardo's idea of non-temporal movement (Damisch, citing Koyré, 2002, p.161) concerns the subdivision of time into *instants*, as points of infinity that can be likened to the points at the beginning, end or any temporal stage of a drawn line. Just as the paradoxical nature of the idea makes it interesting, so too is the idea of using one's visual and corporeal experience of movement to denote a location in a still, descriptive sense – however abstract the methodology might make it - and connote one's sudden and static sense of being in the location as a space. This possibility is captured as an accumulation of points – formal/material points and their development as lines and shapes that are also markers of time - on multiple trajectories that tend, in the case of the referenced drawings, to be ushered in from the left and curtailed on the right, or double back on themselves from the right. In the in-situ drawing from the same location (appendix b, appendix d), the temporal points along a left-to-right trajectory through space are indicated as stoppages of the top edge of the drawing board, and numbered chronologically according to their incidence.

As well as many other ways in which drawing can be used, this medium is one means of ensuring the concentrated focus on the above-stated interests, and in the meantime visual referential characteristics of the location of the activity determine how this sensory, experiential connection with one's environment may look. The transparency of the overlays, elements of each former drawing/text coming through and interrelating with the later one, offers a pictorial analogy to the dual function of one's eyesight. In some respects the interrelated layers work on a unitary basis, where the two drawings synchronize, and due to

correspondences found during the process of drawing. In another sense, the disparities between the two layers are analogous to how, autonomously, either eye has the tendency to catch on visual incidents to the side of one's vision and draw one's attention to them.

In many instances of drawing practice, automatic selectivity will be involved in drawing, of which one is not necessarily aware during the process. In this connective process, part of the selection may be due to what (Noë, 2006) refers to as “change blindness” and “inattentional blindness.” Noë (2006, p.420) states:

Our success as perceivers depends on the fact that we are very good at noticing flickers of movement and other attention-grabbing concomitants of change. We spontaneously direct our eyes to these transients and so discover change as it happens. It turns out that if we are prevented from noticing the associated flickers, or if there are no flickers – because, say, the relevant changes are too gradual – we will remain unaware of the changes going on around us, even when they are large-scale and pertinent to our interests and background concerns.

The term “flickers” in the quote from Noë recalls earlier research as cited in the article's Yabus section. In a sense, the author's observations of his own drawing process may differ from Franck (Cain, 2006, p.18), as already quoted on page 11, and, in this instance Noë, on the basis that the remit of the in-situ drawings under discussion has called for an extractive awareness of the referenced location. This has been partly due to the superimposition of an existing drawing methodology, even while in turn disputed by this new drawing experience, and through actively *looking* for points of focus through “flicker” of the eye rather than “spontaneously.” Such looking has in turn been a means of compensating for the slow movement past the visual detail of the location, in which case, according to (Noë, 2006), the changes may not otherwise have been noticed. Equally, use of written overlays has in turn pushed the drawing process in a more self-consciously research-based direction.

(Noë, 2012) referred in his lecture to “degrees of presence”, where one's relationship to something is “perturbable” by respective movements and changes between oneself and it, as suggested also in reflective comment concerning (figure 7b): “...perspective changes dramatically on each movement, coupled with new looking up.”

Insofar as the drawer's method is in this case based on a fondness for the aesthetics, as well as the apparent functionalism, of the Yabus visual products, inattentional *selectivity* is based on the conformity of certain objects or parts of them, as opposed to others. However, other in-situ drawings (appendix a, b, d) indicate that where the method is most useful is in traversing space, in these drawings' instance, of the sky. The set of drawings cited in the reflective comment, however, challenge such a method due to the drawer's

moving while drawing, where, in a sense, the eye shuts down during short interludes in favour of movement itself, enabling the drawer to take stock of the situation and re-work. Aspects of the location as it unfolds in the drawing chronologically are therefore ignored in these instances. A useful analogy may be to group skipping when, in the case of the rope being turned by others, the skipper corporeally spirits her/himself into the routine before entering the rope. Connection with the body during drawing is, in the case of this present drawing research, a more fragmentary experience of limited duration, as indicated in the reflective comment on (figure 4a): “To look ahead, while looking at objects, wins time to draw”.

Especially when seen in the present reproductive format, the hand-written commentary on the drawings read as blocks of tone that contribute to the drawings’ space. While produced in the location but after the drawings, the writing has in a sense re-constituted itself as a visual part of this in-situ experience. In (figure 8b), the position of the writing in relation to what may be considered a vortex of space is reminiscent of an avatar of a video game screen, the virtual movement implicit in such an analogy relating to the idea as conveyed in the reflective comment of ‘the bridge - as represented in the drawing - having passed through the drawer’.

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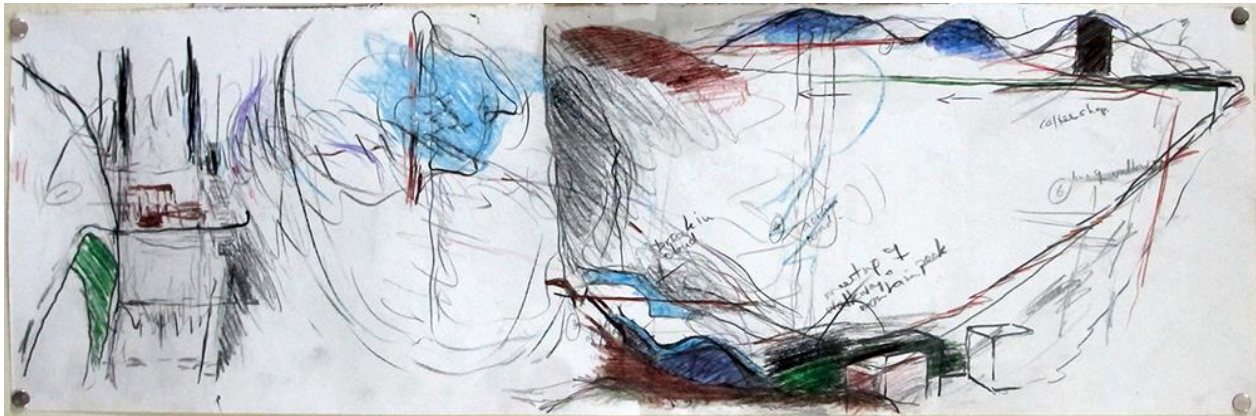
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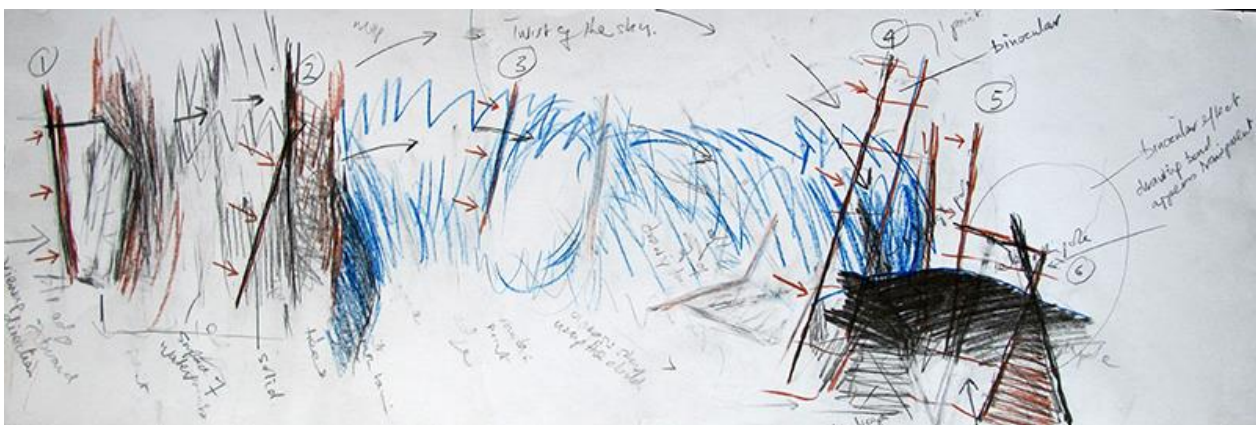
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APPENDIX



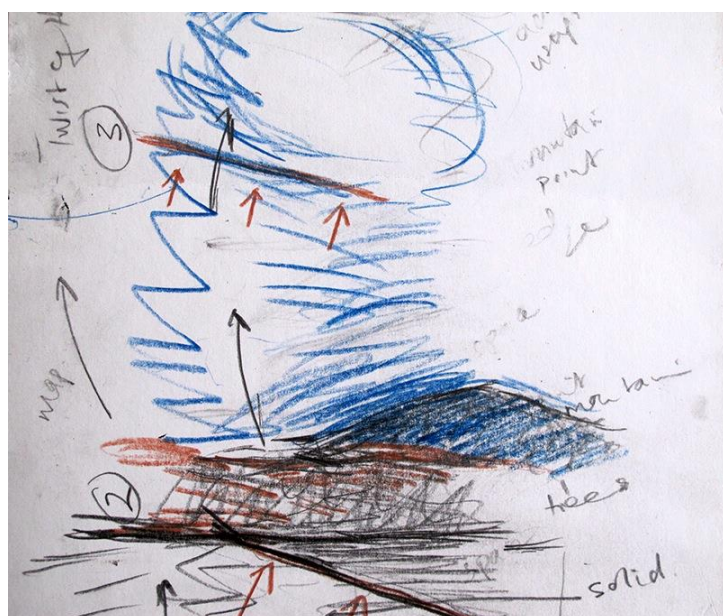
APPENDIX A: THE AUTHOR'S IN-SITU DRAWING OF A SPATIAL LOCATION FROM VISUAL INCIDENT IN FRONT OF HIM, ACROSS THE SPACE OF THE SKY IN AN ARCING MOVEMENT ACROSS HIS HEAD, TO A POINT BEHIND HIM AS ACCESSED BY THE TWISTING OF HIS BODY, THROUGH 180 DEGREES (2013) (DRAWING CAN BE READ BOTH VERTICALLY AND HORIZONTALLY)



APPENDIX B: THE AUTHOR'S IN-SITU DRAWING OF A SPATIAL LOCATION FROM VISUAL INCIDENT IN FRONT OF HIM, ACROSS THE SPACE OF THE SKY IN AN ARCING MOVEMENT ACROSS HIS HEAD, TO A POINT BEHIND HIM AS ACCESSED BY THE TWISTING OF HIS BODY, THROUGH 180 DEGREES, WITH NUMBERED INSTANCES OF TEMPORAL STAGES IN THE MOVEMENT, CONFORMING TO VARIOUS KINDS OF VISUAL INCIDENT ON ROUTE (2013) (DRAWING CAN BE READ BOTH VERTICALLY AND HORIZONTALLY)



APPENDIX C: DETAIL OF IN-SITU DRAWING 2B TO SHOW THE OVERLAPPING THE SAME CONTOUR OF A TREE AS THE DRAWER (THE AUTHOR) MOVED PAST IT, IN WHICH CASE THE OVERLAP IN A SENSE CAPTURES A MOMENT IN TIME AS A SHAPE



APPENDIX D: DETAIL OF INSITU DRAWING APPENDIX B, STOPPAGES OF THE MOVEMENT ACROSS THE SPACE OF THE SKY BY THE TOP EDGE OF THE DRAWING BOARD, NUMBERED CHRONOLOGICALLY ACCORDING TO THEIR INCIDENCE IN THE DRAWING