

I'm drawing,

set up
delay - modulate - full time
dist - lowest
keys - 07
loop clear
cloth on object

Drawing a line under me

And whilst im drawing

I'm thinking. Trying to think
Or not too much
I'm listening
Which makes me think of pauline oliveros
Who encouraged us to listen, so i'm listening
For a sound
To describe a line, To suggest a form
So i'm listening, for a sound, at the edge, on the line
looking for a line that doesn't exist, and trying to draw it,
which makes me think, of John Cage,
...I have nothing to draw and I'm drawing it.

song - build up loop

there is the joke, about drawing the curtains
The drawing of a curtain provokes the viewer to want to draw it back.

Drawing is a laying bare one's skills, one's thoughts and one's self. Also drawing, and the kind of looking it desires is a disrobing of the subject. To attempt to see it as it is, but also to see it how we want to see it. It attempts the objective, yet is deeply subjective. Drawing unclothes the drawer and the drawn, and through this desirous gaze the two are drawn together.

To draw is to oscillate, to adopt a position of reciprocity. Now do you see how I am talking to you? I am telling you something, something I think I know and something also that I think might be of interest to you or I guess I hope might be, to draw you close, closer, to me. This oscillation is between these poles, you and I, to draw is to vibrate between an object or area of attraction and ourself, to draw closer is also to draw away from, to approach is to also retreat. With a third position, the drawing, the drawn, the drawer and the drawing.
We are three, the drawn, the drawing and the drawer, me.

loop on

A line, a way in, something to follow, first it helps to drop a line, waiting for a catch, under the surface, beneath, below the line, sub-line. Drop me a line.

A line drawn is not important for what it records, but what it leads you on to see. To draw is not only to measure and put down, it is to receive. My body is able to choose the way it returns the energy it has received.

wobble

Thoughts and forms like limbs are made to stretch and flex, arc and fold.
The line is a visible action.

look up

A drawing is a presentation of a performance of looking, a dance around seeing.

I can't dance but I want to draw
Can you draw? I want to dance

derno

swing drum beat

Line dancing – dancing around the line. The line is a result of drawing, of action, a mark made, a thought visited, an idea traced, a sight remembered, a phrase quoted, a form outlined.

increase distortion and speed up

Where is the line with you? Let's draw a line, can't go over it, can't go under it, Have to go along it. I draw a line, a line that connects, but not binds. The great thing about drawing is that it is unbound. I draw a line, a line is drawn. But let's not make this all about lines, enough has been said about drawing and lines and another great thing about drawing is that it is unbound, not restricted or constricted by lines. Of course there is the joke about drawing the curtains. Drawn to a close, drawn together, drawn apart, drawn a part, a part, a section, a fragment, a shard, a sherd: a piece of time, a piece of made, a piece of making time, time in the earth or the sea, dug up, sifted, found, seen. Drawn to, drawn together, broken apart, a fraction, a part of a whole, found in a hole, drawn out, drawn and quartered, the feeling of being not quite whole, a hole, something missing, incomplete, not well, well, not fully drawn.

Each line a fragment, each drawing a part, each part a shard. To draw is to restore, to recreate, to reveal.

loop, delay, sing?

A way of addressing the absent, of making the absent appear... as old as song

If drawing is of, in, and about time how much time should / could / would a drawing take to make, do or be done. Is it ever done? Does time equate to done-ness? Does drawing allow us to see, be in or out of time?

delay

Drawing is "the assessment and assimilation of the experienced", so drawing, therefore, is like writing, both are concerned with clarification; Perhaps I am trying to understand my desire to draw. It's form in movement, captured. Or at least the suggestion of movement. It is a pretence of body, of form, of representation, of abstraction, of vision. To paraphrase Berger: it is a platitude that what's important is the process of looking. A line drawn is important not for what it records so much as what it leads you on to see.

delay and loop, look up

Seeing then becomes thinking

With smooth, long lines we begin to depict the folds. First of all, you should depict the largest folds, then move on to smaller ones. If you find any mistakes in your artwork, then either correct the necessary area or try to draw everything from the very beginning. Continuous training like this will allow you to hone your art skills and raise them to very great heights.

look up

If drawing is seeing, if I draw, do I see? If drawing is knowing, if I draw, do I know? Do I see myself? Do I know myself? Can I draw myself out, seeing, knowing, my self, more.

remove paper with drawing on from pocket, look at it

A note in my pocket. A paper corner. Torn in a curve. We do not insist that We must have prior knowledge of what we have seen before we can draw it. We come to know what we have drawn by looking at our drawing.

Sea Short Sleeves

Sun Poached Knees

He's always talking of the simple line in the antique: why he has never been to Rome.

Sacred island

songly, as if

remembered.

Girdles of Glittering Pools

romantic

Coast line reflection

Coral garden Cascades

precious golden memories

stop drawing

When we have finished our drawing, we could look at the sheet and, by scrutinising the configuration lying upon it, learn what we have seen - where 'what we have seen' means, of course, not what we have seen but how we saw whatever it was or what it looked like to us. are we to say that it is only then that we really know what we saw? And with a focused looking comes an awareness and appreciation of what your looking is, what your looking does, how your looking looks. An understanding of how looking sees, how seeing feels.

look up

distort and shout

There are basic manipulative approaches to the medium, the grip drawers typically use, the degree to which their movements use proximal or distal joints. Some engage wrist and fingers, others extend movement back to elbow, shoulder and trunk. There are differences in the force applied, a use of firm, flowing line versus feathered, hesitant, tremulous, or overdrawn lines. A movement vocabulary.

A straight line drawn across a white sheet of paper... is it not something stretched out, and in front of, and across, something else? 'To draw a curtain' can mean two apparently contradictory things: to pull it aside to reveal what it had concealed, and to pull it in front of an object, in order to hide it. To draw a curtain is thus both to cover and discover, in a delicate balance between knowing and not.

take cloth off object and put on head

...of course there is the joke about drawing the curtains.

loop

to pull curtains so that they are either together or apart:
Could you draw the curtains, please?
Draw the curtains and let some light in.
She got up to draw the curtains.
It was dark outside but the curtains hadn't been drawn.
He closed the window and drew the curtains.
I can't believe I'm drawing the curtains at four o'clock in the afternoon.

sung, spoken, acted

We decide to depict a piece of fabric hanging on the wall. To begin with, depict the contours of this fabric with very light lines.

A drawing 'drapes' around its subject, it is a version, more and less than a tracing or copy, a quote half remembered, a vision fleetingly seen, the thing yet not.

loop on

To draw is to move my hand in keeping with what I am drawing, and as the hand moves, so does the body, which tenses and keeps changing the angle of vision along with the angle of the head looking out at the scene and back at the page.

look up and back down

distort and shout

People who draw carefully adopt all sorts of manoeuvres. They may move the paper about, often quite radically, and may move themselves around the paper. They may change their forearm orientation repeatedly to optimise certain hand movements. When the scale expands so they are trying to produce smooth strokes, say 10-20 cm in length, they often lock their fingers and wrist and substitute forearm or whole arm movements for hand movements, pulling or sweeping their hands down across the paper with high frequency oscillations that can be induced by the fingers.

distort off

Drawing as feeling

Drawing as sensing.

sing

build up loops, increase feedback on delay

There is no way to make a drawing...
There is only drawing

remove loop and delay