Drawing//experience : a process of translation

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drawing//experience
a process of translation

Deborah Harty

Doctoral Thesis

Submitted in partial fulfilment of the requirements for the award of
Doctor of Philosophy of Loughborough University
September 25 2009

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... I would like to express my sincere gratitude to my long-suffering supervisor Phil Sawdon for his advice and support during this research ... much 'stuff' was imparted! Many thanks also to Loughborough University and particularly LUSAD for their continued support throughout the duration of this research. To those who I hold dear and have humoured me through less than carefree times ... thank you for not emigrating! Finally, a special thank you to my daughter – Hannah – for her tolerance; good humour and occasional toy-tidying! ...
Abstract

How is it possible, through drawing, to identify and translate the elements of a specific experience into drawings? The thesis presents the findings of the practice-led research, which sought, through engagement with processes of drawing and phenomenology (notably Heidegger 1962 and Merleau-Ponty 2002) and/or psychoanalysis (notably Csikszentmihalyi 1990, Bollas 1987), to address this question. The research has been specific to the translation, through drawing, of luminary into drawings. The experience researched and translated, through drawing into drawings, is identified as luminary and refers to the author’s experience of a night sky. The research identified the elements of luminary as; external elements – luminosity, blackness and vastness; internal elements – awareness of being, awareness of the continuum of time and fluctuating state of consciousness.

The fluctuating state of consciousness generated during luminary was noted to have resonance with the experience of certain artworks (notably Kapoor 2000 and Cardiff 2001) initiating the thought that it would be possible and valid to translate luminary into drawing. The elements of luminary are not specific to the researcher and the drawings themselves are a form of artwork. Previous work relevant to the fluctuating state of consciousness, concentrates on the experience from a third person perspective, through the experience of the artworks of others (Dewey 1934, De Bolla 2001). This research offers conclusions from a first person perspective - the researcher is also the researched - furthering understanding of human experience. The documentation of implicit elements of processes of drawing offers insights into, and consequently, furthers understanding of a creative process.

The hybrid methodology adopted for the research is referred to as action theoria, taking its name from the combination of action research (Dick 1993) and theoria (Davy 2006). Action theoria incorporates the cyclical and iterative process of action research – intention; action; review – with a process of theoria – the dialogue of both practice and theory’s relationship to a given
subject matter. This research responds to luminary - as its subject matter - and is led through the investigations of drawing and drawings. Action theoria also involves reflective practice, as outlined by Schon (1983) as a means of evaluating the research findings.

The effectiveness of the hybrid methodology action theoria, developed for this research, made it possible to answer the research question by uncovering the possibilities for translating a specific experience, in this case luminary, into drawings. The research culminated in a freestanding drawing that could be entered into. The drawing was considered to contain the identified elements of luminary: luminous black, infinite black, continuum of time, and fluctuating state of consciousness. The presence of a luminous black was created by the perforations in the drawing's surface. The presence of an infinite black appeared through the vast compressed charcoal surface. The suggestion of infinity was implied by the continuation of the repetitive fingertip marks and perforations drawn between the concertina folds. Evidence of the fluctuating state of consciousness was a visible trace through the marks on the paper.

As a consequence, the final drawing of Phase Three, Series 8, (figure 89) was considered to be an effective translation of the identified elements of luminary; external elements – luminosity, blackness and vastness; internal elements – awareness of being, awareness of the continuum of time and fluctuating state of consciousness and therefore, the drawing concluded the research by demonstrating - it is possible, through drawing, to identify and translate the elements of a specific experience into drawings.
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Introduction

Research Question
How is it possible, through drawing, to identify and translate the elements of a specific experience into drawings? The experience mentioned throughout the thesis – referred to as luminary - pertains to my response to a night sky and will be discussed in detail further on in the introduction. The research aimed to identify the elements of luminary and uncover, through processes of drawing, their equivalence\(^1\) in drawn marks.

For clarity, throughout the thesis: drawing, as a verb, will be referred to as drawing; drawing as a noun will appear as drawing. The question - What is drawing? - is not within the remit of this research. However, this research assumes that the creative process utilised is a process of drawing and as a consequence, the subsequent outcomes are drawings. That is not to suggest that the research defines drawing/drawing by the processes or outcomes within this research, the processes of drawing and resultant drawings are developed through engagement with the research process, subsequently process and media are specific to the aims of this thesis. Alternative media and processes of drawing are omitted owing to the fact they are not relevant to the specific aims of this research.

Intention
The intention of the practice-led research was to both: identify and discuss the elements of luminary; and identify the process of translation of luminary into drawings - through engagement with theory and processes of drawing. The thesis will detail the process of translation of luminary into drawings with the intention of making the research process explicit - to gain insights into both: human experience, and a creative process from a first person perspective.

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\(^1\) Merleau-Ponty (in Johnson & Smith 1993) suggests that there is a system of equivalences that relate to things in the world, which are accessed through our perceptions. He suggests that artists develop this system, which he refers to as 'style' through their perception of the world. That is, "... a system of equivalences, a logos of lines, of lighting, of colours, of reliefs, of masses – a non-conceptual presentation of universal being" (Merleau-Ponty 1993, p.142 in Johnson & Smith 1993). Singer (1993, p.243 in Johnson & Smith 1993) states, "Both [philosophy and art] are systems of equivalences which establish a coherent orientation toward the world they articulate." On this basis, the research commenced with the assumption that it would be possible to develop the equivalence of each element of luminary through the engagement with processes of drawing.
The assumption that it would be possible to translate luminary into drawing was generated by the realisation that the experience had initiated a changing state of consciousness that closely resembled the encounter of certain artworks (notably; Olafur Eliasson 2003; Janet Cardiff 2001; Kapoor 2002). This influenced considerations of what could be achieved, as the experience closely resembled the experience of certain artworks. As drawing is a form of artwork, it was reasonable to assume that if the specific elements of luminary could be identified, the experience could be translated through drawing into drawings.

**Experience**

The experience researched and translated through drawing into drawings – luminary - refers to the author’s response to a night sky during a period of grief following the death of the author’s unborn child. However, concepts of grief do not form part of the remit of this research; the research concentrates on the translation of luminary, which was not an experience of grief in itself.

In order to elucidate the experience to a third party, for example, to be able to articulate luminary and its subsequent translation within this thesis the following text was generated:

**luminary**

... driving through the sombre blackness of night, moving through time, the lulling sound of the engine in the background, the mind partially detached, partially focused on moving the vehicle forwards, body negotiating the tasks of gear change and brake, all happening on automatic pilot as if physical presence is no longer required. Nothing different about the day, the heaviness continues, smiles cover the feelings of despair, blackness surrounds but for the intermittent flashing from the lights of other vehicles on the road. Keep focusing on the infinite blackness, the dense perceived weight accentuating the personal struggle, could drive straight into it and be enveloped and consumed by its potential oblivion. Am alone, disconnected, desperate for release, wrapped in my own need to escape myself. Staring into the vast blackness, a sudden burst of moonlight radiates through a gap in the dense clouds, an immense flash of radiant luminosity, across the blackness its brilliance is breathtaking, a sudden loss of breath, pounding heart, anxious paralysis, it’s unexpected, overwhelming, it warms as it comforts and is over in an instant. An intense effect, fluctuating state of consciousness, fluctuating between a fusion with
the world and a heightened awareness of self, consumed yet supported, lifted, elated but conversely grounded, an awareness of self within something far greater, less transient, the passing continuum of time, a sense of belonging and reconnection to the world, acceptance and an incredible sense of calm, hope and peace. A perception of inner strength fuelled by an insightful perception into the surrounding energy, a renewed sense of wonder at the environment we inhabit, no longer threatening and heavy but supportive and encompassing. A sense of proportion, the magnitude of the problem reduced, manageable, under control, diminished. A sudden confrontation, consuming, supporting and offering space to reconsider, contemplate, be …

It is acknowledged that the text itself is a translation of luminary and is therefore restricted by limitations of vocabulary to describe, what is essentially a psychological and visceral experience. However, the use of this text has been valuable to articulate, discuss and evaluate elements of the research. For clarity, this manner of generating text to articulate experience has been used wherever there is the necessity to articulate specific experiences. The thesis acknowledges that no experience happens in isolation, we are experiencing continuously (Dewey 1934) and each experience singled out for attention is the culmination of other life events and experiences. Therefore, in order to discuss luminary, significant events/experiences will be referred to and articulated through passages of text in a similar style and voice to luminary. For clarity, the generated texts will appear as above – luminary - throughout the thesis; it will remain in tonal text, and differing font from the body of text in the thesis.

**Identified Elements of Luminary**

Initial reflections upon luminary determined that the experience consisted of both physical and psychological elements. The experience was the embodiment of both external elements – relating to the physical world “… beyond the body surface” (Velmans 1996); and internal elements – the thoughts and feelings present during the experience. On this basis, the elements were identified as: external elements – luminosity, blackness and vastness; internal elements – awareness of being; awareness of the continuum of time and fluctuating state of consciousness.
**Thesis Structure**

The structure of the thesis is based on the research through *drawing*. The research is separated into three phases - each represents a major development in the research through *drawing*. For example, Phase One consisted of small-scale wall mounted representational drawings; Phase Two, consisted of larger-scale non-representational drawings, which outgrew the wall and encroached on the space in which they were installed; Phase Three consisted of non-representational drawing installations. Each phase includes several series of drawings – each represents a particular process of *drawing* and a minor development in the research. For example, Series 1 consisted of small-scale representational drawings of the night sky drawn on paper through a process of *drawing* strong contrasting tones with compressed charcoal; Series 2 developed this process of *drawing* by increasing the scale of the paper and *drawing* with a variety of media (discussed in detail in Chapter Two, Phase One). Series of drawings that were completed alongside one another - exploring variants of concept - are listed with an alphabetic index, for instance, Series 2a and Series 2b. Series of drawings with an alphabetical and numerical index indicate a development of a particular strand Series 3ai, for instance, is a development of Series 3a. As previously mentioned, an intention of the thesis is to make the research process explicit. As a consequence, the thesis structure replicates the structure of the research and is separated into the following chapters:

- **Methodology**
- **Phase One**
- **Phase Two**
- **Phase Three**
- **Visual Chapter**
- **Thesis Review**.

The structure of the three main chapters - Phase One; Phase Two; Phase Three - is based on the cyclical and iterative hybrid methodology adopted for this research referred to as action theoria. Action theoria incorporates a
process of intention, action (through engagement with both theory and drawing) and review. As a consequence, each chapter commences with an intention, followed by the engagement with theory and processes of drawing (action) and concludes with a review of the phase. Each series of drawings are also structured in this manner, incorporating – intention, drawing process, and reflection. The detailed section on research through drawing, in each phase, is considered essential to both: the demands of the research methodology – discussed in detail in the next chapter; and the intentions of the thesis to make the research process explicit - in order to gain insights into the creative process.

A strategy for gaining understanding of a specific element and its prominence in the translation of luminary was to research each element in isolation before comparing it with other elements. Therefore, each phase concentrated on a specific element before analysis through comparison with other elements commenced. This approach is also adopted for the research through drawing - each series concentrating on a specific element, before being taken into a clean white space in order to reflect on, and compare with other drawings. The thesis refers to this process on several occasions. The clean white space is used for either: experimentation with installation, or to provide a space for reflection. The space is seen as a ‘neutral environment’, which is two-fold: firstly, it allows for the work to be viewed without the distractions of a studio space – for example, other drawings and drawing materials; secondly, the space provides the opportunity for the researched to adopt the necessary distance from the work in order to take on the role of researcher. This necessitates the researcher to adopt the position of viewer temporarily - to view the drawings as a means of reflection. As a consequence, when the viewer is referred to within the thesis, it represents the position and process of reflection by the researcher rather than a person external to the research.²

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² During the initial stages of the research consideration was given as to whether it would be appropriate to research the responses of ‘others’ - those other than the researcher - to test whether the drawings would initiate a similar response in a viewer as that which had been experienced during luminary. However, as the aim of the research was to determine how it is possible to translate luminary into drawing, testing how the drawing might communicate to a third party, was not relevant for this research. Consequently, research into the response of others was not pursued.
Chapter Summaries

Chapter One - Methodology
Chapter one details the methodology developed and adopted for this research referred to as action theoria. The chapter details the development and relevance of the hybrid methodology. It provides a background to each of the methodologies combined to form action theoria – action research, theoria and reflective practice - and a rationale for their relevance to this research.

Chapter Two – Phase One
Chapter Two details Phase One of the research, which sought: to uncover initial understandings of what elements constituted luminary; define an experience – luminary – as distinct from ongoing experiences; and included the research through drawing in Series 1, 2a, 2b, 3a, 3b & 3c.

The chapter makes reference to Dewey (1934), Moran (2000), and Merleau-Ponty (2002) - in order to define an experience and its relationship with past and future experiences through links with time. Heidegger (1962) is referred to significantly within this chapter due to the relevance of his philosophy of authentic and inauthentic being to the elements of: awareness of mortality within the continuum of time, and the grounding of human beings – Dasein - as ‘being-in-the-world’. However, where there are no references to research sources, for example where attentive/inattentive awareness or the categorising of experience – superficial, moderate, profound – are discussed, this is due to the lack of prior research in this specifically defined area. As a consequence the terms used have been generated for the clarification of the research. Where known or established terminology is referred to, it is referenced by source.

Phase One’s research through drawing commences through the intention to translate the element of luminosity present during luminary.
Chapter Three – Phase Two

Chapter Three details the research of Phase Two, which explored the fluctuating state of consciousness identified as present during luminary. The research through drawing – Series 4, 5a, 5b, 5bi & 5bii - sought to experiment with repetitive processes of drawing, which had been discovered to induce a similar state of consciousness as that experienced during luminary.

The chapter identifies the various states of consciousness experienced during luminary including that of fusion – a state of fusion of the self (internal) with the environment (external) to a point of loss of self. Fusion is discussed with particular reference to Csikszentmihalyi and Robinson (1990) who have completed extensive research of this state of consciousness – referred to as flow. Dewey (1934) also discusses fusion with an artwork and is referred to significantly within this chapter.

The repetitive process of drawing is discussed in reference to phenomenology with particular reference to Merleau-Ponty (1964; 2002) and Rosand (2002). The relevance of Merleau-Ponty’s phenomenology to this research is the identification and concentration of the body as mediator between the self and the world. As Heidegger (1962) before him, Merleau-Ponty places human beings as being in the world; as a part of, not separate to the environment inhabited. Rosand (2002) argues that drawing is a phenomenological process – it records its making, as it appears, through the trace of the marks on the paper. This has resonance for this research, which argues that the repetitive process of drawing has the potential to record the fluctuating state of consciousness through the resultant marks on the paper.

The research through drawing within Phase Two also sought to investigate the format and scale of the drawings. Scale is referred to throughout this thesis, rather than size. The drawings are assessed on the basis of their scale relative to that of human beings. The translation of luminary included elements of vastness creating an encompassing environment, as a consequence, one of the considerations of the drawings was the ability to
encompass the viewer’s perception – to contain the viewer’s field of vision. The increase in scale of the drawings within this phase meant they were no longer confined to the wall and began to encroach on the space.

**Chapter Four – Phase Three**

Chapter Four discusses the final phase of the research - Phase Three. The Phase sought to: uncover the relevance of the use of black to the translation of *luminary*. The research through *drawing* – Series 6, 7a, 7b, 7c & 8 – sought to continue experimentation with repetitive processes of *drawing* and the installation of multiple drawings to create a drawing installation.

The chapter offers a historical account of black identifying it as a colour with contradictory negative/positive associations, before identifying the resonance of black to the translation of *luminary*. Certain qualities of black are identified in this chapter as having particular resonance with *luminary* – luminous black and infinite black.

The presence of a luminous black - a black that appears to both absorb and emit light - is identified as having resonance with *luminary* – the flash of moonlight across the blackness of the night sky and fluctuation between opposing elements of being both consumed but supported by the experience. The natural light source is referred to throughout this research. This relates to the light available in the space where the drawings were viewed. In order to work with transience and fluctuation it was considered pertinent to work with the natural light source as the light’s quality and strength fluctuates as time progresses. The use of black is considered particularly pertinent to the translation of *luminary*; consequently the chapter details the creation of black within the research through *drawing*.

**Chapter Five – Visual Chapter**

Chapter Five is a visual chapter – without text – containing images of a selection of the drawings created within the research, collated here in a single chapter. The drawings selected detail a slight progression in the process of drawing. Where the same process of *drawing* was replicated an image has
not been included. The inclusion of the *Visual Chapter* was deemed necessary to elucidate the process of this practice-led research and provide evidence of the rigour of the research through *drawing*.

**Chapter Six – Thesis Review**

The thesis concludes with a review of the research. The chapter offers conclusions to the research question; *How is it possible, through drawing, to identify and translate the elements of a specific experience into drawings?* The chapter concludes by identifying the contribution to knowledge and areas for further research.

The literature review is embedded within the six chapters of the thesis.
Chapter One – Methodology

Development of the Methodology

The main challenge at the outset of the research was to adopt or develop a methodology that could meet the demands of the practice-led research and ensure a rigorous approach. It was considered that the methodology had to incorporate consideration of four main demands of the practice-led research.

- The process needed to respond to and reflect the nature of research where practice, in this case *drawing*, leads the research. On this basis the methodology adopted would need to have the potential to be interpretive, generative and emergent to respond to, rather than restrict the process of discovery during the research through *drawing*. It was considered, a methodology that could not develop with the discoveries of the research would have the potential to restrict progression.

- It was essential that the methodology could accommodate and reconcile the relationship between the research through *drawing* and research through theory. It was noted at the outset that the research through theory and *drawing* where interdependent and necessary to pursue the research. However, the understanding of why this was the case was not initially clear.

- A distinct quality of ‘practitioner-research’ is that the researcher is also the researched. Therefore, the methodology needed to allow for the multi-faceted nature of the role of the practitioner-researcher (Gray and Malins 2004) to allow for the adoption of several positions during the research process.

- In order to ensure the rigour of the research and to further understanding of a creative practice, the methodology needed to be transparent.
Furthermore, due to the interpretive nature of the research – the analysis of drawings and theory particularly through practitioner/researcher involvement - a qualitative methodology was deemed appropriate from the outset.

**Naturalistic Inquiry**

Naturalistic inquiry was considered a potential approach to the research, at the outset, due to the fact it places the researcher at the heart of the research, focusing on ‘real-world’ experiences (Lincoln and Guba 1985, Gray and Malins 2004, Schwandt 2001). This type of research places the emphasis on understanding coming from, “first-hand, eyewitness accounts of being-there” (Schwandt 2001 p.173). In this original description the focus of the approach was on the researcher observing within the natural environment of the researched, however, naturalistic inquiry did not identify the researcher as the researched. Gray and Malins (2004) discuss the potential of the relevance of this methodology to visual research through the example of its adaptation within a PhD practice-based thesis. This example provides a development of a selection of the characteristics of naturalistic inquiry identified within the thesis, some of which initially appeared to have relevance to this research:

- Emergent methodology – as mentioned previously it was considered that the methodology, adopted for this research, would need to be emergent in order to accommodate the process of research through drawing.
- Tacit knowledge – it was considered that the research through drawing would commence from a basis of tacit knowledge. As the research aimed for a methodological approach that was transparent, making the implicit tacit knowledge explicit would be a challenge that needed to be resolved (this is discussed later in detail).

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1 Denzil & Lincoln (2005, p.3) state that whilst qualitative research means different things in different contexts, a general definition could be, “... Qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them.”
• Negotiated outcomes - as the critical assessment and validity of the research are negotiated through peer review: exhibitions, workshops and published papers (Gray and Malins 2004, p.73). Initially consideration was given as to whether the research should adopt an approach, which ‘tested’ the effectiveness of the drawings produced, by assessing the responses of a third party. As a consequence this characteristic of naturalistic inquiry was deemed pertinent to the research.

• Idiographic Interpretation – the research outcomes are interpreted in terms of the specifics of the case and presented as a unique study to the field of practice (Gray and Malins 2004, p.73). This was considered valid to this research, which focuses on a specific experience.

• Natural Setting – research outcomes are specific to the context in which the research is carried out. This factor means that the findings may only be ‘generalizable in principle’ (Gray and Malins 2004, p.73). Whilst the initial definition of a natural setting would refer to research carried out in the researched’s natural setting, for example, a school, the use of a studio space or space to hang the drawings was considered to have some relevance to a discussion of a natural setting.

This approach had the potential to provide the developing and emergent methodology deemed necessary for this research, whilst also acknowledging the use of tacit knowledge. However, naturalistic inquiry did not reconcile the relationship of research through theory and drawing or provided a solution to the need for transparency.

As the research question became more focussed - to consider the potential of drawing to translate the elements of luminary - the response of a third party was no longer deemed to be relevant. As a consequence, the characteristic of negotiated outcomes was not considered relevant to the research. As the research through drawing developed so the relevance of the natural setting was no longer pertinent as where the drawings were hung would no longer be a consideration of the research (the progress of the drawing research is
discussed in the following three chapters). As a consequence the emergent quality of naturalistic inquiry and the acknowledgement of tacit knowledge became the only characteristics deemed relevant for this research. Consequently, a naturalistic inquiry as a methodology was not adopted for this research.

Transcognition
Sullivan (2005) developed the term ‘transcognition’ to describe the movement of the artistic mind. Sullivan (2005, p.130) identified a process of “ongoing dialogue between, within and around the artist, artwork, viewer and setting, where each has a role in co-constructing meaning” Sullivan discusses the inherent nature of visual arts practice and uses the term ‘situational factors’ as a generic term for physical or psychological factors that may effect how the research is framed or evaluated. Meaning is created and critiqued, over a period of time, through this interactive and iterative process of negotiation where the situational factors are assessed and reflected against the aims of the research. By emphasizing the ‘movement of the artistic mind’ he makes a case for visual arts research to be considered significant in developing human understanding, through making explicit the creative process. Sullivan suggests that an emergent but transparent methodology is most suited to research based around practice. Transcognition suggests a combination of an interactive dialogue between the various elements and reflection on how each factor may impact on and shape the emergent research (Sullivan, 2005). An important element of the processes of visual arts is the ability to reflect on possibilities that present themselves, whilst remaining aware of the subjective position of the researchers ‘interpretive lens’ (Sullivan 2005).

Whilst Sullivan (2005) did not provide a definitive methodology that could be adopted for this research, what he did highlight was an iterative process that included the importance of reflection to assess differing elements of the research against the research aims. This led to the adoption of a reflective practice (Schon 1983) as a part of the developing methodology (discussed in detail further on in the research). The identification of an iterative process was deemed pertinent to the research through drawing as it was noted that the
revisiting of processes or media was a consistent part of the process of the research. Action research is a cyclical and iterative process of: intention; action; review that appeared to offer an approach pertinent to the research.

**Action Research**

Action research is traditionally implemented within the Social Sciences when there is a need to either, "...bring about a change in some community or organisation or program, or increase understanding on the part of the researcher, or client or both" (Dick, 1993, p.4). McNiff (2002) suggests that action research is adopted when the researcher needs to assess the way they work, to either check they are working effectively or to bring about changes. This is pertinent to this research because it offers the potential to assess at strategic points whether the research methods and processes are still appropriate to the identified intention. The methodology adopted for this research accommodates, and is sympathetic to, the interpretive and generative process deemed necessary for this research, rather than being restrictive. This is achieved through the cyclical and reflective approach advocated by this methodology, which necessitates the evaluation of the action in light of discoveries made. The cyclical process allows for the roles of both researcher and researched to be effectively incorporated into the methodology, whilst also providing a process that is generative and emergent, to respond to the process of creative practice.

The cyclical or spiral approach to research commences with a question that Dick (1993) refers to as “fuzzy”. The need for flexibility to respond to the situation necessitates an undefined initial question and as a consequence an equally fuzzy answer. The importance of this is the opportunity to respond to the situation or discoveries as they become apparent. The need for responsiveness is the most compelling factor of action research and what makes it relevant for this research. Each phase, of this research, commences with a research question – an intention – that is both specific but undefined - it has a specific starting point, but its end is unknowable. Action research works on the principle that the researcher is more likely to learn from an experience if approached with intent. It is considered that if the experience is entered into
with expectations, there is something to gauge the success or failure of the process or media implemented. The emergent discoveries are reflected upon as they appear and either discarded or incorporated into the research.

Within this research, the intention of the subsequent phase is a result of the responsiveness to the research findings, which now dictate the direction of the research. The process follows a pattern of intention, action and review and allows for the possibility to challenge previous beliefs and understanding, through a flexible approach to the research findings.

Action research calls for “deliberate and conscious reflection” (Dick, 1993) and this is pertinent to the necessary approach to this research. For example, the research through drawing requires an intuitive approach that allows the flexibility to reflect both in and on action and respond to the emergent discoveries. Without this approach it is unlikely new materials or processes of drawing would be discovered.

Dick (1993) suggests that the approach could be likened to a spiral because although the process of intention, action, review is repeated, each time you arrive at a slightly different place due to further understanding that the research has brought about. The research findings will determine the next step, each spiral building on the understanding of the previous. The process continues, permitting the researcher to gradually refine their understanding of the study and ‘converge on an appropriate conclusion’ (Dick 1993).

Within this research the spiral process of intention, action, and review was adopted. Each of the three phases followed this spiral process. Each commenced with an intention, identified an action - an identified process of drawing and engagement with a theoretical or philosophical approach, to respond to the intent, and concluded with a review - a period of review to reflect on the effectiveness of the research findings compared to the intended outcome and determined elements for investigation in the subsequent phase.
Each series of *drawings* was also approached with a spiral process, adapted to incorporate: intention, *drawing* process, reflection. Each series of *drawings* - itself a research spiral within the greater spiral of the phase - generated understanding through the creation and evaluation of the drawings. At times, the spiral process necessitates a return to a particular process of *drawing* to re-evaluate it in light of new understandings of a particular element. As a consequence of the iterative spiral methodology, at times the process - and subsequently the thesis - may appear overly repetitive as each element is returned to and re-evaluated in the light of new discovery. However, this is considered a necessity in order to gradually develop understanding through the interaction of theory and practice with the identified intention.

Each *phase* involved the generation of new drawings and engagement with theories considered to be relevant. A key principle of action research is to follow the research findings and information uncovered to determine the next appropriate step. Action research advocates the use of multiple sources, using the similarities and differences between them to create dialogue and increase the accuracy of the information. In each phase, reflection commences through the comparison of elements. Within the research through *drawing*, the series of drawings are taken into a clean white space and installed together in order to reflect on the potential of each. Within theory, the literature referred to is determined in response to the interpretation of the research findings and, as such, is not predetermined. The element identified for examination is considered through the comparison of research sources from differing disciplines. Two or more sources are consulted, predominantly from: art theory, psychoanalysis, and/or phenomenology and used to create dialectic to test interpretations and assumptions.

In order to maintain the rigor of the research, the reflection and dialogue takes place within a defined framework in which research findings can be analysed.

In summary action research provided the emergent and generative approach deemed necessary for the research, whilst accommodating the differing positions the researcher needed to adopt during the research - as both
researcher and researched. However, whilst action research could accommodate research through both theory and drawing, it could not reconcile the relationship between them or offer an explanation for their interdependency.

Theoria, as interpreted by Davy (2006), offered a way of approaching the relationship between theory and practice, to allow a systemising and framing of the elements of the research.

**Davy's Theoria**

Davy (2006) reinterprets notions of theoria, to offer new perspectives on the way we think about the relationship of practice and theory. He suggests we need to cease to consider theory and practice in opposition by seeing them in relationship with each other through the commonality of the subject matter. Davy (2006, p. 21) states, "... the question is not to do with how art theory and practice relate to each other but with how they relate to a shared subject matter." Davy (2006, p.21) suggests thinking in this way offers the potential to use the subject matter as, "... a conceptual basis upon which a dialogical relationship between art theory and practice can be established." Alongside the elements of action research, detailed above, this dialogical relationship has been adopted for this research. Theoria as a dialogue between practice and theory about a shared subject matter is engaged with, in an attempt to uncover and gain understanding about the nature of *luminary*.

Davy (2006, p.20) suggests, "Subject matters are conceived as always being in excess of how they are articulated." The premise of Davy's theoria is that no artwork or theory can exhaust the subject matter but they can offer differing perspectives to inform one another and further understanding. As previously discussed, as a consequence of the elements of action research adopted for this research, each phase of the research commenced with an intention to research a specific identified element of *luminary*; followed by the action deemed appropriate to further understanding of the identified element. Theoria - the engagement and
subsequent dialogue between theory and the process of drawing around a common subject matter - provided a feasible and consistent relationship between research through theory and practice. The dialogue between theory and practice proved to illuminate the elements of luminary under scrutiny in each phase - through the differing perspectives each offered - furthering understanding, whilst in turn influencing the reflections of subsequent phases. For instance, in Phase One an engagement with the philosophy of Heidegger (1962) informed the thinking around the element of a continuum of time - relating to Heidegger’s philosophy of an authentic existence - one lives in knowledge of the inevitability of death. This, in turn, informed the reflections on repetitive processes of drawing developed in that phase - through the suggestion of continuation of repetitive mark beyond the drawing’s edge. Phase Three concentrated on repetitive processes of drawing to create dense black-on-black surfaces; Heidegger’s philosophy once again influenced the reflections of the research through drawing. The black surfaces created were considered to be resonant of a void - representing nothingness. However, in the light of Heidegger’s philosophy of authentic existence, a re-interpretation of the void considered the resonance of the black space with the acceptance of mortality. It was considered as resonant with a space filled with future potential, rather than a space of nothingness - a space filled with infinite but as yet unknown possibility.

In each of these circumstances theory and practice offered insights into a specific element of luminary - in this case, an awareness of self within the passing continuum of time - whilst identifying elements not previously considered, a greater understanding of luminary was the consequence. An understanding, it is argued, that would not have developed without the inclusion of both theory and practice – each working in tandem to offer particular insights not possible by the other, in isolation.

Davy (2006) states that the nature of art practice is to always be more than it knows itself to be, suggesting that theory can uncover the possibilities that remain inherent within the work of art revealing a greater
understanding of the subject matter. Theoria is based on the notion that a subject matter is inexhaustible and as such it can never be completely knowable through either theory or practice. However, both can share and offer complementary perspectives that would result in a greater understanding of the subject matter; the more perspectives that can be considered, the greater our understanding of the subject matter. The research adopted this position; within the research through drawing, by working on several drawings alongside one another, each incorporating differing processes often in opposition – one with a completely blackened surface the other a high tonal contrast using the retained white of the paper; within the research through theory, by referring to multiple disciplines in order to gain insight into the subject matter from a variety of perspectives. For instance, when discussing states of consciousness referred to as fusion in Phase Two, the research was informed by an engagement with: art theory (notably through Dewey), phenomenology (notably through Merleau-Ponty), and psychoanalysis (notably through Csikszentmihalyi). This engagement increased the understanding of fusion and offered a variety of perspectives on which to reflect during the research through drawing. As Davy (2006, p.21) states, “... bringing an aesthetic or historical perspective to bear on an artist's own interpretation of a subject matter extends the truth of that subject matter.”

The inclusion of a theoria approach to the research methodology, through the interpretation of the subject matter, is pertinent because it has the potential to provide the framework to analyse both the theoretical and practical elements of the research. Davy (2006, p. 37) states:

The necessary, unavoidable and essentially creative tension between thinking and making defines the reflective space which theoria opens. It is a space in which difference between subject matter and rendition is made manifest ... this space is dialogical. It allows what is at stake in the difference between what an artwork addresses and how it addresses its subject matter to be reflectively articulated.
As previously discussed, reflection is the final stage of each cycle of action research – throughout each phase and each series of drawings - effectively analysing the engagement with theory and the process of drawing to generate the subsequent intent of the ensuing phase. Reflection is also incorporated into the dialogue between theory and practice and its relationship to the subject matter, theoria, to uncover a greater understanding of the nature of luminary. As understanding has evolved, the processes of drawing have developed and alternative theories have been engaged with. Therefore, it is argued, that reflection is the key to the success of both action research and theoria - elements of which were adopted for this research - and as a consequence of prime importance to the methodology developed for this research. Elements of action research, theoria and reflection were subsequently combined to create the hybrid methodology - referred to as action theoria - adopted for this research.

Reflective Practice
An important element of the process of the research is the ability to reflect on possibilities that present themselves, whilst remaining aware of the subjective position of the researcher's “interpretive lens”. Schon (1983) discusses in his text, ‘The Reflective Practitioner’ the need to make explicit, implicit processes of practice. He infers that rather than relying on a researcher to interpret arts practice, the practitioner has the potential to contribute to understanding through first-hand knowledge of processes. This allows practitioners to communicate their practice from the position of researcher. He suggests that the value of the practitioner-researcher is the ability to identify “real world problems of practice” which can address and improve weaknesses but, due to the implicit nature of practitioner-research, can be more challenging to prove as rigorous than research, which follows a traditional scientific research model. In order to face this challenge Schon (1983) suggests there is a need to make explicit the implicit knowledge of the practitioner. He identifies several processes where it is possible to make this knowledge accessible.
**Knowing-in-action**

When we go about the spontaneous, intuitive performance of the actions of everyday life, we show ourselves to be knowledgeable in a special way. Often we cannot say what it is that we know. When we try to describe it we find ourselves at a loss, or we produce descriptions that are obviously inappropriate. Our knowing is ordinarily tacit, implicit in our patterns of action and in our feel for the stuff with which we are dealing. It seems right to say that our knowing is in our action (Schon 1983, p.49).

The term 'tacit' was first introduced by Polanyi (1967) to describe the kind of knowledge we gain through the experience of doing, as we acquire skills they become part of our tacit knowledge. This knowledge is reflected in the intuitive and spontaneous manner we work as practitioners and is often considered to be indescribable – it is implicit in our behaviour. Tacit knowledge affects the way we address problems, determining how we approach, organise and choose a frame of reference (Schon 1983; Jarvis 2005; Faud-Luke 2006). A challenge for the practitioner is to not limit the potential for discovery by an over reliance on this tacit knowledge. 'Over-learning'\(^2\) can be the result of this dependence but can be corrected by reflection. Tacit knowledge is implemented within this research. However, reflective practice and responsiveness have been adopted within the action theoria methodology, in an attempt to expand the tacit knowledge base and avoid limiting discovery and progress. As previously discussed the spiral process of action theoria returns to elements in light of new discoveries to reassess their relevance, against new understandings of the subject matter.

The repetitive process of *drawing* demonstrates an exploitation of tacit knowledge and knowing-in-action – the process of *drawing* is based on prior knowledge, the repetitive movement determined by the movement of the body (discussed in Phase Two). However, the implementation of reflection in and on action serves to challenge tacit knowledge and implicit knowing of the process. A repetitive process creates a framework in which to define the process of *drawing* - based on prior knowledge. However, the exact repetitive

\(^2\) Over-learning in this context suggests that an experienced practitioner will mostly rely on the skill and knowledge they have obtained and not attempt to use alternatives methods or media. Schon (1983) suggests that being aware that you are relying on tacit knowledge and questioning your processes by reflection can aid discovery and develop an improved practice.
process of drawing is unlikely to be employed more than once. The repetitive
process itself is generative - reflections on discoveries whilst drawing form the
catalyst for the development of the process for subsequent drawings. This
allows for responsiveness to emerging discoveries within subsequent
drawings. However the process defines the intention of each drawing to aid
evaluation and analysis, to test the success of the drawing against the
proposed intention. Reflection during the process relates to what Schon
(1983) has termed, 'reflection-in-action'.

Reflection-in-action

"When someone reflects-in-action, he becomes a researcher in the practice
context. He is not dependent on the categories of established theory and
technique, but constructs a new theory of the unique case" (Schon 1983
p.68). Schon (1983) states we both: reflect on what we have done, and we
reflect on what we are doing – as we are doing it. Schon (1983) suggests that
reflection can be utilised when something unexpected occurs and
necessitates an explanation or understanding in order to progress; or it can be
adopted as a means to pursue or initiate a change in process - when the need
for uncertainty and conflict is recognised as a means to unearth fresh
perspectives and possibilities. This aspect has relevance to the installation of
the drawings in Phase Three; the installation is determined by an
experimental approach assessed through reflection on the installed drawing.
The benefit of reflecting-in-action is that we are able to respond to unexpected
circumstances and either utilise the situation and implement it or note its
ineffectiveness, in order to discard that line of inquiry. Within this research,
reflection-in-action is relevant as it facilitates responsiveness necessitated by
action research. As a consequence, reflection-in-action is utilised within the
research through theory and drawing, as a means of continually assessing
progress and relevance of the knowledge generated by the research sources
against the defined intention. Schon (1983, p.270) states: "Constancy of
appreciative system is an essential condition for reflection-in-action. It is what
makes possible the initial framing of the problematic situation, and it is also
what permits the inquirer to appreciate the situation in light of its talk-back."
Reflection-on-action

The third possibility for documenting and making explicit the implicit elements of practice are through reflection-on-action. Schon (1983, p.273) states "... when you reflect after the action the theory framework in which you operate effects the type of knowledge you arrive at and influences the decisions you work with." As previously discussed, the commonality of the subject matter provided the framework for reflection within this research - the reflection-on-action was based within this framework and used to reflect on the potential relevance of a discovery to the translation of luminary. The decision arrived at consequently informing the subsequent phase.

The elucidation of implicit processes, it is argued here, can be made through the recording of reflection-in-action and reflection-on-action. In order to make explicit the implicit elements of the research, each phase within the thesis includes a section on the research through drawing. These sections include a commentary on the processes of drawing engaged with, and the subsequent reflection in and on action. Schon (1983) suggests that it would be unlikely for tacit knowledge to be fully explained and documented by the researcher but that the use of effective language and method would have the potential to impart sufficient information for the inquirer to criticise and form understanding through their own tacit knowledge.

In summary, the research methodology - action theoria - is a hybrid of: action research, theoria, and reflective practice. The methodology effectively reconciles the relationship between the research through theory and drawing, provides the flexibility to incorporate the responsiveness and transparency required for practitioner research, whilst maintaining the rigor necessary to validate the research findings.
Chapter Two - Phase One
Drawing Series 1, 2a, 2b & 3a, 3b & 3c

**Intent**

The intention of Phase One was to uncover initial understandings of what elements constituted *luminary*. As identified in the introduction, the prominent elements of *luminary* were: external elements – luminosity, blackness and vastness – relating to the “... the three-dimensional world (the phenomenal world) beyond the body surface” (Velmans 1996); internal elements – awareness of being, awareness of a continuum of time, fluctuating state of consciousness – relating to thoughts and feelings we are aware of experiencing. As discussed in the introduction, a strategy for managing the research was to examine each element in isolation before relating it to the others. Therefore, Phase One commenced with the intention to concentrate on the exploration of specific elements of *luminary*; the internal elements of the transient self within a continuum of time, discussed in the context of Heidegger’s *Being and Time* (1962); and the external element of luminosity, explored through processes of *drawing*.

In parallel to the research into the translation of the prominent elements of *luminary*, into drawings, Phase One sought to identify the nature of experience, in order to develop a context in which to define the nature of *luminary*.

**Identification of Experience**

The research began with the intention of translating a particular experience, referred to as *luminary*, into drawings. Prior to an exploration of the specific elements of *luminary* it seems pertinent to discuss what differentiates an experience from ongoing everyday experience. Moran (2000, p.60) states, “... consciousness is the basis of all experience and its mode of appearing seemed to be inextricably linked to the nature of time itself. Indeed, no experience would be possible without time consciousness; it enters into every experience.”
Time has occupied a considerable place within philosophy. Plato, in 'Timaeus', discussed time in respect of the past and future but did not conceive of the present, seeing time as the relationship between these two aspects. Aristotle, in contrast, in the 'Physics', “... took its [time's] orientation from the 'now'” (Held 2007, p327). Durie (2000) states,

... Aristotle claims of the now that it functions both to divide and to connect time. On the one hand, the now divides time to the extent that it is like a 'point' which divides a line. [...] On the other hand, the now unifies time by connecting past and future, as a point can be said to unify a line.

The content of these 'nows' and their relationship to each other - what is past and what is future - and the passing of time - whether time is duration separated into 'nows' or whether series of 'nows' are combined to create duration - has continued to occupy the thoughts of Western philosophers (Bachelard 1931 in Durie 2000). Bachelard (1931, p.88 in Durie 2000) states,

... there is nothing in the instant itself that permits us to postulate duration and nothing either that can give us an immediate explanation of our experience – which is real, however – for what we call past and future. For these reasons, we are indeed obliged to try to construct the perspective of instants which alone represents past and future.

Bachelard (1931 in Durie 2000) continues by explaining the now in terms of containing both, the past - as its residue is retained, and the future as the continuation of “...the stuff of all enduring feelings that determine a particular souls individuality [...] For the person who goes on loving, a lost love is both present and past, present for the faithful heart and past for the heart in its unhappiness.” Bachelard (1931, p.89 in Durie 2000) continues by explaining the future as, “... that which we go towards. Both meaning and the implications of the future are set down in the present itself.”

Husserl remained focused on the 'now'. However, rather than suggesting that time is a series of 'nows' - which he suggested was objective time rather than internal time-consciousness - not time as we expect it, but time as it is experienced, (Heidegger later terms objective time 'inauthentic' and 'internal
time-consciousness' as 'authentic' however, both were identifying the difference between perception and expectation) he suggested that time was a field of presence with the 'nows' overlapping one another (Held 2007). Husserl concentrated on offering an explanation of the relationship of these 'nows' through retention and pretention. Husserl defines the “now” not as a contained limit but as a...

... field of presence: the consciousness of the present expands through 'pretention' and 'retention' to an extent which depends on the degree of focused attention. The particular immediately present realization of any content of experience, i.e. the 'original impression' [...] indeed constitutes the 'core' of perception; yet, pertaining to it as horizontal environs are the nearest future in its arriving and the nearest past in its departing” (Held 2007, p.2).

'Nows' contain both the past, through the retention of previous nows, and the future, through pretention - the anticipation of the future. Held (2007) suggests that Husserl’s ‘field of presence’ relates back to the Platonic concept of time as a ‘happening’, i.e. between the past and present. However, in contrast to Plato, Husserl situates this ‘happening’ as having a core, which is the centre of the departing and arriving as experienced through retention and pretention (Held 2007).

Heidegger (1962), in essence, is in agreement with Husserl’s definition of time, discussing the now from the perspective of containing both the past and future (Heidegger refers to the past as ‘having-been’, the now as the 'Moment', and the future as ‘futural projection’). However, Heidegger views time in relation to being, he sees, “... all being [as] temporal, ‘stretched along’ in time, as opposed to being reducible to a series of point-like instants or 'nows’” (Wilson 2007). Heidegger refers to being as Dasein, “Dasein is an entity which does not just occur among other entities. Rather it is ontically distinguished by the fact that, in its very Being, that Being is an issue for it” (Heidegger 1962, p.32). Dasein is essentially stretched along, “... a

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1Heidegger defines Dasein, which translates as being-there, as situated within a world; therefore everything is perceived from the position of being situated within a ‘world’. Heidegger (1962, p.33) states, “… to Dasein, Being in a world is something that belongs essentially. Thus Dasein’s understanding of Being pertains with equal primordiality both to an understanding of something like a ‘world’, and to the understanding of the Being of those entities which become accessible within the world.”
"happening' of a life pulled along between birth and death" (Prosser 2004, p.8). Its existence is finite; it has a limited amount of time that is used up during its lifespan. Heidegger argues that only human beings can understand time\(^2\) because, "... our entire existence is informed by the fact we are mortal. [...] We humans are destined for death [...] this ultimate limit or end makes all possibilities *eo ipso* time intelligible" (Alweiss 2002). This Heidegger also relates to an event, therefore,

Since each event is "stretched along' in time, it cannot properly be classed as either past, present or future while it is occurring, since the beginning and end of the event will also lie in the past and future, respectively. [...] a presently occurring event is also past and future" (Wilson 2007).

Bailey (1982, p.216) states, "The already-being-situated, the situation for all my actions in the world, is my field of presence. This is never a single instant, like a point on a line, rather it is a situation built from the actions of my immediate past and the possibilities that lie within any future projects."

This research, when discussing time, takes the position of Husserl and Heidegger detailed above. Time is discussed, within this thesis, in relation to: the awareness of a continuum of time, as *experienced* during *luminary* – the continuum of time is based on an awareness of self, an acknowledgement of one's mortality against the expectation of a continuation of time, and is discussed later in this chapter in relation to Heidegger's authentic existence; and the linking of *experiences*, in time, through retention and protention.

If we accept, as a means of framing experience, that experience is temporal in nature. That through waking consciousness we all experience a period of time, then how do we then distinguish a proportion of that time as *an experience*, segregating it from the ongoing experience of perceptions of daily life?

\(^2\) As Bailey (1982, p.250) states, "We are the duration of which this world makes us aware."
Dewey (1934, p.38) states, “An experience, as opposed to experience, has a beginning and an end, ‘experience’ is ongoing, what we perceive every waking moment through consciousness.” If, within this context, the definition of an experience could be said to relate to pinpointing its beginning and end, it is possible to define luminary within these criteria as an experience. Luminary had a beginning – luminosity through the flash of moonlight - a particular set of circumstances or elements that began the distinction of a proportion of time spent having an experience from experiencing the everyday perceptions of the world we inhabit.

It could also be stated that luminary had an end, in the sense that the visual element of light subsequently diminished. However, it is more difficult to precisely pinpoint at what stage luminary actually ceased and ongoing experiencing commenced; to identify the exact point that luminary began to merge with ongoing experience. The luminosity that had initiated luminary ceased to exist after a few seconds; it could therefore be argued that this was indeed the end of luminary. However, its effect and influence on future perceptions of experiences continued long after the light had ceased to be. Did luminary continue or was it such that its effect continued through subsequent experiencing and experiences?

**Relationship of Experiences Through Time**

Reflections following luminary drew on prior experiences in an attempt to understand the nature of what had taken place, to create a frame of reference in which to analyse the experience. A year prior to luminary an experience had taken place that was considered to have a significant connection to luminary. The experience is referred to as blackness falls and is articulated in the following text:

**blackness falls**

... the death of an unborn child is a hard experience to reconcile. The nature of pregnancy is expectation; of a future; of renewing life; of nurturing. An anticipation of a life ahead, smiles, the first steps, starting school. Clichés ... maybe? Nevertheless through the irritation and discomfort of the physical
awkwardness of pregnancy, they create a mind-set of joy. What happens when that is taken away, in an instant, no time to adjust, gone, black and white, no room for compromise, just over. Left with the physical signs of what could have been, milk with no reason to flow, a cot, a teddy bear and tiny shoes with no purpose other than to increase the sense of loss. There is a sense of failure, guilt, your role; to nurture; to protect; to keep them from harm - you didn’t. A harrowing time, a sense of loss, blackness, isolation; a fear of most around to communicate with you - an unwanted reminder that life is fragile and temporary. Dark and dismal times, what followed was a series of questioning, about life - about death. An awakening to the reality of life, a time to acknowledge fear, death ... very disorientating, an isolating experience, constant reminders of what you have lost and a lack of understanding as to why you should feel such grief for a life never lived. It continued, things returned to normal, but the weight was carried, the feeling of disconnection ever present. Tasks continued to be tackled, dinner continued to be cooked; the emptiness grew long after the physical self had returned to its near pre-event state. There seemed no end, try to understand, to reflect, what rationale could there be for such an event? It presented a challenge of beliefs, that we exist, have a journey, learn from our mistakes, that everything happens for a reason. Lost, the underpinning philosophy I had judged and used to learn to cope with anything grim ... gone ... in an instant.

*Luminary* was considered related to *blackness falls* because the latter had created the ongoing bleak and disconnected state of consciousness experienced prior to *luminary*. This state of consciousness had ‘dulled’ the perceptions and sense of belonging to the external world, initiating, through this perceived isolation, the role of disconnected observer of the world and its inhabitants. *Luminary* generated a perception of a reconnection of self to the world, a feeling of being part of, rather than, separate to the environment inhabited. *Blackness falls* had led to a period of questioning of values and beliefs that challenged all pre-conceived ideas of what it meant to be (exist); a ‘facing up’ to mortality and the fragile transience of life in a manner that was disconcerting. *Luminary* led to an acceptance of this transience.

On reflection, *blackness falls* and *luminary* occurred in notable connection with each other, regardless of the period of time that separated them – as previously discussed, through retention. In the first instance *blackness falls* generated the state of consciousness prior to *luminary*, in turn, *luminary* initiated both: a re-questioning and re-evaluation of *blackness falls*, and a
differing state of consciousness that subsequently affected the perceptions of successive experience and experiences.

Therefore, whilst an experience can be differentiated from everyday ongoing experience through the recognition of a designated beginning and end, it happens in relation to, not in isolation from, other experience and experiences. We bring to the present our prior experiences - through retention - and these in turn influence and shape the expectation and perception of subsequent experiences – through pretention. Each experience is a result or continuation of past experiences that will subsequently become the past, which, in turn, will create the frame of reference that will define and inform how future experiences are anticipated and perceived. Merleau-Ponty (2002, p.80), indebted to Husserl3, writes of this relationship between past, present and future, as such:

... with my immediate past I also have a horizon of futurity which surrounds it, and thus I have my actual present seen as a future of that past. With the imminent future, I have the horizon of past which will surround it, and therefore my actual present as part of that future.

Experiences, then, exist, through time, in connection with each other; in each present there is both "retention" - "... the mode in which the past is present to consciousness ..." (Thompson 1990) and "pretention" - "...in which the likely future is anticipated." (Thompson 1990). Merleau-Ponty (2002, p.80) suggests, "... through the double horizon of retention and pretention, my present may cease to be a factual present quickly carried away and abolished by the flow of duration, and become a fixed and identifiable point in objective time." "... each present permanently underpins a point of time which calls for recognition for all the others ..." (Merleau-Ponty 2002, p.79).

All experience and experiences are, then, inextricably linked to our perception and awareness of time. A specific, identified experience, such as blackness falls or luminary, has the potential to create an awareness of time passing,

3 Bailey (1982, p.218) states, "Merleau-Ponty's indebtedness to Husserl is very apparent, but for both philosophers, temporality pervades all our actions, all our perceptions and is the silent milieu for all our being."
through the recognition of its beginning, end and subsequent relationship to previous experiences. It can be seen both as an isolated proportion of time, identified as an experience, and within its place of a continuum of time. In reflection we can assimilate its position in our sequence of ongoing experience as Moran (2000, p.223) states, “... reflection on experience means grasping its essential temporality, and the past and future cannot be understood if they are thought of as mere appendages around the present moment.”

Generation of Attentive Awareness
Having established that an experience can be differentiated from ongoing experience due to the identification of a proportion of time it occupies in the sequence of its temporal existence - its beginning and end - what initiates this differentiation? An experience is identified as such because of its ability to create awareness that we are experiencing something. We become aware we are having an experience because we perceive elements outside of our expected realm of ongoing experience. We are mostly oblivious to the course of experiences that we move towards, through and away from, throughout awakening hours, what sets aside an experience is the inclusion of an element we are not familiar with. Although we may not be attentive to our perceptions, we quickly become alerted to the appearance of an unfamiliar element. For example, during a habitual journey, such as walking to work, we can become oblivious to the perceptions of our surroundings; we are, in essence, inattentive to our state of experiencing. This is not because we do not perceive anything, but due to the familiarity of the experience of walking the same route, we become inattentive to the experience and unaware of our perceptions. The experience has become a part of our ongoing everyday experiences.

An experience, then, becomes identified as such when we are lifted out of this inattentive mode of being and become attentive to our perceptions. An experience becomes recognised as such because it contains elements not
part of ongoing familiar experience. This could constitute a slight change in the physical or psychological self, in the environment, or the addition of any element not previously perceived. For instance, in the context of the habitual journey, if an unexpected element suddenly became part of that journey the appearance of such would generate an increased awareness of perceptions. For example, if a part of the path normally taken is resurfaced or an injury to the leg necessitates negotiating the same journey by means of crutches, the advent of this unfamiliar element would initiate an arousal from the usual inattentive state. This would result in an attentive or, most probably in the case of an injury, an acute awareness of the environment. Every slight deviation in the surface of the path or each kerbstone would become noticeable and require full attention in order to prevent further injury. The presence of the crutches would also create an awareness of the physical self through the increased effort required to be mobile and the discomfort and tension caused in the body. These elements would all serve the purpose of creating awareness of both the self and the environment, as the changing element exists outside of the normal realm of expected stimuli. However, as with any repeated experience, learned behaviour or skill, after a period of time the crutches would become a familiar part of everyday experience. The negotiation of the path would once again become habitual resulting in ignorance to the perceptions of the journey; the experience, through familiarity - from the retention of previous experiences and pretention towards the future - is absorbed into ongoing experience.

Therefore, to have an experience there needs also to be awareness of experiencing; the state of consciousness is adjusted and attentive to the situation at hand. An experience brings with it awareness of either the surroundings, of another, of the self as an entity undergoing something out of the ordinary, or a combination of all of these factors.

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4 Deleuze (1994) states that when we experience repetition, the object that is repeated does not change - He uses the example of a sequence of AB, AB, AB ... - the object stays the same, however the perceiving mind is altered because it now has an expectation of B following A. Deleuze (1994, p.70) states, "... one can speak of repetition only by virtue of the change or difference that it introduces into the mind which contemplates it ..." On this basis it is reasonable to suggest that the repetition of a journey initiates an expectation of certain elements, therefore, if these have altered or changed the perceiving mind will become aware of the difference and as a consequence aware of the experience.
Lives have the potential to be caught up in the everyday (discussed in detail - in relation to Heidegger - later in this Chapter) - becoming habitual and repetitive, traversing invariable experiences and tasks. However, this established routine is peppered by experiences that can be defined, for the purposes of clarity within this research, as unexpected or deliberately generated. For example, experiences can be intentionally generated by visiting new places, trying new activities or learning new skills; activities and pursuits that, because of their unfamiliarity, will either involve us becoming acutely aware of our surroundings, or of ourselves, or both simultaneously. However, we will also be subjected to unexpected changes that will create an awareness that we are experiencing; blackness falls and luminary are examples of this latter category of experiences.

Categorisation of Experience

Within these two identified categories of experience - either unexpected or intentionally generated experience - there exist experiences of varying magnitude. For the purposes of clarification within this research, categories of experience are defined, within this thesis as: superficial, moderate and profound. A superficial experience would consist of a minor change in self or environment, leading to momentary recognition of experiencing through the initiation of an attentive attitude. A superficial experience is unlikely to have a long-term affect, neither permanently affecting nor altering perceptions of everyday life in any recognisable form. A moderate experience would be initiated by the perception of a generated or unexpected unfamiliar element leading to recognition of experiencing through the initiation of an attentive attitude. A moderate experience is likely to generate long-term affects but is

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The categories of experiences developed within this research - Superficial; Moderate; Profound - have been specifically created for clarification within this research and are not taken from the prior research of others. However, it is worth noting here, that Bollas (1987), has used a similar expression - profound occasion - to denote an experience - of the mother as transformative environment - which contains a similar state of consciousness to that experienced during luminary. Bollas (1987, p.32) states "The mother's idiom of care and the infant's experience of this handling is one of the first, if not the earliest human aesthetic. It is the most profound occasion when the nature of the self is formed and transformed by the environment." This experience of the mother's care before our ability for thought is discussed in detail in Chapter Three. With the exception of this example, the categories of experience developed for this research, have not been found, to date, within prior research. Categories of experience have been defined to suggest the type of the experience - from the perspective of its orientation - for example; aesthetic; social; moral; practical; religious (Price 1979; Mitias 1982) rather than in relation to the degree of affect the experience has on the experiencer, for instance; superficial; moderate; profound. Research into experience also appears to focus on either; a particular experience, for example, "flow" (Csikszentmihalyi 1990), which is discussed in relation to luminary in Chapter Three of this thesis; or the generalized content and nature of experience as it appears to consciousness (Block 1990, 2003a; Chalmers 2003, 2004; Kriegel 2002, 2006) rather than differentiating between types of experiences, as distinct from each other, and from everyday experiencing.
unlikely to have life changing properties. For example, the \textit{experience} of negotiating a familiar path on crutches is likely to have an affect on your perceptions of those who permanently require aids to negotiate the environment - the disabled. It may not change the way you conduct your life in a profound manner, but it moderately affects the way you perceive the environment and its inhabitants. For example, the \textit{experience} may give insight into a different way of existing and initiate an understanding of the lives of those permanently disabled. A profound \textit{experience} is identified as having a dramatic affect on the state of consciousness and the potential for altering future thinking and interpretation of perceptions, the experience is potentially life changing.

\textit{Blackness falls} and \textit{luminary} both belong to this category of \textit{profound experience}; dramatic life changing \textit{experiences} that led to an extended period of questioning and a reformulation of the perception of what it is to be (exist). \textit{Luminary} was not an everyday experience, "...what we perceive every waking moment through consciousness" (Dewey 1934, p.34). \textit{Luminary} interrupted ongoing experience with dramatic consequences; the \textit{experience} was powerful enough to alter the perception of one phenomenon, the night sky. What had appeared to be threatening and oppressive - vast blackness was subsequently perceived as no longer threatening and heavy but supportive and encompassing. Therefore, \textit{luminary} functioned in the role of profound \textit{experience}, due to the possibility of defining its beginning and end, the inclusion of unfamiliar elements, which initiated an attentive attitude and its ability to permanently affect and alter future perceptions. \textit{Luminary} is a profound \textit{experience} distinct from the other types of experiencing and \textit{experiences} detailed above.

\textbf{Awareness of being – Heidegger’s Being and Time}

\textit{Blackness falls} is considered in relationship to \textit{luminary} because, as previously stated, it generated the state of consciousness \textit{experienced} prior to \textit{luminary}. Prior to \textit{blackness falls} daily life was habitual and routine, an inattention to concepts of mortality or questions of what it was to be. This mode of being could be likened to what Heidegger (1962) describes as
'thrownness'. Heidegger recognises that mostly we are caught up in the world to which we have been born, "... Dasein always finds itself "thrown" into a concrete situation and attuned to a cultural and historical context where things already count in determinate ways in relation to a community’s practices" (Guignon 1993, p.8). We go about the daily pursuit of everyday existence where we are caught up in ordinary life as part of the 'one'. We are carried away by the events and situation of the world we are born into; we live without question in the life to which we were 'thrown'. "In our everyday mood we are absorbed in the world, caught up in our tasks; we don't reflect on who we are, we are 'thrown' (Geworfen)" (Moran 2000, p.242). This form of existence Heidegger (1962) refers to as 'undifferentiated'; Dasein, remain unaware and unaffected by the inherent nature of the world in which they are thrown.

Blackness falls initiated an awakening to this 'thrownness' by generating a challenge to preconceived ideas and beliefs. This experience led to questioning about the meaning of being. There was no longer an absorption into the world of the 'one'. Blackness falls created a sense of distancing and disconnection because of an attentive awareness of the temporality of being. As Moran (2000, p.226) states "... death is also the phenomenon which makes temporality [...] of our human existence manifest to us." Blackness falls created awareness of temporality; awareness that individual life would cease. The experience was disorientating and led to a desire to return to the state of consciousness prior to blackness falls; a desire to become absorbed within everyday activity rather than accept the reality of what it is to be. Moran (2000 p.242) states,

... we are [...] peculiarly constructed so that we actually run away from facing up to aspects of our existence. This structural feature of running away Heidegger calls 'falling'. Falling means getting caught up in the public self, so that we no longer have proper access to our authentic sense of ourselves.

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*The 'one' is the embodiment of the society and time into which one is thrown, as Guignon (1993, p.57) states, "For the most part we adopt our mode of living and self-understanding in compliance with the general standards we behave, speak, and value as "one" speaks, behaves, and values. [...] the all-embracing influence of the anonymous public "one"..."*
However, Heidegger (1962) suggests that falleness of Dasein is part of Dasein’s Being,

... [Dasein] has not fallen into some entity which it comes upon for the first time in the course of its Being, or even one which it has not come upon at all; it has fallen into the world, which itself belongs to Being. Falling is a definite existential characteristic of Dasein itself" (Heidegger 1962, p.220).

Heidegger suggests that falling is the way of being that Dasein experience, most of the time. Heidegger describes this form of existence as 'inauthentic'; we are aware of the situation of our thrownness but choose to remain caught up in the situation to which we are thrown. Dasein fall away from their potential of individual possibilities; "... understanding is constantly torn away from authenticity and into the “they” ..." (Heidegger 1962, p.223). The state of being inauthentic is an attitude towards being rather than what comprises daily routines. Inauthentic being constitutes ignorance to the temporality of being and the adoption of the beliefs and standards of society. Mulhall (1996, p.69) states,

... the average everyday mode of Dasein is inauthentic. Its mineness takes the form of the ‘they’, its Self is a they-self – a mode of relating to itself and to Others in which it and they fail to find themselves and so fail to achieve genuine individuality.

An inauthentic existence would have probably have been resumed following blackness falls, as the discomfort and unease created by recognition of the reality of being - which led to questioning - would most probably have dissipated over time. However, as Moran (2000, p.226) discusses, “as a current against this tendency to falling, there is the concern with Existenz which arises in humans from time to time, a questioning of life, a desire for authenticity, for making one’s individual life fully one’s own.” However, to fully

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1 Heidegger uses the term "they" to indicate the "one" - the society and thinking into which one is thrown. Heidegger (1962, p.154) explains, "Dasein, as everyday Being-with-one-another, stands in subjection to Others. It itself is not; its Being has been taken away by the Others. Dasein’s everyday possibilities of Being are for the Others to dispose as they please. These Others, moreover, are not definite Others. On the contrary, any Other can represent them [...] One belongs to the Others oneself and enhances their power. The Others whom one thus designates in order to cover up the fact of one’s belonging to them essentially oneself, are those who proximally and for the most part “are there” in everyday Being-with-one-another. The ‘who’ is not this one, not that one, not oneself, not some people, and not the sum of them all. The ‘who’ is the neuter, the ‘they’.

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live one's own life is not to abandon the world into which Dasein are thrown. Authenticity demands an awareness of thrownness, as a consequence, an awareness of available possibilities within one's world. Guignon (1992, p.139 in Dreyfuss & Hall 1992) states, "... Dasein pulls itself away from the dispersal and inconsistency of the "they" and appropriates the possibilities it inherits in order to accomplish something for the future." To live authentically Dasein needs to accept its own mortality, to accept death as its ultimate possibility rather than ignoring the fact that death is "... the non-actual shadow of every actual moment" (Mulhall 1996, p.118). Gorner (2007, p.7) writes,

Authenticity involves a certain mode of comportment towards death, the end of Dasein. [...] The being of Dasein is being towards death. [...] Existing inauthentically, Dasein covers up and disguises [...] features of death. Existing authentically, Dasein faces up to death as the end of Dasein.

Heidegger (1962) asserts two continual states, Being - the ground in which all things come into existence, and Nothingness - the possibility of the non-existence of all things. In between these two possibilities exist beings. Each human is temporal, involved in both Being - by existing, and the Nothing - by ceasing to exist (Dreyfus 1999). Luminary was a profound experience, which generated an acceptance of the temporality of being and initiated an attitude of an authentic mode of being-towards-death. "Heidegger recognises the centrality of being-towards-death (Sein-zum-Tode) in humans. [...] death can only be authentically experienced by us if we become totally secure with our first-person experience of dying – our genuine anticipation of death" (Moran 2000, p.240). Heidegger terms this authentic mode of being, being-towards-death or being-towards-nothingness, stating this is Dasein's most unique possibility (Dreyfus 1999). "Humans have to recover their essence by coming towards what they already are, embracing their finitude, being in a state of 'resolve' (Entschlossenheit) concerning their own deaths" (Moran 2000, p.225). As Mulhall (1996, p.118) explains, "... in avoiding the fact that each of us has our own, and only our own, death to die, they avoid the fact each of us has our own, and only our own, life to live."
The experience of luminary generated a sense of acceptance of the temporality of being - of mortality - and reconnection to the world, and in this sense could be said to have prevented falling. This acceptance of temporality initiated a desire to live to full potential, making the best of all possibilities, as Heidegger would describe as exhibiting an authentic attitude of 'care' towards the world. Prosser (2004, p.10) states, "The concept of 'care', [...] is Dasein's opening into awareness – simultaneous with time itself." Essentially exhibiting a fear for the threat of one's life, through death, therefore displaying, "... care about the being of Dasein [...] if we were not threatened by death, our basic state would not be care; but if our basic state were not care, our death would not be felt as threatening (Hoffman 1993, p.201 in Guignon 1993).

To summarise, Heidegger's Being and Time offers a perspective, from which to gain insights into the nature of the experience of luminary. Through an awareness of self within the continuum of time luminary generated an acceptance of the temporal nature of being. As a consequence, this initiated a desire to live in a manner pertinent to oneself - to live authentically. Subsequently influencing the attitude to being through a changed state of consciousness and condition of care towards the world.

Having established luminary as a profound experience generating a prolonged attentive attitude to being, it is relevant now, to identify the elements of the experience that were translated, through drawing into drawings.

Identification of the Elements of luminary
Luminary had a number of notable identifiable elements, both external and internal, which were considered pertinent to a translation of the experience into drawings. Through reflection on luminary, these were identified as; external elements of luminosity, blackness and vastness, relating to the physical aspects of the environment; and internal elements of a generated attentive awareness of being through awareness of a continuum of time, which initiated a fluctuating and contradictory state of consciousness. Dewey (1934, p.45) states, "Experience has pattern and structure, because it is not
just doing and undergoing in alternation, but consists of them in relationship."

*Luminary* was considered to be all elements present during the *experience*. *Experience* does not exist within us, therefore only necessitating consideration of the internal elements, neither is it only present in the external physical aspects of the environment, but rather exists as our relationship to the world that we inhabit. "In an experience, things and events belonging to the world, physical and social, are transformed through the human context they enter, while the live creature is changed and developed through its intercourse with things previously external to it." (Dewey 1934, p.257)

Research through *drawing* and drawings

**Series 1**

*Intent*

The research through *drawing* commenced with attention to the most notable physical attribute of the environment — the element of extreme contrast of luminosity appearing in the blackness of the night sky. The decision was taken not to make drawings from observations of the night sky. It was considered pertinent to create drawings from the remembered *experience* of the extreme contrast of luminosity and blackness experienced during *luminary*. This was based on an assumption that *drawing* from observation would create an emphasis on capturing the current nightfall rather than successfully conveying the element of contrast specific to *luminary*. As a starting point for the drawings in Series 1, the implementation of strong contrasting tones was considered to be apposite for the translation of the element of luminosity and blackness.

**Series 1**

*Drawing Process*

A3 cartridge paper and compressed charcoal were selected, because of the immediacy of the medium and the suitability of compressed charcoal for creating a variety of tones and density of black. Layers of charcoal were applied and selected areas removed with an eraser, to define fragments of luminosity within the blackness of the charcoal laden paper (*figure 1*). The drawings were produced through a process of responding to both: the
memory of the visual quality of the night sky; and to what appeared, on the paper, during the process of drawing. This process of drawing involved fluctuating between periods of time spent: \textit{in action} - applying marks to the surface of the paper; reflecting-in-action (Schon 1983) - reflecting on what was appearing as it appeared and making adjustments based on those reflections; and reflecting-on-action (Schon 1983) – evaluating the progress or effectiveness of the completed drawing as a translation of the luminosity and blackness of luminary.

\textbf{Series 1 Reflection}

The drawings of Series 1 were successful in describing the visual quality of tonal contrast of the night sky during \textit{luminary}, through the use of strong contrasting tones (figure 4). However, this element of contrast, in isolation, did not have the resonance of \textit{luminary}. It was considered this was possibly due to the omission, from the drawings, of the element of vastness that had created a sense of the encompassing environment \textit{experienced} during luminary. Consideration was given as to whether this may be due to the relatively small-scale of the drawings of Series 1. Whilst it was acknowledged an increase in scale would not necessarily be the only factor necessary to relay \textit{luminary}'s element of vastness, the decision was made to test the effectiveness of an increased scale in Series 2.

The relatively small scale of the drawings also restricted the amount of physical engagement one could have with the process of drawing by limiting the activity of drawing to the movement of the hand. This factor subsequently restricted the potential for an embodiment of activity and outcome. At this initial stage in the research there was recognition, rather than an understanding, of the need to be embodied in the action of drawing, for the mind and body to be as one through the process of drawing. However, the relationship between activity and outcome became notably significant in later works and will be considered and discussed further in Phase Two.
The use of compressed charcoal and cartridge paper were considered to have created sufficient depth and contrast of tones to warrant continuing with this method. However, in order to determine whether charcoal was the apposite media for the research, the decision was taken to also experiment with a variety of alternative media within Series 2.

**Series 2**

**Intent**

An increase in scale was considered to be a pertinent starting point when investigating vastness. The element of vastness was identified as being a significant factor in *luminary*, considered as both: an external element due to the blackness of the night sky and; an internal element because of the generation of an awareness of the continuum of time. Consideration was given to how these two identified elements - vastness and continuum of time - could be combined, within one drawing, with the elements of contrasting luminosity and blackness.

Vastness, when considered in relation to a continuum of time, generated the decision to alter the proportions of the paper to an elongated landscape format - the width considerably greater than the depth (figure 7). The reasoning behind this was to create a drawing that had the potential to convey a sense of time, capturing differing perceptions of time as it appears to consciousness, through experience. As previously discussed, perception of time is relative to our awareness of experience and experiences. *Luminary* was seen as both an isolated portion of time, identified as an experience, and within its place in a continuum of time and ongoing experience.

The intention of incorporating an elongated landscape format was to draw with directional marks out to the paper's edges suggesting a continuation of mark beyond the edge of the paper. The rationale for this was to create the illusion of potential extension beyond the paper's edge. This had the potential to indicate both: a portion of segregated time – an experience – through the limits of the paper's edges; and the suggestion of continuation – relationship/connection to past and future experiences - the continuum of
time through the suggestion of a continuation of mark beyond the paper's edge.

It was anticipated that the combination of an increased scale, elongated format and directional marks would have the potential to initiate a traversing of the drawing's surface by forcing the eyes to travel across the surface in order to be able to view the entire drawing. Thus, evoking awareness of time through the durational activity - of movement in time - involved in viewing the drawing.

The increase in scale also opened up the possibility to engage more physically with the process of *drawing*. Due to the chosen process of *drawing*, working with fluid media for example, it was considered pertinent to work on the ground to avoid supplementary marks created by the dripping of the fluid media.

A further intention at the beginning of Series 2 was to experiment with both dry and fluid media, to investigate the potential of each to sustain their quality and effect over a large surface area.

**Series 2a**

**Drawing Process**

Working on the ground, a combination of turpentine, poured directly onto the paper, and compressed charcoal, drawn across the saturated surface, was used to draw a succession of rapid marks. Once dry, the drawing was reworked, liberally applying the compressed charcoal in large sweeping movements across the surface of the paper, partially covering the initial drawing (*figure 9*). The media was used with varying pressure to create lines, smudges, and scuffs whilst acquiring texture and indentations from the uneven surface of the floor. This process was repeated several times gradually building layer upon layer of marks, through responsiveness to the potential qualities and compositions being uncovered.
White chalk was introduced to some of the drawings as a means to re-establish areas of light tone (figure 10). The surface quality of the chalk over the compressed charcoal was unsatisfactory as it created a 'muddied' grey tone that rather than providing a strong contrast, undermining the intensity of the dark tonal areas of the drawings. As a response to this realisation, on the subsequent drawing (figure 13) the central area of the paper was masked, to retain the whiteness of the paper, whilst the turpentine and compressed charcoal were worked into the surface.

The quality of intense blackness created by the working of charcoal into the surface was of interest. A small area of one of the drawings (figure 14) to which a solid block of charcoal had been applied, appeared to have the ability to both recede into the paper and absorb light, and conversely 'float' around on the surface. Over the proceeding days, the dense area seemed to have a luminous quality and its appearance altered in response to the changing light, as the day progressed. The discovery of the luminous and transient quality of the blackness was both intriguing and significant to the research aims of translating both: the light quality; and the awareness of transience, generated by luminary, into marks on paper.

The subsequent and final drawing, in this series, was produced through the same process of building layers, however, the process concluded with a final dense layer of charcoal, over all but a masked area of the paper (figure 16). Further consideration was given to the element of vastness, questioning whether a format and scale that mirrored the proportions of the human body would have greater resonance with the encompassing environment generated during luminary. For this reason the paper was rotated to create a portrait format of a scale relative to an adult human body.

**Series 2b**

**Drawing Process**

The drawings in Series 2b were drawn concurrently with, and approached in the same manner as, Series 2a. However, silk replaced the paper - as the surface upon which to draw; oil paint substituted for the charcoal - as the
medium used to draw; and linseed oil replaced the turpentine - as the medium to create a density of layers through fluidity. Silk was chosen because of the natural luminosity and sheen of the fibre; it was anticipated that this would aid the reflection of light and suggestion of luminosity. The lightweight and delicate nature of the silk necessitated the production of a frame, over which the silk was stretched to secure the surface whilst drawing. Oil paint was chosen because of its versatility; the ability to create a variety of tones using the paint either in its natural state or mixed with linseed oil to create a fluid and translucent media.

**Series 2**

**Reflection**

The results of Series 2a were encouraging; the drawings possessed an intensity of blackness resembling the visual quality of *luminary*, which had not been present in previous works. The turpentine, which had been poured directly onto the paper, had the effect of intensifying the density of the appearance of the charcoal whilst improving its ability to adhere to the surface. This had the effect of sealing the charcoal by liquefying it and infusing it with the paper's surface. This was considered a desirable quality as it created a ground that absorbed the charcoal of subsequent layers, producing a rich and intense surface appearance.

Once the turpentine had evaporated the charcoal dust was retained on the surface, generating a transient surface quality. The dust was considered a desirable consequence of the process of *drawing* due to connotations with death – the body returning to the earth, and fragility – the temporality of life. As in the Bible (Genesis 3:19) “Dust thou art, and unto dust thou shalt return.” These associations were considered pertinent to the research of elements of temporality and awareness of being, previously identified as elements within *luminary*. The dust was unfixed and consequently unstable, which, as a consequence, created a surface appearance equivalent to the 'pile' for example, of velvet. Comparable with velvet, the density of blackness created by the compressed charcoal fluctuated depending on which direction the surface was brushed, which, in turn, affected how the light traversed the
surface of the drawing. This factor was significant in the process of drawing developed in Phase Two and, as a consequence, will be discussed in detail within Phase Two.

The retained whiteness of the masked area of the paper appeared to radiate from the drawing in stark contrast to the dense blackness of the compressed charcoal surface. Achieving the quality of tonal variation sought throughout the drawing research to date. Indentations and marks, created through the process of drawing the previous layers, were visible through the layer of compressed charcoal and the retained dust. These traces of drawing created a history by providing a record of the drawing's production. The shadows and highlights created by these traces affected the way the natural light traversed the surface. This had potential to evoke awareness of time through both: the traces of under layers visible through the dense layer of charcoal, which record the drawing's process of making – its history, as the temporal quality of the drawing's surface appearance due to the effect of the transient natural light source.

The intensity of the blackness created by drawing in this manner had the effect of more directly relating to the visual quality of luminary, whilst at the same time beginning to move away from the visual representation of a night sky. This was considered to be a potential breakthrough in terms of placing the emphasis on translating the identified elements of luminary rather than on the representation of a night sky. The representational quality of previous drawings was felt to be detrimental to the investigation of luminary by placing emphasis on the visual quality of a night sky, rather than the combination of physical and psychological elements identified in luminary.

The rotation of the paper to a portrait format, together with the introduction of a final layer of compressed charcoal, served to diminish the representational quality of the drawing. This permitted greater emphasis on elements of vastness, contrast and temporality. The decision to rotate the paper increased the potential to provide an environment that could be encompassing. From an intimate distance the drawing was of sufficient scale and proportion to contain
the field of vision. This factor had the potential to generate a perception of being contained within the edges of the drawing. The increase in scale also allowed for a more physical engagement with the activity of drawing.

In contrast, Series 2b was not quite so successful. However, the drawings did reveal some interesting qualities. When used in a fluid state, the oil paint bled through the fabric and the natural luminosity and sheen of the silk continued to radiate through the paint, creating an intriguing surface luminosity (figure 23). The fluidity of the paint also caused the medium to seep through the silk creating droplets and marks on the underside of the drawing (figure 21). This had an interesting effect and some potential for resonance with concepts of luminosity. However, the oil paint did not generate the same depth of blackness or richness of texture as that of the compressed charcoal.

There were concerns that the necessity of a frame or support for the silk, would limit the possibilities of both the scale and proportion of the drawings; the paper, in contrast, needed no additional support. The drawings created in this series had an interesting luminous quality, but did not create the potential or intrigue of Series 2a. For these reasons the process and media were abandoned.

As previously discussed, the use of the dust had resonance with concepts of fragility, the temporal nature of the experience of luminary, and connotations of death. These factors provided a rationale for the continuation of the used of compressed charcoal. However, it was still considered pertinent and beneficial for the exploration of differing media to continue in the next series, along with, and to further test the validity of, the compressed charcoal on paper.

**Series 3**

**Intent**

Series 2 identified three areas for consideration in the ensuing drawings: format, media, and the potential of a completely blackened surface. In order to test the relevance of format in the translation of luminary, landscape, portrait,
elongated portrait (taken from the rotated elongated landscape format of Series 2a), and square formats were chosen and worked on alongside one another. A variety of media were also chosen to draw with, on the basis of their potential to create an intense black and to analyse the effectiveness of the newly discovered process of applying a dense layer of charcoal, against that of other media. In order to assess whether the area of white paper was necessary to the research’s study of luminosity or an unwanted distraction it was omitted from the drawings within Series 3a and 3c but included in Series 3b.

**Series 3a**

**Drawing Process**

A portrait format was chosen for this series of drawings. The scale was considered sufficient to contain the field of vision of the viewer when viewed from a close proximity. This decision was intended to continue research into whether the containment of a viewer’s vision in order to provide an encompassing environment was more pertinent to the translation of *luminary* than the notion of passing time suggested by the elongated landscape format of Series 2a. This was considered as an opportunity to assess the relative value or ‘weight’ of each element to consider, which, if any, needed to be the most prominent. How would the reduction of each affect the successful translation of *luminary*?

The drawings were produced through a process of building layers of marks and tones, in much the same way as previous drawings in Series 2a. However, in order to assess the necessity of the white areas of the paper - as a literal translation of the tonal value of the night sky during *luminary* - Series 3a explored a process of *drawing* with a variance of black tones and discarding with the masked area of paper that had created the tones of luminosity, in previous drawings (figure 25).

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8 As discussed in the introduction, the viewer within this research refers to the researcher, not a third party external to the research.
A variety of media was chosen to identify, through experimentation, that most capable of producing a rich and intense darkened surface and included ink, linseed oil, tissue paper, fire blacking, and oil pastel (figure 26). During experimentation, a knife was used to draw into the compressed charcoal blackened surface of one drawing (figure 29). This had the effect of scoring the paper's surface and allowing the whiteness of the paper to be revealed. These scores were either left exposed or drawn over. When the scores were drawn over the broken surface absorbed more of the media and created a dense black. This generated further possibilities of creating tonal variations of black using a single medium (figure 28).

**Series 3b**

**Drawing Process**

Produced concurrently with and using a similar process to Series 3a, the drawings were executed on a square format. As mentioned previously, this was considered as a way to test and evaluate the relevance of format to the translation of luminary. As a contrasting process of drawing to that of the drawings of Series 3a, the areas of luminosity continued to be included in these drawings. The fragments of luminosity were present through, the retained whiteness of the paper (figure 36), the scoring the surface with a knife (figure 34), or through the addition of layers of paper (figure 32).

**Series 3c**

**Drawing Process**

Series 3c attempted to experiment with a process of creating layers of tone and engaging with the physicality of drawing. An elongated portrait format was returned to for this Series of drawings, to continue the research into a human related scale discovered by rotating the elongated landscape format in Series 2a (figure 16). The drawings were created through a process of drawing that had the potential to comment on the continuum of time in a literal way by making evident in the finished drawing, the trace of the body in movement over a period of time. Consideration of the body in movement during the process of drawing led to a different approach to applying media to paper.
For the first drawing of Series 3c (figure 37), a puddle of turpentine and a mound of charcoal dust were situated next to a length of paper on the ground. To create the foundation on which to draw, the turpentine and charcoal were stepped in and walked up and down the paper with varying steps. This created a visible trace of the footprints in the surface of the drawing. Continuing the theme of linear movement and to cover the surface with tone, several sticks of compressed charcoal - used flat to the surface of the paper and alongside one another - were drawn up and down the paper from one end to the other; the repetitive action creating rhythmical lines upon the surface.

In subsequent drawings the process was continued and over an initial layer of tone the six sticks of charcoal were applied using differing pressure to create a greater depth and diversity of tonal range (figure 38).

Series 3

Reflection - Format

The drawings of Series 3a indicated a potential to interpret some of the identified elements of luminary. The increased scale generated the potential to contain the viewer’s physical self when viewed from close proximity. This intimate distance of viewing was initiated by the minutiae of detail and traces of under drawing present in the drawings’ surface. The potential to contain the viewer’s vision had resonance with elements of luminary - of becoming consumed yet supported by the encompassing environment. However, unlike the elongated portrait format devised in Series 2a (figure 16), implemented in Series 3c (figure 39), the drawings’ proportions did not reflect that of the human body. Consideration was given to the fact that although the viewer’s field of vision could be contained from close proximity, the drawings in Series 3a missed the opportunity for a relational presence to the body when first encountered by a viewer. It was therefore considered pertinent to continue to utilise an elongated portrait format in the ensuing series of drawings. The format offered the opportunity for the element within luminary of an encompassing environment, to be a fundamental part of the process of drawing and as a consequence, the subsequent drawings.
In contrast to the portrait formats of Series 3a and Series 3c, the square format of the drawings in Series 3b had no direct relation to elements within *luminary*. As a consequence, the format appeared to have the potential to provide a neutral space (a space or partial space that could be contained within any format) with the potential for use when experimenting with process and mark-making, without the distraction of the associations indicated by a portrait or landscape format. For this reason, the square format would be returned to, in later series of drawings, when testing media, mark or process. However, it would not be considered again as a means for the translation of elements of *luminary*.

**Series 3**

**Reflection - Media**

The final drawing in Series 2a had unearthed the possibility of creating an intense, but conversely luminous, black by applying a dense layer of compressed charcoal over the heavily worked surface of the drawing. The creation of an intense black was considered to be a desirable outcome. However, in order to ensure the method and media identified were the most effective, Series 3a had investigated the potential of a variety of both *drawing* processes and media. The drawing surfaces of Series 2a were compared to those in Series 3a. The use of a variety of media including tissue paper, fire blacking (*figure 26*), oil pastels, and wood varnish and their diverse treatment on the surface had unearthed numerous tones and depths of black. However, no medium appeared to have the same quality of luminosity as that discovered in Series 2a (*figure 16*), where a dense layer of compressed charcoal had been applied over the multifarious layers of the drawing.

When used in this concentrated manner the compressed charcoal created the velvet-like pile, mentioned previously, on the surface, which altered in response to changing natural light conditions and/or the position the drawing was viewed from. This characteristic had resonance with the physical elements of *luminary*. However, it also made reference to transience, as the
drawing's surface appearance was not static but altered in response to the environment and the viewer. This was considered an important discovery and influenced the decision to work solely with compressed charcoal in subsequent phases of the research.

**Series 3**

*Reflection – Black-on-Black Surface*

The drawings of Series 3b provided the opportunity to reassess the use of contrasting tonal qualities. When compared to the developments in Series 3a of a subtle tonal variance, the retained areas of whiteness were considered to be an unwanted distraction. The removal of the whiteness of the paper in Series 3a proved to have potential as the representational element of previous series of drawings completely diminished. The blackened surface held the potential to generate greater intrigue than that of the tonal drawings of Series 3b. This was due to the slight indentations and subtlety of delicate nuances of tonal quality, through variance in shades of black, which created the ability of the surface to reveal itself over time.

In contrast to the tonal drawings of Series 3b, these surface deviations were not immediately apparent, revealed through concentrated viewing, rather than a cursory glance. This had the potential of detaining the viewer for a period of prolonged engagement with the drawing. A further benefit of this was the potential to draw the viewer within close proximity of the drawing's surface - offering the possibility for encompassing the viewer's range of vision.

The drawings of Series 3b, in contrast, had the potential to be grasped immediately, as the composition and the strong contrasting tones were apparent at a glance. The surfaces did not slowly reveal themselves or alter with the changing natural light source, and therefore, it could be argued, had nothing to offer past the first impression. This influenced the decision to omit the light tones or retained areas of paper from subsequent series of drawings.
Series 3
Reflection – Repetitive Process of Drawing

In an attempt to create layers of drawing - to draw over with compressed charcoal - Series 3c had seen the emergence of a repetitive process of drawing (figure 38). It became apparent that the repetitive process of drawing generated awareness of the process of drawing itself and the subsequent effect it had on the physical self and state of consciousness. All the elements of the process were perceived, from the pungent odour of the turpentine and gritty texture of the residue charcoal dust, to the rasping sound emitted by the compressed charcoal moving upon the surface of the drawing. The methodical process and repetition of mark induced a sense of contemplation and meditation that allowed a concentrated engagement with the process of drawing. However, also inducing a sense of disconcerting calm through the alternation of periods of irritation at the monotony of the activity, and absorption with drawing to the point of absence and loss of time. The process of drawing had a similar affect on the author’s state of consciousness as that of luminary – a fluctuating state of consciousness that alternated between being both absorbed in, and irritated by the repetition of the process. The implication of this coincidence was not fully comprehended at this point, nevertheless, the similitude of the two experiences was considered significant enough to warrant further investigation in the subsequent series of drawings.

The rotation of format from landscape to portrait, in Series 2a and subsequently implemented in Series 3c, initially raised some concerns. Firstly, whether an elongated portrait format would have the potential to reference elements of time as effectively as an elongated landscape format (Series 2a). Secondly, if not, would this affect the translation of luminary – was it necessary for the elements of awareness of time and an encompassing environment to be equally present in the drawings? The introduction of repetitive linear marks drawn across the length of the drawings in Series 3c, appeared to overcome these concerns. Compositionally, the linear marks had the potential to lead the eyes along the drawing’s surface from one edge to the other. The period of time implicated in traversing the surface conceivably reflected the time involved in the drawing’s invention; the introduction of the
repetitive linear marks, a direct trace of drawing, permitting access to the process of drawing and the time implicated in the drawing’s generation. The linear marks implied a continuous linear time, the potential to generate an awareness of continuum of time identified within luminary. When combined with the indentations of previous layers - indicating the process of making and as such the drawing’s history – the repetitive process generated the possibility to reference elements of time. The development of the repetitive process and its associations with both time and fluctuating states of consciousness is discussed in detail in Phase Two. However, the repetitive process of drawing, adopted for the remainder of the research, had its inception in the drawing process developed in Series 3c.

The vigorous nature of the process of drawing within Series 3 caused incidental rips and tears to occur in the drawing’s surface. For the research concerns of Series 3, these discrepancies were considered an unwanted distraction, breaking the repetition of linear marks by the presence of a hole, for example. However, their unsolicited appearance led to considerations that perforating the paper’s surface could offer the opportunity to develop the use of the natural light source, available the environment, by allowing the light to flow through the paper. This would offer an alternative to the use of drawn tonal variation to provide the luminous element of luminary. At this stage, the quality was noted but not incorporated in the subsequent series. However, the concept was returned to and initiated the starting point for drawing in Series 5b (discussed in detail in Phase Two).

Phase One
Review
Phase One sought to define the nature of the experience luminary, identify what elements constituted the experience and begin the initial translation of such into drawings. The possibility of recognising both the beginning and end of luminary initiated the opportunity to define luminary as an experience, distinct from that of ongoing everyday experiencing. The chapter discussed the necessity of elements outside of our expected realm of ongoing experience to initiate an attentive attitude to our perceptions, thus, generating
awareness that we are experiencing. An experience becomes identified as such when we are lifted out of our inattentive mode of being and become attentive to our perceptions. Ongoing everyday experiencing is interrupted by experiences that are either generated or unexpected. These experiences vary in the degree they affect us and for the purposes of this research they have been identified in three categories: superficial, moderate and profound. On the basis of these categories luminary was defined as a profound experience. Luminary had a definable beginning and end; the inclusion of unfamiliar elements that initiated an attentive attitude that had a dramatic affect on the state of consciousness, which generated an acceptance of the temporality of being, referred to by Heidegger (1962) as being-towards-death.

The research continued by identifying the prominent elements within luminary considered pertinent to the translation into drawings. These were identified as: external elements – luminosity, blackness, and vastness; internal elements - awareness of being, awareness of a continuum of time, and fluctuating state of consciousness.

The research through drawing in Phase One, Series 1, 2 & 3, made substantial progress in identifying relevant format, media and process, pertinent to the translation of the identified elements of luminary.

An elongated portrait format was discovered to have the most potential for creating a sense of vastness, by offering the opportunity to reference the scale and proportions of the human body; the drawing’s physical presence reflecting the viewer’s physical self. However, a square format was identified as a ‘neutral’ space, which had potential for experimenting with media or process. For these reasons both formats would continue to be used within Phase Two of the research.

Phase One uncovered the intrigue of a completely blackened surface, which revealed its surface detail over time. Unlike the strong contrasting tonal drawings, the composition and marks were not visible during a cursory glance. This offered the opportunity to initiate a prolonged viewing and
subsequent engagement with the drawings resonant of the experience of *luminary*.

Compressed charcoal on paper was considered to have the most potential for the translation of *luminary* into marks on paper. The compressed charcoal had the capability of producing a dense light absorbing black, not present in any other media experimented with, and conversely a luminous quality through the reflection of light. As a consequence of the process of *drawing* with compressed charcoal, a film of residue dust created a velvet-like pile on the surface. The pile created a transient surface, which responded to the natural light source - fluctuating between luminosity and blackness over periods of time. This quality had resonance with the identified elements of time passing and luminosity within *luminary*. The residue dust also had associations of death and fragility resonant with elements of awareness of the temporality of being within *luminary*. As a consequence, compressed charcoal was the medium selected for subsequent series of drawings.

Series 3 culminated with the development of a repetitive process of *drawing*. The quality of linear mark, created during the repetitive process, was considered to have the potential to reference the continuum of time through the use of lines drawn along the length of the paper. This offered the opportunity, when combined with an elongated portrait format, to reference both, elements of time and an encompassing environment. It was also noted that the *experience* of the process of *drawing* generated a fluctuating state of consciousness resonant of the state of consciousness during *luminary*. This was considered a significant discovery that warranted in-depth investigation in Phase Two of the research.

To summarise, Phase One unearthed several elements considered pertinent to the research that would be investigated further within Phase Two: a repetitive process of *drawing*, a large-scale elongated portrait format, compressed charcoal as the medium with which to draw a black-on-black surface.
Chapter Three - Phase Two
Drawing Series 4, 5a, 5ai, 5b, 5bi & 5bii

Intent
The intention of Phase Two was to concentrate on an exploration of the fluctuating state of consciousness generated by both luminary and, as identified in Phase One, the repetitive process of drawing. Therefore, the aim was to uncover the state of consciousness specific to both luminary and the repetitive process of drawing. The research through drawing in Phase Two sought to continue to experiment with: repetitive processes of drawing; the use of compressed charcoal; the potential of an elongated portrait format; and a black-on-black surface.

Consciousness
The philosophy of consciousness is a broad and diverse field with conflicting schools of thought, each attempting to define the nature and location of consciousness. Although there are nuances of variation within each school of thought, there are two main approaches to the philosophy of consciousness in prominence today: dualism – the theory that mind and body are separate substances and monism – the theory that there is a single substance, either mental – referred to as idealism, or physical – referred to as physicalism/materialism. A further, more radical and overtly opposed thought is that of New Mysterianism – the school of thought that believes we do not have the capability of understanding the complexity of consciousness; it is beyond our comprehension. The leading proponent of New Mysterianism, Colin McGinn (1991, p.2) states,

I do not believe that we can ever specify what it is about the brain that is responsible for consciousness, but I am sure that whatever it is it is not inherently miraculous. The problem arises [...] because we are cut off by our very cognitive constitution from achieving a conception of that natural property of the brain (or of consciousness) that accounts for the psychophysical link. This is a kind of causal nexus that we are precluded from ever understanding, given the way we have to form our concepts and develop our theories.
This position however, is hotly disputed amongst contemporary philosophers, as Dennett (1991) demonstrates when he states, “I find his thesis not just incredible and ludicrous. As a fellow philosopher, I find it embarrassing.”

The majority of contemporary philosophers descend from either a dualist or monist standpoint.

**Dualism**

Descartes (1644 in Velmans 1995) believed that the mind and body were constructed from two distinct substances: *res cogitans* – a substance, which thinks (consciousness) and *res extensa* – a substance, which extends into space (the physical world). However, Descartes did believe the two substances interacted within the pineal gland, a small gland in the centre of the brain between the two hemispheres. This type of dualism is referred to as ‘substance-dualism’. The development of dualism today sees the distinction not of substances of mind and body but the study of distinct properties – property dualism. Chalmers, for example, states that the mind and body consist of a single substance that has two distinct types of properties: physical properties and mental properties the single substance is capable of manifesting into either physical or mental properties (Papineau 2005).

Kripke (1972) introduced the ‘zombie’ thought experiment¹, the existence of a philosophical zombie – the p-zombie, which is physically identical to humans but has no conscious experience. This concept was further developed by contemporary philosopher Chalmers in ‘The Conscious Mind: in search of a fundamental theory’ 1996 where he proposes the thought experiment that consists of an entire zombie world, which replicates our world, where there is a twin for every human being, however, they are not conscious. Chalmers (2003) states,

> These systems will look identical to a normal conscious being from a

¹“Thought experiments are devices of the imagination used to investigate the nature of things. [...] Often a real experiment that is the analogue of a thought experiment is impossible for physical, technological, or financial reasons; but this needn't be a defining condition of thought experiments. The main point is that we seem able to get a grip on nature just by thinking ...” (Brown 2007).
third-person perspective: in particular, their brain processes will be molecule-for-molecule identical with the original, and their behaviour will be indistinguishable. But things will be different from the first-person point of view [...] there is nothing it is like to be a zombie.

These thought experiments are considered by dualists to confirm the existence of two separate realms of mind and consciousness.

Chalmers (1995) also distinguishes between different phenomena of consciousness identifying them as falling into two categories of 'problems', 'easy' problems – “The easy problems of consciousness are those that seem directly susceptible to the standard methods of cognitive science, whereby a phenomena is explained in terms of computational or neural mechanisms” (Chalmers 1995) and 'hard' problems – the problem of experience – what it is to be like something, as Chalmers (1995) states,

When we see [...] we experience visual sensations: the felt quality of redness, the experience of dark and light, the quality of depth in a visual field. Other experiences go along with perception in different modalities: the sound of a clarinet, the smell of mothballs. There are bodily sensations, from pains to orgasms; mental images that are conjured up internally; the felt quality of emotion, and the experience of conscious thought. What unites all of these states is that there is something it is like to be in them. All of them are states of experience.

In opposition to dualism and the difficulties of reconciling the split between two properties or realms, many philosophers now resort to a reductionist viewpoint, a type of monism, which sees consciousness as a state (physicalist) or function (functionalist) of the brain.

**Monism**

Monism, when related to the philosophy of consciousness, suggests that there is a single substance/property that constitutes all physical and mental entities. The disagreement within monism lies in what the property or substance constitutes – is the substance physical or mental?

Berkeley developed a radical idealism that constituted the existence of a mind-based substance. He believed that all physical objects were a
manifestation in the mind (in Papineau 2005). In agreement with this, Russell (in Papineau 2005, p.35) states, “I too regard the physical world as a figment of our mental perspective, a ‘logical construction’ out of the ‘sense data’ we are aware of in perception.” The majority of contemporary philosophers however, take a monist approach that the substance of consciousness is essentially physical. This school of thought consists of several streams, however, collectively they are often referred to as reductionists (Velmans 1995) due to the nature of reducing consciousness to a single substance or property.

**Physicalism/Materialism**

In contemporary philosophy of the mind the terms physicalism and materialism are very often used interchangeably (Stoljar 2009). For the purposes of clarity within this thesis, the term physicalism will be referred to throughout.

“Physicalism is the thesis that everything is physical [...] that everything supervenes on, or is necessitated by, the physical” (Stoljar 2009). Notable physicalist philosophers are Dennett and Searle. In response to Chalmers (2003) attempts to prove the dualist perspective through the development of the thought experiment p-zombie, discussed earlier, Dennett is one of the physicalist philosophers who deny the possibility, stating it is impossible for zombies to actually exist. Dennett (1995, p.322) argues,

... when philosophers claim the zombies are conceivable, they underestimate the task of conception (or imagination), and end up imagining something that violates their own definition. [...] If zombies are behaviourally indistinguishable from us normal folk, then they are really behaviourally indistinguishable! They say what we say, they understand what they say, (or, not to beg any questions, they understandz what they say), they believez what we believe, right down to having beliefsz that perfectly mirror all our beliefs ...

Dennett (1995) argues that when you imagine a p-zombie that is a replica of a human and behaves as we do, it has to be a replica and therefore, if they behave as we do, they will think they are conscious as we do (Thomas 1998).
As a consequence, the idea of a physical being without behavioural/mental responses, i.e. conscious experience, is impossible. To add to this the physicalists believe that all properties, including consciousness, derive from the physical (Stoljar 2009), therefore it is impossible to have a physical zombie that is not conscious if all physical facts are inherent in the p-zombie then conscious experience must also be (Kirk 2006).

**Functionalism**

Functionalism is sometimes considered to be a type of physicalism in that most functionalists deny the existence of any specific mental substances. As Block (2003b) suggests, “The difference is that the functionalist says that consciousness is a role, whereas the physicalist says that consciousness is a physical or biological state that implements that role.” The functionalist approach is considered to be a successor of behaviourism\(^2\) but as Block (2009, p.1) states,

> The trouble with behaviourism is that it did not allow that mental states were causes and effects, but functionalists do allow this. They characterise consciousness in terms of its causal role: the causal influence on it from inputs and other mental states, and its causal efficacy with respect to mental states and behaviour.

In objection to functionalism, physicalists deny that mental states can be represented by function alone. In order to identify the shortcomings of functionalism, physicalist philosopher Searle (1980) developed the thought experiment referred to as the Chinese Room. Searle gives the scenario of being locked in a room and passed a set of Chinese scripts and instructions in English. He is asked to make responses to those scripts in Chinese using the instructions he has in English. He responds, without any prior knowledge of either speaking or writing Chinese. He is then asked to answer questions in English using English texts. Unknown to him the Chinese texts were stories and the responses he was asked to perform constituted answers to the text.

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\(^2\) "The behaviourist takes minds not to be inner psychic mechanisms merely contingently connected with their outer behavioural effects, but to be (at least to a significant extent) constituted by those outer effects" (Byrne 1994).
Searle (1980) states,

From the external point of view -- from the point of view of someone reading my "answers" -- the answers to the Chinese questions and the English questions are equally good. But in the Chinese case, unlike the English case, I produce the answers by manipulating uninterpreted formal symbols. As far as the Chinese is concerned, I simply behave like a computer; I perform computational operations on formally specified elements. For the purposes of the Chinese, I am simply an instantiation of the computer program.

This thought experiment challenges the functionalist claims that consciousness i.e. mental states are, "... causal intermediaries, arising from perceptual stimuli ..." (Papineau 2005, p.43). Therefore, physicalists argue it is possible for a function to happen without it necessarily representing a conscious thought or mental state.

A challenge to the reductionist - functionalist/physicalist - method is that knowing all there is to know about the brain does not explain consciousness. As Nagel (the original creator of the p-zombie) (1974 in Velmans, 1995) states, "Can we know what it is like to be something from a physical description alone?" In order to expand on this argument against physicalist thinking Jackson (1986) presents the Knowledge Argument\(^3\), demonstrated through a thought experiment about Mary, a neurophysiologist who has only lived in black and white surroundings but has obtained detailed knowledge of the world and environment, "... which includes everything in completed physics, chemistry, and neurophysiology, and all there is to know about the causal and relational facts consequent upon all things, including of course functional roles" (Jackson 1986, p.291). However, when Mary leaves the black-and-white environment for the first time, she encounters a red rose and experiences what it is like to experience red, for the first time. Jackson (1986) argues that if physicalism were true, Mary would not experience something extra because she actually encountered red. As a counter argument to this Block (2003b) suggests,

\(^{3}\) The Knowledge Argument, \(^{...}\) aims to establish that conscious experience involves non-physical properties. It rests on the idea that someone who has complete physical knowledge about another conscious being might yet lack knowledge about how it feels to have the experiences of that being" (Nida-Rümelin 2009).
Mary acquired a new concept of a property she was already acquainted with via a different concept. In the room, Mary knew about the subjective experience via physical concepts. After she left the room, she acquired a phenomenal concept of the same property. So Mary did not learn a new fact. She learned a new concept of an old fact. She already had a third person understanding of the fact of what it is like to see red. What she gained was a first person understanding of the same fact. She already knew that cortico-thalamic oscillation of a certain frequency is what it is like to see red. So the case provides no argument that there are facts that go beyond physical facts.

Velmans (1995) suggests that given the difficulties associated with both dualism and reductive monism - physicalism and functionalism - a nonreductive form of monism is the logical way forward.

**Reflexive Monism**

Velmans (1995) suggests that a form of monism, which does not reduce mind and matter to a single substance as such but a substance, which is capable of manifesting in different ways. Velmans (1995) states, “An early version of this is ‘dual-aspect’ theory of Spinoza (1677) – the view that mind and matter are manifest aspects of something deeper in Nature, which appear to interact by virtue of some unfolding, grounding process within Nature itself.” Velmans (1995) continues by suggesting that this view can be considered to be, “… a precursor of the contemporary proposal that consciousness and its correlate brain states may be thought of as dual aspects of a particular kind of “information”, which is in turn, a fundamental property of nature.”

Velmans (1996) has developed reflexive monism in an attempt to reconcile the inconsistencies within both dualism and reductionist monism. He suggests,

The reflexive model gives an account of how consciousness relates to the brain and the physical world which is neither dualist nor reductionist. Experiences arise from a reflexive interaction of initiating stimuli with perceptual processing. This interaction results in an experienced, phenomenal world which includes what we normally think of as the "physical world". That is, what we normally think of as the physical world is part-of what we consciously experience, it is not apart-from it."
Velmans (1996) identifies the difference between thinking about how we experience. He suggests that dualists claim that experiences have no location although they "interface with the brain" whereas reductionists consider that all experiences are in the brain. "The reflexive model claims that experiences are where we experience them to be. If the pain seems to be in the finger then that is where the pain is. There is no other or second experience of pain in the brain, or 'nowhere' to point at" (Velmans, 1996). Velmans suggests this is what makes the process reflexive.

If S pricks his finger with a pin, there is only one experience of pain that results that he experiences in his finger [...] mental modelling places such events more or less where they actually are. By contrast, events which originate in the body or beyond the body surface, once modelled by the brain, are reflexively projected in the form of experienced events within the body or beyond the body surface. Such inner, body, and external experiences together form the contents of consciousness, which are none-other than the contents of our everyday phenomenal world (Velmans, 1996).

Velmans (1996) suggests this inclusion of the physical world as part of consciousness may seem strange but concludes that, "... the appearance of such "physical" entities and events remains, in part a construct of the brain. However he states that, "... this is entirely consistent with what we actually experience. With our eyes open, we experience a phenomenal world spread out before us in the space, not a world in the brain (or without any location)" (Velmans, 1996).

The study of consciousness per se is not within the remit of this research, which seeks to translate the elements of luminary into drawing and consequently is not discussed further within this thesis. However, for clarification, the research adopts the position of Velmans' reflexive monism, which identifies that,

The "contents of consciousness" encompass all that we are conscious of, aware of, or experience. These include not only experiences that we commonly associate with ourselves, such as thoughts, feelings, images, dreams, body experiences and so on, but also the experienced three-dimensional world (the phenomenal world) beyond the body surface.
(Velmans 1996).

However, the definition of a third category of consciousness is pertinent to this research, the fusion of awareness of both internal and external phenomena to a point of loss of self and the "... erasure of boundaries between inside and out ..." (MacLaglan 2001, p.43).

**States of Consciousness**

In respect of this definition of consciousness, *Luminary* generated a fluctuating state of consciousness, fluctuating between a fusion with the world and a heightened awareness of self. The state of consciousness fluctuated between identified aspects of consciousness, external - an acute awareness of the elements of the environment identified in Phase One as, luminosity, blackness, vastness; internal - an acute awareness of self, identified in Phase One as, attentive awareness, awareness of being, awareness of a continuum of time, vastness; and a fusion of the self (internal) with the environment (external) to a point of loss of self.

**Fusion within luminary**

The fusion of self with the environment was a distinctive element of the fluctuating state of consciousness *experienced* during *luminary*. The *experience* generated not a loss of self-awareness, but a loss of the awareness of the self as something separate from the environment. The *experience* generated a sense of being a part of the matter of the environment, rather than as an entity *experiencing* it.

In this state of consciousness it was not possible to determine where the self existed. The fusion made it difficult to discern whether the self incorporated the external elements as if they were internal or whether the self transcended the internal to become fused with external elements. The state of consciousness moved beyond the limits of prior experiences to something quite unthought. As Dewey (1934, p.202) states, "We are, as it were, introduced into a world beyond this world which is nevertheless the deeper reality of the world in which we live our ordinary experiences. We are carried
beyond ourselves to find ourselves.” Luminary generated this feeling of transportation and moving towards another form of knowing that was strangely familiar but not grounded in any part of recalled experience.

A possible explanation of this aspect of the familiarity of something that cannot be recalled is discussed by Bollas (1987), and identified as an unthought known. An unthought known relates to experiences we had as an infant prior to having the capacity for thought or linguistic expression, consequently we have no conscious recall of the experiences. However, as infants, we experienced “... perceptual pre-conceptual experience[s] ...” (Merleau-Ponty in Moran 2002, p.402). As a consequence, the experiences are part of our psyche and known to us even though we are unable to consciously recall them4 (Bollas 1987).

Bollas (1987) relates the experience of fusion with external entities – for example, an aesthetic response to an artwork – to our pre-thought experiences of our mother; a time when our mother controlled our environment and we had no concept of her as other. She performed the role of ‘transformative environment’5, attending to our every discomfort - we were aware of ourselves, as a part of, not separate to our surroundings. These experiences are retained as unthought but known experiences. Bollas (1987) suggests we seek out these experiences to relive the transformative environment and sense of belonging - experiencing it through fusion with an external entity such as, nature or an artwork. Bollas (1987, p17) states,

In adult life, therefore, to seek the transformational object is to recollect an early object experience, to remember not cognitively but existentially –

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4 Bollas (1987) discusses the ego as developing from both that which our mother passes on to us - her particular mode of being - and, alongside these 'inherited' norms our own ego. Bollas (1987, p.8) states, "The ego is the constitute factor in the unthought known. We are in possession of complex rules for being and relating, processes that reflect the dialectic of the inherited and the acquired. In the primary repressed unconscious we know these rules, but as yet only some of them have been thought. A very significant portion of our existence is predetermined by this unthought known into thought..." This relates to Heidegger's (1962) 'thrownness' as discussed in Chapter Two, Phase One. However, here Bollas discusses one's 'thrownness' in order to evaluate why we may seek out particular experiences, rather in reference to inauthentic being.

5 Bollas has developed the idea of the mother as a transformative environment from the research of Winnicott. Winnicott (1971) identifies the mother as 'an environment mother' due to the fact the infant has no concept of the mother as 'other' than himself. Bollas (1987, p.14) develops this idea by suggesting, "To this [Winnicott's concept of the environment mother] I would add that the mother is less significant and identifiable as an object than as a process that is identified with accumulative internal and external transformations."
through intense affective experience – a relationship which was identified with accumulative transformational experiences of the self.

This definition of the reason we experience fusion offers an explanation for why we have no conscious thought during the experience and yet conversely, we have the perception of familiarity.

**The Occurrence of Fusion**

Fusion, as a state of consciousness, is not a part of everyday experience as such; prior to *luminary* this *experience* of fusion of self with something external had been *experienced* either during the viewing of certain artworks (notably Janet Cardiff’s ‘40 Part Motet’ 2001 and Anish Kapoor’s ‘Marsayas’ 2000) or during certain repetitive physical activities (such as swimming and aerobics). Both of these types of *experiences* generated a fluctuating state of consciousness between awareness of internal and external elements and a notable fusion of both internal and external elements. It is suggested then that the state of consciousness that includes this state of fusion, as one of its elements, can be generated by: either the *experience* of nature, the *experience* of an artwork, or the *experience* of a repetitive physical activity.

The element of a generation of fusion within these differing contexts has been the subject of the research of others (notably, Dewey 1934; Bollas 1987; De Bolla 2001; and Csikszentmihalyi 1988). However, the *experience*, whilst described with great similarity, is referred to by several terms, “aesthetic response”, “aesthetic experience” or “flow” depending on the context. As Csikszentmihalyi and Robinson (1990, p.8) state, “The most likely answer is philosophers describing the aesthetic experience and psychologists describing flow are talking about the same state of mind.” “When this heightened sense of consciousness occurs in response to music, painting, and so on, we call it an aesthetic experience. In other contexts, such as

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6 Bollas (1987) suggests we experience these occasions as essentially ‘mute’ due to the fact that the experience corresponds to a time before we had the ability to use or even understand language. As a consequence, we have no language available to adequately represent the experience. Bollas (1987, p.36) states, “In a sense we learn the grammar of our being before we grasp the rules of our language.” De Bolla (2001) has also noted this inability to articulate this type of experience, suggesting the experience initiates ‘mutism’, which De Bolla relates to us not having the appropriate lexicon. Whilst De Bolla does not relate ‘mutism’ to experience prior to our capacity for language it is interesting to note the similarity of the thoughts of Bollas and De Bolla.
sports, hobbies, challenging work, and social interactions, the heightened state of consciousness is called a flow experience.” (Csikszentmihalyi, Robinson 1990, p.9)

Whilst all states of fusion are identified as occurring during an experience rather than whilst experiencing (the categories of experience/experiencing as defined in Phase One) they do not all belong to the category of a profound experience (also defined in Phase One). However, identifying this state of consciousness during other experiences does offer the potential of further understanding of this state of consciousness and the relevance of its inclusion in the translation of luminary into marks on paper. It is possible, for example, to experience fusion during a repetitive physical activity without it necessarily altering the interpretation of perceptions or being potentially life changing.

**Fusion During the Experience of Artworks**

Csikszentmihalyi and Robinson (1990) have carried out research, through interviews with museum officials, which incorporates this phenomenon of fusion of self with an artwork, identifying it as a major part of what they refer to as an “aesthetic response”\(^7\). The research of Csikszentmihalyi and Robinson (1990) sought to ascertain whether there were indeed identifiable and generalisable elements of the experience they refer to as an aesthetic response. In most cases interviewees described some element of fusion or absorption in the work to a point of, “... loss of self or transportation outside the self” (Csikszentmihalyi, Robinson 1990, p.68). This led Csikszentmihalyi and Robinson to conclude that fusion with an artwork formed part of the

\(^7\) Referred to as either aesthetic response or aesthetic experience - there seems to be a general acceptance that an experience of this type exists. However, there is much debate about the definiton of what it consists of, or indeed where it resides. For example, for Beardsley (in Fisher 1988) the aesthetic experience resides in the qualities within the aesthetic object. Therefore one cannot have an aesthetic experience of a non-aesthetic object. Fisher (1988, p.8 in Mitias 1988) states, “The link between the beholder and the object is not, for Beardsley, found in some alleged creative act of the former in perception, but in the qualities of the object. When I have an aesthetic experience I attend to the qualities of an object ...” Price (1979) in agreement with this position suggests an experience is always of something, and therefore the qualities of an aesthetic experience must lie in the object. Mitias (1962) refutes this claim stating that while it is valid to consider an object may be aesthetic, the object will not necessarily initiate an aesthetic response. As Fisher (1988, p.2 in Mitias 1988) states “The question whether there can be aesthetic experience in the absence of aesthetic qualities, or whether there can be aesthetic qualities independent of aesthetic experiences are variants of recognizably old and persistent problems about both the work of art and the observer’s or auditor’s response.” Csikszentmihalyi & Robinson (1990) have completed the most comprehensive research into aesthetic response, which identifies the specific quality of fusion, identified in luminary, as a recognisable element of this type of experience.
structure of aesthetic experience. The research of Csikszentmihalyi and Robinson (1990) parallels the discoveries of the state of consciousness generated by luminary, indeed one participant, a curator, states, "... that the sense of transport she feels with art parallels her experiences in nature" (Csikszentmihalyi, Robinson 1990, p.69). However, the research of Csikszentmihalyi and Robinson (1990) differs from this research by offering a third party perspective through the observation and analysis of the responses to the artwork of others, by museum officials. By contrast this research offers a first person perspective through both the experience of luminary; the generation of artworks - the drawings; and the experience of viewing the drawings.

Dewey (1934, p.228) also discusses fusion of the self with an artwork, stating,

... the one who experiences the work of art loses himself in irrelevant reveries unless his images and emotions are also tied to the object, and are tied to it in the sense of being fused with the matter of the object. It is not enough that they should be occasioned by the object in order to be an experience of the object they must be saturated with its qualities. Saturation [...] so complete that the qualities of the object and the emotions it causes have no separation.

The experience of luminary shared this element of fusion with aesthetic response. The fact that the same state of consciousness, generated by luminary, had been experienced in the presence of artworks provided further evidence for the rationale behind the research of the possibility of translating luminary into drawing – an artwork. It was considered that if an artwork had the potential to initiate fusion, it was reasonable to assume an artwork – in this case a drawing – could be produced that contained, through translation, the equivalence of the elements of an experience – in this case luminary – that had generated fusion.

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6 Csikszentmihalyi & Robinson (1990, p.28) define aesthetic experience as consisting of four categories of responses: "... a perceptual response, which centred on elements such as balance, form, and harmony; an emotional response, which emphasised reactions to the emotional content of the work and personal associations; an intellectual response, which focused on theoretical and art historical questions; and, finally, what we characterised as the communicative response, wherein there was a desire to relate to the artist, or to his or her time, or to his or her culture, through the mediation of the work of art."
**Fusion through Creative Activity**

As discussed in Phase One a repetitive process of *drawing* had been developed in Series 3, which appeared to generate a fluctuating state of consciousness that resembled that *experienced* during *luminary*. This seemed to offer potential for translating the element of fluctuating state of consciousness into marks on paper. The repetitive action of the process of *drawing* appeared to create a fluctuating state of consciousness that fluctuated between an absorption in the process and movement to such a degree that a fusion between the self, the drawing and the environment seemed to take place. However, this state was only held for certain periods before something occurred that would break this fusion and create a heightened awareness of the self - through a discomfort in the body - or of the environment - as the light changed or the temperature altered over time - bringing awareness back into focus and separating the self from the drawing and the environment. The repetitive process opened up the opportunity to re-experience this state of fusion whenever desired as the repetitive action never failed to generate these fluctuating periods of fusion and disconnection of mind with heightened awareness of self or environment.

Csikszentmihalyi and Csikszentmihalyi (1988) have researched this phenomenon of fusion during activities such as rock climbing, playing chess and composing music, identifying it as a state of 'flow'. They suggest that the flow states are times of optimal performance when creativity is at its height; typically the flow state occurs when the activity is feasible but challenging and the participant is working to their optimal ability. As with the state of fusion during *luminary* or in the presence of an artwork Csikszentmihalyi and Csikszentmihalyi (1988, p.38) suggest, "... the clearest sign of flow is the merging of action and awareness. A person in flow has no dualistic perspective: he is aware of his actions but not of the awareness itself."

Csikszentmihalyi and Csikszentmihalyi (1988) identify two necessary elements in order for flow to occur. Firstly, as discussed above, the activity needs to be feasible - "... flow seems to occur only when tasks are within one’s ability to perform" (p.39). If the task is beyond the participant’s
capabilities this will generate an awareness of self, rather than fusion — an awareness of self, attempting to complete the task. The repetitive process of drawing implemented within this research allows for the fusion of self or flow state because it is within the drawer's capabilities. The format, media and process are all predetermined; therefore drawing occurs through a systematic procedure allowing for a disconnection of mind and absorption with the activity and environment. That is not to say that thinking and reflection does not take place during the activity of drawing; the fluctuating state of consciousness generates periods of self-awareness and lucidity when reflection and analysis will occur. This will be discussed in detail later in the section on drawing process within this phase. What is relevant here is that the activity is within one's ability and therefore capable of generating flow or fusion, due to the systematic approach to drawing.

Secondly, Csikszentmihalyi and Csikszentmihalyi (1988) argue that for a flow state to occur there has to be a limited "stimulus field". There has to be focussed attention on a limited range of stimulus to prevent elements that could be potentially distracting. In the context of this research, the limited stimulus field concerns the movement of the body drawing across the surface of the paper. At times, there is an awareness of the environment, however, this is generally part of peripheral vision and senses rather than a focal point. The mind is fully focussed on engaging the body to perform the task of drawing the media across the surface in methodical movements; the action and awareness of that action becoming fused. Therefore, the repetitive process of drawing contains the two elements deemed necessary by Csikszentmihalyi and Csikszentmihalyi's (1988) research to be capable of generating a state of flow.

**Rhythm in Repetitive Physical Activity**

In addition to these two identified factors - feasibility and limited stimulus field - required to initiate the potential for fusion, or a flow state, the repetitive process of drawing revealed a further factor deemed pertinent to the generation of fusion within this research — rhythm. The rhythmical and continuous movement of the repetitive process of drawing generated an affect
of the mind and body working in unison with one another. The repetition of action generating a rhythm through the pace of movement and pressure applied to the drawing media. However, as Halliwell (2007) states, "If an action is repeated for long enough, it soon becomes apparent that there is no such thing as a repeated action or experience." The body is not a programmed machine; slight shifts in position alter the pressure or angle of application of media, recording the alterations through the trace of the mark. These slight deviations in the trace of the mark creating a rhythm across the surface as they document the fluctuating states of consciousness as they occur.

As previously discussed, the state of fusion or flow was only one aspect of the fluctuating state of consciousness. It existed in opposition to an acute awareness of self or environment, as was the case in luminary. During luminary the fluctuation between states was momentary. In contrast, the repetitive drawing process was capable of inducing long periods of fusion that led to several hours of time having the perception of a few minutes. The awareness of self or environment was reinstated when a discomfort in the physical self or boredom due to the monotony of the repetition of action renewed attentive awareness and the fusion or flow state was interrupted. As Csikszentmihalyi and Csikszentmihalyi (1988 p.38) state, "... for flow to be maintained, one cannot reflect on the act of awareness itself. When awareness becomes split, so that one perceives the activity from "outside", flow is difficult to maintain for any length of time without at least momentary interruptions." These 'interruptions' are what generate the perception of a fluctuating state of consciousness, and ultimately are recorded through the rhythmical variation of mark. As Townsley (2007) states, "Each trace records the difference of each moment." Each time a break in fusion occurred the established pace or pressure would be interrupted and this, in turn, would be visible in the slight discrepancies in the mark left on the surface. Over a large area, once the drawing was complete, these would create a rhythm of fluctuating marks oscillating across the surface. It was considered that these discrepancies are what created the rhythm; as Dewey (1934, p.160) states if
there is uniformity and an even flow there is no rhythm, rhythm, "... is ordered variation of changes."

The significance of rhythm within repetitive action is its resonance with the rhythm of existence; a series of rhythms - the changing of the seasons, the sequence of night and day, life and death, or the beating of the heart, for example - which regulate being. Therefore, when we experience rhythm it resonates with the very core of existence and it is this factor that contributes to the generation of the state of fusion during repetitive actions; the mind and body are both involved in rhythmical motion that is capable of initiating a state of fusion. Dewey states, (1934, p.156) “Underneath the rhythm of every act and of every work of art there lies, as a substratum in the depths of subconsciousness, the basic pattern of the relations of the live creature to his environment.”

The discovery of these factors - feasibility; limited stimulus field; rhythm - related to repetitive actions has further significance, for the translation of the fluctuating state of consciousness within luminarv, when associated with a process of drawing.

**Drawing as Visible Trace**

Whilst there is much debate, and disagreement, concerned with answering the question - "What is Drawing?" - most (including, Farthing 2005 and Petherbridge 2008 in Garner 2008; Fisher 2003 in Newman & De Zegher 2003) acknowledge both: the intimate and immediate manner of drawing, and the capability of drawing to record the trace of the drawer. Marden (in Farthing 2005, p.30) states there is, "Less between the hand and the paper than any other medium" suggesting drawing's immediacy. When discussing drawing's ability to record the trace of the drawer Newman (Newman & De Zegher 2003, p.70) states that, “When we look, we enter the intimate space of a work that is as close to the action of an artist’s thought as one can get.” Taylor (2008, p.10) also believes in this quality of drawing stating, “... through the act of drawing we are not only left a trace of the physical act but a trace of the thinking process” In agreement with this, Bailey (1982, p.339) states, “More
deeply than any other form in the visual arts, drawing immediately betrays how the draughtsman thinks.” Drawing, through its immediacy of means, reduces the space between the drawer and the drawing - leaving marks on the surface regardless of erasure - creating a visible trace of both the process of making and the drawer’s thoughts. Fisher (2002, p.222 in Newman & De Zegher 2003) states,

... the act of drawing makes possible the magical identity between thought and action because to draw is the quickest medium and can therefore protect the intensity of thought. To draw is never a transcript of thought (in the sense of writing) but rather a formulation or elaboration of the thought itself at the very moment it translates itself into an image.

The repetitive process of drawing is predetermined and as such it, “...delays decision making ...” (Petherbridge 2006), the process is determined for the current drawing, although reflection will subsequently determine the progression of the ensuing drawings. Consequently, the marks and traces present in the drawing will not reveal the thought process behind the drawing’s making, in the sense of making explicit changes in decision through erasure, generally associated with drawing. However, as discussed earlier, the repetitive process of drawing does have the potential to trace and record the generated fluctuating state of consciousness through the rhythm of marks on the surface. Avis Newman (2003, p. 170 in Newman & De Zegher 2003) states, “It is the rhythm of marks that frames and gives internal coherence to an image. The rhythm in a drawing allows one to experience the thing. It takes the eye from place to place.”

As a consequence of the effect of the repetitive motion on the state of consciousness a sense of rhythm is created in the progressive flow of linear marks; the repetitive process of drawing creating a rhythmic quality on the surface that reflects the nature of its production. This relates to the speed of application, pressure applied and distance between marks, which are created when absorption in repetitive motion has occurred generating fusion. Breaks in fusion create a fluctuating state of consciousness, which is perceptible through the changing rhythm of the marks generated by discrepancies in
speed and pressure applied. The marks on the surface record deviations in states of consciousness as the rhythm of drawing fluctuates in response to states of fusion and acute awareness. As a consequence, the direct recording of the state of consciousness through the process of drawing offers the potential to translate the fluctuating state of consciousness of luminary into drawing.

The repetitive process of drawing contains the elements of feasibility; limited stimulus field; and rhythm; identified as necessary to generate a fluctuating state of consciousness, incorporating both fusion and a heighten awareness of self. Furthermore, due to the nature of drawing, there is also potential to record the trace, not of thoughts concerned with decision-making, but of the state of consciousness of the drawer. The element of visible trace within drawing, suggests that drawing could be defined as a phenomenological process as it records its becoming, as it appears, through the trace of marks on paper.

Drawing as a Phenomenological Process
Moran (2000, p.15) states the, "... term phenomenology is used, for the first-person experience of conscious states." Husserl was considered to be the principle founder of phenomenology, developing the concept of the need to study phenomena, related to object or concept, as they appeared to consciousness. Husserl advocated that in order to access phenomena as they appeared in consciousness there was a need for 'reduction', "... phenomenology must pay close attention to the nature of consciousness as actually experienced, not as pictured by common sense or by the philosophical tradition" (Moran 2000, p.6). Phenomenologists seek to access phenomena without interpretation through social constructs, which create predetermined expectations; to see phenomena as they are, rather than how we are conditioned to think they should be. However, as Merleau-Ponty (2002, p.xv) later acknowledged,

The most important lesson which the reduction teaches us is the impossibility of a complete reduction [...] If we were an absolute mind,
the reduction would be no problem. But since, on the contrary, we are in the world, since indeed our reflections are carried out in the temporal flux on which we are trying to seize [...] there is no thought which embraces all our thought.

Merleau-Ponty acknowledged, in agreement with Heidegger (1962) discussed in Phase One, that we are within a world and that world is our given reality. However, whereas Heidegger concentrated on the nature of Being, Merleau-Ponty concentrated on "... a new philosophy of the human body" (Johnson & Smith 1993, p.8). Merleau-Ponty (2004, p.56) sought to identify the specific role of the body as mediator between the world and self, he states, "... rather than a mind and a body, man is a mind with a body, a being who can only get to the truth of things because its body is, as it were, embodied in those things." Identifying the specifics of the body in the world Merleau-Ponty (1964, p.163) suggests,

Visible and mobile, my body is a thing amongst things; it is caught in the fabric of the world and its cohesion is that of a thing. But because it moves itself and sees, it holds things in a circle around itself. Things are an annexe or prolongation of itself; they are encrusted into its flesh, they are part of its full definition; the world is made of the same stuff as the body.

Merleau-Ponty discusses this philosophy of the body in relation to the production and viewing of artworks. Whilst he concentrated on the process of an artist painting (notably Cezanne), because Merleau-Ponty discusses the translation of the visible world into artworks, his philosophy has resonance for other creative practices, including drawing.

Merleau-Ponty (1964) suggests that the artist is able to recreate in his artwork the specific phenomena of the world, rather than a reproduction of how it is presumed to appear, through the mediation of his body. "Since things and my body are made of the same stuff, vision must somehow take place in them. [...] Things have an internal equivalence in me; they arouse in me a carnal formula of their presence" (Merleau-Ponty 1964, p.164). They generate a particular response that can only be attributed to them. In this respect
Merleau-Ponty suggests artists discover a system of equivalences\(^9\) that are translated into painting and in turn, will arouse in the viewer the response that only that ‘thing’ could. Using Cézanne’s painting as an example of, “… prescientific perception of the visible” (Johnson & Smith 1993, p.9) – the appearance of things as they appear – Merleau-Ponty suggests the artist is able to communicate his specific mode of being-in-the-world through his art, revealing the world through the trace left on the canvas or paper. “It is by lending his body to the world that the artist changes the world into paintings [… ] that body which is an intertwining of vision and movement” (Merleau-Ponty 1964, p.162). Merleau-Ponty’s (2002) emphasis on the role of the body, as mediator between the world and self has pertinence for this research. It has previously been argued that the body is mediator between the state of consciousness and the marks left on the paper through drawing; the body moves with the movement of the mind, fluctuating between fusion; heightened awareness of self; and heightened awareness of the environment. Drawing\(^{10}\) is phenomenological in that it records, through mark-making, the trace of its making from inception to conclusion. As Rosand (2002, p.13) states, “The self-reflexivity of the drawn mark, alluding to its own making, quite naturally implicates the maker [… ] the line recalls the process of its becoming through the act of drawing, the gesture of the draftsman.” The repetitive process of drawing leaves the trace of the marks on the paper and, as previously stated, these marks correspond to the state of consciousness of the drawer. Therefore, it is suggested that the repetitive process of drawing, allows

\(^{9}\) Merleau-Ponty (in Johnson & Smith 1993, p.91) states, “For each painter, style is the system of equivalences that he sets up for himself for that labor of manifestation. It is the universal index of the “coherent deformation” by which he concentrates the still scattered meaning of his perception and makes it exist expressly. […] We must see it […] developing in the hollows of the painter’s perception as a painter; style is an exigency that has issued from that perception.”

\(^{10}\) Bailey (1982) completed PhD research presenting a philosophical thesis, which sought to discuss drawing as implicitly connected with phenomenology. Presenting the argument that the draughtsman, whilst drawing, is a phenomenologist. Bailey (1982, p.3) states, “Within the scope of all the ways he [the draughtsman] makes his marks, through all their transmutations, he seeks routes for the interrogation of how things are.” The thesis focuses on drawings, which are representational of the physical world but the author suggests that the same holds true for drawings, which seek to uncover the “how things are” of an internal thought. Bailey relates the movement of the draughtsman’s thought with the trace left upon the surface of the paper, as he suggests, “More deeply than any other form in the visual arts, drawing immediately betray how the draughtsman thinks” (p.339). Proceeding to state, “… drawing gives us insights into the pathways of the draughtsman’s thought-in-action …” (p.340). Within the thesis Bailey (1982, p.165) also states, “The draughtsman draws to give order to his thought, it is a process whereby he makes clear to himself what he is doing. It is a process that simultaneously orders and enlarges his experience.” Cain’s (2007) research through drawing focuses on this aspect of drawing as a means of gaining understanding, which she entitles, “… drawing as coming to know …” Cain (2007) states, “I began to consider that drawing was perhaps a knowledge-constituting process involving a dialectic between knowing and not-knowing.” Cain (2006) concludes that, “… the experience of making a drawing makes visible what are essentially tacit processes in activity through our ability to make sense of what we do.” As a consequence, and in contrast to this research, Cain’s research focused on, “… the evolution of the practitioner rather than the evolution of the drawing” (Cain 2009).
access to the phenomena of the state of consciousness as experienced, and records such through the trace of marks drawn on the paper by the movement of the body.

The relationship between the body and drawing is pertinent to this research. Merleau-Ponty states, "... perceiving as we do with our body, the body is a natural self and, as it were, the subject of perception" (Merleau-Ponty 2002, p.239). Whilst Rosand (2002, p.110) states, "Drawing records what has been seen and is known, but not after the fact – it is simultaneous with, and, for the draftsman, identical to perception." The body perceives and drawing is perception, as Rosand states, "The gesture of drawing is, in essence, a projection of the body ...", the body that is mediator between mind and world. The implication of this, for the research, is the opportunity to translate, into marks on paper, the fluctuating state of consciousness - generated by involvement in the repetitive process of drawing - resonant of that experienced during luminary.

Repetition as Time Trace
As referred to in Phase One, a further consequence of the phenomenology of a repetitive process of drawing - capable of recording its own making and pertinent to the translation of luminary - is the recording and reference to time. Bryson (2003, p.149 in Newman & De Zegher 2003) suggests that we, as viewers, are unable to reconstruct the process of drawing through the trace of marks in actual sequential order, but that there is instead a "... permanent visibility of each unit of production – or each line on its own." The repetitive process of drawing offers the potential to reconstruct the process of making in sequential order and time. The process is laid bare through the repetitive linear marks drawn consecutively across the paper's surface.

Rosand (2002, p.16) states, "Responding to drawings, we make our way back, through line, to the originary impulse of the draftsman. Interpretation involves a connecting act of re-creation, the self-projection of the viewer reimagining the process of drawing." With the repetitive process of drawing the re-enactment of making through visible trace takes place through the
presence of the linear marks upon the surface of the drawing. Each linear mark is a trace of the body's movement during a portion of time spent drawing across the surface; each linear mark a visible record of a trace of time replicable by the movement of the eyes tracing that line. "A line is made by the movement of a point ... the point may be compared to an instant in time, and the line may be likened to the length of a certain quantity of time ..." (Da Vinci in Rosand 2002, p.111).

As discussed in Phase One, the addition of directional marks across the surface had the potential to suggest a continuation of mark beyond the limitation of the paper, creating the illusion of potential extension beyond the paper's edge. This generated the potential of the drawings to indicate a proportion of segregated time – an experience – through the defined edges of the paper. The drawing is created within the limits of the paper's edges; the paper creates delineation, an edge, a surface on which to exist. This creates an order, a definition of a beginning and an end, control and a limitation. However, in contrast, the marks on the surface appear limitless and suggest continuation beyond the paper's edge intimating the continuum of time through repetition of marks ad infinitum. Fer (2005, p.192) states, "The idea of infinity itself presupposes an incomplete subject, and the work of repetition is the impossibility of completion." The repetitive marks suggest limitlessness because the viewer is able to not only retrace and recreate the process of their making, but continue it through the imagined repetition of marks.

**Research through drawing and drawings**

**Series 4**

**Intent**

As discussed in the previous chapter, Series 3 identified several areas for consideration at the outset of Phase Two's research through drawing; format and scale; the use of a tonal range of blacks; and the development of a repetitive process of drawing.

Series 3c had investigated the possibility of using scale and format to encompass the viewer whilst having some resonance with the proportions of
the human body. It was considered that the relational aspect of format to the body, and its relevance to the translation of *luminary* through *drawing* into marks on paper, needed to be investigated further within Series 4. Therefore, an elongated portrait format, developed in Phase One, was chosen as a starting point for the drawings of Series 4. The intention was to increase the scale of the elongated portrait format, to further pursue the element of an encompassing environment *experienced* during *luminary*.

Alongside elements of format and scale, the discovery of the intrigue a black on black surface could create, through the possibility of the surface to reveal itself over time and its ability to both detain and draw closer a viewer, was considered worth pursuing. Therefore, the intention was to continue with a process of working over a blackened surface with a variety of mark.

In order to create a layered and blackened surface the latter drawings in Series 3 had seen the development of a repetitive process, which appeared to generate a fluctuating state of consciousness that closely represented that of *luminary* – as discussed in detail at the beginning of this chapter. Therefore, it was considered pertinent to continue to experiment with repetitive processes of *drawing*.

At the outset of Series 4 the intention was to combine some of the processes of media application and mark making utilised and considered pertinent to the research in Series 3a, for example flooding the paper with turpentine and *drawing* layer upon layer, with the repetitive process of *drawing* developed in Series 3c.

**Series 4**

**Drawing Process**

A large-scale elongated portrait format chosen; layers of detail were *drawn* upon the surface of the paper with compressed charcoal, creating a tonal black surface. Through a process of repetition, linear marks were *drawn* over the surface, by either: scoring the paper and rubbing the charcoal into the ruptured surface (*figure 40*); or by drawing upon the charcoal-laden blackened
surface with an eraser (figure 41). Several drawings were worked upon simultaneously, each individual drawing incorporating a slightly differing process of drawing over the initial blackened surface. This gave the opportunity to consider and evaluate the potential of different processes and allowed the research to continue whilst waiting for process-determined pauses, for example, waiting for the turpentine to evaporate. This process also allowed for the experimentation of several ideas alongside one another, comparing and contrasting the effect of each against the other.

In order to aid reflection and evaluate the success of the drawings as translations of luminary, five of the elongated portrait format drawings - from Phases One and Two - were hung side-by-side in a clean white space (figures 16, 38, 41, 42 & 43). Presented and viewed in this way, the drawings began to relate to each other, as parts of an installation, as opposed to appearing as separate entities contained within a shared space. The drawings' relative parts began to have a relational affect on each other to the point of offering the potential to be read as a whole. Their relational aspect, consequently, gave the drawings, when considered as a whole, a greater surface area and therefore further potential to provide a translation of an encompassing environment. However, as a consequence of grouping together drawings with differing surface appearance, the potential to relate to concepts of infinity - through the suggestion of a continuation of mark beyond the edge of the paper - which had resonance with the element of an awareness of the continuum of time of luminary, was diminished. For this reason it was considered that an individual drawing of a larger scale could potentially be more effective as a translation of luminary than a collection of separate drawings with differing surfaces. Consequently, the decision was to considerably increase the scale of the final drawing of Series 4.

Working on an increased scale, the final drawing of Series 4 (figure 44) was drawn through a process of applying layers of marks and tone before scoring repetitive linear marks across the length of the surface with a knife. In order to revisit the black-on-black surface - discovered in Series 3a to have a transient
quality fluctuating with the varying natural light source - a layer of compressed charcoal was applied to the entire surface.

**Series 4**

*Reflection – Format*

As previously mentioned, hanging five drawings together in a clean white space had initiated the decision to increase the scale of the final drawing in Series 4. Due to the enlarged scale, the drawing ‘outgrew’ the wall space and as a result flowed onto the floor, encroaching on the space normally occupied by a viewer (*figure 44*). As discussed in Phase One, the relational scale and proportion of the drawings had the potential to reference the awareness of self within the continuum of time *experienced* during *luminary*, which had subsequently generated a sense of belonging and reconnection to the world.

The increased scale of the final drawing furthered this factor by occupying the entire space within the viewer’s field of vision - around the body, above the head and reaching as far as the feet. In addition to this, it was considered that the increased scale of the drawing had the effect of not only providing a larger surface area with the potential to create an encompassing environment - when viewed from an intimate distance - but also the potential to alter the perceptual experience of the environment; by dividing the space rather than being contained within the wall space, the drawing’s presence altered the appearance of the environment. This was considered to be beneficial as it opened up the potential to create an encompassing environment resonant of *luminary*, with the drawing installed in the space rather than relying on an intimate distance of viewing in order to create such an environment.

The increased scale of the drawing also meant that over the large expanse, the light reflecting properties of the blackness were clearly visible as the drawing’s appearance fluctuated in response to the changing quality of the natural light source. This was of great interest, not only did it have resonance with the transient nature of *luminary* but the contradiction of black both absorbing and reflecting the light was intriguing. As well as relating to the contrasting light quality of *luminary*, it also had resonance with the contradictory and fluctuating state of consciousness present during *luminary*.

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For these reasons it was considered pertinent to continue experimenting with the scale and installation of subsequent series of drawings.

**Series 4**

*Reflection – Black-on-Black Surface*

The compressed charcoal layer applied to the final drawing of Series 4 created a dense black surface with deeper black linear marks appearing where the compressed charcoal had been rubbed into the drawn score marks (figure 44). As with the drawings of Series 3a, slight indentations and traces of the preceding layers were still visible through the final layer of charcoal. These indentations, along with the shadows and highlights created by the raised surface of the scored paper both absorbed and reflected the light, creating tonal variation within the black-on-black surface. As a consequence, the drawing’s appearance fluctuated as the transient light source traversed the surface, sometimes revealing, at other times concealing the minutiae of detail on the drawn surface. These elements had resonance with the element of an awareness of continuum of time, *experienced* during luminary, through the transient nature of the light source as it fluctuated through the rhythm of passing time during day and night.

Alongside this fluctuating light responsiveness of the blackened drawing, the black-on-black surface was considered beneficial for the appearance of the drawings in two ways: the tonal variation of the blacks appeared to illuminate the surface, creating luminosity within the blackness; and the use of a ‘unified’ surface (in the sense that the final layer had been applied to the entire surface with an equal density) appeared to intensify the impact and subsequent presence of the work. These two factors were considered pertinent to the research, due to their resonance with elements of vastness, blackness, and an awareness of the continuum of time *experienced* during luminary.

During the process of *drawing* Series 4 a screwdriver accidentally fell onto one of the charcoal-laden surfaces leaving behind a mark with a metallic appearance, which - when viewed from a particular angle - reflected the light. The light-reflective mark had the potential to be either imperceptible or
strikingly visible, depending on the angle at which it was viewed. When visible, the mark appeared to accentuate the blackness of the compressed charcoal. It was considered that this discovery opened up the potential for drawing the light back into the blackness without losing the quality of fluctuation, discovered in the black-on-black drawings, between blackness and luminosity and the ability of the surface to reveal itself over time. Therefore, it was considered worthwhile to experiment with a process of drawing with a screwdriver over heavily layered compressed charcoal, within the next series of drawings.

Series 4

Reflection – Repetitive Process of Drawing

As discussed in detail at the beginning of this chapter, the effects of the repetitive process of drawing on the state of consciousness were noted and identified as having resonance with the state of consciousness generated during luminary. For this reason, the act of a repetitive process of drawing was adopted for the remainder of the research. However, whilst the repetitive process of drawing was considered necessary to the success of the research through drawing, it was considered pertinent to continue to experiment, in the subsequent series of drawings, with differing processes of repetitive mark making. The reasoning behind this decision was based on reflection following the final drawing of Series 4. The drawing incorporated a linear mark scored into the charcoal-laden surface with a knife - before a final layer of charcoal was applied - creating darkened linear marks (figure 44). Whilst this was considered intriguing - due to the quality of tonal black - the knife was difficult to control, creating linear marks along the length of the paper that differed quite considerably from one another. As stated previously, the continuity of mark across the drawing’s surface had resonance with concepts of infinity, therefore, it was considered pertinent, through experimentation with ways of creating repetitive marks, to identify a process of repetition that would have the potential for each linear mark to closely resemble its predecessor. The discovery of the metallic light-reflective mark made by the screwdriver was considered a potential solution to this need for greater precision.
As mentioned in Phase One, incidental rips and tears were occurring in the surface due to the vigorous nature of the process of drawing. This was considered an unwanted distraction within the repetitively drawn surfaces because it interrupted the linear mark, breaking the continuity of the repetition. As a consequence, it was deemed necessary to consider how the process of drawing could be modified to reduce the wear on the surface within the next series of drawings.

However, although the tears were not considered pertinent for the drawings of Series 4 or for the anticipated repetitively drawn drawings of Series 5, the occurrence of the torn paper did initiate the thought that perforations could be used to work with the natural light source in an alternative way; to re-introduce light into the drawings in a very direct manner. The drawings within both Series 3a and 4 investigated how to develop a black-on-black surface that conversely absorbed and reflected the natural light source. Consideration was now given to the potential of a perforated surface to allow the opportunity for light to flow through the paper's surface and subsequently become part of the drawing's appearance. As a consequence, the decision was made to pursue this concept alongside the screwdriver drawings in Series 5.

Series 5

Intent

Series 4 identified several areas for consideration at the outset of Series 5: to continue experimentation with an increase in scale of the elongated portrait format; to revise the process of drawing to minimise the damage to the paper's surface; to experiment with the potential of drawing with a screwdriver over a compressed charcoal laden surface in order to draw light into the surface; and to experiment with the potential of perforating a compressed charcoal surface, in order to bring luminosity into the drawing through the natural light source of the environment.

In order to pursue these ideas effectively, the decision was taken to work simultaneously on two aspects of experimentation: one – to experiment with the use of a screwdriver, two – to experiment with perforating the surface of
the paper. Each aspect of experimentation would also seek to address the issues of an increase in scale and a modified process of drawing.

**Series 5a**

**Drawing Process**

The intention of Series 5a was to investigate the potential of drawing repetitively - over the compressed charcoal layers - with a screwdriver to create lines with a metallic appearance. As discussed earlier, in Series 3b, a square format was utilised when experimentation with process, mark or media was required - as the focus of the research - without the distraction of connotations of scale and format. For this reason the initial drawings of Series 5a were created on a square format, concentrating on developing repetitive processes of mark making rather than addressing issues of scale and format.

Several drawings were completed on a square format to explore the potential of the metallic-like appearance of the screwdriver drawn linear marks when combined with differing processes of repetitive mark making. The intention of this series of drawings was to explore the potential of this combination of mark and process to reintroduce transient luminosity into the drawing. The metallic quality of the screwdriver's mark suggested the potential for the light to be conversely reflected by the lines and absorbed by the partially revealed compressed charcoal surface. It was anticipated that these factors would contribute to a fluctuating surface appearance of the drawing in response to the changing light conditions of the environment in which the drawing was placed.

The incidental rips and tears, accumulated during the vigorous production of the under-layers of drawing were still considered to be detrimental to the drawings as they disrupted the flow of the lines drawn upon the surface. As previously stated, this was considered to be an unwanted distraction as it interrupted the continuity of the repetitive quality of the marks and lines created by drawing with the screwdriver. The metallic lines and marks introduced to the drawing had the effect of obscuring the previously visible trace of the under-layers; diminishing the quality of the visible trace of the
drawing's making considered pertinent to the research. In response to these developments, the decision was taken to commence the subsequent drawings with a single but dense layer of compressed charcoal. This action was taken to minimise the 'damage' to the surface and create a blackened surface on which to draw with the screwdriver.

Subsequent drawings were created through a process of drawing directly over a compressed charcoal-laden surface; the black layer now the surface on which to be drawn, rather than the final layer creating the dense appearance of the drawing. The layer of compressed charcoal made experimentation with the repetitive mark more effective, as it eradicated the appearance of indentations and tears in the paper's surface that had affected the flow of movement from the hand within previous drawings.

For the initial drawings, the surface on which to draw (a layer of compressed charcoal), and the tool (a screwdriver), were pre-determined. However, there was a return to the intuitive and spontaneous process of drawing discussed in Series 1 and 2. The reasoning behind this was to attempt to initiate discovery through experimentation, to be open and responsive to discoveries as they became apparent through the process of drawing. Several drawings were produced this way creating a variety of marks on the surface (figures 45 & 46). However, although the drawings were responsive to the light source - their surfaces fluctuating with the changing natural light source and angle of view – it was considered that much of the resonance of luminary was lost without the repetitive process of drawing. Subsequently, a drawing was created using a repetitive process of drawing a linear mark from one side of the paper's edge to the other.

When completed the appearance of the drawing was considered to have significant potential for the research (figure 47). The metallic linear marks recorded the process of drawing across the surface, tracking the movement of the body in time. The fluctuating line – generated by the inconsistency of the movement of the body - created a rhythmical path across the surface. Rest periods were discernible, as the rhythm entered into during a period of
drawing would be interrupted. When drawing commenced the pressure applied to the screwdriver would alter, varying the thickness and intensity of the linear mark.

As previously discussed, the repetition of mark had the potential to reveal not only the process of its making, but also the time involved, as the eye tracked the linear marks traversing the surface in relative time to its making. The metallic lines reflected the light. However, due to the rhythmical flow and varying density of the linear marks the quality of reflected light fluctuated depending on the natural light source and the angle at which the drawing was placed or viewed, generating a transient surface appearance. The drawings of Series 5a, prior to this, had the same reflective and fluctuating qualities, however, the continuity of the linear marks had the potential to suggest continuation and infinity rather than a drawing contained within the delineation of the paper's edge.

As discussed in detail earlier, the repetitive process of drawing had an affect on the state of consciousness that had resonance with that experienced during luminary, which offered the potential to record the state of consciousness through the trace of marks on the paper. The predetermined way of working allowed the body to engage with the process, rhythmically following the trace of previous linear marks traversing the surface. This had the affect of fusion of the self with the process of drawing to the point of a loss of awareness of oneself as a separate entity. This fusion lasted for varying amounts of time before a sudden irritation at the monotony of the process or pain from a part of the body tired from the repetitive movement would bring the state of consciousness back into a focused awareness of self as a separate entity to the surroundings. This fluctuation of state of consciousness had resonance with the fluctuating state of consciousness experienced during luminary.

Due to these factors, the spontaneous and intuitive approach to the process of drawing was once again discarded and a repetitive approached adopted for the remainder of Series 5. There was enough resonance with luminary and
intrigue in the surface created by the repetitive lines of figure 47 to initiate the decision to combine this process with the large-scale elongated portrait format. The potential discovered by the final drawing of Series 4 (figure 44) initiated the decision to return to the process of drawing linear marks along the length of the paper’s surface rather than across the paper’s width. The final drawing in Series 5a incorporated the repetitive process of drawing on an elongated portrait format creating a drawing that had the qualities of the previous drawings (figures 44 & 47) on a larger scale.

In order to aid reflection, the drawing was taken into a clean white space. Whilst the intuitive approach to the process of drawing had been abandoned the placing of the drawing in a space was approached in an intuitive manner. This allowed for the research to develop through responsiveness to discoveries as they were made. Initially, the drawing was hung from the wall and allowed to trail onto the floor and out into the environment. However, the increased scale of the elongated portrait format required an alternative consideration to that of previous drawings, which had been positioned flat to the wall. The drawing’s length reached out a considerable distance across the floor. This had not been problematic with the final drawings of Series 4 (figure 44) but the increased scale of this drawing meant the piece did not work compositionally within the space. For this reason, the drawing was manoeuvred around the space, experimenting with positioning by responding intuitively to the particulars of the space. The repositioning continued until the drawing was installed in a manner considered to achieve the greatest coherence compositionally within the clean white space. This was finally achieved by fixing the top edge of the drawing to the wall at a height of 2.5 metres and allowing the length to hang parallel to the wall. The excess was folded back on itself to form a bulbous curve as it touched the ground (figure 48).

Series 5ai
Drawing Process

The appearance of the metallic linear marks of the final drawing of Series 5a and the curves created by the bulbous fold were intriguing; the surface
appearance altering as the reflection of the light differed depending on the position of the paper. The appearance of the linear marks on the part of the drawing hanging straight (figure 49) differed from the appearance of the linear marks traversing the bulbous curve of the drawing (figure 50). This factor influenced the decision to experiment with replicating the appearance of the linear marks on the bulbous curve of the drawing through drawn lines; to create illusory curved drawn lines on the flat surface of the paper.

In order to commence experimentation a 1.5 metre square format was chosen; the scale of which, was determined by the plausible reach of an extended arm. The drawings were approached using a similar process of drawing as that in Series 5a, but rather than drawing a straight linear mark across the surface, curved lines were drawn determined by the reach and mobility of the arm. To change the direction of the curve, the paper was rotated rather than the motion of the arm altered. This allowed for a repetition of action that led to the fusion of self with the process of drawing.

The drawings were considered to have an interesting surface appearance; the way the light traversed the surface, for instance, was considered intriguing (figure 51). Therefore, in order to develop this process of drawing further, the scale of the subsequent drawings was increased and an elongated portrait format chosen. This decision was intended to allow a comparison to be made between the straight line drawings of Series 5a and this new series of curved line drawings.

The drawings were hung on the wall and their installation experimented with. In the first instance they were hung flat to the wall (figure 54). However, in response to the curved drawings of Series 5a the drawings were folded back on themselves to create a bulbous curve that extended out from the wall (figure 55). This affected the way light traversed the surface - as it had with previous drawings - the addition of curved lines also affecting the way the light traversed the surface.
**Series 5b**

**Drawing Process**

Drawn concurrently with Series 5a and Series 5ai, Series 5b incorporated the process of *drawing* through perforating the paper’s surface. Working on a 1.5 metre square format; a compressed charcoal layer was applied to the paper, over which, several experiments were carried out with sharp pointed implements including: dressmakers’ pins; embroidery needles; and a bradawl. Each created the desired perforation but the process was extremely time consuming. This factor initiated the development of a hand held tool that allowed several perforations to be made at once.\(^\text{11}\) Once developed, the perforation tool allowed the drawing to be completed more rapidly, making the process feasible on a large scale.

The action of perforating the paper left a trace of white paper visible on the surface, which was felt to be unnecessary and distracting. Therefore, in order to blacken the perforations and remove these white areas, the residue compressed charcoal dust, present on the paper, was swept over the surface with a household sweeping brush. This not only had the desired effect of forcing the compressed charcoal into the perforations - removing the white areas of the paper - the action of sweeping also created the appearance of a velvet-like pile on the surface, similar to that discussed previously in Phase One. As with velvet the surface appearance altered depending on the direction it was swept.

When hung in front of a natural light source, the light flowed through the perforations in the drawing generating a fluctuating surface appearance, as the natural light altered through the passing day. The necessity of this work to have a natural light source directed at the underside of the drawing, initiated the decision to create a drawing of sufficient scale to be suspended from the ceiling in the centre of a space. It was anticipated that the drawing would hang like a screen to divide and separate the environment. For this reason a scale of 10 metres by 1.5 metres was chosen. This was considered sufficient to

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\(^{11}\) The tool consisted of several ‘mapping’ pins placed through the perforations of the rose of a watering can; into which resin was poured to hold the pins rigid.
hang from floor to ceiling with some excess curving onto the floor, in a similar manner to the final drawing in Series 5a (figure 48).

Compressed charcoal was rubbed into the paper’s surface leaving a residue layer of dust. The surface was covered in sections - the length of the arms reach. To create an even surface to perforate, as each section was completed, the residue dust was swept extending the dust a few centimetres over the compressed charcoal surface to the white paper yet to be covered. The edge and texture this created was considered intriguing and for this reason a series of drawings explored the use of this technique. This is discussed in detail in Series 5bii.

Once the paper was fully covered with a layer of brushed compressed charcoal, the hand held tool was used to perforate the entire surface. This rhythmical repetitive process was carried out over a series of one-hour periods.

The completed perforated drawing was installed in a central location within a clean white space its length trailing across the floor (figure 64). This allowed the natural light from the window to filter through the drawing’s surface, whilst revealing a fractured view of the environment behind. However, this effect was clearly discernible during a quick glance and was felt to have lost some of the ability of the earlier drawings (figures 27 & 28) to hold attention by slowly revealing the surface detail.

A further consequence of moving the drawing into the centre of the space was that it was no longer encountered as a drawing traditionally would be – it now took on the role of an object and as such had more than one view to consider. What had previously been the reverse of the drawing, unconsidered due to its concealment, was now a visible part of the drawing. In comparison to the charcoal laden surface the reverse seemed unsatisfactory with its traces of dirty finger marks and incidental smudges from the floor. The reverse revealing the drawing’s detail instantly through the appearance of raised perforations created as the tool was pushed through the paper. Therefore it was
considered necessary to install the drawing in a manner that would conceal the reverse of the drawing.

The drawing was manoeuvred around the space to assess how the surface would react to the light in the room, whilst concealing the drawing's reverse surface. Whilst manoeuvring the drawing around the space it was observed that where the drawing was folded upon itself it caused the perforations to become less obvious at a glance due to the disjointed alignment of the perforations. This also had the effect of causing the light to appear to flicker through the surface, in response to the movement of the viewer. This was considered to be a desirable quality; it not only created a drawing that could reveal its detail over time but also a surface that would alter in response to the movement of the viewer negotiating the drawing. This was considered to have the potential to sustain the interest of the viewer - to initiate concentrated viewing - and also had resonance with the transience and fluctuating light source experienced during luminary. In turn, the environment behind the drawing was less discernible through the fragmented misaligned perforations and became reduced to a series of colours that were alternately concealed and revealed depending on the position of the viewer.

The discovery of the fluctuating light quality as it appeared through the misaligned perforations and the desire to conceal the drawing's reverse, initiated the decision to install the drawing - folded in two - in the centre of the space, in front of a window (figure 62). Positioning the drawing in this fashion had the desired quality of the light flickering through the perforations and the surface becoming transient, revealing the fragments of the environment behind. However, the drawing was not of sufficient scale to be folded in two and still work compositionally within the space. Therefore, the decision was made to produce a second identical drawing - 10 metres by 1.5 metres - that could be installed alongside the original. This drawing was subsequently installed back-to-back with the original and folded into bulbous curves as it met the floor (figure 65).
Series 5bi

Drawing Process

In order to research the installation possibilities of the large-scale drawings and assess the effect of positioning in response to the light source, the final drawing in Series 5b (figure 65) was taken into a clean white space. The drawing was installed and manipulated responding intuitively to: the space; the emerging form of the drawing; and natural light source.

The drawing was suspended from the ceiling using clear thread, manoeuvred and repositioned (figure 66), before finally being twisted around itself, its lengths folded and spread out across the floor (figure 68).

Series 5bii

Drawing Process

As previously mentioned, during the process of drawing in Series 5b, the compressed charcoal layer was swept with a household brush. The effect of sweeping the residue dust across the white paper was considered intriguing because of its resonance with: a continuum of time - through the directional marks across the surface; luminosity - through the contrast of light tones against the compressed charcoal; and the fluctuating state of consciousness - generated through the repetition of the action of sweeping, affected the state of consciousness in the same manner as the process of perforating the paper or drawing with a screwdriver. For this reason, sweeping - as a process of drawing - was pursued in this series.

For reasons detailed previously, a square format was chosen on which to experiment with the process of drawing. The dust collected from sweeping the surfaces of Series 5b was brushed over clean sheets of square format paper. Differing pressure was applied to the surface to experiment with the effect of differing densities of intensity (figures 70 & 71). A desire to include the darkest black tones within the drawing, initiated a process of creating bands of compressed charcoal along either sides of the paper's edge before sweeping the excess dust created during the process, between the two bands of tone (figure 72).
Series 5
Reflection – Scale and Installation

The scale of the final drawing - in Series 5a (figure 48) - was increased in order to further extend the potential of providing an encompassing environment. As a consequence, the increased scale subsequently affected the consideration necessary for hanging the drawing in a clean white space. As discovered in Series 4, the drawing was not contained by the parameters of the wall space - its lengths reaching out along the floor, into the space. Consequently, the drawing’s presence affected the environment in which it was installed, by dividing and altering the space. The drawing therefore had to be manoeuvred and hung, in consideration with its relationship and subsequent effect on the environment in which it was installed. This was considered to have greater potential to create an encompassing environment without relying on viewing the drawing from close proximity. For this reason it was considered pertinent to continue working with the installation of large-scale drawings in the subsequent series.

However, it was acknowledged that the drawing’s relationship with the environment ultimately determined the positioning and therefore, the appearance of the drawing. As a consequence of this realisation, it was also acknowledged that the installation of the drawings had become a further part of the process of their making. The process of drawing was now two-fold: firstly - layers of charcoal and marks were made upon the paper’s surface;secondly - the drawing was installed in relation to a given space. It was considered that this factor had potential; if the drawings could become installations – affecting the space in which they were installed – this offered the potential for a drawing that created an environment rather than a drawing within an environment. On this basis, it was considered that the compressed charcoal covered paper, previously called ‘the drawing’, could potentially be considered as ‘raw material’ taken into a space to then create the drawing through installation.

This element was further tested with the increasing scale and installation of the drawings of Series 5b. As previously mentioned, a large-scale perforated
drawing had been installed in the centre of a space (figure 62). Whilst this had potential for the luminous quality of the drawing, which will be discussed later, the inclusion of a second identical drawing - hung back-to-back with the original - was deemed necessary to conceal the now revealed reverse of the drawing and respond to the environment in which it was installed (figure 65). This double-sided drawing was considered to be more successful. The large-scale of the drawing and the fact it hung from ceiling to floor - dividing the space in which it was installed, whilst revealing fragments of that space through the perforations - had the potential to create an encompassing environment. Consideration was given as to whether the drawing could be installed in an alternative manner, to increase its potential as a translation of luminary. This led to Series 5bi, which sought to experiment with the installation of the large-scale perforated drawing, within a clean white space, with a natural light source. This series of drawings culminated with the two perforated layers being hung back-to-back, suspended from the ceiling, before being twisted around each other, the folds draping on the floor (figure 68).

The drawing’s installation progressed through responding to the form and composition as it presented itself and was twisted and draped because of the interest in the developing sculptural form. This, however, was not able to progress the research. The perforations were disguised and virtually invisible because of the twisted form of the drawing. The large twist across the centre had diminished the scale and elongated portrait format of the drawing - consequently diminishing the drawing’s relational presence to the physical human form. When compared to the final drawing in Series 5b (figure 65) and related back to elements of luminary, the realisation was the drawing had been intriguing due to its form. Consequently, it had no value for the progression of the research and was therefore not pursued.

The increase in scale in Series 5b had furthered the potential of the drawing to provide an encompassing environment, but consideration was given to how the drawing had responded to the space. It appeared no longer pertinent to increase the scale of a wall positioned drawing. It was considered there would
be nothing gained from a drawing that either trailed further out into the space or contained a series of curves. However, there still seemed to be scope for creating a drawing whose scale and dimensions could provide a significant presence within the space. This initiated the decision to continue to increase the scale of some of the future series of drawings to assess how this would affect both the installation and perceived presence of the drawing within a space. It was considered that removing the drawings from the wall would offer multiple views of the drawing offering the opportunity for the fluctuation of light and therefore surface appearance across the differently positioned surfaces.

Series 5
Reflection – Repetitive Process of Drawing - Screwdriver
Series 5a saw the development of a repetitive process of drawing using a screwdriver over a compressed charcoal layer. One of the concerns at the outset of Series 5a had been the incidental rips and tears that occurred during the process of drawing. The final drawing of Series 5a (figure 48) used a method of drawing over a single layer of compressed charcoal rather than a series of layers built up gradually. This had been initiated due to fact that the screwdriver linear marks obscured the multitude of marks and indentations of the under layers, therefore, concealing the trace of the drawing's making. As a consequence, it was considered unnecessary to continue including a myriad of layers and marks that would not be visible, particularly when the process of their making had the unwanted consequence of tears in the paper's surface.

Initially it was considered whether a single layer would be of detriment to the research, as the indentations and marks of the under layers had given the drawing's surface its intrigue, as it revealed itself over time. However, the nature of the metallic linear marks created by drawing with the screwdriver also offered the potential for this fluctuation in surface appearance to gradually reveal itself. Depending upon where the drawing was positioned in the space or the strength of the natural light source, the metallic linear marks were either invisible or clearly discernible. This element gave the surface a transient quality, changing with the natural light source and revealing the detail of linear marks over time. For this reason the process of working over a
single layer of compressed charcoal was considered to be a pertinent development and would therefore be pursued in subsequent series of drawings.

The drawings of Series 5ai were intriguing, due to the reaction of the metallic curved lines to the natural light source. Series 5ai contained the elements of a repetitive process of drawing and fluctuating surface quality, similar to the drawings of Series 5a. However, it was acknowledged that, due to restrictions of the body – the length of the reach of the arm – the scale of these drawings could not be increased and still be produced through a repetitive process of drawing. As discussed earlier, the process of drawing in Series 5 developed to be two-fold - the marking of the paper and the installation of the drawn-on paper – leading to the possibility of the marks on paper to be considered as raw material with which to draw. On this basis, the intrigue of the surface quality was sufficient to consider whether it would be possible to create multiples of these drawings that could be installed together, within a space – creating a single drawing. The decision was to experiment with this concept in subsequent series of drawings.

The surface of the screwdriver drawings was very delicate - in the sense that any slight touch left a mark on the surface. In an attempt to protect the surface, fixative was applied to the drawings. This action revealed it was not possible to "fix" the drawings. The use of any fluid media damaged the appearance of the drawing; the light reflective quality of the screwdriver marks was diminished. Comparably, the velvet-like pile was diminished on the black-on-black drawings of Series 5b. As a consequence, the drawings were quite fragile and unstable - consisting of little more than a layer of dust upon a paper surface. However, the quality of the screwdriver drawn marks - when reflecting the light - gave the drawings the appearance of a metallic surface, contradicting the fragile nature of the drawing.

These elements were considered to be pertinent to the translation of elements of contradiction – feelings of being consumed yet supported, for example - experienced during luminary. The contradiction of appearance to actuality
also had resonance with the fragility of life and the state of living denial it is possible to attain – to live in denial of one's own mortality seeing life as continuous rather than transient; as discussed in Phase One, to live “inauthentically” (Heidegger, 1962). The inability of the drawing to be “fixed”, then, had great resonance with the experience of luminary. Consequently, there were no further attempts to apply fixative to this or subsequent series of drawings.

The drawings created in Series 5bii experimented with sweeping compressed charcoal dust between two bands of dark tone. The resulting drawings were not considered to have a comparable potential for the translation of luminary, as those of Series 5a and Series 5b, consequently, this process of drawing was not pursued.

**Series 5**

**Reflection - Repetitive Process of Drawing - Perforations**

During concentrated periods of drawing with the perforation tool, it was notable that the process generated the fluctuating state of consciousness resonant of luminary - previously discussed in detail. The process allowed for a certain detachment, the physical self completing the task and allowing the mind to be intermittently in a state of fusion. It was considered pertinent, at this point in the research, to note down the elements of the repetitive process of drawing. Reflections on the experience were recorded in rhythmical as such:

*rhythmical*

... drawing, body as machine, manoeuvring across the surface with methodical, rhythmical motion, mind disconnected from the activity, a robotic almost liminal state and yet grounded, all too aware of the now, the space is confined, a tension in the body as the only contact with the surface is through the tool, an extension of the hand, perforating the paper as it negotiates the surface, rasping and grating sounds reverberating around the room, the chalky air, an awareness of dust particles floating, visible in the shaft of daylight
streaming in through the window, a distinct smell and residue flowing in and out with the breath, a discomfort in the hand as pressure is applied and released, a heightened awareness of self amidst the apparent removal of thought – a meditative contemplation of self, as soon as recognised all but gone and the tedium of the process is apparent again, calm and ease dissipated, irritation and unrest again discernible …

The resonance of this process with luminary became more apparent when comparing the textual record of both luminary and rhythmical. There were clear crossovers in the textual descriptions of the state of consciousness, in luminary described as, “… anxious paralysis … fluctuating state of consciousness, consumed yet supported, lifted, elated but conversely grounded, an awareness of self …” and within rhythmical as, “… mind disconnected from the activity, a robotic almost liminal state and yet grounded, all too aware of the now …” Both passages of text detail a fluctuation between awareness of being consumed by, or connected to, the environment - a disconnection of the mind to the point of fusion and conversely a heightened awareness of self within the environment. The repetitive process of drawing appeared to induce a similar fluctuating state of consciousness as luminary. As discussed earlier, the discovery of a process of drawing that could initiate a similar state of consciousness as that experienced during luminary was of obvious benefit to the research. Not only did it give the opportunity to revisit some of the elements of luminary, but it also opened up the opportunity for the drawing process to be discernible within the completed drawing, to phenomenologically record the movement of the body through the trace of the mark on the paper. This had the potential to make visible the movement of both the body and mind through the trace of the marks left on the paper. It was considered reasonable to assume that this could offer a more accurate translation of the state of consciousness experienced during luminary.

The added element of the perforations seemingly related to many elements of luminary. The coruscating light through the perforations as the viewer walked
towards and around the suspended drawing was resonant of the luminous quality of the night sky experienced during luminary. The minutiae of detail and fluctuating surface had the potential to sustain viewing. The development of the drawing into an object to be encountered within a space increased the appearance of solidity and stability originally created by the blackened compressed charcoal surface. The perforations furthered elements of fragility as the drawing consisted of as many perforations as paper surface, which belied that solid and stable appearance. The significance of the use of black and its many connotations will be discussed in detail in Phase Three.

The notable element here is the ability of the vast blackened drawing to dominate the space, generating a sense of strength and permanence. This element was gradually undermined through the coruscating light appearing through the perforations. A flicker of light would present itself suddenly illuminating the blackness. This element had the potential to draw a viewer in closer, slowly revealing the minutiae of detail and revealing the fragile and precarious reality of the drawing. Along with the screwdriver drawings of Series 5a, this element of contradiction between appearance and reality was considered beneficial to the research and would be pursued through subsequent series of drawings.

A further consideration with the drawings of Series 5 was the method of installation. It was considered necessary to suspend the drawings in a manner that was not immediately perceptible by disguising the method of fixture so it was not easily discernible. The visibility of the fixture was considered to undermine the drawing's appearance of solidity and strength. The final drawing of Series 5b (figure 65) was suspended from the ceiling by nylon thread attached to a wooden bar, hidden in the doubled layer of the top of the drawing. Due to the height at which the drawing was suspended – 3 metres – and the transparency of the nylon thread, the fixture of the drawing was not immediately apparent. This element added to the appearance of a strength and stability; the drawing appearing as a freestanding solid structure rather than the reality of dust on fragmented paper. The method of installation was
therefore of importance to the success of the drawings, necessitating further consideration with each subsequent drawing.

**Phase Two**

**Review**

Phase Two sought to discuss further elements of what *luminary* consisted of, in the form of the fluctuating state of consciousness *experienced* during *luminary*, before offering a possibility for how this element could be recreated and translated through the implementation of a repetitive process of *drawing*. The chapter discussed this element in reference to phenomenology, arguing that a repetitive process of *drawing* allowed access to the states of consciousness of the artist as they appear in consciousness.

Consciousness was defined as our awareness of internal elements – thoughts and feelings for example – and external elements – an awareness of the environment in which we live. Phase Two sought to expand this definition by identifying a third state of consciousness – fusion - the fusing of both internal and external phenomena to a point of loss of awareness of self as an entity separate from the environment. Fusion was identified as a specific state of consciousness identified in *luminary* and as part of the fluctuating state of consciousness induced by the repetitive process of *drawing*.

Fusion was identified as occurring during: the experience of nature, a repetitive physical activity, or the experience of certain artworks. Phase Two made reference to the research of Csikszentmihalyi & Robinson (1990), which sought to identify the nature of aesthetic response to artworks through the analysis of interviews with museum officials, whilst acknowledging this research offers third party perspective rather than the first person approach adopted for the translation of *luminary*. Csikszentmihalyi & Robinson (1990) identified fusion as one element of aesthetic response, referring to this element as a state of “flow”. The factor of fusion being a part of aesthetic response and *luminary* provided further support, for this research, for the rationale behind the possibility of translating *luminary* into marks on paper.
Csikszentmihalyi & Csikszentmihalyi (1988) identified two necessary elements in order for "flow" to be able to occur: firstly, the activity needs to be feasible; secondly, there has to be a limited stimulus field. The repetitive process of drawing proved to have both elements – feasibility and a limited stimulus field. However, in addition to these elements the repetitive process of drawing uncovered a further element deemed pertinent to the generation of fusion – rhythm. Rhythm occurred in the drawings through the slight deviations in the trace of mark - recording the movement of the body responding to the fluctuating state of consciousness; each time a break in fusion occurred, the established pace or pressure would be interrupted and was subsequently visible in the slight discrepancies in the marks left on the surface. Over a large surface area these discrepancies created a rhythm of fluctuating marks oscillating over the surface. The three identified elements necessary for fusion to occur – feasibility, limited stimulus field, and rhythm – were considered to have further resonance when combined with drawing.

Referencing both Newman (2003) and Rosand (2002), Phase Two highlighted the specific nature of drawing – the ability to record not only the trace of its making from inception to conclusion, but, as a consequence, the trace of the drawer's states of consciousness through the marks on the paper. The research identified that the repetitive process of drawing had the potential to: generate fusion; record the sequence and time of its making - through the trace of the successive marks; and record, not the thoughts concerned with decision making, but the state of consciousness of the drawer – through the rhythm of fluctuating marks. As a result of these elements, Phase Two argued that drawing could be identified as a phenomenological process – phenomenology defined as examining phenomena as they appear in consciousness. It is argued that drawing records its becoming, as it appears, through the trace of marks on paper. Therefore, it is suggested that the marks on the paper correspond to the decision making of the drawer. When combined with repetition, the benefit of this to the research is the opportunity to translate, into marks on paper, the fluctuating state of consciousness resonant of that experienced during luminary.
Series 5a developed the repetitive process of drawing through drawing linear marks across the surface, with a screwdriver. The resultant marks had a metallic quality offering the opportunity to draw luminosity back into the drawing, as the metallic lines created by the screwdriver reflected the light of the environment. As a consequence, the surface appearance altered with the changing natural light source, making reference to elements considered pertinent to the translation of luminary - offering the potential to reference the awareness of a continuum of time, whilst revealing its surface detail over time.

Series 4 had identified the necessity of adapting the process of drawing in order to minimise the ‘damage’ to the surface – rips and tears – caused by the vigorous process of drawing. In response, the process of drawing developed, in Series 5a, from the application of multiple layers of marks - to which a final layer of compressed charcoal was applied, to a single layer of compressed charcoal, which created the surface on which to draw. This development was the result of an identified need to reduce the amount of wear on the paper’s surface due to the vigorous nature of the process. The initial concern was that the reduction of layers of drawing would diminish the potential of the drawings to reveal their surface over time. However, the metallic linear marks responded to the natural light source and consequently the angle in which they were viewed, retaining the potential of previous drawings to reveal their surface detail over time. The relevance of this element within the drawings was the potential to sustain interest to generate concentrating looking - providing a space to reconsider and question, whilst referencing the element of fluctuation and transience resonant of luminary. For these reasons it was considered pertinent to continue with this process of drawing in Phase Three.

Whilst the incidental rips and tears were considered an unwanted distraction for the drawings of Series 5 their presence initiated research into the use of perforations within the drawings. Series 5b saw the development of a process of drawing with a perforation tool - culminating in a large-scale drawing with a perforated surface. This offered an alternative opportunity to bring luminosity back into the drawings by utilising the light within the space. As with the screwdriver drawings of Series 5a the appearance of the drawing fluctuated in
response to the transient natural light source. This resulted in the drawing appearing intermittently dense black or luminous with particles of light, as the light coruscated through the perforations. The perforated drawings were considered to have potential to translate *luminary*, referencing luminosity, through the coruscating light through the perforations; the minutiae of detail and fluctuating surface having the potential to sustain viewing and therefore offer a space to reconsider and question and the large-scale of the drawing making reference to concepts of vastness and providing an encompassing environment. However, Series 5 also uncovered a further element considered pertinent to *luminary* – the contradiction between the solid and stable appearance of the drawings and the actual reality of fragility - the drawings being little more than dust on a paper surface. This element appeared in both Series 5a and Series 5b, however, Series 5b increased the fragility of the drawings – the perforations weakening the solidity of the paper. This element of contradiction was considered to have resonance with the contradictory elements of *luminary* and would therefore be pursued in Phase Three.

The increasing scale of the drawings of Series 5 saw the drawings develop into objects that would be encountered in a space. As a consequence the drawing’s reverse was clearly visible initiating the consideration of installation. As a consequence, the process of drawing developed to a two-fold process – the process of making marks on paper and the process of installation. Subsequently, consideration was given to the method of installation, identifying a need for the drawing’s fixture to be invisible. It was considered that a visible fixture would undermine the potential of the drawing to appear stable and solid.

The increased scale of the drawings in Series 5 also extended the potential to reference vastness by providing an encompassing environment. The drawing’s presence affected the environment within which it was installed, offering the potential to generate an encompassing environment without the need for the viewer to be in close proximity to the drawing. Therefore it was deemed necessary to consider methods of installation and experiment further with methods of fixture in Phase Three.
The use of a blackened surface on which to draw was firmly established in the research through the *drawing* of Phase Two. Therefore, the use of black was considered a significant factor in the translation of *luminary*, as a consequence it was deemed pertinent to investigate the symbolism and connotations of the use of black in Phase Three.

To summarise, Phase Two unearthed several elements considered pertinent to the research that would be investigated further within Phase Three: repetitive process of *drawing*; contradiction of appearance and actuality; installation and method of fixture; the symbolism and connotations associated with the use of black.
Chapter 4 - Phase Three
Drawing Series 6, 7a, 7b, 7c & 8

Intent

Phase Three sought to continue with the research into how luminary could be translated into drawing, concentrating on an exploration of the relevance of the colour black. At this stage in the research it became apparent that the use of black was significant and therefore warranted further research. As a consequence the chapter seeks to consider the associations of black through history, from a Western European perspective, (although some acknowledgement is made in relation to the association of black within other cultures) and the subsequent implications and relevance for its inclusion within this research. Alongside, the research through drawing sought to continue experimentation with repetitive processes of drawing to discover a process that had the greatest potential to create a contradictory surface appearance. To create a surface that had the perception of strength and stability, which belied the drawing's fragile actuality. A further intention of the research through drawing in Phase Three was to experiment with the installation of multiple drawings to create a drawing installation.

Associations of Black

One of the features of the colour black is its transitory and contradictory past; symbolically it has neither exclusively positive nor exclusively negative associations. As Reinhardt (1994, p.29) states, "Goodness and badness are associated with black." Both historically and culturally, black, blackness and the associated darkness have been held to have contradictory significations. Black is often associated with the feminine, "... starting with the Bible which often refers to black as evil, sinful and feminine ..." (Reinhardt in Rose, 1991, p. 86) and in fashion as "... a means of seduction, classic chic and elegance ..." (Gallienne, 2005, p.142). Nevelson states, “Black is the most aristocratic color ... I have seen things that were transformed into black, that took on greatness, I don't want to use a lesser term” (in Seaman 2008, p.15). However, black can also stand for "... impurity and baseness ..." and in
contradiction as a sign of "... respect and sobriety ..." (Gallienne, 2005, p.142). The associations of this colour are often contradictory and fluctuate depending on culture and context. It is black's paradoxical and temporal associations that are of relevance within the research, the resonance of black's contradictory and transient associations with elements of the experience of luminary.

For as far back as can be conceived, black has been considered to have contradictory associations. For instance, whichever perspective is considered about the theory of creation, both the bible and cosmology suggest that after the blackness came light; out of the darkness came life (Pastoureau 2008). This factor can, and has, been interpreted in two ways; blackness can be seen as negative, a place without life, as Pastoureau (2008, p.20) states, "In black no life is possible; light is good, darkness is not".

As discussed in Phase One, the experience of luminary generated an awareness of mortality, and also a period of re-evaluation that profoundly affected the perception of being. Therefore, it could be said to relate to blackness as an end - as death. However, blackness is also interpreted as positive, black as a sign of fertility, as a symbol of something that brings life; out of the darkness came life. As Zelanski & Fisher (1993, p.31) suggest, "... black is associated with preparation for rebirth rather than with an ending of earthly life." In agreement with this, Towbin (in Marlan & Rosen 2008, p.93) states, "[B]lack is the beginning of consciousness ..." Luminary also has resonance with this interpretation of black as the profound experience generated a period of questioning and re-evaluation that led to a different manner of being. It could therefore be suggested that the black experienced during luminary was associated with rebirth rather than with death. Black's contradictory associations continues throughout history as black's symbolism and interpretation fluctuates between the positive and negative.

One factor potentially responsible for negative associations of black is considered to date back to the time before humans had harnessed light, "...back to a time when man had neither tamed fire nor used it to lighten the
hours of darkness” (Schor 2006, p.31). As diurnal creatures, in archaic times, the passing of the day and the coming of night - which necessitated a ceasing of activity - determined human life. In the darkness that night brought, archaic humans were powerless to the dangers that blindness bestowed upon them. As Blonstedt (in Arnkil & Hamalainen 1995, p.110) suggests, “In perception darkness does not appear as the absence of light, but is an active counter principle. [...] Day and night became the visual image of good and evil.”

Several notable artists have used the negative associations of black within their work. For instance, between 1819-1823 Goya created fourteen murals, in oil paint directly onto the walls of his home (called Quinta del Sordo) in Madrid. The works are collectively referred to as the “black paintings” and were transferred to canvas and shown at the Great Exhibition in Paris in 1878 (Glendinning 1975). The paintings feature a reduced palette and are predominantly painted in dark hues. The use of black here is thought to accentuate the darkness and sinister nature of the subjects painted (for e.g Saturn devouring one of his Children; The Witches Sabbath) and “... reflect Goya’s response to the puritanical regime of King Ferdinand VII ....” (Meiser 2002). As Dowling (1973, p.449) states, “To irrationality Goya adds the quality of terror.” Goya’s use of black radiates the fear and repression he witnessed. As Schor (2006) states, “for Goya, black is a vehicle for a radical negativity in the social universe ...”

Seurat used black in a specific way within his drawings to convey a sense of the “ugliness” of the time. Seurat creates a sense of luminosity through the contrast of dark tones - created by conté, against the retained white areas of the Michallet paper he used. Seurat developed the technique of chiaroscuro by juxtaposing areas of light against areas of the darkest tone in order to emphasise the contrast and illusion of light; a technique he referred to as “irradiation” (Bois 2008). As Herbert (1962, p.48) states, “... light and not line appears to our eye to be the basic element, a soft and trembling light that reaches through a dense atmosphere to illuminate the surfaces nearest its source, leaving all else in nocturnal darkness.” Rather than reflect the shimmering colours of the impressionists, Seurat’s drawings, as with Goya,
were said to portray, "The darker visions of modern life" (McCaughey 2008, p.139). Herbert (1962, p.98) states, "He [Seurat] does not draw the landscape in the spirit of escape from the ugliness of the city, he draws the ugliness itself" as Seurat (in Herbert 1962, p.88) himself suggests, "...essentially, the beauty of a landscape is made of melancholy."

Stella is also notable here. Between 1958-1965 Stella created a series of twenty-three "black paintings." Whilst Stella was associated with Minimalism – the negation of the visible human touch and expression in order for the viewer to experience the work more intently through an awareness of themselves as viewers - as with Goya, the black paintings commented on the sombre and macabre, reflecting the darkness of events within society. For instance, one painting is titled 'Nazi Concentration Camps at Auschwitz', as Rubin (1986) states, "... they reflect an awareness of [...] universal gloom ..." These artists responded to the negativity that surrounded their lives using black as the medium to comment on societal injustices and horror.

However, as previously mentioned, throughout history the dual positive/negative associations of black have been prominent. For example, in both the High Middle Ages (eleventh to thirteenth centuries) and the sixteenth and seventeenth centuries, the dual nature of black was apparent. Throughout the High Middle Ages black was associated with forces of dark, evil and sin, but, in contradiction, black was also a sign of, "...humility, temperance, authority or dignity" (Pastoureau, 2008, p.46). During the end of this period in the thirteenth century the use of black within heraldry saw the beginnings of the association of black as a valued, respectable and fashionable colour. This was due to the adoption of the colour of black on coats of arms, which in turn dispelled associations with menace or destruction (Pastoureau 2008). Following on from this, in the fourteenth century, a series of "...edicts and laws were introduced to force people to wear black" (Gallienne 2005, p.142). As Pastoureau (2008, p.132) suggests,

... black dominated and it had a dual nature. On the one hand there was the black of kings and princes, luxurious black, originating in the
Burgundy court in the period of Philip the Good [...]; on the other, the black of monks and clerics, of humility and temperance ...

Similarly, during the period 1550-1660 hysteria arose as a result of the Church’s demands to purge society of evil, and what was seen as heresy. This led to a rise in cases of suspected witchcraft. As a consequence, the associations of black were both: macabre and sinister – through associations with witchcraft and heretic behaviour; and dignified and respectable – through associations with the Church and authority. During the witch trials, for instance, black was associated with both the accused and the accusers - with the witches on trial and as the choice of colour for the clothing of the judges and executioners (Pastoureau 2008).

In the sixteenth century the wearing of black reached the peak of its prominence for clothing as a sign of great respectability and dignity (Pastoureau 2008). Gallienne (2005, p.142) states, “In the sixteenth century, the Protestant Reformation proclaimed black, grey, brown, white and blue to be respectable, over and above other colours. This reclassification of colours favoured black, which was henceforth considered to be the colour of humility.”

During the seventeenth century, the wearing of white for mourning was replace by black (Pastoureau 2008, Gallienne 2005) and Newton’s discovery of the colours in the visible spectrum - when light passed through a prism - negated the idea of black as a colour at all. Black was now considered to be the non-colour, which absorbed all colour (Schor 2006).

Artists have responded to this idea of black as a non-colour, using it as a means to communicate various concepts including that of nothingness. Malevich, created his painting ‘Black Square’ in 1915, pronouncing it the beginning of Suprematism. He states, “I felt only the night within me and it was then that I conceived a new art, which I called Suprematism” (in Hilbersheimer 1960, p.83). Malevich believed in the, “... supremacy of directly intuited feeling ...” (Masheck 2007, p.12), which he believed could be achieved through nonobjectivity. “... painting [which] is not only without
objects it is also without objective" (Jakovljevic 2004, p.28). Malevich achieved this through the use of geometric shapes, notably the square or circle, and the use of both black and white. Kovtum (1981, p.235) states, "... the objectlessness of Suprematism was not an absence of reality, it was an exit from the world of objects, a new aspect of reality, which nature, space, and reality had revealed to the artist."

In 1952 Rauschenberg began his series of black paintings, which were created through the use of brushed areas of colour combined with collage. He stated the paintings were, "... entirely visual experiences ..." (Joseph 2007, p.84); they were not representative of anything. Rauschenberg describes the black paintings as, "... foregrounding a complexity without revealing anything. The fact that there was lots to see but not much showing" (Joseph 2007, p.84).

In contemporary society the contradictory associations of black still persist. Black remains the predominant colour for mourning - in a society that tends to grieve for the loss of the person rather than celebrate the joy of their life. This association subsequently equates blackness with death, depression and melancholy. However, as through history, black also has its associations with authority, austerity, elegance and seduction. As Acquarane (in Sozzani 1998, p.122) states, "...black has been the colour to robe convention and rebellion, heresy and religion, eroticism and aestheticism, it has united punks and policemen, Hell's Angels and the SS, existentialists and men of society ..." 

**Black in luminary**

As previously discussed in Phase One and Phase Two, the adoption of the use of black within this research has been generated through the evaluation of internal and external elements of *luminary*, through both theoretical and drawing research. The research in Phase Two highlighted the significance of black as having resonance with: the physical attributes (external) of *luminary* – luminosity and blackness, through the fluctuating surface as it responds to the natural light source; vastness, through the suggestion of depth and the void; psychological elements (internal) of *luminary* - fluctuating state of
consciousness, resonant of the transient appearance of the drawing's surface; awareness of being, through the association of death and acceptance of mortality; continuation of time and vastness, through the suggested depth and continuation of the drawings beyond the edge of the paper. Within luminary black is associated with blackness and luminosity; strength and fragility; death (an ending) and conversely, the void (infinity). As such, the associations of black relevant to this research are the contradiction of luminosity from blackness and the suggestion of infinity and vastness.

**Luminous Black**

The quality of light within and radiating from black has resonance with luminary, relating to both the physical external element of the night sky, present during luminary, and the positive psychological internal associations of blackness as a sign of rebirth and generation rather than death, melancholy and depression. The presence of luminosity within the black-on-black drawings was first noted in Phase One, Series 2a and developed in Phase Two, Series 4, identified as a consequence of the process of drawing several dense layers of compressed charcoal over the paper's surface. As previously stated, the process of drawing not only created a dense black but, as a consequence of the residue dust, the appearance of a velvet-like pile.

It was considered that the appearance of luminosity within the black-on-black drawings of Series 4 was potentially due to the relationship of the differing blacks created by the velvet-like pile. The pile created a surface of differentiating and fluctuating tones of black, which when seen in relation to each other had the potential appearance of both luminosity and blackness within the black surface - the lighter tones accentuating those darker to give the perception of a blacker black, the lighter tones subsequently appearing luminous in contrast. However, consideration was also given as to how a

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1The term luminous black, used within this research, was developed from Ad Reinhardt's *luminous darkness*, which appeared in *Dark* (in Rose 1991, p.90). Ad Reinhardt's work focussed on luminosity from blackness and would therefore appear to be an obvious reference in a section discussing the luminous qualities of black. However, Reinhardt created his luminous black paintings through the building of translucent layers of colour, to generate the impression of a black surface, which slowly revealed the nuances of colour during concentrated periods of looking. Reinhardt's use of colour to create black differs from this research, which works directly with tones and contrasts of black. Therefore, Reinhardt has not been discussed within this section, although it is acknowledged his writings on black (*Art as Art* in Rose 1991) have influenced the use of terminology within this thesis.
black - a known light-absorbing colour - of any tone could actually have the appearance of luminosity.

Since the latter part of the nineteenth century artists have been fascinated by the paradox of a luminous blackness. Manet was notable for his use of black, seemingly creating light from the blackness. As Pissarro (in Gage 2006, p.62) commented to Matisse, “[Manet] made light with black.” This quality of black, in the work of Manet, influenced Matisse. In Black is a Color Matisse (1946 p.166 in Flam (ed) 1984) commented,

I recall a painting by Manet in which the velvet jacket of a young man with a straw hat is painted in a blunt and lucid black. In the portrait Zacharie Astruc by Manet [1886], a new velvet jacket is also expressed by a blunt luminous black.

Matisse in particular, is known for acknowledging the potential of black to have the appearance of luminosity; declaring in the early 1900’s he had, “... beg[u]n to use pure black as a colour of light and not a colour of darkness” (Gage 1999, p.232). Prior to Matisse’s declaration of black as a “colour of light” the French psychologist Gustav Le Bon (1841- 1931) conducted experiments using photosensitive chemicals in an attempt to prove the existence of what he termed “black light”. Le Bon coated a replica of the Venus de Milo with photosensitive chemicals and exposed the statuette to light for several days, “... until it had become ‘entirely dark’ by photo-chemical action. It was then placed in complete darkness and photographed with a Black Light camera for eight to fifteen days, until a perfect image was obtained” (Gage 1999, p.236). Gage (1999, p.232) suggests that Matisse, having noted that the quality of luminosity appeared to radiated from the blackness, was influenced by the research of Le Bon, consequently leading to Matisse declaring “… black as a colour of light …”

In 1946 Matisse wrote a short text entitled ‘Black is a Color’ (Matisse 1946, p.166 in Flam (ed) 1984) in which he stated, “Doesn’t my painting of Moroccans use a grand black which is as luminous as other colors in the painting?” As Schor (2006, p.36) states, “In other words, Matisse is at a pains
to release black from its generally accepted identity as a purely absorbent colour and to establish it as a radiant one with a luminescent quality." Cowart et al. (1990) suggest that the appearance of luminosity radiating from the blackness, in Matisse's paintings, comes not only from the physical colour of black, but also from the association of the shadow with its counterpart and source of its appearance - the sun. "It [the black area of the painting] serves a representational function, as a depiction of shadow and, by extension, because of its intensity, of the heat of the sun that produces shadow" (Cowart et al. 1990, p.110).

Within this research the creation of a luminous black has been pursued in differing ways, each with consideration given to generating luminosity through the relationship and contrast between elements in the drawings. Within the black-on-black drawings the presence of luminous blackness is considered to exist due to the perceptions of the black tones in relation to each other. As Albers (1994, p.1) states, "In visual perception a color is almost never seen as it really is – as it physically is." "Ideas present themselves in continuous flux, constantly related to changing neighbours and changing conditions" (Albers 1994, p.5). This has resonance with the black-on-black drawings, as previously stated, the drawings' surfaces are believed to fluctuate due to the residue dust. However, the process of drawing also creates a series of dips and hollows or, in the case of the knife scored drawings of Series 4, raised ridges, which subsequently create shadows and highlights adding to the differentiation of blacks. The velvet-like pile and the hollows and ridges, react differently to the light source giving the perception of luminosity as the light is absorbed at differing rates due to the fluctuating density of the charcoal dust. This in turn, creates a myriad of tones and a suggestion of movement, as the natural light source is manoeuvred and manipulated across the drawing, giving the appearance of a radiant light emitting black surface.

The pursuit of a luminous black through surface differentiation has fuelled the work of Soulages, initially through the use of contrasting tones. As Sweeney (1972, p.25) suggests "In Soulages' early work the contrast of dark and light areas in his composition were more dramatic and less fluid than they are in
his canvases of the late sixties. But even there his black areas were also an illuminated blackness.” Soulages experimented with the creation of a luminous black throughout his lifetime, including experimenting with use of ridges and scores to create surfaces that fluctuated with the available light source. Pastoureau (2008, p.184) explains, “... most of his canvases were entirely covered in a single, uniform wavy black, worked with fine and coarse brushes to give it a texture that according to the light produced a great variety of luminous effects and colored nuances.” Marlan and Rosen (2005, p.90) suggest that for Soulages, “... blackness is not the end but the starting point for a subtle, almost inexpressible, light.” Soulages’ pursuit of darkness through black, they state, was an attempt to, “find the light in the dark, more particularly the light that dwells in the darkness [...] light that is always latent and concealed within blackness.”

Whilst Soulages worked in paint the resonance of his work for this research is the pursuit of a luminous black through the generation of differentiation of tone through surface texture, due to the process of applying media. Alongside the black-on-black drawings, this research also pursued a further two processes of drawing to create a luminous black. The second means of achieving a luminous black was discovered in the screwdriver drawings of Series 5. The screwdriver linear marks - when drawn over a compressed charcoal covered surface - had the ability to reflect the light. As a consequence, the linear marks differed from the compressed charcoal in both tone and surface appearance creating a contrast with the dense blackness. As with the black-on-black drawings the differentiation and contrast within the surface creates an impression of luminosity out of the blackness. However, the metallic linear marks also have the potential to reflect the light off the surface in a way that fluctuates with the changing natural light source. As with the black-on-black drawings the surface has an overall impression of blackness but as the light makes the screwdriver marks visible the surface appears to radiate light; the screwdriver has the potential to draw with light.

Finally, within the research, luminous black is created through the inclusion of perforations in a compressed charcoal blackened surface. As with the
screwdriver drawings, the natural light source is manipulated by the drawing although it differs by its visibility through the drawing's surface. The light is not visible through its reflection off the surface but its appearance through the surface. For each of the ways of creating a luminous black within this research, the appearance of luminosity is generated through the perceptual relationship between the subtle tonal variations in the drawing's surface. It is considered that luminous black is a perceptual result of the differentiation of tone that allows some blacks to appear very dense thus highlighting others as luminous; and the manipulation of the natural light source. The relevance of the generation of a luminous black, for the translation of luminary is its resonance with the physical element of the contrasting luminosity within the blackness and psychological elements; positing black as a light containing colour promotes positive associations of black, discussed earlier; black as a sign of rebirth and generation rather than death, melancholy and depression. It is therefore considered the presence of luminous black is what generates positive associations of black within the drawings - a positive black - and positive black is the black of luminary.

**Infinite Black**

Black has the potential to create the perception of limitless depth - the colour recedes, seemingly opening out to a vast and voluminous space; a "... black without end ..." (Jarman 1995, p.137); a void; an infinite black. The non-denominational Rothko Chapel (Houston, Texas) is said to generate, through the fourteen dark hued Rothko paintings, an awareness of infinity. Nodelman (1997, p.301) states,

The beholder experiences himself or herself as an infinitesimal speck in an immeasurably greater cosmic vastness but does not long remain separate and distinct from it. Merging into this immensity, the viewer participates in its greatness through the abandonment of his or her limiting specificity of self.2

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2 This statement, about the experience of the Chapel, clearly relates to *fusion* (discussed in detail in Chapter Three, Phase Four) experienced during both luminary and the repetitive process of drawing. The experience of the fourteen dark paintings, within the interior of the chapel, is said to have a lasting affect on those who experience it. As Zelanski & Fisher (1993, p.5) state, "Within this monastically simple architectural environment, the dark subtle colors of Rothko's large color field paintings seem to affect viewers profoundly. They enter very quietly and may linger for up to an hour, just sitting on the benches staring into the paintings, practising yoga on the floor, or meditating."
The drawings generated within this research, without the presence of composition as such - which defines space and depth through the relationship of elements - have the potential to create the perception of volume and vastness, to “... destroy scale ...” (Lippard 1981, p.172), to suggest an infinite space.

One example of infinite black is the experience of a night sky, which, as during luminary, has the potential to be perceived as a vast and limitless space. The night sky - our most frequent experience of infinite black\(^3\) - appears limitless due to both: internal elements - our prior knowledge of the universe as an ever-expanding entity of a scale so vast it is beyond our comprehension; and external physical features - the lack of elements that create any sense of reference to scale or containment. Merleau-Ponty (2002, p.330) suggests, “Night has no outlines [...] it is pure depth without foreground or background without surfaces and without any distance separating it from me.” As discussed in Phase One our familiarity with a habitual experience often means we are inattentive to its presence. In this case, we mostly experience the infinite black of the night sky each evening. As a consequence, we have become oblivious to its presence and perceptual effect. However, even though we are inattentive to perceptions of the night sky, its presence is part of our primordial experience of being, its effects imprinted on our psyche. As such, the experience of infinite black will have resonance with the very nature of being.

Alongside these intrinsic experiences of infinite black, lies the inherent association of black with both the giving of life and the returning of the body to nothingness through death. As Blonstedt (in Arnkil & Hamalainen 1995, p.110) states, “Black reposes the basis of our consciousness [...] it is the hindmost preposition of our existence and [...] its final goal.” Blackness is associated with both: coming into existence - from the blackness we become conscious of our being; and the inevitability of mortality – through death we

\(^3\) Kundera (1984) suggests that our most frequent experience of infinity occurs each time we close our eyes. However, it is considered here that the experience of infinity of the night sky has the benefit of our knowledge (of an expanding universe) to aid the perception of continuation through the blackness of the sky. It is considered the knowledge of the limited depth in the eyelid may undermine the association with infinity.
return to the blackness. As Le Moli (in Sozzani 1998, p.p.115) suggests, "... from nothing we appear knowing that to nothing we will return ..." Infinite black, therefore is an intrinsic reminder of both our being and non-being. If we consider infinite black in light of this, is it possible to offer an alternative association of a perceptually limitless space, to consider the void as something other than nothingness?

A void is often considered as a limitless but empty space, a place of no existence, nothingness. However, conversely, the void can be considered as an infinite space of possibility. If we are to relate infinity to a sense of limitless time, for example, it is possible to view the void as a space stretched out before us - a space of confidence in the fact a future will subsist, whilst acknowledging it is unknowable because it has yet to exist\textsuperscript{4}. We anticipate the future as that which will exist, however, could the void be associated with our awareness of the impossibility of experiencing the future in the present? The blackness exists and suggests an infinite space, the space exists but is unknowable to us at this time - it contains no representation of a known future, rather, it contains the space in which that future has the potential to exist. The future spreads out ahead of us certain in its existence whilst we acknowledge the limit of our own involvement. Within \textit{luminary} the infinite black of the night sky generated an awareness of the continuum of time, an acknowledgement that being began before our personal existence and will continue long after. As discussed in Phase One, an acknowledgement of one's mortality in the face of eternal time, relates to Heidegger's (1962) authentic existence. The void, in respect of this, has the potential to reference this continual being - undefined and unknowable stretched out for an indefinable amount of time. Infinite black, here, is the realisation of a continuum of time in the knowledge one will not see its content - infinite black not as empty nothingness but as a rich limitless space of eternal possibilities.

\textsuperscript{4} As discussed in Chapter Two, \textit{Phase One}, both Husserl and Heidegger discuss the anticipation of the future in the present 'now'. Although there are subtleties of difference within their discussions of time and the terminology adopted, both suggest the present 'now' contains both an element of the past - Husserl's \textit{retention} and Heidegger's \textit{having been} - and an anticipation of the future - Husserl's \textit{pretention} and the future 'bring-itself-forth' as described by Heidegger (Held 2007).
Research through drawing and drawings

Series 6

Intent

As discussed in the previous chapter, Series 5 identified several areas for consideration at the outset of Phase Three's research through drawing: the continued development of a repetitive process of drawing; the installation and fixture of the drawings; and due to the media used – compressed charcoal creating a dense black or compressed charcoal with metallic screwdriver marks - the contradiction of the drawings' stable appearance to their fragile actuality.

Series 5ai had seen the development of drawing with a screwdriver - over compressed charcoal - in a repetitive motion to create curved marks upon the surface. As discussed in Phase Two the scale of the drawing was restricted to the maximum reach of the arm. As a consequence, Series 6 sought to experiment with the potential of creating multiples of curved screwdriver drawings, in order to generate the large surface area of the drawings of Series 5a and Series 5b.

The increase in scale of the drawings of Phase Two highlighted the importance of the installation of the drawings within a given space. This developed into an approach that considered the drawings as raw material, with which to draw within a space. For clarity, the drawings considered to be raw material are subsequently referred to as raw drawings.

Series 6 sought to investigate how the combination of multiple drawn elements could be installed, in response to the space, to work as a coherent whole. It was considered that working with multiples generated the potential to install the drawings in direct response to the space, assessing the potential of the drawing to create an environment through its installation and subsequent effect on a given space.
Series 6
Drawing Process
A1 sheets of cartridge paper were chosen on which to create multiple drawings. A1 paper was chosen for two reasons: one - it was considered of a scale manageable by the reach of the arm, therefore offering the possibility to continue with a repetitive process of drawing; two - it was considered to be of a scale and dimension that could create a reasonable component of the collective drawing. The drawing’s dimensions were sufficient to be folded and manipulated in response to a space, whilst retaining sufficient surface area to reveal their detail. Compressed charcoal was rubbed into the surface of the paper to create a dense black layer on which to draw curved marks with a screwdriver. Although the media, format and process were predetermined, the drawing developed through responding to the initial curved mark drawn and the movement of the paper (discussed in Series 5ai) in order to maintain a repetitive action.

Four raw drawings were created through this process of drawing. The position of the point to commence drawing and the angle of the curved drawn lines altered with each raw drawing, as different repetitive actions were experimented with. As a consequence, each was individual. This factor raised some concerns as to whether the individuality of each raw drawing would undermine the coherence of the drawing as a whole when installed in a space. As a consequence the raw drawings were taken into a space and installed together on a wall (figure 74). The raw drawings were installed using a similar method to that of Series 5ai (figure 55). As a consequence, the reverse of the paper was not visible and the method of fixture was not of concern for this series - it was possible to incorporate the fixture behind the drawing.

As anticipated, once installed, the curved line drawings did not have the resonance of previous drawings. They appeared as separate elements placed alongside one another, as their surfaces had no continuity with each other, there was no continuation of mark or directional flow from one raw drawing to the next. As a consequence, the reference to infinity was diminished and any
rationale behind installing the raw drawings together to create a single drawing was also lost. However, the concept of installing multiple raw drawings to create a single drawing was still considered to have potential, provided each raw drawing was a repetition of the other - drawn with the same process. As a consequence, the decision was taken to create multiple raw drawings with a black surface.

A1 cartridge paper was again chosen over which a layer of compressed charcoal was rubbed into the surface to create a rich black. As a consequence, the velvet-like pile was once again present. The motion of the fingertips rubbing the charcoal into the surface created tonal differences generating a luminous black surface. However, given the reflections upon the discrepancies in the previous screwdriver raw drawings it was considered pertinent to draw into the surface with the fingertips in one direction only - replicating this movement in each raw drawing.

The fingertip black dust raw drawings were installed within a space; the dimension of the final drawing determined by the space in which the drawings were installed. In order to work within the dimensions of the space, the raw drawings were installed in three columns, each column with a small gap in between (figure 75).

**Series 6**

**Reflection**

The latter drawing in Series 6 (figure 75) contained various elements deemed pertinent to the translation of *luminary*. The expanse of black surface - created by the installation of multiple raw drawings - generated the appearance of an infinite black, relating to the element of vastness *experienced during luminary*. The fingertip marks created both: a luminous black - through the differentiation of tones of black, and the suggestion of infinity through the continuation of repetitive marks beyond the drawings' edges.

The main concern with using multiple raw drawings was the limitation of installation; the drawings would have to be fixed to the wall in order to
generate a single drawing. This reduced the possibility of installing the complete drawing away from the walls of a space, for instance. As Phase Two, Series 5b had shown installing the drawing away from the walls, offered the potential to work with the natural light source, for example, through the inclusion of perforations in the drawing’s surface and the differing views of the drawing as an object encountered in a space (figure 65).

The curves of the fingertip drawing - created as the paper was folded back on itself – generated a shadow on the surface below, initiating the consideration of folding a single sheet of paper into sections. The benefit of this would be to both: create further tonal range within the black-on-black surface; and offer the potential to return to the creation of a single drawing. At this scale the reach of the arm needed only to span each section of the drawing rather than the entire expansive surface. The use of a single sheet would reopen the potential for a variety of opportunities for installation and as a consequence a variety of processes of drawing on the surface – drawing marks on or through the paper. The decision was made to pursue this line of enquiry through the subsequent series of drawings. In order to experiment with the folds in the paper the elongated portrait format of figure 48 was returned to. This was considered to be an appropriate scale to assess the effect of the folds on the surface differentiation whilst considering mark making over a large surface area separated into smaller sections.

Whilst the multiple installed drawings were considered interesting and had initiated further research through the inclusion of folds, the limitation imposed by their installation was considered detrimental. It limited further exploration of the use of the natural light source - the drawing returning to its traditional wall-based position - and diminished the element of contradiction of the appearance of solidity of a fragile surface. As a consequence this process of drawing was not continued.
Series 7

Intent

At the outset of Series 7 the exploration of a folded surface was deemed pertinent for exploration and therefore adopted for this series of drawings. In light of this change of format - as a surface on which to draw - it was considered apposite to continue experimentation with repetitive processes of drawing; to assess the potential of each repetitive process of drawing as a translation of luminary. As a consequence, three series of drawings – 7a, 7b, & 7c - were worked alongside one another.

Series 7a

Drawing Process

Based on the reflections of Series 6, drawing commenced on an elongated portrait format. A dense layer of compressed charcoal was rubbed into the surface before the paper was folded in two down the length, creating equal sections. Several drawings were produced through this process, experimenting with differing amounts of folds; generating both: few folds – five to eleven, with a large distance between; and many folds – eleven to twenty-one, as a consequence reducing the areas in between. The folded surfaces were subsequently drawn into with the fingertips in rhythmical and repetitive movements across the surface - the folds determining the length of drawn mark possible.

Series 7b

Drawing Process

The drawings of Series 7b were produced using the same initial drawing process as those in Series 7a, but with the inclusion of drawn lines between the folds. In the first instance - in order to experiment with several differing repetitive processes - the square format was returned to. As previously stated, the screwdriver drawings were unstable; the surface was extremely delicate and had to be handled with utmost care. In an attempt to combat this, graphite was used to replace the use of a screwdriver. It was considered that the graphite would have a similar reflective quality, as that of the marks made by the screwdriver, but with greater stability. An eraser was also used to
investigate the differing effects of working into the blackened surface. As with the drawings of Series 7a the distance between the folds were varied (figures 77 & 79).

Having completed several of the initial square drawings, it was considered that a series of drawn straight lines between the folds created the most intriguing surface with the greatest potential for resonance with luminary. Therefore, the final drawing in Series 7b saw a return to the elongated portrait format and included repetitive straight graphite drawn linear marks between the folds.

**Series 7c**

**Drawing Process**

Working on an elongated portrait format, Series 7c combined elements of both the folded and lined drawings of Series 7a and 7b and the drawings with perforations of Series 5b. Over a compressed charcoal layer, a knife was used to draw across the surface cutting the paper between the folds (figure 83). This created linear marks across the surface that, as with the perforated drawings, allowed the natural light source to flow through the drawing.

**Series 7**

**Reflection - Installation**

Once completed, several of the final drawings of Series 7a, Series 7b, and Series 7c (including figures 76, 80 & 83) were installed together within a clean white space. The drawings were hung on all sides of the space in an attempt to create an environment resonant of that experienced during luminary. The light radiated through the cutwork drawing (figure 83), installed in the space in front of the window, but the space was dramatically darkened by the presence of the works. Initially the installation appeared to reduce the scale of the space - the walls appearing to draw in due to the darkness of the black surfaces (this was most apparent when the drawings were removed and the space seemed to increase in size). However, by contrast, the drawings appeared to have great depth, an infinite black – simultaneously reducing the perception of the physical space whilst opening up the perception of an infinite
space beyond the drawings' surface. It was considered that the installation had the potential to affect the space in this manner and create an alternative environment due to the inclusion of drawings on each side of the space; the drawings created a black space in which to contain a viewer. This was considered to be pertinent to the research, offering the potential for an installation to create both: an encompassing environment – through the enclosed space; whilst at the same time incorporating a resonance of vastness and continuation through the perception of infinity through the dense surface. For this reason, the use of a drawing installation was considered worth pursuing in the subsequent series of drawings.

**Series 7**

**Reflection – Repetitive Processes of Drawing**

The drawings of Series 7a included marks made by drawing with the fingertips into the residue dust of the drawings' surface. The result was thought to have potential. The repetitive finger marks had associations with infinity – through, as discussed previously, the suggestion of continuation beyond the paper's edge. The finger marks also created tonal variation in the drawing, which - along with the shadows created by the folds - served to create the appearance of a luminous black. However, the tones created within the drawing were subtle and also had the potential to give the perception of a black space – an infinite black. This factor gave the perception of stability and strength - an encompassing space. However, the perception belied the reality of black dust on a paper surface. As previously stated in Phase Two this contradiction has resonance with the contradictory elements present in *luminary*. As discussed in detail in Phase Two, a repetitive process of drawing offered the potential to record the fluctuating state of consciousness through the differentiation of marks left on the surface. The inclusion of the folds allowed for a repetitive motion of drawing to continue on a large surface and would therefore be incorporated in subsequent series. The processes of drawing developed in this series were considered to contain several pertinent elements identified within *luminary* - luminosity; continuation; fluctuation and vastness - and would therefore be pursued in the subsequent series of drawings.
The drawings of Series 7b concentrated on the development of *drawing* linear marks with graphite between the folds of the compressed charcoal surface. The resultant surface (*figure 80*) was considered to be intriguing. The graphite linear marks had the potential to reference the fluctuating state of consciousness, as previously discussed in Phase Two, shifts in consciousness between fusion, internal and external states were recorded in the varying densities of pressure of the pencil reflected in the weight and thickness of the generated mark. The reflective properties of the graphite also had the potential to create the perception of a luminous black and had resonance with elements of continuation – through their repetition. The reflective quality of the linear marks also had the effect of generating the perception of stability – the surface appeared metallic and therefore suggested strength. As a consequence belying the reality of an unstable fragile surface. However, in comparison to the drawings in Series 7a, it was considered that the graphite drawings diminished the subtle quality of the black-on-black tones – the linear marks were constantly perceptible. As a consequence, this had the effect of reducing the depth within the drawing so they no longer generated the perception of an infinite black. The resonance of the presence of the residue dust also diminished as the linear marks removed the majority of the dust from the surface. This diminished the associative resonance of dust from the drawings. For this reason they were not considered as successful as the drawings of Series 7a.

The drawings of Series 7c continued with a repetitive process of *drawing*, combining the linear marks of the drawings of Series 7b with the perforations of the drawings of Series 5b, through the use of a knife cutting the surface. The inclusion of linear cuts had a similar effect on the drawing as the perforations - in terms of the light quality - the darkness appearing to accentuate the intensity of the natural light source, creating a perceptual shift and focus between the effulgence of the cuts and the blackness of the drawing. However, the linear cuts were constantly perceptible and therefore diminished the perception of stability, the surfaces were obviously fragile. As a
consequence is was considered pertinent to return to the inclusion of perforations, rather than linear cuts, in subsequent drawings.

**Series 8**

**Intent**

Series 7 identified several elements worth pursuing within this series: the repetitive process of *drawing* with the fingertips into the dust of the compressed charcoal surface; the use of perforations over the compressed charcoal surface; the inclusion of folds within the drawings to offer the potential of a continuous repetitive mark over a large surface area; and the installation of the drawings to create an encompassing environment.

**Series 8**

**Drawing Process**

In order to experiment with the use of folds on a large scale, a roll of fabriano (1.5mx10m) was blackened - by rubbing compressed charcoal into the paper's surface - before being folded using the same process utilised in Series 7. During this process the paper was accidentally folded the opposite way, creating a concertina effect. This was considered to create the desirable quality of an increased luminous blackness as the concertina folds generated highlights and shadows in the velvet-like pile as the light touched the surface. For this reason the full length of the drawing was folded into concertina folds (*figure* 85).

The drawing was taken into a clean white space and installed in a variety of ways (*figures* 86 & 87) until it was realised that the concertina folds had opened up the potential to create a free-standing structure with the drawing (*figure* 88). The structure was of a scale that could be entered into potentially surrounding the viewer. However, the drawing’s height was not of a sufficient scale to contain the field of vision of an average adult. The black surface had the potential to create the perception of an infinite black – creating an enclosed space had the effect of intensifying the depth of the black through the reduced available light. However, this had the detrimental affect of diminishing the quality of a luminous black. As the drawing was freestanding
the reverse was clearly visible again necessitating consideration to its presence.

As a consequence of these reflections, the next drawing was created on a roll of fabriano with an increased width (that would subsequently become the height) considered sufficient to contain the viewer (2.5mx10m). In order to include the quality of luminous black the drawing was perforated using the tool designed for Series 5b. As with the drawings in Series 5b, the perforations required a double layer to create the quality of luminosity desired, therefore two drawings were made through this process. It was considered that if the drawings were placed back-to-back – as with Series 5b – this would once again solve the difficulty of the visible reverse of the drawing.

The two layers were stood together back-to-back - with a two centimetre space between their surfaces – to create an enclosure with a small gap in which to enter the drawing.

**Series 8**

**Reflection**

The addition of concertina folds had made the creation of an encompassing environment through a drawing possible. The viewer could enter the space and be completely surrounded and contained within. The drawing created an environment and as a consequence, no longer had to compete with elements within the space it was installed – issues of installation and fixture were therefore resolved. The dense black surface of the compressed charcoal within the enclosed space furthered the potential to generate the perception of an infinite black; the reduced light within the space accentuating the perception in the surrounding black surface of the drawing. This referenced not only vastness but along with residue dust and perforations, created the potential to reference mortality in the anticipation of the continuum of time the appearance of the structure be lying the fragility of the drawing.

However, as the drawings were placed back-to-back the drawing as a whole was very similar whether viewed from inside or when negotiating its external
boundary. The intrigue of previous drawings had been the ability to reveal something more over a period of time. The drawing still had the potential to reveal the perforations, however, it was considered something was lost by the fact of the drawing surfaces being identical. For this reason the external drawing was turned around to reveal the reverse of the drawing. This had the effect of delaying the full detail of the drawing until it had been encountered and negotiated both externally and internally. Whereas previously the drawing's reverse had appeared detrimental to the drawing it now appeared to accentuate the impact of the blackness once the drawing was entered. The external appearance was peppered with finger and floor marks and raised areas from the perforating tool breaking the paper's surface. When encountered it appeared to be a testament to its making. Once the drawing was entered the black surface would reveal its hidden detail over time through the movement of the viewer.

The perforations created the appearance of luminous black as the light intermittently coruscated through the drawing's surface; this quality had resonance with the luminous element of luminary. The repetitive processes of applying the compressed charcoal to the surface and subsequently perforating the surface induced a fluctuating state of consciousness, including the state of fusion. The fluctuating state of consciousness was recorded in the trace of marks on the surface as the fingertip marks and perforations varied depending on pressure applied and rhythm of movement. The repetition of marks, when combined with the concertina folds had the potential to reference infinity through the continuation of the process beyond the drawings' edges.

The final drawing in Series 8 was considered to contain a translation of all the identified elements of luminary: internal elements - attentive awareness through the awareness of being and awareness of the continuum of time and fluctuating state of consciousness; external elements - luminosity, blackness and vastness. As a consequence the drawing concluded the research through drawing.
Phase Three

Review

Phase Three sought to identify elements of how luminary could be translated into drawing, with a focus on an exploration of the associations and connotations of the colour black, identifying the relevance of black to the translation of luminary and its subsequent usage within the research through drawing.

The chapter identified that throughout history the colour black has been associated with both negative and positive associations. For example, it is both: death – an ending; and void - an infinite space. Black's contradictory and transient nature was identified as relevant to the translation of luminary, reflecting the fluctuating and contradictory experience of the environment.

The incorporation of black in the translation of luminary was identified as a result of theoretical and drawing research into both; internal (psychological) elements - the fluctuating state of consciousness, awareness of being and continuation of time and vastness; and external (physical) elements - luminosity, blackness and vastness, previously identified as part of luminary. As a consequence, it was suggested that the associations of black relevant to this research were the contradiction of luminosity from blackness and the intimation of infinity and vastness.

The presence of a luminous black was discussed, identifying several artists who had been influenced by its luminous quality. Matisse was referenced as an artist who had been influenced by the experiments by Gustav Le Bon stating, he had "... beg[u]n to use pure black as a colour of light ..."

The drawing research pursued the inclusion of luminous black in several ways, through the choice of media and processes of drawing. All of the drawings commenced with a layer of compressed charcoal that covered the entire surface with a dense black. As a consequence of this process, a layer of dust remained on the surface creating the appearance of a velvet-like pile, which reacted differently to the natural light source - resulting in a fluctuating
The differentiation in surface texture and tone was considered to be responsible for the perception of luminosity – the natural light source manipulated and manoeuvred across the drawing. Each series of drawings subsequently incorporated other elements, to test, which was the most effective at producing the perception of a luminous black.

*Drawing* with a screwdriver over the compressed charcoal, created a metallic mark that had the ability to reflect the light. As a consequence, the screwdriver marks differed from the compressed charcoal in both tone and texture creating a contrast within the dense surface, which fluctuated with the natural light source. The drawings were considered to open up the potential to 'draw with light'. However, as a consequence of their metallic appearance, they ceased to have resonance with the void and therefore were not considered as successful as the other drawings.

Alongside the black-on-black and screwdriver drawings a luminous black was created through a return to the concept of light radiating through the surface. Linear marks were cut into the paper's surface with a knife. Whilst this process of *drawing* did create a luminous black, the linear cuts were constantly visible and therefore their resonance to the void and the appearance of stability was diminished. The drawings no longer appeared as a solid and dense black surface, their fragility easily discernible. However, the perforated drawings of Series 5b were still considered to have potential. Consequently, the black-on-black and perforated drawings were considered to have the greatest potential.

The chapter also identified an infinite black, suggesting that the colour black receded creating the perception of limitless depth – a void, with reference to infinity. It was suggested that black is associated with both: the giving of life – coming into consciousness from the blackness; and death – the return of the consciousness to blackness. Therefore, infinite black has the potential to be a reminder of both our being and our non-being – blackness existed before us and will remain when we cease. In light of this, rather than considering infinite black as a voluminous space of nothingness, it was suggested that it is an
infinite space of possibility. Infinite black has the potential to be the realisation of a continuum of time in the knowledge that one will not see its content.

Infinite black was identified as having resonance with both external and internal elements of *luminary* - the physicality of the night sky and the perception of vastness.

The research through *drawing* sought to: continue experimentation with the repetitive processes of *drawing* whilst considering the use of multiple drawings to create a drawing installation. For the purpose of clarity the multiple drawings were referred to as raw drawings, that is, raw material with which to create the final drawing. Series 6 commenced with the production of four raw drawings with curved screwdriver marks drawn over a compressed charcoal surface. The method of installation was considered successful and carried on to the next drawing. However, the curved screwdriver marks appeared to diminish the resonance to infinity, as the marks did not continue from one raw drawing to the next. As a consequence this process of *drawing* was replaced by the use of repetitive marks made with the fingertips in the residue dust. These drawings were considered to be successful in respect of the repetitive process of *drawing* and resultant perception of luminous and infinite black. However, it was thought that the limitation of installation – the fact the raw drawings would have to be fixed to a wall – might become problematic through its restrictiveness. Consequently the use of raw drawings was not continued with.

However, it was noted that the curves of the installed raw drawings generated a shadow on the drawing beneath. This initiated the consideration that folds could be included in the paper as a further way to generate tonal differentiation in the surface whilst giving the potential to return to repetitive processes of *drawing*. The marks could be drawn between the folds, giving the potential to work on a scale greater than the reach of the arm. As a consequence Series 7 sought to experiment with a folded compressed charcoal with differing repetitive processes of *drawing* – fingertip marks in the residue dust; linear graphite marks; and linear cuts.
The graphite drawn linear marked drawings and the linear cut drawings both had resonance with; infinity - through the continuation of repetitive marks; the ability to generate the perception of a luminous black – through the reflective quality of the graphite or the presence of the natural light source. However, unlike the black-on-black or perforated drawings, the graphite marks and linear cuts were constantly discernible diminishing both the perception of an infinite black and fluctuations between stability/fragility. As a consequence, the fingertip and perforated repetitive processes of drawing were considered most pertinent to the translation of luminary and therefore as a starting point for the subsequent series of drawings.

Following the installation of the drawings of Series 7 as a drawing installation several elements were noted: the drawings appeared to enclose the space, reducing its scale whilst conversely generating a perception of infinity – expanding the space through the surface of the drawings. This was considered pertinent to the translation of luminary, offering the potential to create an encompassing environment through the enclosed space, and a resonance to vastness through the perception of infinity within the dense surface. As a consequence, the use of a drawing installation was considered worth pursuing in the subsequent series of drawings.

Series 8 sought to combine the processes of the previous drawings – drawing with fingertips into the compressed charcoal and the addition of folds. The process of folding the drawing led to the development of a concertina folded drawing. This enabled the creation of a freestanding drawing, which created a contained environment that had the potential to provide an encompassing environment. However, the scale of the drawing was such that it would not contain the field of vision of a viewer, as a consequence the scale was increased in the final drawing. The density of the black-on-black surface was increased due to the reduction of light inside the enclosed drawing. However, this diminished the appearance of a luminous black.
As a consequence of these reflections, the scale was increased for the final drawing in Series 8 and the paper was perforated in the same manner as the drawings of Series 5b. The resulting drawing had resonance with all elements of *luminary*. The drawing made reference to: external elements – blackness and vastness and luminosity; internal elements - attentive awareness through the awareness of being; awareness of the continuum of time; and fluctuating state of consciousness. The drawing was a translation of the elements – identified through both theory and research through *drawing* - of *luminary*. As a consequence the drawing (figure 89) was considered to have concluded the research.
Chapter Five – Visual Chapter

Abstract

[Flowchart showing Series 1a, 2b, 3c, 4d, 5e, 6f, 7g, 8h, 9i]

135
Phase One: Series 2b

Figure 17

Figure 18

Figure 19
Figure 20

Figure 21

Figure 22
Figure 27

Figure 28
Figure 29

Figure 30
Phase Two: Series 4

Figure 40
Phase Two: Series 4

Figure 42
Phase Two: Series 4

Figure 43
Figure 44
Figures 45, 46, and 47
Figure 54

Figure 55
Figure 56

Figure 57
Phase Two: Series 5ai

Figure 60

Figure 61
Figure 64
Figure 65
Figure 65
Phase Two: Series 5bi

Figure 66

Figure 67
Figure 68
Figure 77

Figure 78

Figure 79
Figure 80
Figure 83

Figure 84
Phase Three: Series 8

Figure 86

Figure 87
Figure 90
Phase Three: Series 8

Figure 91

Figure 92
Thesis Review

The research sought to identify and discuss the elements that constituted luminary, in order to translate the experience, through drawing, into drawings. Luminary was considered to have: a definable beginning and end; the inclusion of unfamiliar elements, which initiated an attentive attitude; a dramatic effect on the state of consciousness, which generated an acceptance of the temporality of being, referred to by Heidegger (1962) as being-towards-death. The experience was potentially life changing, as a consequence, luminary was defined, in Phase One, as a profound experience.

Luminary was considered to contain both physical and psychological elements, external elements relating to the physical environment – the night sky; internal elements – the thoughts and feelings experienced during luminary. These considerations led to the identification of several elements considered to be present during luminary and therefore, pertinent to the translation: external – luminosity, blackness, and vastness; internal – awareness of being; awareness of a continuum of time; fluctuating state of consciousness.

External Element - Luminosity
The research identified luminous black present within the drawings and having resonance with the external element of luminosity from the blackness experienced during luminary. The presence of a luminous black was initially identified in Phase One, Series 2a as a consequence of drawing a dense layer of compressed charcoal over the entire drawing. Throughout the research through drawing, differing processes of drawing were investigated in order to generate a luminous black. These included: drawing into the residue dust - generated by the process of applying compressed charcoal to the surface, with the fingertips; drawing into a compressed charcoal surface with a screwdriver; perforating the paper; and the creation of folds to promote shadows and highlights in the surface. The thesis suggested that the
presence of luminous black was a consequence of the differentiation or texture and tones of black; the lighter tones accentuating those darker to give the perception of a blacker black, the lighter tones subsequently appearing luminous in contrast. The research through drawing culminated, in Phase Three, Series 8, with the element of luminous black translated as perforations, created through a repetitive process of drawing. This resulted in the drawing appearing intermittently dense black or conversely luminous with particles of light, as the light coruscated through the perforations. The perforations allowed the light to intermittently – determined by the movement of the viewer - coruscate through the dense black surface of the enclosed drawing. This quality was considered to simulate the element of luminosity within the blackness experienced during luminary. As a consequence, perforating a compressed charcoal surface was considered to be an effective translation of the external element of luminosity experienced during luminary.

External Elements – Blackness and Vastness
In contrast to the external element of luminosity, blackness was identified as having a significant presence during luminary through the presence of the blackness of the night sky. Black was used throughout this research to create blackness within the drawings. Initially, in Phase One, black was present to create a distinct contrast to light tones. However, as the research through drawing progressed the light tones were omitted and black-on-black surfaces were created instead. The developing and increasing scale of the drawings within Phase Two and Phase Three, along with the development of a black-on-black surface, initiated the consideration of the presence of an infinite black - identified as creating the blackness of luminary. Infinite black was a term generated to reference the perception that black recedes creating the perception of limitless depth – a void, with reference to infinity. The final drawing in Phase Three, Series 8 was created on a large scale using the fingertips to draw into the residue dust before perforating the surface. Due to the vast scale, the use of a dense black, and the perforations, the drawing was considered to be an effective translation of the external elements of luminosity, blackness and vastness.
Internal Elements – Awareness of Being in a Continuum of Time

Luminary generated an awareness of being within a continuum of time, and this element was discussed in reference to Heidegger (1962) in Phase One. It was suggested that luminary had generated an acceptance of mortality through the recognition that time continued beyond individual consciousness – related to Heidegger’s philosophy of authentic existence. In relation to this, the thesis suggested that black is associated with both: the giving of life – coming into consciousness from the blackness; and death – the return of the consciousness to blackness. Therefore, infinite black has the potential to be a reminder of both our being and our non-being – blackness existed before us and will remain so when we cease. The presence of an infinite black in the drawings therefore, has the potential to reference both an awareness of self within something far greater and the continuum of time. In light of this, the thesis suggested that rather than considering infinite black as a voluminous space of nothingness, it could be perceived as an infinite space of possibility.

Alongside this, the research determined that the presence of a repetitive mark also had resonance with infinity through the suggestion that the marks could potentially continue beyond the paper’s edge. The final drawing in Phase Three, Series 8, included; the presence of a luminous black - through the perforations in the drawing’s surface; the presence of an infinite black – through the vast compressed charcoal surface; and the suggestion of infinity - through the continuation of the repetitive fingertip marks and perforations drawn between the concertina folds. As a consequence the final drawing of Phase Three, Series 8, was considered to be an effective translation of the external elements of luminosity, blackness and vastness and the internal elements of an awareness of being and awareness of the continuum of time.

Internal Element – Fluctuating State of Consciousness

The thesis identified repetitive processes of drawing as generating the fluctuating state of consciousness experienced during luminary. The fluctuating state of consciousness experienced both during luminary and whilst drawing repetitive marks, was defined as fluctuating between three
states of consciousness: awareness of internal elements – thoughts and feelings; external elements – an awareness of the environment in which we live; and fusion – the fusing of both internal and external elements to a point of loss of awareness of self as an entity separate from the environment.

As the state of fusion was experienced during the repetitive process of drawing, the research suggested it was possible to record the fluctuating state of consciousness through the trace of the mark on the surface. With reference to both Newman (2003 in De Zegher 2003) and Rosand (2002), Phase Two highlighted the specific nature of drawing as having the ability to record the trace of the drawer’s states of consciousness through the rhythm of fluctuating marks on the paper. The rhythm occurred in the drawings through the slight deviations in the quality of the mark, recording the movement of the body responding to the fluctuating state of consciousness. Each time a break in fusion occurred, the established pace or pressure would be interrupted and was subsequently visible in the slight discrepancies in the marks left on the surface. Over a large surface area these discrepancies created a rhythm of fluctuating marks oscillating over the surface.

The final drawing in Phase Three, Series 8, was drawn through a variety of repetitive processes of drawing: the compressed charcoal was applied using the fingertips to rub the media into the surface in a series of circular movements; the drawing was folded back and forth to create the concertina folds; marks were created by the fingertips in the residue dust in a repetition of sweeping marks between the lines of the fold; the paper was punctured with the perforation tool, in a series of repetitive movements of the hand. The marks in the surface created by the repetitive processes of drawing were barely discernible during a cursory glance. However, the longer the drawing was viewed the more prominent they appeared - the minutiae of detail and fluctuating surface having the potential to sustain viewing, to offer a space to reconsider and 'be'. The final drawing in Phase Three, Series 8, included:

- The presence of a luminous black - through the perforations in the drawing's surface.
• The presence of an infinite black – through the vast compressed charcoal surface.
• The suggestion of infinity - through the continuation of the repetitive fingertip marks and perforations drawn between the concertina folds.
• Evidence of the fluctuating state of consciousness – through the trace of marks on the paper.

As a consequence, the final drawing of Phase Three, Series 8 (figure 89), was considered to be an effective translation of the identified elements of luminary; external elements – luminosity, blackness and vastness; internal elements – awareness of being, awareness of the continuum of time and fluctuating state of consciousness and therefore, the drawing concluded the research by demonstrating - it is possible, through drawing, to identify and translate the elements of a specific experience into drawings.

**Contribution to Knowledge**

Research has been carried out by both, psychoanalysts (Bollas 1987, Csikszentmihalyi 1990); and theorists (De Bolla 2001, Dewey 1934) into the nature of experiences - in response to both artworks and nature - which include fluctuating states of consciousness including fusion, from a third person perspective. This research offers a differing perspective through the position of both researcher and researched, both as the generator of the research material - through the production of drawings - and a self-observer - through reflection *in* and *on* action (Schon 1983). Through this differing first person perspective, the practice-led research has contributed to knowledge by furthering understanding of human experience.

The research has developed a new practice-led research methodology – action theoria – that has the potential to be adopted for subsequent practice-led research. Action theoria’s cyclical and iterative process is sympathetic to a creative process of research because it allows for the research to be responsive to the discoveries made during the creative process, whilst reflection ensures the process is rigorous. One of the challenges for practice-
led research is the relationship between practice and theory elements of the research; how can they be drawn together to ensure a rigorous approach to the research? The incorporation of theoria into the methodology has developed an appropriate, rigorous and workable reconciliation to the relationship between theory and practice, contributing to the knowledge of appropriate and workable methodologies for practice-led research.

Action theoria provided a methodology that allowed the research process to be transparent, through the use of reflection-in-action and reflection-on-action. The thesis documents the transparent process of the research through drawings elucidating the implicit elements of a creative process through reflection-in-action and reflection-on-action (Schon 1983). By making explicit the implicit elements of the process of drawing the research contributes to knowledge by furthering understanding of a creative process.

Further Research

There is a potential to build on the findings of this research by testing whether the translation of luminary into drawings, carried out within this thesis, could be communicated to a third party. The drawings created within this research process could be utilised to test viewers’ responses. To assess whether the translated elements of luminary within the final drawing of Phase Three, Series 8, could communicate the experience of luminary by either: the recognition, by the viewer, of the defined elements of luminary (luminosity, blackness, vastness, awareness of being; awareness of the continuum of time, fluctuating state of consciousness) or by generating a similar experience in the viewer as luminary did in the researcher.

Action theoria - the methodology developed for this research – could be further utilised to research the possibilities of translating experiences into artworks. For example, to either translate the elements of other experiences into drawings, or to test whether the same methodology could be utilised successfully to translate the elements of an experience into an alternative art form.


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