The fictional museum of drawing

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The Fictional Museum of Drawing

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

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

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

<table>
<thead>
<tr>
<th>Day</th>
<th>Status</th>
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<tbody>
<tr>
<td>Sunday</td>
<td>Closed</td>
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<tr>
<td>Monday</td>
<td>Closed</td>
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<td>Tuesday</td>
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</tbody>
</table>

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

If anyone is keen to view particular items they are advised to confirm with The Keeper that the items are on display and will remain on display when they are denied access to visit. If the items are not on display then it will be necessary to make an appointment to view said items and the request will be denied.

The Museum Council are delighted that the Catalogue is not yet drawn up, and that the work of arranging and labelling the contents of the museum is still incomplete. This laborious and unnecessary task will be subject to continuous delay so that very little facility may be afforded to the researches of those who wish to enter minutely into the study of drawing as fictional monkey business.

Drawing can ...

Drawing cannot ...

Oh yes it does ...

Oh no it does not ...
“Drawing is [(not)] unbounded (\(\infty\)). It is mysterious.

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

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

Drawing does not mind, it is open.

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

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

Drawing is [t]here.

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

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

Gallery #1

"... and anything up to three points is actually common place. Three point perspective provides depth in both the horizontal plane and in the vertical supporting a more realistic view. Two and one point perspectives reduce the realism progressively towards a more ambiguous representation. The three point perspective embodied within these works in the walls assumes that the realism is embodied in the combination of multiple perspectives where two is more real than one and so on. However, the realism is also ultimately ambiguous, perspective, originally defined as projection is essentially ambiguous in nature. Multiple perspectives equally serve to reduce the clarity of a single point of view. Perspectives expand from or contract to vanishing points. Whilst multiple perspectives may lead to a greater realism they also include more points at which the ‘?’ vanishes. Indeed vanishing points may lie well above or below the horizon and may not even be on the piece of paper or relevant support.”
In Gallery #2

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

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

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

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

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

Drawing customs

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

Georges coughs ... no drawing, only powders, and his unfinished practice ...
René meanwhile takes the donkey [that ate the pencil] to be watered ...
Ada notes that George’s dust is fused as she closes the museum door ...