Frontline aside[s]: a drifting discourse

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Frontline Aside[s]: A Drifting Exchange

Phil Sawdon

[(Out)LINE towards Writing … what lies between?

retrieve
recall and recover
reconstruct

process
rediscover and relive
experience

archaeology [DRIFTING OFF COURSE] continuous and simultaneous exchange [SPATIAL PLAY] 25th April ‘13 00:00:00”

Transcript Legend
# Joe Graham
~ Phil Sawdon

#: I’m looking to make interesting drawings … I’m not looking to demonstrate a kind of predetermined way to draw … I’ve got an interest in outline drawing and I’m interested in what the outline drawing might be capturing of the flow of my thought process but also I’m working with the drawing and when you draw you have a kind of reciprocal relationship with the drawing where you sort of say I want to draw in this way I want to discuss this idea and then when you have actually done a few drawings you realise the drawings leading you over here … it leads you in the moment you are there …

~: [(Out)LINE … classification, designation … conversation, drawing

Tracing [1], ink on paper, Phil Sawdon, 2013.
~ contd.

a closed line?
Rawson runs [virtually]
the way round
feature
enclosure
space

~: aside

lineation
outer
contour
bounded
shape
profile
silhouette
external

~: aside

summary
essential
indicate
précis
synopsis
abstract
schema
adumbrate

~: aside

Tracing [2]
[Inaudible]
~: Becoming [(Out)]LINE THROUGH LINE

#: Through mark, through line, through outline

~: aside
From dot through mark [(in)]to [(Out)]LINE
thinking through drawing in the instant of drawing from line [(in)]to [(Out)]LINE …

#: operating at a pivot point … when I draw the drawing is happening in the moment that I draw

~: aside
Can we draw it?

#: what I know and what I see
the descriptions are all well and good but what happens when you come to draw is that you just have to let the drawing process, you’re particular way of drawing, you’re particular take on it take over I suppose. A kind of forced ignorance on some level …

~: aside [retrieved]
temporal reciprocal With[(Out)]LINE anon With[(In)]LINE open surface closed support something inside marks [in]existence outside a s c r i b e s

Tracing [3], ink on paper, Phil Sawdon, 2013.
#: Form … outline is outlining a form … [you] don’t say lining a form.

~: aside
Analogical analogies analogize
phenomena share form
expressed through metaphor
response retrieved

To be read aloud: CONTOUR [(Out)]LINE SILHOUETTE

#:

Tracing [4], ink on paper, Phil Sawdon, 2013.

Silhouette … that’s what I’m not doing

~: background suspension
#: contd. … the moving point being right at the front

#: I have a relationship with the drawing where I’m trying to tell it what to do and it also needs to tell me because I don’t want to merely draw what I know … draw what I’m not sure … pointing towards something new … nonsense on one level … however there
are moments where you think I didn’t know I was going to draw that … a constant rediscovery of what you might know and what you might find. Almost close your eyes and let the line do the work.

1:30':03"

… I don’t tend to go over my lines

~: aside
[(Out)]LINE ANALOGY within [(Out)]LINE

#: I don’t tend to go over my lines … I lose myself in it … live within the drawing … pointing to a space you can’t inhabit, if you have you’ve missed it.

~: [Quiet] aside
Let my line do its work at The Frontline
[(Out)]LINE is simultaneously the preliminary and the method that REVEALS the inescapable forfeit and loss at the instant I start to draw THAT WHICH is ALREADY ABSENT
Drawing turns down my volume … quietens to the MUTE POINT when I can’t hear myself think … this one was finished a year before it was formed

Tracing [7], ink on paper, Phil Sawdon, 2013
~: contd. further aside

[(Out)LINE style
A courteous convention, traditions affect, traverse with caution in respect of that which has already been done, demanding attention, discourteous outer bounded exclusive keeps itself clean, know what I mean? Holds itself in and lets itself out, know what I mean? Fixed?

#: ... often it’s about not making a form ... trying to find that point where it isn’t one thing or another.

~: aside

MUTE POINT
A Grapheme in the Rain

#: Outline allows me to work in the way I’m happy to draw.
I sit between my knowledge and my style.
The line is down, I put it aside.

1:49:55"

~: [(im)perceptible] ASIDE
In [(Out)LINE do we turn out of the way, apparently unheard, and framing the transparent surface of drawings fourth wall with our inner monologues, foreshadow a fifth wall of critical retrieval that positions aside line, the frontline apart?

Tracing [8], ink on paper, Phil Sawdon, 2013
#: I always look to limit my choices … I like to live in the box

~: [\(\text{Out}\)] LINE constraint
material definition terms boundaries … [\(\text{Out}\)] LINES
aside
[\(\text{Out}\)] LINE controls the MUTE POINT
Outside is so far away … be careful if you cross the line

#: I struggle with drawings where they don’t work … I literally put it aside and start a new one!

~: [\(\text{Out}\)] LINE context aside
class concept through context retrieval and stratigraphic marks, discreet detectable traces, on the surface of the ground, cut across lines, chronological order, two dimensional representations in space and time

~: #’s [\(\text{Out}\)] LINE in place, territory profound and understood as method means at conception, outlined, and outlining worked within, a fictional freedom that a blank piece of paper suggests transgression disconcerts, discomfort, drawing misbehaves when it works across the framework outlines way of thinking through …

#: I set the rules and boundaries in order that I can get out of them … You should be able to get from my style most of what’s going on if you look for it.

\textit{always sequential … probably therapy …}

\begin{figure}[h]
\centering
\includegraphics[width=0.8\textwidth]{tracing.png}
\caption{Tracing [9], ink on paper, Phil Sawdon, 2013}
\end{figure}
Tracing [10], ink on paper, Phil Sawdon, 2013