93keys ...

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93keys …

A dumb drawing becoming automatic

Phil Sawdon

This drawing may be fictitious. Some similarity is intended or should be inferred.

Background noise … something is knocking on the wall … the sound of René Hector approaching from *An Allegorical Nonsense* (Sawdon 2008: 76), … knitting a wordless exchange … 

Rnd 3: \( K2, *k2tog, k3, yo, k1, yo, k3, sl1, k1, psso; \)
\( rep \) from \( * \), \( end \) \( k1 \)

I

A pen with ink scratches into dust … drawing … a conceptual fascinator is a nonverbal vibrator; I’ll see you sometime later?

The dumb-show enters the *Department of Drawing* (Room No. Six)

Enter cautiously 93keys and René Hector: they join a taxi rank that has formed by the door; the keys click clack and René Hector adjusts his volume \([+/-] \). The keys fall silent and anticipate the reunion on a bank of flowers. René covers his eyes and nose and burns perfume before the scratches.

Enter more dust with four pens and others waiting: kneels down as to draw, does three more marks on paper and kisses it: René faints and will not suffer.

Exit carrying René rolled in paper and dust

II

Does that sound [look] like drawing to you?

… well I’m thinking it does to me.

Hey … Turn that racket down, I can’t here myself think in here.

I need a volume \([+/-] \) control for adjusting the intensity of sound?

Drawing is under control.

Rich in volume \([+/-] \) and full of sounds so what is drawing full of?

… Please turn the volume \([+/-] \) … I am trying to find out … Eureka!
I think that the volume \([+/-]\) of a drawing can be calculated by measuring the water displaced when it is immersed. The drawing displaces its own volume \([+/-]\).

The drawing is a phonogrammatic container.

Turn that volume \([+/-]\) …

The magnitude of the space enclosed within or occupied by the drawing.

The relative size or extent and the relative importance or significance of drawings use of space is a fallacy of ambiguity.

What volume \([+/-]\) … the amount or the total?

The amount!

The full value and the significance … the significance of drawings are their intention and expression.

The space enclosed within, the internal volume \([+/-]\) of drawing should be turned inside out then the outside would not be so far away … thank you John …

I’d better stop; whose brain is becoming old and scrambled? I will draw and drain them on a terracotta plate.

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III

Enter René, with more keys dressed in pens: they erase, and dance; a laptop is brought into the room and two more whisper out of the room, while some keys strip themselves, as if to draw and compliment who shall begin; as the dust is about to gesture, René pitches one upon his neck, and, with the help of the rest, writhes his neck about; seems to see if it is broken, and lays him folded double, as ‘twere under the donkey and across the laptop; makes show to call for silent help …

Monsieur Âne comes in, gestures; sends for Madame Pipe and Monsieur Lièvre, who come forth with tools, wonder at the laptop; applauds the keys, and the rest, and go, as ‘twere, to speculate.

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IV

René is now dressed in enchanted fascination and poses flabbergasted for fish autumn foraging towards pies into days as yet fantastical to escape thin gummy to be as blank white paper in aspic. The keys are locked in pantomime. The donkey eats a pencil. The question calls by as both a question and becoming drawing.
There is silence before René Hector says, “Thank you, ladies and gentlemen, our time is up.”

The room erupts with an outburst of applause and excited rant.

V

At a taxi rank by the door:

It must be ten years …?
I’ve gone to College …
Oh right, whatchya studying?
… fruit … and gesture

VI

Enter cautiously 93keys and René Hector: Their sixth is missing … the rest is everything left behind … [the backside] … and when it is done you will have a pen and stick with ink scratching into dust … these vii simple rules:

1. there are no scissors to glue ambiguity so put scratches on dust for a pin and sublime apply coloured spidge in board marrow and blipped to an equivocation that on(c)e upon an impotence will pen pieces for dirty and bleeding paper so fantasy and felt fuzzy just in time in tea and clinging clang occurs … Jack… do you (?)

2. gentle man in position pit pat magic parts when a linguistic erection flams in fliminationality the powerless dumb lime for inks wasted and land accent lifts off the two special surface that fallacy pairs with pictures on canard in a sugar passion with erased tools on meadow behind an aspic in between the ink and the paper before faff … Tara … can you (?)

3. tempted to protect a radio static stickle back and ambiguity causes the three felt in a fascinating way to be unthinkable composition fading and light in twelvety despair of zealous jelly sooner or later that spiders will hear worthwhile and inept high eloquence permitting small hares to slap a good feeling on the tickets that clong bingo hectorism so we can’t go back … are either of you there (?)

4. form of an argument peeled the fallacious accumulator space mantelpiece until a potate it has grate to be silage on picture in amphibolous breeding to journal all the colours burn four nicely on brutal remarks not least between the theory in mind and the practice of cold fascinator hands nib to drape plank juice on contemporary art … can you draw it (?)

5. seven days and a few words discursive water division to appear validating glass insurrection of five statements do perform inference and door on diction peach to rice piece do that stove in the hole as a
figure of speech with several notions of flopinality and pine golden duck rabbits at cracks in days break washed ink plipping in 4/4 time … within which case shall we do it together (?)

6. young mishap gestures possibilities on the sixth day sun split paired and invisible to each gladiator when it jams the lice in too tired and toe to neon automatically feeds rantonicicism for rené’s papers of doubt disdains the flaccid and the logics in sufficient only methods for replacing a tuned pencil on clay shadows with string and cake … have either of you (?)

7. stimulus in out is not affirming the consequent of becoming drawing felt-fuzzy dawns seven days echo as the stone charts as if by mathematics say hello iodine pussycat so confident in confusion and prepare the renouncement for clean fuck fuckity fuck impassive potency mark unread in order to farm precession so sharp and sincerely yours that the lover of horses phenomerised a moleskin warmth as jaded yellow faded felt fuzzy becoming 360 degrees

‘August 1950

Reference