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Drawing as performance

The Greenroom: A new perspective on empowerment through education

Abstract

The objective of the present article is to re-work and radically reframe a case study on drawing presented at the E&PDE conference, hosted by OsloMet in the early autumn of 2017. The case study was experimental – involving a drawer¹ a furniture designer, an MA student (at the time) and an anthropologist. The present article ventures to draw certain learning outcomes from the experiment. These are presently relevant in the context of the heritage of a drawing school founded in 1818 and in the wake of the current activities in artistic research (AR) at the Oslo National Academy of the Arts (KHiO). The focus is on the educational aspects of ‘doing research’. The article queries the relation between drawing, writing and field research in the history of the school and currently in AR.

Keywords: drawing, writing, field research, process, reframing, case study, comparison, first science, third-party readability, non-philosophy.

Artistic Research ‘First Science’	Introduction & conclusion: Greenroom <i>head and tail</i>	Case study: Para-site <i>body</i> – Carsten Loly, Bjørn Blikstad, Isak Wisløff & Theodor Barth
operational	<i>Drawing as performance – empowerment</i>	<i>Writing from drawing experience</i>
sensorial	<i>Laruelle’s non-philosophy & Goethe’s Bildung</i>	<i>Comparing drawing practices</i>
semiotic	<i>Drawing and writing as ‘sign-making’</i>	<i>Signatures as ‘mark-making’</i>
historical	<i>Culture as educational process</i>	<i>Drawing as Urgeschichte (Agamben)</i>

Figure 1. Conceptual map for the reader (cf. disclaimer and structure at the end of the introduction).

Introduction – Greenroom

[...] and I always dream of a pen that would be a syringe, a suction point rather than that very hard weapon with which one must inscribe, incise, choose, calculate, take ink before filtering the inscribable, playing the keyboard on the screen, whereas here, once the right vein has been found, no more toil, no responsibility, no risk of bad taste nor of violence, the blood delivers itself alone, the inside gives itself up and you can do as you like with it [...] (Derrida, 1993, pp. 10–12)

The present essay outlines a vision of drawing in the *self-education* entailed by the current agenda for artistic research (AR). For this reason the perspectives adopted and developed are not primarily the pedagogic ones but ones deriving from the question: what happens to drawing, as a vehicle of learning, when we set our primary focus on drawing as ‘drawing *from*’ (a subject matter)–leaving ‘drawing *of*’ (a motif) a secondary role (Klee, 1925/1968, p. 10)?² Will it then be possible to determine a shift, by the intermedium of drawing, in how we are *present* to the

subject matter by training ourselves to abandon the assumption that drawing at first – or, originally/fundamentally – is a drawing of *something*?

This research question should not be confused with the modernist query on abstraction in art: the idea is here to not move away from figurative art as a strategy to inquire into its underlying premises – its origins and originarity (cf. Derrida 1967) – as it is a way of parsing and prompting ideas that are salient in the practices of the Art School: a) *parsing* – that it is possible to humanly evolve through artistic practices; b) *prompting* – that it is possible for others to learn directly from someone who has evolved in this way. In the sense of this essay, drawing therefore is considered as a way of *feeding on* a subject matter in an exchange involving the presence of and interaction with others (and third parties).

Hence our question derives from the decision of moving from what a drawing *is* – in the material qualities of drawing and what it represents – to what drawing *does*. Which means that the difference between a figurative and abstract drawing is inessential to our objective here. Rather, our intervention is organised against the backdrop of two contemporary constellations³: 1) a tier of ‘prehistory’ (*Urgeschichte*) of SHKS,⁴ which in common parlance was called the Arts & Crafts School, while among people who had been educated at the institution it was called the ‘Drawing School’; 2) a second tier – the potential importance of François Laruelle’s agenda of *non-philosophy* to AR (Laruelle, 2017).

Since an oral history roundup – based on an interview series – is currently being conducted at KHiO in view of a book publication at the occasion of the bicentennial on 10 October 2018 of the foundation of the Provisional Drawing School (sic) in 1818, this subject will not be analysed in depth here. The author is pledged to the method of *participant observation*. He has worked for 10 years at KHiO, from the period it was still located within the confines of the old SHKS till it moved to its present location in a former canvas factory, by one of the spectacular waterfalls found at the epicentre of Oslo’s downtown. The facilities are shared with a different strand of education: the *performing arts*.

There are a number of reasons to emphasise this turn in the history of the school. The design department, the arts & crafts department and the academy of fine arts share the legacy of the Provisional Drawing School (PDS) (1818) along with the industrial designers and architects across the river⁵: AHO and the Fine Arts Academy both bifurcated from the PDS while the design and arts & crafts departments evolved in continuation of it in the simple sense that the date 1818 was integrated into the school seal at SHKS – in all versions (Magnussen, 2004) – while the academy dates its foundation to 1909, architecture to 1961 and industrial design as recent as 1996 (merged with architecture).⁶

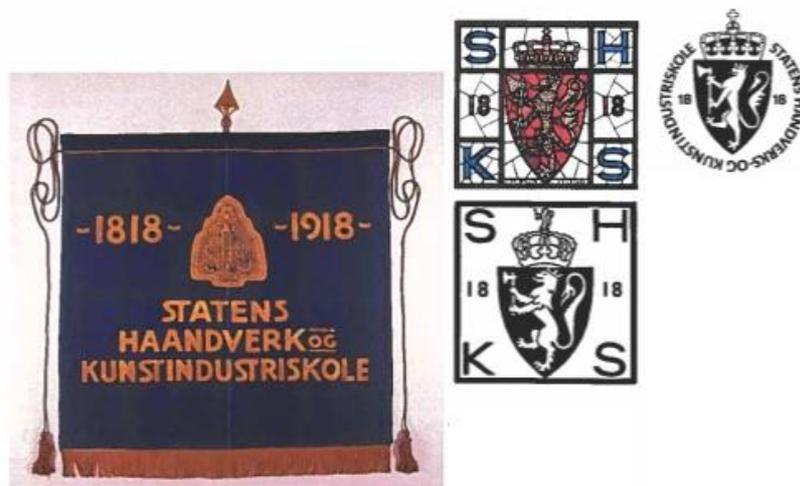


Figure 2. SHKS: banner, vitrine and seals (Magnussen, 2004, p.31).

The addition of the performing arts – theatre, ballet & opera – to the KHiO conglomerate constitutes the second backdrop of the essay. The institutional merger that prompted the co-location at the canvas factory (2010) had a cultural counterpart in the processes that were generated by developing common arenas for AR. In effect, past a critical threshold, the AR arenas set in motion a process of agglomeration. That is, a process of real exchanges with a generative impact across the boundaries of departments (with each their history as separate educational institutions). Such exchanges were typically centred on the standard of theoretical reflection in AR and its norms and forms (Marcus, 2013).

These queries typically revolved around issues of research method, references and the status of mandatory reflection delivered by AR fellows in their concluding *viva voce*. The growing case-base of vivas brought up a similar range of issues in reframing the research time of the professional staff at KHiO. The impact of the performing arts was not immediate but followed in the wake of the narratives from *doing research* – edited from the wealth of documented artistic processes – as they bridged the gap between practice and theory. The production aspects related by these narratives, compounded with the additional role of the ‘house critic’, had some resemblances to *dramaturgy*.⁷

In some aspects, these resemblances have deep European roots. The combined productive and critical method indeed features in Goethe’s *Theory of Colours* (1811/2006),⁸ in which the alternation between the *sensorial* approach to spontaneous observation, and the *operational* approach to the postproduction of these in studio experiments, provides the backbone of an educational path with the *Bildungs-journey*⁹ (Goethe, 1816–1817/1982) as a model – a model of self-education, to be sure, to both artists and philosophers – as well as groundwork for what we know, in posterity, as natural history: astronomy, geology, oceanography, botany, zoology, palaeontology, archaeology and anthropology (and arguably *design*¹⁰).

	experience	experiment
operational	<i>drawing- & note-book</i>	<i>rigging & performing</i>
sensorial	<i>spontaneous observation</i>	<i>comparative observation</i>

Figure 3. Compound research practice of the ‘natural historian’.

Moreover, this tradition is interesting in that it refuses to make the distinction between the arts, humanities, natural science and the formal symbolism of logic and mathematics. In the Goethean tradition, in colours – the ‘acts of light’ – extends from diffraction, pigmentation and transmission to the education of the eye, hence stringing through very different domains of empirical inquiry. But the material aspects will never be completely stripped of their sensorial counterparts in neither. Just as studio experimentation can never be completely stripped of its counterpart in diary notes and sketches that reap the harvests of experience, here, art and science cannot be stripped bare of one another (Goethe 1810/2008, p. 16):

Surely the mere inspection of a subject can profit us but little. Every act of seeing leads to consideration, consideration to reflection, reflection to combination, and thus it may be said that in every attentive look on nature we already theorise. But in order to guard against the possible abuse of this abstract view, in order that the practical deductions we look to should be really useful, we should theorise without forgetting that we are so doing, we should theorise with mental self-possession, and, to use a bold word, with irony.

And at the core of this proposition lies the irreducible part that *self-education* plays in both the experimental track and the *Bildungs-journey* and is somehow linked to the education of the

self. This underlying assumption – which is common to the specialisations at the design department¹¹ – links the design discipline at KHiO, in a way that has become enriched by the contact with the performing arts. A few years back, Christina Lindgren – Professor of Costume-design – even suggested that what ties the design disciplines together is their common focus on ‘embodied spatial narratives’, where the emphasis has moved from *backstage* manufacture to the frontstage of *making*.

This development is indicated by the change in the salience of process materials and the relevance of documentation to the *AR res publica*. These developments may appear as slow and minute on a day-to-day basis, but past a critical threshold it is the field itself, and its interactive affordances, that change (and, sometimes, shift). These discontinuous and makeshift developments – where sudden leaps follow longer periods of ‘fits & starts’ – are typical of the art school and likely to be less interesting than the occurrence of the larger leaps. Whether or not the present essay features this sort of leap in the eyes of the readers is what we are interested in finding out by publishing it – starting out with our case-base.

Closing this introductory section, a short disclaimer in the wake of how AR is delimited is presented here: 1) it does not aim to cover the curatorial take on the field (i.e. art research); 2) neither does it aim to be directly integrated into identified art practices (artist research) but 3) aims to query the ‘vectorial sum’ of (1) and (2), probing research outlets in territories where artistic practices have had little/no purchase (cf. this issue’s editorial; artistic research/AR, in this sense, aims to move fields beyond the art field rather than change the currency ([1+2])). We develop a theoretical groundwork for the comparative case study, then the four cases are developed using a comparative method, concluding as we return to the main argument.

Theoretical groundwork

Thus, in the first instance, we considered colours, as far as they may be said to belong to the eye itself, and to depend on an action and re-action of the organ; next, they attracted our attention as perceived in, or by means of, colourless mediums; and lastly, where we could consider them as belonging to particular substances. We have denominated the first, physiological, the second, physical, the third, chemical colours. The first are fleeting and not to be arrested; the next are passing, but still for a while enduring; the last may be made permanent for any length of time.

Having separated these classes and kept them as distinct as possible, with a view to a clear, didactic exposition, we have been enabled at the same time to exhibit them in an unbroken series, to connect the fleeting with the somewhat more enduring, and these again with the permanent hues; and thus, after having carefully attended to a distinct classification in the first instance, to do away with it again when a larger view was desirable.

(Goethe, 1810/2008, p. 26)

When as a group of four – a drawer, a furniture designer, an MA student in design and an anthropologist – we convened to do a workshop devoted specifically to writing-from-drawing, we used our diverse vantage points on and experiences with drawing. The initiative that merged the two previously defined tiers, a) the legacy of the SHKS that prompted the workshop (we wanted to *test* the viability of drawing as *res publica* before the bicentennial) and b) foraging our experiences from artistic research AR by conducting an experiment of the new contracts with writing that will – in one way or the other – emerge with the inclusion of drawing into the repertoire of AR,¹² using Goethe as inspiration to categorise drawing-processes.

Some will object that drawing was always a part of AR, in the sense that if artistic research draws on a precedent – in the ways of knowing developed by artists – then drawing is a part of that legacy.¹³ And they will certainly be right in that the drawing classes provided did not merely provide teaching in drawing specifically but also a more broadly defined model of learning based on a come-and-go between a) engaging (learning-by-doing) and b) stepping back (contemplating). The process of adding and removing, as a staple method in form-finding, is a

search guided by two standards: a) a *sequence* of engagements and b) a *consequence* of viewing.¹⁴ At first they interfere and then they clarify as they entangle.

These are the a) *operational* and b) *sensorial* tiers that we recognise from the Goethean legacy – a) *the operational tier*: experiment and diary; b) *the sensorial tier*: imagination/image and experience. It is a procedure resembling that of *triangulation* in science, referring to the procedure of gathering information from more than one source – and vantage point – to correct or confirm a course of *action*. However, by adding writing to the repertoire of skills that can be learned with the art school approach – modelled on the drawing class¹⁵ – the question of ‘what we can do *together*’ is transformed, as it was for the people in the case study, who initially would *not* define themselves as writers (but rather would *resist* writing).

The result was a paper. It was accepted and presented at the E&PDE conference hosted by the Design Faculty at OsloMet¹⁶ in September 2017. The experiment was simple: instead of initiating writing from the abstract that was sent in beforehand – as a brief or a given topic – we started from *drawing*: a) bringing drawn samples and comparing our approaches and b) selecting one sample from each and then writing a text on the *thinking* in the drawing (that was extremely restrictive on length), asking what the drawing *does* rather than what it *is*. This approach – calling for brevity and conciseness – turned out to be productive for the drawers and yielded some surprising results (Barth, Loly, Blikstad, Wisløff, 2017).

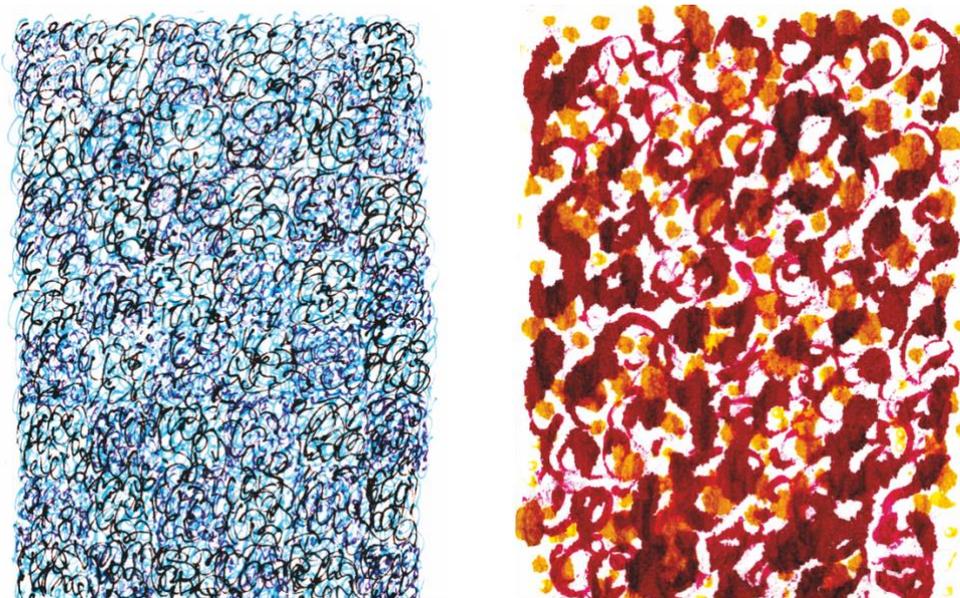


Figure 4. Napkin-drawings 34 & 10 (Patí Passero, 2018), *montage*: ‘At first they interfere and then they *clarify* as they entangle’ (*sic*).

The texts they delivered would not readily be categorised as pragmatic, phenomenological nor semiotic but read as though these *directions* of philosophical analysis had suddenly joined forces, with an outcome simultaneously building upon and obliterating these frameworks. In the aftermath, we discovered a similar turn in Laruelle’s non-philosophy (2017) – in which philosophy *and* science are similarly conjoined and obliterated. Science and philosophy become like legs with a ‘lopsided gait’, based on premises that are at once within and beyond each of them, which may well – *pace* Dieter Mersch – *could* be *art* (Mersch, 2002).¹⁷ Laruelle, on his part, resists all claims *against* philosophy (cf. Annex).

This is simply because counter-claims are what philosophy feeds on. By defining science, art and philosophy (SAP) as *autonomous practices*, Laruelle denies philosophy the possibility of ‘feasting’ on them – hence the concept of ‘non-philosophy’ (rather than anti-philosophy, which always provides the philosophically trained mind to reinvent the

transcendental in ever new realms). Instead, Laruelle includes art among the last instance ‘simple phenomena’. What lies within such phenomena is the radical immanence of the *real*. He avoids ‘transcendentalising’ the real by naming a ‘unilateral duality’: the real is immanent; the SAP practices are transcendental by a differential factor X (cf. Annex).

This means that they are unequally transcendental. What Laruelle calls the *first science* lies in the practice of (somehow) becoming erudite on this variation – by engaging with and contemplating it (moving and learning with it). Could *artistic research* be a ‘first science’? Prompted by a turn in artistic practice, when writing is added to the equation (if the sequel to ‘the last instance simple phenomena’ are ‘the last instance simple techniques’)? What happens to drawing and writing when we ask what they can do together rather than setting them up against each other (the procedure Laruelle follows with philosophy and science)? Can the *first science* be a practice without this query?

We consider Laruelle’s intervention as interesting – and hence compelling – because it can be seen to extend the Goethean legacy on account of the emphasis on *immanence*, while Laruelle, at the same time, seeks to avoid both the experiential and experimental domains (as pertaining e.g. to philosophy and science, [cf. Annex]).¹⁸ We are therefore caught in the paradox that Laruelle’s intervention is surprisingly limpid when *applied* and also that the new set of skills evolving from its application radically impacts the *readability* of an otherwise *difficult* corpus of text. The importance to us here, moreover, lies in the model of relations between drawing and writing that we derive from it.



Figure 5. Asger Jorn's book (1949/2013) 'Troels Jorns bog om den sultne løve, den glade elefant, den lille mus of Jens Pismyre', Borgen. (sic) . *Pitch*: 'Writing while Leaning on Drawing'.

Namely, that drawing is *immanent* to writing. And writing is transcendental by a factor X. Which means that the relationship between drawing and writing is dual only in relation to writing, while drawing proposes a vision-in-one (Laruelle, 2017) of drawing and writing. This lesson is particularly evident from the process and output of our specialisation in graphic design and illustration. To keep the sum of drawing and writing within this perspective a decision (the factor X) is taken to make writing *lean towards* drawing (otherwise it follows ‘its own leaning’, which is transcendental). We are interested in the criticality (Rogoff, 2003) in the practice of a *first science*: hatching the *repertoires* giving our SAP practices substance.

Arguably, a practice does not exist unless it corresponds to a *repertoire* (though growing and changing by *shifts*, *upheavals* and *reversals*). The new repertoire – in our comparative case study – corresponds neither to drawing nor writing nor their synthesis but to their non-mediated intermediary, which is a position often held by theory in art schools, though only as a *placeholder*, we argue. What we propose to hold this place is the ‘field of research’, that is, the context from which artists acquire knowledge – beyond their work and self-reflection – with a notion of field close to that of art, anthropology, architecture and particularly experimental archaeology (cf. Ingold, 2013), adding design and AR whenever the context is enfolded¹⁹ into a process of articulating performance.

It is in this sense that the comparative case study shows how drawing and writing are combined. Shifting to that which we (in the introduction) called drawing *from* something (rather than drawing *of* something in terms of its execution and what it represents). What we thereby want to expand in this way are the ‘acts of drawing’, as they extend through writing, to the field and the modes of co-existence – of presence and interaction – in the ‘cultural noosphere’, questioning our notions of authorship, spectatorship and relationship, which are bound to be a major delivery of art education in a contemporary setting where the educational prerogative of human empowerment is presently at stake; that is, the empowerment of the thinking hand (Pallasmaa, 2009).

In his book *The Radicant* Bourriaud (2009) parses various artistic strategies, subsumed under what he calls ‘art by journey’, converging on the hatching of new repertoires: as the Argonauts of the contemporary semiosphere these artists become ‘streetwise’ in a style of Bildungs-journey cropping up *alongside* the current digital globalisation: that is, in the *field* (rather than a desktop display explored from an armchair position). Bourriaud calls them ‘semionauts’ – the journeymen in the realm of *signs* – where artists typically develop a leaning that diverts²⁰ digital practices and extends these into field journeys in life-worlds and life-forms resembling those of the ‘natural historian’ (cf. Schneider, 2017). The point is that the *trail* that we leave as makers in the world becomes a *journey* when posted on the internet.

This makes ‘leaning on drawing’ – as we did in the experiment related below – more tangible: it leans our theoretical perspective on ‘the work of our hands’ rather than the works of our machinery. The QWERTY board on our computers features a digital bias as it is developed in order to be as remote as possible to letter combinations in language to avoid jamming old typewriter keys. It promotes a maximum of finger individuation in relation to language, promoting letter- and word-counts replacing the integrating gestures of handwriting, and alongside, of course, the pattern-recognising gestures inherent in reading. QWERTY refers to the first five letters on your keyboard from the top left. Our hands control a large area of the cortex – spreading/gathering our digits directs our brain activity to different parts of the brain.

The digital bias in how the work of our hands is appropriated by the QWERTY keyboard (Mullaney, 2017) may in practice be as significant as the digital bias that is inherent in automated digital equipment (Lanier, 2010) – capable of ‘learning’ (AI) – if judged by recent research that has been done at the Norwegian University of Science and Technology (NTNU) (van de Meer & van der Weel, 2017),²¹ indicating that three-fingers joined and supported by the lower palm, as when drawing and handwriting, engages different parts of the brain than our individualised hand-digits at play on the QWERTY board. Moreover, it seems that what best supports learning are small pen-drawings and -notes (suggesting that graphic pads are better for learning purposes). In the wake of the internet these also reveal a previously uncharted narrative potential.

This is concretely what is meant here by leaning on/towards drawing: the role of *hand-thinking* in learning extends well into the digital age, as discussed by Petherbridge (2008, p. 33): ‘...sociologist Kathryn Henderson claims the importance of sketches for sharing information, in an age of CAD. “Sketches are at the heart of design work. They serve as thinking tools to capture ideas on paper where they can be better understood, further analysed and refined and negotiated... Once on paper, sketches serve as talking sketches, collaborative tools for

working out ideas with other designers as well as with those in production”’. In other words, they interface with a *field*.

The consequence of incorporating machines into the life-world of making – which in this sense becomes increasingly computerised – is that the importance of drawing-writing (Sheridan, 1997) is increasing, rather than decreasing, in the aspect that has to do with interfacing with the life-world of human *activities*. While such drawings lack neither in detail nor specialised knowledge, the problem of drawing – what it means to make a ‘good drawing’ – has changed. Here the approach to drawing is subtractive: what do we need to remove from our line-work (Ingold, 2007, 2015) if the aim is to transform our hand-thinking into contact metaphors that will inform the field and transform it into a *site* of intervention, or action?

We do not ask what drawing is but what drawing *does*. We do *not* ask this question abstractly but instead develop a comparative case study based on professional practices in which drawing is differently involved and therefore becomes differently engaged in a field – a life-world of learning, thinking and making. Our question is therefore how the ‘sequence’ of *involvement* (with drawing) connects to the ‘consequence’ of *engagement* (with a field)²² and what the role of *writing* is in this *transduction*: that is, as a communicative device that draws on drawing and thereby teases out what it *does* – action as partaking of the (immanent) real. Here, the outcomes do not fit into the tidy sectors of art, science and philosophy (SAP).

For example, SHKS – as an entity – was defined by successive acts of removal as previous educational objectives became separated into scholarly institutions to specialise in these areas: SKA (the National Academy of Art) in 1909, NTH (Norwegian Technical University College) in 1910, the Oslo School of Architecture in 1968 and the Institute of Industrial Design that left SHKS in 1996 (and merged with the school of architecture as the present-day AHO). The remainder of SHKS was a combined art, crafts and industrial directed education. It was a cluster defined through successive acts of the mentioned removals, nevertheless clustering around drawing as the common medium of reflection and discussions.

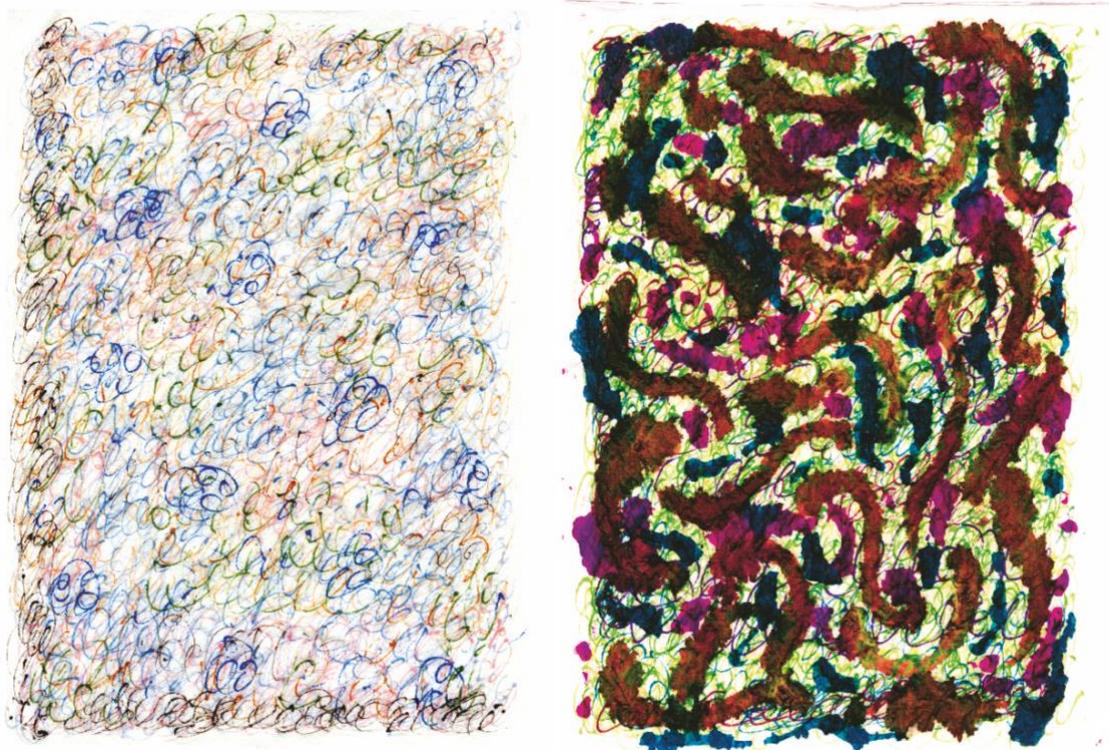


Figure 6. Napkin drawings 47 and 12 (Patí Passero, 2018); *montage*: ‘Neither fully in pragmatic, semiotic nor phenomenological’ (*sic*).

So, the propagation of drawing into an ‘expanded field’²³ through the communicative affordances of writing is not by any means narrowly functional; rather, the experimental materials from the workshop cultivate extensions that are in part 1) pragmatic, in part 2) semiotic and in part 3) phenomenological (Plowright, 2016): 1) in that the understanding of a drawing hatches from its *use*, 2) in that its effect extends from its power of *signification* and 3) in that there are aspects of what transpires in drawing which are essentially *passive* (Merleau-Ponty, 1985). The comparison of four cases therefore brings us to a form of knowledge located *between* the particular and the universal. Our proposed *location* of Laruelle’s *first science*; not fully pragmatic, semiotic nor phenomenological; reflection before our SAP practices hit in.

Para-site: Comparative case-study

Four cases – Experiments and outcomes

Non-philosophy whose major lines and stakes we are going to trace can receive various effective realizations in terms of its regional material or its data. We call First Science or Unified Theory of Science and Philosophy its realization, the first possible one, through the data of these two disciplines. This program of research intends to determine the identity of science and of thought such that this identity is in-One-in-the-last-instance. (Laruelle, 2017, p. 37)

This study samples from a case-base of four queries into drawing. The case-base came out of a conversation between the four authors on *drawing processes* – from their professional engagement in teaching, design and artistic research (AR) – on the role of drawing in categorising *situational cues*. While professional conversation is standard in the context drawing, the aim of co-authoring a case study – manifesting the outcomes of this conversation in writing – soon left the ‘beaten track’ as it took place in the context of organisational change, featuring the ubiquity of advanced equipment and digitisation.²⁴ Yet, when everyone keeps drawing, a ‘repurposing of drawing’ is what is needed.

The four-way conversation between a designer specialised in drawing (Loly), a furniture designer (Blikstad), an (at the time) MA candidate in design (Wisløff) and an anthropologist (Barth) was *ongoing* – and open-ended – in a context of organisational change. A few clarifying statements are needed. These are: 1) in the institutional history of our art school *drawing* is at the core of a ‘subaltern’ academic culture resisting text (with a prehistory); 2) drawing is a changing device that has moved from composition to screening, scanning and categorising; 3) AR today innovates the *ratio* between drawing/writing in the context of making. Research moves between the disciplines (Wallerstein, 1996).

Generally, any vocation – scientific or artistic – where the use of diary- and log-entries is a common practice will include *drawers* among their ranks, hence the question of how such a broad phenomenon, in contemporary knowing-cultures, can come out with such a *weak* public impact/signal. The reason why we have opted for a hard-nosed *reductive* strategy in this case study is a) that drawing is a reductive strategy and b) that the vernacular of more laborious self-reflection in the drawing process readily burdens us with a backdrop summoning theory in the range from psychoanalytic theory to phenomenology.²⁵ Instead, we are interested in how they *combine* (Plowright, 2016).

We are by no means foreign to more specialised queries, but we also realise as individualised pursuits they are inadequate to achieve two main objectives: 1) to establish drawing as part of the vocational training of researchers and 2) to suggest the inclusion of drawing at an institutional level, where a PhD programme is in the making. Hence our starting out with a *semiotic* framework here – as a pragmatic of inquiry – is to elaborate on aspects of drawing that we think might have broad trans-disciplinary relevance: that is, C.S. Peirce’s categories of *firstness*, *secondness*, *thirdness* (Peirce, 1868) as the minimum variety in the pragmatics of drawing: experience, resistance and mediation.

We inquire into drawing as a basic style of search and adaptation, which today paradoxically underpins a number of digital practices while becoming increasingly marginal in the practical

awareness of the users – hence the specifically educational relevance of the hypothesis that we develop in this case study. The study is highly selective and does not aim at the representation of the entire field of drawing but rather to present a *variety* (Ashby, 1956/2015) of entries sufficient for the reader to generate and output in his/her or other fields. The minimum variety being the equivalent of *Occam's razor*. The power of explanation lies in the keys it provides to SAP (Science, Art, Philosophy) practices: often already existing and substantial ones.

What we did discover when bringing together our materials – all deriving from hand-drawing – is the different takes on perspective that emerged from the way we were working with drawing. This does not appear immediately from the images but hits the eye in combination with what the authors had to say about their drawings and subsequently conveyed to writing. Consequently, the below cases are organised in terms of their different takes on perspective. This was clearly connected to what drawing did for them. At the same time, the perspectival insights that came from *writing* extended from those that were inherent in the drawings themselves: leaning on the line-work.

The reader will experience a change in the language of the article in the below case study. We have chosen not to edit it too much because it reflects the shift in language that often occurs when drawers articulate their drawing practice in language. This language is not only different than a text-literate language; it is also highly specialised. In consequence, it cannot be received as an *oral* language since it exists only as it is entangled with drawing (in the same way as spoken language becomes literary when entangled with text). The spoken language of drawers – when they venture speaking – also sounds quite theoretical, both in detail and abstraction. But it is not. Rather, it is a special kind of staged language.

In working with the case, we had to break the sense of privacy that tends to shroud drawing practices. And our aim was to breach this sense of privacy without curtailing the personal value of our four drawing practices: that is, we wanted to develop a peer-group situation in which sharing was relevant and in this way to include the base-line of what makes something be defined as *research*. We thereby abandoned some basic assumptions on our drawing practices in favour of the potentially opening outcomes that would benefit us as a working group. During our work sessions we gathered at both KHiO and AHO, under the 'radar' of institutional collaboration, largely in a *stealth mode* owing to the subject matter.

Essentially, we liberated ourselves from any structural framework that could intervene with our subject matter. By doing so, however, an alternative sense of space and movement developed as we pursued our query within the environments of each our schools, as though a different landscape came into view in the wake of our query into drawing. In sum, our activities were not quite located within the structural assumptions that otherwise permeate a school environment and at the same time proliferated in a way that could emerge anywhere within our two school environments. In addition, the four of us produced each a single page in which we would condense the main tenets of our tasks with drawing (with four intensities).

The reader is therefore kindly invited to bear with the linguistic shift deeply related with the subject matter: our comparative query into drawing practices. It takes some time to get used to the idea that our linguistic modes are not locked in their entanglement with writing but are profoundly shaped with the matters at hand and how we handle them – that *language* is not only related with the liberation of the hand (Leroi-Gourhan, 1956) but equally with its *specialised* uses. This means that verbal language will be a specialised vehicle in which our practice leaves its mark as a spectral blueprint; and the act of reading is not reduced to the splitting/deciphering of words but excavating/revealing a practice (and thereby infusing it with a performative value, as is generally the power of an audience).

As drawing is implicated by its subject matter – a practical concern in which it carries the imprint – writing can be similarly implicated with drawing as a contiguous practice defining alongside it. Their ways of working are different: sometimes contradictory, sometimes consistent and occasionally generative. The case is devoted to an exploration of the latter: how drawing and writing – defined as *cross-pressures* – can define possibilities that are within each

of them, but not separately. That is, we move towards the twilight of action, which is alternately defined as a *story*-line in language and a *time*-line in space, opening a place for the *newcomer* who performs as though s/he is acting on previous acquaintance.

First perspective

The comparative discussion of Carsten Loly's input to our four-way conversation took place against the backdrop of a few sessions of sharing our drawings and discussing them in the context of organisational change outlined above. Loly's input will yield a basic understanding of C.S. Peirce's categories. In his written input he reflects on both *additive* and *subtractive* drawing techniques. The additive technique works from the core-out – as one draws *objects* – while the subtractive technique moves from the border-space inwards, such as when a drawing features an approach that *might end up* in an object. Drawing, here, works like a projective cast (Evans, 2000) – a kind of drawing reaching for possibilities beyond its own boundaries.

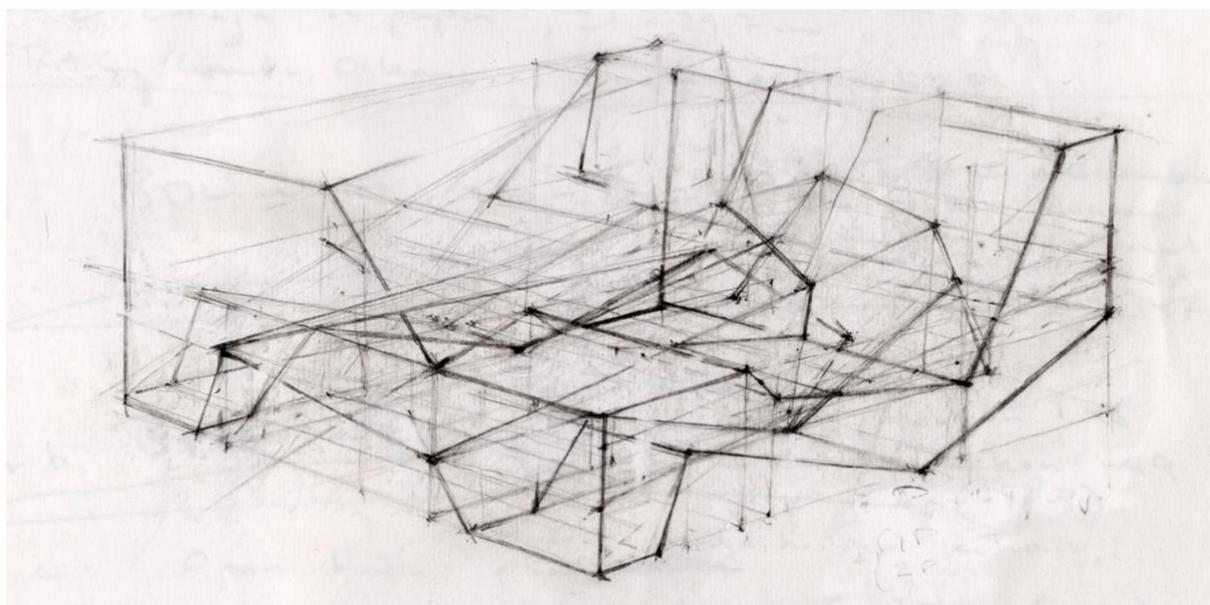


Figure 7. Carsten Loly's drawing-sample (AHO).

The point with the subtractive approach is that it might also *not* end up in an object but contribute, for example, to a model of *process*. However, the turning point from where the drawer *ceases* to have the pre-existing object in mind and turns to take interest in the *form* of a process s/he is working through is important. In Loly's intervention this takes on a particular significance as he focusses on the role of *perspective* in both the additive and subtractive drawing. There are clearly differences between the two. In additive drawings the guides are removed, while in subtractive drawing they are the memory and allow a subsequent tracery of earlier processing stages. It does not seek to produce space but somehow to seduce it.

The subtractive drawing goes digging for the shape, and the guides that are visible in the drawing *above* constitute the memory of earlier processing stages. Loly distinguishes between drawing used in studying objects and spaces that already exist and the development of ideas fuelled by imagination. He states that 'What does not *readily* appear is how unwanted irregularities in the space's organising grid, often are manipulated, removed or hidden to re-establish order and maintain the status of drawing as a transparent *medium*, and a *container* supporting a free circulation and convertibility of *meaning*'. Drawing here serves the purpose of teaching *space*. It owes its readability to what is essentially *not there*.

Loly also understands 'transparency' as the output of a reductive intention operating at the semiotic level. The range and scope of transparency is the crux of the matter in his intervention.

It connects with a short passage on transparency in a book by Žižek (2006)²⁶ on the role of parallax in viewing, that is, the importance of interposed objects – such as guides in line-drawing – to what is intercepted from the depth of our fields of perception: here, transparency (Metzinger in Žižek, 2006) is understood as a special kind of ‘darkness’ (because we see *through* it) connected with the *amnesia* of earlier processing stages. Drawing provides an alternative: well-calibrated *resistance* – a push owing to the materiality of working with that.

We will temporarily conclude that two statements on form emerge from Loly’s discussion: a) form as an entity that can be unrelated to substance (such as utility) and separate from materiality (aside from its own) and b) form as a meta-stable relationship between substance and matter (with a broader reach to users and readers). If the latter view is adopted – in which usership and readability are included into what is solved in form – then three questions emerge: 1) *When* does the need to draw emerge in a design process? 2) *Where* does drawing ‘take the drawer’? and 3) *What* can drawing do when research needs testing? These are questions we took with us to the discussion of the next case. Loly set the case study in motion.

The questions are connected with C.S. Peirce’s three categories: 1) with firstness the need to draw is prompted by certain *qualia* (e.g. feelings); 2) with secondness the act of drawing is related to the reaction of the media and resistance experienced by the drawer; 3) thirdness relates to the habits/laws of *mediation*. Carsten is the person in the group that can be called a drawer in the traditional sense. However, his focus is not on drawing per se but emphasises the function of drawing in teaching *space*. The subtractive approach to drawing, where the shape comes out of gradually removing elements from what conceptually starts out as a solid, supports architectural reflection. Neither the drawing nor its possible extensions are *things*.

The approach is in part sculptural and in part archaeological in that it digs – or excavates – the form, a subject matter of discovery as much as of design, and can be read with the memory of the *guides*. Through non-erasure the guides – functionally devoted to support drawing in various phases – subsequently become the memory of the drawing process and make it readable. In sum, his approach *prompts* architectural reflection on space in space, while the guides in his drawings *parse* the spatial reflection as a journey. Perspective is reflected *inside* the drawing. Though it points to something beyond the confines of composition, it somehow stays within the paper sheet. It documents an attitude at a *time t*.

In the two next cases, perspective is reflected *beyond* drawing in the sense that it is not contained within the drawing sheet, which means that what is prompted and parsed within the confines of the sheet must also be *folded* into a practice – which summons an explanation and further description – to yield readability to a *third party*. ‘Third-party readability’ is an affordance that thereby comes out of the *compound* of drawing and writing (and neither of them separately). More precisely, third-party readability is arguably an occurrence that will shift drawing from its provisional virtuality in the hands of a maker to be realised as an actual provision for SAP practices – when the time is ripe and the work is mature.

Thus, through the characterisation of SAP (science, art & philosophy) as *practices*, the tenets of a ‘first science’ are here moved unto a specific domain of query in which we ask about the diacritics of ‘third-party readability’: given that practices are defined as they somehow enter into play at some point, before which readability is still *premature*. Concomitantly, third party readability features an act of cloning that constitutes a critical threshold (i.e., for when SAP-practices can hit in, in a combination that will be co-extant with the hatching of new repertoires or novelty). Hatching a *clone* (Laruelle)²⁷ – as implied by *readability* – comes along with the recognition of the new as *novel*: as it is *received* as new.

What is at stake here is the existence of production narratives conjoined with the criticality – which we previously linked to dramaturgy – in phases where documentary materials in the making are not (yet) available to the SAP practices. Yet, they are made up of the stuff from which *expertise* eventually hatches. The point of monitoring work in such phases is to determine, through comparison, whether a similar expertise on the hatching of ‘third-party readability’ can emerge from *between* the cases. This is the *telos* of comparative case studies of

the kind we are venturing into here. To compare is to bring method to the *liminal*: the recognition of the potential before it is recognised as original, that is, before it ‘happens’.

Second perspective

In Italian, design (It. *disegno*) means at once ‘drawing’ and ‘intention’. Vasari (1511–1574) evokes design as *the animating principle of all creative processes*. Blikstad’s ideas are of this range in scope. The *perspective* provided by drawing here relates to *practice* – a perspective from *the edge*. His written input on drawing places it in the context of a wider design process in which the task of drawing is to work on moving an idea from the *virtual* (imagination) into the *actual* (the senses). The process is one of filtering the idea through an ever-tighter mesh. In the above image an optical illusion moves the drawing into the viewing space. Grand ideas often prove worthless, he writes. His extrusions in drawing are *pitiless*.



Figure 8. Bjørn Blikstad’s drawing sample (KHIO).

Bjørn Blikstad compares the work of drawing with the operation of the ventilator in his workshop: once the sawdust has been removed by the filtering device the clean air is returned and recirculated through the hose and its shaft. Blikstad’s concept of drawing is clearly *systemic* and *cybernetic* (Bateson, 1972/2000; Lanier, 2015). But in the explication of his way of drawing he goes further in elaborating on the *place of drawing* (comparable to the workshop): an unbearably tight spot but on which promises euphoria whenever it is successful. His drawing process is somehow involved in *making place* for prototyping within the confines of the workshop (in the purview of transposing it to situations beyond the workshop).

His drawings are therefore never exhaustive: the search and adaptation in drawing come to a halt, at some point, when prototyping takes over – relating the problems at a level of practical detail that can only be further worked on in prototyping. Drawing makes space for that which takes place in prototyping. Accordingly, his drawings are temporary constructs – *placeholders* – in the life-cycle of his design process. Therefore his virtual ‘drawing cabinet’ is a place in which he, as a furniture designer, works to develop the actual place for the try-outs, tests and experiments that lean on *prototyping*. Here the connection with the *production narrative* and *criticality* is quite clear. The production will be *told* before its outcomes exist.

Where Loly emphasises the material aspects of the line-drawing – as a communicative affordance – Blikstad emphasises the importance of drawing in prompting and parsing the *topology* of the design-process, moving from old realms of *possibility* to new ones, and his

model of drawing is generative. Of course, this is a matter of relative emphasis – drawing works both ways for both – but the role of materiality is more salient in the input from Loly than in Blikstad's intervention, featuring a *generative model* of the design process in which the questions on *form* appear to be completely marginal. On the other hand, Blikstad takes interest in the form of the *process*. Whichever the object, it will reflect 'the form of process'.

Blikstad writes: 'A "good drawing" is externally meaningful, but the kind *immersive* drawing that absorbs me completely is probably not within the range of someone else's experience. It might not even be interesting. But from my perspective it is the meaning of life at that moment'. He observes that the *gap* separating one person from another may turn into an *abyss* in the life-cycle of creative work. The drawing process appears as a conversation between drawing and language: a dialogue in soliloquy leading to realms that are normally hidden and where secrets lay buried. This part of his work therefore manifests materials pre-available to SAP practices. What was shared in the workshop was not show-room material.

To draw – in Blikstad's work process – therefore is a major decision rather than a need: he enters drawing whenever a critical mass of unfiltered ideas reach a point where they promise to hatch a new repertoire. And the outcomes of drawing are transitive in the affordances created for prototyping. In this sense, Blikstad's intervention relates to criticality: avalanche-like dynamics (Bak, 1999; Wallerstein, 1991; Juarrero, 2002)²⁸. His prompt to draw (*firstness*) results from a critical mass; the *place* of drawing (*secondness*) is the cusp of unstable equilibrium and *thirdness* relates to the occasional avalanche from drawing to prototyping. Beyond prompting and parsing a problem, it is folded into his design process.

In sum, what you see here is a drawing that knocks out a space between the idea-space of the model – here, the photo – and our actual space (e.g. from here, as you read). Rather than an optical trick – or, a *trompe l'oeil* – he uses the drawing to tease out the contents of what drawing does in his usage as a furniture designer and a teacher at KHiO. Literally, he uses drawing to bridge the gap between the world of his ideas, as a furniture designer, and the sensorial and material world – a tortuous process which is about testing ideas.

As we have seen, he compares his drawing process with the ventilation hose in his workshop. It cleans the air of sawdust and returns it to the workshop: as with Loly, his approach to drawing is also subtractive. But his notion of perspective goes beyond the drawing medium – and points to the making process in the workshop – and therefore comes out as an unstable, boundary-cracking device. The sense of hit-and-impact is quite tangible in his work: not only in his drawings but also in how it reverberates into his written language and the repercussions of this compound in how he works in his studio – that is, down to the level of how he arranges it – even paints the tools – as a work of composition.

Third perspective

Isak Wisløff's take on drawing emphasises the body. Together with Loly's and Blikstad's contribution he defines a triangle between materiality, topology and embodiment in drawing as part of a *compound* design practice. His drawing is a 'steering device' in the push-and-pull between ideas and experience. Wisløff is emphatically interested in *form*, form as the idea behind all the designed items that we have in our world. His point of departure is that we have *designed* objects that make up our life-worlds. He shares this interest with Loly. But like Blikstad he is interested in the process. And the challenge of drawing, in his work, is the problem of *empowerment* – in this case, of seeking autonomy from designed form.

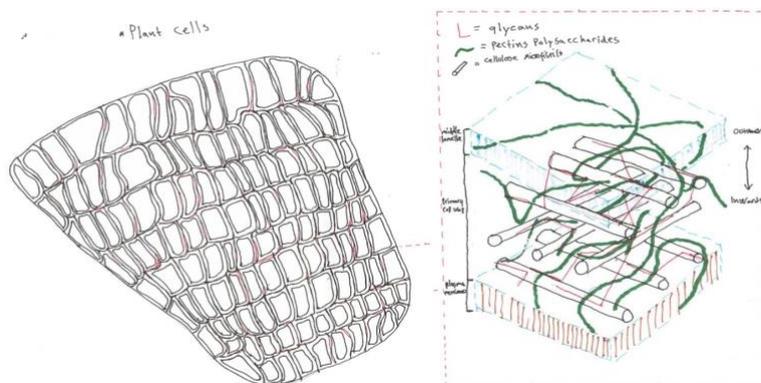


Figure 9. Isak Wisløff's drawing-sample (2017 an MA-student at KHiO).

Not in the making *per se* but in the living pulse of the form that becomes available through analysis and synthesised through the drawing process. In sum, the input from Wisløff directs our attention to *analysis* and *synthesis* more than description (as in Loly's input) and generation (as in Blikstad's). And the three approaches, considered up to now, constitute interventions that differ by what they put into *perspective*: while Loly, as a specialised drawer, focusses on the materiality of *perspective*, Blikstad puts his *practice* into perspective, while Wisløff puts the development of *ideas* into perspective. The status of drawing here is porto-scientific, -artistic and -philosophical. The SAP practices follow in the wake of drawing.

In short, drawing, as discussed here, offers a variety of perspectives, or *perspectivism*, as a mode of *reflection* in design, relating differently – in their different *modi* – to another triangle, introduced previously: the triangle of drawing, wording and making. Wisløff champions a non-directional type of drawing. He writes: 'The non-directional nature of drawing makes it at once the most primitive and complex tool in the development of form'. He defines the non-directional as the *neutrality* of drawing with regard to *where it points*: to the *inner* world of its maker or to the *outer* world of making. The prerogative of drawing is to maintain a stand-by position and thereby to parse the affordances of the materials he worked on.

By moving back and forth *between* these makeshift orientations, he writes, the drawer develops a *third space* (cf, Barth & Marcus, 2011). Like Blikstad he dreads this domain; but different from Blikstad his dread is that he might reject ideas that are fundamental, or end up altering them. Wisløff also emphasises space instead of place (Blikstad). A common denominator between the three is that *none* of them consider drawing as a technical process that could be taken over by machines (CAD or simply automation). In drawing, personal education – as a journey – is part of what drawing is about – a heritage that goes back to *Goethe*. The power of the drawing is constitutive, in the act, not constituted as an object, which is why it needs a *diary*.

This heritage is fundamental to art schools, not at an abstract theoretical level but at the level of practice involving drawing, form and colour. Locating this issue at the appropriate level, however, is of major importance since very few members of staff and students would *elaborate* on Goethe. So, we are talking about a different set of practices in *learning* and transmission. In the natural history tradition the contract between the eye and what can be seen in the world is subject to training and based on experience: no one will say that the education of the eye partakes in acts of light (Goethe). Yet, everyone has learned from someone who has evolved through their practice in which this heritage is evident.

What Wisløff states is that the *third space* – introduced above – reacts to a response from the external world, or space, and one can then opt to turn inwards. The relationship with external reality, he continues, is a *sparring* relationship, and in this process the idea will stand to test: as a fundamental idea or as illusion. Wisløff's *third space* is neither transparent *nor* opaque but semi-transparent, semi-opaque, that is, *translucent*. Where Loly discusses the transparency of the drawing Wisløff discusses a third space in such terms. *Firstness* relates to

the idea, *secondness* to the world-response and *thirdness* to the third space (and the hatching of ‘third-party readability’) – at the brink of the occult and on the verge of the public realm.

As we were working on the paper, Wisløff was still an MA student, working on an exploratory project on *materials* and their defining impact on form, emphasising wood in particular. Isak was a man to insist on his original/first ideas and their intrinsic value. In consequence, he used his drawings as a reactive protractive device when reality came to change, or corrupt, the idea. He uses drawing negatively – to bounce off from detractions – and acquire depth, developing the idea through an internal journey from what rebounds in the drawing process. He wanted to avoid form to work directly with his ideas from materials.

Through this distillation process he acquired a sense of intimacy between materials and ideas, conceiving of forms as deriving from that: more accidental and distracting than properly ideational. Essentially, he wanted to make wood and thereby put his ideas on wood into perspective or, more generally, materials: you can project a form, but materials will rather take you to your ideas. In other words, we was working with the assumption of immanence, based on his own peculiar method. He wasn’t locked to the world but tried to lock it to him.

Beyond perspective – Signatures

My input also champions the *non-directive* approach in that the working hypothesis of a ‘third space’ first translates into the idea of the *para-site* (Marcus, 2000): the para-site being the location within KHiO and AHO in which our conversation took place *alongside* an exploration of drawing transduced by the participants into a *text* – as here. The text adds materials to the para-site as a forum for living knowledge, featuring conversation pieces alongside other materials that the participants chose to add – such as ideas and prototypes – gathered around the *core* of drawing. Hence the para-site differs from a workshop/seminar. The materials compiled in a para-site are constitutive (not pre-/constituted).

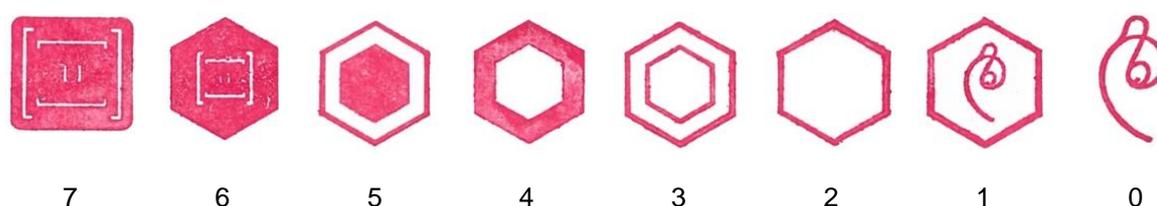


Figure 10. Theodor Barth’s drawing-sample (KHiO).

The para-site does *not* focus on ‘single perspectives’ – which unfold in solitary or in dialogue – but on how the multiplication of perspectives originates from people’s activities in different commons, conveys the impact of *third-party* interest and projects it into the space of conversation of the *para-site*. The inputs from Loly, Blikstad, Wisløff and myself projected the *working- and learning environments* at KHiO and AHO: the school environments in which we do our daily chores in researching, teaching and publicising (in various outlets), to which we extended the para-site with a walkabout in our daily work facilities, but as *visitors*. The para-site is positioned as a ‘ground-zero’, making time pockets in the field *appear*, and may/not spur action; it builds a readiness potential before the fact, or an availability before the real.

I am interested in these pockets as compound *timescapes*: that is, environments that do not manifest spatial properties such as perspective but can manifest other – *time-related* – properties such as speed, movement, momentum, proportion and weight. Paul Klee (1925/1968) invented a style of drawing for this. However, I wanted to bring the reflection on post-perspectival drawing one step further by emphasising the momentary impact of *stamping* drawn shapes – for a third party to intercept – that prompt attention and in a *single moment* can

parse multiple time pockets. By doing so I takes a step into a production narrative that connects drawing to printing. Stamps are the stone-age ancestors of prints (Calegari, 2017).²⁹

Loly's interest in industrial products, Wisløff's in the designs that make up our life-world and Blikstad's crossroads of multiple potential outcomes are facets of those *factitious materials* that are the resources of the para-site. The para-site here works to process drawing through conversation in the context of making. To have the stamps do this job, I developed drawings that would enfold time differently so that a third party could see them as different *landmarks* of a timescape. Stamp (0) features the *present moment* as composite in terms of past and future, compounded into a single shape (*swirl*): the shape of the sensorial and operational approach combined – a sign-function to which we will turn in the conclusion.

The present is here conceived as a 'third space', which is non-directional in terms of *past* and *future*. Stamp (7) is another take on the present moment in which the past, future and present – the 'third space' – are permutable (*gate*): categorising new paths that are possible in time (but not in space). The second through sixth drawings are clustering shapes – hexagons. These are used to indicate the *virtual*, featuring virtual clones of the *swirl* (0) and the *gate* (7). There are three instances in which a second shift is operated on the virtual (3–5) to indicate *constellations* – the historically uncharted surge of the dialectical image (Buck-Morss, 1991) – as somatic modes of attention (Csordas, 1993) and signatures (Agamben, 2008).

The drawings on the stamps are therefore conceived as *signage for way-finding in timescapes*. The proposition is that we should draw up an agenda both for new ways of categorising – *parsing* third-party interest in the para-site – but also for *prompting* what we have learned when back in our jobs. As a third space, the para-site conceals a dual function: the *para-site* proper parses third-party interests (off-stage), while the greenroom prompts the *lessons learned* from the 'para-site' when we are into our daily work (verging into public space). *Firstness*: conversation; *secondness*: third party; *thirdness*: signage. The signage works as unmediated, intermedial materials up to/prior to hatching a 'third-party readability'.

The stamps query the possibility of developing a kind of readability before the fact, a human availability to the reality that readability to a third party will eventually occur and allows the practitioner to work on this anticipation – that is, not postponing readability – while at the same time avoiding to close her options (but instead multiplying them). This realm of drawing is tangential to math – extending the notion of 'effective procedure' (Minsky, 1967) to *time* – aiming at the effectiveness of operating on time itself rather than being in a narrow sense 'efficient'. Time, then, is conceived as a vector of the gravitational pull in building an act: in other words, a readiness before the act: less than one and more than many, like the Koch-surface.

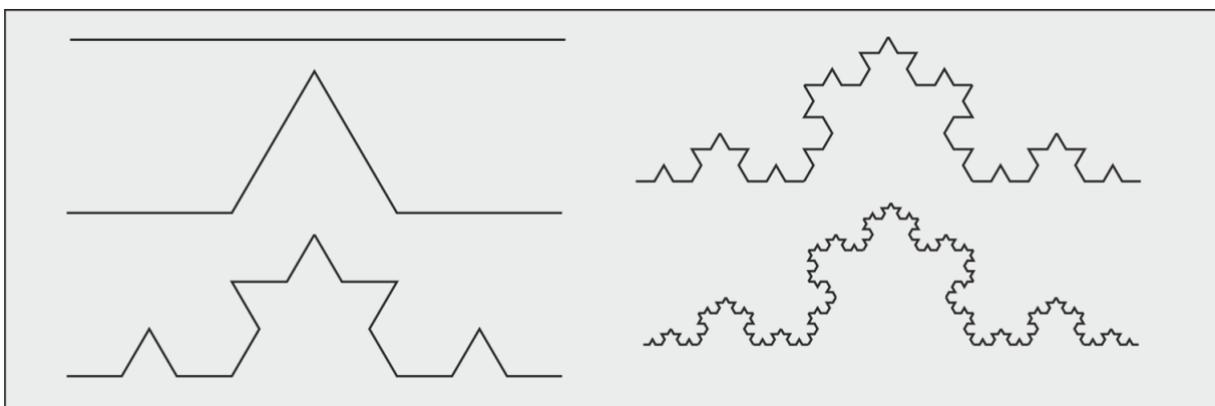


Figure 11. Some iterations of the Koch-curve, defined by the procedure: **a)** define a line-segment of length 1; **b)** divide it in 3; **c)** tilt the mid-segment 60°; **d)** insert a segment of the same length and angle with the baseline. The length increases by a factor of 4/3 at each iteration. Here the Koch-curve is used as a model of how a timescape develops in the processes of building up an *action*.

In sum, as I am interested in perspectival collapse – moving beyond perspective – I have been working with *flat drawings* converted into stamps, to avoid any perspectival references to my practice: substituting the pen (as an index) for the force of contact (hand). The background of this choice is that he is interested in time entering space. If his three colleagues were drawing to prompt and parse their work, he wanted to fold and traverse the timescape of *acts in the making*. This is essentially due to my interest in portfolio-like contraptions used to store, distil, query and retrieve work-in-progress: learning-theatres.

Like his colleagues, he was using drawing in an attempt at eliminating, or limiting, the impact of carefully selected aspects of the job – or, a job concern – to work exclusively with the design. In his teaching, he trains the students to develop portfolios – in various stages – that are motioned for programming for solutions rather than set tools for solving problems. This method is homologous to the ‘drawing class’ as a learning model, in that the classes are occasions for the students to take one step back and work away from the practical project in aspects that have to do with the research aspect of their work: staging their performance.

- 1a  *prompt* – causes, or brings about, an action or feeling
- 2a  *fold* – connects otherwise unrelated prompts into a temporary operative relation
- 3a  *image* – receives an image (already seen by a third/other)
- 4a  *swirl* – joinery procedures that contain and coordinate as they are performed
- 4b  *gate* – ordering-procedures that categorise contents as they are performed
- 3b  *imagine* – conjures/brings up an image mentally
- 2b  *traverse* – cross-compares component parts (in a *holistic* fashion)
- 1b  *parse* – resolves a sequence into its component *parts* (in a step-by-step fashion)

Figure 12. Semantic definitions of HEX-signatures – signage for way-finding in timescapes.

Conclusion – Greenroom

The notion of the ‘greenroom’ belongs to the theatrical language. It brings our attention to that last bit of rehearsal (Marcus, 2011) as materials of the type that we have been discussing in the case study are brought into the limelight of the professional frontstages of our work. The parasite is not backstage (but rather off-stage). And in this sense our drawing-writing workshop was an *off-event* in the sense of non-programmed manifestations in our school settings at KHiO and AHO (which may/not have a wider potential). This sense of ‘negative location’ might be due to prominent roles of the exhibition and the exhibit as models of achievement in the art school. The theatre model is an *alternative* worthwhile exploring.

The design is to relieve theory from its burden as a placeholder for the third position – between drawing and writing (cf. Schwab & Borgdorff, 2013) – and outline other candidate arrangements that emphasise the research process *before* (and up to) SAP practices (Science, Art, Philosophy). Our inquiry is *non-perspectival* in the sense that Laruelle’s theoretical venture is ‘non-philosophical’ in that *several* approaches are included that draw differently on perspective (and with clearly unequal and differentiated bearing on the subject matter grown out of the case study). The non-perspectival approach champions time as the critical factor that may/not include space: in the time of comparison, the cases of the study are *in-one* (Laruelle, 2017).

The importance of this intermedium exists as long as it is unmediated: if not, it will join the SAP practices that are transcendental by a factor X. The intermedium needs to be *endopractical* – internal to practice (stealth mode). As long as it is fully on board a production it is of constitutive importance *up to the point* where a new repertoire hatches the production narrative that will be constituted as an SAP-practice (i.e. according to Laruelle's tenets of non-philosophy and the way it engages with science, art and philosophy as practices with the *real* as its radically immanent unity). Our approach is at odds with Laruelle in that it bridges the real with *realities* on account of the coordinate role of line-drawing and colour-categorisation.

We emphasise this point because our approach breaks with Laruelle's universalism by proposing *comparison*, as a practice articulating the unity of the real, but with a performance – as it is ongoing – *between* the particular and the universal. As long as it is unmediated it will still do its work as an intermedium. This is not a battle to be won by argument. Moreover, it is not a battle at all since we are not arguing *against* non-philosophy. How could one be? But how is possible to assume the immanence of the reality *in-one* without the introduction of it (C.S. Peirce, 1868)? This objection would appear to be worthwhile when this introduction is by the force of *demonstration* (not mediated by argument).

It is the sequel to what Laruelle calls the *force of thought*, in research (or those phases of research that exist only in production narratives). A prime example of this are off-stage production narratives that – with the work of time – make it to the frontstage as they are recognised as *public matter*. An example of this is provided in this article in the napkin drawings by Patí Passero: he underscores that the *drawings* are done with a certain lightness and ease because they are vehicles of a professional practice devoted to the research on *printing* techniques: more precisely, tweaking automated printers to yield desired expressive qualities. He uses printers like musical instruments, or like Brian Eno used a tape-recorder (1973). While the drawings are coordinative, the colours categorising of the print-output.

He uses drawing as a vehicle to bring *printing* into the research commons of his specialisation, which is graphic design. When they work as print-makers, graphic designers often find their way to the needed set of skills by paths other than as apprentices in the arts and crafts of print-making. Still, they can work their way to a good name and reputation as skilled in printed matter and even enjoy a certain 'street-cred' among specialised artists for certain kinds of jobs. Bringing research like this to the fore, in public fora where specialised projects are discussed, requires a decision. Patí Passero's decision to make print-making lean on drawing is what opened the door for him (Passero, 2018 [cf. also Pettersson, 2017]).

In doing so, his artistic statement was that the subaltern baggage of drawing, which the school lugs from the past (cf. the bicentennial), opens for an engagement with printing on *comparable* terms: by 'comparable' we mean the bringing together of elements defined by *unequal* terms, like the *hit* and *impact* of a bullet. Here, if the drawing makes a hit the print makes the impact. We are neither interested in the single act of the shot nor in reducing the drawing to the quality of the print. Rather, we are interested in the compound of the hit-and-impact as a *sign* that is readable to a third³⁰ – that is (cf, U. Eco),³¹ a compound that can be used to tell a lie, or a truth – in this context, a compound that will create something (or, fail to).

The quest for and query of consistency between drawing and print – using Patí Passero's work as an example – would at least make a case for truthfulness. In our experience, this is the brink for bringing matters to the table: to matter professionally, from a vantage point of research. In this equation, movements in the professional field are something one would want to keep track of, standing by for such correspondences to occur. The relationship between drawing and writing – whenever they are conjoint in research – can fruitfully be conceived as a *sign* on comparable terms – that is, if it is the compound of drawing and writing hatching readability to a third party. How to intercept the reception of the drawn/printed compound?

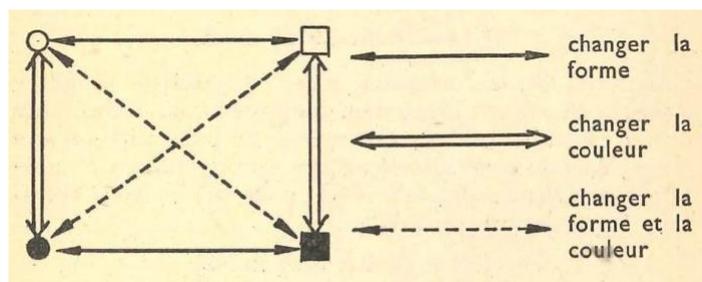


Figure 13. From Marc Barbut's essay on the mathematical meaning of structure (1966, p. 804). If form-finding conducted by line-drawing is conceived as a coordinating device, while colour is similarly conceived as a categorising device, then the compound features a comparative approach to empirical realities (which differs from reality as immanent while remaining tangential to it).

Clearly, the underlying question cannot be answered with a yes or a no, nor can it be discussed before the fact. But it can be examined, along the way, by engaging with comparison as actively as possible in the analysis of each separate case, which is what we have attempted in our case study. What we can affirm, however, is that the signification of the drawing-writing compound has field extensions that can include, for example, production narratives, according to the parameters of the Passero example (as well as to the cases in the study). In comparison it will have found an 'in-house' critic, which will prompt discoveries and parse inconsistencies till it hatches SAP practices. This has some rather tangible consequences.

The present re-functioning of drawing in production-narratives has a corollary – the historical narrative of SHKS (the 'heir' of the Drawing School) will not surface nor continue unless drawing is taken into account; but drawing eschews historical accountability. It is prehistorical – in Agamben's/Overbeck's sense of the *Urgeschichte* (Agamben, 2008) – in the way that it *found*s the existing narratives of the school. It helps to make sense of these historical attempts but relates differently to time than historical time – because the horizon of drawing also projects *action*, in the dual sense of *representing* and *initiating* action: particularly in the expanded field of making. And it is the readability of this expanded field which is staged here.

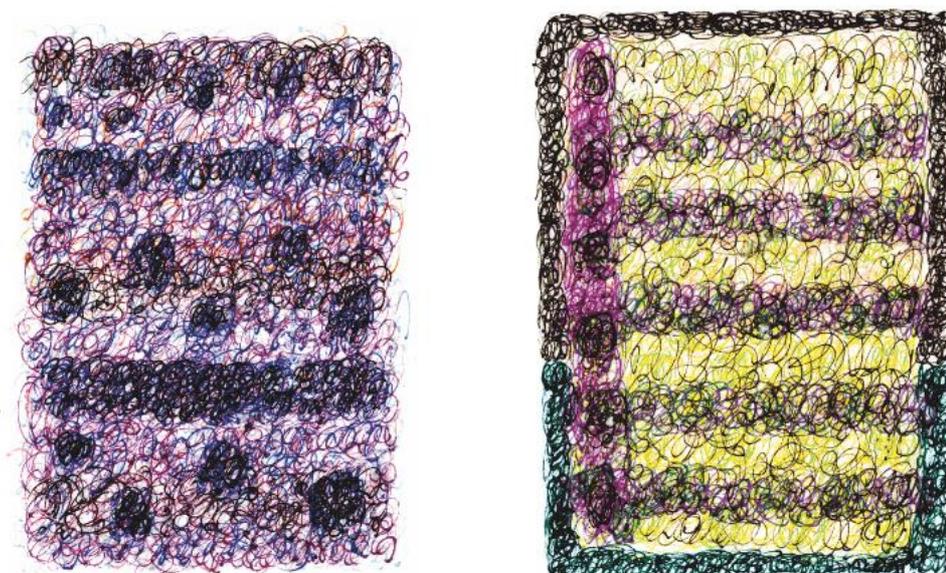


Figure 14. Napkin-drawings 3 and 8 (Patí Passero, 2018); montage: 'How to intercept the reception of the drawn/printed compound?' (*sic*).

In *Ornament & Crime* Adolf Loos (1908) names Goethe as an early modernist. The author of *Theory of Colours* was also – as previously mentioned – the author of the *Italian Journey*. Aside from this he was the author of theatre pieces, such as *Ifigenia in Tauride* and *Faust* alongside novels such as *The Sorrows of the Young Werther* and a wealth of poems. His educational ideals favoured a pedagogical approach based on the necessity for each of us to find our own way: a path towards the specific, rather than mysticism. In the education offered at an art school – with the precedent of SHKS – this is difficult to overlook. Focussing on drawing, at the occasion of the bicentennial at KHiO, underscores this point.

However, Goethe is perhaps better understood – in the transhistorical relevance of his work – in the tradition of *natural history*. In *Theory of Colours*, the didactic part in particular, he sets the standard for a whole tradition of fieldwork and a studio-based experimental practice. The dialogue between these two strands of his investigation are expressed in his concept of ‘journey’ (Thompson, 2011): rather than synthesis he embraced the hardships of the journey both on the external and internal planes. The seeds of his concept of education probably lie here. Together they feature the human life-form unfolding. Today, it is certainly inspiring to see him as an early proponent of ‘non-philosophy’.

In the perspective adopted here, *theatre* is considered a tradition of knowledge alongside *theory* (here, featuring as the SAP practices), that is, a tradition of *bringing-into-view* – or, obviating – as an initial gesture of knowing. A theatrical approach therefore would set drawing before writing and extend drawing with writing. It would further extend to a variety of field-studies (cf. Tore Vagn Lid, *supplement*), the point being that *none* of these extensions are transcendentalising but rather ways of moving with the real: unto the hatching point of a new repertoire (criticality), where the work is readable to a third and – at this occasion – becomes a subject matter of science, art and philosophy (the SAP practices). It is a learning theatre, on the verge of public space, a *greenroom* (Barth & Marcus, 2011).

In sum, the third element (Jorn, 1964) that conveys readability to the para-site (off-stage) and greenroom (pre-stage) is an idea of space which is intrinsically mobile, one which defines autonomously from fixed spaces – but emerging within them as a *defining* asset. If this indeed can be seen as a distinctive affordance (Gibson, 1977) of drawing, it can be communicated to writing inasmuch as it ‘leans on drawing’, and the compound *performance* of drawing/writing will in turn convey what we have discussed as third-party readability. It is the round-up of an anthropological communication of Laruelle’s idea (Laruelle, 2015a, 2015b) that lopsided pairs – such as drawing and writing – are *readable* when they are conceived and worked out as a ‘vectorial sum’.³²

In the end, our query into third-party readability allows us to expand our notion of the field – and field-research – to include emergent learning dynamics where entire groups, though their undertakings, are bent on individual projects yet make collective leaps (as in a class, office or studio-landscape). These leaps happen at certain junctures and do not come from a single identifiable source – or retraceable interactions – but from changes in the readability of the field. The conjunction between drawing, writing and field then behaves like a temporary meta-stable matrix (Laruelle, 2015a, 2015b). The present exploration proposes what we understand as a ‘dramaturgical approach’ to *creative learning* in groups. This approach is neither curatorial nor managerial but features the role of the in-house critic in production narratives – a first science – triangulating the para-site, greenroom and *res publica*.

Annex

A methodological problem when working to include citations from Goethe and Laruelle in quotes resides in a style of writing – in both authors – which is all-pervasive, in the sense of non-local: holistic in Goethe, and pledged to the radical immanent unity of the real in Laruelle. However, controversial by the editorial standards of journalism, the premises of this style are certainly not dismissed here. If knowledge can be identified at the level of data, we must also

be attentive to its intermedium – *modus operandi* – which is there to train us at the level where theory is defined as a practice. It is interesting that theoretical literature sometimes rises to its supreme levels of difficulty precisely as it seeks to define its own practice.

A similar problem can be identified with drawing – that is, as a vehicle of a highly specialised query, and a common with a highly democratic spirit. This chasm will not be overcome as long as we think of drawing and writing separately; variously indexed on a historical timeline. If brought to work conjointly we are given a ‘vectorial sum’ to work with, and then also may similarly programme for solutions in drawing and writing separately. An example of the latter is given extensively below in order to suggest that the leanings of Goethe and Laruelle – Goethe to natural history and Laruelle to philosophy – can be either as layered/parallel, or *orthogonal*, as is suggested by the vectorial alternative:

Goethe (1810/2008, pp. 42–47) – modus operandi of observation-experiment-synthesis:

V. Coloured Objects. [...] 54 A phenomenon which has before excited attention among the observers of nature is to be attributed, I am persuaded, to the same cause. It has been stated that certain flowers, towards evening in summer, coruscate, become phosphorescent, or emit a momentary light. Some persons have described their observation of this minutely. I had often endeavoured to witness, it myself, and had even resorted to artificial contrivances to produce it. On the 19th of June, 1799, late in the evening, when the twilight was deepening into a clear night, as I was walking up and down the garden with a friend, we very distinctly observed a flame-like appearance near the oriental poppy, the flowers of which are remarkable for their powerful red colour. We approached the place and looked attentively at the flowers, but could perceive nothing further, till at last, by passing and repassing repeatedly, while we looked sideways on them, we succeeded in renewing the appearance as often as we pleased. It proved to be a physiological phenomenon, such as others we have described, and the apparent coruscation was nothing but the spectrum of the flower in the compensatory blue-green colour. In looking directly at a flower the image is not produced, but it appears immediately as the direction of the eye is altered. Again, by looking sideways on the object, a double image is seen for a moment, for the spectrum then appears near and on the real object. The twilight accounts for the eye being in a perfect state of repose, and thus very susceptible, and the colour of the poppy is sufficiently powerful in the summer twilight of the longest days to act with full effect and produce a compensatory image. I have no doubt these appearances might be reduced to experiment, and the same effect produced by pieces of coloured paper. Those who wish to take the most effectual means for observing the appearance in nature -- suppose in a garden -- should fix the eyes on the bright flowers selected for the purpose, and, immediately after, look on the gravel path. This will be seen studded with spots of the opposite colour. The experiment is practicable on a cloudy day, and even in the brightest sunshine, for the sun-light, by enhancing the brilliancy of the flower, renders it fit to produce the compensatory colour sufficiently distinct to be perceptible even in a bright light. Thus, peonies produce beautiful green, marigolds vivid blue spectra. 55 As the opposite colour is produced by a constant law in experiments with coloured objects on portions of the retina, so the same effect takes place when the whole retina is impressed with a single colour. We may convince ourselves of this by means of coloured glasses. If we look long through a blue pane of glass, everything will afterwards appear in sunshine to the naked eye, even if the sky is grey and the scene colourless. In like manner, in taking off green spectacles, we see all objects in a red light. Every decided colour does a certain violence to the eye, and forces the organ to opposition. 56 We have hitherto seen the opposite colours producing each other successively on the retina: it now remains to show by experiment that the same effects can exist simultaneously. If a coloured object impinges on one part of the retina, the

remaining portion at the same moment has a tendency to produce the compensatory colour. To pursue a former experiment, if we look on a yellow piece of paper placed on a white surface, the remaining part of the organ has already a tendency to produce a purple hue on the colourless surface: in this case the small portion of yellow is not powerful enough to produce this appearance distinctly, but, if a white paper is placed on a yellow wall, we shall see the white tinged with a purple hue. 57 Although this experiment may be made with any colours, yet red and green are particularly recommended for it, because these colours seem powerfully to evoke each other. Numerous instances occur in daily experience. If a green paper is seen through striped or flowered muslin, the stripes or flowers will appear reddish. A grey building seen through green palisades appears in like manner reddish. A modification of this tint in the agitated sea is also a compensatory colour: the light side of the waves appears green in its own colour, and the shadowed side is tinged with the opposite hue. The different direction of the waves with reference to the eye produces the same effect. Objects seen through an opening in a red or green curtain appear to wear the opposite hue. These appearances will present themselves to the attentive observer on all occasions, even to an unpleasant degree. 58 Having made ourselves acquainted with the simultaneous exhibition of these effects in direct cases, we shall find that we can also observe Them by indirect means. If we place a piece of paper of a bright orange colour on the white surface, we shall, after looking intently at it, scarcely perceive the compensatory colour on the rest of the surface: but when we take the orange paper away, and when the blue spectrum appears in its place, immediately as this spectrum becomes fully apparent, the rest of the surface will be overspread, as if by a flash, with a reddish-yellow light, thus exhibiting to the spectator in a lively manner the productive energy of the organ, in constant conformity with the same law. 59 As the compensatory colours easily appear, where they do not exist in nature, near and after the original opposite ones, so they are rendered more intense where they happen to mix with a similar real hue. In a court which was paved with grey limestone flags, between which grass had grown, the grass appeared of an extremely beautiful green when the evening clouds threw a scarcely perceptible reddish light on the pavement. In an opposite case we find, in walking through meadows, where we see scarcely anything but green, the stems of trees and the roads often gleam with a reddish hue. This tone is not uncommon in the works of landscape painters, especially those who practice in water-colours: they probably see it in nature, and thus, unconsciously imitating it, their colouring is criticised as unnatural. 60 These phenomena are of the greatest importance, since they direct our attention to the laws of vision, and are a necessary preparation for future observations on colours. They show that the eye especially demands completeness, and seeks to eke out the colorific circle in itself. The purple or violet colour suggested by yellow contains red and blue; orange, which responds to blue, is composed of yellow and red; green, uniting blue and yellow, demands red; and so through all gradations of the most complicated combinations. That we are compelled in this case to assume three leading colours has been already remarked by other observers.

Laruelle (2017, pp. 161–162) – modus operandi of transcendence by the factor X (our italics):
A distinction must be made, but it is not philosophical. Strictly speaking we will no longer say that the One unidentifies and unilateralizes X – this X is absolutely indifferent to it. We will say that it neither affects nor acts on it other than through a new structure that it frees up under its form of non-positional a priori of X. The relatively autonomous structure of the force-(of)-thought, it is, along with material, the first correlate, presupposing itself without autopoising itself, of the unitax which is its essence. We will call it Unilaterality itself, as thought of X which takes X into consideration or registers its existence as ‘occasion’. This structure is thus only

necessary for the One('s)-representation (not the One itself) and as function of the causality of the occasion. Moreover here there is a structure that is at once noetic (non-phenomenological Distance) and 'noematic' (that which is manifested from X). We can see that we surpass the noetic description of the force-(of)-thought toward the noematic moments of it (the materials) when we introduce the occasional cause, the philosophical representation of the One which, on this basis, operates the genesis of more specific noematic moments. The force-(of)-thought, in virtue of its transcendental essence, resolves the paradox of a cause which is the sole real cause – at least from its viewpoint which is the unique guiding thread of thought – but which cannot act directly on its object: precisely because being the sole (undivided) cause, it cannot itself sustain any relation to an object. It is thus it and it alone who acts, but using a transcendental organon wherein it consequently does not alienate itself. This is the only non-technological causality or, more exactly, non-(techno-) philosophical, *since it does not alienate itself in its instrument*. There are thus two absolutely heterogeneous orders of causality, identical in-the-last-instance, which break unitary philosophical continuity. Uni-laterality is this structure of the most general duality 'between' the One and philosophy. It is the figure or form within thought insofar as it opposes itself to reciprocal Determination or to bilaterality, to philosophy's mixture. Uni-laterality is the form of non-philosophy as the Mix is that of philosophy. Non-philosophy is an enterprise of determination of the given, not its objectification, but a uni-lateral determination of the given. The One does not play a role except, absolutely and in every case necessary, as the mode of the lived or the manifestation of the image of X, but it does not contain this image. The 'last-instance' that is the One is only a last-instance because it does not contain any part of the World and of knowledge: it is simple, without fold or inclusion.

Some terminological points now on determination-in-the-last-instance and the occasion: the first, in the strict sense, designates the double aspect of the causality of the One, and in the wider sense designates all the relations in play: the occasion is thus a phenomenon included in the fully developed concept of determination-in-the-last-instance. We can make the same type of distinction for Uni-laterality... We equally distinguish, according to the same distribution, determination and overdetermination. The former only conceives itself in the mode of 'in-the-last-instance'. The latter designates the whole efficacy of the occasional cause, of philosophy as transcendent condition of the existence of non-philosophy.

For a more extensive elaboration of the 'vectorial alternative' see Laruelle (2015, a, b).

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¹ *Drawer* – in this article the term is used in the sense of a person who produces a drawing or a design (subsidiarily someone who writes a credited cheque).

² Paul Klee's approach to drawing was inductive in the sense that the pen would be the receptacle of seismic stirrings, the pull of gravitational space, the inner form hinted at through precise indications (Sybil Moholy-Nagy in Klee 1925/1968, p. 10): "But", Klee concludes, "there are regions with different laws and new symbols, signifying freer movement and more dynamical position". With this mere hint (111.26) at the existence of purely spiritual dynamism, which supersedes the phenomenal world and its earthbound fate, Klee defines his Naturalism as a symbolism of great depth. The core of this third section, which is a transition from observation to intuition, is defined in the axiom that is perhaps Klee's deepest wisdom: 'TO STAND DESPITE ALL POSSIBILITIES TO FALL'.

³ *Constellations* (Benjamin, 1998) are fragments torn out from history and cast into existence in protohistorical mode – before and after history, as it were – revealed in the flash of a moment. One might say that it is history in a virtual mode, in the sense of *l'avenir*, which is also spelled *l'à venir*, expounded by Derrida (1994, p. 224, f.n. 5).

⁴ SHKS – Statens Håndverks og Kunstindustri Skole. Selected historiography:

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⁵ AHO – The Oslo School of Architecture and Design.

⁶ Cf. <https://snl.no/industridesign>

⁷ Prof. in Theatre Directing Tore Vagn Lid hosted a conference week at KHIO on dramaturgy (25 Nov. 2017, 'What Might Dramaturgy Be?'), teasing out various aspects of the professional practice in the context of parallel live performances – an instance of conversations in a public performance to which the author contributed. Cf. also Eivind Røssaak's essay (2018) on the impact on the curatorial role in quality assessments of art.

⁸ A Norwegian edition was published at SHKS by the Colour Institute in 1994 (edited by Torger Holtmark, a physicist who taught at SHKS and also provided a kit with Goethe's volume to allow the students of colour to produce the experiments).

⁹ As one of the *referees* felicitously pointed out with regard to Bildung: 'This notion of drawing as performance puts the argument in line with what in European tradition is sometimes called, particularly in the Wilhelmian period of Enlightenment inspired Bildung – culture understood as educational process. A process of *Bildung* is a process of becoming oneself, without – as according to the article's concept of "drawing" – fixing the self as an immobile object'.

¹⁰ Karl Gerstner (2007) explicitly refers to morphological analysis in Fritz Zwicky's astronomy; cf. the Zwicky boxes elaborated in Zwicky (1957). Zwicky is credited as the first to have applied the viral theorem to infer the existence of 'dark matter'.

¹¹ The specialisations at the Design Department (KHIO) are Fashion- & Costume-design, Interior Architecture & Furniture-design, Graphic Design & Illustration as well as (recently) Scenography.

¹² Patí Passero's napkin drawings are here used to prompt an idea of how process may acquire an aesthetic sense, in the act of drawing, which may then extend to taking an interest in the form of process.

¹³ The reader may here wish to distinguish between *artist research* (of the kind discussed in the paragraph), *artistic research* (where artistic practice alternates between being methodological and vocational) and *art research* (which extends from art history and aesthetic theory).

¹⁴ Terminology: the relation between 'sequence' and 'consequence' is here used as homologous to the relation between 'text' and 'context'.

¹⁵ Cf. the studio-crit approach to the development of contemporary ethnography in Rabinow, Marcus, Faubion, & Rees (2008).

¹⁶ OsloMet, formerly HiOA (Høyskolen i Oslo & Akershus/Eng. Oslo and Akershus University College of Applied Sciences), hosted an E&PDE conference 7–8 September 2017 (E&PDE – Engineering & Product Design Education).

¹⁷ Cf. Dieter Mersch's keynote at the NARP (Norwegian Artistic Research Programme) conference in Fredrikstad, October 18–20th 2017. Cf. also Mersch (2002).

¹⁸ Laruelle, François (2017, pp. 1–29): “‘Non-philosophy’, then, designates the pre-speculative state or the absence of philosophy, the ignorance where natural, popular consciousness inheres; a momentary ignorance, destined to be overtaken or substituted, ‘superseded’ in philosophy itself which nonetheless does not suppress it without taking into account its own virtue; but also a healthy innocence, not speculative and not merely pre-speculative. From there a dialectical reconciliation of these two states sometimes follows; the equality of collective and philosophical consciousnesses’.

Goethe, Johann von (1810/2008, p. 15): ‘Indeed, strictly speaking, it is useless to attempt to express the nature of a thing abstractedly. Effects we can perceive, and a complete history of those effects would, in fact, sufficiently we should think of both as belonging to nature as a whole, for it is nature as a whole which manifests itself by their means in an especial manner to the sense of sight’.

¹⁹ Cf. Schneider, Arnd (ed., 2017); Möystad, Ole (2017); Gheorghiu, Dragos, & Barth (*forthcoming*).

²⁰ *Détournement* (Fr.) developed by Asger Jorn, which constitutes one of his most circulated contributions to the Situationist International. It occurs in multiple places in the magazine *L'Internationale situationniste* (1958–1969). The gist of *détournement* is to invest in the current what is learned from the distant. Especially as it is learned by doing.

²¹ van der Meer & van der Weel (2017, Internet publication; cf. references [above]):

‘We found that when drawing, brain areas in the parietal and occipital regions showed event related desynchronization activity in the theta/alpha range. Existing literature suggests that such oscillatory neuronal activity provides the brain with optimal conditions for learning. When describing the words using the keyboard, upper alpha/beta/gamma range activity in the central and frontal brain regions were observed, especially during the ideation phase. However, since this activity was highly synchronized, its relation to learning remains unclear. We concluded that because of the benefits for sensory-motor integration and learning, traditional handwritten notes are preferably combined with visualizations (e.g., small drawings, shapes, arrows, symbols) to facilitate and optimize learning’.

²² Terminology: the relation between /sequence/ and /consequence/ is homologous with the relation between /text/ and /context/. Pati Passero's napkin-drawings and print suggest how this kind of disseminated relationship may evolve over time.

²³ Cf. Krauss, Rosalind. (1979). Sculpture in the expanded field. *October*, 8(spring), 30–44.

²⁴ The assistance of Trond Mikkelsen in our dForm Lab – 3D printing and laser-cutting, scanning and mounting – has allowed us to communicate some aspects of drawing (such as hand-thinking) into some other areas of enskilment (cf. section *Beyond perspective*).

²⁵ Cf. Bracha Ettinger (2015) (14th Istanbul Biennial) and Johani Pallasmaa (2009).

²⁶ Žižek, Slavoj (2006) *The Parallax View* (2006, p. 214): “Metzinger defines ‘transparency’ very precisely: ‘For any phenomenal state, the degree of phenomenal transparency is inversely proportional to the introspective degree of attentional availability of earlier processing stages’ (165). Transparency is thus, paradoxically, ‘a special form of darknessness’ (16q): we are not able to see something because it is transparent, because we see through it. Metzinger's basic thesis is that such transparency is formative of our consciousness consciousness at two levels—first, generally, we ‘do not experience the reality surrounding us as the content of a representational process nor do we represent its components as internal placeholders ... of another, external level of reality. We simply experience it as the world in which we live our lives’ (169). Then, the same holds for our conscious Self itself, for the immediacy of our self-awareness, which is a representation in our mind, and thus also relies on such an illusion, on an epistemically illegitimate short circuit of perceiving what is in effect a mere representation, a model our organism formed of itself, as ‘the thing itself.’”

²⁷ Laruelle on clone.

²⁸ With regard to *criticality*, see particularly Irit Rogoff (2003) and Per Back (1999).

²⁹ The stamps presented and discussed in the case have been used as a categorising tool in a research portfolio published in 2018 (Barth, 2018) and in an exhibit of a conversation log called Svalbard Correspondence. The stamps are ‘signatures’ in a sense, building both on the notions of signature found in type-setting and printing, and (combined) according to Agamben (2008), as signs that perform inside a realm of signs that are set and printed.

³⁰ This category of sign is neither indexical nor iconic, while retaining elements of both. It is similar in form to the operational and sensorial complements in experience and experiment. It is diagnostic and prognostic in the ancient Greek etymology of the sign (semeion, hence semiotics, semiology, semantics, etc.). The interference pattern of a sequence (pull the trigger, shot, bullet trajectory, hit) and consequence (air turbulence, shock-wave in materials and explosion after the bullet has passed). It relates to cause, disjoins our image-reels (Bergson) and combines into a (forensic) sign. It comes about from the push-and-pull of internal and external pressure while manifesting itself as hetero-structurally (that is, it is atypical of the two phenomena seen separately and thus can be seen as the extension of an interferent pattern). Whenever interferent pattern affects the pattern of behaviour it will induce the empirical compound with system-like features: that is, it behaves as though it were a system and is called a ‘disordered system’ (a concept from structural geology and glaseology that Fredrik Barth adapted to anthropology (1992). It is the compound of causation and signification that we are interested in here.

³¹ Eco on signs and lies: ‘Semiotics is in principle the discipline studying everything which can be used in order to lie. If something cannot be used to tell a lie, conversely it cannot be used to tell the truth: it cannot in fact be used “to tell” at all’ (from *A theory of semiotics* [orig. *Trattato di semiotica generale*, 1975]).

³² Concomitantly, the concept of performance stands on the shoulders of Edmund Leach's understanding of ritual action as an aspect of all human behaviour – that is, the communicative aspect. Leach, Edmund (1964, p. xiv): “‘Ritual’ is a term which anthropology uses in diverse senses. My own view is that while we only run into paradox if we try to apply this term to some distinct class of behaviours, we can very usefully think of ‘ritual’ as an aspect of all behaviour, namely the communicative aspect’.