

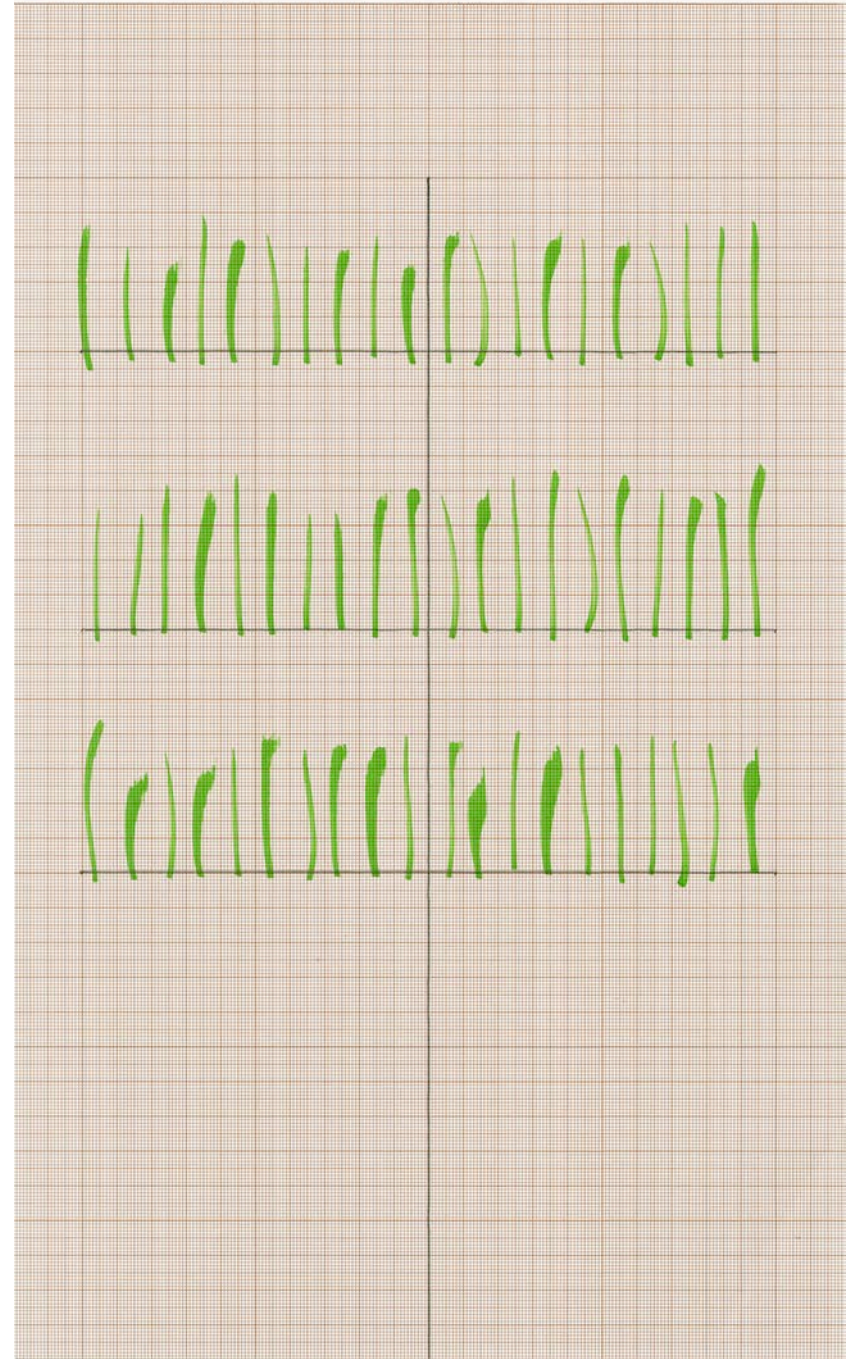
Climate Drawing: the atmosphere of time

Dr Joe Graham

Artist & Lecturer in Drawing, Falmouth University

DRAWING CONVERSATIONS 2: BODY, SPACE, PLACE.

Coventry University, 7.3.17































































































































“In becoming a linealogist, it is necessary to become something of a meteorologist as well”

Tim Ingold, *The Life of Lines*. 2015, p.54

Basic methodology

VARIATIONS OF INCOMPLETE OPEN CUBES

 3/1	 3/2	 3/3											
 4/1	 4/2	 4/3	 4/4	 4/5									
 5/1	 5/2	 5/3	 5/4	 5/5	 5/6	 5/7	 5/8	 5/9	 5/10	 5/11	 5/12	 5/13	 5/14
 6/1	 6/2	 6/3	 6/4	 6/5	 6/6	 6/7	 6/8	 6/9	 6/10	 6/11	 6/12	 6/13	 6/14
 6/15	 6/16	 6/17	 6/18	 6/19	 6/20	 6/21	 6/22	 6/23	 6/24				
 7/1	 7/2	 7/3	 7/4	 7/5	 7/6	 7/7	 7/8	 7/9	 7/10	 7/11	 7/12	 7/13	 7/14
 7/15	 7/16	 7/17	 7/18	 7/19	 7/20	 7/21	 7/22	 7/23	 7/24	 7/25	 7/26	 7/27	 7/28
 7/29	 7/30	 7/31	 7/32										
 8/1	 8/2	 8/3	 8/4	 8/5	 8/6	 8/7	 8/8	 8/9	 8/10	 8/11	 8/12	 8/13	 8/14
 8/15	 8/16	 8/17	 8/18	 8/19	 8/20	 8/21	 8/22	 8/23	 8/24	 8/25			
 9/1	 9/2	 9/3	 9/4	 9/5	 9/6	 9/7	 9/8	 9/9	 9/10	 9/11	 9/12	 9/13	
 10/1	 10/2	 10/3	 10/4	 10/5									
 11/1													

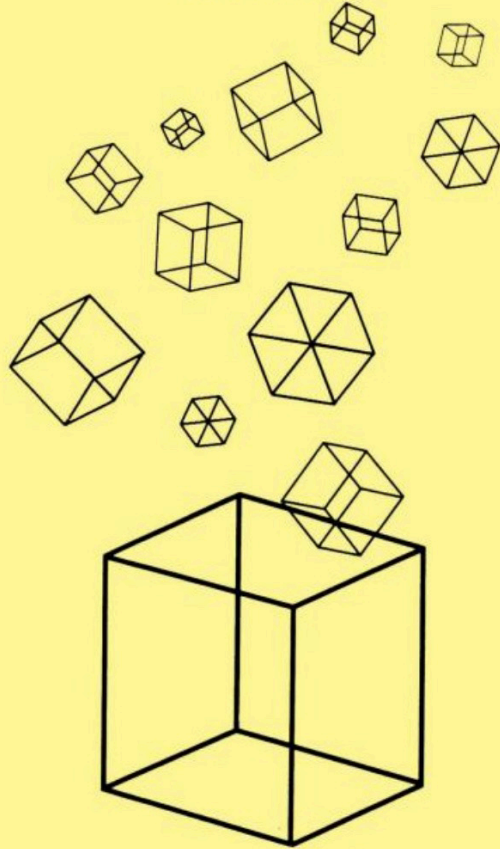
Variations of Incomplete Open Cubes

Sol LeWitt, 1974

EXPERIMENTAL PHENOMENOLOGY

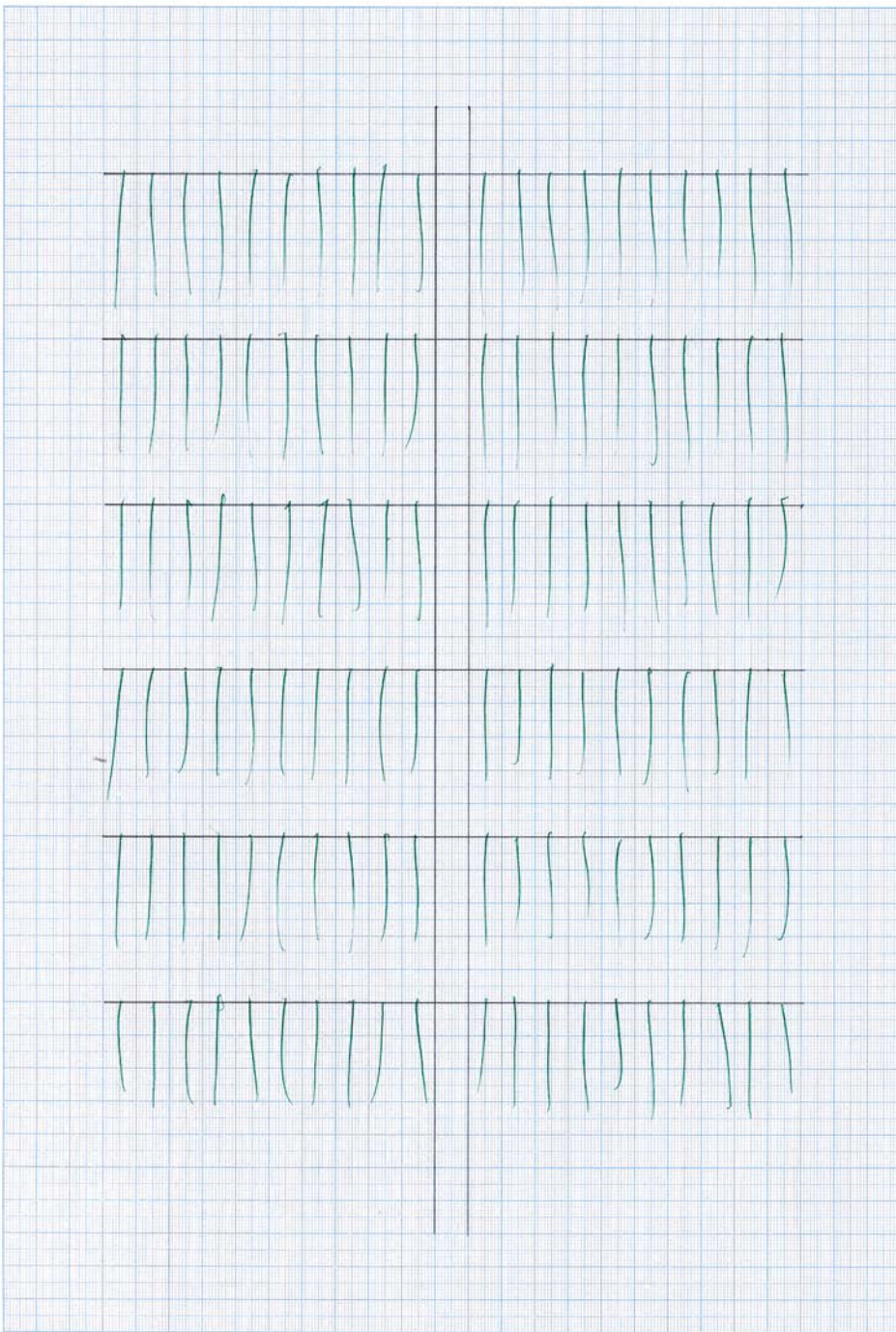
An Introduction

DON IHDE



“At the core of phenomenology in practice lay variational theory – in looking at any phenomenon, one must place it within its possibilities, its *variations*”

Don Ihde, *Experimental Phenomenology*, 1986, p.8



Nine Drawings

2016

Series of nine drawings, produced with the aid of a mechanical metronome.

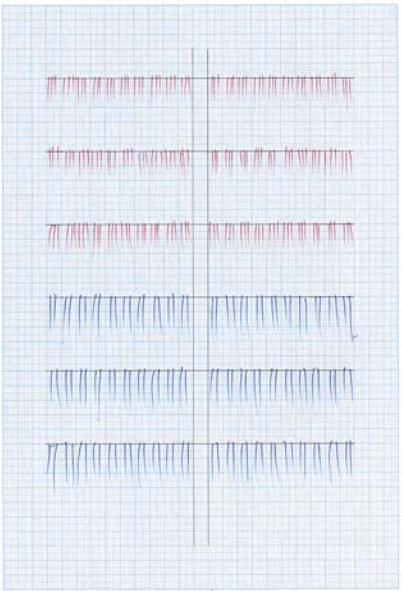
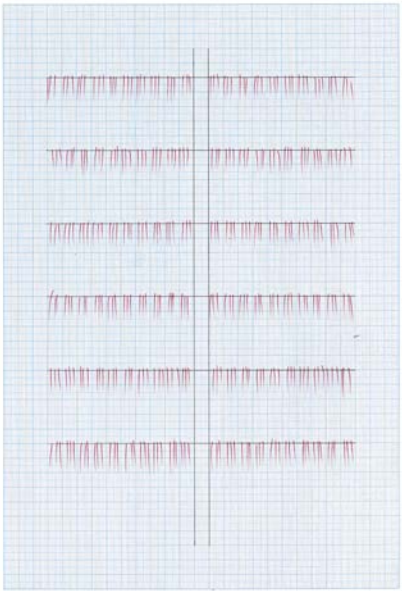
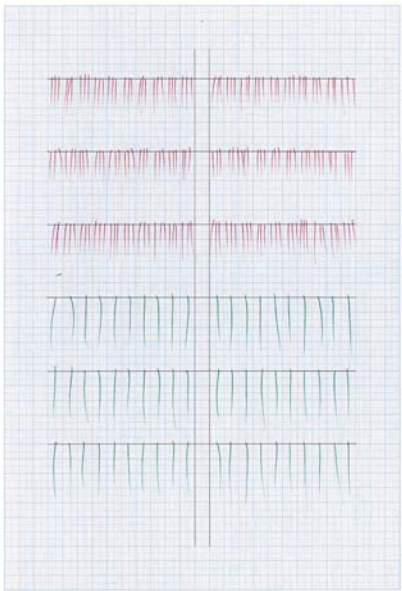
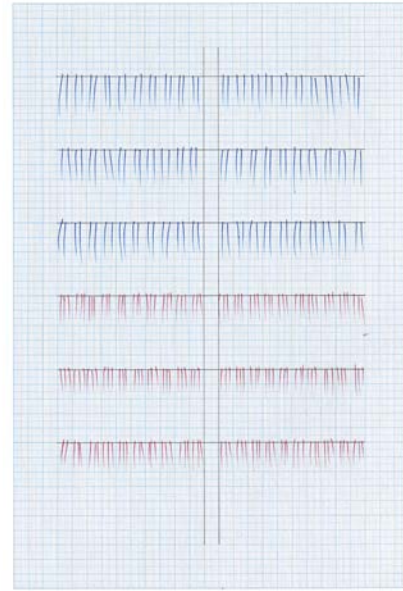
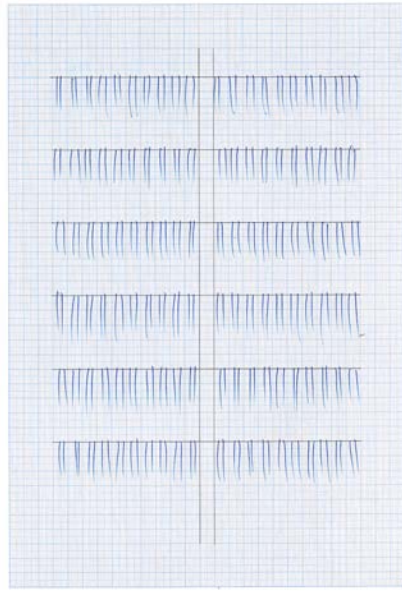
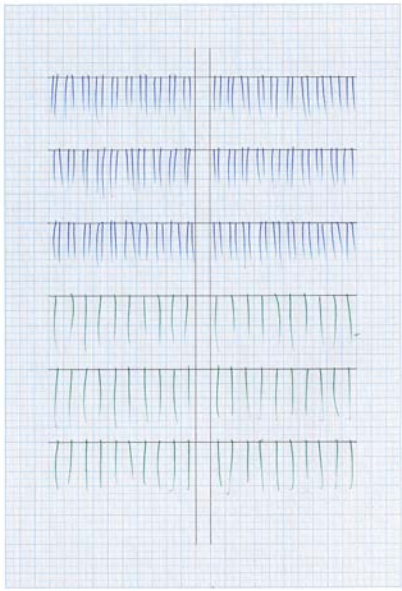
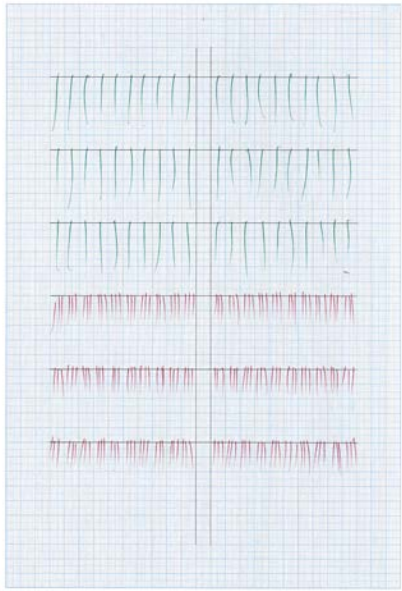
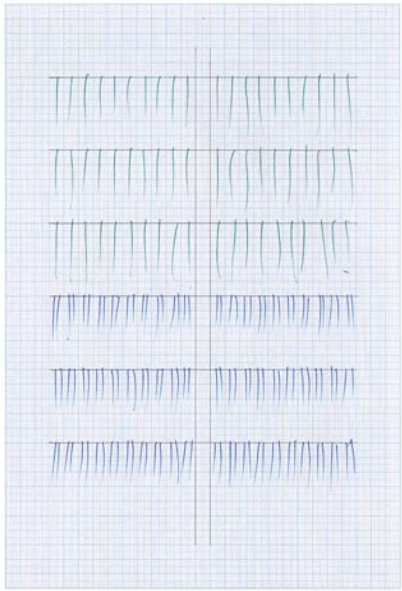
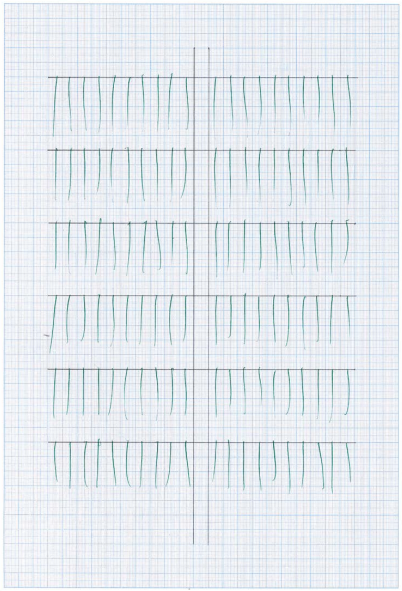
Pencil and coloured biro pen on Canson 90gsm millimetre drawing paper.

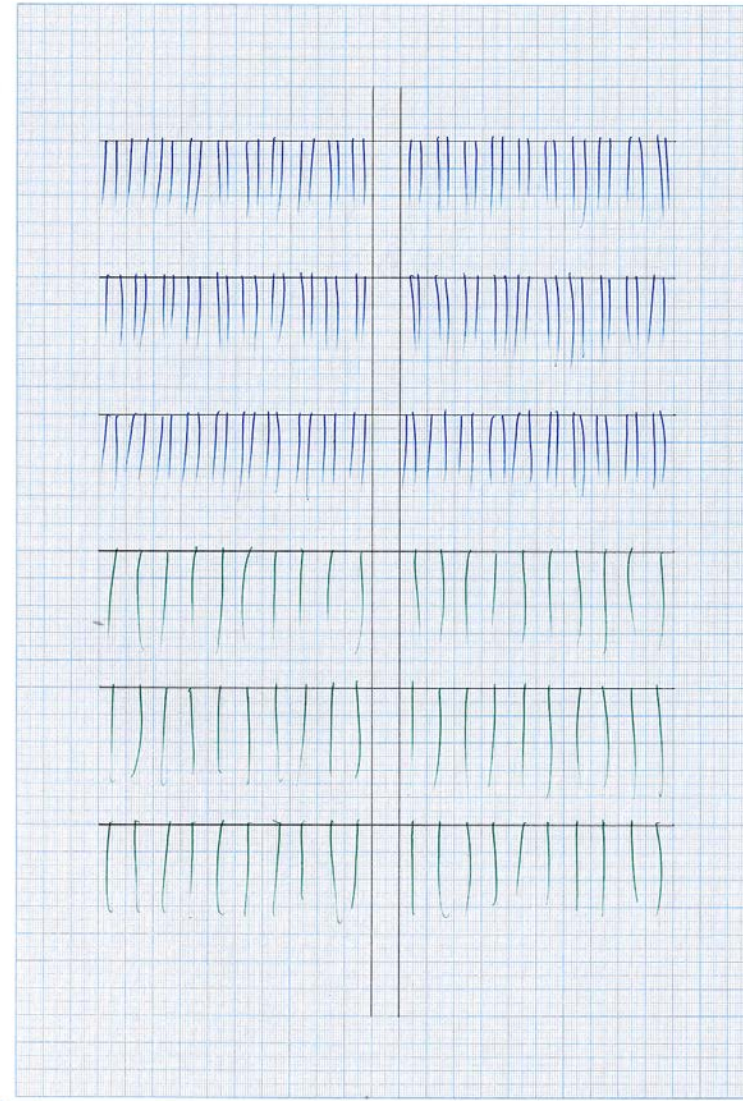
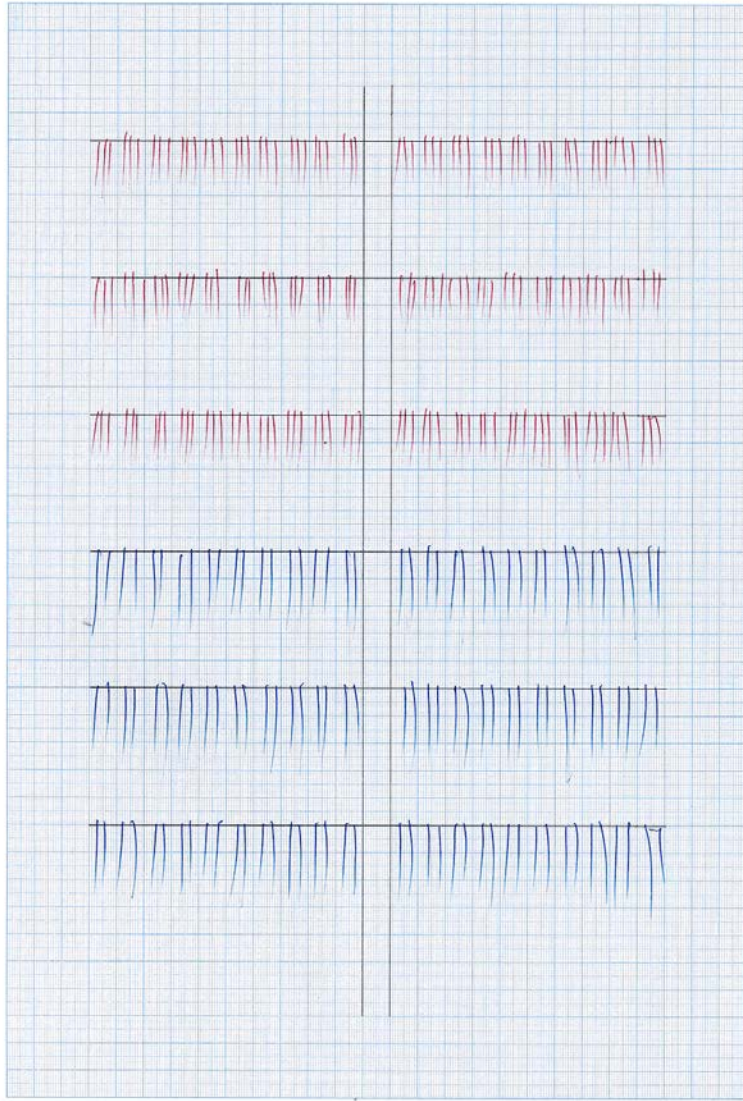
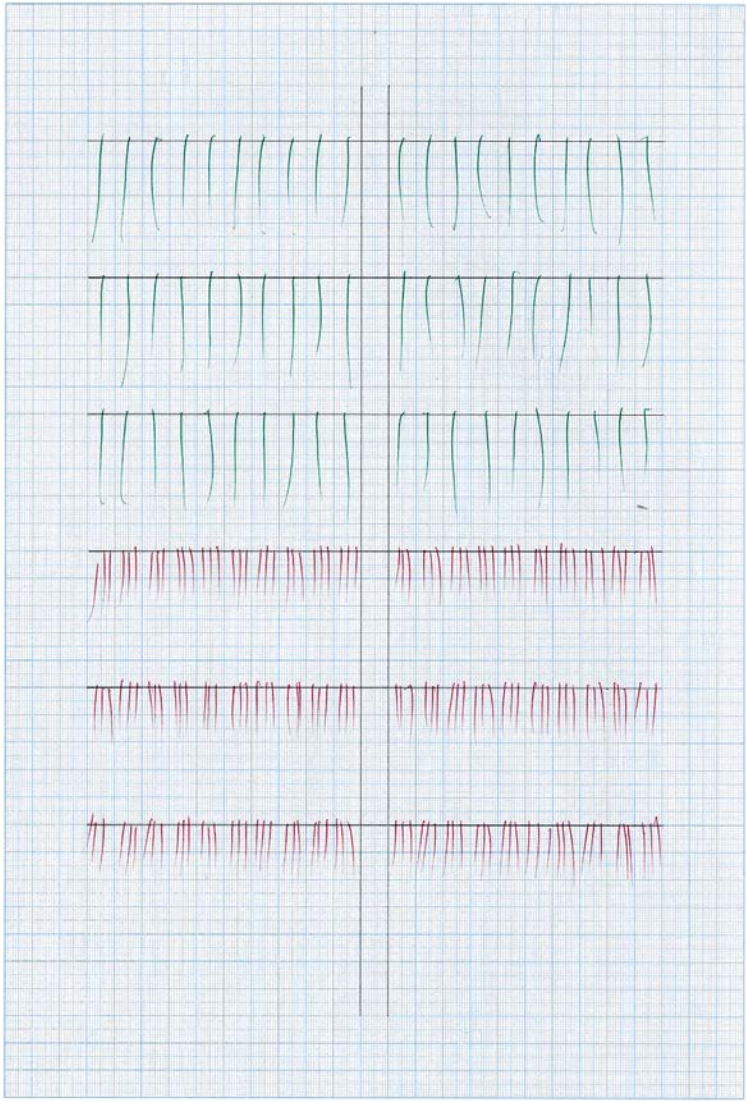
Each 297 x 420m.

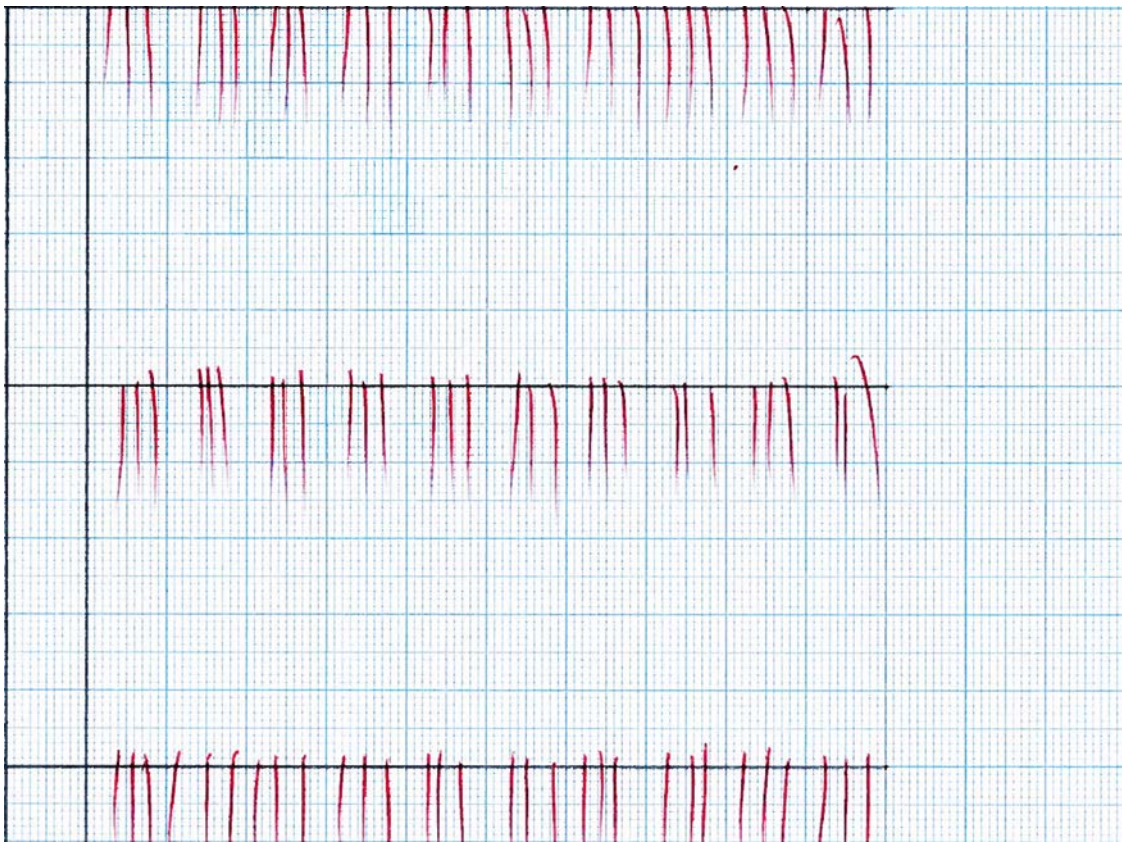
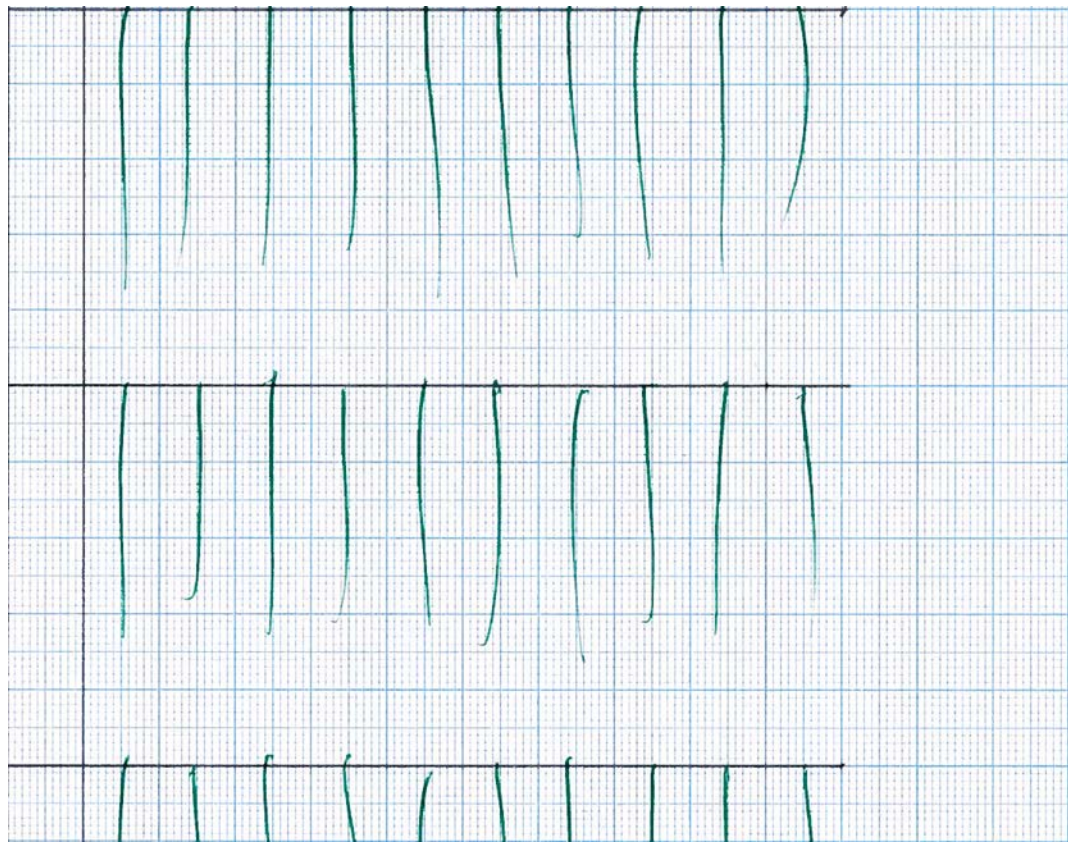


“Whilst past time is neither a gain nor a loss for a system assumed to be conservative, it may be a gain for the living being, and it is indisputably one for the conscious being”

Henri Bergson, *Time and Free Will*. 1913/2001, p.153









Nine Drawings: seriality, postphenomenology and the force of time

Joe Graham 

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ABSTRACT

This article describes a piece of practice-led drawing research titled: *Nine Drawings* (2016). Treated as a first-person investigation combining serial drawing, Bergsonian philosophy and a postphenomenological methodology, the purpose is to test the idea of research *through* drawing by seeking to represent the enigmatic Bergsonian notion that time acts as a force. The methodology employs serially developed drawing to 'record' (represent) the drawers experience of time 'passing'. Treated as a form of praxis which is reflected upon in the drafting of this paper, the process of drawing centres around the effort to draw biro lines 'in time' to a ticking metronome. The metronome is set ticking at various increasing tempos, each represented by a different coloured biro ink, and the results displayed across a series of nine graph paper sheets. In conceptual terms, time is interpreted according to Bergson's philosophy of *la durée* (duration), while the series is largely assessed using the phenomenological method of variations. Considered in terms of research, the assessment seeks both an invariant and a multistable understanding of the phenomenon under consideration – the experientially derived idea that time acts as a force. The nine drawings are presented individually after the conclusion for the reader to refer to, whilst being presented once as a full series. The results of this multifaceted investigation are reported at the end, and offer potential insights into the way in which research through drawing might operate when art and philosophy are combined.

ARTICLE HISTORY

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KEYWORDS

Drawing; phenomenology;
postphenomenology;
variations; seriality;
temporality; repetition;
Minimalism; Bergson; Ihde

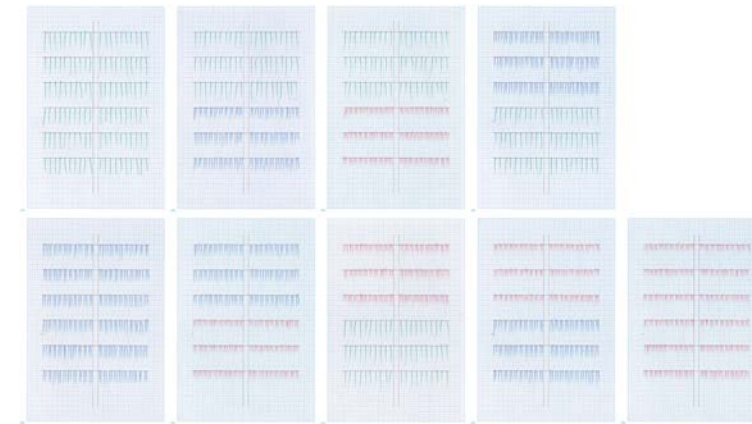


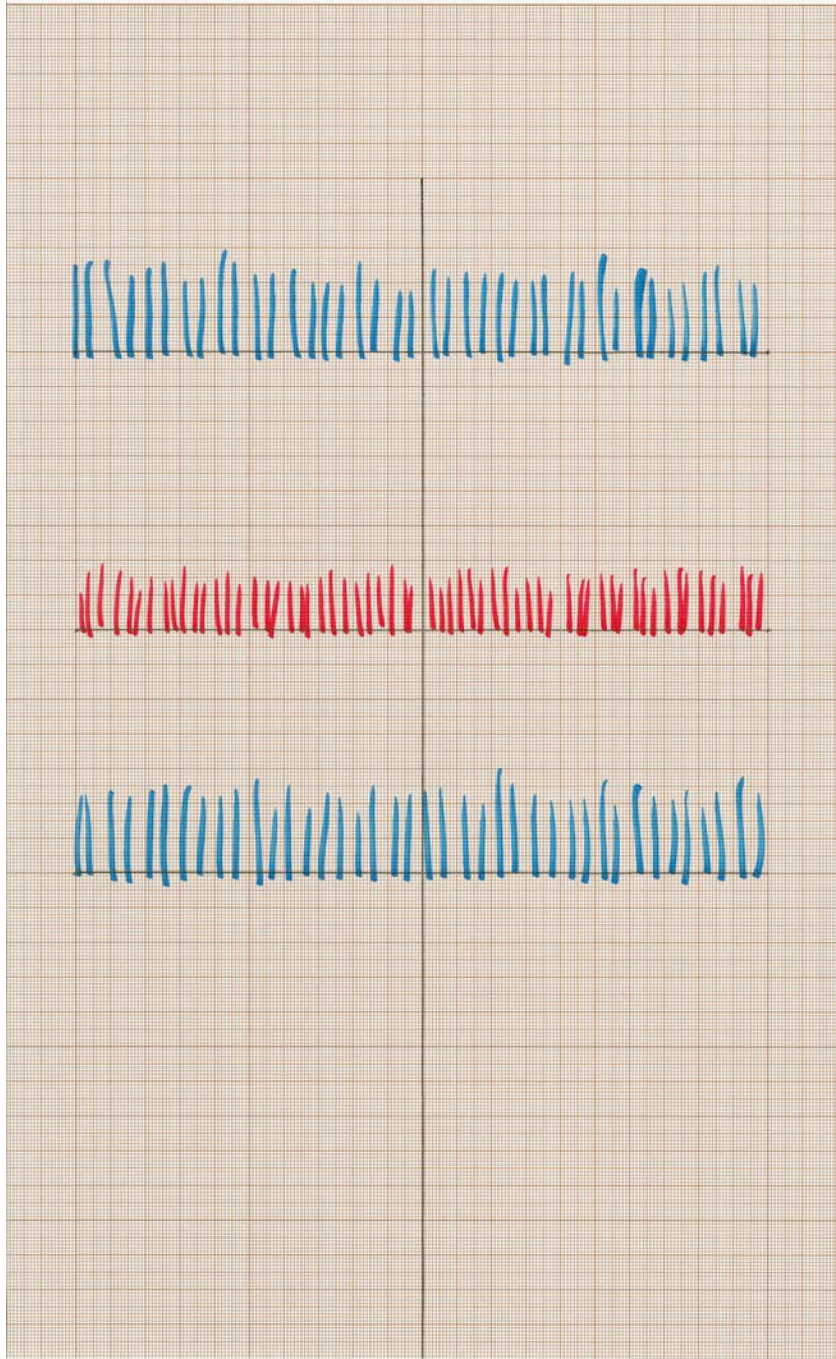
Figure 1. *Nine Drawings* (Full Series).

Introduction

Let's begin with a question: how might a soberly repetitive, yet serially *developed* drawing express the Bergsonian notion that time acts as a force? And further to this: how might the response to such a question be sensibly presented to those who examine this kind of drawing in tandem with the writing it inspires? Functioning as a report on practice, this article drafts my reply to the query above, thinking it through and presenting it as a piece of practice-led drawing research titled: *Nine Drawings* (2016). Undertaken with the aim to produce both an interesting series of drawings and to appreciate how research through drawing might operate, *Nine Drawings* is grounded in the Husserlian inspired, postphenomenological methodology of Don Ihde (2012), Henri Bergson's ([1911] 1998) superlative philosophy of *la durée*, and the serially described Minimalist approach to drawing redolent of the late 1960s (Coplans 1968; Eshoo 2008). In asking this question, *Nine Drawings* makes use of the physicality of graph paper, pencil, coloured biro pens, plus a portable mechanical metronome. And of course – the experience of time.

In fact, *Nine Drawings* makes use of two understandings of time, conceptually speaking. The first kind indicates the duration of time I, the drawer in question, directly encounter as 'passing' during the act of drawing itself. In this instance, my subjective experience of time spent drawing is 'recorded' via the act of drawing coloured lines on graph paper 'in time' to the objectively perceived ticking of a metronome. The second understanding of time is more indirect; it refers to the experience involved in writing, wherein the thinking about how to interpret this serially developed act is drafted and redrafted, both during and after its completion. As a written report, this article makes use of both understandings of time, but the physical articulation through drawing of Bergson's *élan vital* – what Suzanne Guerlac (2006, 81) aptly calls the 'creative force of time' – refers to the first kind only.

The primary aim of this process is to see if Bergson's theoretically described notion can be discerned in the drawings themselves, using Don Ihde's (2012) postphenomenological



Eighteen Drawings

2017

Series of 18 drawings, produced with the aid of a mechanical metronome.

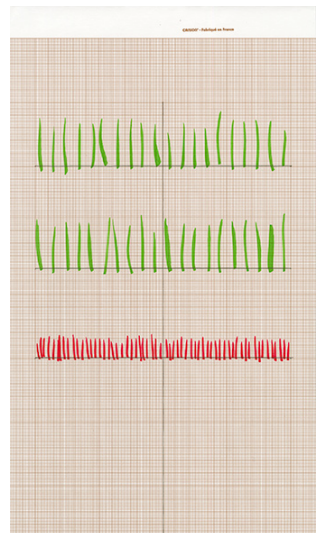
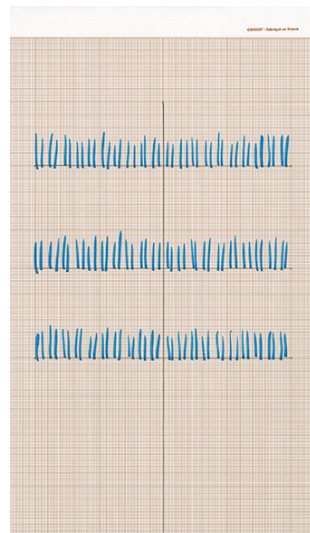
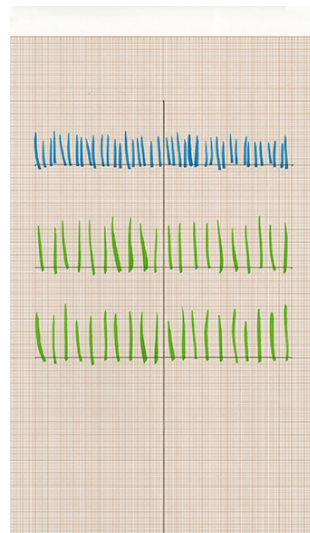
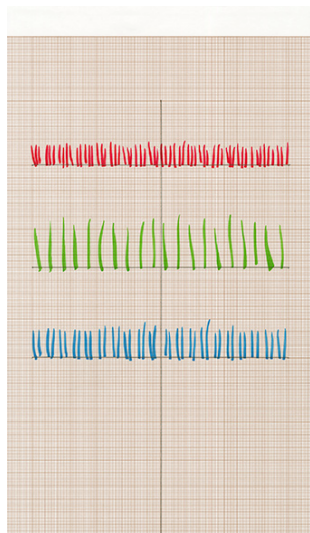
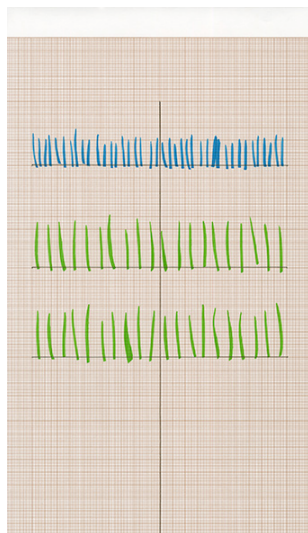
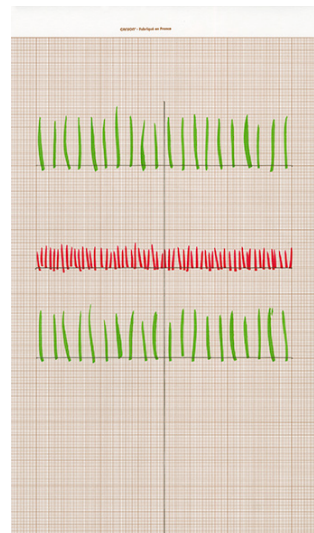
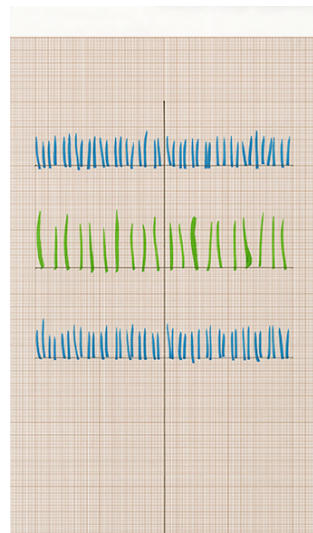
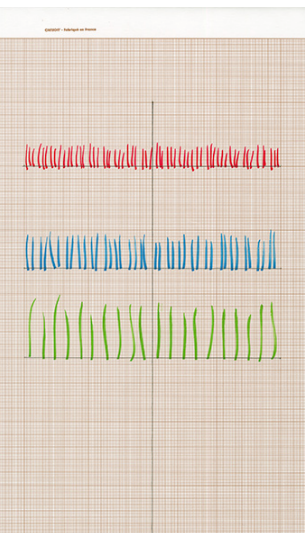
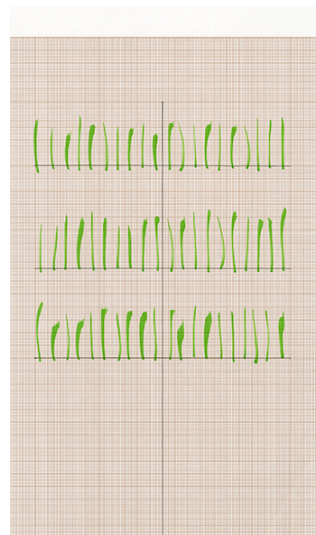
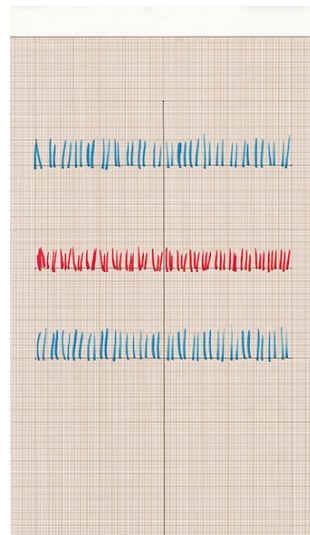
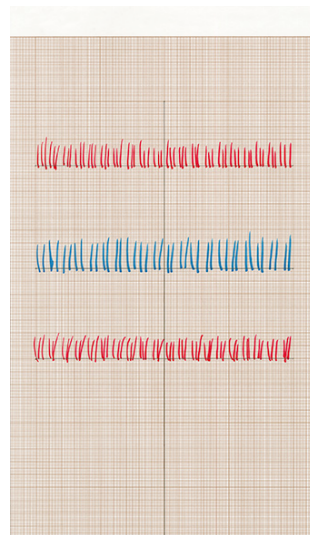
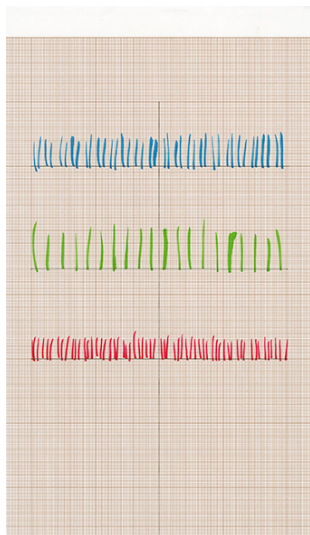
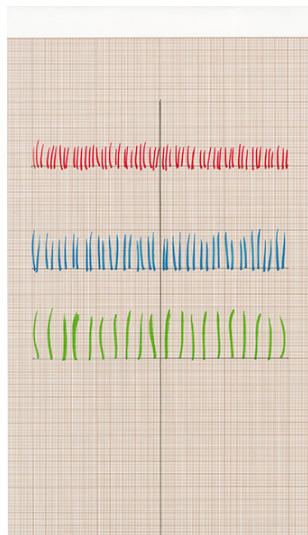
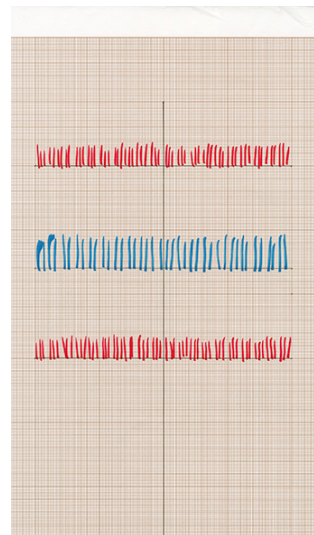
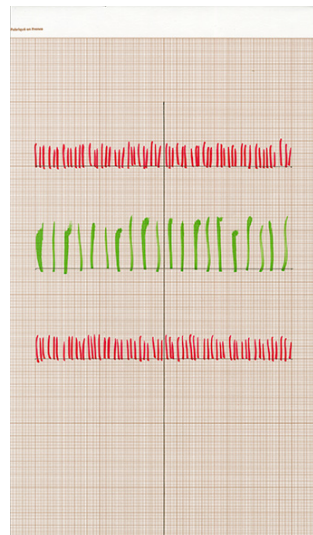
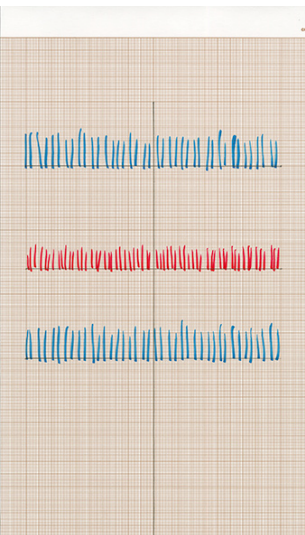
Pencil and coloured marker pen on Canson 100gsm millimetre drawing paper.

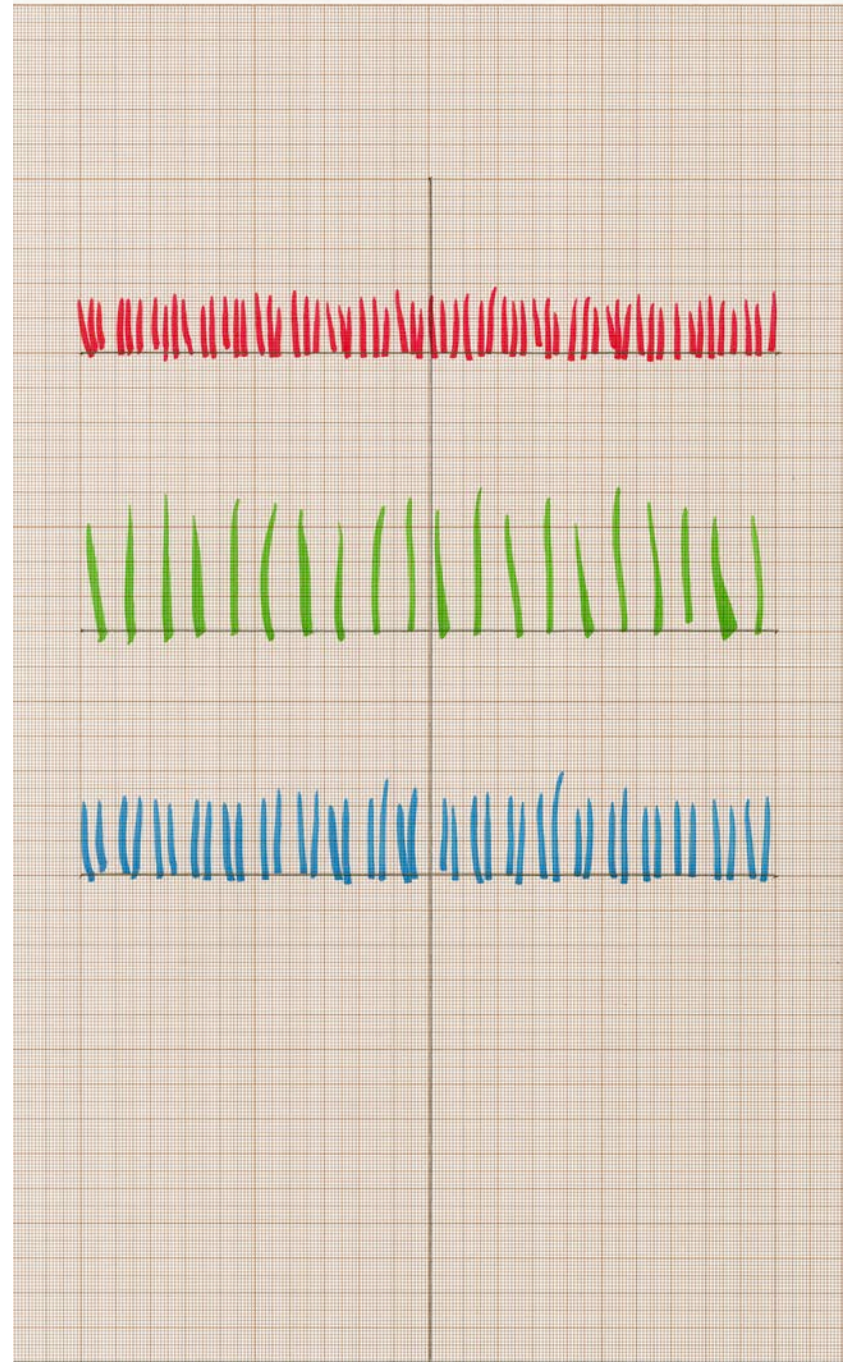
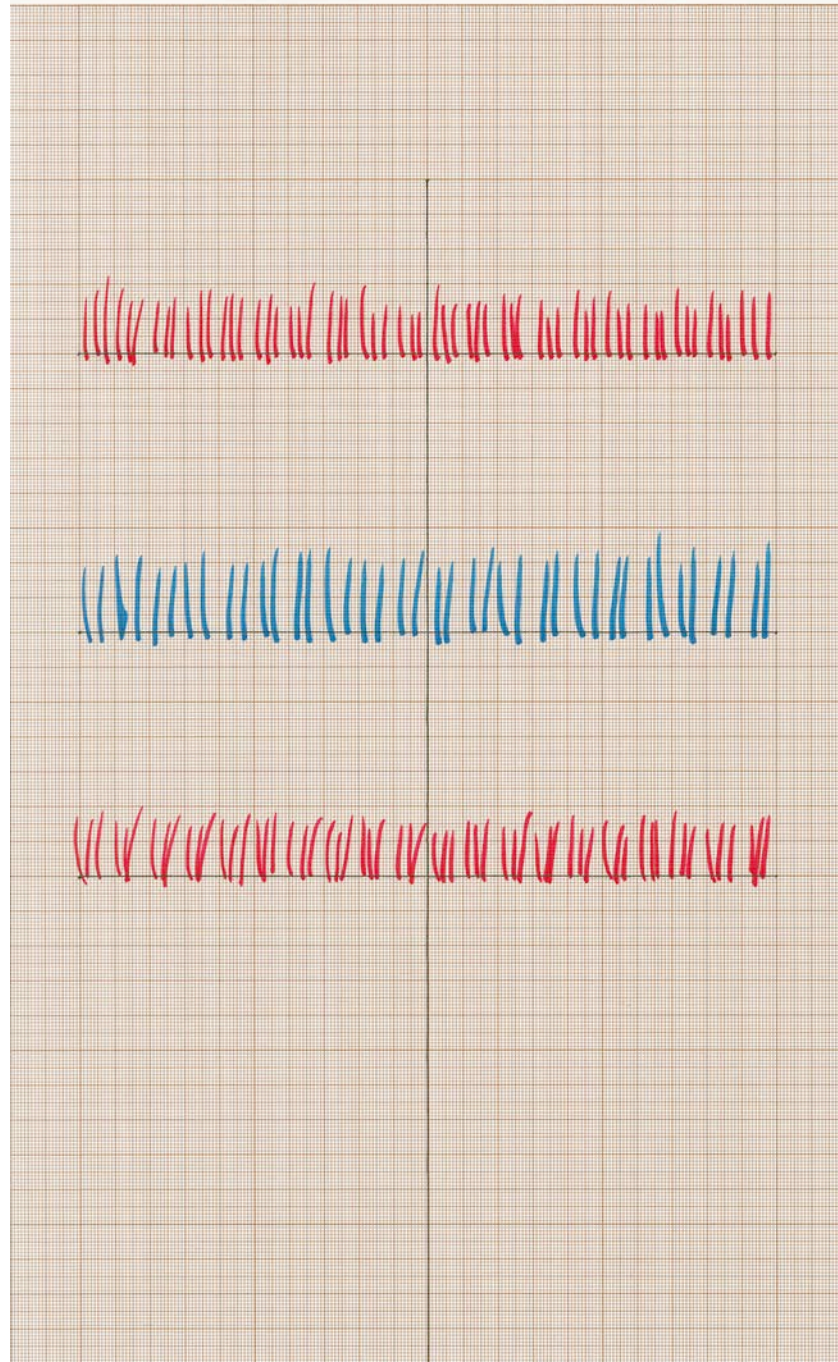
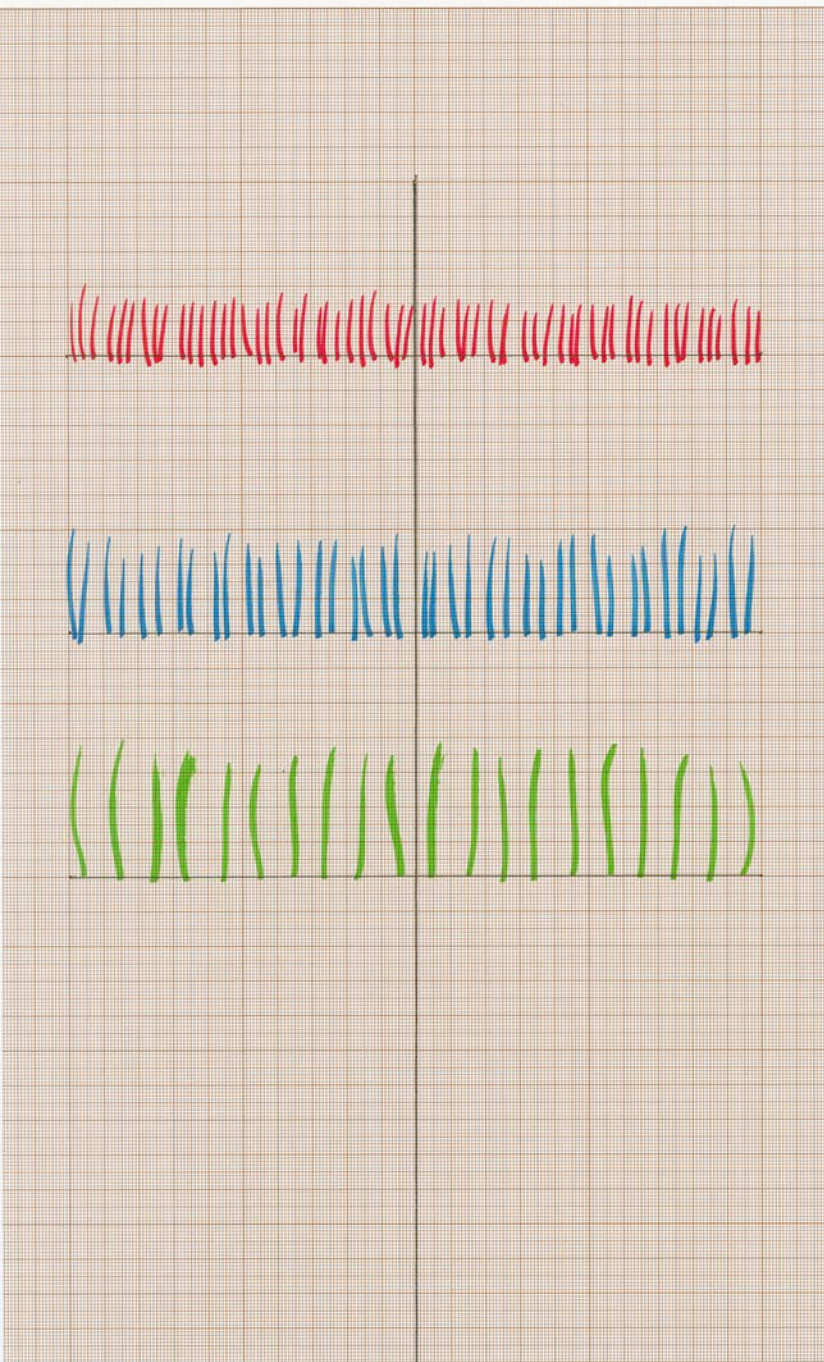
Each 240 x 415mm.



“Just as my linealogy calls for a concept of the line that exceeds the narrowly geometric...so the meteorology that I need to complement it will require a concept of the atmosphere that likewise goes beyond the metrics of ambient geospace. There is indeed a connection between the **reductions** of mathematical geometry and of scientific meteorology.”

Tim Ingold, *The Life of Lines*. 2015, p.53





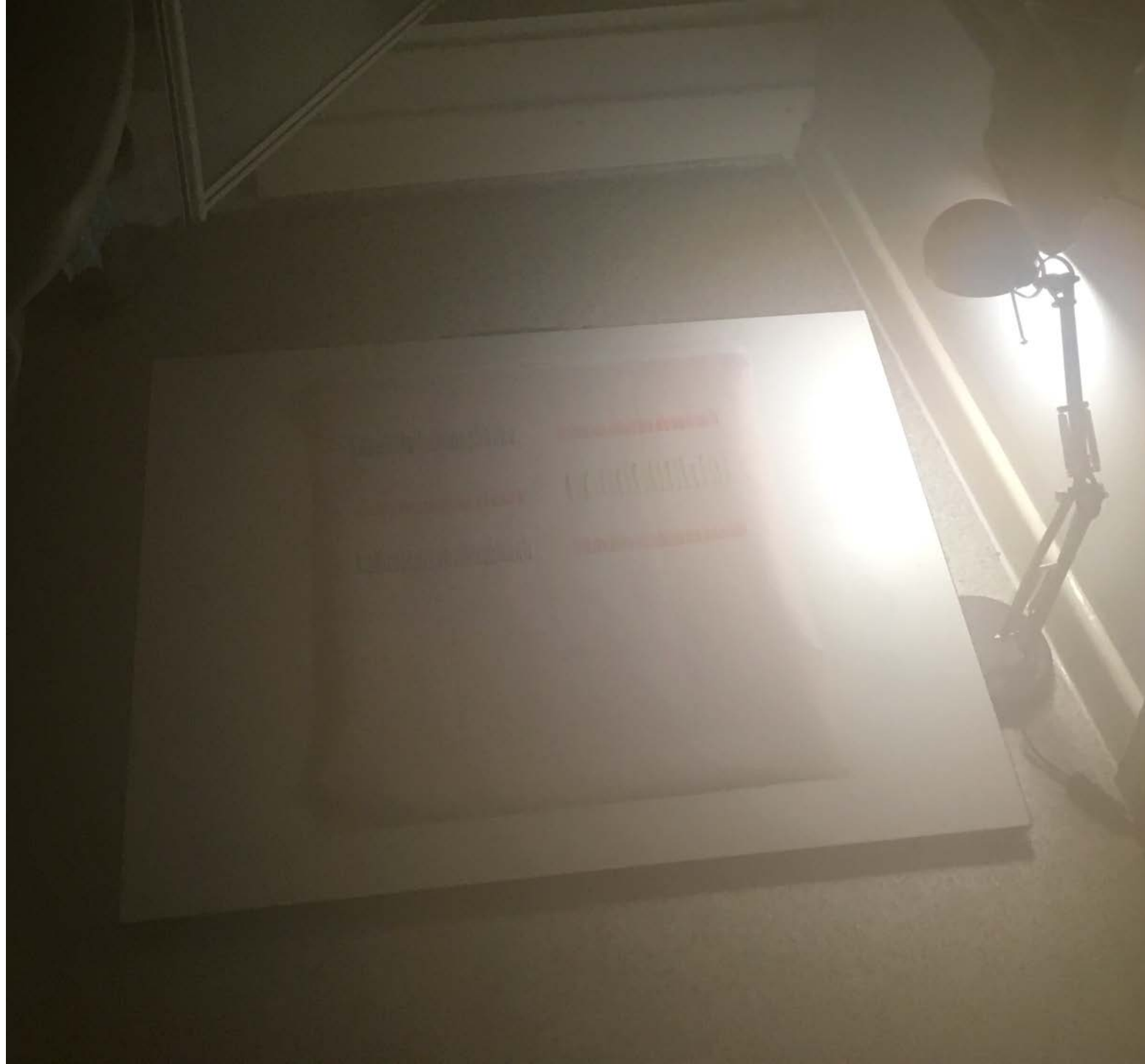


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Header 1	Header 2
Row 1	Row 1
Row 2	Row 2
Row 3	Row 3

