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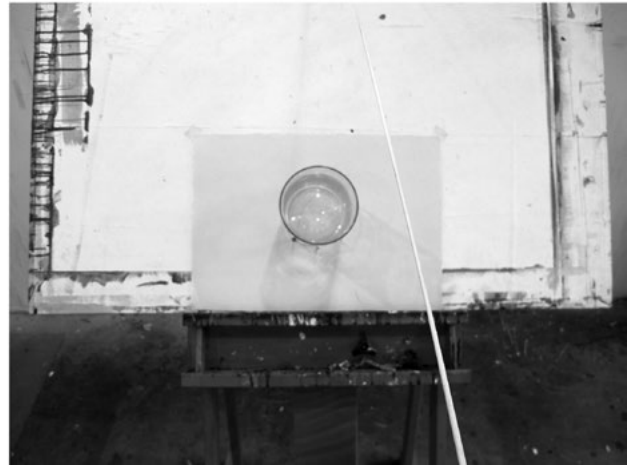
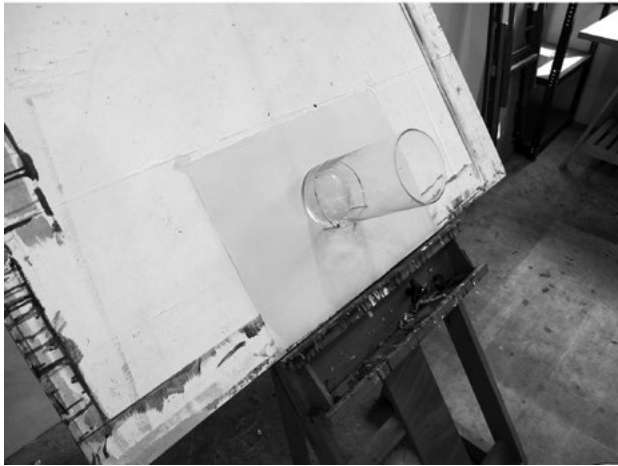


Fig 3a-3b

ARTICO

# Three Non-visual Moments of Perception considered through Drawing

MICHAEL CROFT

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This article considers three non-visual moments of perception during the process of making a drawing. The emphasis is on drawing as an experiential process rather than the making of artefacts, due to the author/artist's use of audio-visual recording and writing as part of an expanded idea of drawing, the implication being that the reader of the article is as much reading as viewing the visual work. Of the three moments, the first concerns reference to a small action camera used as a video recorder, an object not able to be seen by the viewer of the video and which obstructs the view of whatever is directly in front of it from the artist. A second moment concerns a theoretical reference from the Lacanian theorist Žižek to 'blind spot' that is a constitutive non-visual element of perception itself. A third moment concerns a German word for space, *raum*, pronounced and intoned as sound. Evidence of these moments as they occur and are visualised are shown in a drawing that develops in stages, through reference to short transcript sections of the artist's spoken and recorded monologue while drawing, and screenshots from the video. The article's main theoretical contention is that a drawing can in effect gaze back at one, the latter of which only partly concerns its visual appearance. The three moments respectively support this idea. While this can only really be spoken and written about, the implication of a theoretical idea underpinning the drawing is suggested by the montage of text into the drawing's key motif, a glass jar, in the video. The article starts by showing the drawing at the stage from which the moments under consideration were generated and ends by showing the drawing after its second reworking. The comparison provides evidence that the moments never really extend beyond traces, especially in this example the blind content of the jar, which are the result of relatively autonomous procedures in its development.

Keywords: drawing; perception; non-visual; blind spot

*Este artigo considera três momentos de percepção não-visuais durante o processo de criação dum desenho. A ênfase está no desenho enquanto processo experimental em vez da fabricação de artefactos, isto devido ao uso que o autor/artista faz da gravação audiovisual e da escrita como partes de uma ideia expandida de desenho, a implicação consistindo no facto que o leitor do artigo está tanto a ler quanto a ver o trabalho visual. Dos três momentos, o primeiro diz respeito à referência a uma pequena câmara de ação utilizada como gravador de vídeo, um objeto que não pode ser visto pelo espectador do vídeo e que obstrui a visão do que quer que esteja na sua frente e do artista. Um segundo momento diz respeito a uma referência teórica do pensador laciano Žižek relativamente ao 'ponto cego', que é um elemento não visual constitutivo da própria percepção. Um terceiro momento diz respeito à palavra alemã *raum*, espaço, pronunciada e entoada como som. As evidências destes momentos, à medida que ocorrem e são visualizados, são mostradas num desenho que se desenvolve por etapas, através da referência a trechos de pequenas tran-*

*scrições do monólogo falado e gravado pelo artista enquanto ele desenha e captura imagens do vídeo. A principal argumentação teórica do artigo é a de que um desenho pode, de facto, olhar de volta para um movimento, o último dos quais diz apenas parcialmente respeito à sua aparência visual. Os três momentos suportam, respectivamente, esta ideia. Enquanto isto só pode realmente ser falado e escrito, a implicação de uma ideia teórica subjacente ao desenho é sugerida pela montagem do texto no motivo-chave do desenho, uma jarra de vidro no vídeo. O artigo começa por mostrar o desenho na fase a partir da qual os momentos em consideração foram sendo gerados e termina mostrando o desenho após a sua segunda reformulação. A comparação fornece evidências de que os momentos nunca se estendem realmente para além dos traços, neste exemplo, em especial, o conteúdo cego do frasco é o resultado de procedimentos relativamente autónomos no seu desenvolvimento.*

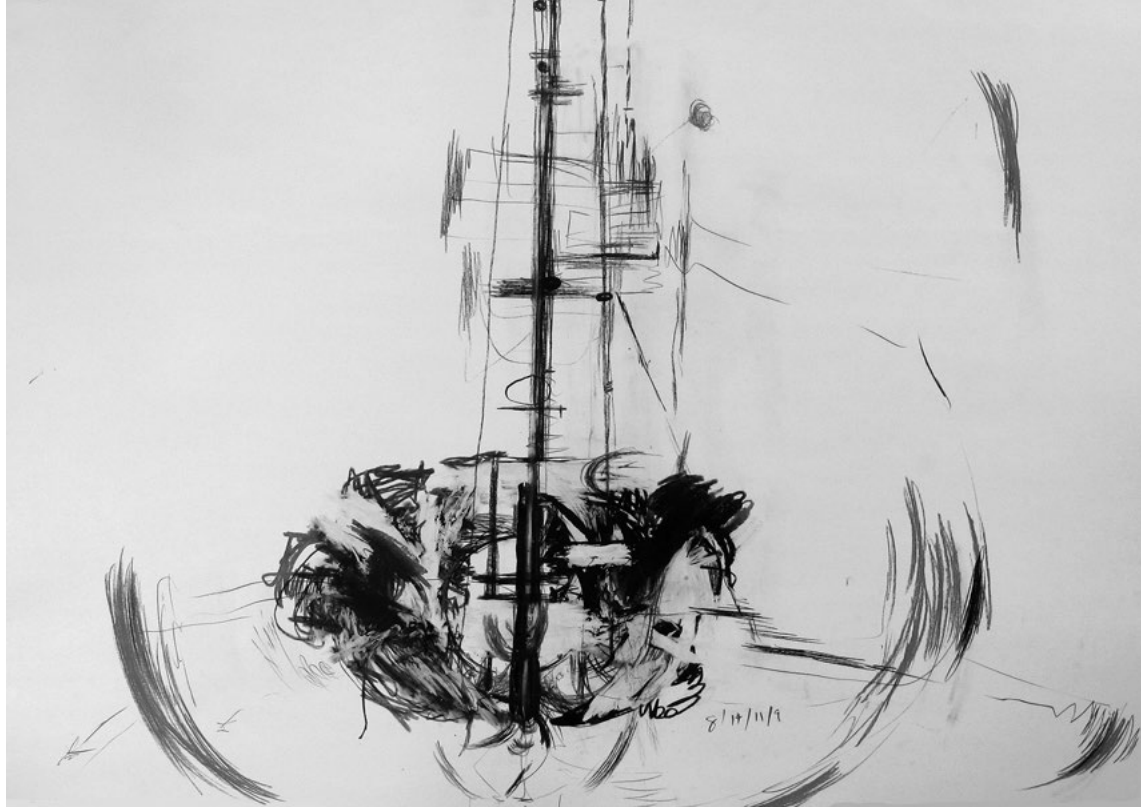
*Palavras-chave: desenho; percepção; não-visual; ponto cego.*

## INTRODUCTION

This article concerns three moments of perception that are not ordinarily visual during the process of making a drawing. The drawing in question is an exercise relating to an on-going 'artistic research' project hosted by i2ADS, concerning the observation of perception considered through drawing. While the research involves collaboration with several other investigators, my own hypothesis is that perception, mainly visual but not excluding other senses – in the present instance, the human voice – orientates in-between oneself as *subject* and any observed *object*, therefore asserting that the drawing itself can to some extent, at least, be the conveyor and embodiment of perception. The article opens with an image of the state of the drawing on which the moments are based, and ends with an image of how the same moments have been repeated in the drawing's later development. This suggests starting, moving forward, and folding back to then again move forward, which is a routine that is arguably not only important for keeping one in the experiential middle of one's work, but in maintaining a project as on-going research.

Fig 1 *Breaking into a Drawing, first state*, Dermatograph pencils and black ink on white laminated cardboard, 109 x 79cm, 2021.

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The visual aesthetic emerges relatively automatically as a consequence of this process, which may be interpreted as the drawing in effect having its own *gaze*. I am working according to a theorisation by the psychoanalyst Jacques Lacan (referenced below), where the gaze is situated *behind* the object, as it were, projecting through it towards the human subject, as opposed to the arguably more reasonable notion that the gaze is projected by the subject towards the object. In order for the drawing to be both the object under observation and the bearer of questions of the gaze, I have positioned a material object of a type that largely suppresses its own visual-materiality, namely a clear glass jar, actually *on* the drawing plane. If anything the object rendered as image then recedes *into* the plane rather than, in effect, pulled towards the plane from a position in space behind or askance to the drawing board, as would objects more normally positioned for purposes of drawing. The drawing that is gazing at one – insofar as one can accept this idea – is therefore only partially to do with its visual appearance, and bears content of which the 3rd-person viewer can best be given access through observing my recording the drawing in process, and my relationship to it through video and speech. For the duration of the video, the glass jar object can be seen to oscillate with and contribute to its drawn-image basis in and as the plane of the developing drawing.

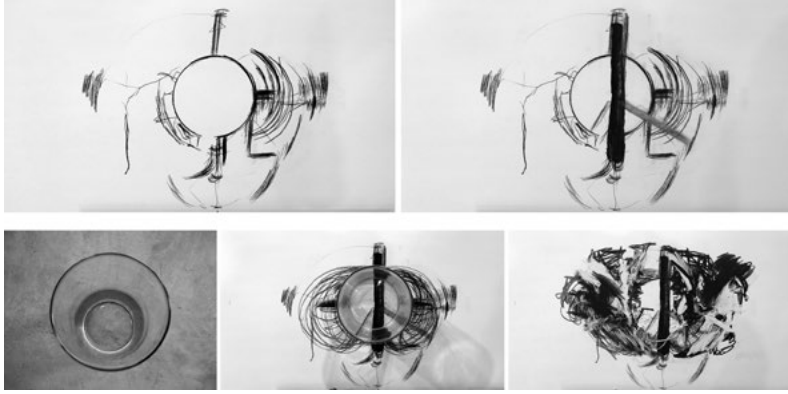
The use of video, for which reason I need to incorporate a camera, and the simultaneous record-

ing of my reflexive speech about what I am doing, results in material that is primarily of use to me but does also offer insight into the moving middle of the drawing process to the viewer. The latter conditions suggest that the drawing in its eventual resolution as still-image is but a component that generates other and different material. Equally, the writing up of artistic-based research enables reference to the tangential role of theory. Such methods also inform me of circumstances of which I would not otherwise be so aware, that may be considered analogous or metaphorical of theory that concerns the unconscious underpinning and obfuscation of one's assumption of the first-hand nature of self-experience. While experiential process is a significant aspect of what I am trying to convey through drawing, this concerns questions other than the visual alone that relate both to the variety of one's sensory awareness and the more contentious factor of the unconscious at work within and through the senses. The three non-visual moments that I plan to consider are prior to the drawing in its first state as shown in Figure 1.

The three non-visual moments are:

1. A particular object – an action camera that video-records the drawing – hidden from the viewer during the audio-visual recording, though not from me as the drawer, while the same object hides elements of the drawing from me that can be seen by the viewer

2. A theoretical reference – *the blind spot* – that validates something that I feel is a constitutive non-visual element of perception itself



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Fig 2a, above: Early details of the drawing, *Breaking into a Drawing*, Dermatograph pencils and black ink on white laminated cardboard, 63 x 38cm, 2021.

Fig 2b, below: Glass jar, 12.5 x 24cm, and two later details of the same drawing, same materials and size but including three-dimensional elements.

Fig 3a, above: Views of the components of the drawing's visual references; a drawing board on which the drawing started, and the view across a table from the nearest end of the table, 2021.

Fig 3b, below: two views of the glass jar supported on the drawing board, 2021.

3. A pronounced word – *raum* (space) – and its intoning as sound

Visualised in still-image and screenshot in the article, the moments occur during the start of the above drawing, Figure 1, up to its stage as shown by the left detail, Figure 2a, and development towards its stage as the right detail, Figure 2a. The motif shown in these details and in later stages of the drawing is a glass jar, 12.5 x 24cm. Figure 2b shows the jar and, as the middle and right images, two details of later developments of the drawing.

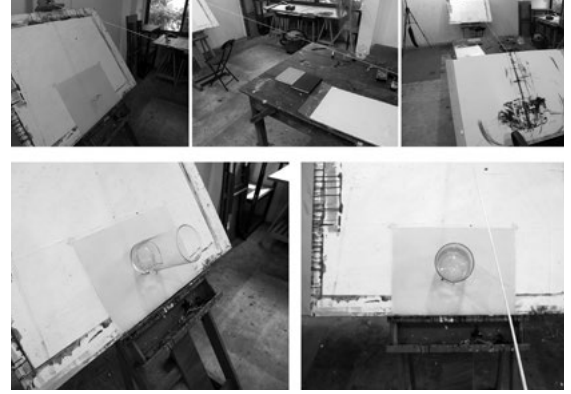
#### THE SETUP

The drawing's setup as shown in Figure 3a/b is a studio workspace. The drawing board in the top-left photo is used in all instances of drawing the jar, while the top-middle and top-right photos show my view across a table from its nearest end looking towards the further drawing board during the drawing's later reworking. While I cannot say that I would be doing this precise drawing if it were not part of the self-set research project, I would in any case be tacitly addressing questions of perception of observational circumstances through my visual artwork. Until or unless one's inner motives towards a vocation such as drawing are analysed, intrinsic interest may in general be assumed driving the activity.

The jar, below photos, Figure 3b, rests on two screws and is held secure to them with elasticated string, a length of which is extended from the top of the drawing board's easel to the near end of the table and is also a referenced motif in the drawing. (I use the string as a kind of guide and measure in the drawing.)

#### THREE NON-VISUAL MOMENTS

Each of the three following examples is formatted for the article as a short transcript section of speech addressed to myself and recorded while drawing that conveys reflexive account of my involvement in the non-visual material, some reflection on each



moment as it has emerged from the process, related screenshots, and a footnote link to the section of video clip to which the transcript relates. (Ideally, the moments should be viewed through their respective video clips.) The transcript sections are formatted to project and preserve their enunciation, which, insofar as the speech is in response to and interacts with the drawing, is as important as their utterance. Grammatical dashes show sudden breaks in thought, and ellipses show long pauses, where the drawing has so pulled me into its focus that I have found it impossible to share it with the thought process more conducive to speaking. Contrary to the gaze, Lacan (2006) also theorises *the glance* as but an instant, but which '[...] can include in its instant all the time needed for comprehending' (p.168). Insofar as absorbed focus in drawing is a kind of suspension of decision-making, of holding a process actively in the balance in time, the ellipses in the transcripts offer these instances to comparison with the thoughts I share with myself about drawing either side of them.

#### NON-VISUAL MOMENT 1

As I stare into this jar,<sup>1</sup> it, *the*, this, *the*, this circle of the jar re-- refracts, so it gives me a lozenge, kind-of lozenge, shape, which is cut through the middle by *the*, the black blur of *the* action camera.

Concerning the jar that I am drawing, shown in Figure 4a, it is not possible to visualise the optical refraction I state in the transcript as occurring in the jar because it happens in the space inside. Additionally, without my description and explanation the viewer would not know at all that its occurrence is due to the interference of visual recording mechanics, the small black square action camera attached to the front of clear plastic goggles that I wear over orange-tinted reading glasses to enable the video-recording of my eye movements synchronised with head movements.

<sup>1</sup> Clip 1 transcript across 2: 35mins of an 11: 07mins video [https://youtu.be/N\\_irtbhkIRY](https://youtu.be/N_irtbhkIRY)

Fig 4a, top:  
Screenshot 1 from  
a 2: 35mins video  
clip relevant to  
the transcript  
section, 2021.

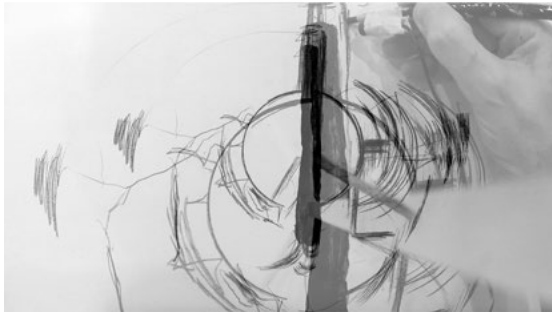


Fig 4b, middle left:  
Screenshot 2 from the  
same clip.

Fig 4c, middle right:  
Screenshot 3 from the  
same clip.



Fig 4d, base:  
Screenshot 4 from  
the same clip.



I'm doing this to . . . to show and to present . . . on the drawing and under the jar . . . *the*, extent of *the* ob-- struction of, *the*, imploded rectangle of the camera, which is . . . here . . . I can't see this line, but this is *the*--.

What now enables the recording of the mechanics is through having substituted the inside of the jar for a *drawing* of the inside, although the visual readability of the jar itself has now been greatly reduced through abstraction, Figure 4b.

The distance of the camera from *the* point, the centre of the circle, is the same as *the*, um, the height of the jar . . . the height of the jar so-- . This line here . . . this ink . . . thick line is *the* . . . more or less *the* thickness of *the*, action camera . . . This is what I see. This is what *obstructs* my vision. This is what I see . . .

The action camera, even as its implosion from its square-box format, is a major obstruction of my vision, providing me with a strong indication of binocular parallax unseen by the drawing's viewer but, paradoxically, the main generative motif superposed with the jar whose transparency means that it is quite indistinct. The opaque upright extending from the middle of the jar's base, seen in Figure 4b, left and right, is to help me maintain my viewing distance as the exact height of the jar, and the right-sidedness of the ink drawing of the camera is due to my left-eye dominance that causes me to see as if from the left. What I *can* start to visualise,

in this case mainly in reference to the camera, is what Changizi (2009) terms vision's 'X-ray power' (p. 56). As the drawing progresses, I integrate the effect of blurring due to the camera's obstruction, but in so doing sense certain criteria of perception of which I would not ordinarily be conscious in action, Figure 4c.

And from the side of it . . . there's now the shadow, the pale shadow, of this, transparent, shaft which is, which I'm pressing against, to keep my . . . to keep the exact distance, of me from the . . . from the surface of the circle. (Figure 4d)

The nearest I get to visualising what I sense optically in terms that can here be shared with the viewer are through saving transitional screenshots from the video. This may be considered metaphorically to indicate how *re*-presentation of visual experience, and more subjective factors that are little or nothing to do with vision, can oscillate in drawing – acknowledging the difficulty this places on the viewer to extract such issues from a drawing's abstract appearance, Figure 4d.

A combination of unfamiliar views of otherwise everyday objects, and a cursory method of their recording, results in the drawing conveying an abstract aesthetic that obfuscates the relative accuracy of their observation. Such obfuscation provides a visual-material metaphor for a second non-visual moment.

## NON-VISUAL MOMENT 2

There's not much to see actually unless I *copy* . . .<sup>2</sup> Unless I *copy* the jar I kind-of broaden it, out, and I copy the jar . . . . And also I'm wondering, to what extent-- So this again is trial and error. Here's *the*, base of *the*-- as I see it from where I'm, looking how I'm looking, this is the base of *the* imploded rectangle of the action camera about here. There's a shape of my, hand, as much as I can see. Inside here this is *the*-- Can we get to it? This is the curve of, the flesh, *the* . . . of my hand . . . . [...] This again is *the* . . . side

<sup>2</sup> Clip 2 transcript across 3: 59mins of an 11: 07mins video <https://youtu.be/ZaqVUSUGtII>

of *the* action camera. There's a, an *angle* here. I don't know where this is coming from there's a right-angle. There's the lead. There's *the* microphone I think . . . So I don't know to what extent the camera's picking this up.

To reiterate, while the speech does reciprocally interfere with my focus on the drawing and is in turn truncated by the drawing's demands on my attention, the effect is to delay the drawing in its process, causing me to be less concerned with any prospective outcome. Insofar as perception is an actively engaged phenomenon, then its observation through drawing is better achieved by attending to the latter's process.

Further to the idea of the aforementioned metaphor, the camera that is both recording and obstructing my vision is facilitating subjectivity itself, which is in a sense the non-visible amidst the visible that, arguably, affects whatever is available to one's sight, Figure 5a. Such argument relies on one's acknowledgement of speculative criteria that concern the position of oneself as *subject* within the midst of one's activities, which is the domain of phenomenology, embodiment theory, and psychoanalytical theory. The extent to which such criteria is apparent to the 3rd-person viewer may be said to exist by analogy, where the viewer may or may not consider that they have, or would have – with sufficient available information, as here conveyed through the article in its components of transcription of reflexive speech, reflection on such speech, and visualisation – similar kind of experience.

But this could be the-- this could be the perimeter *the* outer perimeter, of the drawing-I'm looking at this peripherally. I'm actually, staring into the jar at the moment . . . obscured by *the*, action camera. Over here, I'm wondering, again if the camera will pick this up this is peripheral-- . . .

The question of peripheral vision is a major though little acknowledged mechanism of perception that can be explored through drawing. The fact that one

tends not to notice such vision is due to saccadic eye movements picking up 'overt' visual detail in the peripheral domain in the first instance, which causes one to look in that direction, hence negating the need of 'covert' eye movements that might otherwise increase one's consciousness of the peripheral environment (Findlay & Gilchrist, 2001, p. 83). Secondly, central focus in effect spreads out in front of one, as explained clearly by Piaget (2001) in the context of 'perceptual space': '[...] the area of centralisation corresponds to a spatial expansion, while the periphery of this central zone is progressively contracted as one proceeds outwards' (p. 80). This may be why, when staring into the jar, the circular base seems to be merely the repetition of the sensed physical tension of my head – only buffered by the clear plastic goggles – exerting sufficient pressure on the same-size circular top of the jar to hold it in place, Figure 5b.

This is the top of *the* action camera, this is the line of *the* action camera . . . This is the line of *the* action camera . . . [...] *The*, jar is, steaming up.

The steaming up of the jar, which spans what appears to be outside of the jar but actually hides in full view, as it were, the acuteness of the perspective of its shaft, feels to me to speak about my increasing sense of *focused loss* into the work, where logical starting reasons are challenged and even altered by such involvement, Figure 5c.

This again is the mark on the edge. This is *the*-- . . . This shape in the middle will-- I'm interested in . . . what the camera picks up of the base of the jar (clears throat) as a . . . blind spot. It's a certainly a blind spot for me in that it's firstly it's-- Insofar as it's refracted the circle is refract-- refracted, and there-are aspects of it that I can't *see* because they're, obscured by *the*, action camera. [...] But actually this is what makes it a, a blind spot. And that, there's a reference in that. When I say blind spot, there's a reference to Lacan, the psycho- psychoanalytical theory of Lacan, which I can, explore, as part of the theoretical basis, of the drawing . . .

The *blind spot* is a reference from Žižek (2006), who posits Lacan's interpretation of the *gaze* as a phenomenon as much psychical as visual. The object of the gaze reflects back an unconsciously meaningful picture for the subject in the form of a "blind spot", a "stain" or blur, that is instilled "[...] in the object more than the object itself" (p. 17). My paraphrasing of the reference is montaged into the video as if it were contained in the jar, left screenshot Figure 5d, while it was a subject of my speech only, when drawing.

The tendency of perception to contain something that is not explicable in terms of whatever is the material object of observation, may be what Žižek (2006) terms an irreconcilable 'gap' between the kind of perspective that generates the observation and that which generates a subjective other angle (p. 29). The *other angle* is the reverberation of significance from another or *other*-sensory domain. Žižek (2006) refers to 'a minimal reflexive twist': 'We do not have two perspectives, we have a perspective and what eludes it, and the other perspective fills this void of what we could not see from the first perspective' (p. 29). The question that interests me, therefore, is what or by what means can the perspective that fills the gap be indicated. Such perception is *asymmetrical*, or *parallax*, both terms of which are found in the above-referenced work by Žižek. Lacan's (1981) in-depth analysis of the gaze and its challenge to traditional perspective and optics in the context of the 'scopic drive' can be found in his Seminar XI, first delivered in 1964, *The Four Fundamental Concepts of Psychoanalysis* (pp. 67-105).

If one considers that one derives an image from an observed object, then from behind the object the gaze in the Lacanian sense projects psychic criteria – one might say, less contentiously, *subjective* criteria – towards the image in terms that spoils its clarity by what is named by Lacan a 'screen' (p.93). While *the image* in the woodcuts of Durer is shown to be derived from the plotting of coordinates on the *lucinda*, or gridded frame, half way between the observed object and the artists' perceiving eye (Gombrich, 1977, p.259, Figure 244), the psychic 'screen' projects a different kind of pic-

ture that disturbs any assumption one may have of the clarity of perceptual experience. More pertinent still, to the idea of a psychic screen, is the speculative likelihood that the gaze projects itself as the object 'a'; in Lacanian theory a seed-germ, as it were, within an object stand-in for the originary, lost, and forever unobtainable source of one's desire. While this depth of consideration is beyond the scope of the article, suffice it to say that it is on the psychodynamic unconscious and non-visible level of operation – although Lacan discusses Holbein's painting, *The Ambassadors* (1533), due to its skull anamorphosis, as representative of his theory. Price (2019) discusses the question of the 'screen' in Lacan's theorised scopic drive in its potential as literally being the surface plane of the canvas in North American abstract painting of the 1960s (as well as in the photographs of Bernd and Hilla Becher).

My own general contention is that the viewer can potentially gain a sense of what I am doing at the very area of the drawing where the clarity is blurred by subjective matters, of which one is aware by implication only, hardly achieving visualisation. I could substitute one or other motif in there, but it is the nature of the aforementioned *object a*, proposed by Lacan, that any surrogate bearing object can never, itself, be *it*. Best, therefore, to leave it blank – unless something quite different does tangibly suggest itself, as, for example, how Holbein used the skull motif – while bringing into it sheer materiality. Lacan's theory of the scopic drive provides a supposition that greatly interests me, as to why I enable and allow a fair degree of autonomy to the medium of drawing. For instance, the wetness of ink or smudging or dirtiness where one would expect the image's rendering to be sharp, can literally form a *stain*, that Lacan also refers to as a metaphor for the obfuscation of the object of the gaze by an overriding subjective *other* picture. Lacan claims that the directness of experience of vision is stained, or subject to a 'decoy' that is constituent of the gaze, 'something to be seen but at the same time suggests the not-seen' (Harari, 2004, p. 131).



Fig 5a, top left:  
Screenshot 1 from  
a 3: 59mins video  
clip relevant to  
the transcript  
section, 2021.



Fig 5b, top right:  
Screenshot 2 from  
the same clip.

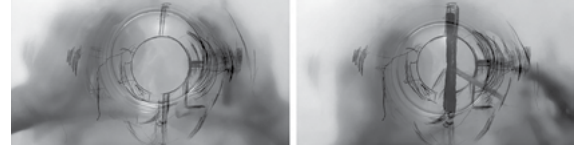


Fig 5c, middle:  
Screenshot 3 from  
the same clip.



Fig 5d, base  
left and right:  
Screenshots 4  
from the same clip.

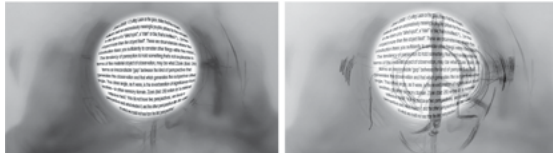


Fig 6 Screenshots  
1 from a 0: 56mins  
video clip relevant  
to the transcript  
section, 2021.

Lacan (1981) also acknowledges the phenomenological theory of Merleau-Ponty in the latter's last and unfinished work, *The Visible and the Invisible*, for how Merleau-Ponty argues that something other than visible '[...] places us under the eye of the seer', and of '[...] the pre-existence of a gaze – I see from one point, but in my existence I am looked at from all sides' (p. 72). According to Merleau-Ponty (1968) the 'chiasm', or 'intertwining', orientates between the perceiver and the perceived, and in this context refers to 'phantom' (p. 139), while Lacan (1981) refers to 'ghost, although in the phallic context (p. 88). The transitional movement from the montaged Zizek reference back to the drawing coincidentally bears some suggestion of phantasmal imagery, right screenshot Figure 5d.

### NON-VISUAL MOMENT 3

Fig 7 *Breaking into a Drawing, second state*, Dermatograph pencils and black ink on white laminated cardboard, 109 x 79cm, 2021.

And the sound of this word, resonates *up from* the larynx, from my larynx.<sup>3</sup> So this is like *the . . .* the sort-of imaginative image-basis of this maybe, once the drawing gets started and develops.

I here refer to, and in the video *intone*, the German word for space, which is *raum* (RAUM). While pronouncing the word protractedly into the jar for timeframes of up to twenty seconds, I attempt to visualise the sound as drawing around the outside of the jar's rim. Such developments are shown in the details, Figure 2b, above, and in the first state of the whole drawing, Figure 1, above. My choice of the German as opposed to English word for space is that *raum* can be felt to emanate up from the larynx, relating one's understanding of space more to the

body. Heidegger (2001) writes '*Raum*' as capitalised in the context of human dwelling as a 'boundary' [...] from which something *begins its presencing*' (p. 152). In its pronounced intonation there is a subtle form of embodied performativity involved, a vocalised response to what I observe and sense as the inside of the jar, and *projected* inside it, channelled a little more deeply in the larynx and therefore from the body than in normal-level voice. Equally, while simultaneously drawing, the sound is rendered corporeal as an expressive form of repetitive gesturing of both hands as they each hold a pencil.

Transitional screenshots that coincide with the Clip 3 transcript may suggest a sense of centrifugal movement of the jar in search of a sense of boundary, not so much visually as to develop parameters of a drawing of which the rationale and syntax is not determined beforehand, Figure 6.

### THE DRAWING'S FURTHER DEVELOPMENT

The second state of the drawing, as with the first state Figure 1, above, is in response to the setup as shown in Figure 3a, above.<sup>4</sup> At this stage the observation ignores the jar detail but substantially indexes the action camera, the motif that blocks my vision and is unavailable to the vision of the video's viewer, Figure 7.



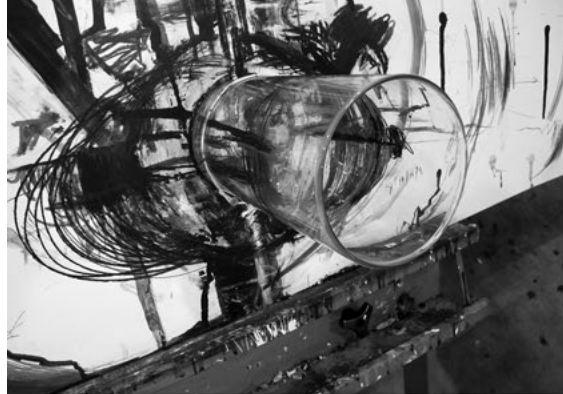
The drawing reworked to re-identify the jar and the *raum* sound focus on the remaining traces

<sup>3</sup>Clip 3 transcript across 0: 56mins of an 11: 07mins video <https://youtu.be/TJQArF2urMo>

<sup>4</sup>Clip 4 transcript across 1: 23mins of a 15: 04mins video <https://youtu.be/y7R87FuROuk>



Fig 8 *Breaking into a Drawing, third state*, Dermatograph pencils and black ink on white laminated cardboard, 109 x 79cm + details including jar, 2021.



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of the jar viewed from its inside amidst the drawing's second state, Figure 7, above. To reiterate an earlier point, Žižek's theoretical *blind spot* is here associated with aspects of a drawing's autonomy, hidden in the sense of inaccessible to me to re-work, both inside and dislocated from the larger space of the drawing. This can be seen in the drawing's final state and in details that include the actual jar, particularly in the comparison of the view from its top with its drawn rendition, Figure 8.

A version of the drawing in question, together with video footage and transcript sections, can be found published as artistic research by i2ADS on the Research Catalogue (Croft, 2021).

#### CONCLUSION

I opened the article with a declaration that the referenced visual work would concern three non-visual moments of perception during the experience of making a drawing that were respectively hidden

during their consideration, articulated through the coincidence of some known theory, and attempting to visually respond to sound. The article's intervention in, and concern with, the middle of a process has given emphasis to drawing as emerging from and engaged with experience, the latter of which is likely to also involve the interaction of other sensory awareness. Of the three moments, the second one provides the Lacanian theoretical basis for how the imploded rectangle of the action camera referenced in the first moment – viewable by me as the artist but not by the 3<sup>rd</sup>-person viewer, while obscuring from me, elements in front of it that are seen by the viewer – may be considered in some sense indicative of how the object is considered in theory. While the third moment is not immediately connected with the first two, its oral basis, whose purpose is to generate further visual development of the drawing, starts to indicate the orientation and involvement of one's body in such an activity. Heidegger's afore-referenced implication of 'presencing' in the German word for space, that has been vocalised in the third

moment, is in the drawing's context adapted to the possibility that part of relating to space as presence involves projecting oneself into such space, the projection of one's voice being but one of several modes of bodily gesture.

Apart from the choices of the moment under consideration, such variation of awareness is made more apparent by the inclusion of sections of my spoken monologue while drawing. My speech indicates the drift of my reflexive thinking while drawing, which can naturally involve feelings, curiosity and aspects of knowledge that, because they are articulated through language, are not necessarily appropriate for, or can achieve visualisation. The question of perception of the non- or not ordinarily visual in the article is therefore subtle: while I mention the phantasmal, I do not mean this in illustrative terms. The use of audio-video, however, not only shows the drawing process unfolding in relation to my spoken thought, but formats visually the morphing of images between one another, which is beneath notice but nonetheless implicit in one's visual drift.

My motivation for drawing is as an expanded medium related also to the audio-visual and writing. In order for it not to be mistaken as an abstraction for its own sake, the viewer has to see and in this instance *read* the drawing, in the context conveyed by this article. In this respect, drawing is a component of artistic research that contributes to the question of perception considered through drawing.

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## MICHAEL CROFT

Michael Croft is a visual artist whose practice involves drawing, media, and writing. He often video-records drawing and speaking in reflexive interaction during the drawing process, which therefore posits the visual work in relation to language. Michael has recently begun a research project into the observation of perception considered through drawing, as a collaborative researcher with *i2ADS*.

*Michael Croft é um artista visual cuja prática envolve desenho, meios de comunicação, e escrita. Muitas vezes ele desenha e fala em interação reflexiva durante o processo de desenho, o que, por conseguinte, coloca o trabalho visual em relação à linguagem. Michael iniciou recentemente um projecto de investigação sobre a observação da percepção considerada através do desenho, como investigador em colaboração com a i2ADS.*

