

Voicing the Moment of Drawing: Visualized through transcript and screenshots

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The article presents and discusses a multi-sensory activity of drawing, speech, writing and audio-visual recording. What is spoken, while drawing, is a process that develops through time that both divides and extends some twelve-minutes' of the artist's engagement. The motif of the drawing, apart from the artist's own hand drawing itself, is a hand-written article that references some Lacanian theory on the glance. The contention is that how to consider such an extended moment can involve simultaneously speaking the process of drawing, while drawing. Each sensory practice, however, encroaches on as well as complements the other, such tension resulting in unusually fragmented speech that has been enunciated grammatically in a transcript of the recording. The transcript, and subsequent interventions that were made at the video editing stage, form the first section of the article, along with supporting visual screenshots. This can to an extent be viewed as a text & image creative work. The second section of the article both extracts from and maps onto the first section theoretical reference mainly from Lacan, but also including some other relevant theories, most of which orientate within the greater context of semiotics. While Bergson is mentioned for an idea of a more cursory nature of image, this is both prevalent in the drawing practice in large part because it attempts to visualize writing, and suggests how mark-making considered on the psychical level can transform into the visual-material indexical signifier. The article moves from content that has been turned from its reflexive basis in and as drawing and speech into written transcription to academic written reflection on such content. The Figures that illustrate the text range from screenshots to a visual of the drawing at the end of the twelve minutes, and a visual of the final drawing.

Keywords: glance; speech; image; signifier

O artigo apresenta e discute uma actividade multissensorial de desenho, voz, escrita e gravação audiovisual. O que é falado, enquanto se desenha, é um processo que se desenvolve ao longo do tempo que divide e prolonga cerca de doze minutos do envolvimento do artista. O motivo do desenho, para além do próprio desenho à mão do artista, é um artigo escrito à mão que faz referência a alguma teoria lacaniana sobre o olhar. O argumento é que como considerar um momento tão prolongado pode envolver simultaneamente falar do processo de desenho, enquanto se desenha. Cada prática sensorial, contudo, invade e complementa a outra, tal tensão resulta num discurso involuntariamente fragmentado que tem sido enunciado gramaticalmente numa transcrição da gravação. A transcrição, e as intervenções subsequentes que foram feitas na fase de edição vídeo, formam a primeira secção do artigo, juntamente com ecrãs de apoio visuais. Isto pode, até certo ponto, ser visto como um trabalho criativo de texto e imagem. A segunda secção do artigo extrai e mapeia a referência teórica da primeira secção principalmente de Lacan, mas também inclui algumas outras teorias relevantes, a maioria das quais se orienta dentro do contexto maior da semiótica. Embora Bergson seja mencionado por uma ideia de natureza mais grosseira da imagem, isto é predominante na prática do desenho em grande parte porque tenta visualizar a escrita, e sugere como a criação de marcas considerada a nível psíquico pode transformar-se no significante index visual-material. O artigo transita do conteúdo que foi transformado da sua base reflexiva em e como desenho e do discurso em transcrição escrita para a reflexão escrita académica sobre tal conteúdo. As Figuras que ilustram o texto vão desde capturas de ecrã até ao aspecto visual do desenho no final dos doze minutos, e o desenho final.

Palavras-chave: olhar; discurso; imagem; significador

INTRODUCTION

The article offers a drawing, reading, writing and speech-based approach to drawing as text, the latter not only as the neutral conveyor of content, but also as itself a work. This instance of writing about drawing is also writing *with* and *as* drawing through the medium of transcription of the voice. This said; what is spoken about, while drawing, is of the latter as a process that develops through time that both divides and extends moments of the artist's engagement. The article focuses on a span of drawing of some twelve minutes. Such a timespan was not predetermined, but is rather what resulted from a reflexive experiential process up to a convenient point of stopping the drawing in a developmental state. How to look at such an extended moment can involve simultaneously speaking the process, writing aspects of it onto the drawing, and the drawing's audio-visual recording. These additional mediums become integral aspects of the drawing and extend drawing's definition towards an oscillation between visualizing and writing.

The drawing's starting motif is reference to already existing sheets of handwritten text concerning drawing, attached to the top of the material plane that are variously read from and highlighted, and references as nearly as possible slid into different places as drawing procedures. The process enables both drawing and reflecting on the activity more or less simultaneously. While Fig. 8, below, shows that such a process can produce a conclusive result, the purpose is not solely this; the incentive to draw, speak, write and record, gives one material that can be formatted in the current terms of a discursive article, where not only drawing process is presented, but also the kind of speech that drawing encourages, and how such speech reads and looks when transcribed in relation to still-frame visuals of its and drawing's development through time.

While the audio-visual recording itself is not available to consideration in this present format, the distribution of the latter's content between textual transcript, retrospective intervention and screenshot as aspects of having edited and add-

ed to the initial video, is part of another motive to communicate questions of drawing multi-dimensionally within the article's specific context.

FOREWORD ON THEORIES

The article's theories acknowledge the relevance of semiotics and can therefore relate to both linguistic and visual-material practices, and are informative of aspects of the transcripts that convey experiential involvement and the drift of thought towards personal origin. For this reason, reference is made to a paper by the psychoanalyst Jacques Lacan (1901-1981) that logically articulates how inter-subjectivity enables decision-making between people across spans of time. Several other Lacanian psychoanalytical theorists, and a philosopher, are referenced for insight into how language is used in speech, and for how links can be made between affective *markings* of pre-linguistic experience and the term *jouissance* (what may be considered psychically-founded modes of enjoyment) in the context of localized bodily experience and the intellect. The philosopher Henri Bergson (1859-1941) is referenced for his idea of *image* that is in effect a sensory phenomenon moving and changing continually through time. Reference to the psychoanalyst and linguist Julia Kristeva enables the transferal of linguistic theory to the visual-material domain, and helps to link the Bergson idea with that of psychological markings. The psychoanalyst Serge Tisseron is referenced for his work on the relationship between drawing and writing that is constituted by early life experience, which maps with the aforementioned Lacanian perspective on pre-linguistic experience. The reader may first sense these suggestions and the likelihood of their relevance in the Transcript section, before encountering them in greater detail in Discussion.

FOREWORD ON TRANSCRIPT AND INTERVENTIONS

LEVEL 1 – TRANSCRIPT:

The Level 1 transcript of speaking while drawing includes indication of the enunciation of speech. Such enunciation is indicated using ellipses (. . .), long pauses, and irregularly placed commas. What the viewer will mostly be reading in this instance is what the speaker hears himself saying, which, in Lacanian theory, is the signifier basis of one's language. The division of attention between drawing, speaking, coordinating both elements and simultaneously thinking about the joint activity has resulted in some fragmentation of speech.

LEVEL 2 – INTERVENTIONS:

A Level 2 recording consists of interventions in the first recording with needed supplementary information, which is formatted in its nearest respective positions in Bold.

This supplementary content as Level 2 is more likely to be the signified; which Lacan suggests is what one reads. Lacan (1999, p.33) states: 'The signified is not what you hear. What you hear is the signifier. The signified is the effect of the signifier'.

Insofar as drawing and writing oscillates, the drawing-in-progress basis of the recording is in a sense the visual signifier basis, and any resulting image is the signified. On both counts of such oscillation, it is hoped that the reader will attend to the work as signifier.

FOREWORD ON FIGURES

Of the seven Figures supporting the article, all but Fig. 7, which shows the final visual-material outcome, are screenshots from the audio-visual recording. Fig.s 1 – 2, 3, and 4 – 5 are placed as near as possible to the points in the text that reference their content. Such inclusions should enable the reader some degree of cross-referencing between text and image. The Figures follow their content's mention in the text, such content of which can therefore be used in effect to *read* the imagery. Fig. 6 shows the drawing at the point of conclusion of the transcript, part of which, integral to the still-incomplete drawing at this stage, are the sheets of handwritten referenced text referenced in the transcribed speech.

Fig. 1-2 Left image, early in the video's process to show the overlap of the motif that concludes the video, and, right image, the moving and re-writing of the phrase, *the instant of the glance*.



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TRANSCRIPT AND INTERVENTIONS + INFORMATION

(All material transcribed from the edited video is indented.)

And I'm... looking at this prewritten text, and the green highlights are the points that I need to transfer, down to here (moving my gaze to the lower half of the plane).

The shadow that you see coming in is advance notice of the motif that occurs at the end of the video, Fig. 1, left frame.

The first, concerns, being in the moment, of drawing... The whole point of this drawing, is to look at... what this, concerns. And the drawing will be a kind of, mainly written, information noticeboard. But in the process of writing and moving information, arranging information, there'll be an element of drawing, which is this (gesturing to what is forming on the plane in terms of encircling fragments of text from the attached sheets and moving them through directional axes and re-writing).

So the moment, is relatively instantaneous, with minor variation. What is the moment can extend, beyond, literally, the moment . . .

I mean here that the moment, or the instant, can be of variable length, within reason.

for as long as it takes, to feel that I've described its nature.

The voice in the background is of me explaining the term jouissance, as used in the Lacanian context.

It's not necessary for you to really hear this, just to know that it's there.

I can be seen writing onto the plane, and can be heard reading simultaneously: ***For as long as it takes.***

And the theory is illustrated through my own personal individual example.

The idea of this . . . kind of conviction to do this comes from, Lacan, from his 'Logical Time' (1945) . . . where he says that-um, the crux of the moment, is the consideration, of the instant of the glance (paraphrasing).

Moving the phrase *the instant of the glance* and re-writing it on the plane, Fig. 2, right frame.

And I'm hoping, that this, this little camera, that sits in front of my right eye (as I'm starting to draw what I can see of it)... where I can see, if I look to my left, with my left eye... I mean here that if I look to my right, with my left eye.

The camera is a small black-box action camera attached to the right side of clear plastic goggles.

I can see the edge of it I can also see the, reflection of this (meaning the reflection of already-drawn marks on the plane), in it. I'm hoping that, the lens of this, is gonna pick up, the glance (simultaneously writing and encircling the word).

So I'm looking through my left eye to my right, while the camera is in front of my right eye... so that you the viewer will be seeing as I'm seeing.

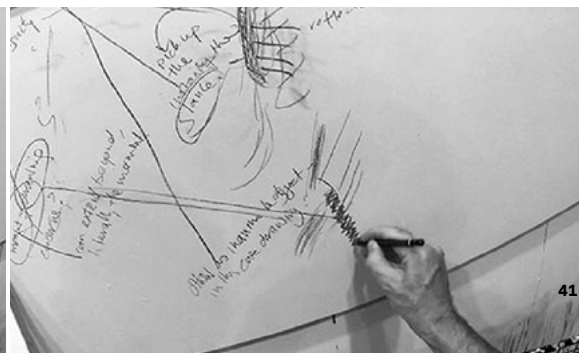
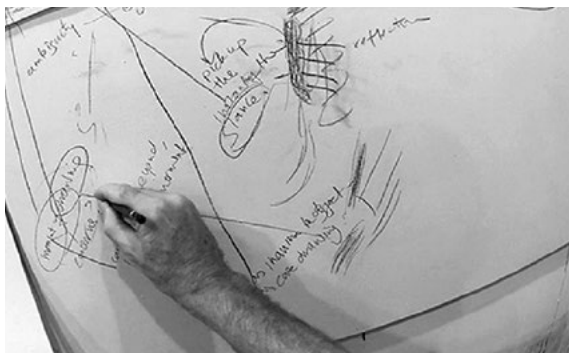
While Lacan calls this logical time he talks about... logical ambiguity, which we need, we need, ambiguity (while moving the word from the attached sheet and writing it on the plane)... to be able to, in a sense, enjoy being in this. This word enjoyment...

At this point I start to reflect on enjoyment relating to the Lacanian designation of *jouissance*, particularly his meaning of this as aspects of the mother's desire influencing her infant; then continued on in the individual through adulthood.

So, it's an, logical time in Lacan is an intersubjective phenomenon, which relies on there being an other, and I'm taking the other, to be, an inanimate object... in this case, drawing (writing the phrase on the plane). And as I look at, the lens again for a moment (re-drawing what I can see of the camera

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Fig. 3 To show the relocation of the reflection in the plastic lens of the goggles as a blocked-in thin rectangle.



lens on the plane)... *I can see... some of this text – Interesting! I can see this word* (circling the word drawing), *inverted, and reflected in the, plastic* (drawing an axis from where the word is on the plane and transcribing it as a blocked-in thin rectangle), *of the side of this plastic lens. Industrial, lens goggles, (Fig. 3).*

This I find interesting, in relation to what I'm trying to do, so the word drawing here, becomes a cursory kind of image. There's a simultaneity now, between the writing and drawing. Actually it's a three-way process: Visualizing thinking through drawing and writing.

So this is a good example of being in the moment of drawing (while drawing what denotes the edge of the clear plastic lens-frame and encapsulated reflections).

And back to this (the attached text)... *I ask myself: What am I trying to do in this moment, which is split between . . . the moment which is split between drawing and writing?* (Circling the relevant text and linking down to the word ambiguity.) *Back to the ambiguity. I don't know for sure. A degree of interest I say is, self-consciously* (returning to the attached text)... *the question of the unconscious, as a motivational force* (I mean this in the Freudian sense)... *um, automatically there... in the study's midst* (tapping on the plane several times with all fingers while holding the pencil between first and index fingers). *I mean the subject, in the Lacanian sense, the subject is, situated within language. I'm taking language I'm using actual language, but I'm taking drawing as also a language. So the whole unconscious side of this, is myself situated in the midst of this, piece of work as it develops... Lacan proposes that to arrive at a conclusion, one first puts, an idea to the test of doubt* (circling and pausing on the relevant text on the arched sheet), *after which, during which, the instant of the glance can be for as long as it takes, to achieve, comprehension. This is the key...*

I feel I should say that while Lacanian theory is difficult and debatable...

this is the key quote... (writing the phrase on the plane next to the text)

"The time for comprehending can be reduced to the instant of the glance, but this glance can include in its instant all the time needed for comprehending" (Lacan, 2006, p. 168).

its conceptualization of inner experience is of interest to me...

the key statement from Lacan... the instant of the glance...

I talk a little about my calendar age and how I am interested, through the drawing medium, in pursuing connections with my early past.

can... (pronouncing the sentence in fragments while writing it onto the plane)

in kind, is of interest,

be, as long,

to me,

as it takes,

On this occasion, the metaphor and effect of such a connection...

to achieve,

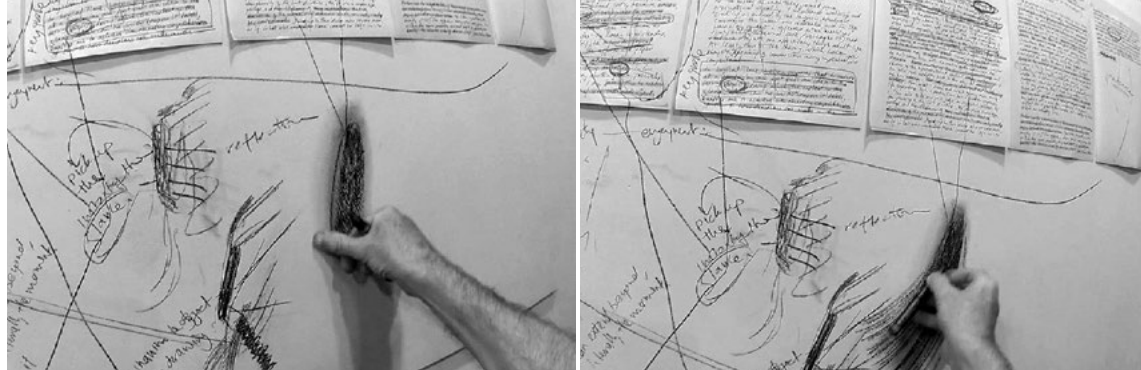
is, I'm proposing, through drawing.

comprehension... So this whole thing in that sense is, this whole thing is a glance...

Gesturing with my hand across the present state of the drawing.

In the first article, I foreground, foregrounded, the question of smudging...

Fig. 4-5 Left image, to show working and smudging of a black shape with thumb and forefingers, and right image, to show continually reiterating the curved axis of a form in pencil.



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When I refer to the first article...

the whole question of smudging (making marks and smudging with thumb and fingers)... from...

I had already done a piece of work before this.

something of course there always has to be something to, smudge in the first place.

Visual only, of working and smudging a black shape with thumb and tops of fingers, Fig. 4, left frame.

And I'm saying that the, stalling of time (looking for and encircling the relevant text on the attached sheet)... the stalling of time... is the moment of hesitation, procrastination... and doubt... So this, smudging (again working on the shape with finger)... this smudging, is in a sense, can be, can be tantamount to, stalling of time... In the process, the action of smudging, gives me a material quality (reflective pause and then re-working the black shape)... and, concerning hesitation, I'm actually wondering whether to leave it at this for this moment in time... to see what I've got... The smudging (re-working with an eraser)... The smudging is allowing me to consider leaving the drawing at this moment... and it does put me, right into this question of... procrastination and doubt. The process of smudging, I saw this shape emerging... which has now in the Lacanian sense (continually reiterating in pencil, the curved axis of a form that has become suggested by the previous erased mark-making)... moved to the time of comprehending... Fig. 5, right frame, below.

When I'm mark-making here, this is fundamental to drawing, with different degrees of speed, aggression, tension, etc.

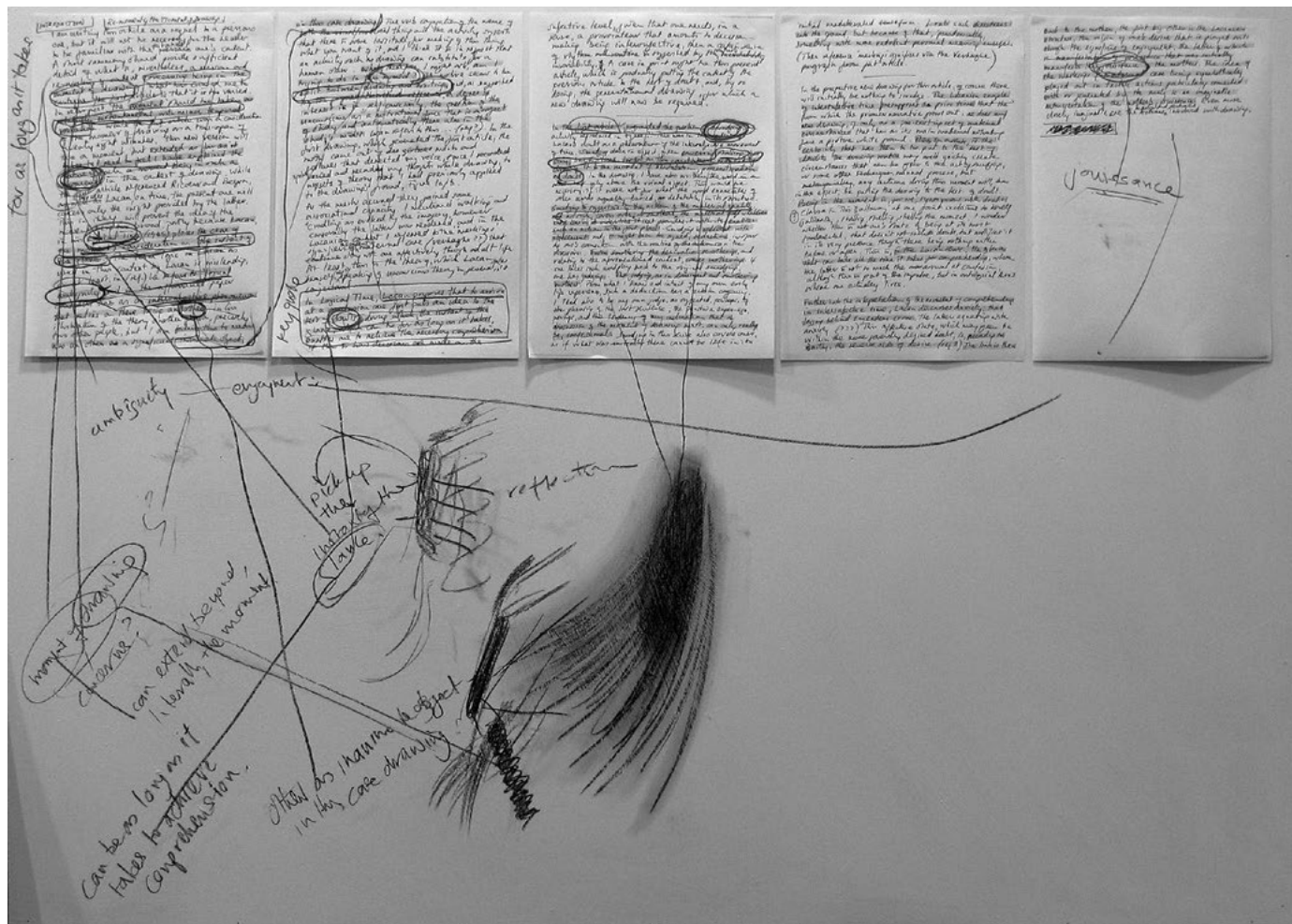
This has given me... the time it takes... to make up my mind (re-iterating the curved axes of the previous marks with my thumb and forefingers)... to conclude at this stage (Fig. 6).

DISCUSSION

In Jacques Lacan's paper, 'Logical Time and the Assertion of Anticipated Certainty' ([1945] 2006, pp. 161-175), concerning inter-subjectivity, of particular interest to this article is what Lacan conveys of 'the glance' as being of variable time-length, which is here applied to the consideration of a drawing's development where moments, as such, still remain elusive. The moment in this context may be a kind of revelation that insists on disengaging with other aspects of the activity before moving along experientially and within successive moments of clock time. Lacan's 'time for comprehension', as a reflexive disengagement from the multiplicity of attention demanded of the drawing activity in question, is perhaps most apparent during the moments of silence where one is drawing only. While Lacan's idea needs someone, or in this case something, with which to have a dialogue, the video clips viewed after the drawing event suggest that the intensity of the communication is in such silent moments. The moment may be a kind of revelation that insists on disengaging with other aspects of the activity before moving along experientially and within other successive moments. The main guiding reference for the transcript from Lacan (ibid, p.168), 'The time for comprehending can be reduced to the instant of the glance, but this glance can include in its instant all the time needed for comprehending', suggests that what can be termed a glance may be extended in and as a mode of doubt while making up one's mind. Analogously, the contention is that drawing can develop by choice, at least, if not by necessity, in a mode of delaying decision-making. In the Lacanian clinical setting procrastination will not necessarily be desirable, but its usefulness in the present context is for its implication of indefinite extension of the moment.¹

¹ The problem on which Lacan bases his argument, using Boolean logic, concerns three prisoners, each wearing a disk of either black or white on their back, their own colour of which is unknown to them. The first to ascertain correctly which from a possibility of five, three white and two black, he is himself wearing will be released from prison. Speed is therefore of the essence, but hesitation and uncertainty is a necessary part of the process. Time is therefore of variable length, determined inter-subjectively between human participants.

Fig. 6 To show the drawing concluded at this provisional state.



Henri Bergson's (2004, p. 28) idea of the 'present image' barely formed in its passage through time defines the visual-material image in the above-referenced drawing's sense: 'Representation is there, but always virtual – being neutralized, at the very moment when it might become actual, by the obligation to continue itself and to lose itself in something else'.² This, by contrast to the delayed moment, suggests speed of evolutionary change of an image as it transforms from one thing or aspect to another. It is sufficient for the slightest movement of one's head in relation to looking at an object to trigger such change, which is of course an aspect of

one's instantaneous visual experience. To reiterate and extend Lacan's point, cited above, regarding the hearing of signifiers, this use of the 'present image' may be considered, in effect, the signifier basis of the visual-material image captured as signifier only, as it runs along.³

Lacan (2006, p. 708) famously states that '...the signifier represents, and the latter cannot represent anything except to another signifier'. There is an implied autonomy to this idea of the signifier, the latter of which can often be a manifestation of the Other.⁴ (Suffice it to say for purposes of this article that the Other, which is a complex major concept

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2 Bergson (2004, p.28) contrasts this designation of the image with the more formed 'represented image'.

3 While Lacan (1999, p.18) adapts Saussure's division of the linguistic sign, prioritizing the signifier over the signified that is divided by a horizontal bar – meaning, in the sense of the signified, divided from its 'meaning effect' – the contention here is that the 'present image' in the Bergson sense works in a similar way to the signifier, but visually, occurring too cursorily and rapidly to achieve signification beyond its indexical impression or trace on the page.

4 This quote regarding the signifier is extracted from Lacan's (2006, p.708) declaration that language introduces 'the cause into the subject', while the subject is split from the human individual and addressed to him from the Other, through the signifier: 'For his cause is the signifier...'

in Lacan's theory, is a kind of predominant unconsciously registered authoritarian principle, referred to by the Lacanian orientated philosopher Slavoj Žižek (2006, p. 8) as 'some nameless all-pervasive agency'.) The mark-making and smudged basis of the drawing means that most of the signifier activity in question is indexical, iterating the surface of the drawing plane. Julia Kristeva (1997, pp. 34-35) refers to the existence of 'nonverbal signifying systems'; to the 'mark, trace, index...' among other characteristics, that may be considered non-linguistic signifiers. As these visual-material instants build up, without or before appearing fixed by any representational basis, they can reproduce and delay in time in the experiential sense without necessarily forming. This approach to the drawing, which is nonetheless allied to representation in the sense of responding to what is seen, is taken while recording in order for it to concur with the drift of spoken thought.

Insofar as such movement is memory-based, Bergson (*ibid*, p.154) additionally proposes the term *idea* in the auditory context as a transitional phenomenon in the recovery of memories, where: 'At no moment is it possible to say with precision that the idea or memory-image ends, that the memory-image or the sensation begins'.⁵ The combining of these two ideas, that of image – extending it to include the visual sensory domain – as a mere indexing of the instant and the memory-image as itself nearly instantaneous, suggests the elusive nature of the moment. Slower senses of the moment as stretched are indicated in the transcript as ellipses, in which the drawing takes place separately from speaking.

Some of the drawing has concerned the transmuting of words towards their development as images, seen for example in Fig. 3, and in the intervention where it is stated: '...the word drawing here becomes a cursory kind of image'. Serge Tisseron (1994, p. 29) refers back to one's earliest pre-linguistic experience to discuss 'the role of the inscriptive gesture in the writing process' and 'of "first draft" dynamics – the moment when its enunciation is born in distinction from what it enunciates' – or the signifier before it signifies. This is taken to mean

the difference between linguistically conveyed and extractable meaning and the original or first form of communication that Tisseron (*ibid*) suggests comes through the 'paradigm of the hand' that conveys 'psychic investments'. The origin of writing, according to Tisseron, is in the gestures of the early infant of a mark-making tool on a surface, which is of the same generic basis as drawing. That which is carried by writing beneath the surface, as it were, may be similar for drawing.⁶ Such interaction between writing and drawing occurs while considering passing moments as kept within a single but extensive moment. One either feels this, or enables it strategically, by not stopping or stepping back from the drawing, one's drawing tool never really disengaging with the drawing plane. A development of this discussion would involve Bergson's (2001, p. 121) idea of time as 'pure duration' and its character as simultaneously 'homogeneous time', and 'two kinds of multiplicity...one qualitative and the other quantitative...'. One might here imagine a span of time in-parenthesis, and degrees of consciousness within such a span without their being sufficient to break the time-span's overall homogeneity.

The transcript includes expression of interest in connectivity with one's past, the question of inner experience, and the idea that both language and drawing can contain and convey the unconscious, with oneself in its midst. The visual and written work presented in this article, and its present discussion, concerns interconnectivity between the two mediums. The approach to the drawing activity here presented, however, keeps such personal interest at arm's length, both literally and metaphorically. This is through the Lacanian referenced idea of delay and doubt, and through the referenced smudging, which, because it stops short of signifying anything other than its own indexical basis, enables nothing more conclusive than the mere consideration of leaving the drawing at that stage. Intellectually – which is also a form of veiled self-distancing – it is suggested in the first-person comment inside the transcript that the attached handwritten sheets reflect on the Lacanian theorized psychic level of

⁵ This is a derivation of *idea* as something very initial. Bergson (2002, p.155) states: '...if we really confined ourselves to pure experience, the idea is what we should start from – since it is to the idea that the auditory memories owe their connection and since it is by the memories that the crude sounds become completed...' Again, this is using a reference to the auditory sense as analogous to how an idea works in the visual domain.

⁶ Tisseron (*ibid*: 32) relates the infant's first efforts at mark-making to the beginnings of physical and psychical separation from its mother, and foregrounds the aspect of 'gesture' and the 'exploration of movement'. Such theory situates the role of enunciation itself in the earliest and joint efforts of drawing and writing in the earliest physical and psychical questions.

enjoyment termed *jouissance*. The aspect of *jouissance* there referenced is how the infant takes in the mother's desire through its experience of loving care, which also involves physical care, which has consequences for integrated emotional and bodily identification in adult life. The Lacanian psychoanalyst Paul Verhaeghe (2009, p.58-9) cites Lacan on "markings" signifiers' in the aforementioned context, and states that such signifiers are '...inscribed on the body in one's earliest experience through the intervention (performative and verbal) of the Other', which is in the first instance the (m)Other.⁷ The Other – which Lacan posits paradoxically as also non-existent – is considered to have, in effect, a body that speaks, and as a 'speaking body' that performs uniquely has nonetheless an external and social dimension.⁸

The transcript enunciates speech and the latter's integral disfluency and irregularities, which differ from one individual to another irrespective of whether they share a common language. Speech-based language has, to a degree, its own autonomy.⁹ This margin, where language speaks through one, is arguably one of the strongest comparisons offered to the element of autonomy of indexical mark making in and as drawing. The Other may be considered to infiltrate external circumstances and elements at-once from its inhabitation of one's language and how it is in any case sensed by one as already external. Insofar as such understanding that has its origin in semiotics is applicable to other sign systems, then drawing can oscillate with writing as conveyor of the afore-referenced points of speculation. Of course, the two activities are conceived of, and are visually and materially clearly separate. Oscillation can therefore be a term for both a clear split and a dialectical sense between the two mediums. Much of Lacan's structural theory of the psyche concerns human constitutional splitting, which in the algorithm of the linguist Ferdinand de Saussure's (1857 – 1913) semiotics theory is the horizontal bar between signifier and signified, which together comprise the sign.¹⁰ On this occasion the exemplary signifier is the motif that has

emerged in the drawing as and through smudging. In Lacanian psychoanalytical theory the signifier is prioritized over the signified, given that in language the relationship between both, even when they are brought into relation to produce meaning, tends to be loose and varied.¹¹

If *jouissance* as a psychic level of enjoyment is substituted by visual-material mark-making, and such marks as signifiers do have their origin in the psychical instead of being merely materially indexical, then it is conceivable that an activity such as drawing can be motivated by unconscious content, as it were hidden from view. The Lacanian psychoanalyst Lionel Bailly (2009, p.120) states of *jouissance*: 'Jouissance is not suffering, but suffering plays a part in it'. This would be expressed through one's continued unconscious relationship to the basic biological functions, all of which, in Lacanian psychoanalytical theory, also involve the sense of separation and loss. The Lacanian psychoanalyst Colette Soler (1995, p.13) explains that '...the signifying cut... will localize *jouissance* around the anatomical rims and in connection with the object which corresponds to it, but an object which is outside the body'. This idea suggests that parts of the body may be projected onto and into non-bodily material objects, whose relevant and ostensible sense is in and through their relationship with the external world. Soler (*ibid*, p.9) gives an indication of the role of *jouissance* in Lacanian theory: '...the idea that *jouissance* is not desirable. *Jouissance* is not what desire aims at... What creates barriers to *jouissance*, in Lacan's teaching, is in part pleasure'. In Lacan's theory, according to Bailly (2009, pp. 120-121), the first relationship is carried over from the Imaginary and pre-linguistic level to that of the Symbolic and linguistically determined, which unconsciously pervades the rest of life.

There are several issues contained in the above paragraph that are relevant not only to the drawing under discussion, but to an extension of the process of drawing to include speaking and writing. Enjoyment, which is a compulsion implicit in the activity, is not, according to the above-mentioned theory, merely synonymous with pleasure. Tak-

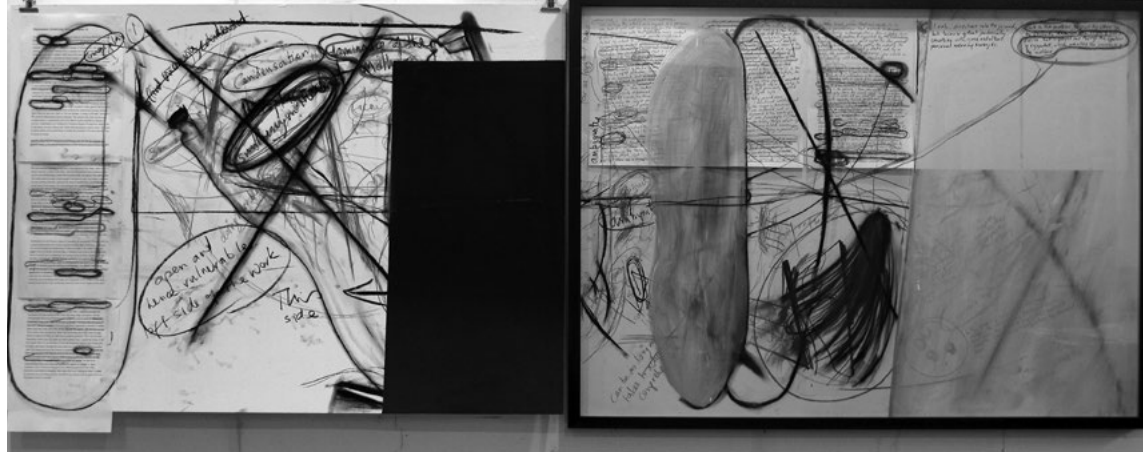
7 Verhaeghe (2009, p.58) states: '[...] there is the Other as the (m) Other who provides access to this *jouissance* via signifiers. Indeed, in Lacan's new theory the subject acquires access to the enjoyment of its own body *only via the signifiers coming from the Other* (called "markings").

8 According to Tomšič (2022, p.85) '...Lacan adds that this in-existent big Other nevertheless has a body; its mode of existence entirely depends on the speaking body and the link between speaking bodies, the externalization of speech and the social bond'.

9 Tomšič (*ibid*, p.88) refers to a '...tension between the speaker's intentionality... and something that could well be called the intentionality of language, on the other'.

10 According to Lacan (2006, p.415), in the context of linguistics: 'the major theme of this science is thus based, in effect, on the primordial position of the signifier and the signified as distinct orders initially separated by a barrier resisting signification'.

Fig. 7 Emulsion paint, A4 pages, pencil, chalk, ink on cardboard and glazed wood panel, 229 x 86 cm, 2015.



#6

ing the present article as a case in point, pleasure may even be lessened by the difficulties involved in conveying an argument that seeks to justify the extended nature of the activity, not only as a multi-sensory practice but also involving the intellect.¹² Not least among characteristics that challenge any straightforward assumption that drawing activity is pleasurable is the unconsciously operative use of doubt. While doubt is cited in the transcript due to its function in inter-subjective decision-making, as argued by Lacan, person-to-person interaction in this respect is transferred to person-in-relation-to-drawing, albeit with the latter as an extended medium, of which the formatting operates as another voice.

In summary of the above points: the Lacan reference to 'logical time' is to theorize a contention that creative involvement in an activity such as drawing is in effect to delay decision-making; ostensibly visual-material mark making can be the second-person other of an inter-subjective dialogue concerning time and can bear primitive psychic connections; semiotics theory of language can to an extent be informative of how a visual-material medium such as drawing works as a sign system, albeit complicated by psychoanalytical interpretation.

The finished drawing is shown below, Fig. 7.

While the drawing has clearly been continued from its stage as referenced in the article, later aspects determined without continued speaking and writing, vestiges of the above-presented and discussed process remain visible within the drawing's layers.

CONCLUSION

The article has introduced and presented a short section of an activity that involved speaking and audio-visual recording while drawing. The resulting transcript of the speech and subsequent interventions into the recording during its editing, including some supporting screenshots from the video, is in

effect a text & image creative product. Implicit in the transcript and interventions are references to a key theory from Lacan. The motif of the drawing is reference to such theory from a handwritten text, with the filtering of aspects of the text into the drawing and visualization of the hand performing such a task. The result is a drawing, at this stage considered while still in process, that oscillates between drawing and writing.

While in more usual circumstances a drawing process may be conducted without speaking, voicing such involvement has not only disclosed both a transcript and interventions, the former concerning the visual-material process and the latter, what significant issues may also have been invested, but the one has influenced the other. In circumstances where speech and writing are not options, it is difficult to imagine how one might articulate one's self-experience through drawing. Such experience has in this instance not only been considered in relation to the psychical but also the physical. When Tisseron (1994, p.30) refers to 'the breathing of the text', body movements concerned with both writing and drawing have been registered in the process in question, visually through the video camera and textually by the transcription of the camera's recording of speech enunciated grammatically through spoken irregularities and their punctuation. While the drawing activity has most generated physical movement, it is suggested in the transcript that the drawing has itself been moved around, as it were, through cajoling the word with the medium to suggest image. There has been a degree of cooperation, therefore, between the psychical and physical, and the written and visual, as two pairs. These circumstances can be elucidated from the text & image presentation first section of the article.

The second section of the article has been a proposal and discussion of theoretical ideas variously expressed through or implicit in the drawing and writing presentation. Such ideas have

¹¹ Tomšič (2022, p.89) states: '...language is nevertheless subjected to historicity, and this means to constant change, brought to the point in looseness – precisely arbitrariness – in the relation between the signifier and the signified. In language everything flows and at the same time preserves its consistency'.

¹² According to Bailly (2009, pp. 118-119), *jouissance* can also be found in intellectual pursuits. Lacan (1999, p. 24) relates *jouissance* to the signifier: "...the signifier is situated at the level of enjoying substance" (*substance jouissante*).

concerned the variably extended glance, doubt, dialogue, procrastination, the transitory image, the autonomy of the signifier, synonymy between drawing and writing and its origin in earliest childhood, and also the psychic drive of enjoyment (jouissance) originating in one's earliest relationship. Since these ideas are not new in relation to the drawing practice in question, their referencing has not so much been imposed on as elicited from the article's particular represented drawing activity. Many of the ideas had in any case already been referenced or inferred in the transcript and interventions, extracted prior to that from the drawing's hand-written text motif.

What has been developed, or more precisely formatted through the article, is a drawing practice that to an extent answers to the question of writing, when the latter is both a transcription of reflexive speech and an interest in the reflective-academic basis that drives the spoken deliberation of thought while drawing. Deeper still that links drawing with the aforementioned speech and text, is the unconscious kind and level of enjoyment that drives the multi-sensory process.

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Michael Croft é um artista visual cuja prática envolve desenho, media e escrita. Durante o processo de desenho, frequentemente, fala e regista o desenho em interacção reflexiva, colocando o seu trabalho numa relação estreita com a linguagem. Recentemente iniciou um projecto de investigação sobre o estudo da percepção considerada através do desenho. É actualmente investigador colaborador do i2ADS.

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.

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