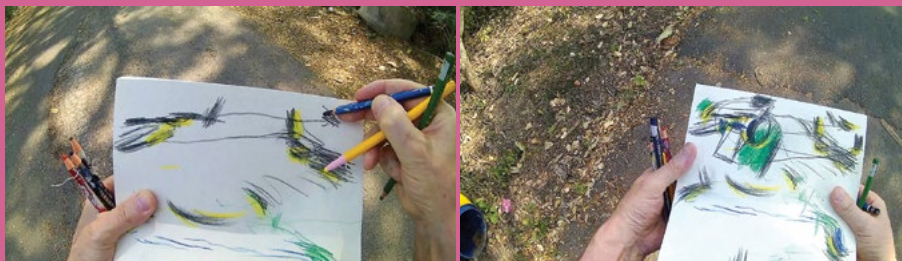


Drawing Walking Fasai

Mapping the walking of a dog
around a local neighbourhood

MICHAEL CROFT



This is the nature of the Bergson idea... The 'present image', the image caught in passing... the 'virtual' image. He refers to the 'virtual' image, which is always on the move... Oneself in relation to it, it in relation to oneself... As much as one can do is to catch it, capture it in a... very cursory sense... He talks about it as a 'virtual' image... I refer to it as the image... caught in passing... Fasai the dog would've been... more concerned with the... as much if not more concern with me... as much if not more concerned with the image of scent... the scent of the image... And Fasai would literally pass it by as I'm... passing by imagery in the drawing... Allowing the drawing to accumulate... in the moment... in the moment of time... In the Lacanian sense... the instant of time... which is of variable length... The instant of time, is the element of uncertainty in decision-making... which can be for as long as it takes... to make up one's mind... So the centring of the drawing on the page... as opposed to, moving it forward... I'm suggesting... is to do with uncertainty... Uncertainty, in a sense, stalls time... And within this drawing... there are many instances of... dislocation... of the camera from the image, and the camera from the drawing... Have to live with this.

The article presents a drawing exercise concerning the author's substitution of a sketchbook and drawing for walking his dog, called Fasai, and for this purpose repeats Fasai's daily routine around a local village. The author terms this a mapping exercise that seeks to determine the dog's marking of territory as nodal points en-route. To aid recording the walk and enabling a series of eight drawings to be seen in process, the author wears an action camera in front of his eyes to capture video, and speaks his observations into a microphone. Collectively, the exercise generates material for discussion in and as the article. The activity is conducted twice, resulting in two layers of working of each of the drawings, two videos, each of around sixty minutes in length and two voice-recordings. Transcripts were written of the voice-recordings and sections of these are shown in the article along with relevant screenshots of the videos embedded in jpegs. Such transcripts that indicate a degree of speech dis-functionality suggest, reciprocally, the author's fluctuation between integral- and two different kinds of focus of concentration. The author discusses the efficacy of drawing while walking and the kinds of questions that such an activity raises through reference to a particular idea of image by the philosopher Henri Bergson, to the phenomenology of Merleau-Ponty, and to an idea of the glance in inter-subjective decision-making by the psychoanalyst Jacques Lacan. Such references are linked through the phenomena, in themselves linked, of movement and time, which are integral to the activity of drawing while walking. The author's underpinning personal motive for the work, jointly drawing and writing, is to commemorate the recent passing away of Fasai.

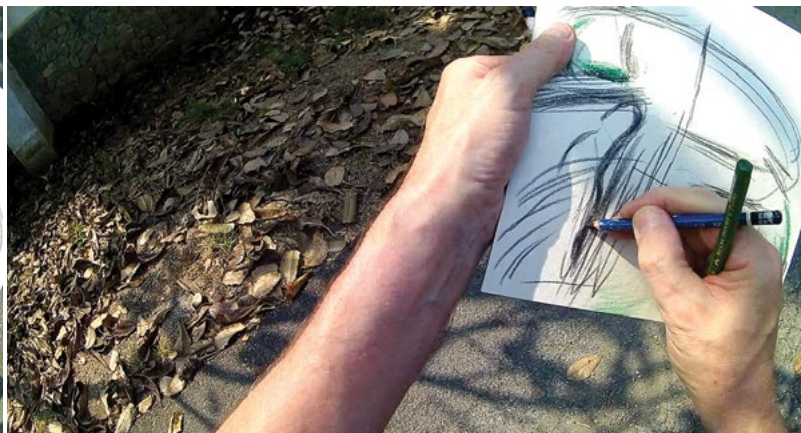
Keywords: image, movement, mapping, glance.

O artigo apresenta um exercício de desenho referente à substituição do autor do passeio com o seu cão, chamado Fasai, por um caderno de esboços e respectivos desenhos. Para esse fim, repete a rotina diária do Fasai em torno de uma vila local. A isto, o autor chama exercício de mapeamento, a partir do qual procura determinar a marcação do território do cão como pontos nodais em movimento. Para ajudar a gravar a caminhada e permitir que uma série de oito desenhos seja vista em processo, o autor usa uma câmara de ação diante de seus olhos para captura de vídeo e grava as suas observações ao microfone. Coletivamente, o exercício gera material para discussão e reflexão que se explora no presente artigo. A atividade é realizada duas vezes, resultando em duas camadas de trabalho de cada um dos desenhos, dois vídeos, cada um com cerca de sessenta minutos de duração e duas gravações de voz. As transcrições que foram escritas das gravações de voz e as seções são mostradas juntamente com as capturas de tela mais relevantes dos vídeos. Tais transcrições indicam, por um lado, o grau de disfuncionalidade da fala, e sugerem reciprocamente a flutuação do autor entre dois tipos diferentes de foco de concentração. O autor discute a eficácia do desenho enquanto caminha e os tipos de perguntas que essa atividade suscita por referência a uma idéia particular de imagem do filósofo Henri Bergson, à fenomenologia de Merleau-Ponty e a uma idéia do olhar em tomada de decisão subjetiva pelo psicanalista Jacques Lacan. Tais referências estão ligadas através dos fenômenos, do movimento e do tempo que são parte integrante da atividade de desenhar enquanto caminha. O motivo pessoal do autor para o trabalho, desenho e escrita em conjunto, é comemorar a recente morte de Fasai.

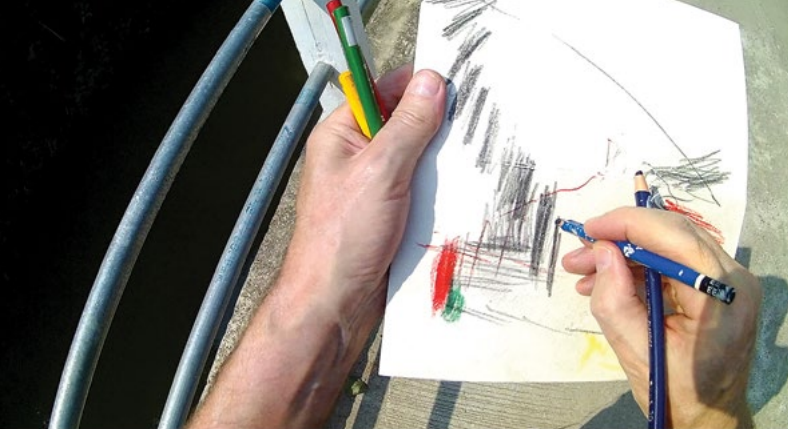
Palavras-chave: imagem, movimento, mapeamento e vislumbre.



The, olfactory, virtual image... caught in passing... visualised by me... but as much... affected by touch... the haptic sense. The pencil on the paper is as much to do with touching... as visualising... through mark making... And the physical... fold between the paper the spine of the paper... is an intersection, an intersection... of the intertwining! In this sense the intertwining... of drawing and walking... which is somehow - I mean there's an interesting point here - There's me, there's the... the road... the territorial places Fasai's territorial places the motif... in front of me... and in the middle, is the mediator, between myself, and the observation... The... domain of the, the domain of perception, perhaps... more particularly than observation... What I bring to this... visual perception, tactile perception... is here on the paper... registering as observation... but... in my terms... more to do with the nature of how I see... and sense and feel... because there's something, personally invested in this... a commemoration, of a lost dog... The commemoration of the loss... of the dog.



The line of the road comes back... the tarmac comes back... drifts behind me... I can now see my, I can now see my thumb on the page which is the, the stationary nodal point, that paradoxically moves constantly with me... that would've been... the hand that mostly held the lead... that enabled Fasai within its... three metres of flexible length... a degree of freedom, sufficient freedom? ... to find his own nodal points... And here I'm doing something slightly more than the... the 'present image'... This is a 'represented image' in the Bergson sense... I could develop this indefinitely... but stumbled on it, as if it weren't there before but of course it was... Since I've found it... it's the only nodal point... which is paradoxically... both stationary... and ever-moving... as a reflection of my body movement... Iteration... Indexing?... or a constant iteration... of my body movement.



Fasai at this time... would've... been at my side... So, each of these, movements of the mark making, is picking up, the drifting of the... the wall... behind me... If I look up ahead I can... push it, push the wall. I can push the wall ahead of me, but I'm catching it up... So It's again procrastination... at all times... And I can pull it down towards me from the white, from the white, column... which should Y say is another nodal point... that may or may not have been touched by Fasai been registered by Fasai... Pull, pull the wall down.



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PROJETO

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Royal College of Art MA (RCA) Painting (1985). University teaching in Thailand and South Korea; focus on questions of creative visual/material thinking methodology. Research interests involve drawing in the context of time, the question of observation of perception through drawing. Have published in the field of reflexive visual practice and art and design pedagogy.



#4

*But the big point about this is the centring, of the movement... from past... this... forward movement, which, is, pulled back on itself... It's pulled back on itself... I'm pulling what's ahead of me. I'm pulling what's ahead of me always down towards me.

*I'm not sure where I am at this point... I think this is over here... This has moved... I think this bin has moved, okay the bin has moved. I think it was over here... Okay I see I see. Right. Continue to walk.

*The concertina effect, of the book... takes place laterally... in the drawing, it seems... I'm moving across... so again this is another way of keeping in the present... Inhibiting the, forward movement to the future.

*Up ahead... while pulling down... to centre... in the present... moment.

*Bring the forward movement back I've literally I've turned... I've turned and I'm now looking at this... And this is what it's all about... This juncture... The juncture between, drawing and speaking as the gap... Disfluency of speech... The juncture between the two modes of drawing... the coloured drawing, from the first... this pen, work with pen only.

*And I'm pulling the road back down... pulling it back down, the tarmac the curve of the tarmac... and I'm heading round and looking back... the way I came.

*The uncertainty... of the might-have-been... Now I'm talking about this... line of the tarmac.

*Fasai marked territory here... Dear Fasai... but doing the piece of work is commemorative.

* Ah! I can see... This, has got the road... It's got to be the red of this... water pipe whatever it is... I've said here... said here that the... this is the remains of the gatehouse of the security house... of where the village has seen better times... I referred to it, as analogous to my... drawing routines, which arguably... have seen better times... But only unless... this is seen as a form of mapping... It makes sense only in the moment... After the event... it's a nonsense drawing... except in its own, abstract, terms.