Drawing and Performance:

Creating Scenography

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Introduction

Drawing and Performance: Creating Scenography

Drawings can be the sketches of a set designer or the notes of a choreographer; a theatre plan or the writing of a musical composer. Both in ethnographic records and in plans to design a city, drawing is a project and it is a document. It is on a page and it can also be performance.

Scenographers as well as other performance practitioners use drawing as an expressive and communication tool in rehearsal and in performance. They use it as a record of a thought process and an instrument for reflection. Drawing allows discussion, trial and error, and serves as a record of the creative process for all involved. In fact, drawing — and above all the act of drawing — carries this elementary and transversal power for collaboration.

This ebook registers and reflects upon the proceedings of the international conference *Drawing and Performance: Creating Scenography* which gathered in 2020 online during the COVID-19 pandemic. The conference included contributions from various fields of research that engage drawing and its methodologies as a research practice.

The research project, some conclusions in the Portuguese context

The conference drew from a research project with the same name[1] which studies the types and methods of drawing used by Portuguese contemporary scenographers in their practice.

1 See here for interviews, sketches and photographs: https://drawingandperformance.wordpress.com
2 See website for their biographies and the show's technical details.

This research project emerged as a way to systematize and reflect on the relationship that scenographers, set and costume designers, have with drawing during rehearsals. A survey was carried out on the way in which thirteen of these professionals utilise drawing during the creation of a production and record, in a graphic diary or other medium, the way and the moment in which the scenographic elements are introduced in confrontation or in dialogue with the bodies in motion dictated by staging or choreography.
Drawing is an analytical process through which we record what we see, what we feel and what we imagine. It is an essential engine of knowledge and creation in a process of artistic creation, and particularly important in disciplines that deal with the transformation of space and time, such as scenographic creation. In the creative process of the performing arts, drawing organizes the scene, mediating the relationships between what is constructed material and what is evoked. The scenographic drawing moves between what is recorded by observation or memory, and what is projected into the future, guessing or proposing change and transition, in dialogue with the performers' bodies in motion.

The progressive abandonment of drawing as a pedagogical tool in the teaching of the performing arts has had consequences in its practice. The creative process of scenographers and costume designers today more often starts from the collection of images and the recycling of pre-existing compositions in the public domain than from the act of drawing.
For many scenographers, drawing has also become a luxury. The time needed to detail them to the point they would like is not considered in the scheduling of productions. Visibility restrictions, editing locations and unplanned changes to the dramaturgy and premiere dates, among others, may necessitate constant adaptation of the original ideas. At each stage, the set designer would like to have a finished, detailed, visually balanced design to show to other professionals. This frustration is common to many of the professionals interviewed. The need for a complete drawing comes from the knowledge that it is more appealing and instructive as a basis for discussion, recognizing that the expressiveness of these compositions weighs when it comes to making decisions regarding the scenographic project.
There is, however, a growing interest in the collective methodologies of creating a production and in the deviation from a conventional creative process where the responsibilities of dramaturgy, staging, scenography, interpretation, were set a priori. Disciplinary boundaries have become more fluid and new forms of collaboration have been generated. This paradox has opened doors for the re-introduction of drawing, as a record, as an instrument of thought, as a form of communication, and as a tool to bring the scenographer closer to a collective, shared, process of contemporary creation of theatre, performance and dance.

The scenographer uses drawing to record thoughts, generating a collection of sketches that represent the evolution of the plastic and visual thinking of a show, production, or event. This pragmatic and personal relationship between the professional and drawing is as varied as the shows for which these designers work. Its composition, format, materials and processes respond to the need to systematize and record a very complex work process. Rarely do scenographic drawings represent a final solution to a design problem. Even the most detailed compositions of the scenographic project are transformed by the real conditions of its construction, depending on the budget, the availability of qualified professionals or the time they can dedicate to production. And it is often the diagrammatic drawings, simpler from the point of view of execution and materiality, that last in the creative process. They aim for the quick condensation of an idea and the easy understanding of all practitioners involved, whether or not they have training in drawing. They can be carriers of great conceptual complexity and even when they are abandoned, they remain in the memory of the creative process as points of reference for scenographic thinking.

For an understanding of the forms of dialogue between scenography and action that drawing supports, it is essential to understand the scenographic object (setting, costumes, props, etc.) as the material that embodies and organizes relationships of space and time of performance. As Rachel Hann explains, ‘scenography is concerned not only with the material constructions of theatre, but how these constructions relate to one another; report to the performers; report to the spectators’ (2019: 72). The construction of a scenography is understood here as a set of scenographic, visual and plastic materials, which support the action of a show, creating a specific aesthetic and contributing to define the evolution of time and space where this action takes place. In this sense, ‘to understand scenography is to understand how theatre works. (...) Scenography, rather than an account of theatre objects, is understood as an intangible crafting of theatrical place orientation’ (Hann, 2019: 64-65). For this space-time organization to take place, and to serve the action developed by the performer, a deep knowledge of the place of performance, the improvised movement, the narrative and the purpose of the show is essential. And that can be given by, or in drawing.

Drawing is a powerful research and analysis tool, allowing continuous reflection and proposal, while remaining available and open to changes by all elements of the creative team. The relationship between drawing and performance as forms of investigation is extensive. Both allow improvisation and exploration, trial and error, and chance. They also allow collective discussion based on multiple individual expressions. As Garner explains

> artists and designers make and modify drawings as part of their creative process. Often these are intended as fleeting representations of possible futures before the time-consuming and costly tasks of converting a selected idea/sketch into a tangible artefact (...) the way drawing supports a personal dialogue of inquiry and conjecture whilst offering the opportunity for others to engage with ideas through the representation. In this sense drawing is clearly part of a research process.(...) So drawing research not only informs practice it can inspire it too. The questions and challenges articulated by others can stimulate the critical and reflective capacity that is seen as essential to practice. (2008:16)

The idea that drawing can inform creation as well as being its record makes it an exemplary way of thinking about the scenographic project. In essence, the creation of a show is an act of investigation. The possibility of testing, proposing and remaking, in a continuous spiral of information generated in action and discussion, which drawing promotes and makes visible, is the foundation of the performative process.

> The definition of performance as an action or process of giving form, defined in relation to acts of experimentation, movement or construction finds an echo in the performative act present in the creative process (...) differentiating itself from the everyday gesture that is governed by the utilitarian effect, this gesture can be perceived in the process of making, as a movement that allows the body to re-deconstruct (. ..) or a dissolution of the body in the time of action (Almeida, 2014: 406).

The study of drawing emphasizes the process of its execution, the reaction of the artist's body to the act of inscribing it on the sheet and the gesture that this inscription implies. There is thus an correlation between visual and performative disciplines, in the sharing of gesture methodologies in which ‘the act of drawing becomes a verb of agency and mediation rather than of representation. Drawing is thus and always a performance of the body and/or its segments’ (Tércio, 2015: 491). It is in this correlation between the gesture of the scenographer in drawing and that of the performer in movement that lies the proposal that in-depth knowledge of the creative process of scenography must include the study of drawing. Insofar as it allows a dialogue between the body in action on stage, its registration on paper and proposals for new actions through the scenographic project.
This dialogue, of collaboration between directors, actors or dancers and the scenographer, is modified by the use of drawing. The ease and speed of drawing transformation, combined with its potential to walk between rigor and tentativeness, informed both by the moment and by productive research, allows effective collaboration in an art that is eminently collective and in a profession that is always one of mediation. Drawing can be adapted to the collaboration methodology, being able to be executed in more or less precarious materials and media, analogue or digital, responding to the need for acceleration or deceleration in the dialogue. The collaboration processes and communication methods of those involved in a show tend to be as different as the shows being developed. As a result, the drawing used tends to adapt, responding pragmatically to the objectives set by the scenographer and in dialogue with the action of the performers. That is why its final forms are so varied and depend both on the time of collaboration and on the objectives of each conversation with other professionals.

In addition to its pragmatic role, as a record and as a mediator, drawings made in continuity of experimentation generate a closeness specific to each collaboration, acquiring an expressiveness recognizable by regular collaborators. This intimacy leads to a stenography of creative thinking that deepens the ability to continually move within the narrative envisioned for the show. The stability over time of collaborative relationships is fundamental for this to happen and is dependent on the job stability of its professionals, as confirmed by the research project ´s interviews.

Taking advantage of the materiality of drawing is another way to add to the creative process of scenography. The expressiveness acquired by the drawing is often the result of either the designer's thinking strategies or an intentional response to the aesthetics of the show. The materials chosen to make a drawing are the result of years of individual experimentation and the designer's ease with a certain medium or support may facilitate the evolution of the process. Equally, the challenge of working with specific materials for a given production can expand the response possibilities of drawing as an element of scenographic creation.
In the examples debated in the interviews, and also those presented at the conference and discussed in this volume, the variety of drawing forms is remarkable. In an effort to get closer to the other collaborators, designers became experts at formulating scenographic ideas through drawing, using many materials and methods to facilitate the progress of the creative dialogue. Many drawings are abandoned when the solution they propose does not materialize. Many are scratched out and mended. But they all record a moment of scenographic thinking, creating a narrative parallel to the creation of dramaturgy on stage.

The conference

This collection of essays is the product of and witness to the strange times of COVID as experienced by the artists, theatre makers and academics who responded to the original Drawing and Performance call for papers in 2019.

The original conference would have had a rhythm made up of live presentations, workshops, performances and exhibition, with themes of, movement, duration, responsivity, that, appropriately, 'run' through all of the accepted proposals. These traces were evident in presentations to the delayed conference that took place on-line in November 2020, but were inevitably limited and contained by the screen and individuals framed within it.
However in the further development of these presentations for the Drawing and Performance e-book, these core themes have become more apparent again. The fixed space of the texts and images, along with video links and additional interviews and essays has created a rich resource that enables the reader/viewer to move, respond, actively re-read, re-view and wander between these distinctive and thoughtful pieces.

In the final session of the on-line Drawing and Performance conference, a variety of observations and conclusions were made. Firstly very different experiences of the COVID isolations and restrictions were expressed. The space, absence, emptiness felt by some was contrasted by the exhaustion of many, academics in particular, whose workloads increased hugely with having to work exclusively on-line, create additional resources, provide increased support for vulnerable students, and plan for a great backlog of practical sessions to be caught up on once restrictions eased.
The ongoing impact of this situation and of increased hybrid working has also affected the timescale of revision and submission of papers and presentations for the e-book.
Holding the conference on-line made for a strangely distant, yet intimate event. We could see each other's home interiors, but we didn't have a real social space in which to continue conversations and ideas. The on-screen compartments of Zoom felt perhaps less formal than being on a stage, standing at a lectern, but a degree of formality needed to be re-established in the essays in order for the words and images to stand on their own on the screen-page.

Some of the work presented in the on-line conference was made in response to participants' COVID experience, and, going forward, presenters had to consider whether it should remain in that context as a legacy of that period, or whether they wanted to learn from and develop their themes into a new(er) landscape. And of course, the experience of the on-line conference, the presentations, questions and discussions all needed to be absorbed and reflected on, and further developed as essays for submission for the e-book.

The chapters of the e-book have been fashioned in response to the final essays with three themes in mind — movement, duration, responsivity.

For the first chapter, *Drawing as Devising*, the artists explore drawing as a way of generating material, of 'marking the time'. For Nick Wood and Maria-Helene Sitaropoulou, their presentation and essay, **'In Time' - Marking Time though Drawing in Performance**, set out to explore themes of improvisation and duration within a live art performance. The three participating colleagues, Nick Wood (drawing), Maria Heleni Sitaropoulou (movement) and Calumn Lynn (music) originally submitted the performance as a live component of the original Drawing and Performance conference. The onset of COVID prohibited the conference from taking place in Portugal so the live presentation was recorded at the Central School of Speech and Drama in London and the essay is perhaps more focused on Wood's journey and preparation for working (drawing) in the 'time' of performance. He details particular experiences that inspire and demonstrate how movement whether in mark-making, dance or sound can alternate in 'taking the lead' in creating the work.

In her essay, **Dirty Edges and Clean Lines**, Lisa Munnelly discusses her drawing performance, referring to previous iterations and the research and preparation that developed this particular process, Munnelly focuses on the 'active' components of her process and decisions — size and weight of paper, height of fixing point and consequent height of drawing, the digital capture and mirroring. Other consequences include the varying thickness of line, the resulting smudging, the opacity of the digital images of herself, of the drawings and the qualities of actual and projected images that create dense and intense experiences for herself and almost certainly for audiences.

Helen Markstein's **FrockQWerks (Covid_Dreaming)** is, as the title indicates, very much a product of this time. In her essay, Markstein uses words as if mark-making, she sketches all over again in the language she uses to describe and contextualise her work. Influenced by Alfred Guell's statements about "art as a system of action" and "The act of drawing is preceded (whether the object to be drawn is present or not) by an act of visualization of the drawing to be made" (Guell, 1998: 16), she is also working, during COVID, with the effects of macular degeneration and cataracts. Perhaps working with the 'inner eye' is a way of overcoming this, it also connects with childhood fantasies of the 'perfect' frock and, here, she discusses the frockqwerks potential to be "alternative worlds", maybe giant installations or performances. Markstein contextualises her thoughts and drawings with fashion designers' discussion of their own fantastical ideas and 'dreamings', as she considers the life after COVID that these drawings, seen only on-line, could have.

In the second chapter, Drawing the Body in Motion, interaction with a dancer and their movement, live or digital is a central theme. As documented in his essay, **A Systems Approach to Drawing as Performance, Duet, and Drawing as Dynamic Scenography**, Petronio Bandito works closely with choreographer Cunningham-Sigman and dancer Maggie Ogle to create a truly integrated artwork. While essentially responsive, both artists bring a vocabulary to the moment or event of performance, Bendito in the digitally generated imagery and Cunningham-Sigman in vivid choreographed moves. The 'drawing' here is in the systems generated lines, textures, shapes projected onto and behind the dancer, developed further in performance by Bendito (the digital artist performer) in response, in real time, to the choreography of Cunningham-Sigman.

Creative improvisation jamming, under the COVID cloud by Jenna Hubbard (a dancer) and Adele Keeley (a costume designer) discusses the collaboration with other colleagues and students at The Arts University Bournemouth (AUB)**.** This is a study of the development of their collaborative practice, on-line 'jamming', during the enforced isolation of the pandemic. Already using the mutually responsive dance-drawing space, this project involved, as relaxation, 'time-out', and creative space, the exploration of their new (home) environments' impact on their work. They then start to develop the digital recording and imagery as a further creative impetus and space to inhabit, reflect on and to generate new possibilities and relationships. The opportunity to develop the presentation of new practice, made during 'lockdown', into a chapter for this e-book has enabled Hubbard and Keeley to reflect on how they are now incorporating those skills and methodologies into their research and pedagogic practice while maintaining the creative space of the 'jamming'.

Elizabeth Leister's essay, **Drawing a Dance/Dancing a Drawing**, traces the trajectory of her investigations into the relationship between movement (dance) and drawing through her own live work. She discusses the influence of Simone Forti's 'Logomotion' methodologies as she developed the confidence to make her own performative drawing works, also influenced by the work of Joan Jonas and Helena Almeida. In private experiment as well as in live-art exhibition contexts over twenty years, she moves through drawn dialogue with her own body into projected sequences of classical dance choreography, also with projected simultaneous capture of herself drawing and most recently into the virtual world of immersion in the drawings as they are made/danced.

In chapter three, Drawing as Performance Practice, two essays develop previous research into the work of influential, radical artists whose use of drawing provokes and inspires new work by the authors.

In Sozita Goudouna's essay, **Drawing from Scripts / Writing on Drawings: Pettibon's 'Whoever Shows'**, she develops her consideration of the relationship between rehearsals of material for/in performance and the preparatory drawings, sketches, in particular 'underdrawings' for/beneath artworks. This enquiry is focused on the wide range of eclectic art and performance work of Raymond Pettibon, on his varied methods of working and includes discussion of a 'live rehearsal of a collaged collection of excerpts' from his videos and films, co-ordinated by Goudouna, with Pettibon.

Quand le dessin devient performance by Flutura Preka / Besnik Haxhillari details the research and process involved in their live-art performance 'Quand le Dessin deviant performance'. They have developed methodologies, both involving drawing, called, respectively, 'deep' (Besnik Haxhillari, 2016), an acronym of the words drawing and performance, involving drawing for design and in performance, and 'Golden Shadows', a research process that comprises freehand copying (from archival sources). In particular, this work is influenced by the drawings, and indeed the entire authorial process of choreographer, scenographer, composer Jean-Pierre Perreault and his famous work 'Joe'. Performing as The Two Gullivers, Preka and Haxhillari, they are bound together in one garment that still allows each artist to work on a separate canvas, responding to, and simultaneously with, projections and a company of performers in an atrium space with levels and shared with an audience.

In the last chapter, Drawing and Creative Process: Case Studies, there are three essays which explore the work of influential scenographers and their use of drawing.

In their essay, **Image, Space, Illusion: Visual Devices in José Capela's Scenography**, Filipe Figueiredo and Cosimo Chiarelli, discuss Portuguese designer José Capela's provocative scenographic images and illusions that play with the scale, distance and visual vocabulary of stage space. Working frequently with a vocabulary of 'ready-made' images from commercial and archive sources, Capela creates complex visual commentaries on the texts (drama, opera, dance) he is designing for while playing with the audience's understanding of familiar second-hand imagery. The authors relate these games of illusion — especially his manipulation of perspective rules to the formalised illusions of Baroque scenery, but also demonstrate his more contemporary predilection for deconstruction and re-use.

Francisco Leocádio's essay, **The Scenography Creation Process of Colmar Diniz, from his Sketches**, is a case study of the Brazilian designer Colmar Diniz, tracing his journey to becoming a scenographer and exploring the role of drawing in his practice — in particular his sketches, which form part of his designs for Folguedos Natalinos Na Rotunda, in 2000. Both Leocádio and Diniz are trained architects which influences the discussion of space, objects and scale in Diniz' sketches, his 'thinking drawings' and those preparing for realisation.

In her essay, **Drawings for staging Alfred Jarry´s Ubu-King: Lina Bo Bardi´s unique creative process of scenography and costumes in theatre (1985)**, Furquim W. Lima has written extensively on the art and life of Lina Bo Bardi (1914-1992), who was born in Italy, but chose Brazil for her home, studying and incorporating Brazilian art and indigenous culture into her work as a prolific architect and scenographer. The focus of this essay is on the development of Bo Bardi's design drawings for Alfred Jarry´s *Ubu - folias physicas, pataphysicas e musicaes*, to be performed by the Ornitorrinco Group in 1985 at the João Caetano Theatre in Rio de Janeiro. These drawings for both stage and costume designs incorporate many notes and comments. They evidence, in Furquim Lima's discussion of Bo Bardi's politics, her passion for found objects and garments, for popular entertainment forms such as circus and connection with communities and their spaces. Her costume drawings have character, drawn as if at a moment in the performance, and the clothes are expressive as if in action. Additionally, Bo Bardi's designs incorporate the foyer and auditorium into the 'world' of Ubu, as Furquim Lima writes, 'Bo Bardi considered the whole space of the theatre as a scenographic construct encompassing performers and spectators alike'. Her drawings then become social documents, essential to the production-realisation process at the time and hugely valuable in the legacy of such an influential artist.

Further research

The conference has showed a diversity of practices in drawing and performance which expanded the possibilities of research proposed initially by the Drawing and Performance project. Even though we set out to look at drawing in the context of scenographic practice, we found the relationship between performance and drawing goes beyond it to include other subject areas and other methodologies.

Considering the design drawing alone, it is varied and complex. The design typologies proposed by the research project were questioned with each interview and the examples discussed alerted to the possibility of simultaneity and overlap in the use of drawing types. The four typologies described below were recognized by the scenographers interviewed as fundamental in their processes, but the reality of each creative process is always expanding this systematization. They are: (1) drawing as a record of movement and action, (2) drawing as proposals for scenographic concepts and materials, (3) drawing that exists as a scenographic element on stage, generating space and time, and (4) drawing as the material manifestation of the observed movement, complementing the body that wears it or travels through it.

These typologies point to different moments in the creation of a show but also to ways of working that make the act of drawing last beyond its original purpose. However, there is always the possibility that these purposes overlap in the chronology of the creative process in response to the needs of each production. Their simultaneity is also frequent since what encourages the alternation between design typologies is only the desire to investigate scenographic solutions and possibilities as they emerge.

Drawing as a record of action and movement (1) enables an in-depth knowledge of the bodies of the actors or dancers and their possible organization in space and time, selecting references in the action which inform the scenographic project. In the examples observed, this type of drawing tends to be mixed, that is, it includes both direct recording by observation of rehearsals and sketches of an imagined fiction. It is rare for the designer to focus only on what is being seen on stage. These drawings are contaminated from the beginning by the fiction that rehearsals unfold. In fact, one of the interesting aspects of action and movement drawings is their immediate tendency to evolve towards fiction. Likewise, scenographers interviewed confirm that the drawing made in rehearsal is not necessarily a direct recording of what they are seeing, due to logistical difficulties including poor lighting conditions and constant interruptions to support rehearsal. Thus, observational design may exist only as a record but more often it exists as a cross between direct observation, memories of past experiences and the projection of initial project ideas.

Drawing as a proposal for scenographic concepts and materials (2) includes both conceptual sketches and technical drawings. Its purpose varies depending on whether they are speculative drawings or project communication drawings. In either case, they are drawings that point to a scenographic solution and, as such, propose intersections of space and time with the action work performed on stage. Some of the drawings define scenographic elements to be constructed and materialized.

The third category, drawing that exists as a scenographic element on stage (3), considers the possibility of using drawing as part of the set or costumes. Whether materialized on stage materials, such as a gobo, paper, canvas, wood, or a digital support, it can be manipulated in real time by the set designer or by the performer. This category can be used as a form of direct intervention by the visual artist. The possibility of extending the dialogue between the designer and another interpreter in the scene, expands the possibilities of relationship between the visual and the performing arts.

The last typology identified, drawing that is the material fixation of the observed movement (4), is the most complex incorporation of action in scenographic components. The ability to shape materials based on in-depth knowledge of the action rehearsed comes from the study of that action through drawing. The designer learns it by observing it first, then drawing it. What is learned through drawing can then be included into the materials used to construct costumes or set. This process creates a scenographic component that responds in unison or in symbiosis with the body that wears or inhabits it. The deep knowledge of the actors' bodies and the designer’s assiduous presence in rehearsals are ways of recording action and then moulding it into unique pieces of performative scenography. In this case "drawing" is embodied knowledge applied to the making process and it is not necessarily registered onto a surface.

The design typologies identified from the thirteen interviews and the study of the creative processes of these scenographers-costume designers are just an indicator of the variety present in the contemporary Portuguese context. And they are the beginning of an important reflection on the role of drawing as a mediator between scenographic and performative thinking.

This e-book, and the conference which originated it, expands the scope of the original research to include other practices of drawing and performance, as seen above. It also shows that this relationship, between drawing and performance, is continuously being developed by research and by practice.
Within the wide scope of the conference it is important to note the specificity of design drawings. Their expressiveness speaks to the complexity of the creative process which involves scenographers and other live performance practitioners. They influence the sensorial experience of rehearsal, generating specific aesthetic elements for performance as scenographic components but also as movement and action.

The important and complexity of design drawings are better explained by Sue Field's *The Scenographic Design Drawing: Performative Drawing in an Expanded Field* . In her book, Field (2020: 10) argues that

> scenographic design drawings have the quality, as first coined by Thea Brejzek and Lawrence Wallen, of cosmopoiesis, of world creating (Wallen 2018). These drawings encapsulate a potential to visualize multiple alternate and heterogeneous realities. They transform the immaterial – the manifold of images in the scenographers's 'mind's eye' - into a material 'force as some kind of real, a world.' (Stewart 2014, 119).

Field's research shines a light on the performative, dramaturgical and aesthetic relevance of all design drawings which are conventionally considered disposable, subsidiary to other expressions of performance, particularly sketches or diagrams. According to her, it is their capacity for sensorial intricacy, which involves all senses, and their ability to take advantage of error and messiness that make them unique in rehearsal and in performance. They become testimonies of abilities developed for a particular production and registers of the generated embodied knowledge.

Donatella Barbieri's essay 'The Body as the Matter of Costume: A Phenomenological Practice' (2021:197) goes further in 'proposing the notion of the designer's own 'mind-full' body as critical to a costume-practice-led methodology of performance-making'. Her research confirms the potential of experimental action with our own scenographer body, as a way to understand it and use it as a trigger for designing. This possibility also has consequences for scenographic drawing, if we understand it as drawing that it may infer from sensorial experimentation in rehearsal. The scenographer's involvement in the creation of action, through her own body or through visual empathy, can result in an awareness of forces and forms of drawing which are unique to a specific action. As such, it opens the prospect for a new typology of design drawing, closer to experiences in performative drawing such as those in the first chapter of this book. A design drawing which both takes advantage of embodied knowledge of action and retains the capacity for proposal of scenographic components.

The choice of medium, and typology of drawing is not only a consequence of aesthetic choice or dramaturgical intent, it is the result of collaborative relationships and working conditions, such as budget, space and length of rehearsals. The ability drawing has for adaptation and evolution is immense and this e-book analyses only a few hypotheses of research. Beyond the study of its material forms, drawings made in the context of performance can be the basis for enquiry into genres of collaboration, processes of creation of scenography, dramaturgy, narrative, space-time typologies of performance, archiving performance, and many others.

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Chapter I

Drawing as Devising

‘In Time’ – Marking Time through Drawing in Performance
Nick Wood and Maria-Eleni Sitaropoulou

Drawing: Choreographing Contingency
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Chapter I

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Nick Wood / Maria-Eleni Sitaropoulou

‘In Time’ - Marking Time Through Drawing in Performance

Abstract

With ‘In Time’ - an improvised performance including Movement (Maria-Eleni Sitaropoulou), Music (Calum Lynn) and Drawing (Nick Wood) – we initially set out to create a short performance for the Global Improvisation Initiative at Middlesex University (2019), foregrounding the element of improvisation through the inclusion of live drawing. As John Berger writes in Bento’s Sketchbook: ‘When I’m drawing – and here drawing is very different from writing or reasoning – I have the impression at certain moments of participating in something like a visceral function, such as digestion or sweating, a function that is independent of the conscious will. This impression is exaggerated, but the practice or pursuit of drawing touches, or is touched by, something prototypical.’This description of drawing not only underlines its capability of introducing an element which is unplanned or unpredictable, but also introduces its possible physical and bodily nature, further linking the activity of drawing with the subject of this work. Taking our performance of ‘Present Time’ as an example, and mindful of Berger’s description, this paper will seek to consider the activity of drawing as improvisation, teasing out parallels between drawing and improvised performance and ways in which they may usefully interact. Following my recent practice of allowing an appropriate work of art to stimulate thinking, I will encounter the exhibition Marking Time: Process in Minimal Abstraction currently showing at the Guggenheim Museum in New York, before allowing a particular artwork in the exhibition to inspire the development of this paper. This activity of free-writing will be accompanied by free-photography, and it is anticipated that the presentation of this paper will include those images alongside the artworks in the exhibition under consideration, and the thoughts and words which they offer and provide.

With ‘In Time’ - an improvised performance including Movement (Maria-Eleni Sitaropoulou), Music (Calum Perrin) and Drawing (Nick Wood) – we originally set out to create a short performance for the Global Improvisation Initiative at Middlesex University (2019).

For this event, mindful of Berger’s characterisation of drawing as ‘a function that is independent of the conscious will,’ Live Drawing was initially employed as a strategy to foreground the element of improvisation already contained in Sitaropoulou’s movement-based work.
As we started working together, and with the introduction of sound, we found ourselves increasingly drawn to an ongoing investigation of the potential and possibilities for combining these three elements – movement, sound, and drawing – in performance. From initially introducing Live Drawing as a means of underpinning the element of improvisation, we found ourselves actively engaged in the possibilities we discovered for these three elements of performance to work together in dynamic and unpredictable ways.
Writing about the experience of improvisation in his book Free Play, Stephen Nachmanovitch writes:

> The work comes from neither one artist nor the other, even though our own idiosyncrasies and styles, the symptoms of our original natures, still exert their natural pull. Nor does the work come from a compromise or halfway point (averages are always boring!), but from a third place that isn’t necessarily like what either one of us would do individually. What comes is a revelation to both of us. There is a third, totally new style that pulls on us. It is as though we have become a group organism that has its own nature and its own way of being, from a unique and unpredictable place which is the group personality or group brain. (Nachmanovitch, p. 94)

This designation of a ‘third place’, as described here, certainly corresponds to our own experience of working together as an improvisation ensemble. We found that each was able to influence the other, at times leading the performance in unexpected directions, perhaps challenging each other, and certain preconceptions, about what the customary hierarchies of such elements in performance might be.

With the Live Drawing, for example, we found the simple act of painting a coloured border to the black-and-white line drawing could change the tenor of the whole performance, raising the temperature, and ‘colouring’ the contribution of the other participants.

Writing in Art and Visual Perception about these hierarchies, Rudolf Arnheim notes what he regards as the primacy of the ‘dancer’ or ‘actor’ in a performance situation by virtue of their living and moving nature compared with their more static and comparatively lifeless surroundings:

On stage the actors are usually seen in motion against the foil of an immobile setting. This happens because the setting is large and enclosing and, in addition, anchored to the even larger environment of the theatre in which the spectator is seated. It serves as a frame of reference for the actors. Consequently the stage presents a concept of life that invests most of the physical and mental activity in man as opposed to the world of things, which serves mainly as the base and target of such action. (Arnheim, p.381)

But suppose the setting, and by implication ‘the static arrangements of the theatre,’ were also able to move and respond to the actor, would it then become possible to upset this hierarchy, and for different elements to obtain primacy at different times?

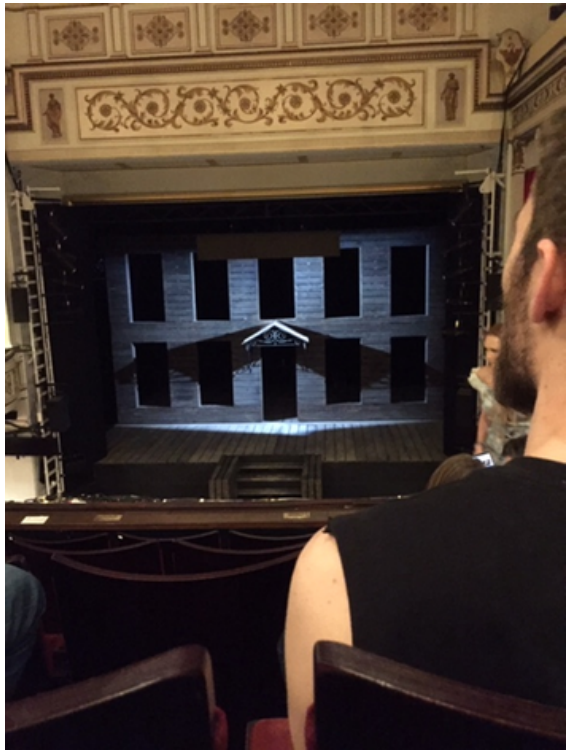


Photo: Nick Wood

In Alexander Borovosky's setting for the Maly Theatre's Three Sisters (Vaudeville Theatre, 2019) the set mainly consisted of the flat rear elevation of a house, filling the entire width and most of the height of the stage. Familiarity might have led the viewer to discount and ignore the importance of this setting, over time, except for its gradual encroachment further and further towards the audience. In this way, through movement, the set continually re-asserted itself, and imposed itself on our attention, alongside the other elements of performance.

Photo: Johan Persson, hackneycitizen.co.uk

Taking another example, in Lizzie Clachan's setting for Treasure Island at the National Theatre (2014), the upright members of what had appeared to be part of the construction of a ship, succeeded in fastening the audience's attention, by leaning slowly forward, at one point, to join, or overhear, the conversation beneath.
Live Drawing offers a similar potential for movement in performance.

Photo: Nick Wood

For performances of our improvisation ensemble, a projector is linked to a document camera over a table, at which the live drawer may work. The sound artist sits at a second table, able to respond to what he sees.

Photo: Nick Wood

The performer meanwhile moves, working within the beam of the projected light from the projector, which the live drawer is able to change and inscribe.

Photo: Nick Wood

We found this simple model for performance full of potential. Originally invited to perform live at the Drawing and Performance Conference in Coimbra, for example, we had the idea of performing out-of-doors – imagining a small leafy area near the Penedo da Saudade Cultural Centre , on which it might be possible to project live drawing on and around the performer.
In the event, lockdown made this live performance impossible, but also introduced a new direction for us to explore. In order to record a video for the Conference, we set up a workshop at the Royal Central School of Speech and Drama, and went ahead with recording a performance for Coimbra, even though the ‘Live Drawer’ was required to self-isolate, leading to the construction of a mechanism through which it was possible to contribute live drawing remotely to the Studio.

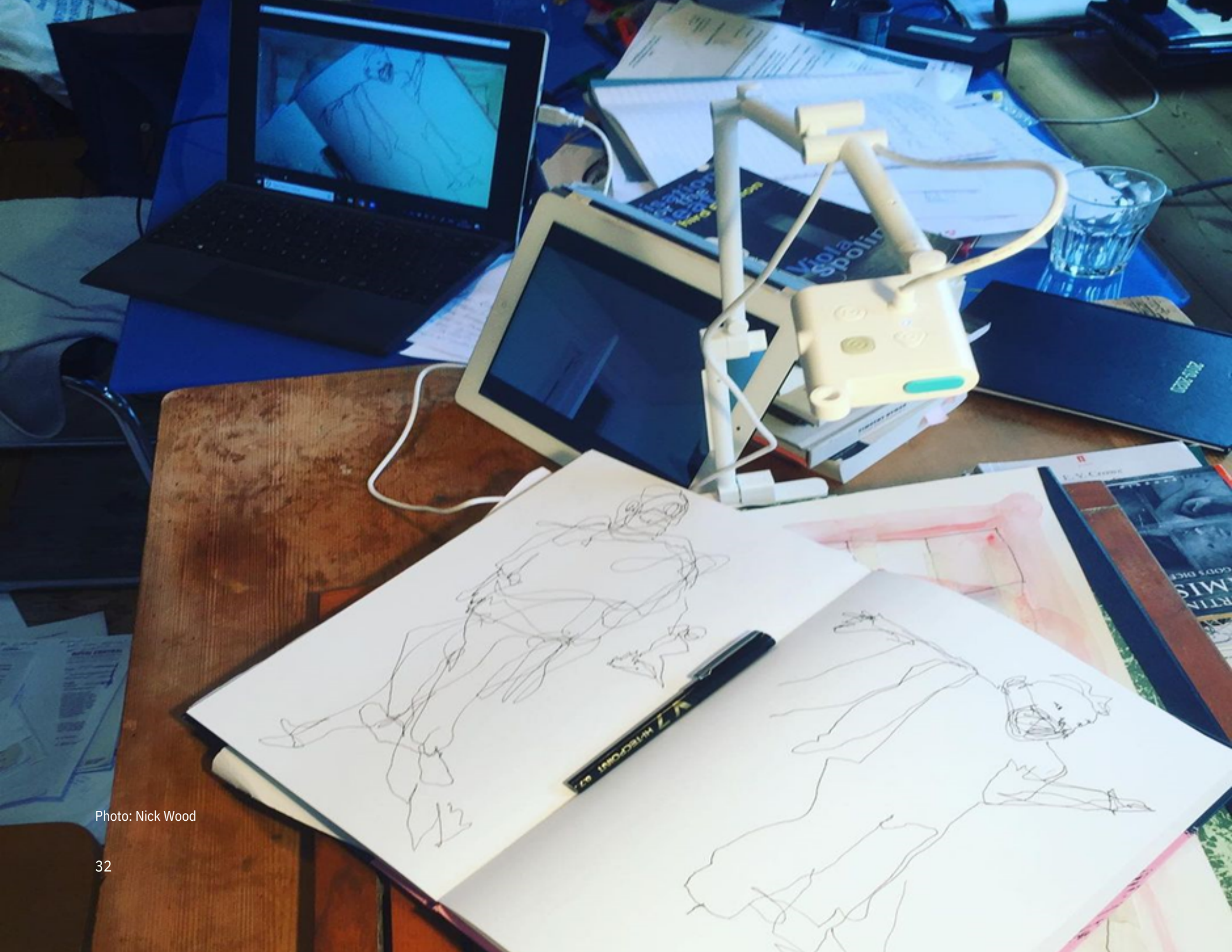


Photo: Nick Wood

This performance for the Conference, recorded in London, contained traces of the performance which we had imagined giving in Coimbra, such as the slow accumulation of autumn leaves, one for each minute of the duration of the performance.

This experiment now encourages us to think of creating live performances in different locations, perhaps using similar means, with the action of Live Drawing, and the different materials and instruments that could be employed with this, continually offering new possible directions for the work of the ensemble.

While exploring this idea of responding as a Live Drawer to the materials of the performance, and the actions of the other members of the ensemble, I became aware of an exhibition Marking Time: Process in Minimal Abstraction taking place at the Guggenheim Museum in New York, described in these terms:

During the 1960s and 1970s, many artists working with abstraction rid their styles of compositional, chromatic, and virtuosic flourishes. As some turned toward such minimal approaches, a singular emphasis on their interaction with materials emerged. … . Whether characterized by interlocking brushstrokes, a pencil moved through wet paint, or a pin repeatedly pushed through paper, the works make visible the ways in which they were produced, allowing for an intimate understanding of the duration, intensity, and rhythm that each required.

Buoyed up by this promise, I visited the exhibition, with the idea of placing myself in front of the work of each artist in turn, allowing the work of each artist to permeate my consciousness, and perhaps ultimately influence the work of our Improvisation Ensemble.

Photo: Nick Wood

While I did succeed in filling a sketchbook with notes and responses, I will limit myself here to just one of those, which occurred while I was seated before David Reed's work, concluding with a description of a particular event which occurred while I was writing this down.

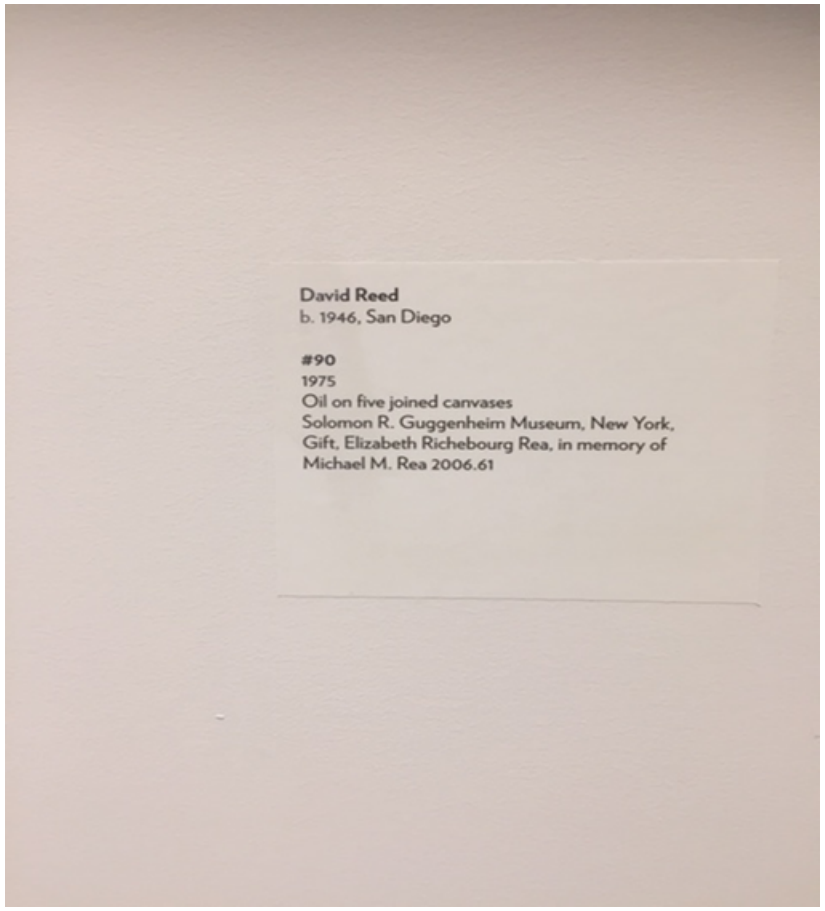


Photo: Nick Wood

Photo: Nick Wood

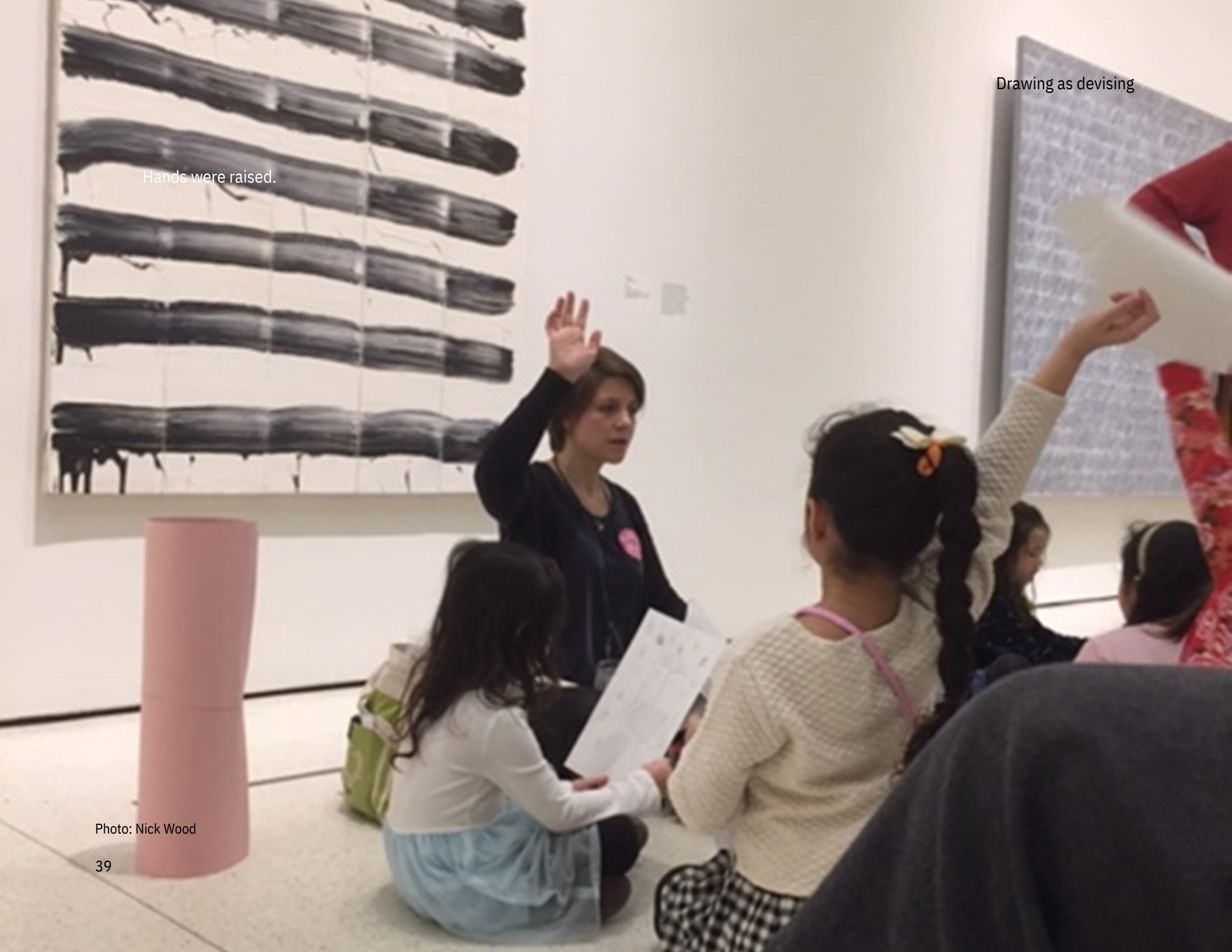
This is an absolutely wonderful painting to me, combining order, gesture, accident and the kinaesthetic. Gravity has played a part too.
How could the spirit of this work enter our performance? My first thought is that I should allow myself to absorb something of this, which would then re-emerge during performance, perhaps taking up the other members of the ensemble with it. One advantage of our way of working, in which the drawing emerges during the performance, rather than preceding it, is that it can lift and change the performance of the other members of the ensemble, in the moment. There is a sense in which our experiment provides a small controllable model able to demonstrate the effect of drawing on performance while it is happening. It is intrinsic to our model that each element of performance affects the other, and far from happening or occurring in the background it is foregrounded, if successful, so that this dialogue between drawing, sound and performance could be said to be the subject of the work. Just as the artists in this exhibition have made their materials the subject of their work - how they can be ordered, disordered, and re-arranged – so we may be said to be doing the same.
(Wood, Nicholas)

And it was while I was writing these thoughts, that a small group of children approached the painting with their guide.
I later learned that their guide was Joanna Lynn Warren, an Education Associate in the gallery.
On this occasion, their guide sat cross-legged in front of the painting, the young audience sitting in front, facing the painting.

Photo: Nick Wood

I believe they began by drawing their own responses ....
They engaged in some dialogue.

Photo: Nick Wood



Hands were raised.

Photo: Nick Wood

Their guide then got to her feet and began to re-enact the brush-strokes which were clearly evident in the painting. She engaged her whole body in this activity, just as David Reed must have done.

Photo: Nick Wood

Soon the children were imitating her.

Photo: Nick Wood

A kind of contagion of movement began to spread through the young audience of making large and heavy horizontal brushstrokes. They were feeling the movement contained in the painting and allowing it to re-emerge.
There then occurred a culmination, as it seemed to me, of much of what I had encountered, and felt in the exhibition.
Their guide made as if to take down the painting, with its wet paint on its carefully prepared surface, and enacted the action of banging the canvas quite hard on the floor.

Photo: Nick Wood

This she felt was how the painter had created the drips which had emerged downward and vertically, underneath each horizontal brushstroke.
On each occasion that she enacted this action, she made as if banging the canvas on the floor, not once, but twice, in a rhythmic action.
Gently off the wall, then bang, bang.

Photo: Nick Wood

This was how she imagined the action, and this was how the action ran first through her, and then the children, intently watching the painting and her performance.
In the moment, this simple action, spontaneously undertaken, then spreading through her audience, seemed to offer something of what I was looking for – a kind of perfect example of the relation between a mark drawn by the hand of the artist, the movement of the performer in response, and the reception of that movement by the audience.

Photo: Nick Wood

Photo: Nick Wood

Could we do something like that in our ensemble, I wondered.
We could try.

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Lisa Munnelly

Drawing: Choreographing Contingency

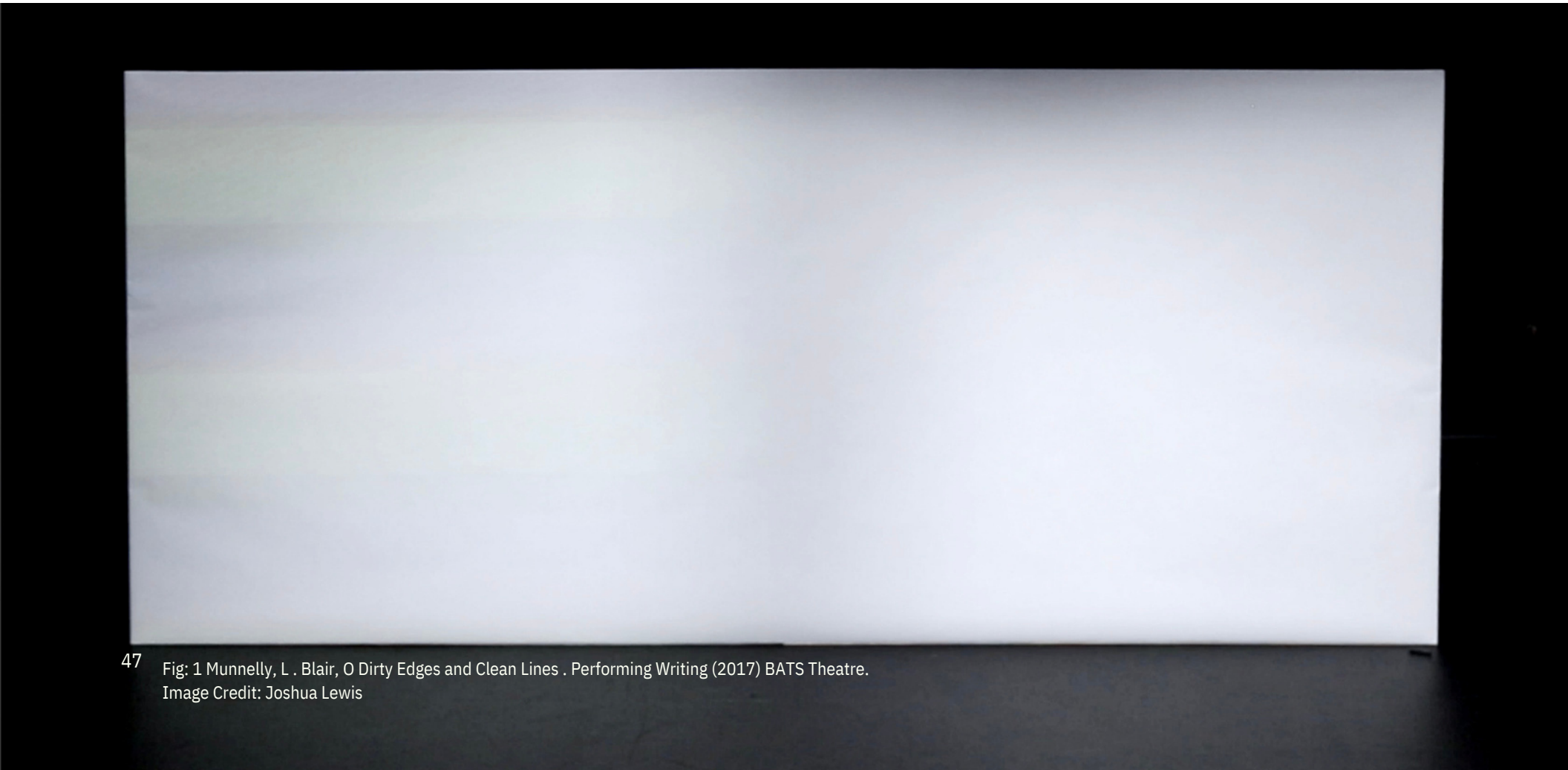


Fig: 1 Munnelly, L . Blair, O Dirty Edges and Clean Lines . Performing Writing (2017) BATS Theatre.
Image Credit: Joshua Lewis

To unpack the relationship between contingent and choreographed elements in performance drawing, this visual essay will examine Lisa Munnelly's drawing series entitled 'Dirty Edges and Clean Lines' and address the inherent tension that performative drawing presents; as both a rehearsed act and a live event.
'Dirty Edges and Clean Lines' was conceived by the author for the research symposium 'Performing Writing', hosted in 2017 by the College of Creative Arts, Massey University, Aotearoa, NZ. In collaboration with AV designer Oli Blair, the performance was developed to present drawing as a layered and nuanced dialogue that unfolds over time and to address the Symposium call entitled 'On Score', a call that asked for work exploring the 'shifting spectrum between the singularity of the script and the plurality of the score'. This visual essay, structured in two sections, is initially narrated in the first person to articulate the singular experience of the performance itself; in this section, the text is punctuated (as per the performance) with external references (readings of which were pre-recorded and played during the performance).
In the second section of the essay, the author acknowledges the limitations of the performance's presentation of the drawing process by unpacking elements withheld from the audience to question the relationship between the rehearsal and live performance.

The stage lights go on, and the performance 'Dirty Edges and Clean Lines' opens with a large white rectangular wall (representing the blank page) starkly contrasted against the black of the theatre interior. Added to a blank wall on an empty stage is a stretch of silence, designed just long enough to become palpable, to make its presence felt. The fullness of emptiness.
Much has been written on the pressure experienced by the artist when faced with the emptiness of the blank page [1] and as Jean-Francois Lyotard identified, alongside the inherent potential of the blank surface, there is also '...the possibility of nothing happening, of words, colours, forms or sounds not coming; of this sentence being the last, of bread, not coming daily.' This, he summarised as 'the misery that the painter faces with a plastic surface, of the musician with the acoustic surface, the misery the thinker faces in the desert of thought and so on.' [2]

1.Bonnefoy, 'So narrow is his stroke, so surrounded by great empty shores! And so easy then for him to feel intuitively that that white page is the unknowing which surpasses his ability to know'... [in]"Overture the Narrow Path Toward the Whole" 32. ; Berger, 'I now began to see the white surface of the paper, on which I was going to draw, in a different way. From being a clean flat page it became an empty space. Its whiteness became an area of limitless opaque light, possible to move through but not to see through' 5.
2. Lyotard, "Answering the Question:What is Postmodernism?" 198.

Fig: 2 Munnelly, L . Blair, O Dirty Edges and Clean Lines . Performing Writing (2017) BATS Theatre.
Image Credit: Joshua Lewis

In contrast, the art critic Jean Fisher contends that the drawing never starts from empty space; ‘There is no such thing as a blank page that the artist confronts as the horror of the void to be filled’ [...] ‘any individual utterance is always to an extent a collective enunciation’ [...] ‘every act is an inscription or a description perhaps, in the sense of clearing away redundant noise.’ [3]
So is the artist’s relation to the blank page a braving of the abyss? or a battling for elbow room? One could assert it is, at different times, both, as the position of the artist relative to the picture plane is not of a predetermined fixed nature but a fluid and fluctuating interrelationship, and that the background, as Craigie Horsefield insists, ‘is not the void but is the coming into being and the dynamics of relation.’ [4]

In the performance, my entrance on stage is announced by an array of disembodied voices; pre-recorded readings gleaned from a diverse range of texts. Readings I have been drawn to and have collected over time, as they coagulate around the kernel of a nascent idea, words that orient the work and connect it to a broader network of shared concern. In “Afterword: Repetition or Recognition” Clare Foster asserts that such repetition in itself is; ‘.. an act of framing [...] which appropriates and attributes value, and directs attention and significance. In doing so it performs community...’[5]
Accompanying the drawing performance over its entire duration, the plurality of these readings represent the score against which, and within which the work is set.

I enter, pausing centre stage to pick up a sheet of white paper. This paper holds to the memory of the roll it was cut from; it is no flat inert plane, no compliant sheet, it has body substance and voice. In asserting the actor’s body as the core element of performance, Marvin Carson makes a clear-cut (and questionable) determination of animate and inanimate elements; ‘...in the theatre, we do not speak of how well the scenery or costumes performed.’ [6] However, even before the first mark is made, the paper in this work is performing. To not speak of the performativity of such objects/ materials/ spaces is undoubtedly to deny them of their capacity to affect, inform or transform a situation. More than merely an extension of my body, here the paper flexes its own body; it both resists and informs my movements, revealing a material agency; a capacity to act, to respond to touch, to touch back.

3. Fisher, “On Drawing” 219.
4. Horsfield. “The Translation of Souls”
5.Foster, “Afterword: Repetition or Recognition” 214.
6.Carson “Performance a Critical Introduction” 3.

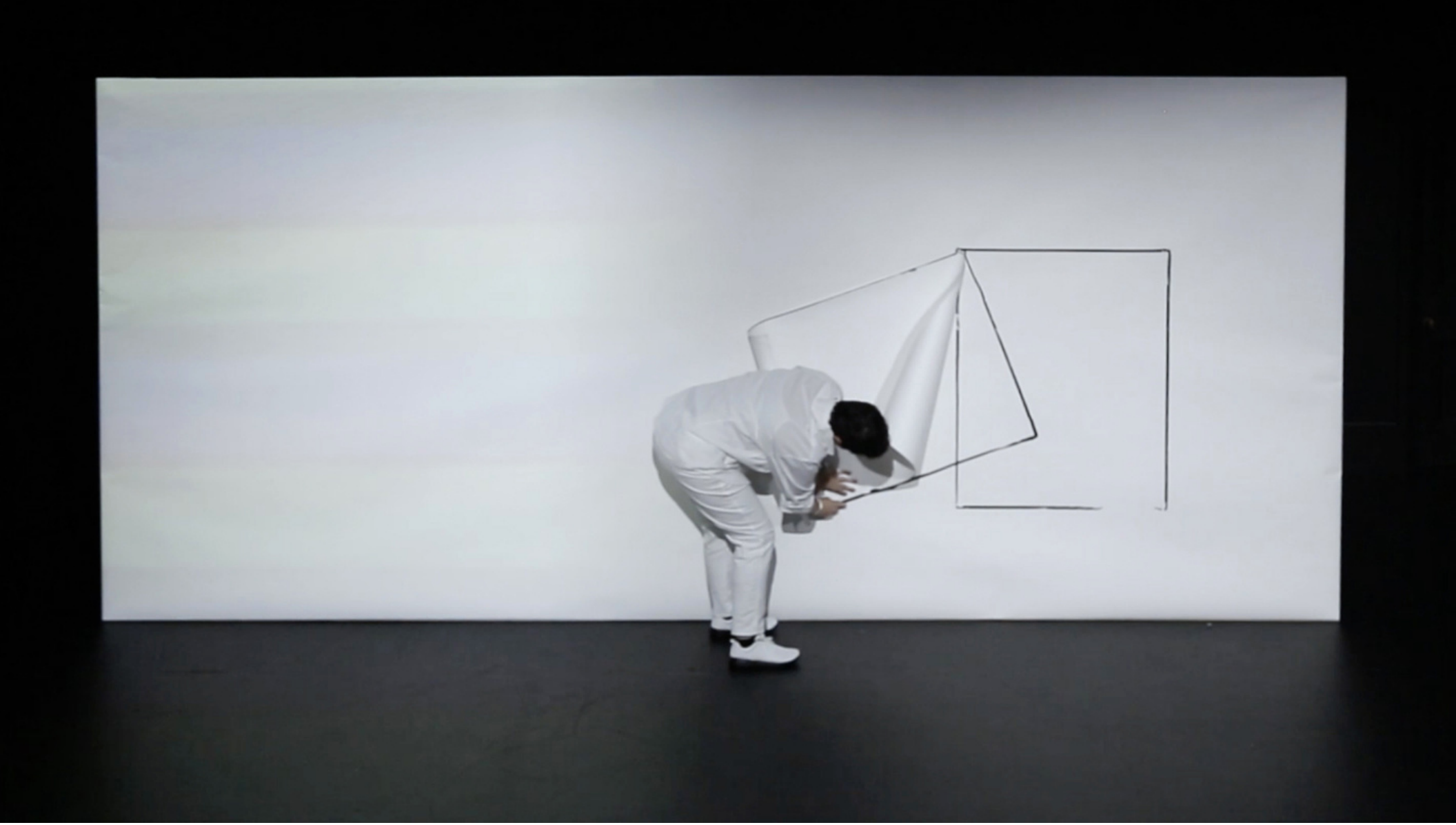


Fig: 3 Munnelly, L . Blair, O Dirty Edges and Clean Lines . Performing Writing (2017)
BATS Theatre. Image Credit: Joshua Lewis

‘Touch is the mark of the texture of the world [...] Although in touching we become unified, touch is also a reassurance of difference too. [...] That difference is signified by the particularity with which properties inhere in substances and in part can come to define them.’ Robert Clarke [7]

I step forward with the paper and pull from my back pocket a pin, a sharpened point that now needs to find its mark. The only definitive element of the drawing indicating the pivot point from and around which the 25-minute performance will (literally) unfold. Charcoal in hand, I begin to trace the perimeter of the paper. Line ventures out into the white expanse, blinded by the blizzard of the white stage lights on the white wall; the line feels its way down each side of the paper and negotiates around each corner. As the drawing progresses, I begin to fold the paper, and a rhythm of folding and unfolding develops. The drawing evolves, unfolds.
The effect of the fold-to both reveal and conceal- speaks to the experience of drawing.The fold is never full disclosure, as much as it reveals- an equal amount is held back. The artist Serge Tisseron elaborates on the withheld aspect of drawing, describing the creator as ‘one who agrees to venture forth with no certainty and follow this thread unwinding ahead of them like Ariadne’s thread’ [8]. Drawing has been described as the artist following the desire of the line [9], but what does it mean to speak of the artist ‘following’ a line that she is simultaneously creating?
In his book “The Pleasure of Drawing”, Jean Luc Nancy states that the ‘passivity implicated in this following: is that of opening up to the distinctive and singular event of an impetus, motion, line or emotion’, and that art ‘never takes place without this moment of following, without this openness to chance.’ [10]
One can read in Nancy’s statement a reciprocity between choreography and contingency within drawing performance. With structure designed to operate as a stage up on which materials are called upon to act, drawing performance is the analysis and celebration of materials’ capacity to perform and transform.

Seven minutes into’Dirty Edges and Clean Lines’, a digital projection emerges, relaying a live feed of the drawing. AV designer Oli Blair engineers the live digital video of the drawing by feeding the footage into a content creation software program entitled ‘Touch Designer’, where the image is filtered, altered, mapped and then projected back onto the drawing surface.

7. Clarke “ The Ontological Sketchbook” 52.
8. Tisseron, “All Writing is Drawing : The Spatial Development of the Manuscript” 37.
9. Matisse “You should always follow the desire of the line, the point where it wishes to enter or die away.”40.
10. Nancy, “The Pleasure in Drawing” 40.

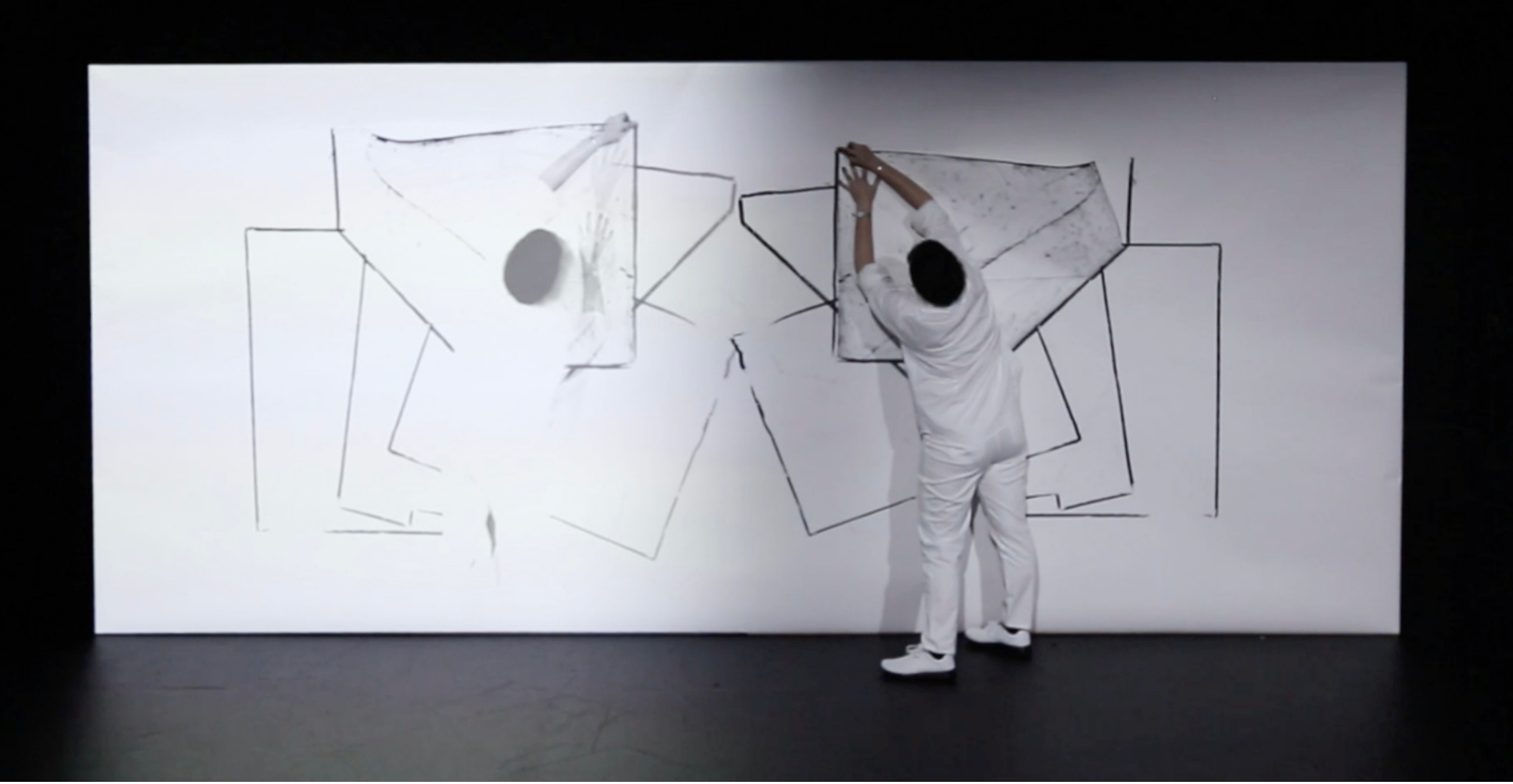


Fig: 4 Munnelly, L . Blair, O Dirty Edges and Clean Lines . Performing Writing (2017) BATS Theatre.
Image Credit: Joshua Lewis

Video projection is employed in this work to communicate both tangible and intangible elements of drawing. Although, visually, the digital mirroring brings both balance and complexity to the charcoal drawing, conceptually, the emergence of a ghostly doubling is used to point outside of the work – to other artists and other works that have preceded, that exist alongside, and that will proceed the performance.

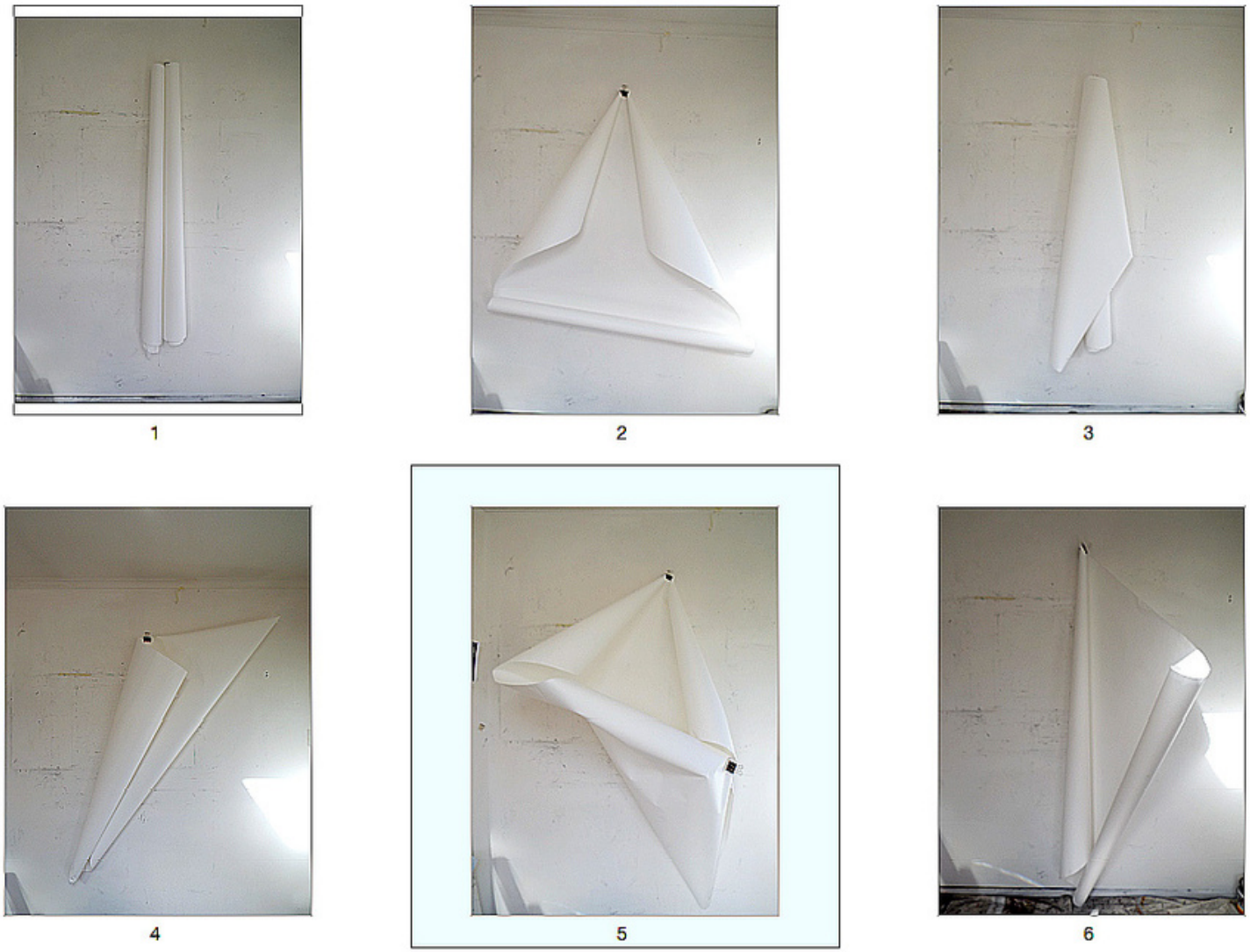
Drawing is a dialogue and this work knowingly (and unknowingly) re-engages many previous conversations; The focus on folding in 'Dirty Edges and Clean Lines' reiterates elements of Dorothea Rockburne's 1973 work entitled 'Drawing which makes itself' [11]. My positioning in front of the picture plane echoes Lee Ufan's (2013) installation 'Dialogue / Silence' [12], and the introspective gaze of a drawing performance about drawing is preceded in (1970) by Giuseppe Penone's inward gazing self-portrait entitled 'Reversing One's Eyes.' [13]
A gesture of enfolding, unfolding and tracing continues throughout the performance, with the form of the drawing becoming increasingly complex until the 25-minute mark when I cease drawing, unpin the paper, lay it at the foot of the drawing, turn, and exit centre-stage.

There concludes 'Dirty Edges and Clean Lines'- a live drawing performance designed to unpack and present itself – to play out the initial address of the blank page, to re-present the engagement with drawing materials, to perform the artist's proximity to the picture plane, and to present an intimate engagement intrinsically connected to a larger community.
However, in reflecting upon the work for the 'Creating Scenography Conference', I realised the narrative of this performance was missing one key aspect – the rehearsal. As a result, the performance's singular trajectory presented a somewhat fictional account of its production, as the stuttering stages of its development were not acknowledged in the flowing movement from start to finish presented onstage.

11. Rockburne, 'Drawing Which Makes Itself', 1973. Part of the Process Art Movment, Rockburne's work embodies her interest in systems, mathematics and materiality. 'Dirty Edges and Clean Lines' re-envisages the bodily activation of folding implied by Dorothea Rockburne's early wall-drawing series.
12. Ufan, 'Dialogue – Silence', 2013. A key artist in the Mono-ha Art movement, Lee Ufan's work is inspirational in terms of its materiality and spatiality,' Dialogue/ Silence' is one work in a series in which Ufan positions a rock in front of a blank canvas. I find something remarkably human-like in the boulders and their relation to the picture plane.
13. Penone, 'Reversing One's Eyes', 1970. A protagonist of the Arte Povera Movement, Penone's work is inspirational for its bodily interaction. The mirrored contact lenses in 'Reversing One's Eyes' blind the artist and resonate with the experience of performing 'Dirty Edges and Clean Lines' as my proximity to the picture plane ensured I could not see the unfolding drawing..

The audience, for example, did not know that I explored at length a range of different paper weights to find one that was both heavy and flexible enough to endure the whole 25 mins of folding and unfolding.

Fig: 5 Munnelly, L . Blair, O Dirty Edges and Clean Lines . Performing Writing (2017) BATS Theatre.
Image Credit: Joshua Lewis

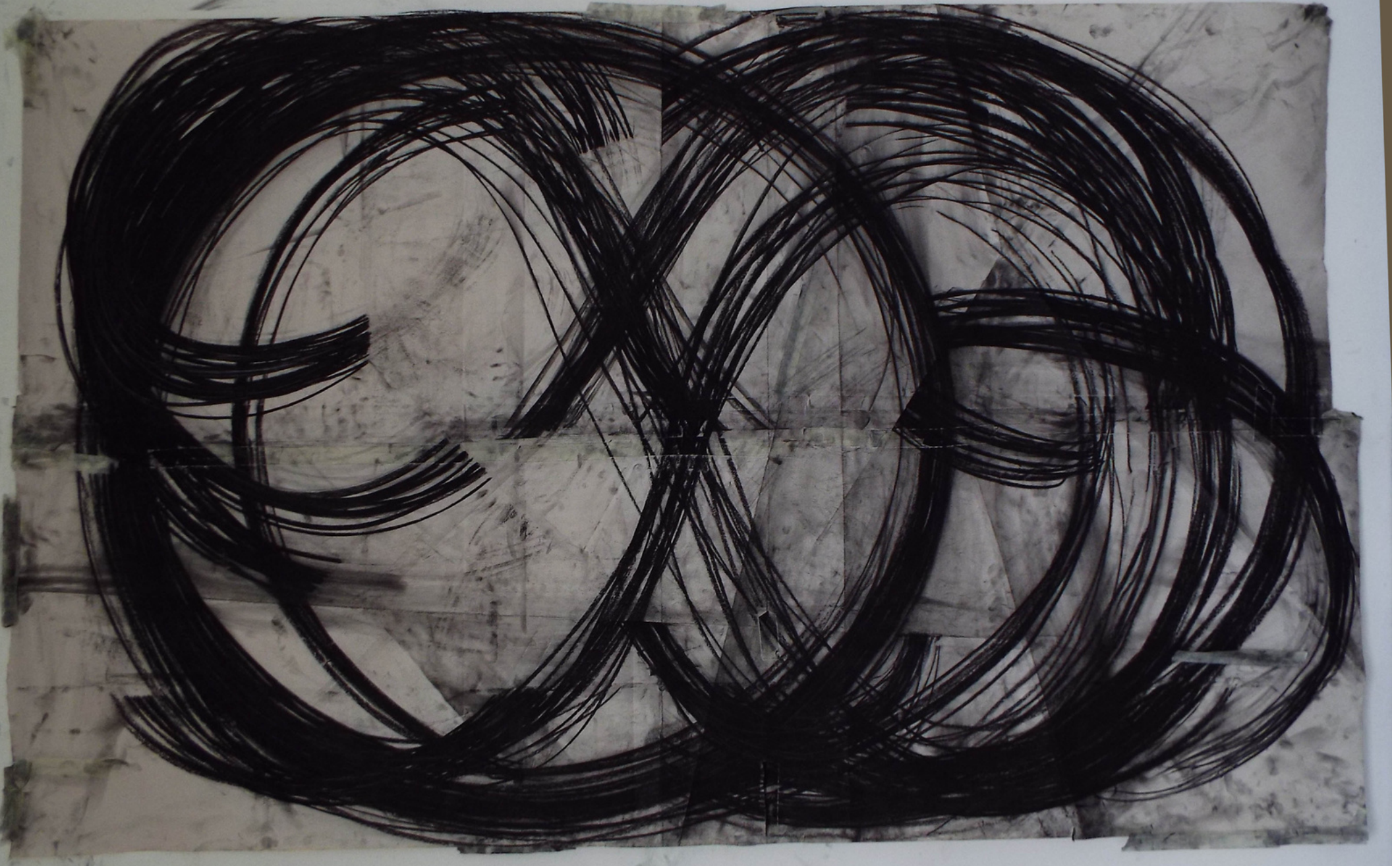


Nor did they know that when I stepped up to the picture plane to start drawing, there was already a tiny mark dictating the start point of the drawing on the wall. And that as an anchor, this mark had been carefully positioned to ensure that any folding configuration around it would still fit within my reach.

Fig: 6 ‘Dirty Edges and Clean Lines' (Development) Oli Blair & Touch Designer. Photo: Munnelly, L.

The audience was not let into the fact that the paper used was not cut to a standard size; instead, the scale was worked out in relation to the movement and extension of my body.

Fig: 7 ‘Dirty Edges and Clean Lines’ (Development) Measuring Paper. Photo:Munnelly, L.



Before settling on tracing the perimeter, they did not get to see the diverse array of drawing gestures explored.

Fig: 8 ‘Dirty Edges and Clean Lines’ (Development) Exploration of fold interrupting drawing. Photo: Munnelly, L.

They were not aware of the different range and weights of drawing materials trialled before arriving at a specific type of compressed charcoal.

Fig: 9 ‘Dirty Edges and Clean Lines’ (Development) Exploration of line weight. Photo: Munnelly, L.

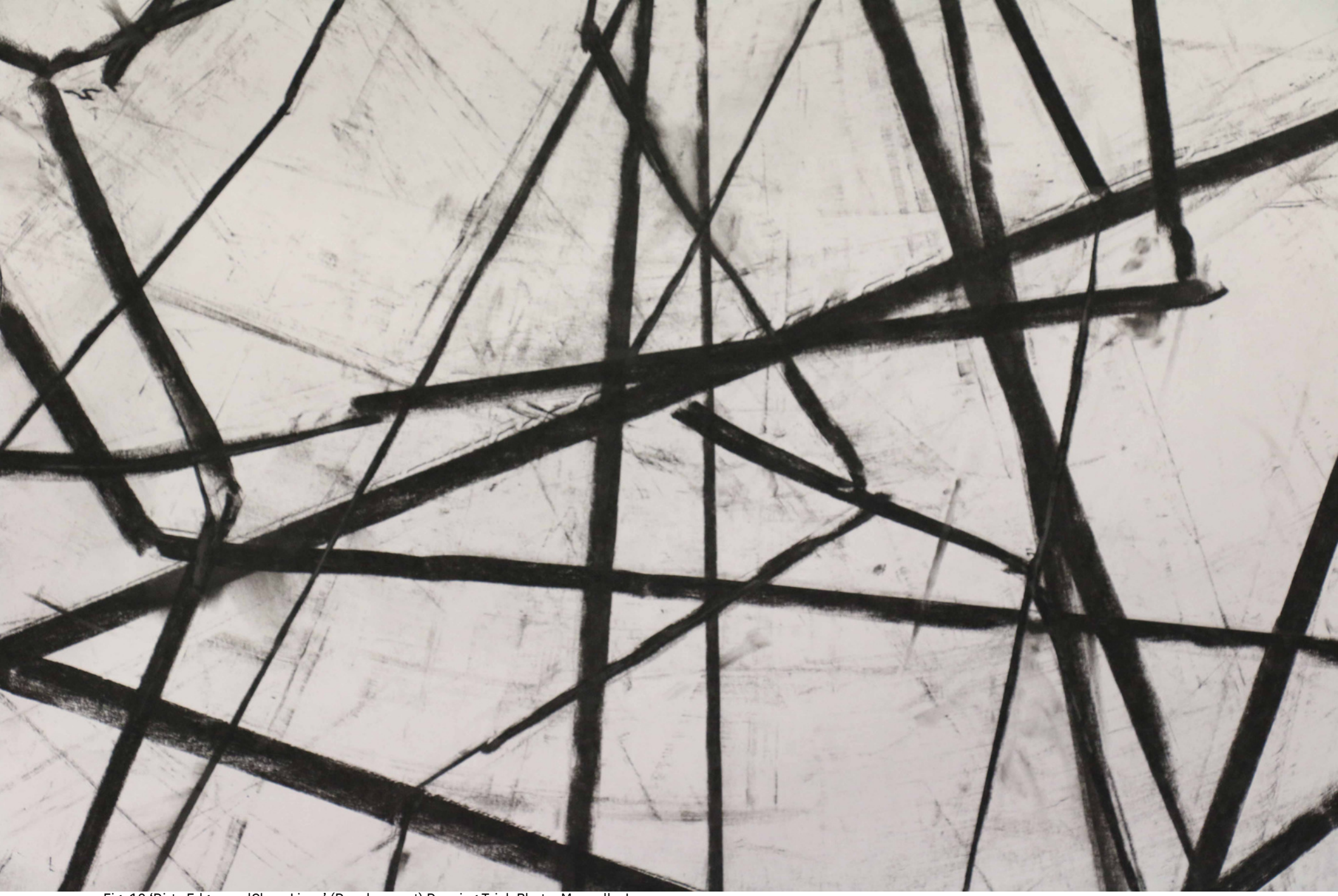


Fig: 10 ‘Dirty Edges andClean Lines’ (Development) Drawing Trial. Photo: Munnelly, L.

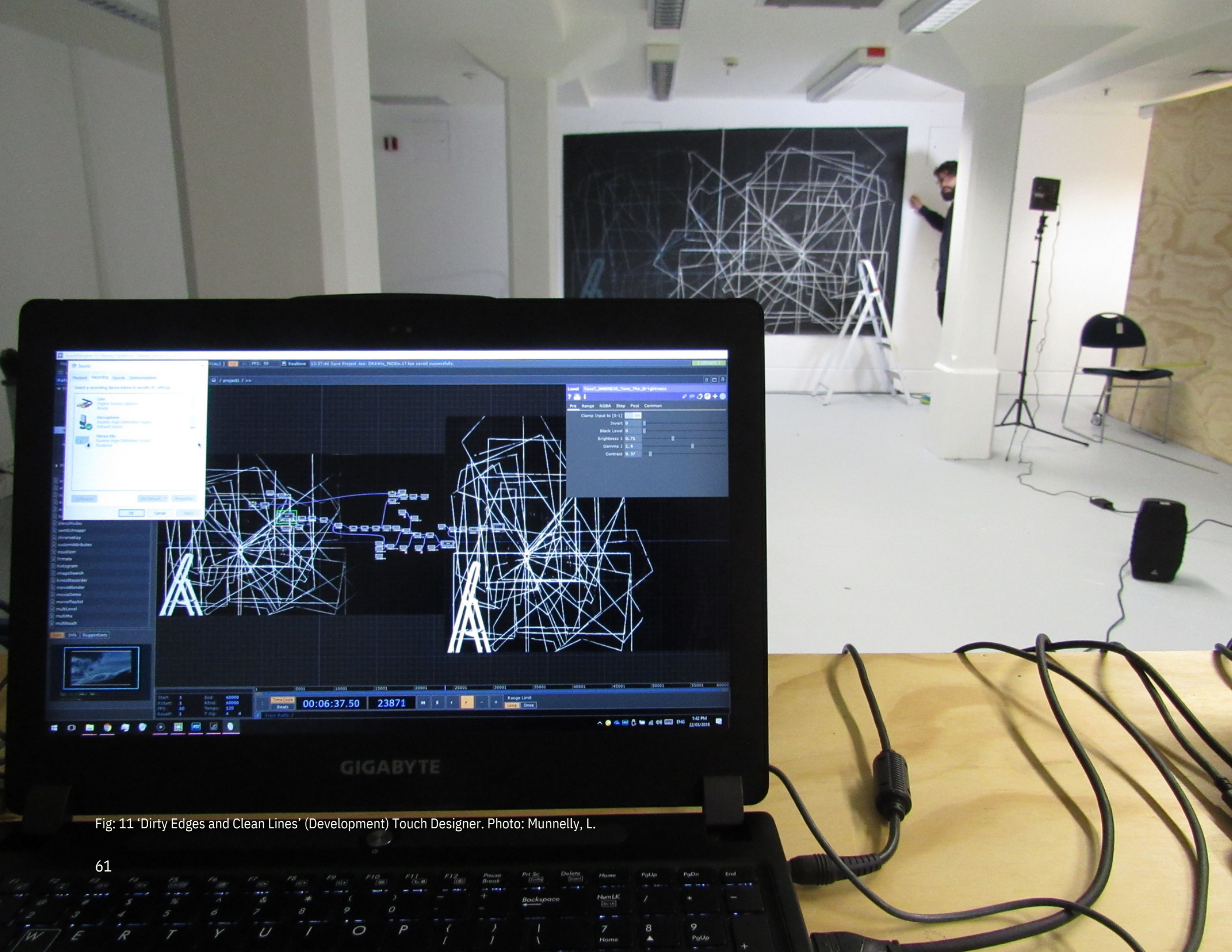
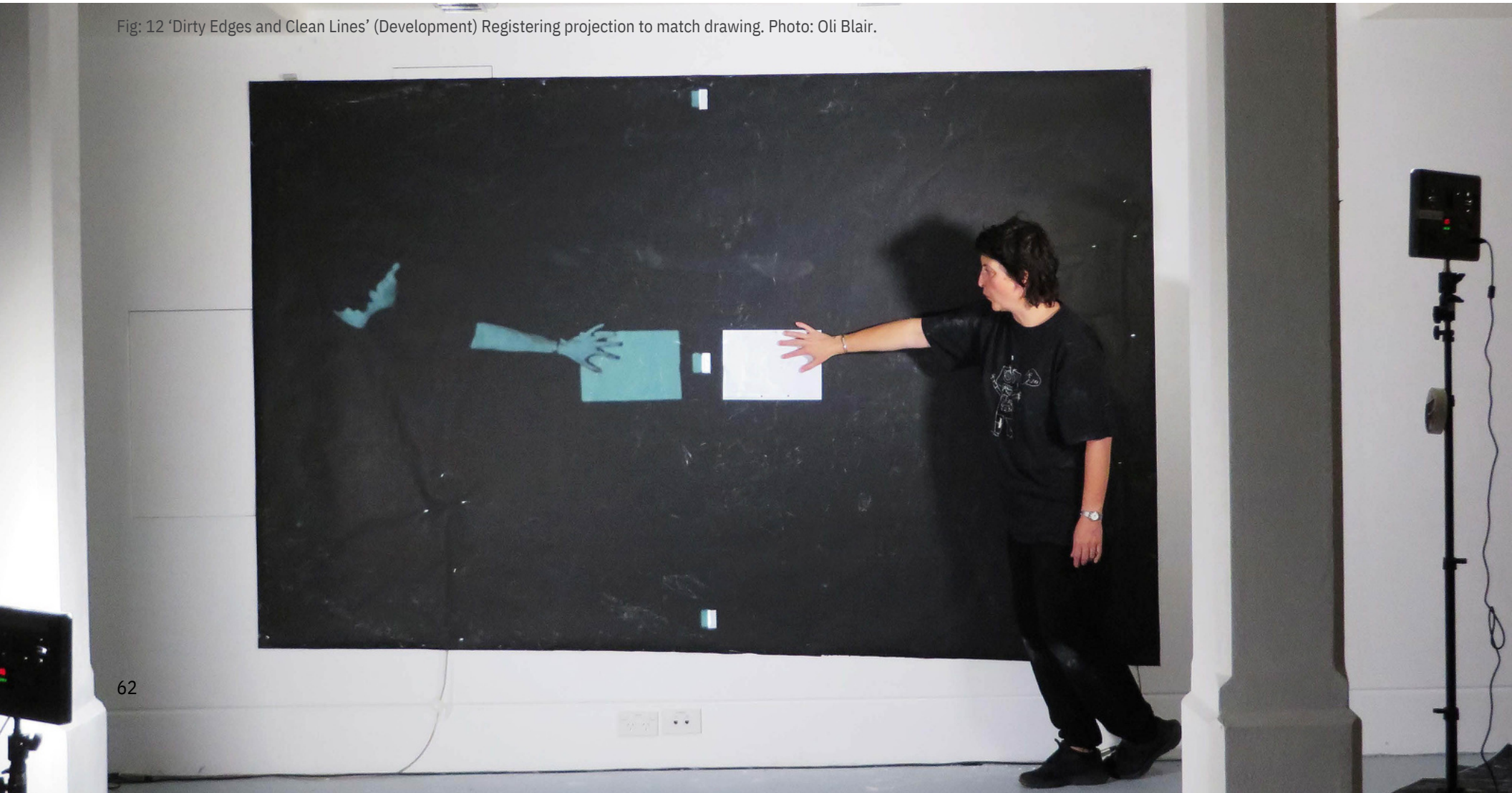


Fig: 11 ‘Dirty Edges and Clean Lines’ (Development) Touch Designer. Photo: Munnelly, L.

They did not get to see each AV test incrementally adjusting the white balance of the projected image so that it equalled the white of the page, nor were they let in on the process of mapping the projected image to align it with the original. Moreover, they were not shown earlier renditions of the work; the initial concepts formed in response to the provocation that were worked through and ultimately discarded.

Fig: 12 ‘Dirty Edges and Clean Lines’ (Development) Registering projection to match drawing. Photo: Oli Blair.



The audience was not privy to the fact that the creation of this artwork necessitated I adopt different roles. As the artist Phillippe Guston asserts, 'the canvas' [is] 'a court where the artist is prosecutor, defendant, jury and judge' [14]. Looking back at 'Dirty Edges and Clean Lines' now, I can see that as I moved through the stages of developing the work, a distancing occurred, where I stepped back from an intimate dialogue with the picture plane to view the work as though through another's (the audiences) eyes. This double consciousness saw a shift with me acting out or re-enacting the drawing process.

In his exposition 'Can a Drawing be Rehearsed ? or there's no bowing in performance art', William Platz calls for a 'more direct confrontation with the rehearsal as a component of the live drawing process.' [15]
Platz stresses the subtle difference between 'rehearsing for a role' to 'rehearsing a role' as vital, stating that 'rehearsing for a role implies that the role preceded the rehearsal and that the vector of the rehearsal is fixed upon the performance. Whilst 'rehearsing a role' implies the role constitutes itself through the rehearsal process' [ibid]. This Platz sees as suggesting that the drawing rehearsal is the event in which the drawing production occurs, leaving the performance as a re-enactment of the rehearsal.
As a process orientated artist whose drawing practice has taken on an increasingly performative presentation, Platz's call struck a chord, as in process drawing, the means and ends come together -the making of the work becomes inseparable from the work itself. Whilst I concur with Platz that it is in the studio/rehearsal that the work reveals itself, experience also leads me to argue that the performance is more than a mere re-enactment of the rehearsal, as the stage is not a neutral platform but a multidimensional event that transforms the drawing into something else again. Thus although the drawing performance may well be re-enacting or re-presenting a drawing from a prior rehearsal, its performative presentation transforms it each time - ensuring that it is always unique. As philosopher Alain Badiou asserts, 'Its singularity is as dependent on reception as production.' [16]

14. Guston, "Philip Guston Collected Writings, Lectures, and Conversations" 53.
15. Platz, " Can a drawing be rehearsed?; or, There's no bowing in performance Art"
16. Badiou, 23.

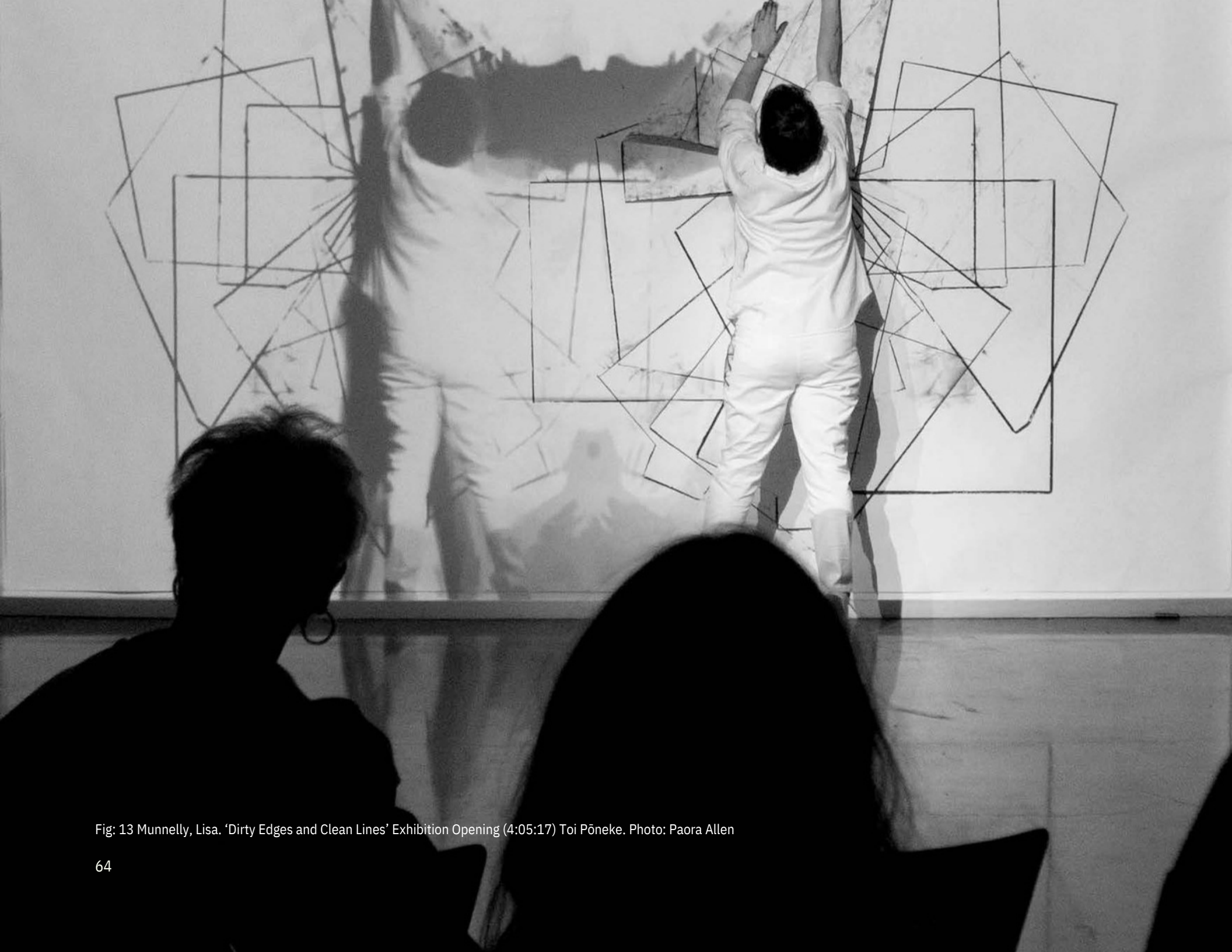


Fig: 13 Munnelly, Lisa. ‘Dirty Edges and Clean Lines’ Exhibition Opening (4:05:17) Toi Pōneke. Photo: Paora Allen

The ‘Drawing and Performance: Creating Scenography’ conference provided the impetus for me to revisit ‘Dirty Edges and Clean Lines’, the subsequent realisation being that the omission of the drawing rehearsal from the performance’s representation of the drawing process was a tension in the piece (and perhaps in the genre of drawing performance as a whole).
Since debuting on stage at BATS theatre in 2017, ‘Dirty Edges and Clean Lines’. has been reiterated several times in different formats, each reoccurrence of the work, whether as a performance [17], exhibition [18], series of letters [19], or journal article [20], frames the work in a different light and introduces a whole new set of relations to it, that operate both forwards and backwards in time.

Through the construction of this visual essay (another repetition), I have come to understand better how repetition is at play both internally and externally with the work. I find my initial question of how might the rehearsal be communicated more directly in the performance?; shift to considering each performance of ‘Dirty Edges and Clean Lines’ as a rehearsal and each rehearsal of it as performance -a shift I feel that better reflects the entangled nature of both choreographed and contingent aspects of performative drawing practice best described by the editors of ‘Putting Rehearsals to the test’ as a

> ‘*...counter-model of [...] practice within which the final product frequently is the result of a fragile, fragmentary, incomplete and experimental setting that reconstitutes and performs itself always anew by way of repetition and difference’. [21]*

17. Performance: ‘ DRAWin Two Day International Festival of Live Drawing Performance.’
Fabrica Centre for Contemporary Art Brighton. 03/ 04/2018
18. Exhibition: Toi Poneke Gallery, Wellington New Zealand. 05- 27/05/17
19. Letters: IDEA Journal. ‘DARK SPACE: The Interior’. http://idea-edu.com/journal/index.php/home/index.2017
20. Journal Article; ‘Performance Research; On Writing and Performance’. Vol 23:2, 2018
21. Buchmann, Putting Rehearsals to the Test, 12.

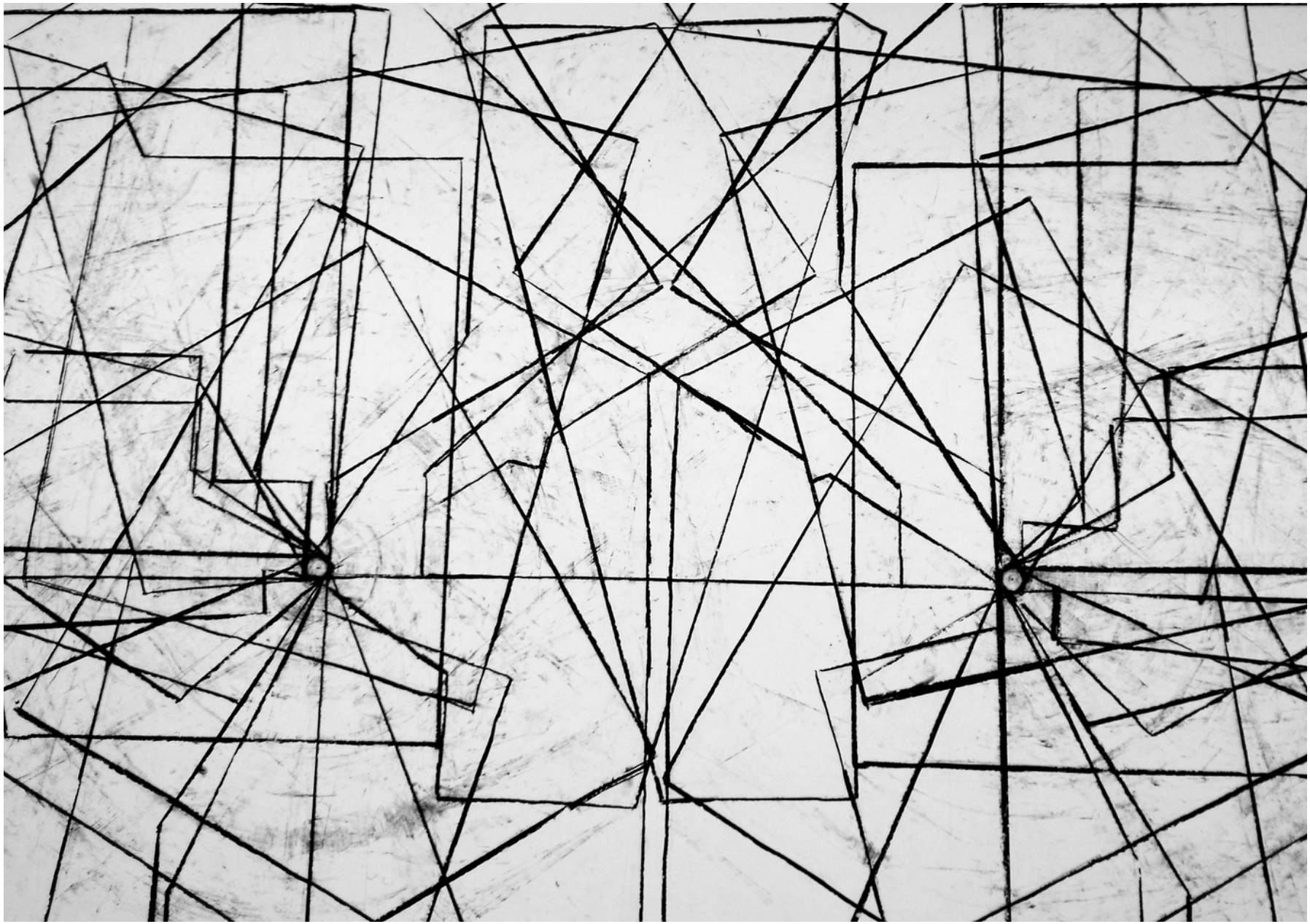


Fig: 14 Munnelly, Lisa. ‘Dirty Edges and Clean Lines’. Wall drawing (detail) Toi Pōneke. Photo: Munnelly, L.

Fig: 15 Munnelly, Lisa. ‘Dirty Edges and Clean Lines’ (Development) Registering projection to drawing body. Photo: Oli Blair.

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Helene Markstein

FrockQWerks (Covid_Dreaming)

Abstract

This visual essay is about ‘drawing’ being advantageous in assisting agency through costume, and how it accommodates a viewer’s scenographic imaginings.

Stuck In lockdown – with eyesight that no longer served (Macular degeneration and cataracts). A confident creative urge persisted to try to develop something for an unimagined context, set in surreal landscapes, that would take me into the combined area of agency through costume, art, performance and scenography.

FrockQWerks became a starting point for an installation, a collection of visual statements. As drawings, they highlighted the potential and transformative nature of visually stunning costumes and could be an exciting generator for performance. Frocks, dresses became alternative worlds, for imagining. Costume-led installation/performances, creating their own ‘unthinkable’ worldlings.

These Scenographic metaphors became beacons in their own landscapes, scenographic objects that carried their own story lines… alluded to, in the accompanying texts, imagined and built on, by viewers as collaborators to the fantasy, constructing alternate realities based somewhere between illusion, desire and whatever it is we envisage in a post-lockdown ‘reality’.

‘Sketches from the Rise and Rise

Couturier Valentino said: “I start everything with a drawing, it is the way I think, long before I touch a pattern or cut into a fabric. All my ideas come from the pencil” (Mc Dowell 2012).

Isolated in more ways than the usual and with limited materials at my disposal, I was forced to use what ideas I had that I could develop in the mediums I had available. Thinking with my pencil, my ambition: to create something inspirational to take people out of their awful 2020 predicament. To give hope and beauty, however that might be perceived.

Hot on the heels of months of climate change fear and with daily concern of close bushfires and dense smoke forcing us all to stay indoors unbelievably, for months, came Covid-19, with more restrictions on our movement and further shrinking of our privileges with lockdowns. A magical reality was needed, unthinkable ideas to take us away from this shutting down of imagination and suspension of dreams. Breaking down the unthinkable, to more than just not thinking. This was a barrier that could only be broken through magical thinking. The English words for the meaning of unthinkable could not suffice. When your mother tongue is deficient, drawing and poetry may be the optimal mediums available to express the unthinkable.

Alfred Gell (1998), wrote that he viewed:

> “art as a system of action, that attempted to change the world rather than encode symbolic propositions about it. The 'action'-centred approach to art is inherently more anthropological than the alternative semiotic approach because it is preoccupied with the practical mediatory role of art objects in the social process, rather than with the interpretation of objects 'as if' they were texts” (Gell 1998: 8).

This ‘action’-centred approach by drawing, was my effort in attempting to promote change. By trying one way, then the other, by drawing, attempting to push through, to commence this project.

I thought to draw ideas, like those that are found on the backs of envelopes, scribbled with a blunt pencil on café napkins or scratched on the stonewalls of prisons… and over time discovered the power inherent in this approach. In an arena where there is no evaluation on draftsmanship technique or style, where the idea is that which survives. As a rush of ideas… this overrides and expands imaginings beyond the every day.

Envisaging worlds inside dewdrops carried on the lurching backs of scuttling insects. Silken, multi-coloured, suffocating swirling worlds. Gentle pastel ethereal gasses forming body coverings and architecture. Try pinning a brooch to all that!

Interested as always in extremes, in the dramaturgical role of scale, I found a stack of A2 size, fragile, light butchers' paper. Its size suited what I wanted to explore, to 'draw' the costumes as scenographic metaphors. By using pencil (my first medium of choice) to carry the design process, I began to pursue the vision embedded in each FrockQ as costume to see where it could lead. To take the individual ideas to their fullest potential, I wrote accompanying texts.

From the Introduction:
An Optimists Asseveration (rare):
Sketches from the Rise and Rise, the rising up of the Rabid Endorphins.
FrockQWerks, these are not worn but are born of the need to find beauty and novelty beyond what we know or understand. Based on human impracticability, wishful embodiment, enrichment and the overwhelming need to rise above the ordinary. Envisaging an art form to take us into the future. Not necessarily a form that can be bought or traded or stored up for emotional, self or social aggrandizement. In fact, rather the opposite, as an intangible, ephemeral, delicate physical presence of possibility. Hope. No value other than the ideas, barely there, that push towards an overflowing superabundance of creativity in the future.

What appear to be seemingly 'thrown off' quick sketches are ideas that were actually years in the developing. Drawings, like these, over time, would usually have been refined, but this was no longer practical or feasible. In this instance, in the early drawings, no re-drawing or finishing was possible with the state of accessible sight. I was very self-conscious about my sketchy drawings. Alfred Gell, summed up my experience:

> "The act of drawing is preceded (whether the object to be drawn is present or not) by an act of visualization of the drawing to be made. One internally rehearses the line(s) which must be produced, and then draws them (a drawing is always really a drawing of a drawing, the drawing in one's head). Because one's hand is not actually directly controlled by the visualized or anticipated line that one wants to draw, but by some mysterious muscular alchemy which is utterly opaque to introspection, the line 'which appears on the paper is always something of a surprise. At this point one is a spectator of one's own efforts at drawing" (Gell 1998:16).

I relish the idea of huge things. Somehow, A4 sized paper, can't represent a giant thing. I wanted these ideas (FrockQs), way bigger than lifesize. Can a costume be a bridge between the body and these make-believe worlds? Champion for the act of drawing: Filipa Malva, writes on drawing as an intention for creating scenography for theatre, dance and performance, by using: 'drawing as a device for the creation of space and time of performance and as mediator between the bodies of performers on stage and the drawer's page' (Malva 2020: 1). These FrocKQs as costumes were to be enormous, staged, made for one to stand before, in shock. Who would wear them? They were not for wearing! They were Performers! For appreciating, to be used as an agent for inspiration and awe. I needed them to be grounded by text, that supported them as artworks, unrestrained and lifted beyond the ordinary. That took the viewer away from their immediate concerns.

As individual installations, their imaginary size, and placement in time and space, forced the idea of an entire art gallery for display, with high ceilings and many rooms dedicated for single, uncluttered, uncrowded installations. FrockQWerks, was born in the luxury, the privilege, of lockdown, to reign free with my ideas... they would never materialize. That, would be unthinkable! Glorious as a collection, transporting stories, of fictional place and out-of-time. As ensemble, with each idea given the human form to adhere to... to relate to... each with its own strong transgressive vision.

Drawn, on light paper by a hand that could not be guided by observable sight, but by an inner habit of drawn line. These sketched images were then captured via iPhone. The paper, so lightweight you can sometimes see the drawing showing underneath. Sharing or feedback, was done by sending images, then discussion by message. I could not use Zoom, as I was unable to find the instructions on screen, nose to monitor, or possibly see the images of others. The immediate, positive feedback was surprising and encouraging. One enthusiast advised against the text, saying it was unneeded. 'We don't need to know why or what, just how to get it out there' (Maude 2020)!

I had not enough space to make these FrocKQs, but I discussed possible methods with a sculptor and as some possibly required performance, with dancers and other performance makers. A publisher gave a four page spread to the sketched ideas (Markstein 2020) in OZ Arts magazine. I was intrigued by just how far these pencil ideas could travel. The power of the drawing! I submitted them to a community art project: Kaldor, Project 36, #doitaustralia, 2020, as a reaction to artist Tracy Chapman, Kaldor later published them in an online catalogue (Markstein 2020).

Unsolicited suggestions kept arriving. Amongst others: the term ‘Covid_Dreaming’ coined by one of the many responders to these drawings. ‘can see it on the AGNSW steps’ (Art Gallery of New South Wales), (Gurney 2020). Another, ‘So, being a 3D girl, I see a performance or wearable art thingy. Scene 1. (Figure 15.), the mountain steps are multiples - big/taller then the boulder women. Scene 2. (Figure 16.), one winged fish woman who sings the multiple mountains into fish wings (Maude 2020). Think about how agency is transferred here, leaping from the sketch to imagined objects in space. Destabilizing distinctions between viewer and object. Far from the usual performance-making procedure, these FrockQs acted as their own agents, a reversal of the idea of the costume design being a later additional service to the performance-making.

Allowing for personal pursuit of the vision embedded in each FrockQ, what was the role of the viewer’s body in relation to these drawings? Drawing as a way of seeing an inner vision or compulsion … works just as easily for the viewer. I have come to realize that a drawing is open-ended, it has no boundaries and is not fixed in time. This makes it more accessible than a photo. No matter how wonderful, a photo has limits, capturing mostly only a moment in time. A drawing can go anywhere the viewer desires. The space around is non-committal, so it can take any direction of interest suggested by a viewer’s imagination. Drawing goes where nothing else can. As Mills (2020) said for example: ‘I am the lady arising from the lake’!

If one imagines that a drawing on a page floats in a space, surrounded by layers of enlivening auras, the likes of which, one imagines, surround the human body. All these subtle vibrations sparking their own dramas, hopes, completion, dreams, wishes, conclusions, demands, as subjective information. Depending on the viewers sensitivity, perceptions, imagination, somewhat realized from an unknown source, these layers can be picked up on, understood and instinctively continued, extending as interpretation, whether initiated by the drawer, the drawing itself, or the viewer’s mind. During the tense period of Covid-19 lockdown, amongst feelings of anxiousness and entrapment, both the drawing of, and as scenographic ideas for viewers, ‘helped’ stimulate the viewers imaginations. The drawings as FrockQs, granted escapist flights of imagery. Viewers were inspired. These drawings excited, incited and evoked further images, building their own ideas and emotions. The unusual situation of lockdown over this time enabled more responses than would normally be heard or accessed. Forcing connections and commentaries arising as metaphors. Allowing for the documentation of response

Costume here is the main performer! Wander amongst these icons, out-of-time, standing aloof in their isolation (Figures 1. to 14.), extending into their own landscapes, affecting the viewer kinesthetically and prompting inner dialogue. Breathing, through the tiny wing fin shapes (Figure 6.). Another, (Figure 1.) holding itself elegantly, aloof from the blue lagoon perfection below. The weight of stones holding others back from the urgency of forward propulsion (Figure 7.). A distant horizon searched for (Figure 5.), standing above the worn edge of limestone, spiriting one’s imagination far away.

Malva again: ‘drawing can also be at the centre of scenography. It can work beyond an expression of an idea or design concept and become scenographic’ (Malva 2020: 2). Though some FrockQ drawings were depicted minus a human body, they were all perceived as costume or garment with all the kinesthetic responses that follow. Pierpaolo Piccioli, Creative Director of Maison Valentino, speaks of working with Valentino. ‘I loved to hear him talking about his dreams of a dress drawn with one line’ (Bowles 2020). The concept that a line drawing is a powerful medium, that a drawn idea, can take you into the heart of scenographic imaginings, is what stands out. The costume image is the agent by way of the pencil. How far can the idea go from what are, to all appearances, quite roughly drawn sketches. The lack of refinement in the drawings lends an unexpected rawness, that gives the drawings an extra dynamic and powerful impact. The stinging twang of taut wires! The sounds of thunder, of hard rains falling. The feeling of driving rains. The remembered texture of a skin.

‘Scenography is the creation of images drawn from individual imagination which are afterwards made complex through interpretative interaction’ (Malva 2020: 3). There is a connection between drawing and performance, enlivening the materiality of costume between absent skin and possible fabrics, envisaged in imagined place and time. In the dream-like, over or more-than life size, the theatricality of the individual pieces, elongated for emphasis, all creatively jostling for position on centre stage. In the FrockQWerk drawings, scenography is created.

Commonly, fashion drawings are depicted in this elongated way, more than likely drawn with extreme body lengths. Maison Valentino understands this mystery, the allure of fashion drawing with pencil, the poetics of drawing. This line of thinking extended into physical frocks, depicting narratives in scenographic metaphor. ‘Sketching his way through lockdown’ (Madsen 2020) in Italy, Pierpaolo Piccioli talks of when, in designing ‘Of Grace and Light’ (a Valentino Haute Couture, FallWinter20 collection) he said: ‘I wanted to distort the proportions as an image of hope … it’s not for walking. Couture is for dreams.’ (Ibid 2020). The magical imagery he presented as narrative, told through elongated dress forms where silhouettes were made extreme in length, playing with proportions. Pure escapism to counteract ‘lives lived through screens’ (Ibid 2020). Some soaring way over ten feet in height, with projected visuals made in collaboration with Nick Knight. The collection described as an exploration of the surreal… signature dresses that were elongated and ‘so fantastical they would have to come to life through magic’ (Ibid 2020).

FrockQWerks, as an escape from Covid crisis fears, turned into an inspirational Dreamscape. Not just the sketches, as observed in Maude's comments and drawings, but in the imaginary worlds that were envisaged. A complex expansive allegory empowering minds and bodies. Somehow the viewer feels oddly compelled from the engagement with the drawing, to complete the fantasy as a direction. Comments that ensued 'I can actually envisage each one, though mine would be different from yours or anyone else's (Skinner 2020)…', 'Some dresses look like poems I have, so exact…'(Mills 2020), amongst other reactions of collaborative suggestions. In 'Of Lines, Zoom and Focus: Mediating Drawing in Performance', Malva describes this phenomena as: 'Gives an opportunity for multiple entrance points for possible collaboration' (Malva 2000: 2).

Comments that took the ball and ran with it: 'these should be Haute Couture' (Skinner 2020), 'new & esoteric' (Mills 2020), 'publish them with poems/text/narrative, convert them onto 3D sculptures', 'integrate them as moving sculptures on wheels inhabited by dancers. The multiples could be your drawings/paintings projected onto basic forms. Actually, you could create a whole installation like that. Wire frames, hollow inside, fabric stretched over wire frames. Boulders hollowed out Styrofoam' (Maude 2020).

In a pandemic lockdown, looking about and thinking what could work best for the reparation of mood, and distraction from the rising anxiety and negative emotions, discovering that drawing will do this. Both in the interpretation and actual doing, using what is available to get the idea across. These FrockQ drawings gave an opportunity: to forget about the current unpleasant reality of 'lockdown'. Giving opportunity for an audience, or 'spectators' appropriation' (Malva 2020: 14), the drawings to function on the many levels and in diverse ways, as Scenographic metaphors, where they delivered through imagery, carried emotional, inspirational, information that could not otherwise be transmitted.

Some of the FrockQ drawings that were commented on the most, were: the Figures drawn from behind, set in dreamscapes: 'True Blue Lagoon' (Figure 1.), 'P A X cloaks of Prayers' (Figure 7.) and 'Honeycomb-cliffs' (Back) (Figure 5.).
These drawings invoked, from the viewer's perspective, what Jacqui Palumbo described as 'an artistic device used by artists … for a 'longing for the sublime' (Palumbo 2020). In her Artsy article,'The Mysterious Appeal of Art That Depicts Figures from Behind', Palumbo explores this citing artists: surrealist, Salvador Dali (1904 – 1989), and German, Caspar David Friedrich (1774 – 1840), who both were famous for using this artistic device. 'They used it to … both evoke longing and invite the viewer into the scene as the faceless subject' (Ibid 2020). Palumbo lists other artists 'who worked with this image of figures, shown from behind … to instill a sense of mystery and personal introspection' (Ibid 2020). For the viewer, the figure viewed from behind, demands of them to mentally immerse into the experience of the drawing, if they are to actively enter into the dreamscape as co-scenographers and extend the experience.

Absence or space surrounding the drawing becoming a substitute space for the viewer to place themselves in, allowing them to enter, imagine their own scenography and become whatever they need it to be...

‘Intuition, emotion and research as introspection, in these observations and internal examination of one's own mental process, help the scenographer define an approach to the space of performance, always knowing that the creative gaze will mark it not through presence but through absence’ (Malva 2020: 3).

Space, so often overlooked, is a perfect element for initiating creative dream-work, When a drawing is placed in space, space itself is unaffected, unchanging, never involved with whatever is happening in it. Drawing, as Malva points out: ‘simply initiates a conversation, carried by scenographic images, which will continue past the time and place of performance’ (Ibid 2020: 14). This is a powerful connection, using presence of the drawn line just stating its position absent from the space that surrounds it, allowing for possibilities that may exist somewhere, in another time, in another reality.

‘Scenographic imagination is a meeting place between what has been proposed by the performance, built or suggested, and the spectators’ appropriation. It resists the tendency to fully crystallize a design’ (Ibid 2020: 14). Drawing can never fully crystallize a design, paradoxically, that is its innate power. The FrockQ project enabled me to find this power so fully over this lockdown period, where many creators had difficulty with interrupted dreams and in finding their creative mojo. Agency was delivered through these FrockQs.

Here we experience ‘Seeing’, drawing as instrument, delivering lines of thinking, that travel across a surface and become the journey, created for both the artist and the viewer. A relationship is entered into, empowering both parties with agency. Initiated as an offering from the drawer, that was made for the viewer to continue the fantasy. To invent, using their own creative powers to inhabit the scenography that over time, acquired different meanings, developing those worlds further. Malva clearly sums up the position of drawing here in the making of scenography with, ‘The ability to analyze and to project space, to read and to propose it, to move from reality to fiction (and vice-versa), is at the basis of our discipline’ (Ibid 2020: 54).

FrockQWerks

As Installation / exhibition / performance / scenography
Fourteen FrockQ sketches envisaged as a journey, traveling through the 14 different works. Starting with: ‘True Blue Lagoon’. Other FrockQs of varying heights - overlifesize, tall and exaggerated, staggered behind each other with varying space between. Smaller offshoot rooms contain their own FrockQ, those with performances timed in between to accommodate different viewings. One appears to go through the ceiling. Below each FrockQ is the supporting text.

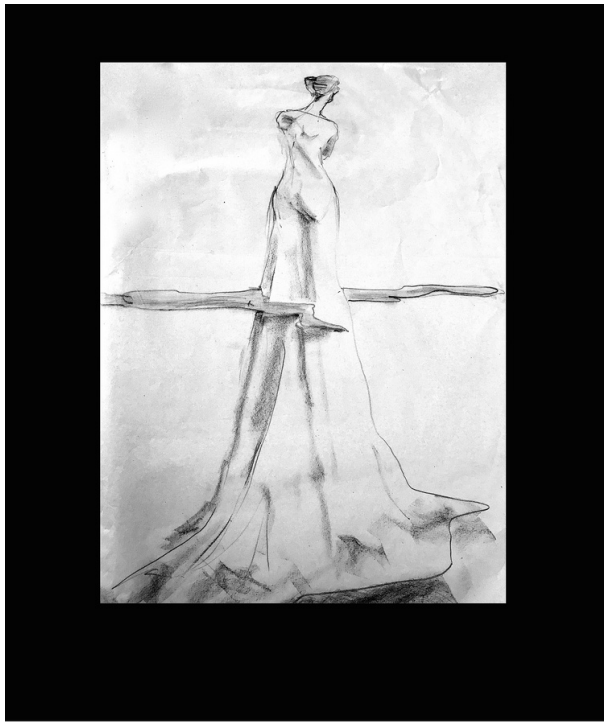

Figure 1. True Blue Lagoon.

She stands alone. Elegant, tall, knee-deep in the Blue Lagoon. An almost blue suspended ideal that reaches far beyond its island’s shores. An azure that reflects the skies above, questioning the very birth of the hue. Is it real? The value of the query, dipping in and out of her stone... is truth.

Figure 2. Steel Rain.

Dark clouds backing up as high as one can see. She holds the clouds tight. Only the Rain, as measured sheets, escapes in directional slabs. It glitters and cuts the atmosphere like a steel trap.

Figure 3. Golden Hour City Cloak.

She stands aloof. She wears the weight of the city across broad shoulders. The city frames her face. It‘s the Golden-hour and the city glimmers with rose- gold strips along its edges. Its fleeting beauty gone in minutes... the Cloak is deep red and thick... she will need it.

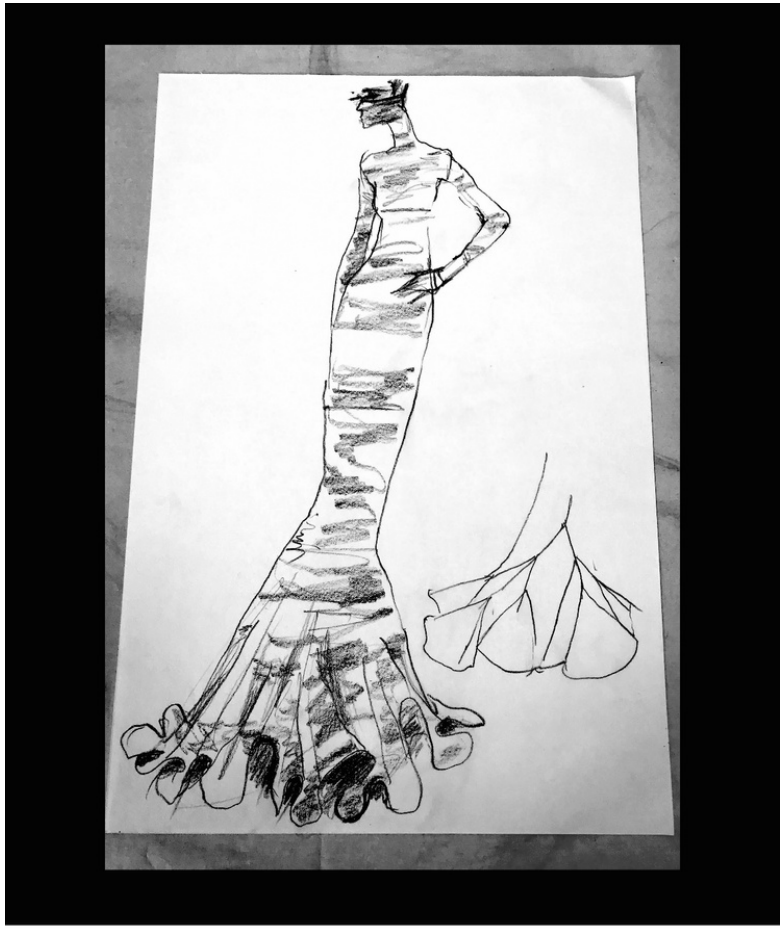

Figure 4. Underwater Breach.

I always promised my daughter an ephemeral gown that captured a day's pleasure in waters that lay at the base of the mountain. A Warning... Barely a ripple, eyes glued up with watery lashes, sublime encounters, memories made of the wet kind.

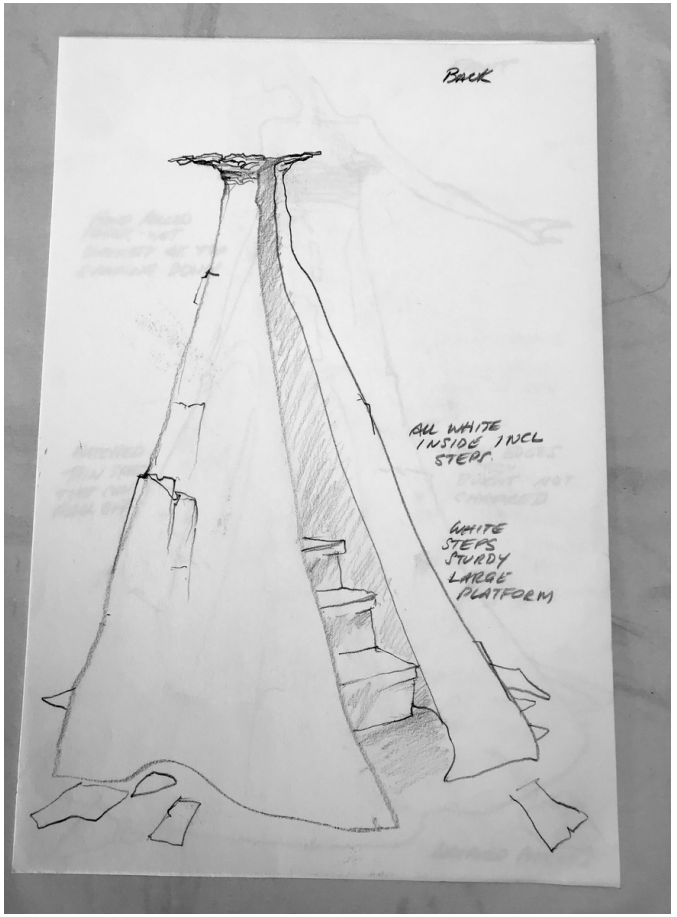

Figure 5. Honeycomb-cliffs. (Back)

The edge worn from thousands of years of beating waves... worn smooth, but like honeycomb, great slabs fall, they slip off... un-witnessed. Our colours hang there at the very edge. We try our best to stay the bleaching of the relentless sun. Climb in and look out... the horizon is yours.

Figure 6. Skin Fins.

Flesh-coloured – tight. Flesh-coloured wee fins appear at random points... as big as hands... like small wings they flutter, their pale bluish veins pulsating with the effort. Their hard work is not enough to elevate, they can only mesmerize the viewer into thinking they may have missed something.

Figure 7. P A X Cloaks of Prayers.

Three figures pull together. They hold each other for strength, barely raising a step forward. Their robes are transparent and are loaded with stones and Covid skulls... all prayers, both big and small, prayers for peace, prayers for what? That, which lies between the pulsing red veins. They strain and try... but the mission proves too difficult.

Figure 8. Hero Bolero.

(Men's) pixelated crystal. Our man stands, dazzling the eye. It's all about the Bolero as mask. It clickety clacks as it swivels this way and that, urgently eyeing its surrounds. Pixels are clamoring for attention, all sizes and all colours of the rainbow. The cap, head, wide neck and manicured shaped beard, set upon wide shoulders, all jerk as one. A multicoloured extravaganza to be worn over the nondescript. Clickety clack – don't talk back!

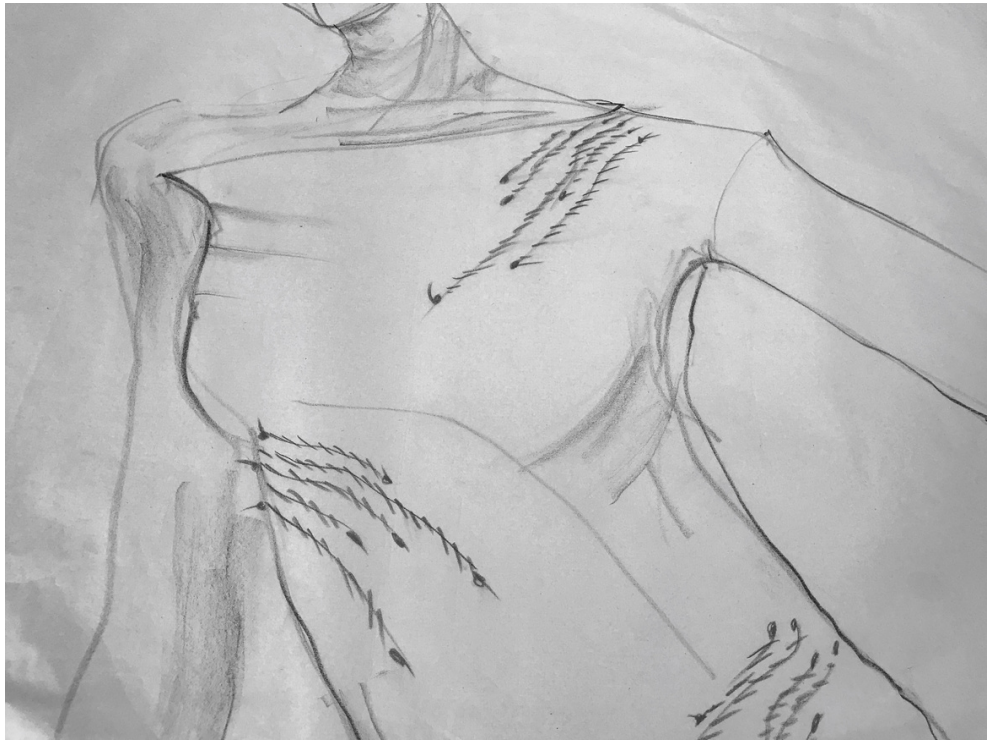

Figure 9. Grazed c/u

Fingers in deep and pulled over the terrain in nervous, scoring deep, flowing ripples. Abruptly stopped and haphazardly sewn with red thread. Knotted, where possible.

Figure 10. Support c/u

A simple dress with the hem plain – under which can be seen hands, all palms down. A handstand? Push-ups? Alternate leg lifts? Upwards Dog? All at once... support. How do you walk with all that support?

Figure 11. The Body Within c/u

She wears the shaped frame of beveled polished woods. A leaf shape? From within, a polished figure has emerged. A small naked figure, also polished wood, a woman with no hair, arms pulled behind, she looks ahead, expressionless. She knows the way. The frame shapes and follows her figure, almost pushing her out.

Figure 12. Body Parts c/u

A body is made of many parts. If you shook the cup they came in, they might dislodge and come apart. Each part is an isolated member of the whole, happy in its own entirety, happy to lie alongside another member.

Figure 13. What's Up There?

We crane our necks... we arch our backs... we squint with mouths agape... we peer through veiled eyes. Up. Can we maintain our gaze into the future?

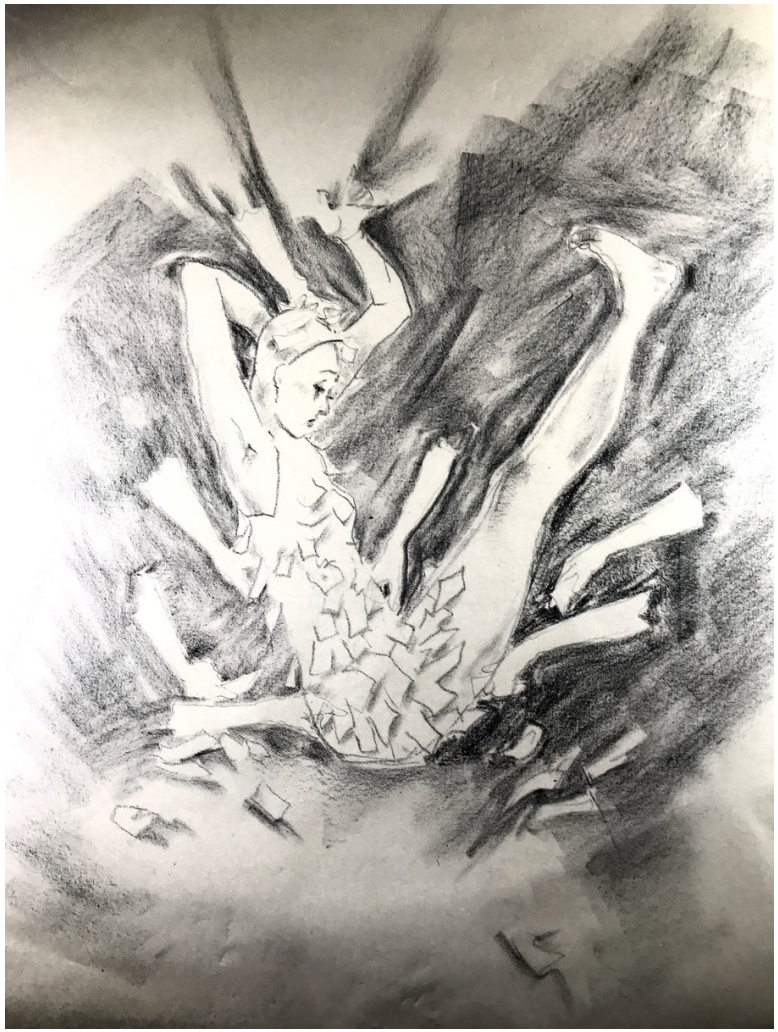

Figure 14. Tipping Point

Tearing bits off light tissue, layers that have messages – messages layered over each other, always leaving more to tear off. A short frock, profiled figure on bum, makes a V legs up. She weeps. One message at a time is pulled off by invasive arms, spider hands reaching in from both sides. The figure dips down a measure on the side the message is taken from. Will it keep its balance? Or tip? Tears well. Tears up well.

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Kathy Dacre

Drawing a Character Together

Abstract

Theatre is about telling stories, telling them through visual and verbal means, showing an audience another world and introducing other lives, past or present which might mirror or contrast with their own. The audience will feel empathy with those on the stage, will share their joy, hopes and fears but only if they can begin to believe in their reality.
For the actor, particularly the student actor, believing in the reality of their performance is their most difficult task. Often, they have little awareness of how they appear to others and adopt strange and cliched notions of how they might transform their own image to portray another character.
This article considers how an understanding of the actor's transformation into a dramatic role can be developed by engaging the actor in life drawing to explore the concept of self and character on stage. It describes how looking at the drawn image of the stage persona behind the text and then using drawing to help create a believable external character became the goal of the action research that Steve Duncan and I worked on in order to create an approach to acting which we called *Drawing a Character Together*.

Drawing a Character Together

Steve as a Fellow of the Royal Society of Sculptors and I as a Professor of Performing Arts combined our practical experience of life drawing and character embodiment to develop a new teaching strategy with our undergraduate performing arts students by using drawing to aid their self-awareness, visual observation and understanding of character portrayal. This approach introduces new ways in which the transformation of self can be understood. It also points to the possibility of innovative applications in the professional rehearsal room with the director and scenographer working together with actors to develop their performance.

Drawing a Character Together became a six-stage approach to be used in actor training and a description of how each stage was first used with our cohort of student actors follows here.

Stage 1 we called The Work of Others.

Students were asked to consider the depiction of characters in the work of artists such as Paula Rego, Lucian Freud, Munch, [i] scenographers such as Ralph Koltai and William Dudley [ii] and directors such as Robert Lepage or Kantor. [iii] They visited the National Portrait Gallery in London to consider how portraits explored character and emotions and how groupings of characters could indicate relationships, as they could on stage. They read The Year of the King and Year of The Fat Knight: The Falstaff Diaries by the UK actor Antony Sher in which he uses sketches to describe his performance. [iv]

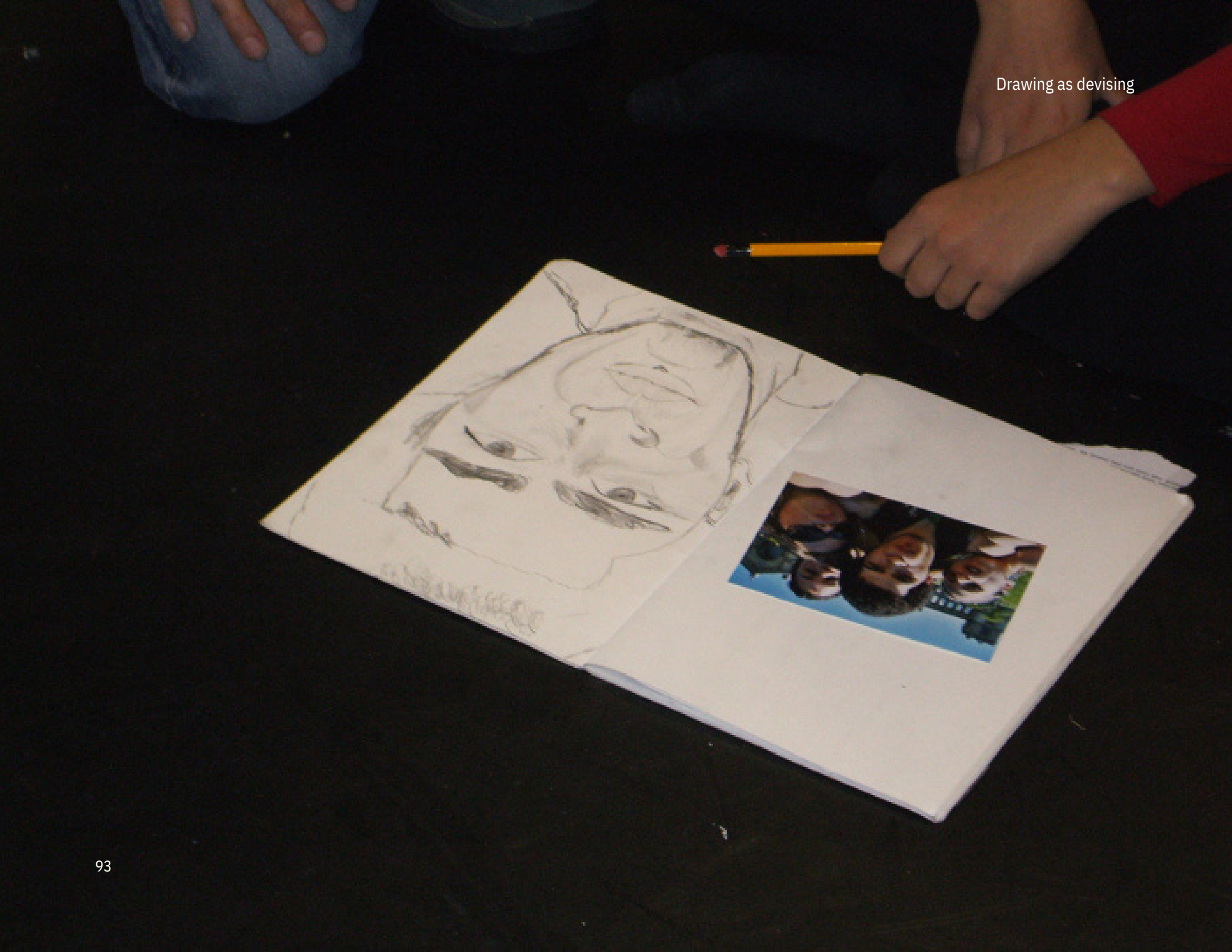
Stage 2 Drawing Yourself

Then in Stage 2 the drawing began, with each student armed with an A4 sketchbook, pens and pencils. We called this stage Drawing Yourself.
Students were first involved in a series of physical exercises which encouraged them to explore being themselves in the studio space. Then they were asked to pause, relax and to gauge the size of their face with hands and an arm and to mark this size on their A4 page. Initially using a line drawing and then with the help of mirrors and side lighting fromwindows they completed drawings of several life size self -portraits.
At this point students considered Harold Pinter's words from his 2005 Nobel Prize speech and discussed their relevance to a person on stage. ... *When we look in a mirror we think the image that confronts us is accurate. But move a millimetre and the image change.* [i]
How can an actor indicate a change in motive or emotion with a simple small movement change?How can the smallest change of angle indicate sudden realisation? The students discussed different emotions and how the muscle structure and skin surface might change according to how the character felt. They were introduced to the 18 century character heads of Messerschmidt [ii] and then followed a brainstorming session of words associated with emotions linked to the heads and then to their own portrayal of emotions.

Each student drew a second self-portrait. This focused on an emotion and they were asked to add a background colour and chose music that would enhance the intended impact and disclose their personality.
In pairs the used their portraits as masks and added a body image. Each student told their partner about an incident in their life and then repeated their story with the partner directing their physical stance. Then they swopped masks becoming the other, taking their partner's story as they would take a script, becoming another. Acting had begun, they had transformed themselves into the character they had partnered with. They had begun to tell a lie as if it was the truth.

Stage 3 was called Becoming

For this stage the students were asked to bring in a photo of a relative or someone whom they had lived with for some time. They were also asked to bring in a one minute monologue that this person had actually spoken in the previous week...perhaps in a phone conversation or in person, or in a series of texts. Then, while drawing this person in the studio space they were asked to consider facial resemblance to themselves, what does their face tell us about their lives, what are their feelings for you and vice versa. The students then read simultaneously their brief I minute script looking at their drawing. and then placing the drawing before them on the studio floor so all the group could look at it while they spoke the words.
Each student considered again becoming another, someone they understood, whose physicality was familiar and could also be explained. Each student was becoming aware of how they now might understand a stranger, a character they might become on stage.



Stage 4 was then called Becoming Another.

In this stage we asked the students to bring in a photograph or magazine cutting of a stranger they might play on stage. They drew this stranger, delving into how they might move, think, their background, environment. They considered how their own image might have facets in common. They wrote and performed a monologue for the stranger. These were powerful and interesting scripts and the students considered who owned the character. The actor, the playwright or the stranger in the photo?

Stage 5 Drawing the Character

For this stage the students were asked to choose a character from a written play. I discussed with them the work of the UK playwright Peter Whelan who, when I was directing his play *The Bright and Bold Design* [i] told my actors that all the characters in the play were based on people he knew, people he travelled on the train with or who were neighbours. This proved really important in how the student actors approached their parts, each with a determination to do justice to the stories of these real people.
So for this session each student was asked to bring in their drawing of the character they were about to act, explaining who in their own life they had used to help them visualise the role and how they hoped to become that character . This portrayal was accompanied by a list of evidence of how the character looked from the text together with photographs or magazine pictures that might help create the embodiment of the character on stage. The student actors, first individually and then in pairs, rehearsed a small speech from their chosen script.

Stage 6 Exploring the Character

This stage was composed of introducing different pathways the student could now choose to develop their character.
They could for instance design a costume for their character or focus on designing the shoes that might dictate how their character walked.
They might choose a colour that might help them understand their character or select sounds or music to accompany their character drawing. What food does the character enjoy, what scents do they like and wear.
One choice was to observe animals whose characteristics might be incorporated into character movement. Then the students would draw the animal and draw a character portrait incorporating some of these characteristics. Observing and learning from animals has long been an activity used in UK actor training and indeed long used by playwrights to create characters. Any actor playing the main part in Ben Jonson's *Volpone* or Maggie's part in *Cat on a Hot Tin Roof* by Tennessee Williams [i] must spend time watching and perhaps videoing the animal that inspired the playwright.
They might draw their character as a puppet or cartoon character where body shape and facial expression give a clear portrayal of character. Several cartoonists depiction of current politicians were considered and we discussed how productions might present cartoon interpretations of characters as in the 2019 Royal Opera House, London production of *Don Pasquale* directed by Damiano Michieletto and designed by Paulo Fantin with costumes by Agostino Cavalca.
This six-stage approach of *Drawing a Character Together* proved to be both exciting and challenging for our students. They began to realise that the audience sees a version of the actor who has become a character. They began to understand that they could only portray another and tell their story with a semblance of truth after they had visually discovered themselves. They began to realise the importance of observation and the understanding that will come from realising images with their own drawing skills. Drawing a character brought a greater understanding of the role and an empathy with the person they were portraying on stage.
Steve and I found our staged approach opened for our student actors a new understanding of character creation for the stage. It has become an approach to acting that we have incorporated in our continuing work, recognising that this rehearsal room process celebrates both visual and embodied art as we draw a character together.

Notes

i Work by these artists form part of the collections at the Tate, Royal Academy, and National Gallery in London.
https://www.nationalgallery.org.uk/exhibitions/paula-rego-crivellis-garden

https://www.tate.org.uk/whats-on/tate-britain/paula-rego

https://www.nationalgallery.org.uk/exhibitions/the-credit-suisse-exhibition-lucian-freud-new-perspectives

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iii *Robert Lepage*. Aleksander Sasa Dundjeroinc. 2019 (London Routledge)
Tadeusz Kantor. Noel Witts.2019 (London Routledge)
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vi Messerschmidts Character Heads. Michael Yonan.2021 (London. Routledge)

vii *The Bright and Bold Design*. Peter Whelan.2002 (UK Josef Weinburger Plays)

viii *Volpone.* Ben Jonson. 2004 (UK Penguin Classics)
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Chapter II

Drawing the Body in Motion

A Systems Approach to Drawing as Performance, Duet, and Drawing as Dynamic Scenography
Petronio Bendito and Carol Cunningham-Sigman

Creative improvisation jamming, under the COVID cloud
Jenna Hubbard and Adele Keeley

Drawing a Dance/Dancing a Drawing
Elizabeth Leister

Chapter II

Drawing the Body in Motion

Petronio Bendito/ Carol Cunningham-Sigman

A Systems Approach to Drawing as Performance, Duet, and Drawing as Dynamic Scenography

In this visual essay and discussion, we introduce photographs, a video, and a set of digital collages as we describe and reflect upon a symbiotic approach to performance art—a hybrid form of expression involving drawing as performance, dance, a projection system, scenography, shadow taxonomy, and technology integration. This essay examines the notion of performative algorithmic drawing based on a series of studies in a dance studio. During the project, we examined the interdependency and interactions of a dancer (performer), a performative drawing (created by a drawing performer), and the scenographic space. The performative drawing aspects of the project generated images and design elements created in real-time and projected simultaneously on the stage and the dancer. The creative process involved a systems design approach, including a shadow taxonomy and extended photographic storyboarding. The studies took place in the Spring of 2020 at Purdue University (USA) as an interdisciplinary collaboration between two faculty members from the Department of Art and Design (Bendito) and the Division of Dance (Cunningham-Sigman). This essay presents the extensive use of still photography, frame-by-frame still images, and a film as indispensable layers of visual communication strategies and meaning-making. A reflection on the interplay between performative drawing, dance, shadow, and scenography is provided.

A Systems Approach and Shadow Taxonomy

This project was created under the technical and conceptual frameworks of Bendito's Kinetic Traces system, comprised of a computer, custom software for live algorithmic drawing performance, a single projector, the stage, a live algorithmic drawing performer, a dancer, a choreographer, a shadow taxonomy, and a dancer/drawing interaction taxonomy (in this paper we focus on the shadow taxonomy only).

In the Kinetic Traces system, the act of live drawing performance takes advantage of computational processes. The brush strokes produced by the offstage performer (the drawing performer) are 'infused' with algorithmic programs coded in Processing. For example, graphic elements may automatically change form and shape based on how graphic elements move in space. This was achieved in Processing, a Java-based programming language (Reas & Fry, 2007). A palette of visual elements is predefined and triggered by pre-set commands activated via a keyboard designed for the drawing performer. For example, the "G" key triggers the performer's brush to change shape and color during the performance. Therefore, this computational approach expands the notion of performative drawing as it introduces the notion of performative algorithmic drawing, a derivative of software art (i.e., art generated by computer code) because some of the brushstrokes follow specific rules programmed in a computer language or scrip method (e.g., Processing). It also expands the notion of the drawing performer as an algorithmic drawing performer. That is, the drawing performer who utilizes computational processes to draw during a live performance. However, in this essay, we employ the general terminology 'performative drawing' and 'drawing performer' for most of our discussions.

For this project, we examined the shadow as a critical aspect of the visual vocabulary of the work, as we explored the relationship between the dancer and her shadow cast by the interaction with live drawings performed and projected as light onto the stage. This interaction inspired not only the dancer but also choreographic choices and that which was drawn by the drawing performer.

Shadow Taxonomy

A fundamental aspect of this work was to explore the narrative potential of the performer's shadow in conjunction with minimalist visual elements. Here we introduce the taxonomy used in the project and case study, At Every Turn, which is an experimental film for screen dance. In much of At Every Turn, a dancer resides in and responds to an ever-changing living theatrical set created in real-time and composed by a minimalist repertoire of elements generated organically or choreographically, including lines, circles, and geometric shapes. The moving visual scenography depicts an abstract world constantly in flux. In this approach, we explored the ever-evolving negotiation in the performance of light and shadow, positive and negative spaces, and figure and ground relationships. Another critical formalistic aspect of the project involved exploring the expressive nature of depth of field, or its absence, created by the visual elements projected in real-time onto the stage and the dancer.

A formative version of this taxonomy was previously published (Bendito, 2011). Here we introduce a revised and enhanced version of the taxonomy, including new and improved images based on a new collaborative project. The taxonomy, which is based on how visual elements, shadow, and a dancer interact in real-time on the stage, is identified as Suppressed Shadow, Overlapped Shadow, Present Shadow, and Monumental Shadow described below:

Suppressed Shadow and camouflage

This approach explores the narrative potential of suppressing depth of field by simultaneously suppressing the dancer's shadow. The performer and the shadow nearly overlap because the performer is barely touching the screen in Figure 1 (left). This technique can be used to hide and reveal the shadow, hide the performer, or create optical illusions such as a camouflage effect shown in Figure 1 (right). For this approach, the role of the drawing performer is to create a visual landscape that both reveals or conceals the dancer.

Figure 1: Studies for the Suppressed Shadow and Camouflage effects. The images Illustrate the exploration of the following concepts: exposed, hidden, veiled, buried, submerged, concealed, and covered.

Overlapped Shadow

The performer and the shadow are noticeably overlapped and appear relatively similar in sizes and shapes (Figure 2). The narrative potential of this technique and its challenge surrounds the notion of the dancer's presence and the shadow so that the dancer is more dominant on the stage (the larger the shadow, the more prevalent it becomes). Because of their similarities in size, the dancer tends to have a stronger stage presence and appears to be the main emphasis. The dancer is in the forefront (foregrounded) both physically and visually and consequently has a more prominent stage presence. For the drawing performer, this approach means producing visual elements, such as an interactive spotlight or other visual elements, that prominently "frame" the dancer and her shadow in the sequence.

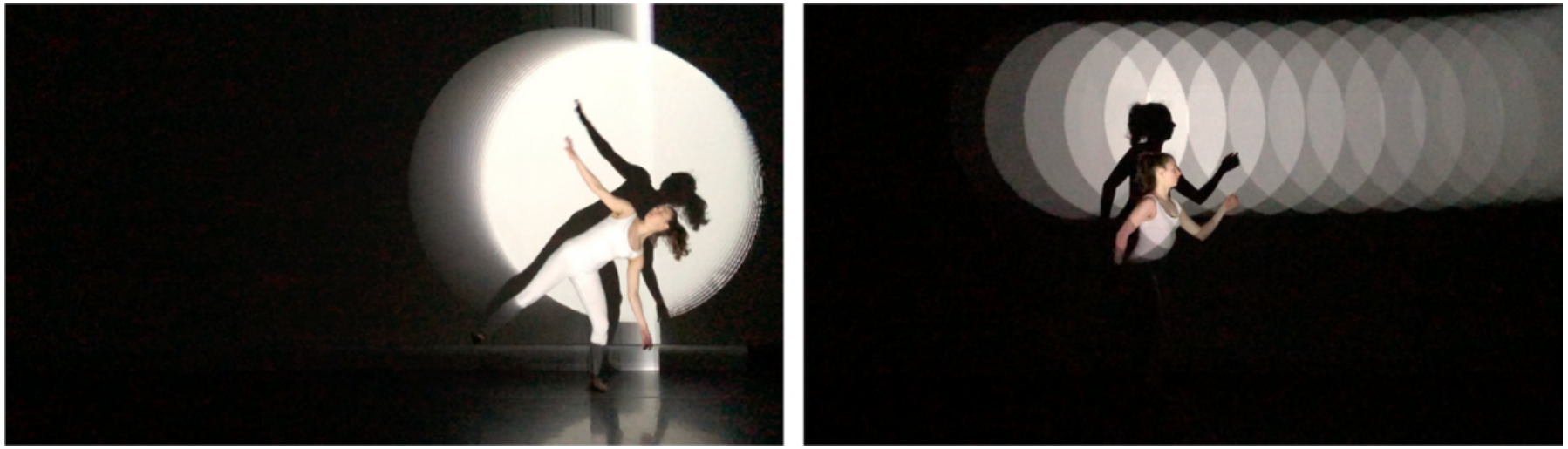


Figure 2: Studies for the Overlapped Shadow effect. The images Illustrate the exploration of the following concepts: present with the shadow, hand in hand, here, existing, and harmony.

Present Shadow

In this approach, the shadow has a larger proportion than the performer and consequently has a strong stage presence (Figure 3) when compared with the previous approaches. Here we see the opportunity to strengthen the shadow's narrative potential, which is more prominently displayed on the stage. This approach also provides the dancer with the mechanisms for acknowledging and manipulating the "present" shadow in a more personal and expressive way, while enabling richer movements of the shadow. This approach seemed stronger in our studies when the stage is already a fully developed composition, and the shadow takes a more prominent role on the scene—the darkness of the shadow functions as one of the major visual elements in the composition. The Present Shadow approach creates a visual dialog between shadow, drawing performed, and projected or being performed. We believe that the audience's attention inevitably drifts more frequently between the dancer and the shadow when this approach is employed.

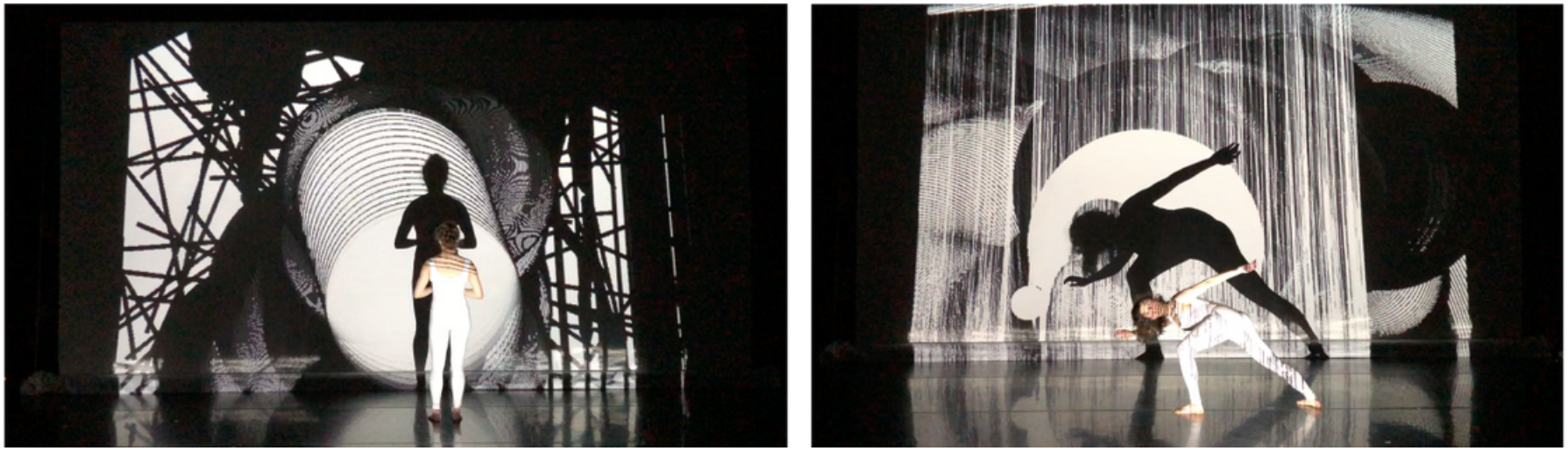


Figure 3: Studies for the Present Shadow effect. The images Illustrate the exploration of the following concepts: common ground, commonality, lie on top of, coincide, co-existing, and common ground.

Monumental Shadow

In this approach, the performer is the closest to the projector, the light source. Therefore, the large projected shadow inevitably tends to dominate the visual space and the viewer's attention, and it becomes an entity of overpowering monumentality (Figure 4). Here the dancer's stage presence (but not her shadow) can be intentionally deemphasized by the Monumental Shadow approach. This effect creates a more substantial shadow presence that can be enhanced kinesthetically. For example, the more the dancer articulates the body and limbs, the more the shadow is empowered to attract the viewer's attention. Neurologically, we are wired to notice rapid movements (Carter, 2010). In this approach, the dancer's demand to control the output of pictorial space increases, which can be accomplished choreographically by observing and shaping the shadow in real-time. For the drawing performer, this approach calls for creating spaces for the dancer to inhabit and manipulate the Monumental Shadow.

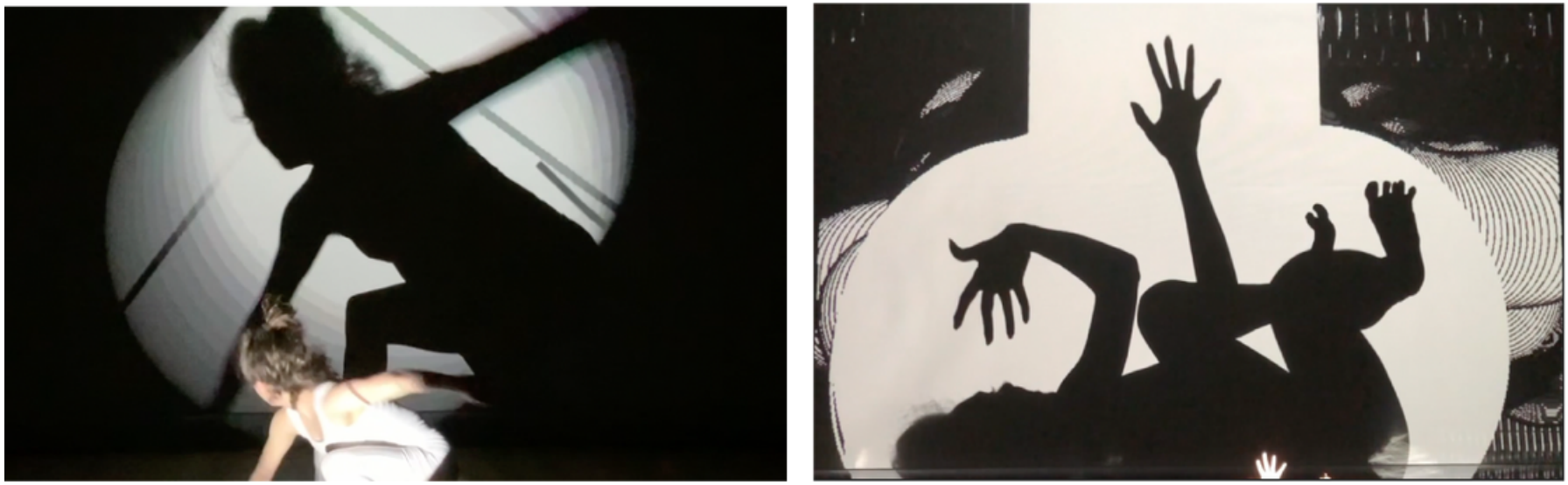


Figure 4: Studies for the Monumental Shadow effect. The images Illustrate the exploration of the following concepts: in full measure, vast, towering, and overwhelming.

Combinatory Approaches

The shadow taxonomy can be combined with visual elements created in real-time by the drawing performer, generating new expressions and methods. Combining the shadow taxonomy and visual elements created in real-time by the drawing performer can generate new visual vocabularies and narrative potentials. For example, the image below (Figure 5) illustrates a camouflage effect created by the Present Shadow approach. Here the dancer is partially hidden, adding mystery to the scene. This approach can also be used to "trap" the dancer in the pictorial space. This effect has been performed in conjunction with other performances, including recent ones with the Double Helix Collective (https://doublehelixcollective.net). Fundamentally, combinatory possibilities are vast and a work in progress.

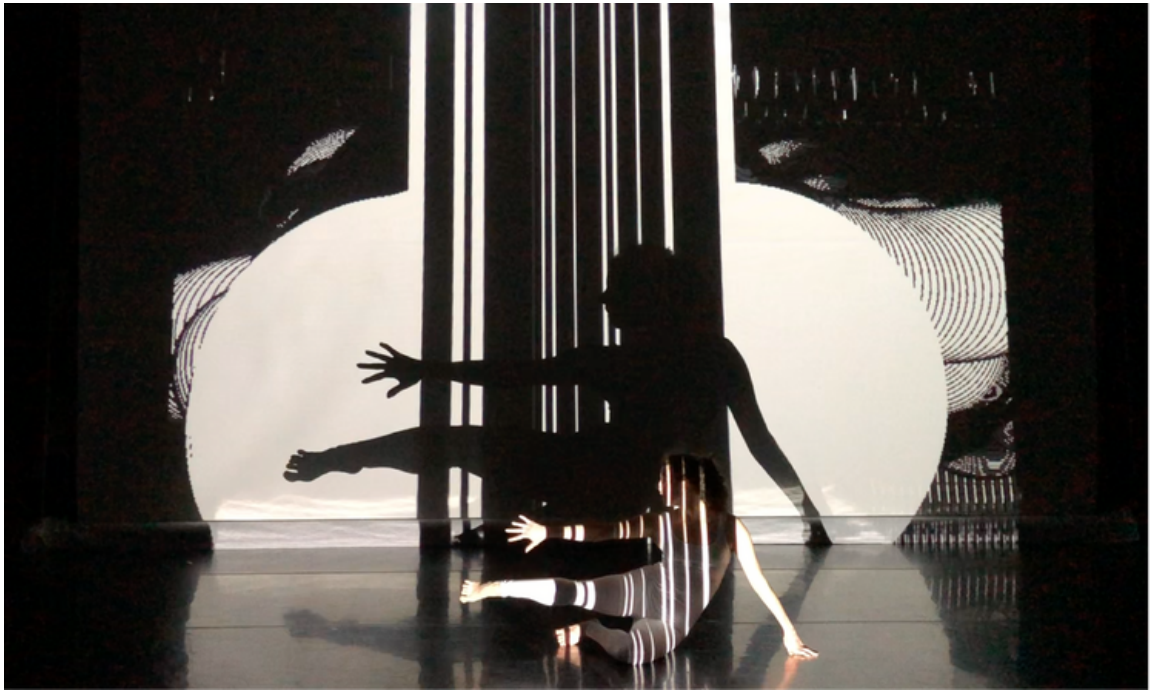


Figure 5: A study exploring the narrative potential of the shadow in connection with other visual elements. This image illustrates the camouflage effect applied to the Present Shadow (as the dancer moves into a Monumental Shadow approach). The image Illustrates the exploration of the following concepts: mystery, trap, and layers.

Aspects, Choreography, and Storyboarding Methodology

The potential of the shadow and performative drawing in the Kinetic Traces system lies in exploring the narrative potential of the shadow in connection with the dancer and the drawings (lines and shapes) while acknowledging the challenges of directing the viewer's attention, as attention drifts between dancer, shadow and drawing, and the multi-dimensional visual experience they create. In this methodology, the viewer is left with a melding of artistic expressions, experienced in a multidisciplinary field (Fransbert et al., 2021) and embodied by the dancer and the drawing performer.

This project is also inspired by historical live performances (Dils, 2002; Tate, 2013), art installation projects, and algorithmic art and is a departure from other works undertaken by the authors. Cunningham-Sigman worked with motion capture and immersive environments, virtual realities, and telematics, whereas Bendito's work has focused on digital art, software art, and multimedia installation.

The project began with discussions between the choreographer and the drawing performer about the visual tools and available elements—such as the software, the algorithmic drawings to be triggered during the live performance, and the shadow taxonomy. Several demonstration sessions are arranged, which always involve the dancer.

A white unitard was adopted as the signature costume for the project through experimentations. We found that a white unitard can be easily obscured and revealed through the interplay of light and shadow. In a traditional sense, it can also function as a canvas, a space for the drawing performer to transform visually. This is critical to the project as it allows for visual shifts of emphasis among the dancer, drawings, and the physical space.

One of the key concepts behind the choice of white unitard was for the dancer to function as a white canvas. In a sense, the work references tribal body paint traditions. In the 1960s, Yves Klein series of human paintbrushes, entitled Anthropometry paintings, women's bodies were painted and then used to paint a canvas (Tate, 2013). In this project, the dancer ephemerally "paints" the backdrop with her shadow in conjunction with the drawing elements created by the drawing performer. In this sense, the dancer also functions as a co-creator of the pictorial space.

For the Kinetic Traces project, the choreographer and drawing performer explored a collaborative time-based image-making process in the studio-lab space by engaging in a constant feedback loop dialog. The dancer "painted" the stage with her shadow. During the creation process, both the choreographer and the drawing performer curated potential segments and fragments with impactful shadow presence for the film, documented through video, photos, and journaling.

While working with the dancer, both choreographer and drawing performer gave improvisational prompts, finding common ground of expression both in terms of movements and imagery—a genuinely collaborative exploration of the expressive potential of this hybrid artistic media. For example, the dancer was asked to respond kinetically and emotionally to improvisational prompts and visuals.

Storyboarding Method

Dozens of still photographs that captured the key moments of the performer's movements and visuals were printed (Figure 6). The use of still photographs produced visual materials, 'raw data,' for further analyses of the overall visual impact and shadow integration. This method of storyboarding implemented for this Kinetic Traces project, based on still photography of improvisational output, became a signature of the thinking process of choreographing the work. It focused on the full-bodied presence of the dancer, her shadows, the presence of the performative drawing, the scenography, and the creation of a non-objective narrative, a dreamscape. This storyboarding methodology afforded quick reordering and sequencing of visual effects and became an effective collaborative tool that functioned as an interface between the choreographer and the drawing performer.

Figure 6: A collaborative tool for interdisciplinary communication: storyboarding based on still images of the practices.

Performative Algorithmic Drawing and Dance

At Every Turn: Through the Lenses of the Video Camera

A study for a video-dance film edited by Carol Cunningham-Sigman captures the psycho-dramatic nature of the work in motion while commenting on its stylistic orientation, both visually and kinetically, is provided (see the video link below).

The work depicts a series of experimental studies in which a performative drawing and a dance performer inhabit a world of light and shadow. In this duet, the boundaries between space, performers, and imagery are in a constant state of negotiation and flux. The dancer claims her place in a 'world' that refuses to stay still, constantly responding and mutating. Her sensations and emotions are enacted, creating a subjective and non-linear dialog with the visual landscape composed of lines, geometric shapes, textures, repetitions, and black and white contrasts.

The scenography is an evolving record of accumulation and impermanence, and the sound score wraps the moment and amplifies meanings. This psychological tension sets the tone of this experimental work: an exploration and embodiment of Carl Jung's notion of 'facing the shadow' and its discomfort and releases, and outer implications. This habitat of friction is an extension of the performers' minds, an endless loop.

Throughout the practice sessions, a locked-down camera was used to capture the dancer, Maggie Ogle, and the drawing in action performed by the drawing performer. The recordings for the full version of the video-dance, which would have included multiple camera angles, were interrupted due to the COVID-19 pandemic.

The Collages

This collaboration involved a visual designer, Bendito, who also performed the live drawings; a choreographer, Cunningham-Sigman; and a dancer. We also invited a photographer, Eli J. Craven, to document and respond to the work.

The seven digital collages by Petronio Bendito (co-author) created for the project function as a multifaceted 2D document of the choreographic choices by Cunningham-Sigman (also, co-author) and the overall visual vocabulary while evoking the dynamic and symbiotic approach of the performance. The images for most of the collages were captured by a stationary camera and were extracted from the experimental video-dance film At Every Turn (Digital Collages 1-5). The other two collages incorporated photographs by Eli J. Craven (Digital Collages 6 and 7) of early rehearsal sessions. Together, these collages illustrate in 2D this experimental hybrid medium of expression that combines performative drawing, dancer, scenography, and computing.

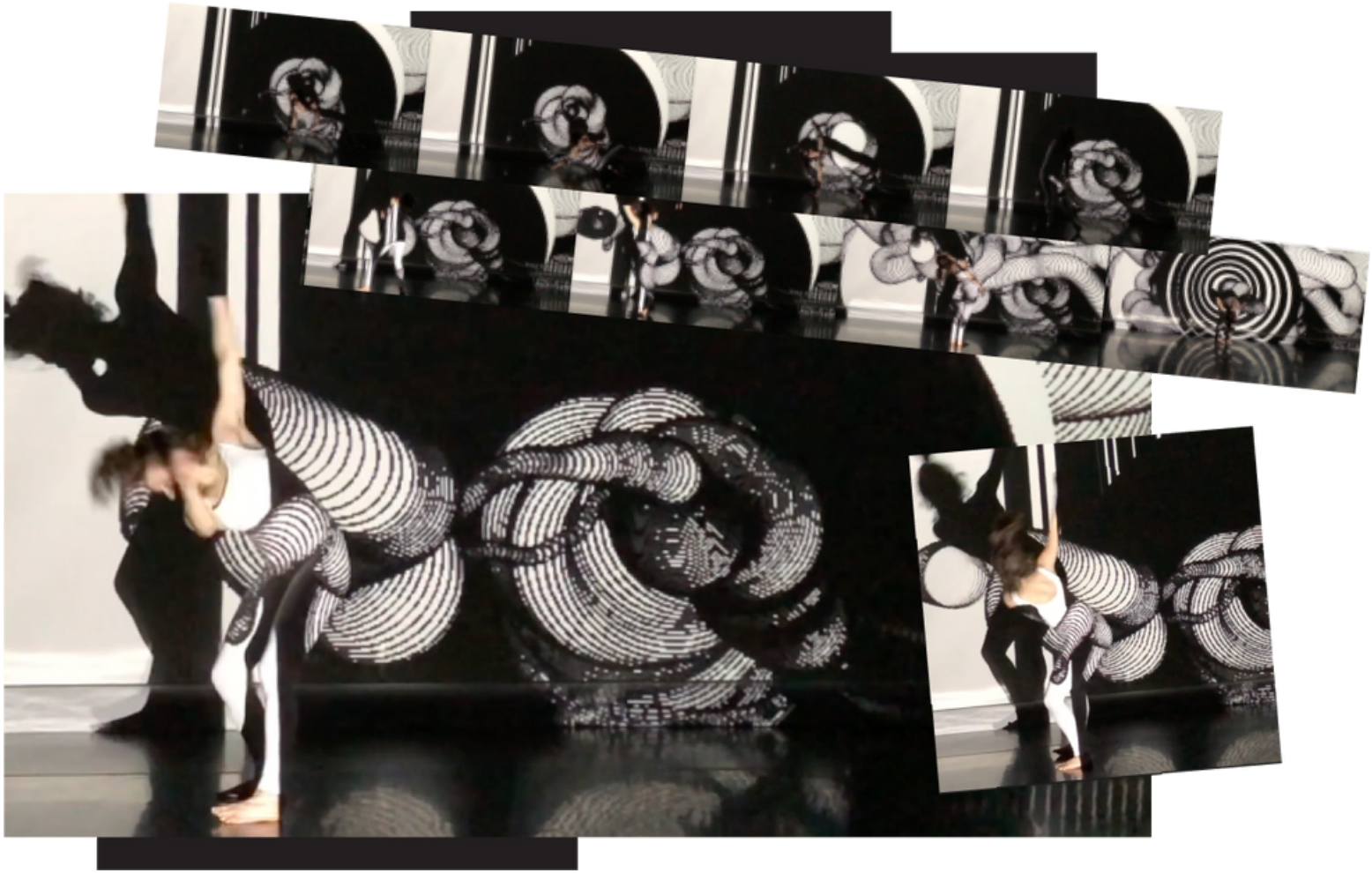
A collage approach of representation provided a decentralized and non-linear way of reading the image. This is visually analogous to the notion described in the previous section regarding the viewer's awareness drifting between dancer and visuals, which is a characteristic of the performances using the methodology here presented. In addition, they also convey the idea of simultaneity, motion, and fragmentation of the film.

The collages were built around themes that emerged in film. For example, the voids created by the white spotlight are a catalyst for the dancer's explorations into the void areas (Digital Collage 1). Unlike a traditional theatrical spotlight (used mainly for emphasis), Kinetic Trace's spotlight is an active device that interacts with, influences, and responds to the dancer. It is a visual device that the dancer actively explores and inhabits (Digital Collages 1 and 2).

Digital Collage 1: Projection/Reflection. An interactive spotlight functions as a drawing device and leaves traces recreating the scenographic experience.

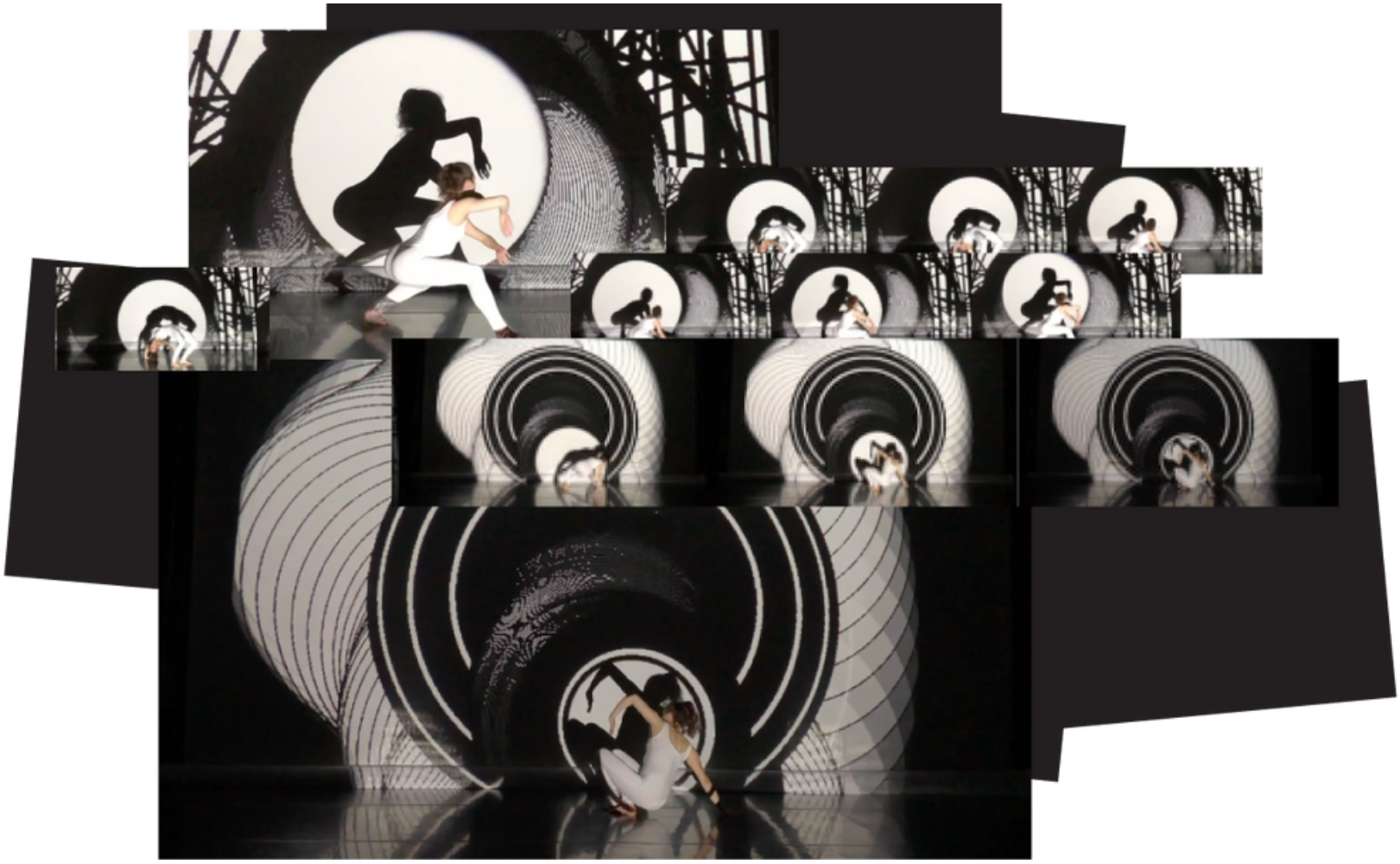
Digital Collage 2: Memories/Roots. The monumental shadow effect enhances the dancer's iconographic gestures.

The dancer's journey explores ideas of inside, over, under, and in between the moving corrugated shapes (Digital Collage 3). She sometimes lives inside the shapes, and we see her explore and settle into a space as if we could see through her, creating the illusion of transparency. At other times, the movement of the visuals motivates the dancer to abstractly travel through the twists and turns as they shrink and expand.



Digital Collage 3: Resistance/Dissociation. The dancer's journey explores ideas of inside, over, under, and in between the moving corrugated shapes drawn by the drawing performer. A visual dialog of entanglement emerges in the scene.

Concentric circles are a vehicle to establish an illusion of depth and opportunities for the dancer to emerge or descend into the white void or black abyss (Digital Collage 4). The dancer's movement speed and range of motion shift as she kinesthetically responds to her immersive world of curves and concentric circles.



Digital Collage 4: Awareness/Embodiment. The dancer's self-awareness is in sharp contrast with concentric circles drawn by the drawing performer. They reframe the traditional spotlight approach as a living and mutant entity.

The use of black and white boldly anchors the visuals to the performance space. It is a reminder of the concept of dualism, which describes how seemingly opposing or contrary forces may be complementary, like in the Yin and Yang symbol. For the dancer, the dark areas of the environment are mostly avoided, whereas white areas are inviting and open for exploration (Digital Collage 5).

Digital Collage 5: Confrontation/Integration. Light and shadow duality is explored through several of the Shadow Taxonomy approaches.

Using white spaces allows the dancer to play with the negative space in which to be seen, whereas the use of black absorbs the shadow in many instances of the performance. All the projects involving the Kinetic Traces system are grounded on the idea of using positive and negative spaces in the composition.

Through the Lenses of Photography

We invited a photographer to respond to one of the practice sessions. The photographs below by Eli J. Craven (used with permission) were combined with frame-by-frame still images captured by the principal investigators (Collages 6 and 7). These two digital collages based on Craven's photographs comment on the potential of approaching the recording of the work from many viewing angles, with implications not only for photography but also video and film. Showing the dancer from different angles adds to the storytelling potential of this hybrid medium.

Digital Collage 6: Angles and Reflections. Craven's photographs comment on the potential of approaching the recording of the work from a multitude of viewing angles and surface reflections.

Digital Collage 7: Sideview of the shadow and dancer. Craven's photographs (combined with still images from the video camera) comment on the potential of approaching the recording of the work from a multitude of viewing angles and surface reflections.

Conclusion and Reflections

Drawing as Performance

In this work, performative drawing is not a record of the past projected on the stage; it is a performance of the energy of the act of drawing in relation to the architectural space and, in this project, a dancer. It is embodied drawing based on choices that could happen improvisationally or be previously choreographed. We also found a parallel to puppetry. However, the act of our drawing performance was a way to present the evolution of a virtual object (lines and shapes) in real-time and its interaction with another performer (the dancer) and the physical space. Performative drawing is continually produced and observed in real-time, whether for an audience or captured by film.

In terms of energy exchange, the fundamental nature of the performative drawing was to engage in a dialog with another performer (the dancer) and the dialogue created through action and reaction. Performative drawing, in this sense, becomes an entity, a living presence capable of expressing ideas and emotions and changing its surroundings in real-time. Both dancer and the drawing performer actively respond to one another through energy qualities, such as speed, stillness, cause and effect, and sudden or lingering actions. This approach is conducive to a fully immersive and embodied performance experience.

Evolving Scenography: Layered Experiences and Dialogs

In the context of this work, performative drawing was also concerned with a record of the changing visual landscape, which was translated into the scenographic space through projection. We examined how dance and drawing performances produced a real-time duet, which also shifted the scenographic experience. Kinetic Traces methodology examined the boundaries of traditional drawing performances as it generated an intermedia embodied drawing-dance dialog with the physical space.

Here the intersection between the dancer, through her movements in space, and the gestures of an offstage drawing performer, projected as life-sized visual elements, constantly changed, providing an evolving kinetic scenographic experience. This symbiotic performative approach revealed on the screen traces of the interaction between the dancer and the drawing performer, perpetually recreating in real-time the scenographic space.

In our work, the projection screen on the wall goes through a significant number of visual transformations. Therefore, this is one of the most complex aspects of the work: to balance the optical output involving the interaction of the human performer in motion and the performative drawing and the traces it leaves in space. This method of projecting live drawing on the environment and the dancer simultaneously is inherently challenging. Another layer of complexity is negotiating the interplay of the performative drawing and the shadow of the human performer in space. Therefore, finding the purpose and meaning of figure-ground relationships, positive and negative spaces, and motion becomes critical.

One of the challenging aspects of the collaboration was to find a balance between the dancer, the performative drawings, and the evolving scenography. We addressed this aesthetic challenge by establishing rules of interaction between the elements of the work (light, shadow, dance, drawing, etc.) while taking into account temporal and spatial relationships. For example, the performative drawing pauses at some points, and the performer becomes the central focal point; at other times, the performative drawing becomes the scene's protagonist. We found that a balance had to be executed deliberately in our work. An impromptu performance with this method of interaction and no prior temporal, visual, or spatial considerations could lead to chaos. Nonetheless, sometimes the lack of order is desirable by design. Our work aimed for an 'aesthetic approach of coexistence,' that is, between dance, visuals, and scenographic space by design. We sought a cohesive and deliberate form of expression based on the visual vocabulary that we established for the work.

Shadow Entity

Via Kinetic Traces, a tetrad method of expression emerged by combining dance, shadow play, performative drawing, and drawing as scenography. The systematic examination of the interplay of shadow approaches, expressed in the taxonomy, provided a rich, abstract, non-objective storytelling vocabulary upon which we built At Every Turn, which Bendito also explores in other collaborations. The Shadow Taxonomy provided a framework that promoted a structure for creation and analysis. A constant dialog of the elements– cast shadow approach, the action of the drawing performer and its technology, and the dancer–were systematically considered and woven into a fully performative and scenographic experience.

Fundamentally, in At Every Turn, the viewer witnesses a performatic systems approach in which the record of interactions, energies, shadows, visuals, and gestures, both by a stage performer (onstage dancer) and an algorithmic drawing performer (offstage performer) are enacted, projected, or cast in real-time to become a conduit for new aesthetic experiences.

Acknowledgments

At Purdue, The Division of Dance, the Department of Art and Design, Eli Craven, Assistant Professor of Photography and Related Media program, also at Purdue; Andrea Woods Valdes, Associate Professor of the Practice of Dance, Duke University; John Crawford, Professor of Dance & Media Arts, UCI Clair Trevor; and Kathleen Kelley, Associate Professor, Theatre and Dance, Montclair State University for their insightful comments about At Every Turn (a video-dance study) provided through the Adjudicator Feedback document for the American College Dance Association Screendance Festival 2021. Note: The recordings for the video-dance, which would have included multiple camera angles, were interrupted due to the COVID-19 pandemic.

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Jenna Hubbard/ Adele Keeley

Creative improvisation jamming, under the COVID cloud

Abstract

This visual essay will explore the themes of collaboration, play, the digital intermediatory space and how we engage with the digital ‘other’ of yourself. The research builds on the work of Stark Smith's The Underscore (1987). This long-form dance improvisation structure is used to frame the creative journey which takes place within a jam session offers a platform to explore and consider how the experience might be re-framed with in an online context. The research also draws upon the writing of Weber, Mizanty & Allen (2017) who present digital conference tools as a method to create and teach choreography, and Francksen’s writing around how the use of digital technology produces the digital body, which can interact with the performative body (2014). The research further extends the understanding of these digital spaces as places for intangible, ephemeral, and communal play. This new practice gave a chance for reflection on both our artistic practices and our lives during the pandemic; Halprin’s Life/Art Process has been a supportive model for understanding the therapeutic nature of jamming practice (1995). The drawings and short films created during this project document the process, but also have currency as individual artefacts. The observations and recommendations below will be presented alongside empirical research about the relationship between the artists’ practice and how through drawing and movement they found beneficial creative exchange, in a temporary digital space.

Introduction

During the COVID-19 lockdown, as creative practitioners and educators we translated our studio-based improvisation jam practice into our homes, using Zoom as the platform for this shared experience. In this visual essay we explain how we translated our design and movement improvisation practices online exploring both collaborative practice and the digital representation of our own image. No longer inhabiting the same physical space, we created a new space for sharing practice and unearthed emerging research paradigms along the way. This intermediatory digital cloud space, created and framed by the lens of the laptop and phone camera, held the practice somewhere between two houses and created a catalyst for new lines of enquiry. This visual essay is written as an artists' reflection.

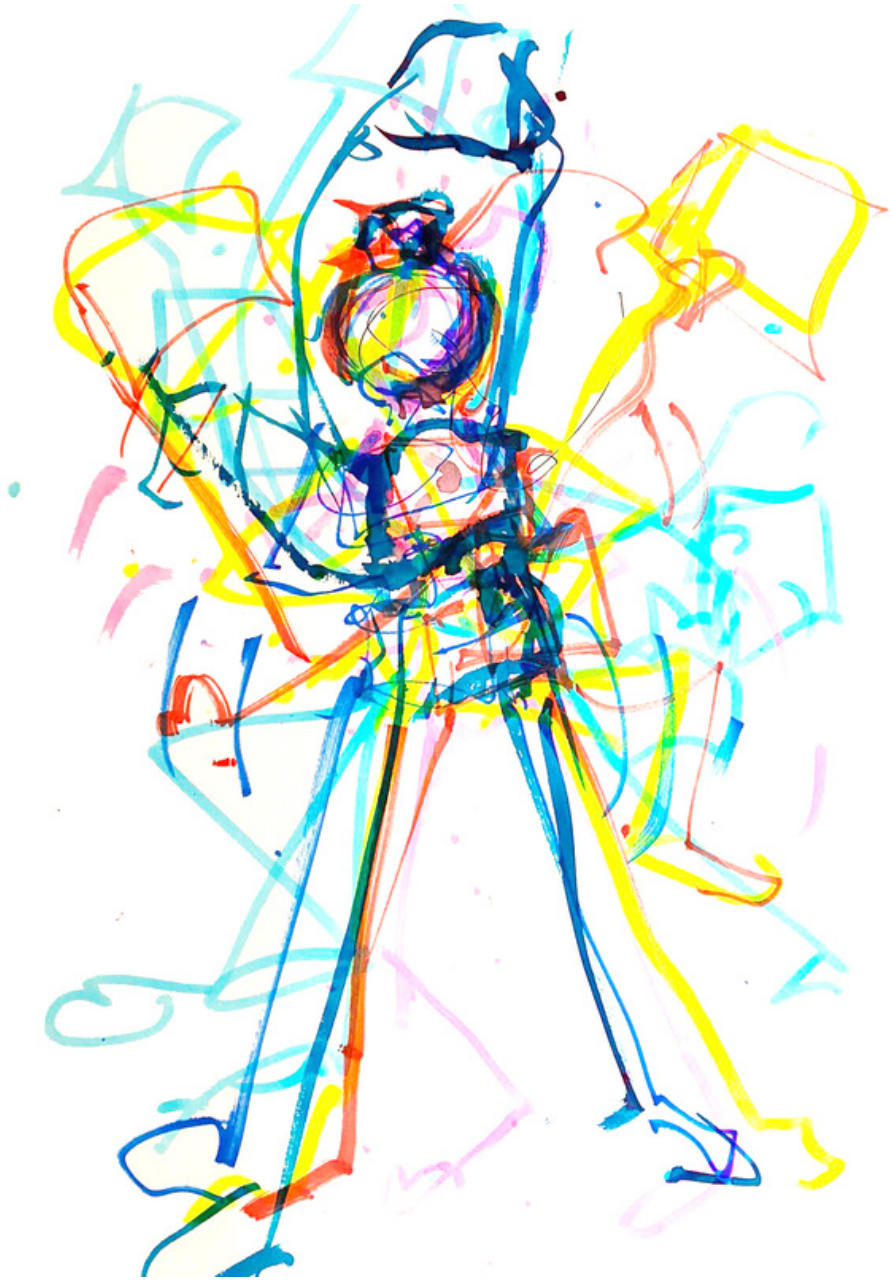

Figure 1: 'Movement drawing' by Adele Keeley, during online improvisation jam, 2020.

As creative practitioners and educators, we have been bringing together our passion for improvised drawing and the intertwined practice of movement and music, in a series of jam sessions, since 2016. These experimental sessions have evolved into a research paradigm exploring the relationship between the free expression of improvised drawing and the intertwined practice of movement and music. This shared improvisation practice emerged from a desire to play creatively together in a space; to get lost within our own creative disciplines, whilst allowing our practices to develop with one another. Alongside the sharing of practice, the jams have always had a focus on stress relief and wellbeing, through self-expression and being lost in the creative practice with one another. As Stark Smith describes,

> Where you are, when you don't know where you are is one of the most precious spots offered by improvisation. It is a place from which more directions are possible than anywhere else. I call this, The Gap. The more I improvise the more I am convinced that it is through the medium of these gaps - this momentary suspension of tension points – that comes the unexpected. (1987)

We found this gap through sharing a physical space with one another, through an improvisation practice that allowed our creativity to emerge and merge with one another, creating new interdisciplinary experiences, fuelled by drawing and movement at the core. As part of this exploration, we hosted several jam sessions, initially with other Arts University Bournemouth staff, where we both teach, then with other local artists, and with our student cohorts. Our work is similar to the work of Lucy Algar's Drawing & Scenography Research (Algar, 2017); Algar's work focuses on the pedagogic development of the art of drawing dancers, as performance. We also acknowledge the work of Dr Maryclare Foá, whose drawing practice comes from revealing the narrative-in-the-moment. Foá et al. focuses on the drawing practice as a "performed process rather than focused through the lens of a particular technique" (2020, p217). Unique to our jam sessions, the participants meet, establish themselves as individuals, and then as a collective, the gap emerges, and within it, the creative activity becomes visible. Participants are encouraged to explore an interdisciplinary practice and not feel drawn to their core artform. Whilst the participants of each jam fluctuate, a consistent core group of artists lead the practice; Heidi Steller, Sophie Douglas and Paul Keeley join us as leaders, curators, and participants of the jams.

Figure 2: Collage of images from improvisation jam sessions, pre-COVID-19 lockdown in March 2020. Images by Jenna Hubbard and Adele Keeley, 2019- 2020
Link to filmed excerpts from improvisation jam sessions, pre-COVID-19 lockdown in March 2020.
Film by Jenna Hubbard, 2020.
Available at https://youtu.be/EtAx3uOhqyM

Context

We had noticed the emergence of a regular pattern to our jam sessions and looked at The Underscore (Stark Smith 1987) as a theoretical lens to contextualise this. We had started to observe that our in-person jam sessions had loosely used The Underscore as a frame, but within a more interdisciplinary improvisation practice. The Underscore is a long-form dance improvisation structure developed by Nancy Stark Smith. Each operation of The Underscore has a name and graphic symbol, which is a general map or frame for the improvisation to sit in. “Within that frame, dancers are free to create their own movements, dynamics, and relationships—with themselves, each other, the group, the music, and the environment” (Stark Smith 1987).

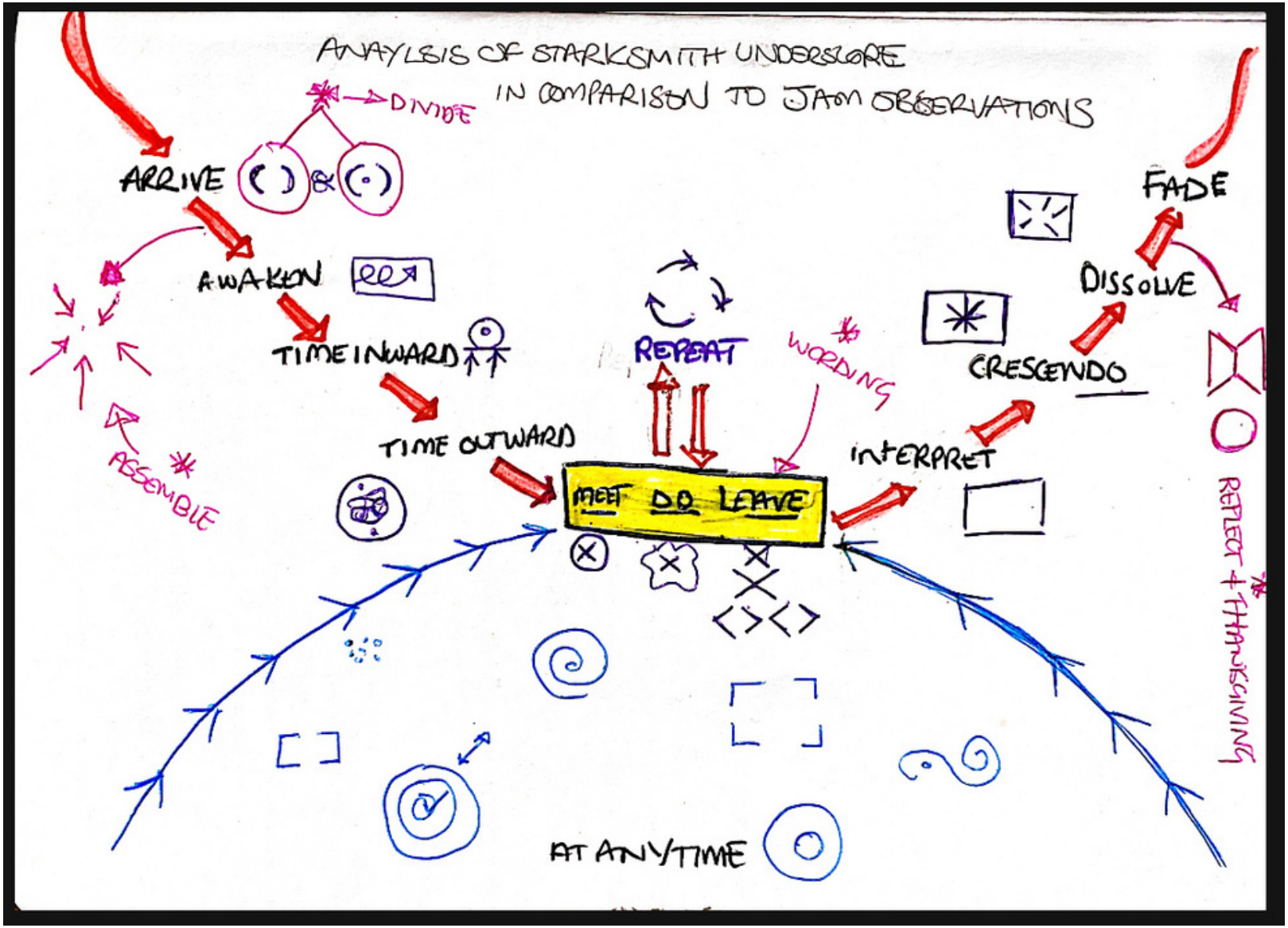

Figure 3: 'Analysis of Stark Smith's Underscore (1987)' by Jenna Hubbard/ Adele Keeley, 2020.

These Underscore operations were evident in our in-person jams, although we had not explicitly made our participants aware of each operation, nor that we were deliberately tracing The Underscore through each session. The Underscore provided the context for what had started to emerge in our practice; a ritualised and repeatable way into and out of the work, which acted as a guide to support the work, rather than an instruction. Before we could start a full analysis of The Underscore, our in-person jams were suddenly bought to an abrupt halt. In March 2020, the UK went into lockdown due to the COVID-19 pandemic and we had to consider an alternative mode of practice. This created a significant and new level of gap, as we were unable to be in the same physical space as one another. The shared physical space had been the catalyst for experiencing something together, and we had recognised the emotional and stress relieving power of this. The Life/Art Process of Halprin investigates the “complex and potentially transformative relationship between artistic expression and life experience” and we noticed that the enforced isolation could have enforced a stop in the practice (Worth & Poynor, 2004, p35). Rather than stopping, we translated our studio-based jams into our homes, using Zoom as the platform for this shared experience.

No longer inhabiting the same physical space, a new space emerged for our shared practice. Not knowing what would happen through this Gap, we started to unearth emerging research paradigms. This became a practice-as-research project which investigates the agency of remote online working and creative jamming from a phenomenological viewpoint.

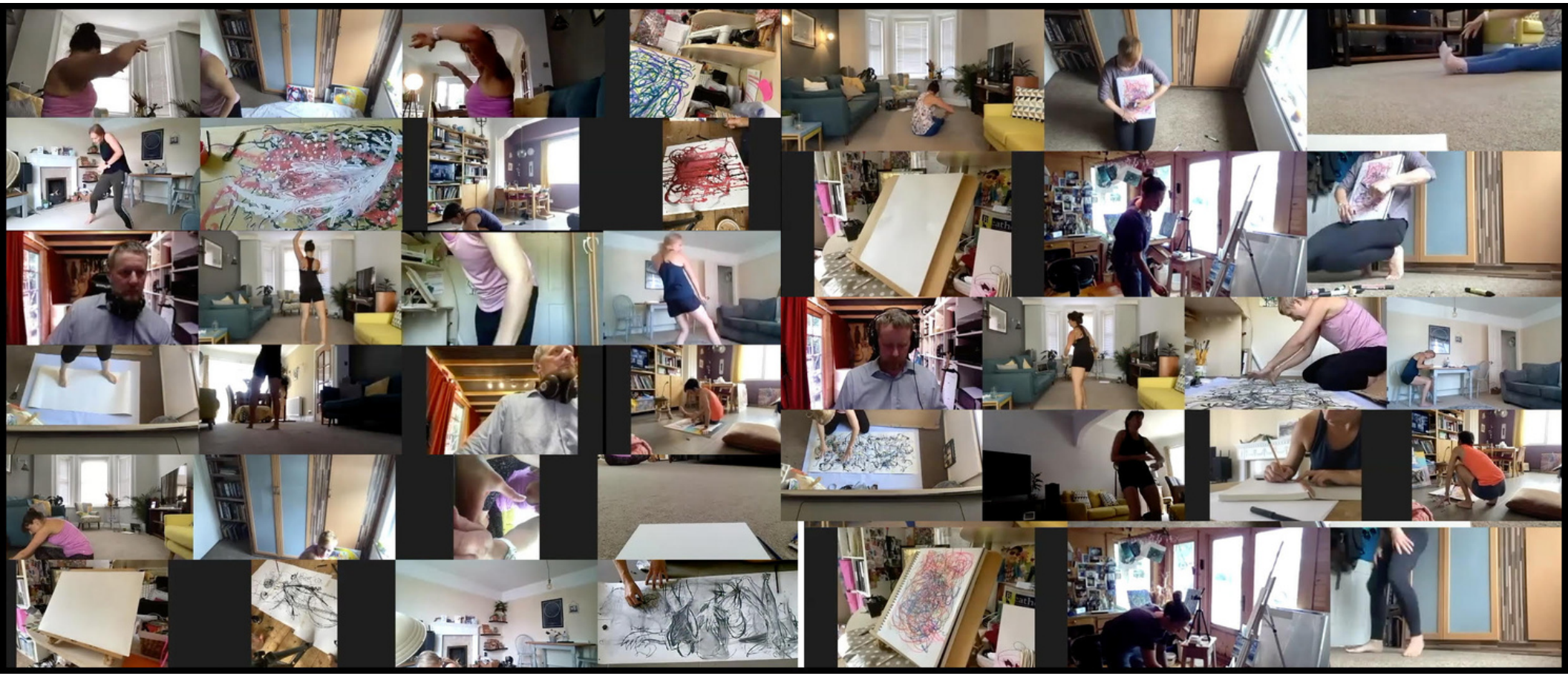

Figure 4: Collage of images from improvisation jam sessions, during the 2020 UK COVID-19 lockdown. Images by Jenna Hubbard and Adele Keeley, 2020
Link to filmed excerpts from improvisation jam sessions, during the 2020 UK lockdown. Film by
Jenna Hubbard, 2020
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Research Methods and Questions

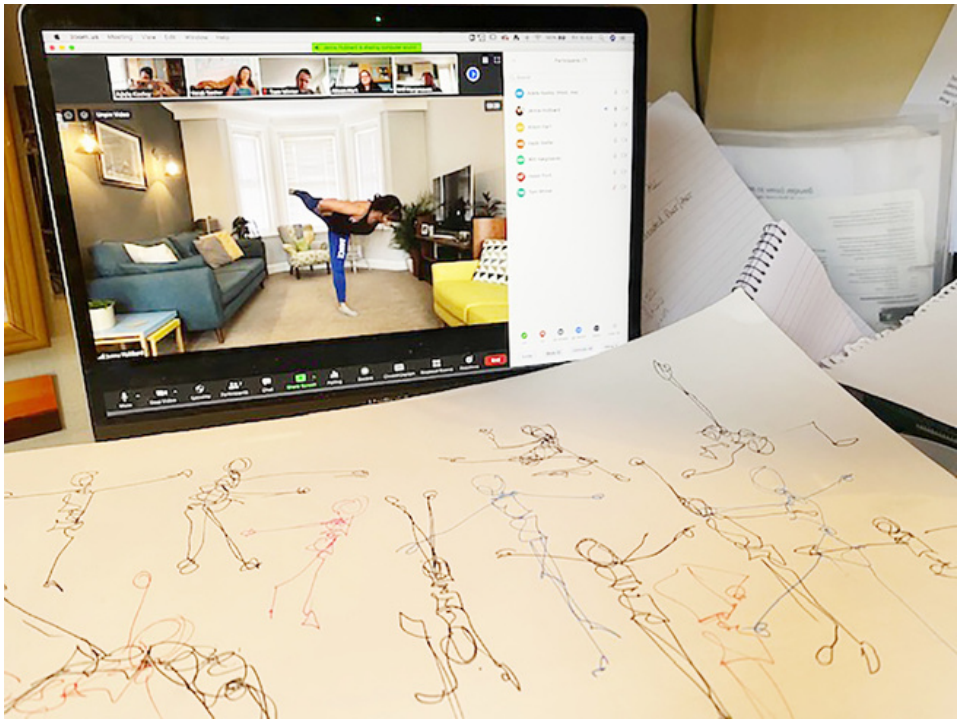

Figure 5: ‘Jenna dancing; Adele drawing’. Photo by Adele Keeley, 2020.

In both the in-studio jams and the online ones, the methods that emerged within and through the practice included explorative mark making, movement improvisation, music and sound, text, and voice, and sculpting the environment through three-dimensional making. We used video and photography to record the sessions and collected reflections from participants, which formed our exegesis in this earlier work and unknowingly to us was also generating a body of artwork. Because a recording device creates (time-based media) documentation and editable footage it, therefore, anticipates that it will be watched by an audience (Foá et al 2020, p26). During the online jams, we reflected upon the differences in our practice through the screens, utilising Zoom conferencing software to host our shared space. In our early online jam sessions, we asked ourselves the following questions:

·How could we translate our creative jamming practice into a digital format?
·How would the technology work and could it be the gateway to new discoveries?
·How would the intimacy and connectivity of in-person jamming be possible remotely?

Our initial way into jamming together online included short and specific, clear exercises with one another, to test whether we could draw, see, move, and respond simultaneously. Whilst these exercises allowed us to become familiar with using the technology, the spontaneity and emergence in our own creative practice was lacking. We would need to trust that our free flowing, unpredictable jam practice would survive through the digital space, and that duets, trios and whole group activities would emerge spontaneously as they would within a live jam.

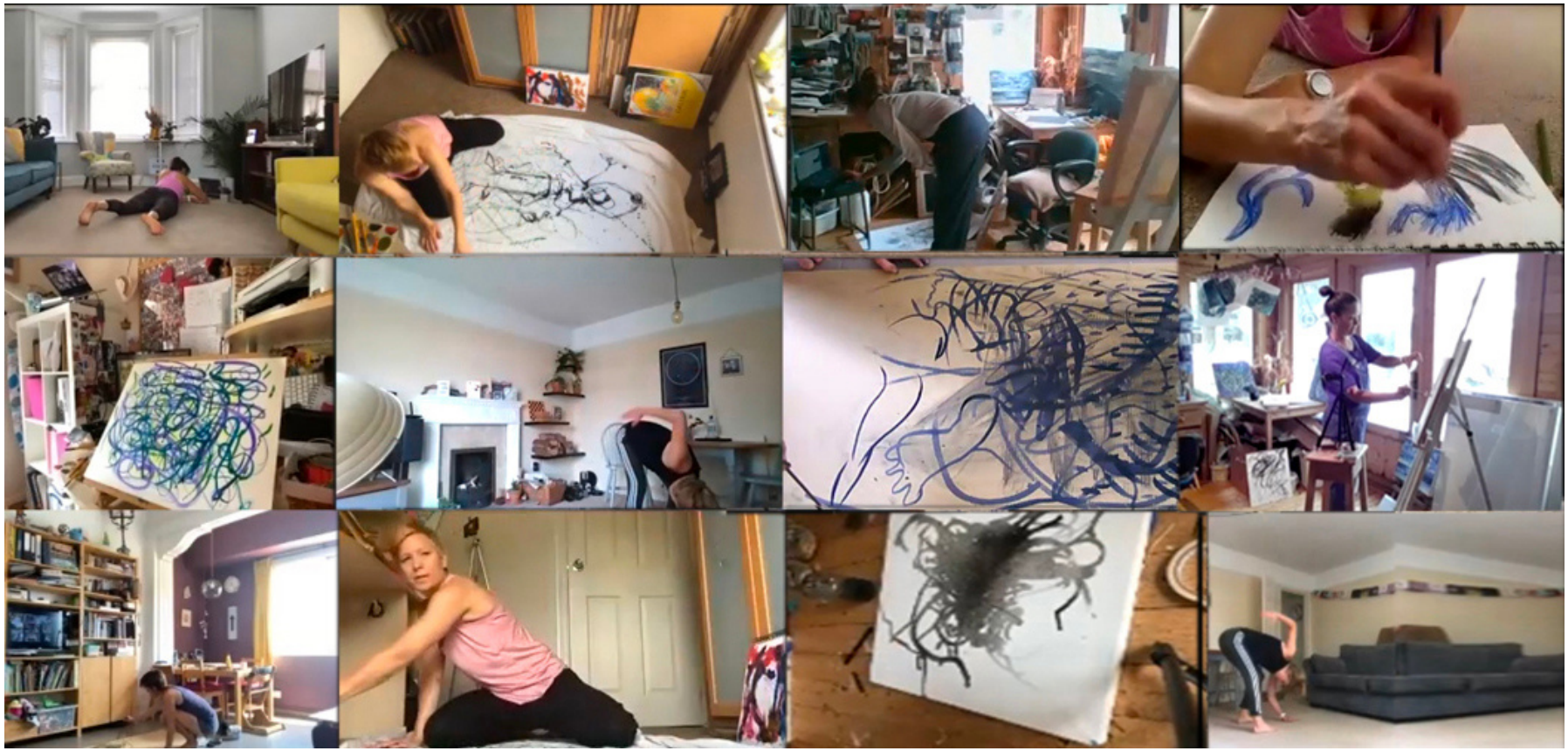

Figure 6: 'Zoom jamming' Image by Adele Keeley, 2020.

We recognised the new Gap which emerged through the absence of a shared physical space, whilst noticing that we could curate our own space, which included different resources depending upon our dominant artistic practice. There were of course limitations including no physical touch with one another or sharing the same resources. We found ways to share objects by working with something similar, such as card, paper, inks, or charcoal or even objects to hand around the house like blankets or sheets which became a great tool for improvisation. Copying became one way we would connect, and we would echo colours, marks, or movement which we would share on the screens. We were also for the first time able to curate the angle and viewpoint of the other participants by moving and adjusting the camera lens, or even disappearing from view. These new methods prompted us to broaden our theoretical thinking and ask new research questions:

·Could the technology be integrated into the practice, and what new strands of improvisation would emerge as a result?
·How do we and other participants engage with each other?
·How would we engage with our own digital ‘other’ (ourselves) during an online creative digital jam?

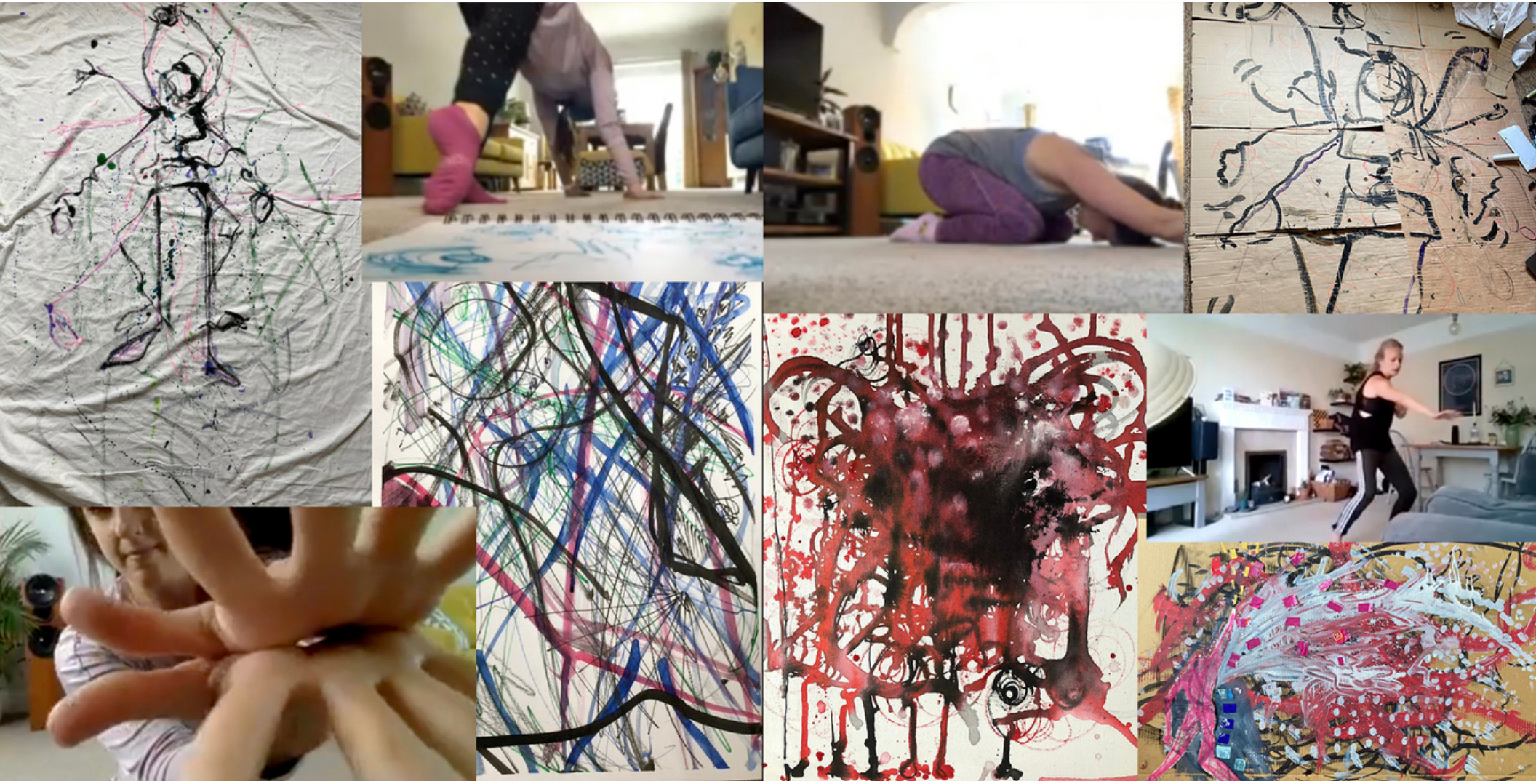

Figure 7: ’Zoom jamming’ Image by Adele Keeley, 2020.

Findings

We looked for other artists and researchers who had been practicing together online and found the work of Weber, Mizanty and Allen (2017) to be a useful guide to exploring conferencing technology for collaborative practices. Their work focusses on making choreography through digital platforms, with each dancer being in a different place but, the performance of the work was live in a studio together. We similarly found that “the experience of creating via technology was both the grounds for an immersive research practice and also fodder for the content of the work being created” (Weber, Mizanty and Allen 2017). The more we jammed together, the more adept we became at using the technology for effective connections with each other. We started signing into the jams with more than one device and placing them in distinct locations around the room, allowing us to frame our activity in unusual ways. We used the Zoom pinning tool to focus on one person, or to locate different people within our own physical space on individual devices. The Gallery view allowed us to observe everyone simultaneously and we could notice similarities within the drawings, or a movement that several people were exploring together.

Figure 8: ’Jenna’s duet with her digital other’ Image by Adele Keeley, 2020.

Another key discovery was the ability to observe your own image, simultaneously through a range of angles and views. The slight delay through zoom meant a movement we would make towards one device would be repeated back to us with a delay, from another angle, from another device. Jenna commented that “I was suddenly able to see my body move from 3 different angles at once, which was disorientating but also inspired me to respond creatively to my digital echo” (Hubbard 2020). The work of Francksen was useful here in contextualising these experiences of working with and through our digital other images. We understood that we are jamming with each other, but also with a digital version of ourselves, which looks like us, but is different to our lived and felt experience; the somatic feeling of ourselves. Francksen’s work also notes that to work creatively with our digital image by responding to it in real time, that we must find a way of bridging the gap between the digital and live. Jenna reflected that “seeing my digital self move allowed me to recognise the joy, creativity and playful nature of physically working through the emotions and stress of lockdown” (2020). Lovatt has extensively researched the power of dance to reduce anxiety by allowing focus on the perceived, physical body and to stay present to the moment, which was challenging during an unprecedented digital time (2020). There had been a disconnect between our perceived and somatic bodies during the lockdown, so creating a blended digital and real space was an important part of our research at that time. Francksen says that “the materialisation of the dance doesn’t presuppose the live or the digital, but suggests that the digital and physical is somehow set free in an ontological resonance that encapsulates both mediums” (Francksen 2014). We started to understand that the video conferencing platform, Zoom, placed us neither here nor there in the real world. Instead, we had something other; a movement and drawing space suspended through the ether, that included both live and digital bodies. During this time, we also started to recognise that the exegesis of drawings and recorded footage served as both a record and additionally as a body of work on their own.

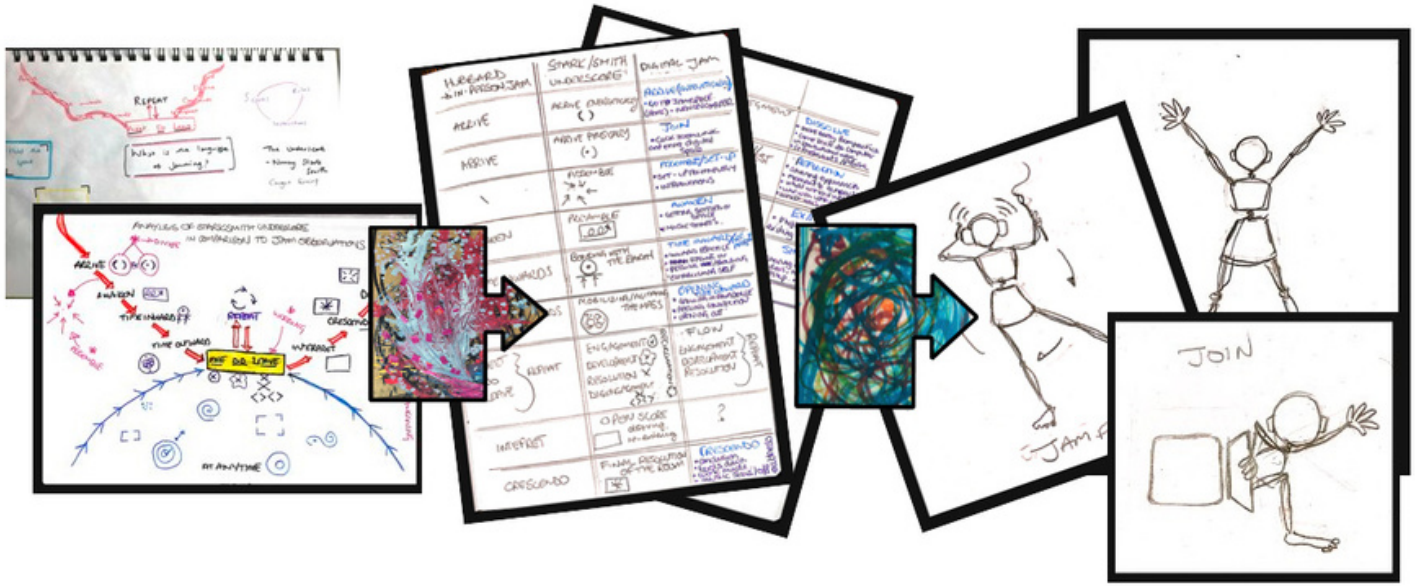

Figure 9: ’Development of the digital underscore’ Image by Adele Keeley, 2020.

The shift to online jamming also allowed us to revisit Stark Smith's Underscore and observe it in a way we had not imagined we would do. We considered how we entered the digital space, how the activities emerged and how we closed the practice. The dedicated online time has given us the frame to consider Stark Smith's work within the context of online jamming, and develop our own framework based on her work. We are in the process of formulating our own visual language to use as a road map for other jam experiences, exploring whether the frame we have created and tested ourselves is a robust enough model for student participants. In March 2021 we tested the model for the first time with our students online; they had never worked together in a studio, and most were exploring interdisciplinary practices for the first time. One student commented that "I found myself doing things that I wouldn't normally do" (Participant A 2021) whilst another commented that "the lens of the camera made me focus on moving and then drawing hands and feet, which was different" (Participant B 2021). Several of the students described the sound and movement as providing moods or scenes to draw, and that the pinning tools in zoom allowed them to gather and respond to different people throughout the jam. This development is ongoing and needs testing further, although the initial results are promising.

Figure 10: Collage of images from improvisation jam sessions with students in March 2021. Images by Jenna Hubbard and Adele Keeley, 2021
Link to filmed excerpts from online improvisation jam session with students in March 2021. Film
by Jenna Hubbard, 2021.
Available at: https://youtu.be/rs-IRshSqoo

Conclusion

This research is in its initial stages and continues to emerge through the practice. We have explored and created a model for translating our improvisation practices into our homes, creatively exploring the technology and the digital representation of our own image. The gap created by the COVID-19 lockdown brought with it new creative elements to our jam practice, including using the technology as a mode of enquiry, rather than merely recording the sessions. We discovered that creative jam practice can continue in a digital space, which opens the possibilities of collaborating across space and geographical boundaries. Though there are elements that we will never be able to replicate online, such as touch and direct physical interaction, the practice itself is emerging with its own playground of possibilities and research opportunities; and new play mates, even if that playmate is a digital reflection of yourself. We found the experience enjoyable and released the anxiety caused by the uncertainty of the pandemic; we observed that participants would repeatedly comment on how they felt better after a session and needed that connection for their own well-being. In this way, the jams provided a much-needed space for healing as our domestic spaces and artistic spaces blurred into one another, demonstrating an explicit new understanding of the Art/Life Process (Halprin, 2000; Lovatt, 2020).

This project has unearthed other areas of enquiry including theories of play, intergenerational creativity, and well-being and how these are contextualized within a temporary digital space. As we have started to transition back into our in-person practice, we are noticing that we are bringing elements of our journey under the covid cloud with us. These include a greater use of screens and technology to project images as they are being created, and increased access, with participants joining us from other locations via Zoom. Our jam practice has always been a test bed for emerging ideas and practices, and continues to be a place for innovation, collaboration, and play. With every new iterance of the jam practice, The Underscore has continued to serve as a guide, map, and toolkit in which to navigate this shared and emerging space.

Figure 11: Improvisation jam session with students in March 2021. Image by Adele Keeley, 2021.

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Elizabeth Leister

Drawing a Dance/Dancing a Drawing

Abstract

This chapter outlines a specific aspect of my artistic practice comprising a series of performed drawings as investigations into the body in motion and the recorded marks resulting from those gestures. In these works, the dancer is either pre-recorded or live setting up unique possibilities for interaction and the generation of a drawing in real-time. Bodies of celebrated dancers and choreographers, as well as my own pre-recorded digital body, become collaborators. Movement and the drawn line record time and space revealing a set of embodied marks as record. Drawn lines denote a physical copy of a moment past, a visual memory embedded with loss, disappearance, and absence.

Drawing as record and memory. A drawn line made by one body in gestural response to another body's movement. The dynamics between a real body and a digital body moving together and apart. I have been exploring these recurring ideas for a decade. The body in motion has informed my work using various methods, investigated across myriad subjects and exhibited within diverse modes of presentation. Perhaps these interests were fostered after seeing William Anastasi's Untitled (Twelve Drawings) from the 1984 series Subway at the Philadelphia Museum of Art as a young artist.1 Mesmerized by their simplicity, I was most curious about how his mysterious and tangled graphite lines came to be. Years later, I discovered that Anastasi had made the drawings while riding the subway. Holding a pencil in each hand, with eyes closed, Anastasi allowed the movements of his body, impacted by the stuttering, jerking subway car, to generate the lines. A sense of chance, the reliance on the body in motion dictated by an outside energy—these were all compelling ideas integral to my work, all of which will be discussed in this chapter.

My fine arts background has informed the development of projects using technology and performance. This was a natural transition within my practice, particularly under the influence of artists such as Joan Jonas whose layered installations using sculpture, drawing, projection, and live performance revealed a unique hybrid form that defied categorization. Her multimedia approach, however, was relatively new to me when I first began to study Jonas in the early 1990s. Her quote about gesture and drawing resonates with presence and absence, marking and erasing, remembering and forgetting, themes deeply embedded in my work. Jonas offered an opportunity for experimentation that expanded beyond the traditional arts to include technology, video projection, specifically: "I didn't see a major difference between a poem, a sculpture, a film or a dance. A gesture has for me the same weight as a drawing; draw, erase, draw, erase, memory erased."2

In 2003, I moved to Los Angeles from Philadelphia and began working as an assistant to Simone Forti. In addition to providing administrative support, I became engaged in her work, attending her performances and learning about past works through our work and conversations.

I participated in Forti's Logomotion Workshop in Santa Monica in 2005 which directly inspired the introduction of language and movement into my work. Her unique approach presented a freedom to explore using my own body through movement and voice. This is clearly defined in the quote by Clarie Filmon[3] who teaches Forti's methods:

> Logomotion is an improvised narrative dance method invented in 1985 by the American artist and choreographer Simone Forti. It combines speech and movement, which often spring spontaneously from a common source. [...] One of the first steps in the practice of Logomotion is to allow thoughts and emotions to be communicated through spoken language in a deeply physical way. The performer experiences what Forti calls a 'dance state,' which could be described as a constant back and forth movement between body and mind.

Forti's approach was entirely fresh, leading me to recognize that the prosaic motions of my non-dancer body making a drawing were unique and significant. Additionally, Forti invited an opening to move, draw, and speak without attempting to continuously control it, particularly to regulate what a gesture or mark might look like from the outside. As a non-dancer trained in the visual arts, this was challenging and liberating.

My experiences with Simone Forti and my interests in movement and the drawn line merged in an installation I created in 2006 at the Morris Gallery at The Pennsylvania Academy of Fine Arts Museum in Philadelphia. I wanted the work to bridge the geographical distance and time difference between Los Angeles, where I live, and Philadelphia. The resulting three-month exhibition, Every Body is Everywhere and Nowhere (fig. 1), included a live video feed with a daily performance as part of a three-channel video installation. Each morning in my studio, I traced the outline of my body in charcoal on the same sheet of paper while holding a gesture that resonated for me in that moment. This performed drawing was broadcast in real-time into the gallery and then remained live for the duration of the museum hours each day. The following morning, I returned to the same page, erased the previous drawing, and drew over the ghostly residue of the prior record. After sixty days, the final drawing was a tangled web of lines that served to document my body in space, over time. Language written during the Logomotion Workshop with Forti became part of the installation soundtrack.

Figure 1. Elizabeth Leister, Every Body is Everywhere and Nowhere, 2006, video still from performance, the Pennsylvania Academy of Fine Arts (photo by the author).

Performing for an audience who I could not see, hear, or sense was exciting and the experience of this daily ritual became a significant and unforeseen aspect of the project. This private act provided an opportunity to inhabit a performative space, one that had not previously been part of my artistic practice.

On any given day, the gallery space in Philadelphia may or may not have included an audience observing me making the drawing in real-time. Oddly, it was just as exhilarating to imagine my image being broadcast into an empty space three thousand miles away. Themes of loss, presence, and absence, key to the larger project, were reflected as metaphor in the built-up lines and subsequent erased marks. The body disappeared. The drawing remained.

In 2011, I developed a project concept that required dance but felt I lacked the experience as well as the confidence to move in the work myself. In order to see this new idea quickly, I projected a YouTube video of Yvette Chauviré performing The Dying Swan vertically on a large sheet of drawing paper in my studio.4 As Chauviré danced, I drew with charcoal following her lyrical movements (fig. 2). Over several minutes, lines built up quickly, overlapping, repeating, and expressing my range of touch, from delicate to forceful. The final result, a moving gesture drawing, was intriguing, but the act of making the drawing had a specific energy and engagement that would develop across future works.

Figure 2. Elizabeth Leister, Étoile, A Duet, 2011, performed drawing with recorded video (photo by the author).

Chauviré's image was recorded, played back, and projected at thirty frames per second. The slippage of time between her choreography and what I was physically able to capture and record in real-time is a beautifully out-of-sync record of our bodies: one digital, one real, both moving together and apart at once. Titled Etoile, A Duet, this unlikely collaboration with Chauviré, a French prima ballerina born in 1917 who performed decades ago in Paris, was also a collapse of time and space that referenced, albeit in a new way, Every Body is Everywhere and Nowhere. Successive drawing performances with pre-recorded YouTube video included dances by Anna Pavlova and Isadora Duncan. The unique characteristics of their individual gestures resulted in entirely different drawings.

Both Joan Jonas and Helene Almeida—whose work I have admired and looked toward—appear in their works as both performer and maker. The initial decision to use my own body was often a logistical choice but became an important point. Performing developed into an intimate investigation of my physicality and its subsequent marks, particularly as I used drawing and erasure as metaphor for presence, loss, and memory. In her 1976-77 Pintura habitada series,5 Helena Almeida systematically paints away her own image using large brush strokes in her signature blue hue. Over a sequence of photographs, she renders herself invisible. This gesture of erasure continues to resonate through my work.

Concentrated energy was necessary to perform these drawings. Often my entire body needed to be engaged as I set out to examine physicality in a number of process-oriented drawings.

Figure 3. Still from performed drawing. Elizabeth Leister, Infinity Loop, 2013, charcoal on Arches, 51 x 73 in (photo by the author).

In certain performances, there was also a durational challenge where repeating motions were essential to building up linear form over time. This can be seen in Infinity Loop(fig. 3), where a ten-foot-wide infinity symbol was drawn through recurring movement and line. Generated over six minutes, the motion was quick and the marks dense. Repetition is also evident in Phillips Lake (fig. 4), one of several large-scale “fingertip” drawings. This series was made by dipping my fingers into graphite powder and tapping the paper hundreds of times, over many hours, to build up an abstract form based on my memory of a lake. These tiny layered marks vibrate on the drawing paper, similar to ripples and rings shimmering across a watery surface. Another type of dance, this one made with my hands, the process produced an unexpected rhythmic soundtrack.

Figure 4. Elizabeth Leister, Phillips Lake, 2015, graphite powder on Arches, 53 x 102 ½ in (photo by Weng-San Sit).

Over time, the generation of these various drawings and the observation of my body in motion in the video documentation made clear that my physical act of drawing was indeed a type of pedestrian dance. Making marks relative to the scale of my body, stretching to draw a line defined by my arm span, or shifting my weight to propel my energy to the other side of the paper were compelling considerations for me. These strenuous acts could induce meditative or trance-like qualities as most gestures were repetitive and durational. The length of a performance was often determined by my stamina, how long my arm could repeat a wide circular gesture, or, for example, I simply drew until the charcoal disintegrated in my fingers.

The natural progression for these works was a live version, shifting the performance from my private studio into the public space. This required several years of experimental attempts to understand the nuances necessary for a live presentation as well as the integration of a live video feed. In collaboration with dancer and choreographer Samantha Mohr for the 2015 City of Los Angeles Fellows exhibition, the invisible lake called telepathy was performed on two separate occasions at the Barnsdall Gallery in Los Angeles (fig. 5).

Figure 5. Elizabeth Leister, the invisible lake called telepathy, 2015, performance during the COLA exhibition, Barnsdall Municipal Art Gallery, Los Angeles, CA (photo by Weng-San Sit).

Based on research about how our human brains process memory, the project investigates drawing as visual memory. Through live-feed, Samantha's improvised movement was projected onto the gallery wall where I drew her dancing body into a copy, a mirror image. As in Etoile, A Duet with Chauviré, each of our gestures registered strikingly different records of distinctive gestures, attempting to capture our shared moment in time. Movements fell in and out of sync. Often, I was attempting to catch Samantha in the projection. The final drawing, made directly on the gallery wall in charcoal, was our record (fig. 6). In the exhibition's catalog essay, art historian Susan Rosenberg writes in advance of the event:

Using charcoal, Leister will fiercely trace the dancer's moving image in a dance of her own, producing what she considers a "low resolution" copy of the live performance. Here, as in her other works, the disparity between corporeal presence—and its pale evidence in visual artifacts—becomes a metaphor for the ineffable ephemerality of experience and memory.6

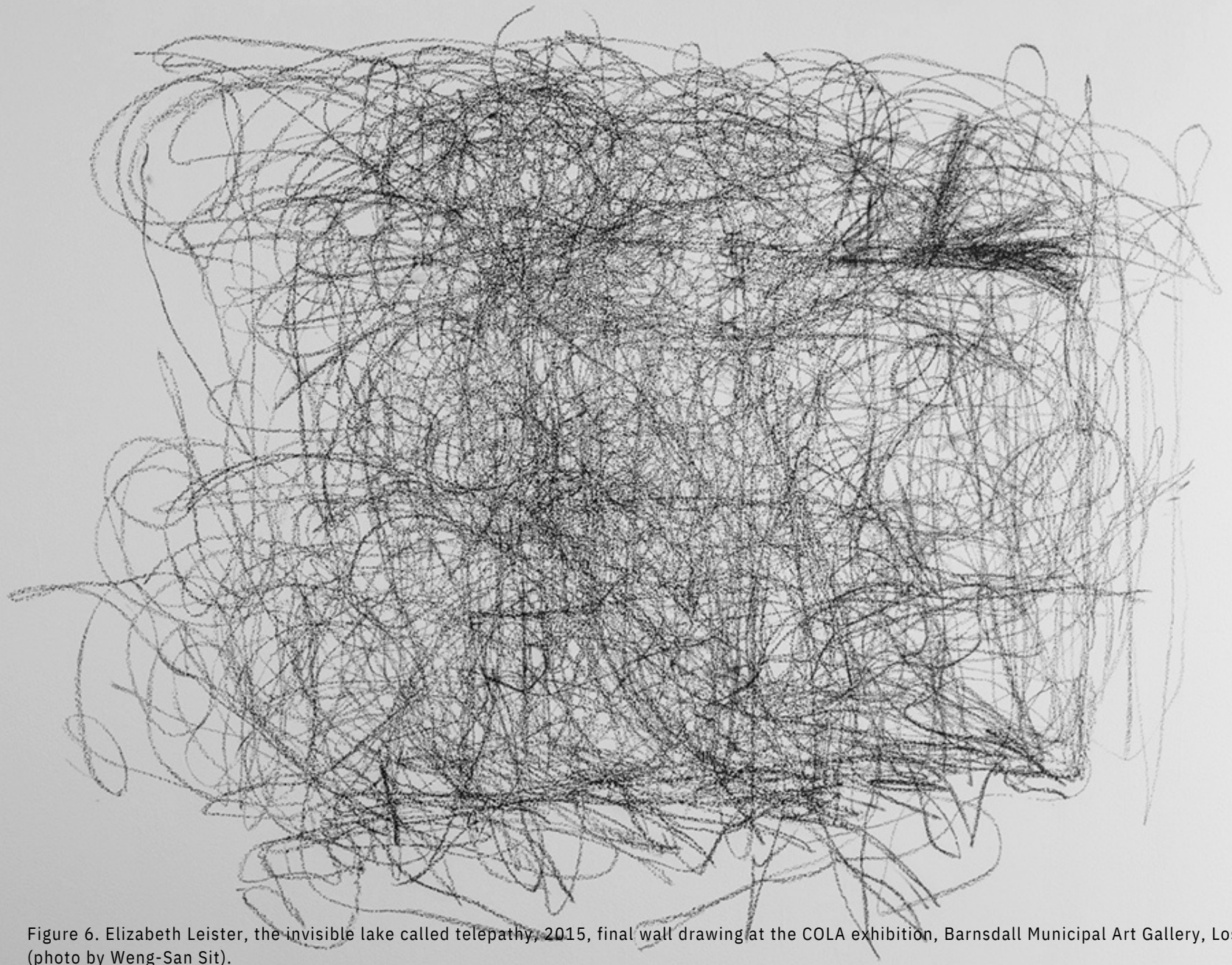


Figure 6. Elizabeth Leister, the invisible lake called telepathy, 2015, final wall drawing at the COLA exhibition, Barnsdall Municipal Art Gallery, Los Angeles, CA (photo by Weng-San Sit).

This work with drawing and video projection continued while I was artist in residence at Performing Arts Forum in France in 2015 (fig. 7, 8). Once again without dancers to collaborate, I relied on my own movements to generate a series of performances using pre-recorded and projected video with chalk drawings. The inherent impermanence of chalk allowed for many drawings to easily be made and erased from the walls. The absence of previous constraints achieved by the size of the drawing paper generated a sense of freedom in my body since the projection could now be much larger. For these works, a performed drawing was recorded, carefully lined up, and projected back onto the same wall. I re-performed the original drawing in relationship to my digital double. The effort was an attempt to stay in sync, keeping pace with my mirror image to maintain a degree of connection.

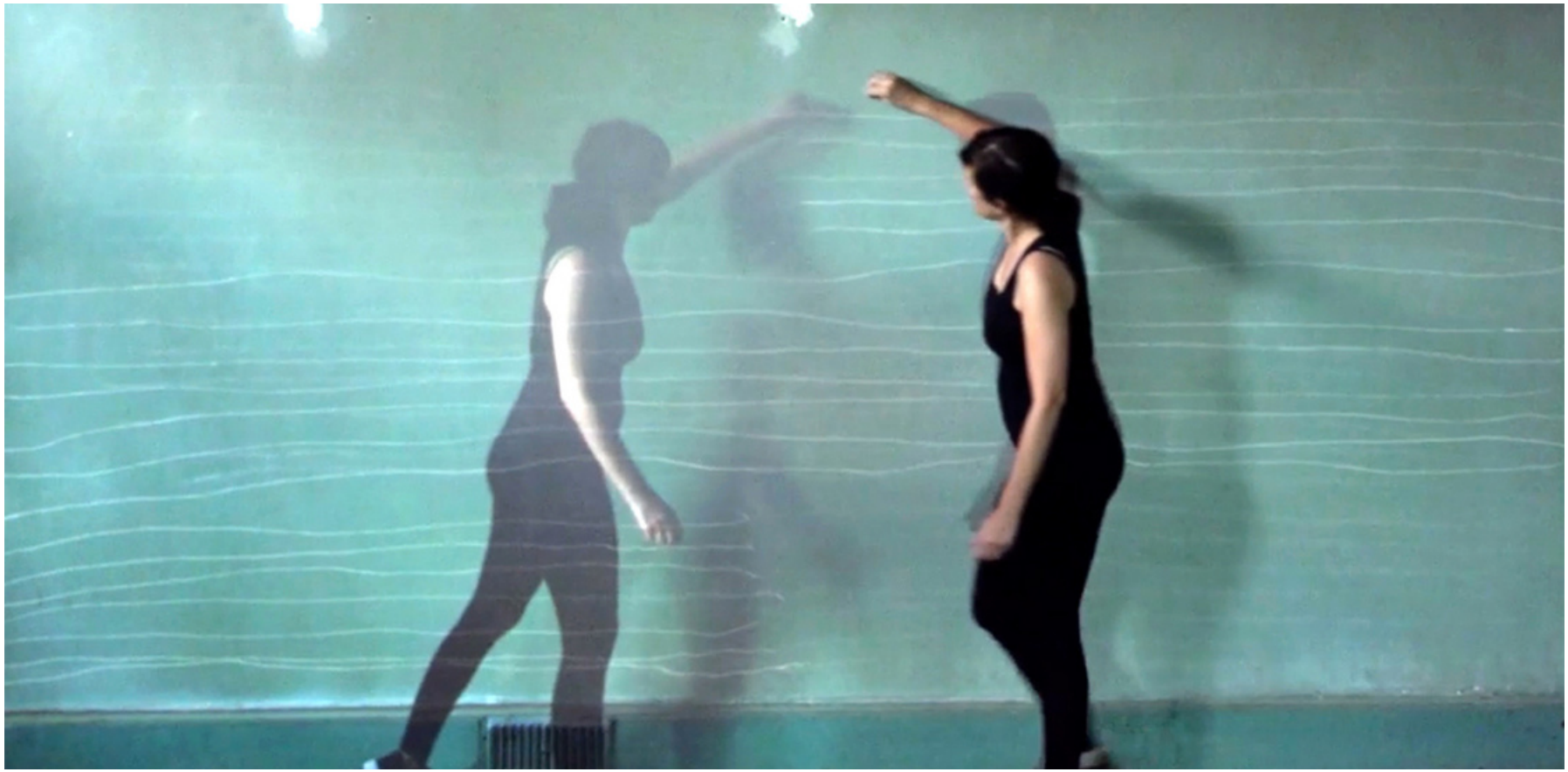
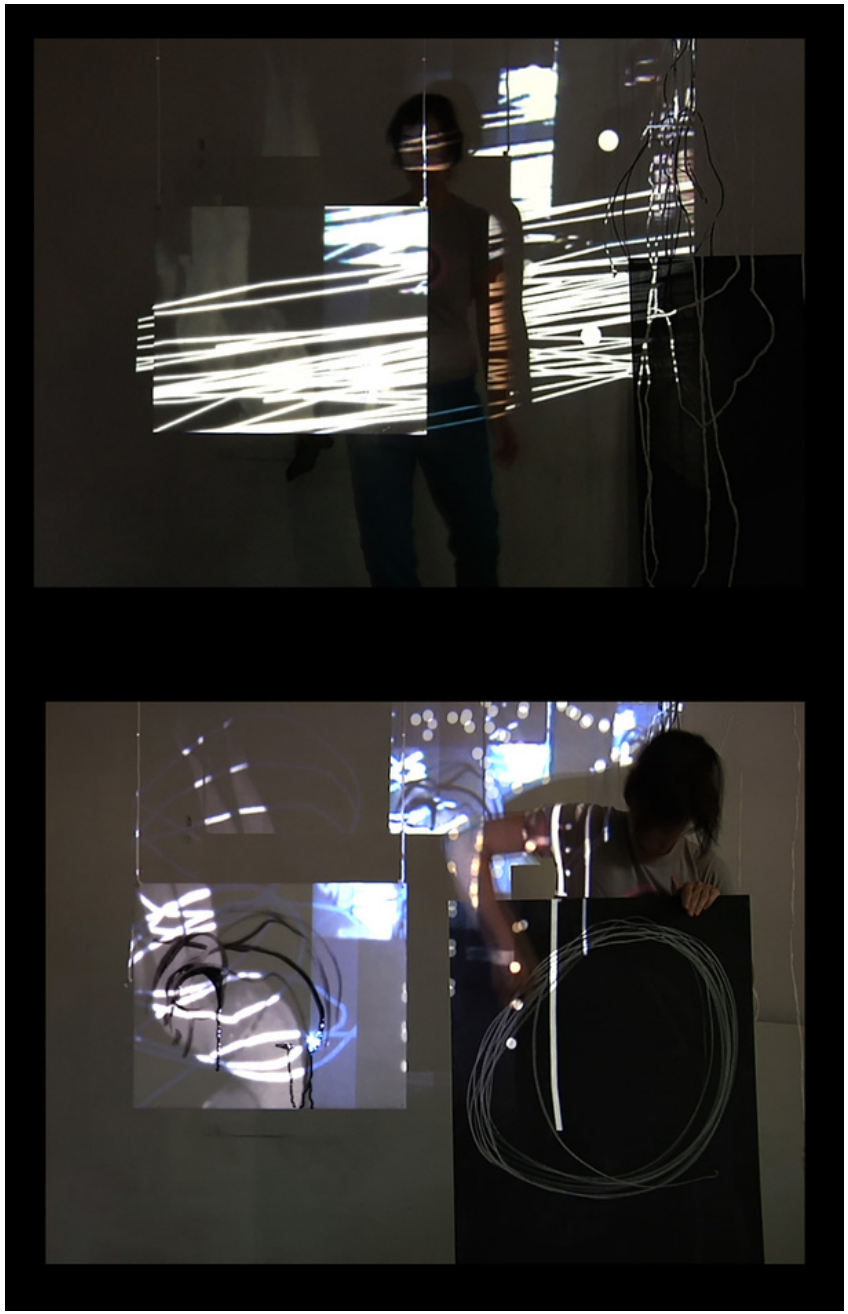


Figure 7. Still from video performance with projection. Elizabeth Leister, Double: 21 Lines, 2015, chalk drawing on wall, Performing Arts Forum, St. Erme, France (photo by the author).

Figure 8. Still from video performance with projection. Elizabeth Leister, Double: Circle/Arc, 2015, chalk drawing on wall, Performing Arts Forum, St. Erme, France (photo by the author).

Unlike previous examples, the drawing composition and required gestures to achieve each performance were predetermined and choreographed in order to develop a tighter relationship between the body and the anticipated result, as reflected in Double: 21 Lines as well as Double: Circle/Arc.



Throughout this time, I was also conducting experiments in my studio, making charcoal and chalk drawings on various surfaces while both video and live-feed video were projected. Though never exhibited, the private performance series Space Experiments illustrates my desire to enter the physical space through drawing and video. These short performances reveal an effort to become embodied light, color, and image. In two video stills to the left (fig. 9), my body becomes the surface upon which the animated digital white lines draw or erase away my form. I am material and maker, body and light.

Figure 9. Elizabeth Leister, Space Experiments, 2014, drawing, sculpture, chalk, projection, live-feed video, and performance (photos by the author).

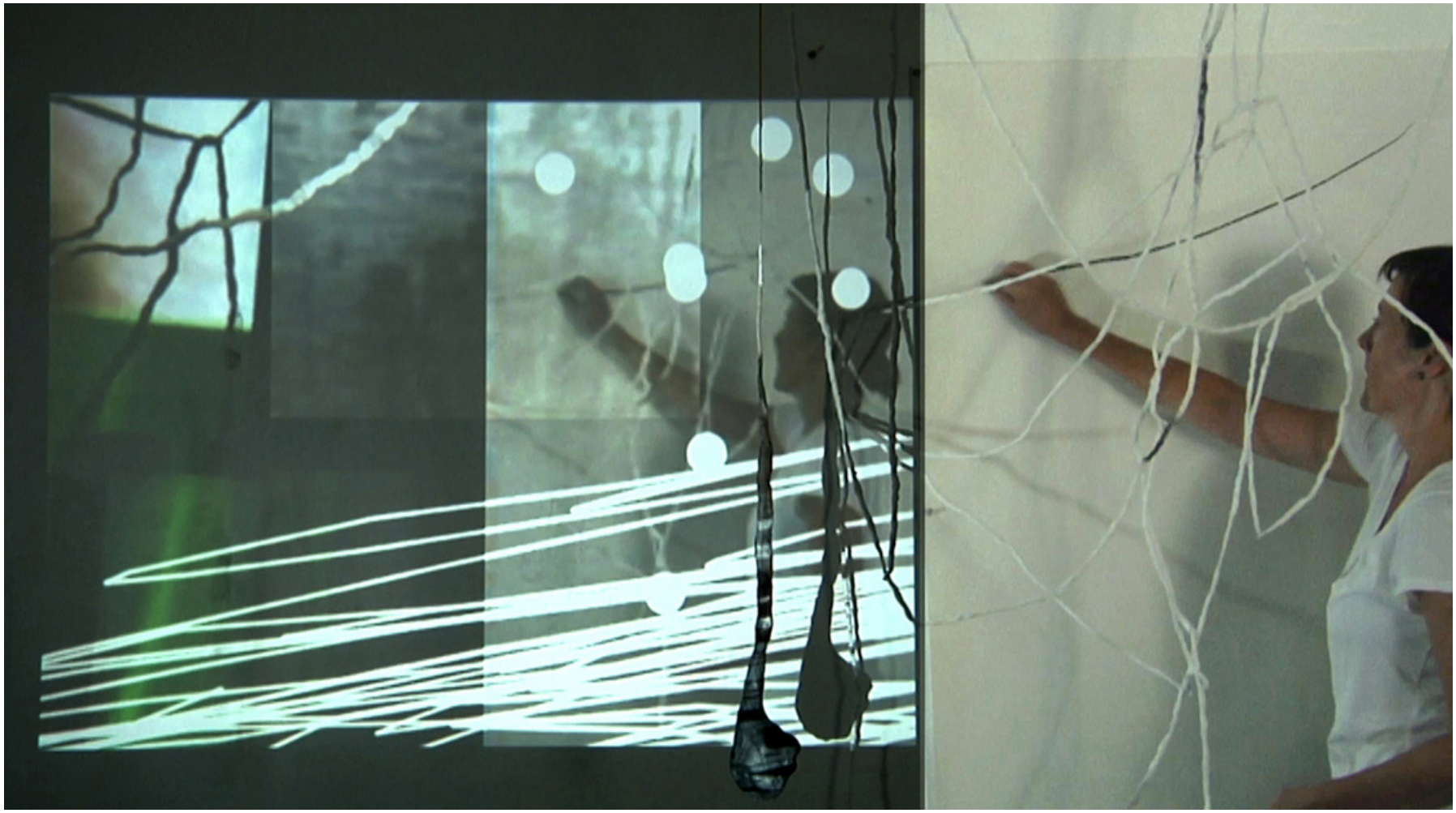


Figure 10. Elizabeth Leister, Space Experiments, 2014, drawing, sculpture, chalk, projection, live-feed video, and performance (photo by the author).

As is evident in the single still from Space Experiments above (fig. 10), my form is mirrored through a live-feed. My physical body and ephemeral copy coexist in physical and digital space—simultaneously. This need to physically enter into the digital space was an indication of the direction that the work would take several years later when I began using virtual reality to fully immerse the body—both of the maker and the audience—in a 360° space.

In 2018, my digital media practice expanded into Extended Reality (XR) including 360° video, augmented reality, and virtual reality. Bending, Closely, Breaking, Round, made in 2021, incorporates drawing and movement with 360° video (fig. 11). In this performance, a charcoal drawing was created on a large sheet of drawing paper set up on the floor with a 360° camera, centered on the surface. Through two fisheye lenses, a 360° camera captures every angle in the space. In terms of movement, this presented new considerations. While performing the drawing, my body transitioned back and forth from various positions: standing, bending, kneeling, crawling, and fully prone across the page. These varied actions and gestures created distinct lines and shapes fully dictated by my position in space as well as my ability to reach the drawing paper, which changed how light or aggressive the marks became. My gestures and the subsequent drawing naturally unfolded around the centered camera, generating a circular composition (fig. 12).

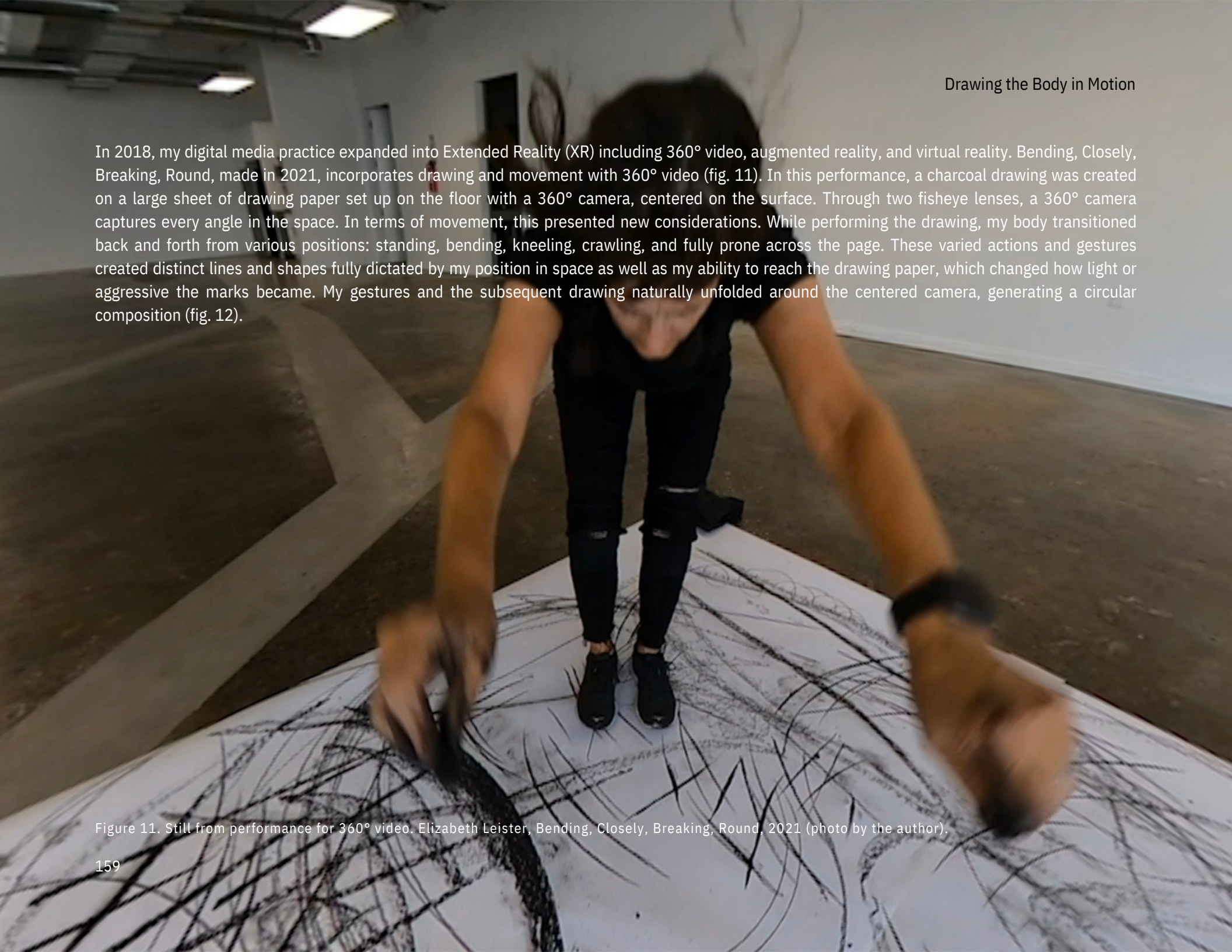


Figure 11. Still from performance for 360° video. Elizabeth Leister, Bending, Closely, Breaking, Round, 2021 (photo by the author).

Figure 12. Final charcoal drawing from performance for 360° video. Elizabeth Leister, Bending, Closely, Breaking, Round, 2021 (photo by the author).

When video of Bending, Closely, Breaking, Round is experienced inside of a VR head mounted display or on a mobile phone, in magic window mode, the audience senses that they are inside the drawing, observing the marks being made around them in real time. The presentation of the 360° video offers a unique perspective on building a drawing through physical movement in space by deeply immersing the viewer in the process. The physical energy employed, the sound of both the charcoal and my body meeting the drawing surface, and my audible breath draw the viewer into the process.

This immersive experience unlocks the limitations of a traditional two-dimensional drawing by offering a sense of embodied presence during the act of mark-making. This concept of physically entering into a drawing is where my experimentation currently remains. I continue to seek out approaches that merge mark-making and physical gesture with new technologies, inviting us to think about and experience drawing and movement in ways that not only continue to connect us back to our bodies but present possibilities for future investigations.

Notes

1. William Anatasi, Untitled (Twelve Drawings), 1984, Philadelphia Museum of Art, Philadelphia, PA, https://www.philamuseum.org/collection/object/76854.

2. Joan Jonas, “Closing Statement,” *in Joan Jonas: Scripts and Descriptions*, ed. Douglas Crimp (Berkeley: University of California, 1983), 137.

3. Claire Filmon, “Logomotion,” Netwerk Aalst, accessed February 25, 2022, https://netwerkaalst.be/en/logomotion.

4. Yvette Chauviré, “The Dying Swan,” performed by Yvette Chauviré, in Yvette Chauviré: France’s Prima Ballerina Assoluta, dir. Dominique Delouche (2008; Pleasantville, NY: VAI Music), DVD.

5. Anaïs Gensollen, “Helena Almeida – ‘Corpus’: Jeu de Paume,” Art Research Map, accessed February 25, 2022, http://artresearchmap.com/exhibitions/helenaalmeida-corpus/.

6. Susan Rosenberg, 2015 COLA Catalog (Los Angeles: Department of Cultural Affairs, City of Los Angeles, 2015), Exhibition catalogue: 86–7.

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Forti, Simone. *Oh, Tongue.* Los Angeles: Beyond Baroque Books, 2010.

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Leister, Elizabeth. *Bending, Closely, Breaking, Round.* 2021. Charcoal drawing performance for 360° video. Image courtesy of the author.

Leister, Elizabeth. *Double: 21 Lines.* 2015. Chalk drawings on wall. Performing Arts Forum, St. Erme, France. Image courtesy of the author

Leister, Elizabeth. *Double: Circle/Arc*. 2015. Chalk drawings on wall. Performing Arts Forum, St. Erme, France. Image courtesy of the author.

Leister, Elizabeth. *Étoile, A Duet*. 2011. Performed drawing with recorded video. Image courtesy of the author.

Leister, Elizabeth. *Every Body is Everywhere and Nowhere*. 2006. Multi-channel video installation with live transmission performance and surround sound. Pennsylvania Academy of Fine Arts.

Leister, Elizabeth. *Infinity Loop*. 2013. Six-minute performed charcoal drawing. Image courtesy of the author

Leister, Elizabeth. *Phillips Lake*. 2015. Graphite powder on arches. Image by Weng-San Sit.

Leister, Elizabeth. *Space Experiments.* 2014. Drawing, sculpture, chalk, projection, live-feed video, and performance. Image courtesy of the author.

Leister, Elizabeth. *the invisible lake called telepathy*. 2015. Performed drawing. Barnsdall Municipal Art Gallery, Los Angeles, CA. Image by Weng-San Sit.

Lori Belilove & the Isadora Duncan Dance Company. “Isadora Duncan.” Accessed accessed February 25, 2022, https://isadoraduncan.org/foundation/isadora-duncan/.

Teeuwissen, Jon. “Four Minutes a Dying Swan: Anna Pavlova and Becoming the Symbol of the New Russian Ballet.” Michigan Opera Theater. Last modified July 8, 2020. https://michiganopera.org/four-minutes-a-dying-swan-anna-pavlova-and-becoming-the-symbol-of-the-new-russian-ballet/.

Chapter III

Drawing as Performance Practice

Drawing from Scripts / Writing on Drawings: Pettibon's "Whoever Shows"
Sozita Goudouna

Quand le dessin devient performance
Flutura Preka & Besnik Haxhillari (The Two Gullivers)

Chapter III

Drawing from Scripts / Writing on Drawings: Pettibon’s “Whoever Shows”

Sozita Goudouna

Abstract

The fundamental notions that we take for granted in drawing practice have been challenged and the acts of drawing may be extended through the interaction with media, new technologies and materials. At the same time the formative relationship between drawing and performance becomes critical in understanding the intermedial nature of the so-called performative artwork and its visual aspects (and scenography), as well as the ways media types are created and re-modelled in changing historical, cultural, social, aesthetic, and communicative contexts. Regardless of the fact, that they can possibly be perceived as pieces complete in themselves, certain drawings, but most importantly underdrawings, are often seen as work-in-progress products in connection to painting, while rehearsals are seen as work in progress, and as self-critical practices and methodologies, in relation to performance. This paper examines the ways that the theatricality of the preliminary drawings can be considered as a form of stage rehearsal by focusing on rehearsal as a temporal and theoretical topic and on Raymond Pettibon’s idiosyncratic performances and home videos from the 80s that draw exclusively from the theatricality of the rehearsal process. Rehearsals encourage the imperative to collaborate and Pettibon’s scripts are performed prima volta (first-timeness) - performed the first time but omitted at the repetition (rehearsal). They are performed during the rehearsal, but there is no repetition of this moment, and it is this “first-timeness” that is captured by the artist in his films. The artist renders the rehearsing process visible in his films to present an open-ended learning process in front of the recording camera. The nexus of the performative and fine arts is manifested in the visual artist’s documentation of improvised acting as it is in his vivacious drawings. Pettibon’s scripts oscillate between performance and rehearsal while they are not composed for but in performance.

Aspects of the medium of drawing, and the relationship between opticality, liveness and textuality, from the 15th century to the present, have been informed by the presence of the underdrawing and preparatory studies. This survey aims to address notions of the medium, drawing from its processual character and interface with the notion of theatricality. Common characteristics between the preliminary or unfinished drawings and staged rehearsals are examined by focusing on the versatile oeuvre of one of the foremost contemporary American artists who has chosen drawing as his primary medium.[1]

Raymond Pettibon's drawings, performances and homemade videos draw primarily from an idiosyncratic notion of theatricality as it is related to the rehearsal process whether it is part of his visual or performative practice. The focus here is to explore the ways the format of the rehearsal is used across several disciplines - film and theater - and especially the form the notion of rehearsal takes in the fine arts. Rehearsal have been scarcely considered in historical and contemporary art discourses and current studies reappraise the methodologies of the rehearsal and make a claim for the aesthetic and political potential in the unfinished project. [2]

The article posits an interdisciplinary approach to the questions and debates associated with the interface between the visual and the live, presenting the history of this interface as inextricable from the complex and multivalent relationship between the spatial and the temporal arts. The comparative analysis of Pettibon's preliminary drawings and scripts aims to highlight and reappraise the potential of the methodology of rehearsals and to discover what lies beneath a work of art and to unveil that which remains concealed in the methodology of artistic practice.

Pettibon fascinated by the complexities of knowledge, morality, abstraction/figuration and books has expressed his strong interest in the preface of Tristram Shandy's "marble page":

> Read, read, read, read, my unlearned reader! read, - or by the knowledge of the great saint Paraleipomenon—I tell you before-hand, you had better throw down the book at once; for without much reading, by which your reverence knows, I mean much knowledge, you will be more able to penetrate the moral of the next marbled page (mostly emblem of my work!) than the world with all its sagacity has been able to unravel the many opinions, transactions and truths which still lie mystically hid under the dark veil of the black one. [3]

As the artist said, 'some editions don't have the marble page, which looks almost like an AbEx painting, however, in his edition "it's a marbled page backed by another marbled page."'[4]

[1] See Philadelphia Museum of Art website: https://philamuseum.org/exhibitions/1999/24.html and Suzanne Ghez in Raymond Pettibon: A Reader. Raymond Pettibon; Ann Temkin; Hamza Walker; Philadelphia Museum of Art.; University of Chicago.
[2] See Buchmann, Sabeth, Lafer, Ilse, Ruhm, Constanze (eds), Putting Rehearsals to the Test: Practices of Rehearsal in Fine Arts, Film, Theater, Theory, and Politics, Publication Series of the Academy of Fine Arts Vienna, 2016.
[3] Raymond Pettibon sites The Life and Opinions of Tristram Shandy, Gentleman by Laurence Sterne, published in nine volumes from 1759 to 1767 in the interview "Quotable Quoters," VOL. 35, no. 2 (October 1996): 2. Accessed March 25 2022, https://www.artforum.com/print/199608/quotable-quoters-33043.
[4] Ibid.
Laurence Sterne. The Life and Opinions of Tristram Shandy, Gentleman. London: Dodsley (vo. 3-4) & Becket & DeHondt (vol. 5-9), 1759 – 1767.

toby's mare!—Read, read, read, read, my unlearned reader! read,—or by the knowledge of the great ſaint *Paraleipomenon* — I tell you before-hand, you had better throw down the book at once; for without *much reading*, by which your reverence knows, I mean *much knowledge*, you will no more be able to penetrate the moral of the next marbled page (motly emblem of my work!) than the world with all its ſagacity has been able to unraval the many opinions, tranſactions and truths which ſtill lie myſtically hid under the dark veil of the black one.

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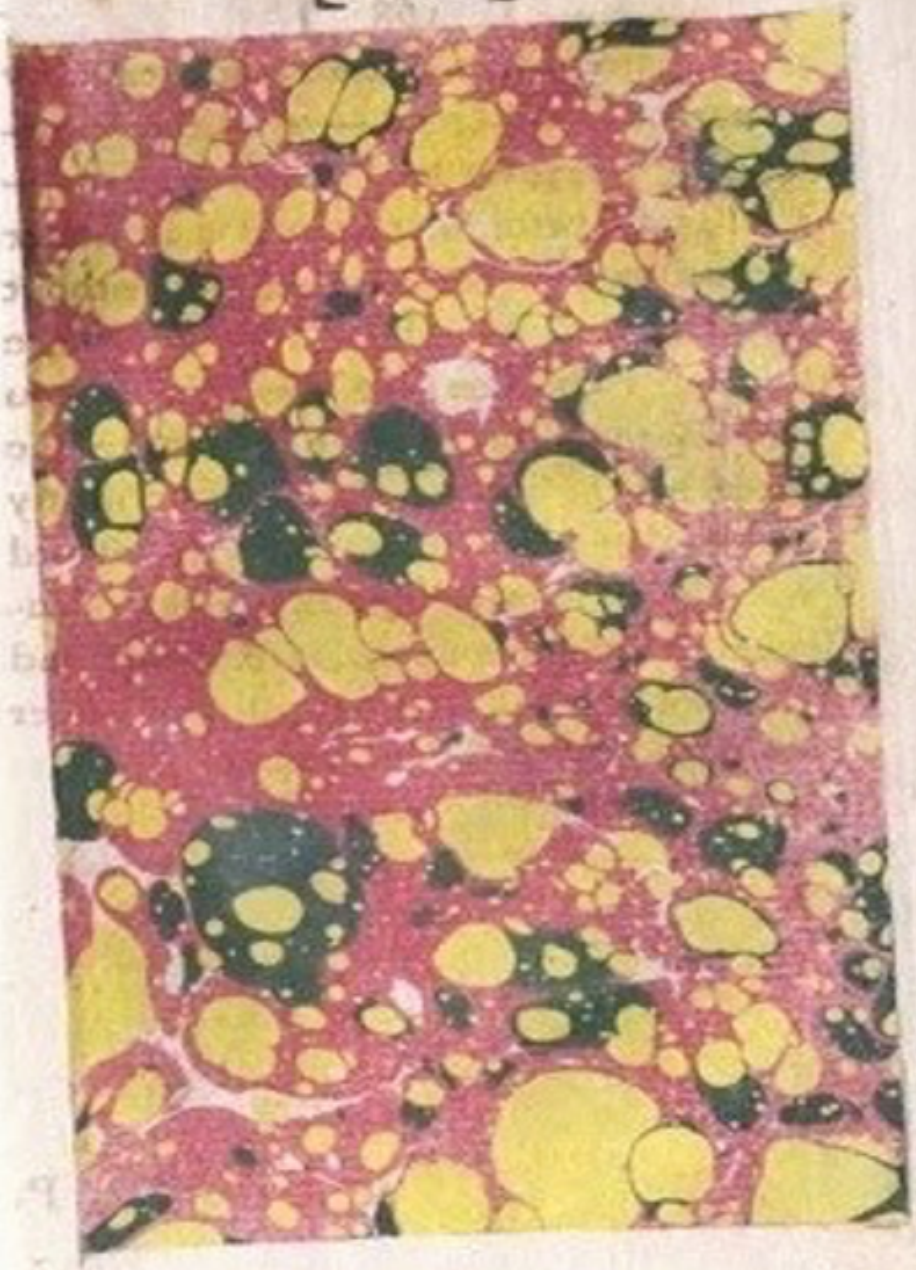


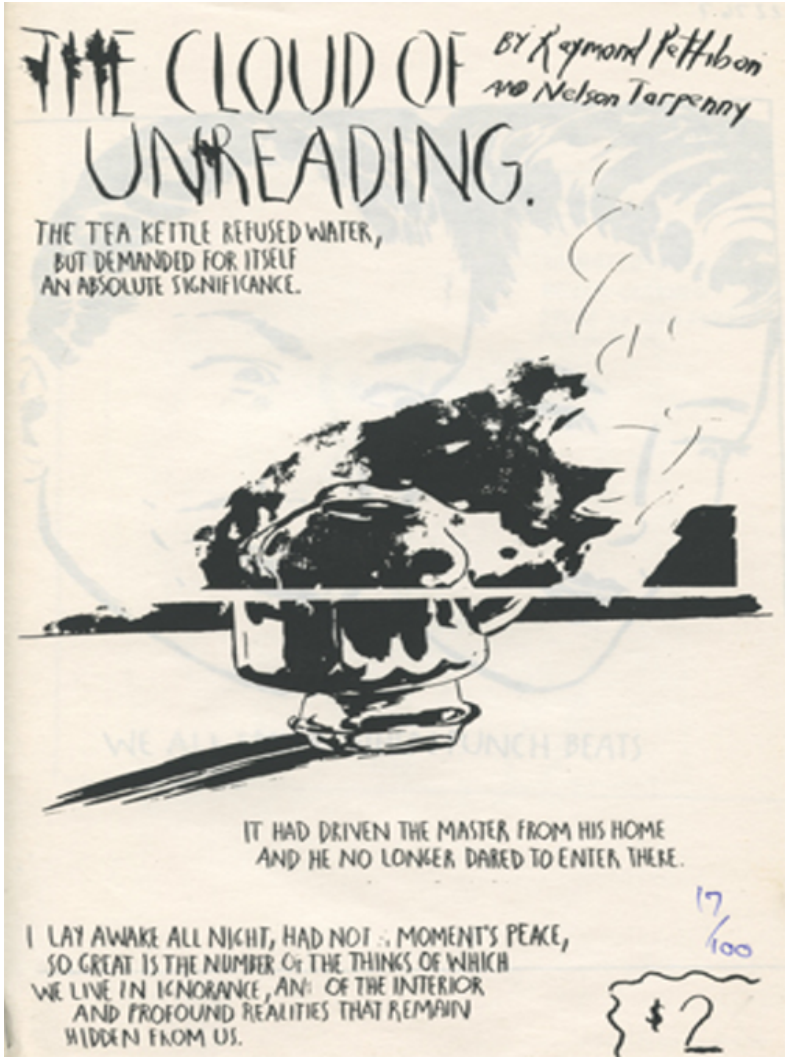
Laurence Sterne introduces the innovation of the marbled page within the third volume of The Life and Opinions of Tristram Shandy, Gentleman. The author's visual device, the marble leaf, is situated in a history of color book illustrations, however, it seems that for Pettibon the interest lies in the ways the visual elements of the book can interact with the words, as well as in the meaning that "still lies mystically hid under the dark veil"[1] of the additional black[2] or even of the blank pages that are found in certain editions (copies) of the book.

Sterne's marbled page, like Pettibon's "marbled, morphing texts and images"[3]encapsulates the meaning of the publication of Tristram Shandy as a whole. On the preceding page the author informs the reader that the next marbled page is the "mostly emblem of my work" - the page that communicates visually, as the Sterne Trust states, that the author's work is "endlessly variable, endlessly open to chance."[4] At the same time the name of Saint Paraleipomenon is a transliteration of the Greek word meaning "things left out," that comes from the Septuagint, and Sterne clearly notes that without knowing or "without much knowledge," the reader is more likely to penetrate the moral of the next marbled page.

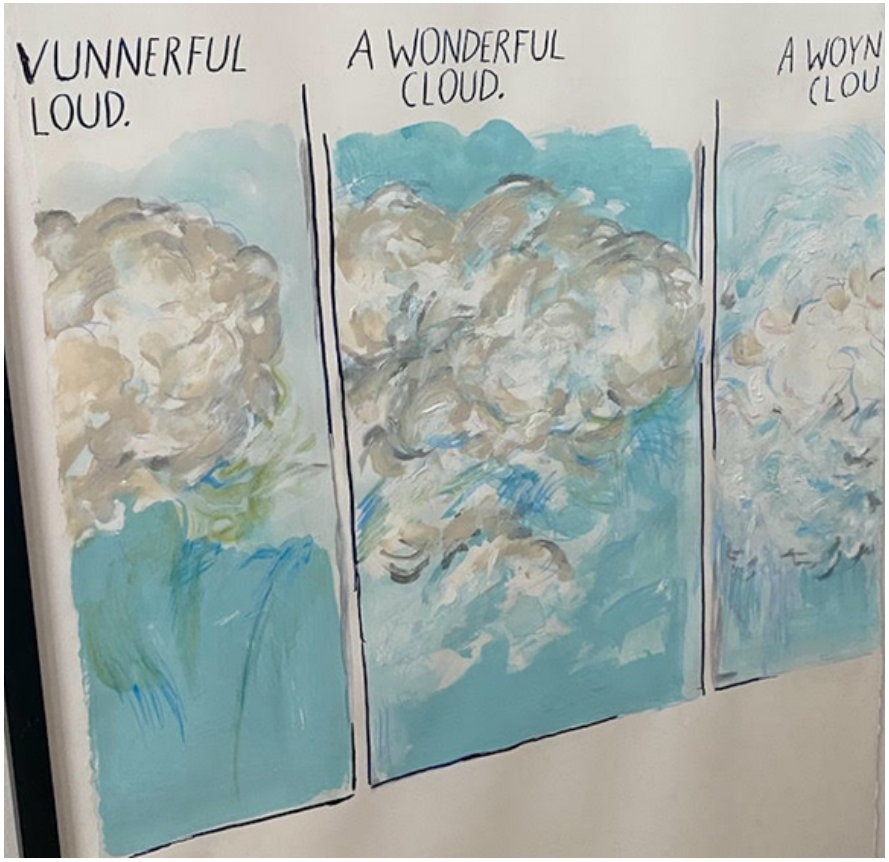

DON'T COMPLICATE THE MORAL WORLD.

Unlearning, Unreading, Misreading, Unknowing

Therefore, Pettibon is interested in the unlearned reader, who according to both Sterne and Pettibon, is more likely to penetrate the various hidden meanings and truths. The process of unlearning, unreading,[1] misreading,[2] and unknowing is a recurrent theme in the artist's oeuvre. The anonymous text of Christian mysticism entitled "The Cloud of Unknowing" written in Middle English in the latter half of the 14th century is also one of Pettibon's cherished texts that encapsulates the nature of spiritual and religious belief as a process of unknowing. An essentially apophatic text that attests that unknowing is, paradoxically, a kind of knowing by not knowing.



Artist's book by Raymond Pettibon and Nelson Tarpenny with 20 black-and-white illustrations. Hermosa Beach CA, 1992,



Raymond Pettibon, No Title (A Wonderful Cloud...), acrylic on paper. Courtesy of the artist and David Zwirner, 1992.

Thus, the juxtaposition of the visual and the textual in Pettibon's oeuvre becomes a methodological tool that purposely underscores the margins (that which is left out), randomness, and the process of unreading, unknowing and unlearning. As the artist states, "when I hang a show, for the most part, it's usually just as well to put up the drawings randomly, because that's the nature of the work. There are dissociations and attachments, and the mind will fill in the blanks." [1] For Pettibon, the writings are equally important to the images, and as Susanne Ghez states, the curator who compiled the Pettibon Reader[1] in 1998, and director of "The Renaissance Society at the University of Chicago, "the words and images in Pettibon's drawings do not coalesce in a resolution; as fragments of scenes, and fragments of texts, they await fellow drawings and a viewer/ reader to construct the whole that they are not."[2] While Benjamin H. D. Buchloh adds that such drawings are "a fabric of quotations - not that we're ever their ideal reader, able to recognize them as such, and this too obvious shortcoming on our part further heightens both our uncertainty, and our role in the construction of their meanings. At the same time, in the abruptness of their juxtapositions, Pettibon flaunts the second." [3]

The publication Raymond Pettibon: a reader includes selected texts by the artist such as quotations by his beloved authors: Sir Thomas Browne, John Ruskin, George Santayana, Marcel Proust, Gaius Valerius Catullus, Michel de Montaigne, Osip Mandelstam, Hart Crane, Richard Burton, Samuel Becket and Henry James among others.

Rehearsing Drawing

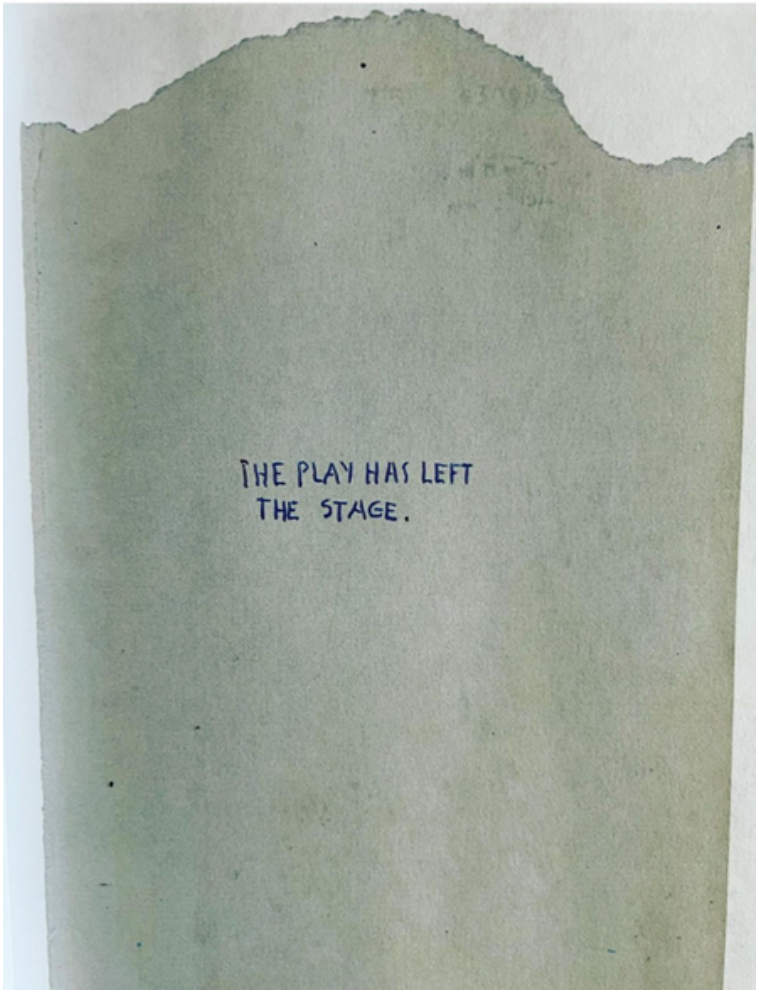
During one of his talks at the Berkeley Art Museum, Pettibon started the event by an introvert reading of a piece by Henry James and continued reading the text absorbed in his thoughts. As the member of the audience, Thyrza Nichols Goodeve, who documented the event cites, Pettibon argued that basically what he does is “just find a sentence and put it down and then draw whatever comes to mind,” and he added (as he jotted down quotes on the cardboard stacked before him) that “the drawing may relate to it, or may not - it really isn’t about fitting the two together. It’s just my way of working with the text.”[1] The Berkeley gallery on the ground floor featured a table with books, pencils, and stacks of paper in front of a chair. Pettibon’s drawings were exhibited in the room and the audience was participating in a relaxed manner by looking at the drawings or even sitting on the floor. The artist started his drawing rehearsals or workshop by giving paper to the audience and asked the participants to draw, while he advised those who had finished their drawings to pin them on the wall among his if they wanted.

Drawings in Tongues

As Pettibon was reading Henry James, the audience was participating in a rehearsal guided by the artist's performative instructions. The process of rehearsal is a constant process or state of unknowing and unreading while the performer reads, revises, edits, learns, unlearns, and amends.By employing an idiosyncratic method of rehearsing, Pettibon elaborates further on the complexity and juxtaposition of text and image and challenges the audience by providing a new look at some of the canonical reference points of performance and even art making.

Perhaps, originally conceived as a critical reflection on performance the artist's methodology is an extension of the ways he perceives drawing and the role of rehearsal both for the staging of his original scripts but also for the visual arts. For any given project, the artist Pettibon may act as director, actor, writer, orchestrator, poet, curator, and many other things first. But how one rehearses drawing? As Robert Storr notices, "Pettibon habitually sets the scene for his weird monologues and weirder dialogues and cacophonous, infernal choruses, the latter sometimes emanating from multiple mouths, sometimes from a single mouth or thought balloon like a ventriloquist speaking in tongues." [1]

Therefore, in a metaphorical formulation Pettibon's drawings contain monologues, dialogues and express all these different and antithetical voices. The theatricality of the invented and devised figures is unique both in the way they draw from "film noir" and popular culture, but also in the ways they are cut into pieces through close-ups and montage. The anthropomorphic qualities and effects are deconstructed through a meticulous process of assemblage that the artist often employs to avoid forms of personalized 'naturalism.' As if they were actors, these acting figures or tongues are 'aware' of their audience and thus lose their self-sufficient unity and become even more theatrical. Thus, the play has left the stage and has entered the drawing.



[1] Robert Storr, "The Language Is on Fire, Spit It Out!: From American Spleen to American Rage." In Raymond. Pettibon. (New York: Rizzoli, 2013): 234.

Raymond Pettibon, Untitled (The Play has left the Stage) [1]

Drawing beyond Itself

By exploring the different directions that drawing has taken since the turn of the millennium artists have started to deflate the twentieth-century belief or binarism that drawing is either “autonomous,” “processual” or part of a process. Instead, it seems that contemporary artists are considering the “theatricality” of the medium, namely, the coextensive work the viewer brings to drawing alongside the artist - the construction of form and meaning. While they ask what is drawing and what can drawing become in an observer’s encounter with it.
Landmark and groundbreaking exhibitions on drawing that defined and attempted to rethink the function and importance of the field include the “Drawing Now” at The Museum of Modern Art in 1976 and “Allegories of Modernism” in 1991. Curated by Bernice Rose, former curator in the department of drawings, the exhibition featured more than 250 contemporary drawings, including newly commissioned wall drawings and site-specific installations.

Laura Hoptman’s “Drawing Now: Eight Propositions” exhibition in 2002 at MoMA also introduced relatively young and emerging artists in a new analysis in the tradition of these enduring practices. According to Christian Rattemeyer, [1] Hoptman reverses Rose’s focus on the processual and material conditions of drawings by placing the artistic approaches in her exhibition in a lineage of drawing practices that had largely fallen out of favor, as she claims: “since arguably the mid-nineteenth century…The kind of autonomous drawing that is attached less to process than to finished product, that describes a specific object or state of mind, that maps a specific experience, that tells a particular story.” [1]

Almost every artist has at some point employed drawing as tool or practice in their work, and many do so consistently and significantly. And yet, according to Rattemeyer, there are few drawings that are unequivocally accepted into the pantheon of modern art, as he argues “we tend to think of drawing as playing the minor role, serving as the preparatory sketch, and recording diagram, the working drawing that irons out kinks, and the fragment that is kept by the artist, or passed on to lovers, students, or connoisseurs. Drawings that are premeditated as statements of significant heft and weight are rare, and more rarely still do we recognize them as masterworks, in their own right, as shifters of historical discourse in a way that no other object could.”[2] The theorist considers that Robert Rauchenberg’s Erased de Kooning Drawing (1953), as one of the few drawings that could achieve the status of a masterpiece. Both for its unique design and execution, but primarily because its “main gesture ironically lies in the deletion rather the creation of the very graphic traces that we identify as the hallmarks of the discipline.” [3] Thus, Rattemeyer ascribes value to the radical nature of drawing since Rauchenberg’s statement represents a creative act that could not be achieved in quite the same way in any other medium.

Draw Preparatory Medium

Drawing is considered to be a static, two-dimensional visual medium, therefore there is a misconception that in contrast to the plastic, temporal and performative arts, drawing does not unfold over time. Nevertheless, it is this preparatory and processual aspect of drawing that is temporal and adds a critical dimension to the medium.

The theatrical rehearsal, as Rainer Bellenbaum argues is primarily 'defined by its dynamic in time. Its structure is informed by impending events: an opening night or rehearsal, a weekly rehearsal plan, a revival or return, a répétition or, at least virtually, a future result.'[1] It seems, however, that drawings transcend contingencies that we commonly ascribe to other disciplines of art and instead provide an occasion to think about thinking - a speculative thinking and writing in concept and through images. The preparatory drawings related to drawings and paintings allude to a form of rehearsal and thus to the transition between research, knowing and learning. By expanding our understanding of rehearsal as a process in the visual arts, and not just the performing arts, we aim to ascribe critical attributes to this preparatory medium.

Raymond Pettibon preparatory drawing, courtesy Raymond Pettibon Studio, 2022

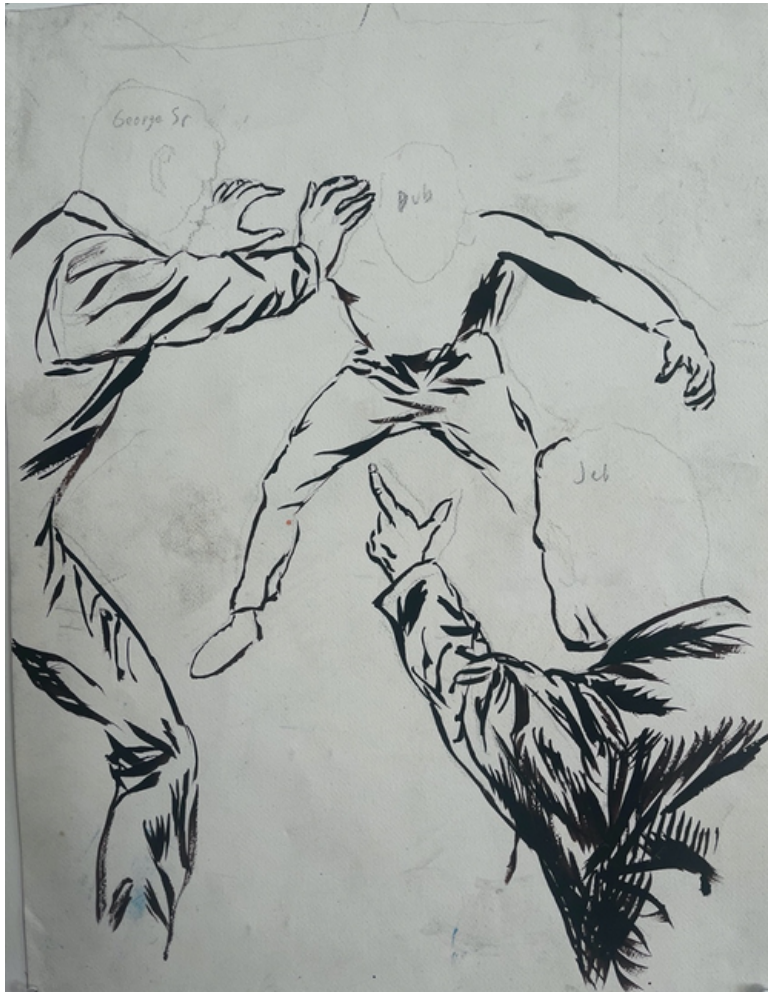
[Raymond Pettibon preparatory drawing, courtesy Raymond Pettibon Studio, 2022Raymond Pettibon preparatory drawing, courtesy Raymond Pettibon Studio, 2022.

If we regard drawing and performance as artistic media that bestow meaning to expression and communication, then parallels can also be traced in the history of their development. Both creative processes are able to carry across their particular histories, but at the same time can provide new ways of thinking within newly found contemporary contexts.

The fundamental notions that we take for granted in drawing practice have been challenged and the acts of drawing may be extended through the interaction with media, new technologies and materials. At the same time the formative relationship between drawing and performance becomes critical in understanding the intermedial nature of the so-called performative artwork and its visual aspects (and scenography), as well as the ways media types are created and re-modelled in changing historical, cultural, social, aesthetic, and communicative contexts. Regardless of the fact that they can possibly be perceived as pieces complete in themselves, certain drawings, but most importantly underdrawings, are often seen as work-in-progress products in connection to painting, while rehearsals are seen as work in progress, and as self-critical practices, in relation to performance. The process of rehearsal is a constant process or state of unknowing and unreading while the performer reads, revises, edits, and amends. The notion of self-criticism in relation to visual and performing arts practices, specifically in the context of creation, production, and spectatorship is the focus here.

Raymond Pettibon preparatory drawing, courtesy Raymond Pettibon Studio, 2022.

Modes of Disclosure



Raymond Pettibon preparatory drawing, courtesy Raymond Pettibon Studio, 2022.

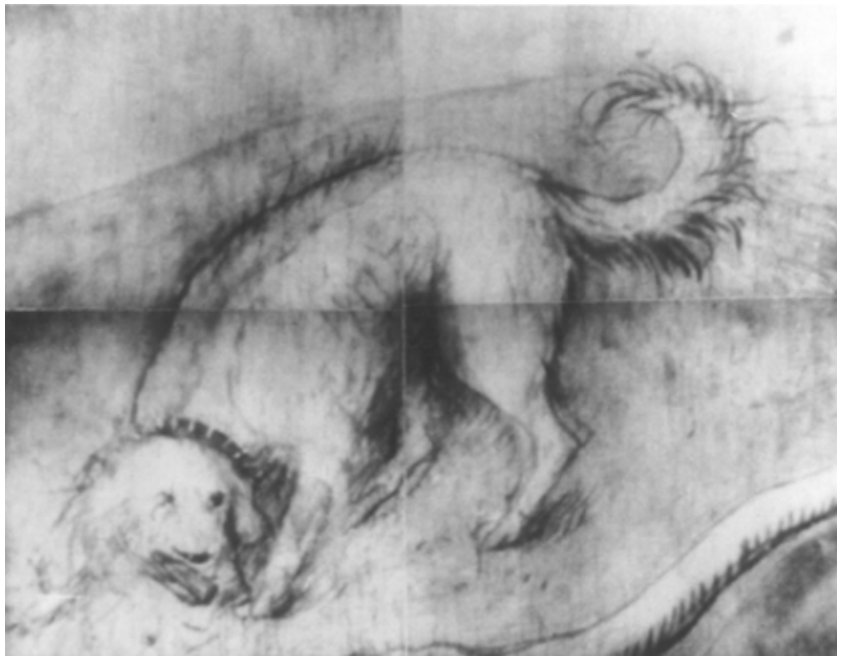
At the same time, the methods of translating three-dimensional work into a two-dimensional format and the interconnection between the printed material and the actual experience of the performance, as well as the ways that contemporary performance can form a specific 'body language' with its own text, score, signs and connotations (that can define another discipline such as the visual arts) acquire particular significance in this research.

By remaining responsive to the possibilities inherent within the artwork, theorists have interpreted art as a "mode of disclosure" (aletheuein) [1]or a "scene of disclosure." Nonetheless, if art is a mode of "un-concealing," "bringing to light" or coming to "presence," it follows that it would be epistemologically essential to understand what such modes of disclosure reveal. Heidegger's differentiation between the terms "bringing forth" (hervorbringen) and "challenging forth" (herauforden)[2] attempts to explain the ways existence (dasein) is brought-forth or un-conceals itself. The underlying art historical [3] assumptions that such modes of disclosure reveal allude to aspects or elements of paintings that aren't always visible to the naked eye, such as the underdrawing. The article addresses the question of what lies beneath a work of art from a contemporary point of view.

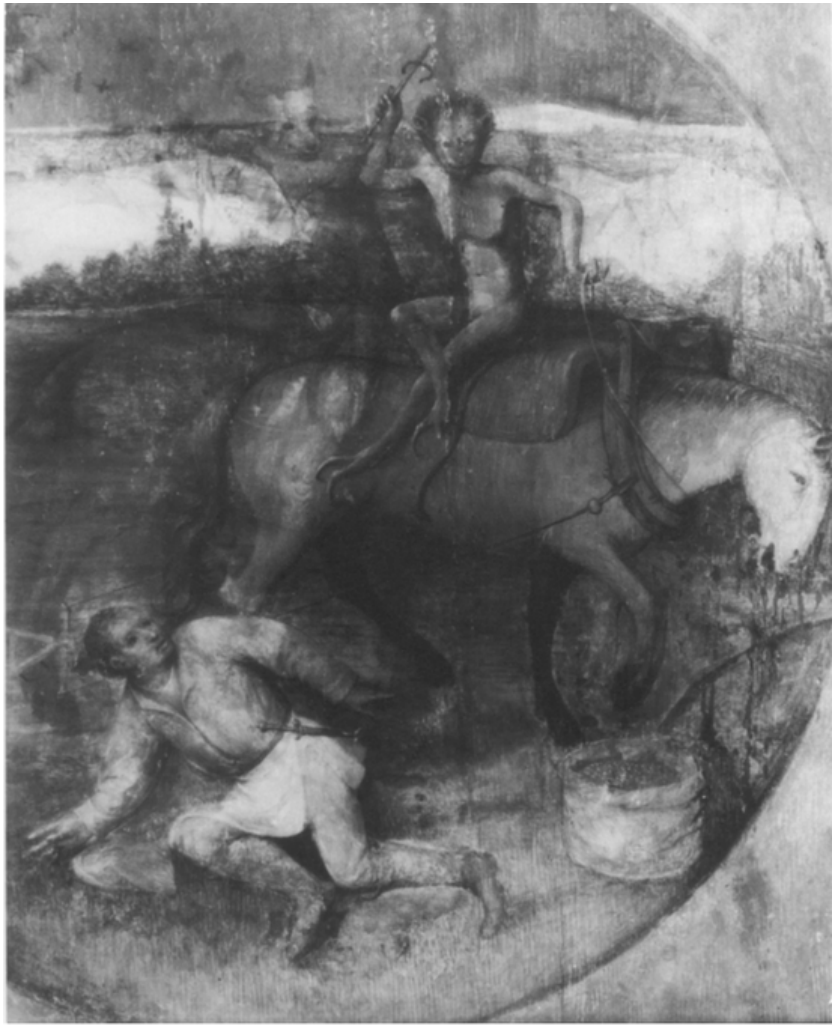
The underdrawing is a drawing that helps us get a complete picture of the build-up of a painting and thus of the artist's method of work. It forms the basis of most 15th and 16th century paintings and was used extensively by 15th century painters as a drawing made in preparation for or copied after a composition. Usually made on the white ground, the underdrawing can provide the necessary information to elucidate the exact nature of the relationship between a specific drawing and a painting, while it reveals the exact form of an original, but now missing drawing. The layer of paint over an underdrawing is rather thin in certain paintings and becomes more transparent with the passage of time, thus it can at times be seen by the naked eye. Nonetheless, as a rule the underdrawing helps us to investigate how a painting has been built technically and can be examined by means of the technique of infrared reflectography. Infrared reflectography, like infrared photography, as J. P. Filedt Kok clarifies, will 'yield useful results only if the underdrawing has been made on a white ground with a carbon-containing pigment such as bone black. This is because infrared light (a somewhat longer wavelength being used than in infrared photography) is insofar as it penetrates the paint layers – reflected by the white ground and absorbed by the black underdrawing.'[1]

For the most part, the definitive painted version superimposed upon an underdrawing corresponds to the elements of the drawing beneath. As a preparatory drawing done with the brush or in chalk on a painting ground before paint is applied (an imprimatura or an underpainting), the underdrawing is key in understanding an artist's working procedure and preparatory guidelines, and instrumental in resolving questions of authenticity and authorship.

Hieronymus Bosch, The Vagabond (detail). Rotterdam, Boymans - Van Beuningen Museum, infrared photograph.



Hieronymus Bosch, The Vagabond, same detail, montage of infrared reflectograms



Hieronymus Bosch, The Allegorical Scenes, reverse of the left wing of a triptych (detail of bottom scene), Rotterdam, Boymans - Van Beuningen Museum, infrared photograph

The starting point is to consider the complex notion and definition of the "underdrawing," as a preliminary outline, in relation to theatricality and absorption, demonstrating a variety of ways to understand its procedures and methodology as well as its historical transformation.

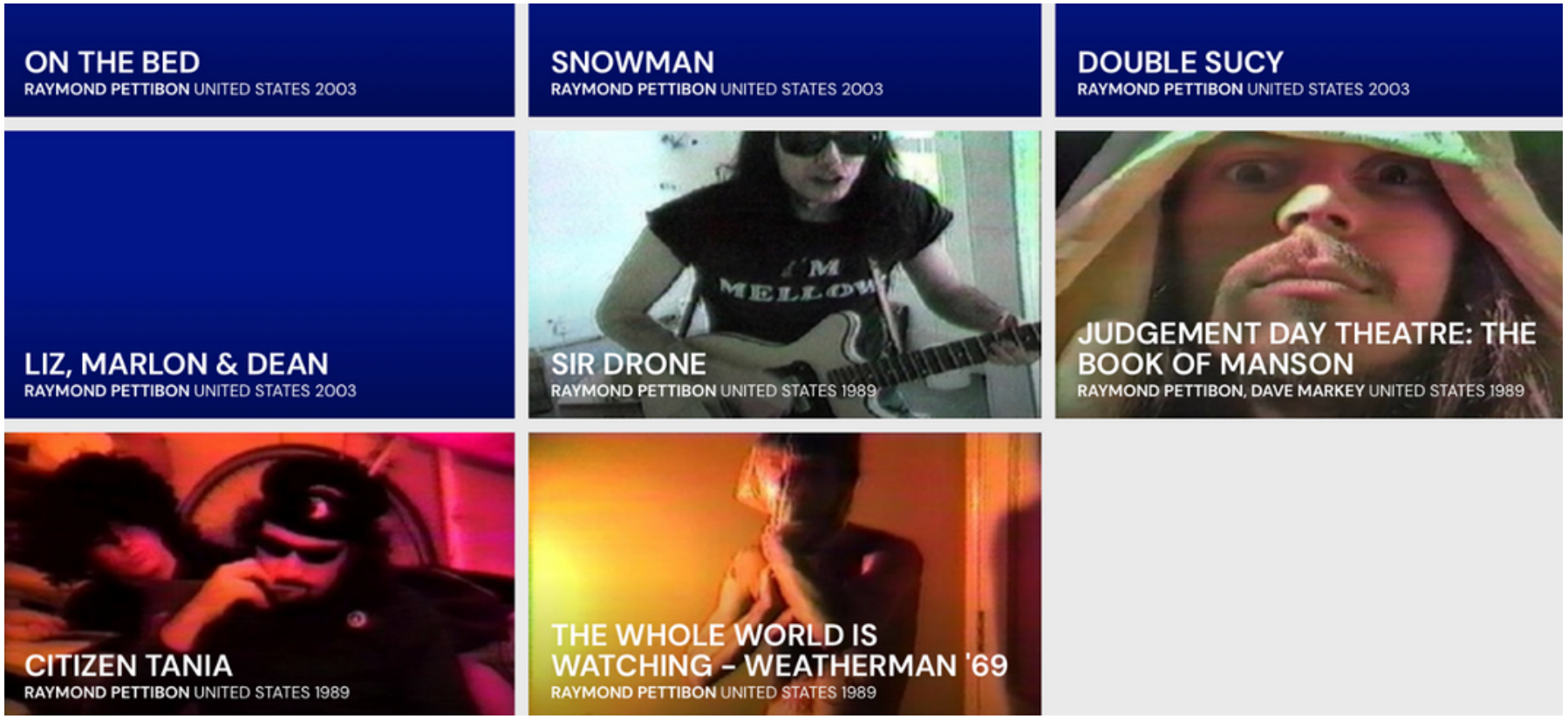
The shaped or reshaped "underdrawing" is in a way the opposite of a painting, it is deliberately hidden and remains undisclosed to the beholder that is unaware of its existence. The underdrawings are compositions that are deliberately made to "not be seen" and that seem to deny the presence of the beholder, given that to a great extent they are not accessible to the naked eye of the viewer. The absortive qualities of the "underdrawing" haven't been examined, since the fundamental characteristic of the underdrawing is its "non-seenness." Therefore, the underdrawing adheres to the basic assumption of the anti-theatrical paradigm that the beholder should be excluded from the allusions and associations of representation. Consequently, the ontology of the image is challenged and the "staged scene" of the preliminary outline could be at odds with any immersive impulse on the part of the beholder.

How can we then define the absorptive qualities of an image that hasn't been revealed yet. Is there an ontology of the image that lies behind a painting? How can we apply contemplative viewing to an underlying image? By attempting to respond to these questions in relation to the visual and performative practice of a contemporary artist we critically re-address the epistemological topic of the interface between the spatial and the temporal arts in aesthetics. The basic medial properties of drawing and underdrawing are explored to reflect on the question of how these properties and the rehearsal processes condition the reception of theatricality and liveness as it is depicted in Pettibon's drawings and films.

Raymond Pettibon preparatory drawing, courtesy Raymond Pettibon Studio, 2022.

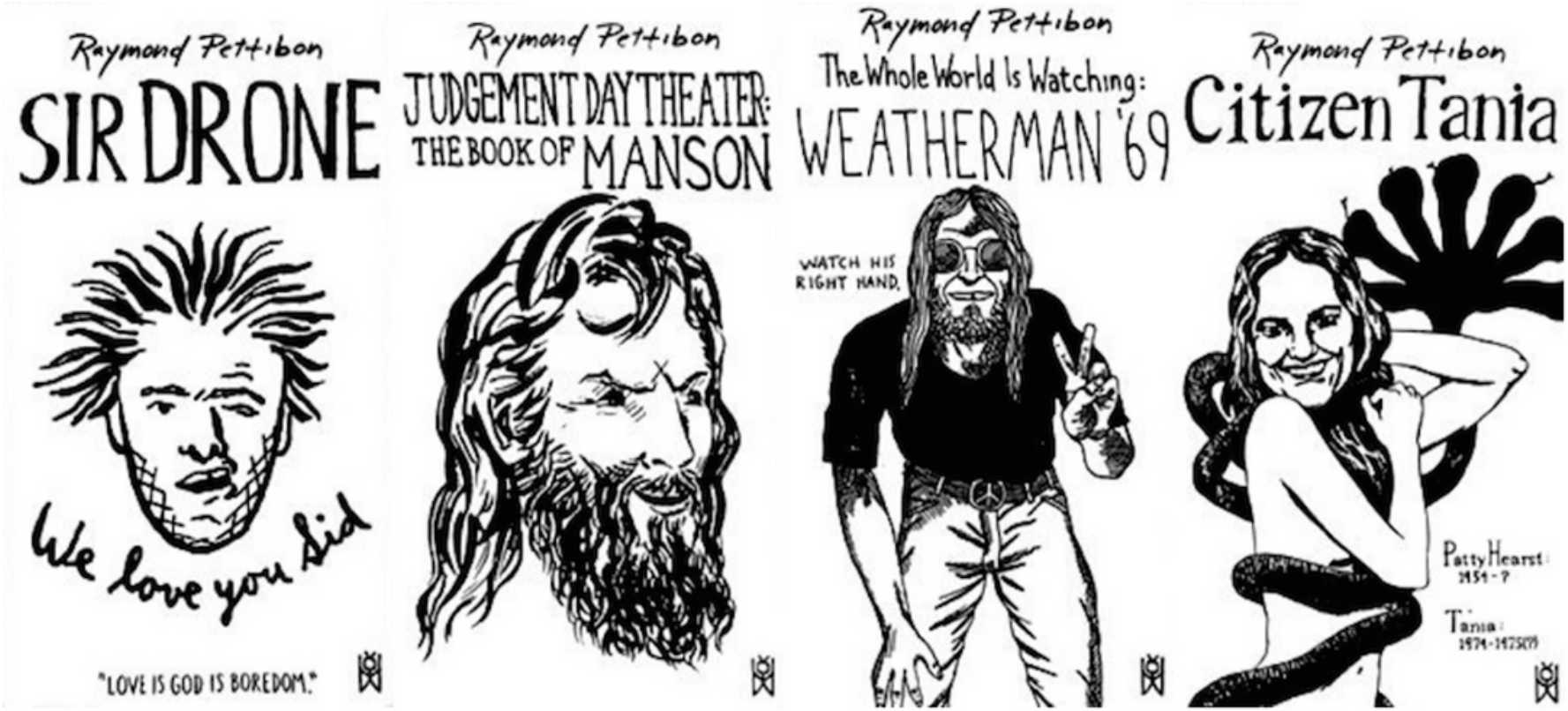
Pettibon's filmic rehearsals

Beginning in the 1980s, Raymond Pettibon produced a series of low-fi videos made with friends and shot on commercial home video equipment. These feature-length works focus on radical subjects drawn from 1960s and '70s American counterculture, including the Manson Family, the Patty Hearst kidnapping by the SLA, the Weather Underground, and the beginning of the American punk movement. Most of the scripts were performed by Pettibon's friends including Mike Kelley, Kim Gordon, Frances Stark, Mike Watt et. al. Every video was filmed in one day based on staged rehearsals and improvisation while the performers often wear black glasses to be able to read their lines from boards that are placed next to them.



Raymond Pettibon, On The Bed (2003), Snowman (2003), Double Sucy (2003), Liz, Marlon & Dean (2003), Sir Drone (1989), Judgement Days Theater (1989), Citizen Tania (1989) The Whole World is Watching – Weatehrman '69 (1989) [1]

Pettibon formulated an original filmic rehearsal style while shooting his films, which are mostly set in his or friend's homes in LA. The actual videos are conceived as a kind of rehearsal and draw exclusively from the theatricality of the rehearsal process. Artists are being filmed while they are rehearsing. Rehearsals encourage the imperative to collaborate and Pettibon's scripts are performed prima volta (first-timeness) - performed the first time but omitted at the repetition (rehearsal). They are performed during the rehearsal, but there is no repetition of this moment, and it is this "first-timeness" that is captured by the artist in his films. The artist renders the rehearsing process visible in his films to present an open-ended learning process in front of the recording camera. The nexus of the performative and fine arts is manifested in the visual artist's documentation of improvised acting as it is in his vivacious drawings. Pettibon's scripts oscillate between performance and rehearsal while they are not composed for but in performance. Moreover, the artist's low budget filming is a critical reflection on technological, economical, or ideological conditions of film production, as well as on power relations pertinent to a production.



Raymond Pettibon's Flyers: "Sir Drone," "Judgement Days Theater," "Weatherman '69" & "Citizen Tania."[1]

Whoever Shows

The 2019 production “Whoever Shows: Strike Uyp th’ Band!” at the New Museum as part of Performa Biennial 2019, attempted to revisit Pettibon’s scripts by staging a live rehearsal of a collaged collection of excerpts, including those originally produced for videos like The Whole World is Watching: Weatherman ’69 (1989–90), Sir Drone: A New Film About the New Beatles (1989–90), The Holes You Feel, Andy Warhol, Jim Morrison, and Batman. Although certain of these works like The Whole World is Watching and Sir Drone have become classic video works of the period and have been shown widely alongside Pettibon’s signature drawings, several other scripts like Andy Warhol and Jim Morrison have yet to be produced or, in the case of The Holes You Feel, were staged and shot but ultimately lost.

Raymond Pettibon’s “Whoever Shows: Strike Uyp th’ Band!” staged reading curated by Sozita Goudouna at the New Museum, Performa Biennial 19, November, 2019.

Veronique Bourgoin's script machine in "Whoever Shows: Strike Uyp th' Band!" at the New Museum curated by Sozita Goudouna in the context of Performa Biennial 19, November, 2019.

Mark Beasley, Raymond Pettibon, Juli Susin, Oliver Augst, Angela Choon and Frances Stark. Raymond Pettibon and Oliver Augst performing Augst's libretto from the "Weatherman" in "Whoever Shows: Strike Uyp th' Band!" curated by Sozita Goudouna at the New Museum in the context of Performa Biennial 19, October 2019.

The performative reading featured a section of the The Whole World Is Watching: Weatherman ’69. The script stages the American terrorist group of the 60s, while the dialogues comprise everyday vignettes from the underground, anarchic propaganda, jetsam from pop culture, and extensively complex reflections. Seemingly casual, absurd dialogues alternate with monolithic paragraphs. The text reproduces historical events and encounters with celebrities of pop culture like Jane Fonda and John Lennon and traces the everyday mania of the Underground. Oliver Augst created a musical based on Pettibon’s text and the libretto was presented on stage with Schorsch Kamerun and Keiji Haino at Sophiensæle in 2007 while the New Museum production presented a selection of the musical’s songs.[i]

Mitchell Watkins, Frances Stark, David Larsen, Thomas Felhmann, Raymond Pettibon and Spencer Leigh in in “Whoever Shows: Strike Uyp th’ Band!” curated by Sozita Goudouna at the New Museum in the context of Performa Biennial 19, October 2019.

Brian D' Amato, David Larsen, Sequoiah Thomas — Fraser performing Pettibon's "Andy Warhol" script in "Whoever Shows: Strike Uyp th' Band!" curated by Sozita Goudouna at the New Museum in the context of Performa Biennial 19, October 2019.

Marcel Dzama, Jason Grisell & Stella Schnabel in “Whoever Shows: Strike Uyp th’ Band!” at the New Museum in the context of Performa Biennial 19, October 2019.

“Citizen Tania” a text that draws from the 1970's saga of heiress Patty Hearst's abduction by the Symbionese Liberation Army — and her subsequent transformation into a ‘gun-toting radical was also performed. The narrative unfolded as an absurdist drama of countercultural alienation. The tape's raw, deliberately home-made execution provides an abject theater for the crude sexual and racial politics of the would-be revolutionaries.’

Stills from Raymond Pettibon, Citizen Tania, 1989 directed by David Markey and Raymond Pettibon: https://www.youtube.com/watch?v=1Kx-U-JG2uk&t=2s With: Shannon Smith, Pat Ruthensmear, Dave Markey, Jennifer Schwartz, Dez Cadena, Gigi, Tuesday Deneuve, Stephanie Silk, Mark Hendershot, et al. Writers/Producers: Raymond Pettibon, Dave Markey. Editors: Raymond Pettibon, Joel Rane, Dave Markey. Music: Pat Ruthensmear.

It becomes evident that Pettibon is particularly drawn to popular culture, however, the nexus between words and images, and the dialectical impulse in his work, reveal the complicated correlations with the legacies of pop art and the ways it operates in the American “psyche” and ideology. For Pettibon, every insight is almost the inversion of the previous, and his oeuvre is in a continuous dialogue (or struggle) with itself, back and forth. As he often states, drawing from William Empson and his Seven Types of Ambiguity, “one of the ways of being ambiguous is by being apparently direct.”[1]

Ultimately, Pettibon’s pairing of drawings with texts isn’t different to the ways he perceives the interface between the visual and the performative (or textual), while by disclosing to the audience his method or by presenting a rehearsal of his scripts on stage, that which is apparently direct becomes ambiguous. If Pettibon’s technique of producing low-fi videos and staged readings is a “mode of disclosure” (aletheuein)[2] and a “scene of disclosure” then the artist’s artistic process is intimately related to his collages, cut-ups and preliminary drawings. However, this mode of “un-concealing,” “bringing forth” (hervorbringen) or coming to “presence,” of Pettibon’s scripts and drawings challenges our assumptions with regards to performance and visual practice by introducing an ambiguity that can be potentially received by anyone or Whoever Shows Uyp!

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Flutura Preka & Besnik Haxhillari (The Two Gullivers)

Quand le dessin devient performance

Quand le dessin devient performance[1]: The Two Gullivers and Jean-Pierre Perrault.

In this text, we have tried to answer the question; how drawing becomes performance by taking a single performance as an example. This operation helped us to highlight the creation process of performance through the study of preparatory drawings in all phases during the realisation: future performance, current performance, or performance to be repeated (see re-enactment).

Quand le dessin devient performance[2] is a performance that we realized in 2015 based on our drawing method; the preparatory performance drawing called deep (Haxhillari, Besnik 2017), as a document of legal and archival significance, and in Golden Shadows, an enthralling practice that we have proposed for the use of public archives without disturbing their institutional rules.

Figure 0.1: The Two Gullivers, Quand le dessin devient performance, 2015, deep preparatory drawing. Pencil on recycled paper, 28 x 22 cm.

Performance in art is inextricably linked with its preparatory drawing, and it is this drawing, in many cases, that serves to obtain legitimate rights for the performance re-enactment. This type of drawing, we consider it here as a document which is at the same time scenario and which serves as a bridge between the artist or the owner of the copyright and the applicant for the reproduction of the work. Thus, as a work, the performance is not stable like painting or sculpture, only the preparatory drawing as a scenario can provide us with a kind of stability, which directs us towards a reasonable reproduction.

This is why we will continue here a presentation of our drawing as a method of artistic creation in duo; a method, which serves us both for the conception of performance, works and on the other hand provides an artistic heritage. Drawing has always played an essential role in our practice of performance, being used to think, imagine, design and structure our performances in collaboration. The preparatory drawing has proven to be our preferred means of communication in our collaborative practice. Through drawing, we translate our ideas into images. The drawing acts as the scoring, scenario and script of the performance, and serves as a written and told story, as well as an archive of the creative process. The preparatory drawing acts in the manner of an embodied, affirmative and moving thought which appears in the form of "writing" (Barthes, 1968) which would be more an action in the context of the performance, ceaseless, and always to be redone.

As we presented above, the preparatory drawings of our performances we call deep (Besnik Haxhillari, 2016) which is an acronym coming from the words drawing and performance, which constitutes for us a term (locomotive) to designate a fundamental aspect of our practice (in our practice of The Two Gullivers) and in contemporary art, precisely in the art of performance: "performance drawing", "drawing for performance”: drawing which is made to prepare, imagine, construct, project, mentally and visually, a performance, an action of an ephemeral nature: drawing for archiving. Much of the discourse on performance today revolves around archives and documentation. The interest in performance archives, in what remains of the performance, what happens to the documentation after the act, contributes today to an awareness of the need for a reassessment of the whole preparatory process of the performance – performance before the act, before the performance.

As it is presented above in this text, our performance and in particular, Quand le dessin devient performance, results from the combination of two types of drawing which are presented as methods of drawing: 1) deep drawing as a method of designing and as an archival document and, 2) the Golden Shadows drawing as a means of freehand copying (drawing the archive).

The deep drawing is developed in our drawing books, under the title; NULLA DIES SINE LINEA [1], in English; no day without a line, and it has as much power as writing. During our artistic practice, drawing and writing in notebooks took on the character of an everyday practice so that we ended up becoming attached to this "miserable fragile paper..." as has been said by Delacroix in his famous diary, at the age of 25 (April 7, 1824, p. 66).

Most of the documents that we need for various searches are not allowed to leave the archival institution, and therefore the method of drawing the archives has served us during the process of our research. Many world-famous artists, at different periods of art history, in one form or another, have copied other artists. This copying method served as a learning method and helped us to be focused on how drawing allows us to take advantage of it to change certain rules (rights) in our favour, fixed in advance.

The Golden Shadows method led us to a discovery of performance drawing of a large number of artists. The drawings for the *Golden Shadows* project are made by a special method: freehand drawings with gold ink after preparatory drawings by the performance artists. *Golden Shadows* is a method of constructing an archive of images used for our researches.

This method was concretized in 2015 as a result of multiple processes in the framework of our doctoral research and exhibited in the same year at Joyce Yahouda Gallery (Montreal), under the title *Quand le dessin devient performance.*
The exhibition is composed: 1) with drawings of our so-called *deep*, drawings for performance), 2) with drawings (of the others artists) made during our research in the archives of Jean-Pierre Perreault (BAnQ; Bibliothèque et Archives nationales du Québec, 535, avenue Viger Est, Montreal), research done for the creation of our work in situ 3) *Quand le dessin devient performance*, where images from the archive are part of its composition, and 3) with drawings by Allan Kaprow from archive of the Getty Research Institute, Los Angeles, where the Allan Kaprow Papers (Project Files 1945-1997) are located. All drawings made from the Getty archive, come from numerous documents that we have photographed with the permission of this center. These drawings belong to our project and the method *Golden Shadows* – method to draw the archive.

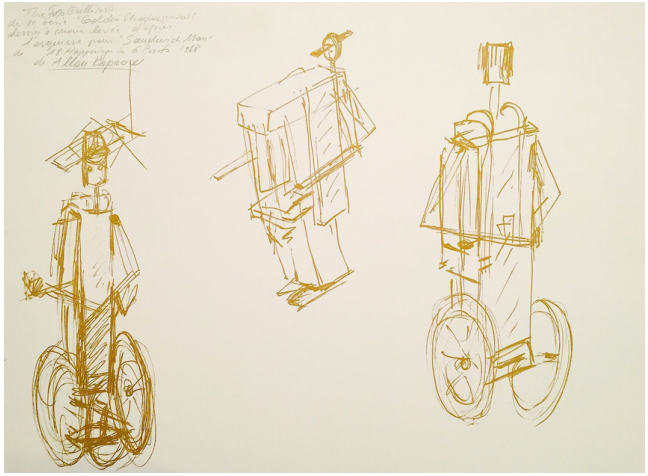

Figure 2- The Two Gullivers, from the Golden Shadows series, 2010-2016, freehand drawing after a detail of a draft score for 18 Happening of Allen Kaprow

This method or better to say here, this practice helped us to realize, Quand le dessin devient performance which is a very important part of the exhibition Genèse in 2015 at the drawn archive is a method of drawing the archived image in a situation where its use is prohibited (drawing inside the archive building). For consultation, we focus only on consulting the archive at BAnQ, as we had permission from the Jean-Pierre Perreault Foundation in order to create a new work inspired by Perreault. Golden Shadows is a method of copying performance drawings from other artists found in different media (books, internet, etc.) and for which we do not own the rights to use them. In both cases, the drawing replaces the original without being (for the moment) involved in the issues: rights and non-rights.

In March 2015, in the archives at BAnQ, we drew shapes and characters from real notebooks by Jean-Pierre Perreault. We have enlarged characters drawn by him, because we considered them too small. The method of drawing the archive was born in response to the ban on photographing the archive. So, drawing the archive was fine for us, because drawing is even better. Drawing allows us to dissect, better understand. In some notebooks, the handwriting is almost erased. Notebooks come in different formats, different colors and the drawing style varies greatly.
Joyce Yahouda Gallery. The title expresses well the importance of drawing which has a notion of *becoming* (see *devenir* in French), a notion developed by Deleuze and Guattatri (1980, p. 291). *Becoming*, in the case of drawing and performance, involves a second step and a second place: from the notebook and from the studio, transferred to the place of the presentation. The performance design, in the context of *becoming*, does not follow the natural order, as a seed becomes a tree. The drawing becomes performance through the initiative and provocation of the artist in the logic of completing the work. Thus, becoming is also a meeting. "Becoming is not a correspondence of relationships. But it is no longer a likeness, an imitation, and, ultimately, an identification. [...] Becoming is always in an order other than that of filiation. He is of the alliance. If evolution includes real futures, it is in the vast domain of symbioses, which brings into play beings of quite different scales and kingdoms, without any possible filiation (Deleuze and Guattari, 1980, p. 291). "

Quand le dessin devient performance is an act of encounter between us, The Two Gullivers. This meeting brings into play our aspiration, which the drawings become, performance thanks to the archive of Jean-Pierre Perreault. So, it was not Jean-Pierre Perreault who wanted these drawings to become performance, but rather it was our initiative that made this possible. “The first thing my dancers see is the drawing” - Said Jean-Pierre Perreault[1]. And it is perhaps precisely his method that inspired us as a key reference in the service of our own approach: *how a drawing becomes performance.*

Jean-Pierre Perreault (1947-2002) was above all a choreographer with a multidisciplinary artistic approach. By his own personal conception of things, he creates by assembling the drawing, the choreography, the scenography, the lighting, the music and the costumes. The visual side of multiple works involves dance by image, a group of individuals forming a moving black block. Joe (created in 1983) is a multiplied character, dressed in black that identifies with an unprofessional, unisex dancer, with black boots, a black hat and a long black raincoat that makes the character discreet, modest, dark and mysterious. The dance Joe emphasizes Perreault's total commitment as a creator. He created the choreography, the scenography, the costumes and the music[2] for the first time. Joe is a choreography that symbolizes the individual melted into the crowd.

We saw all this during our research in the archives of Jean-Pierre Perreault at the archives center at BAnQ, but the most important to us was the creative process of his creation – the choreography from the drawing. It is therefore also our common point with this choreographer because, from the very beginning of our artistic career, we (The Two Gullivers) have focused on the creative process and on the archive, in the context of the interdisciplinary and the multidisciplinary of the performance as art. It is these aspects that led us to come across the works of Jean Pierre Perreault and with the support of the Jean-Pierre Perreault Foundation[1], which is located in Montreal, we completed, *Quand le dessin devient performance*. But that's not all, based on research at BAnQ, we also attended a dance workshop (organized by Ginelle Chagnon[2]), for a Perreault workshop. The workshop then consisted of bringing participants to the heart of the most significant works of Jean-Pierre Perreault's universe: *Eironos, L'Exil, L'Oublie et Piazza*. The relationship with the other lived in the construction of these works. The atmosphere made it possible to understand the connection between humans and their environment. During the dance workshop, we discreetly drew the participating dancers. At the same time, we designed, imagined and thought about the dancers we would invite in our performance. These drawings were sketches made very quickly while the dancers performed fragments from Jean-Pierre Perrault's repertoire. Attracted by the duets, we hastily drew the figures formed by the symbiosis of moving bodies. The dancers would sometimes stop for a moment, perhaps a second, as if to show us the created figure, like a stop on the image of a living sculpture. The drawing of the two trees foreshadowed what would become of our approach. In Jean-Pierre Perrault's dance duo, we perhaps see an expression of our experience of collaboration in performance where an important part is precisely the reinvention of the duo.

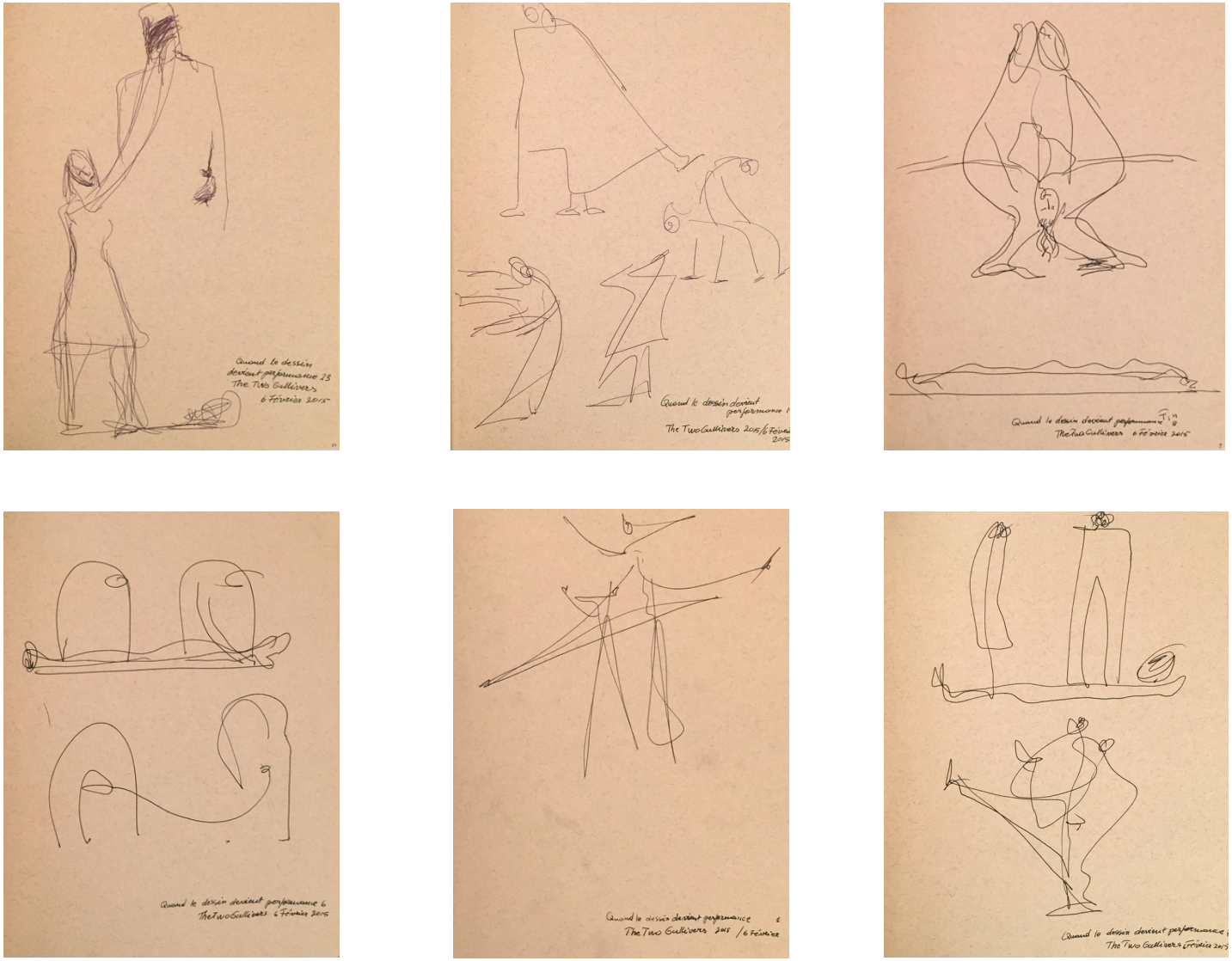

Figure 03: *The Two Gullivers, Les duos dansés de Jean-Pierre Perrault, 2015, research drawings for performance Quand le dessin devient performance 2015*. Pencil on recycled kraft paper. 28x22cm.

The drawn page took the form of a poster. It was one of the first versions of the invitation card. Without omitting a nod to Paul Valery's well-known puns in the title of his book *Degas Dance Drawing, we noted six different versions of word combinations: Duo Danse Dessin, Dessin Duo Danse, Danse Duo Dessin, Duo Dancing Drawing, Drawing Dancing Duo, Dancing Drawing Duo.* At the very bottom of the sheet we wrote: *1000 ways to be two.*

We made 24 drawings during the day of February 6, 2015 during the training session. All these drawings can be found in the brown notebook Nr. 7 (NULLA DIES SINE LINEA) a preparatory drawing notebook for the performance composed of 78 sheets, of recycled Kraft paper.

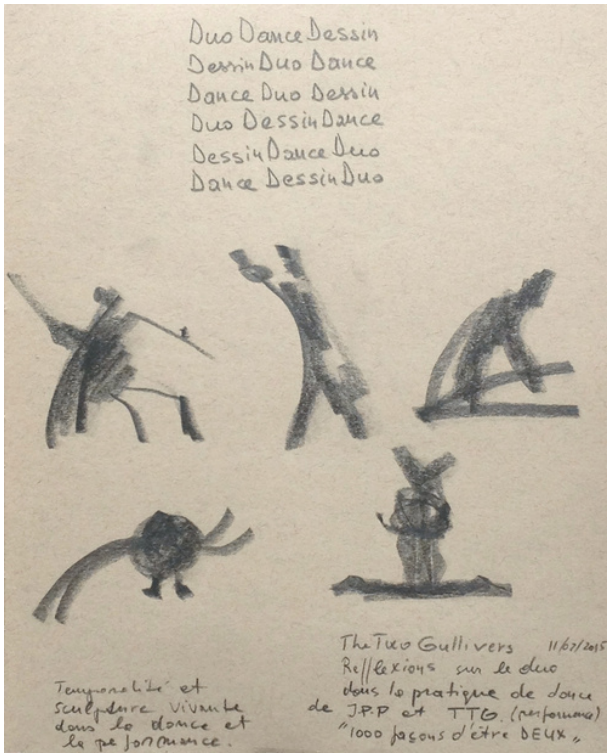

Figure 4 -*The Two Gullivers, Duo, Danse, Dessin, 2015, research drawings for performance Quand le dessin devient performance 2015. Pencil on recycled kraft paper*. 28x22cm.

Before being at the heart of this workshop and before researching Jean-Pierre Perrault's archives, we had drawn a tree duo in the notebook in question, that is to say in our notebook Nr. 7. This first drawing represents two crossed trees bearing the title: The Two Gullivers. 2015. Project: From the archive of Jean-Pierre Perrault (the two trees). The duo remained one of the opening doors to the Jean-Pierre Perreault universe. Without waiting, we chose two dancers (a couple); Geneviève Duong[1] and Nicolas Patry[2]. Remote work via email helped us focus all the energy on the archive at BAnQ. We drew shapes and characters from real Jean-Pierre Perreault notebooks. We enlarged characters drawn by him, because we considered them too small. The method of drawing the archive was born in response to the ban on photographing the archive. Accordingly, drawing the archive was fine for us, because drawing is even better. Drawing allows us to dissect, better understand. It's a learning technique too. We were also fascinated by the variety of notebooks that Jean-Pierre Perreault used.

We drew standing up most of the time because the table set aside too high for us to sit down. Indeed, it was a look-up table for very large format documents. The majority of researchers were silent and worked seated, while we were constantly talking in whisper. Apart from the consultation documents, we had brought a lot of materials for drawing, such as pencils, colouring pencils, pastels, etc. It was a real buffet to draw. The consultation table was transformed into a drawing table – a new art studio for us. One of designs of Perreault that appealed to us was the image of the ramp. We then noted: “In the burgundy collared notebook, the drawings are more structured: rectangles, triangles, the paintings are vertical, with a tree in the middle where there is, at the top, a small white square representing the light entering, in dark space, in black. And in these notebooks, we discovered that Jean-Pierre Perreault had used the image of the ramp for the first time in 1977 in the work *Dernière Paille* (Last Straw).

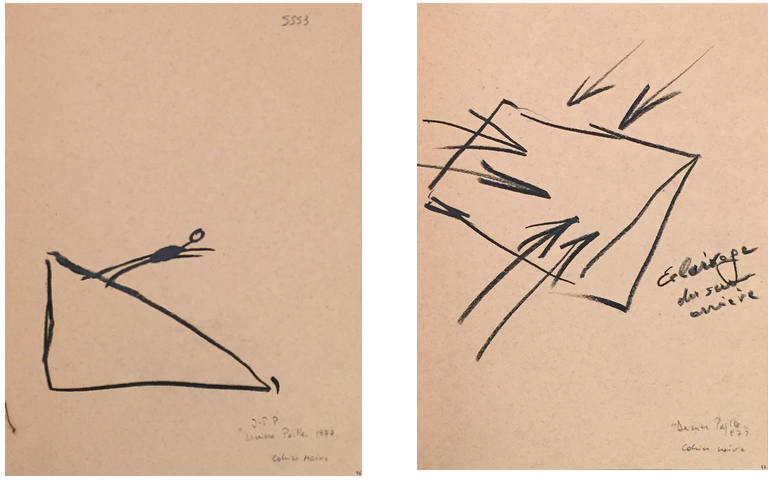

Figure 5: The Two Gullivers, Perreault’s ramp, 2015, freehand research drawings,
after the drawings of Jean-Pierre Perreault for Dernier Paille, 1977. The black notebook
is in the Fonds Jean-Pierre Perreault, 1975-2004, BAnQ, Vieux Montréal..

This ramp will appear in several of his works thereafter. The addition of the diagonal constitutes a third dimension, which completely changes the direction of movement. According to one drawing, the origin of the ramp comes from the roofs of houses submerged in water. Again in 1977, in a drawing for Dernière Paille, two swings appear and give the impression of observing a moving body in a children's playground. The body is observed in different positions and actions: jumping, falling, sliding, lifting and swinging.

Later, we found that a ramp, similar to the one we see in Jean-Pierre Perreault's creation is used in 1961-1982, by Simone Forti[1] in the choreography Slant Bord. Unlike Simone Forti, Perreault's ramp has taken on a more monumental dimension in her choreography. Plus, she doesn't have a rope, and Perreault's dancer's body is in a more dynamic movement.

On March 6, we drew on site in the BAnQ hall, the performance venue. We used as an image for the press release sent by the Jean-Pierre Perreault Foundation one of the drawings made on site[1]. It was one of the first versions of the invitation card.

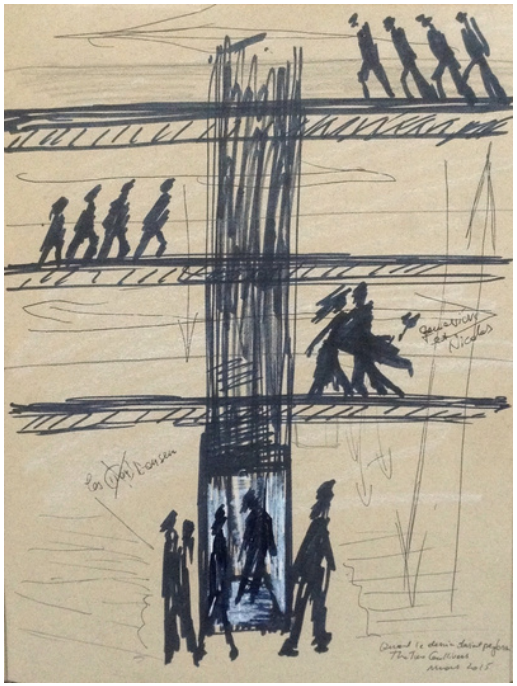

Figure 6: The Two Gullivers, Quand le dessin devient performance, 2015, deep preparatory drawing. Pencil on recycled paper, 28 x 22 cm.

The drawing is made on brown paper in our notebook Nr. 7, by a mixed technique: lead pencils, black felt-tip pen and white pastel. The center of the drawing is the three-story elevator graphically accented in black to represent its metallic structure. The elevator crosses on each floor through passages in the form of a bridge. On these bridges, we drew dancers in motion. Next to the dancing figures there are notes. For example, the figures below by the elevator door are non-dancers. This term is used for participants who are not professional dancers. On the second floor, we drew Geneviève and Nicolas. Their name reads clearly. The elevator is drawn several times. In all the variants, arrows appear which represent the movements of the participants – dancers and non-dancers. The lower stairs are made of aluminum but are drawn with white pastel.

Then, after this drawing session at the place of performance, we had no other choice but to proceed in the scenario of the event, formulating it in this way by addressing the director of the foundation, Lise Gagnon:

“We, The Two Gullivers, inspired by the artistic creativity of Jean-Pierre Perreault and from some of his drawings, his photographs and his video recordings, are going to make a new performance. Throughout the performance, we will be doing painting and drawing in an environment of music and dance. The place is already recommended. This is the BAnQ lobby. Our goal is that the archive to become an event. The architecture of this hall is considered an advantage, as it can adapt to the scene. The elevator, which is located almost in the center, will be integrated into the choreography. Three metal catwalks stand on several horizontal floors with the elevator playing an important role in the variety of the scene. We thought about making the performers tread with heavy steps to create a dance rhythm that evokes a choreographic style of JPP. At the bottom of the elevator, on each side, there are gray metal stairs, aluminum color. These will also be used for performance. Thus, performers are encouraged to step up and down and keep their hands behind their heads. Here we are referring to JPP’s Highway 86. We will use the same music as that in JPP's work. The two protagonists of the dance, Geneviève and Nicolas will be invited to dance a JPP choreography that they already know (their proposal is important). We, The Two Gullivers, will sit at the bottom of the stairs, on the floor, facing the two painting easels. Both, we will be inserted in an elastic fabric that will allow us to work and create different movements. The public will be invited, from the start, to look at archival footage of JPP and our drawings projected on easels, made during the preparations for the project. During the 20 minutes we will paint and draw in a free style. However, the use of colors will be limited. For this project, we will favour the colors black, white and gray. It will also be used carbon and paintbrush. We will try to amplify the noise so that the audience can experience the artist’s studio. We thought about putting a small black table to keep the materials that will be used during the execution, maybe even two projectors. A notebook and five canvases would be placed beside us, ready to use. We believe that all participants will be dressed in dark clothing, like the dancers in *Joe*. The use of the screen in front of the elevator mounted on the first gangway is also planned. "

Figure 7: The Two Gulliver, Quand le dessin devient performance, 2015, Œuvre in situ. BAnQ Vieux Montréal.preparatory drawing. Pencil on recycled paper, 28 x 22 cm.

Music was an important part of the performance. We used extracts from Eironos by Quebec composer Bertrand Chénier (born 1959). The preparations for the performance required a lot of concentration and precision since the only way to prepare the participants before March 31 was by email.

On April first, 2015 (day of the event) we met again at 2 p.m. to install all of the component parts: sound, computers, and easels. We rehearsed the performance with the participants until 5:00 p.m. (the audience's arrival time).

During the rehearsals, we drew on two small boards and not on the large ones that were planned for the final presentation. After setting up the technique and coordinating everything related to the performance, we went backstage and put on a black, wide elastic fabric shirt, where our bodies were stuck inside an enclosed space from where only the head and the arms could emerge towards the tables which each one wants to carry out. Like a two-headed eagle, each head is eternally trapped in a body that is both its own and that of the other. We went out in front of the audience, accompanied by music. On the two easels that we had installed in advance, we projected images from Jean-Pierre Perreault's archive. From Besnik's side were projected 144 drawings scrolling 7 seconds apart – all repeated twice. On Flutura's side, excerpts projecting Perreault were shown in creative process in his painting studio. The performance had three axes: 1) us, The Two Gullivers, creating two paintings in front of the public, representing us in the creative process in our studio, mixed with the creation of Jean-Pierre Perreault, 2) the two main dancers, Geneviève Duong and Nicolas Patry, improvising choreographies by Perreault and 3) the non-dancers who energized the space vertically by taking inspiration from Autoroute 86. The performance took place at 6.30 pm and everything went as we had hoped.

But our performance does not end with a public representation; it has a life beyond the final realization. Our performance, as artwork, it is conceptualized to be exhibited not once, but to an indefinite number.

Consequently, *Quand le dessin devient performance* is then completed under the dome of the Genesis exhibition projected on the wall of the Joyce Yahouda Gallery, 2015, Montreal.
In the first case, the projection is part of the production of the work and of its process thus giving us the opportunity to create the two paintings (40 "x 60") that were present in the exhibition. The act of drawing and painting in public is reminiscent of action painting by Jackson Pollock – a quick and expressive artistic expression. At the beginning of the performance, the canvases are just screens. In the end, they become paintings (tableaux – tableau-dessin et tableau-peinture). These two paintings produced during the performance constitute our action. The Two Gullivers, during the production and presentation process, once the performance is completed, the drawings gain the status of independent work. They are both leftovers from the action and they become two tableaux created and signed by The Two Gullivers.

In the space where the projection is located Quand le dessin devient performance and the two large format paintings, painted during the performance, we also exhibited three watercolour drawings (format 24 "x 28"), which are part of the series of preparatory drawings for the performance. These three watercolour drawings attempt to differentiate themselves from a style that we have developed in the NULLA DIES SINE LINEA notebooks. We changed the production technique: the format, the paper (this time we used paper-watercolour), the pencil was replaced by watercolour and we kept an aesthetic of bluish monochrome. We signed and dated them on March 27, 2015. The drawings do not have a title, but we identify them by: drawing 1, drawing 2 and drawing 3. Drawing 1 is the drawing where we have the two-story elevator, the non-dancers on the first floor perpendicular with the elevator and the duo of dancers on the ground floor on the right. Drawing 2 depicts the two of us, wrapped in the black shirt-fabric (design for our performance uniform which represents collaborative creation), graphically drawn as a large dark spot from which our heads and feet stick out. Drawing 3 is more particular in the sense that although it was done during our preparations, the action drawn is not part of the making of the performance. We ruled it out at the end as it was one too many gestures. This gesture, or the drawn action, shows a pair of performers surrounded by a black ribbon. They are dressed as in Perreault's choreography, particularly as in Joe's work.

On a pedestal, always on the right side of the space, are exposed the drawing books (NULLA DIES SINE LINEA), the drawings which ran through the projection, from the idea expressed in the title Quand le dessin devient performance, passing through the preparatory process until the realization of performance, the event and the exhibition titled Genesis. These notebooks help the visitor to go through the process through images, fragments of reflections, words that appear in the margins of the drawn images, in a relation of complementarity.

We would like to note here that this approach is situated between genesis and autogenesis[1]. Our research would be a contribution concerning performance in the visual art, but it would also serve as references for genetic studies of other disciplines, where the researcher would find himself to be the creator of the art work. He witnesses the creation of the work and its archive while observing the process across preparatory drawing. The production of the work is accompanied by the systematization of its very archive, through all its traces, kept and observed during the preparatory process noted in its workbook (journal de bord). All these traces of the process of creating the work, already fixed, serve best for the re-creation of the performance work in the context of its reconstruction in a second time, in the future, to expose, to re-enact (Preka, Flutura 2019) the performance work and to revive it.

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Chapter IV

Drawing and Creative Process: Case Studies

Image, Space, Illusion: Visual Devices in José Capela's Scenography.
Cosimo Chiarelli and Filipe Figueiredo

The Scenography Creation Process of Colmar Diniz, from his Sketches
Francisco Leocádio

Drawings for staging Alfred Jarry´s Ubu-King: Lina Bo Bardi´s unique creative process of scenography and costumes in theatre (1985)
Evelyn Lima

Chapter IV

Drawing and Creative Process: Case Studies

Cosmio Chiarelli / Filipe Figueiredo

Image, Space, Illusion: Visual Devices in José Capela's Scenography

“I have a great interest for the intent of creating scenic illusion. There is an enchanting ludic territory to be found between the trickery of illusion devices and the actual impossibility of that illusion”[1]

The Window and the Mirror

In a famous exhibition held at the MOMA in New York in 1978, the curator of photography John Szarkowski proposed to distinguish photographers between those who think of photography as a window, from those who think of it as a mirror[2]. The basic dichotomy between the window and the mirror represents in fact an extremely powerful metaphor for the act of photography, and more generally for visual representation through optical devices, opening up a multiplicity of suggestions and applications. However, this metaphor also appears particularly meaningful to introduce the work of José Capela as a stage designer, namely his recent installation entitled Windows (2019), where the two concepts are literally materialised in order to test the limits of visual representation.

Originally presented as the Official Portuguese Representation in the framework of the PQ19 - Prague Quadrennial – Performance Design and Space, and subsequently re-proposed in Lisbon and Porto, the installation consists of a set of containers of different shapes entirely covered with mirrors, positioned on a walkable surface, completely mirrored as well, holding inside miniature maquettes of Capela's scenarios, which can only be observed through multiple eyeholes in the surface.

1. Windows, Installation, PQ19 - Prague Quadrennial, 2019 (photo: Filipe Figueiredo)

2. Windows, Installation, PQ19 - Prague Quadrennial, 2019 (photo: Filipe Figueiredo)

Passing through the installation, the visitor is confronted with two opposite forms of optical illusion. First, he perceives his image reflected and replicated by the mirrors, as if inside a labyrinth of mirrors of a popular fair and, then, his attention is drawn to the controlled perspective of the optical devices, heirs of the peep shows, and even more of the magical boxes of the "Mondo Novo"[3]. In doing so, the beholder becomes involved in a real experience of the gaze, crossing the mirror and the window, which simultaneously complement and contradict the visual conventions deriving from the tradition of perspective.

This installation, as well as the catalogue that goes with it, reveals the complexity of Capela's work and his peculiar and relentless research on the limits of vision and representation, challenging the transparency of the image, and the beholder’s response.

In all his creations as a scenographer, mainly produced for mala voadora, the company he founded together with Jorge Andrade in 2003, Capela always explores the performative power of the image, namely photography and other images obtained through optical devices.

The use of the technical image, be it the result of original photographic productions or the remediation of different types of existing images such as postcards, advertisements, or online captures, represents a common denominator within the creative process of Capela, which can materialise both in impactful proposals of great spectacularity, and in a somewhat fragile and fragmentary way, unfolded in multiple citation exercises, appropriation and recycling.

Whatever their origin, when these images are brought to the stage, they are always the object of a series of manipulation strategies that force the spectator to alternate moments of immersion and estrangement.

A significant selection of these images, along with photographs of theatrical scenes, is collected in the catalogue that accompanies the installation Windows, and constitutes a useful analysis and comparison tool. However, the photographs, largely produced by José Carlos Duarte, with whom Capela has developed a continuous and often umbilical work relationship since 2009[4], though apparently documentary, are rather disruptive, and often presented in a negative version, with solarisation effects or over-exposed as a way of distancing them from their iconic and material referents.

Looking at these pictures of empty theatre spaces, it is possible to try to bring out some of the different visual modalities that constitute Capela’s creative process and his continuous challenge to the beholder’s perception.

3. Beaumarchais, mala voadora, 2017 (photo: José Carlos Duarte)

4. Beaumarchais, mala voadora, 2017 (photo: José Carlos Duarte)

The Fragment and the Container

A first aspect to be considered of Capela's scenarios that arises from the images is their fragmentary essence. The acting space seldom covers the entire physical space of the theatre’s stage. On the contrary, it allows the spectator to discern the context of its deployment, revealed by its material and structural components, as seen in ‘Dead end’ (mala voadora, 2012) or ‘Sala branca' (mala voadora, 2013)

5. Sala branca, mala voadora, 2013 (photo: José Carlos Duarte)

Like in an 'in situ' installation, the scenic device takes on site-specific features, adapting to the container and engaging in dialogue with it, producing a powerful estrangement effect on the spectator.
This stage design strategy is present in mala voadora's plays since the company's early days, when the acting spaces were not theatres – the so-called conventional spaces. It may assume a radical character, displaying a poor scenographic work, as is the case of 'Título e escritura' (mala voadora e Teatro Oficina, 2013) where the empty, bare-walled space is filled with potentially real and verisimilar signage props that extend any pre-existing signage and electrical infrastructures. Or, still, as in Juanita Castro (Miguel Loureiro, 2008) where, instead of the scenery, the spectators are handed A4 prints of e-bay pages advertising wallpapers featuring reproductions of photographs from paradisiacal beaches.

These images accomplished the effect expectably provided by the scenario initially intended to occupy the back of the room. In turn, spectators are confronted with a minimalistic use of chairs in an empty space and it is up to them to complete the scenographic composition using the images they held in their hands, thus exploring their metonymical value.
On yet another scale, the metatheatrical proposal present in 'Memorabilia' (mala voadora, 2011) invokes the scenic devices based on theatre's most traditional rules and codes while simultaneously exposing the construction by leaving in plain sight the empty box where the small theatre stage is placed.

6. Juanita Castro, Miguel Loureiro, 2008 (from: CAPELA, 2013)

7. Memorabilia, mala voadora, 2011 (photo: José Carlos Duarte)

These and several other examples seem to call into question the traditional notion of the fourth wall as a strategy for interrupting the illusion process and activating the spectator's critical awareness.
However, even when the scenography concept involves deconstructing the theatre's apparatus for illusion and simulation – for example, by occupying undressed stages, leaving the backstage bare walls in plain view – the artifice is established as a provocation. The example afforded by the small theatre model placed on stage in Memorabilia, as well as the model that appears in Pagliacci (TNSC, 2017), shows this very clearly

8. Pagliacci, TNSC, 2017 (photo: José Carlos Duarte)

Rather than deconstructing the illusion in the show, it draws the spectator's attention to a new space of illusion – as an optical device –, therein fulfilling the laws of theatrical simulacrum, that is the definition of the beholder's place (perspective and virtuosity) and the complicity of the spectator, becoming an observer in the terms of Jonathan Crary (1992). Capela deconstructs the fourth wall, as proposed by Brecht, but at the same time he replaces it with a whole programme of visual arrangement based on a number of devices, particularly through bi-dimensional images, reminiscent of Diderot's tableau, giving rise to a clear tension with the three-dimensional form of the stage.
Mirrors, photographs, videos, screens or other smaller-scale images are the multiple frames and windows that establish a visual order and define the place of the observer and of that which is to be viewed.

Trivial and poor Images

In several of his proposals, José Capela resorts to the universe of poor materials, everyday objects, including images, that he tests for the possibilities they offer in the construction of meanings. These are images of various formats and types, like stamps or street signs, or massified images taken from the internet or from commercial catalogues.
Be they revelatory elements of a fictional or emotional character, or an exercise in artifice, the images are presented in the form of a 'ready-made', in their material object nature. Out of their usual function, these objects provoke processes of recontextualization, as in the previously mentioned e-bay advertising in Juanita Castro, or in the example of La Bayadère (Companhia Nacional de Bailado, 2016) where the reproduction of a used postage stamp bought on the internet is presented as a stage design depicted together with the original package of its online purchase.

9. La Bayadère, Companhia Nacional de Bailado, 2016 (photo: José Carlos Duarte)

10. La Bayadère, Companhia Nacional de Bailado, 2016 (photo: José Carlos Duarte)

Projected, resized, reproduced, augmented, multiplied, these images are experimented in their material and two-dimensional condition. The use of remediated images within the shows further highlights their normative nature, as occurs to the stage design of Festival (mala voadora, 2015) where the scenographic proposal – life-scale materialisation of the objects represented in hypothetical IKEA-style publicity catalogues in parallel with the use of large size prints of the same scenes depicted therein – explores the tension between the referent object and its own image. The spectator is confronted with an established idea of publicity that points to a material referent and, simultaneously, to the realisation of this referential materiality on the stage and to the resized two-dimensional replication of its images.

11. Festival, mala voadora, 2015 (photo: José Carlos Duarte)

The Stage as a Camera

Another essential reference in Capela's imagination is the baroque game of illusion that was based on an almost bizarre experimentalism crafted to fascinate, allure, and deceive the spectator through artifice and dissimulation. The spectator is therefore the pivot of Baroque art, as also happens in Capela’s stage designs, since the entire action revolves around the deception of his eye.

Through his work, scenography is brought back to the baroque exercise of artifice. However, he states the simulacrum as quickly as he proceeds to deconstruct it. Scenography comes about as an image, as an object of tension between illusion and its deconstruction. This is where the use of photography becomes absolutely determinant, since it is, as a result of its ontology, suitable like no other to provide the illusion of reality.

José Capela explores the illusion play enabled by photographic reproduction in many of his works, but in some of them this resource transcends the ludic sphere to become a dramaturgical tool in its own right, vital to the show’s development. As an example, this feature may be seen in Hamlet (mala voadora, 2014), where the proscenium arch, repeatedly replicated with progressively smaller dimensions, undeniably inspired in Baroque scenography, tests the possibility of a mise en abyme.

12. Hamlet, mala voadora, 2014 (photo: José Carlos Duarte)

13. Pirandello, mala voadora, 2015 (photo: José Carlos Duarte)

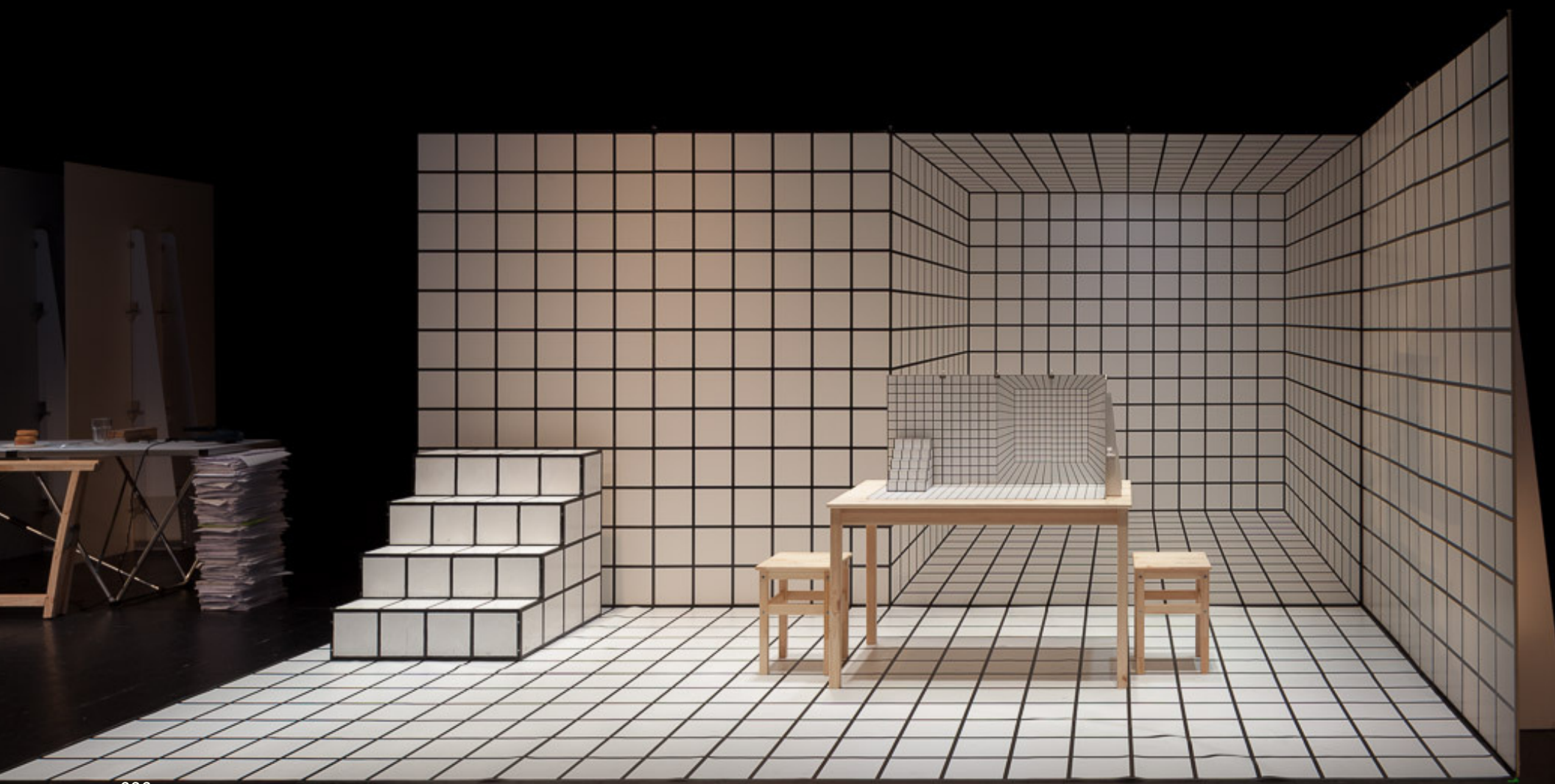
The same challenge is also quite evident in the many replicas and deconstructions of the house in Pirandello (mala voadora, 2015), between the structure on a human scale and others progressively scaled down to the size of a portable object.
Finally, we should like to mention the scenographic construction of La Bayadère (Companhia Nacional de Bailado, 2016) where, in one of the paintings, José Capela left a clear reference to the Baroque with a cyclorama based on a print made by Giovanni Galli da Bibbiena for the opera Alexandre na India, with which the Ópera do Tejo would be inaugurated in 1755, shortly before it succumbed to the earthquake that took place later that year. In this case also, we detect not only a symbolic reference but also the effect of illusory trickery. A delicate ramp-shaped structure is placed next to the scenery backdrop; its face replicates the backdrop motif, thus seeming to merge with it. The two-dimensional plane of the enlarged image of Bibbiena's print merges with the material structure of the ramp in such a way that the actors moving up and down over it appear to be entering the space of the backdrop image.
For all of these reasons, José Capela's work is marked by references in an almost literal fashion to the most advanced subjects of theoretical reflection on the theory of vision and the 'techniques of the observer' (Crary, 1992), so well quoted in The Paradise project (mala voadora + Third Angel, 2014) as a clear reference to Dürer's renaissance perspectograph, a founding device of the relationship between the exercise of seeing, the art of drawing, scenography and performance.

14. Pirandello, mala voadora, 2015 (photo: José Carlos Duarte)

15. Pirandello, mala voadora, 2015 (photo: José Carlos Duarte)

16. La Bayadère, Companhia Nacional de Bailado, 2016 (photo: José Carlos Duarte)

17. The Paradise project, mala voadora + Third Angel Hamlet, mala voadora, 2014 (photo: José Carlos Duarte)



18. Albrecht Dürer, Draughtsman Making a Perspective Drawing of a Reclining Woman, ca. 1600

Notes

1. José Capela, “Easy Architecture, Large Images”, in W : JC + JCD, catalogue of the participation of José Capela in Prague Quadrennial, 2019, DGArtes, 2019, p. 228.
2. John Szarkowski (dir.), Mirrors and Windows. American Photography since 1960.The Museum of Modern Art, New York, July 28 - October 2, 1978, catalogue published by MOMA, 1978
3. Il Mondo Novo is the title of a fresco painted in 1791 by Giandomenico Tiepolo, showing an entertainment scene in a Venice square with people looking at optical views through eyeoles in a large box.
4. For an introduction to José Carlos Duarte's photography work for mala voadora productions see Filipe Figueiredo and Paula Magalhães’ 'mala voadora: o dispositivo da imagem', Sinais de Cena, (3, série II), 2018, pp. 225-42.

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Francisco Leocádio

The Scenography Creation Process of Colmar Diniz, from his Sketches

Abstract:

In the last few decades, set designing has provided an enormous contribution to Brazilian Theater History not only for visuality issues but also for influencing scenic action. Thus, in order to understand Theater, an investigation on the set designing creation process is mandatory. Colmar Diniz, an important Brazilian set designer, is a good example of this equation. He uses drawings and sketches as contributions to his professional activities. And the ambiguity property in sketching, which operates as an open door for external collaboration in the creation process, acts as a facilitator for collaborative work between him and other theater professionals.

Introduction

A research was conducted on the methodology used by Brazilian set designer Colmar Diniz regarding the challenges of creating and setting acting spaces for a show in a non-theatrical building[1]. The option chosen for development of this study was to present a brief biography and raise theoretical issues involving the shifting ever-changing terrain of the artistic creation process. The investigative lens closes the focus on the approach to creative drawing, sketching, and the artist's relationship with this media, as well as his work methods in the study of one specific case, the set design for the show Folguedos Natalinos, in 2000.

My special interest in systematically researching this artist is due to the fact that I have witnessed a lot of his process, particularly his performance as set designer, for a 15-year term. During this time I, who am an architect, have contributed as his assistant. This period has made me realize the importance of impulse freehand drawing and its use as a tool for development of ideas.

The purpose of the research on Brazilian set and costume designer Colmar Diniz, born in the state of Pernambuco and living in Rio de Janeiro, was not only to collaborate with the still rare mosaic of studies on set designers with relevant professional activity in Brazilian Theater History, but also to acknowledge the great importance of the use of sketches in the creative process of an artist who works prognostically and in the subsequent materialization of these sketches into a three-dimensional work.

Colmar Diniz is self-taught, as are almost all Brazilian set designers contemporary to him. He has found access to theatrical world through the help of other set designers whose professional position was already consolidated, and has gradually developed a specific work methodology. His auto didacticism also occurs regarding his drawing skills, bypassing the academy, and developing a very specific and authentic graphic calligraphy. Diniz, who has a degree in Social Sciences, starts his life in the Theater in the city of Rio de Janeiro as a props manager and assistant scenographer.

His academic background as a sociologist brought in another type of expertise, which combined with the experience with the daily routine of his function as an assistant to give him unique characteristics as a theater professional. He shows an extremely investigative quality in the creation process that usually precedes the phase in which graphic means are used in the development of his work. Since at the time of his training there were no scenography or costume design schools in Rio de Janeiro nor, most likely, in any other Brazilian city, it is understood that no technical training was required to perform that type of job. One learned from those who came before, like with many of the artistic trades performed in the country, until not so long ago. Professional training outside educational institutions was praised by Peter Brook, a director who published several works on theatrical performance. Thus, the design methods used by Diniz in his creative process escape the expectations of a more academically-minded spatial representation, but this does not prevent him from developing his own way of expressing himself and communicating with the professionals involved in the production of the visual materiality of the shows. This article is not about the technical drawings that guide the execution of the scenotechnical devices with precision, but the drawings of the first creative impulse, the sketches. One can observe in them a graphic calligraphy that translates the artist's sensitivity and personality. They are traces representing solutions that are fundamental to the show, laden with intuition and the artist's perceptions of the spatial issues presented to him.

Colmar Verçosa Mangueira, born on September 26, 1940 in the city of Recife, State of Pernambuco, graduated from the School of Sociology and Politics at the Pontifical Catholic University of Rio de Janeiro in 1966 and initially worked as a sociologist. From the late 1960s on, he went by the artistic name Colmar Diniz. He starts his life in the theater in Rio de Janeiro, as props master and scenography assistant for names such as Marcos Flaksman and Joel de Carvalho, until in 1969 he starts signing his own works, with the production A Construção by Altimar Pimentel. He has received the IBEU, Mambembe, Molière, and APCA (São Paulo Association of Art Critics) awards in his fields of action: sceneries, costumes and art direction for theater and TV. He was also director of the Theater Museum of the State of Rio de Janeiro and of SESI Centro Rio/Sistema Firjan Theater.

When we say that Diniz's training as a set designer was built with professional practice, we are affirming that this practice had suffered the influence of aesthetic movements of the late 1960s, when his career formally begins. The artist himself says that he decided to get into this field in 1967, after watching the play O Rei da Vela staged by the Teatro Oficina group and directed by José Celso Martinez Corrêa. The play was a milestone in Brazilian theater and would influence productions for the following decade. The scenography for this staging was under the command of Hélio Eichbauer (Guinsburg; Patriota, 2013, p.287).

Colmar dived into to a career in theater at a time when "artistic and cultural production was becoming increasingly critical of the status quo" and the "dialogue between theater and politics had intensified" (Guinsburg; Patriota, 2013, p.289) with a hegemony of left-wing culture in the country. But this does not mean there was any unity around an interpretative model. It was a period in which the theater scene aimed to reflect the yearnings for transformation of the country and the fight against the military dictatorship, and thus, it can be identified as revolutionary, as pointed out by Guinsburg and Patriota, for they also yearned for radical changes in the socio-political conditions of the country.

In order to identify whether there is some form of projective protocol, we have selected from his extensive graphic material the show Folguedos Natalinos na Rotunda (2000), to analyze for this article. His vast personal collection preserves not only the final sketches of each scenography project, but also those showing the evolution of ideas and references that have inspired him, allowing an analysis of his work through the graphic designs produced in several steps of the process; from the embryonic impulses of creation to the executive drawings to help materialize scenic devices. This demonstrates how much this artist values the creative process and not only the final work.

“All form is a form of communication and at the same time it is an embodiment”[1](Ostrower, 1978, p.5). This statement by Fayga Ostrower, Brazilian visual artist and author of books on artistic creation, confirms the importance of analyzing Colmar Diniz’s sketches as a form of not only materializing the idea on paper but also as a form of communicating this very idea. These sketches are not technical drawings. Their traces are more expressive, and they are located at a creation border that moves closer to the phenomenon of intuition. Wassily Kandinsky, a painter and arts theoretician who discussed creation processes, also emphasized the power of intuition and sensitivity as participants in the process, stating that in art, theory can never come before practice, nor can the latter be ruled by the former (Kandinsky, 1996, p.87).

The creation process

The creative production mechanisms of human beings are endowed with features that extend beyond the artistic field, reaching any area in which solutions are required to problems and impasses, such as daily tasks, corporate decisions, and even sports. In this paper we do not address neither neurological nor deeply psychological aspects. The data will be related to the practice and to any operational protocols that may exist. However, one aspect calls attention in the creation process: intuition.

The word intuition is recurrent in the writings of several authors dealing with creation, and the consensus is that the term is too foggy and unstable to allow any precise statements. Among a myriad of definitions attempting to address such a complex expression, we can take the following, from Dicionário Básico de Filosofia (Basic Dictionary of Philosophy), as suitable for our speech: “a form of direct or immediate contact of the mind with reality, capable of capturing its essence in an evident way, but not requiring demonstration..., a sudden feeling.”[1] (Japiassú; Marcondes, 2001, p.107).

Intuition is a vast term and still very often discussed. The dictionary definition only would not be comprehensive enough. But an understanding of this way of developing thought and triggering decisions from the perspective of philosophical thought would excessively amplify the universe of analysis possibilities, which would not fit the proposition of this research.

In the creation area, intuition has its place and dispenses with the need for a demonstration to justify its “insight”. Effectively, intuition is also used in the solution of problems. Perhaps this is why we often see it related to the creation process, which involves the solution of issues that come up as the factors that comprise the materiality of a creative act come together, whether those are artistic or not. When dealing more exclusively with the creation of theatrical scenography, the issues that motivate the scenographic realization, at least in the great sample of dramaturgy, are previously awakened by a dramaturgical text, or by some scenic action that seeks a space to be performed. And even if the universe of creation and intuition is, in its essence, located in the non-discursive mental sphere, a visual artists’ need to see and understand their own processes grants the graphic record a role as a conductor from the abstract field to the field of reality.

The importance of the technical foundations of the making of theater scenography is undoubtedly real, but one cannot deny the material value of the intuitive issues involved in the creative process, and even in the path of rendering viable and implementing the ideas generated by the set designer. It is known that the exercise of this craft without technical knowledge, or at least awareness of this gap to exercise such activity may generate results that are not at all brilliant. Such was the case with renowned painters such as: Delaunay (1923), Fernand Léger (1923), Picabia (1924), Mondrian (1926) when venturing into theatrical scenography, as analyzed by Clovis Garcia (Garcia in Faria, 2013, p.374). The artist must have something to say, but "his task does not consist in mastering the form but rather in adapting this form to its content." (Kandinsky, 1996, p. 127).

When it comes to the specific case of creation for theatrical scenography in Brazil, we resort to the book by an Italian set designer living in Brazil, Gianni Ratto, who also subverts the premises of programmed formulas to extend and practice scenography; from the title alone we can see his proposition of insubordination to rules: Antitratado de cenografia: variações sobre o mesmo tema (Anti-treaty of scenography: variations on the same subject). Ratto admits that his book "does not intend to be technical; its ambition is to introduce into the magical and treacherous world of scenography, and consequently, of the spectacle those who have a real interest in it."[1] (Ratto, 1999, p.19). The author, throughout his book, makes it clear that technique does not seem to be the priority when it comes to the essential competencies of the scenographer's craft. Even the mastery of projective technical design and/or construction techniques does not seem to be the keynote.

Always alluding to the intuition and problem solving that the scenographer imposes on himself during the creation process, a thought process similar to that of a contemporary visual artist who rarely defines himself as painter, sculptor, or sketch artist, remaining free to use any media that his developed or developing poetic presents, being conducted along a path that the artist himself is unaware of and opens up. Not that the scenographer does not need technical knowledge, but this is incorporated as the aesthetic-functional solutions of the work emerge. Colmar's creation process seems to resemble those principles, always opening to new paths of scenography that are always available to be trodden, with new connections, new collaborators in its execution. This can be observed through studies on the show analyzed in this paper: *Folguedos de Natal Na Rotunda.*

Another scholar of the creative process, philosopher Vincent Colapietro, in his book The Loci of creativity: fissured selves, interwoven practices, discusses human subjectivity in creativity, as well as creation and materiality poetics, the latter also approached in Ostrower's book. Colapietro states that "(...), the creative work is far from an insular item or isolated datum, it is rather a part of a field of connections it helps to generate and expand" (Colapietro, 2003, p. 75). All of these demonstrate that there is something beyond the mechanical execution of ways to reach satisfactory results regarding creation, and the set designer studied in this research also shares this principle.

By bringing the concept of creation to the universe dear to scenography, we exemplify these basic connections with the conditioning factors of space, the actor's body, and the motivation of the show implicit in the person of the director. These elements are crossed with the existing instrumental baggage and references of the scenography professional.

Thus, in the realization of a lack of systematized training in the resources of graphic representation that involve not only orthogonal projections such as views, plans and transversal and longitudinal sections, as well as conic perspectives, Colmar builds a personal repertoire of elements that help him in the process of creating scenic devices. We can notice some imprecision in his drawings, but not hesitation. His traces imprint the confidence of a professional with a long career, the result of an autodidact's effort combined with the intuitive and inaugural character of his traces and studies for scenography. Colmar Diniz's drawing presents itself as a sketch in its characteristics of a drawing of identity, urgency, and ambiguity. It is the master's dissertation by the author of this article that demonstrates this conclusion most clearly. The dissertation O espaço da cena em traços: o processo criativo de Colmar Diniz analyzes drawings of the scenography creation process for three shows (Leocádio, 2015).

The role of sketches in the creation process

Sketching as a record of the mental universe of ideas is one of the most suitable tools for the development of creation, serving also as an instrument of communication and seduction of ideas. As a means of communication, this medium can often be more successful than the written word, and we risk saying that the sketch approaches a universal language. More specific and directed to this article, we could say that the representational drawing of a three-dimensional structure is not merely an illustration but also the expression of a thought. In all these situations it serves as a resource for the creative evolution of those who execute the idea, because by materializing the imagined idea, it externalizes an image and at the same time functions as an external memory (Simon, apud Gero and Purcell, 1998, p. 392). And although we live in a world of images, on computer, telephone and television screens, and other digital media, very little is discussed about their generation and their reading in elementary schools, causing many to distance themselves from their resources and risking being manipulated by the images they consume, without properly reading between the lines.

The sketch has the power to dialogue with its own creator and help him rethink the idea presented, in a feedback function. Within the representative graphic universe, the sketch is the initial expression of an idea, the spark that will motivate the entire creative process of a work involving visuality. And although it provides the communication of an idea and is not an end in itself, there is still the possibility of this representation remaining as a work beyond its function of communicating ideas. Tomás Santa Rosa[i], the Brazilian set designer that started the new age of Brazilian theatrical space in the 1940s, was categorical when stating the importance of projective sketches in this writings: “A sketch is an expression of thought, as a gesture or word, and no longer a simple support for painting, as it was once considered to be”[1] (Barsante, 1982, p. 22).

A sketch, or draft, is a type of initial drawing, the idea in its raw state, with the density and ambiguity characteristic of an embryonic project. It is also the most striking record of Colmar’s work when it comes to his creative process. His trace identifies with the characteristics of this type of graphic thought: an embryonic stage, at the same time dense with ideas, as described by Kendra Smith when stating that sketches are linked to the universe of images that are subject to constant reinterpretation: ”...the image is always in process, subjected to constant reinterpretation. The ambiguous and unfinished qualities of sketches epitomize this notion.” (Smith, 2005: p.01). The trace of Colmar Diniz indicates generosity by, with his suggestive and inaccurate trace, sharing – in a sense – the co-authorship of his process. Thus, his drawing induces, but does not reduce his work to an authorship that could be read as authoritarian. His drawing expects and welcomes submissions and contributions through discussions he will have with directors, assistants and executors of his ideas; showing a clear characteristic of a cooperative creation process.

Still according to Smith, in some way the act of registering a visual thought requires memories and experiences, and at the same time does not imply a faithful picture allusive of a real form. It stands in the field of associative memory, as a method of retaining information and thoughts, a means of inspiration and transformation, the emotional and poetic expression of a concept (Smith, 2005, p 03). This places Colmar's sketches on a level that is obviously not that of a wandering and inconsequential trace. As has been reinforced here, the trace of a sketch is imprecise but very dense.

Sketches can also help finalize the formation of a mental image as a method of visualizing an indefinite direction. According to Smith, most architects draw to see and understand themselves, when drawing leads to thought deeper than the illusion of representation (Smith, 2005, p. 03). In addition, sketches can help in the discovery of a concept at the beginning of a project, but also follow subsequent studies, even as observational records of the work created. A parallel can easily be made with the creative activity of set designers, since both use co-planar prognostic representative graphic thoughts in reduced scale – in most cases – for a future execution of a three-dimensional structure.

Colmar Diniz's conversations with show directors and executors of scenographic devices gain support from his sketches, facilitating the discussion of ideas and proposals. In his book *Semiótica e filosofia da linguagem (Language semiotics and philosophy)*, Umberto Eco directly mentions the use of sketches as a visual procedure with prognostic purposes, since a drawing can reproduce / represent concrete objects (Eco, 1991, p.20). And these conversations that promote a fundamental relationship between set designer and director, as well as between set designer and stage setting technician/arts painter/props master are also part of the creation process. Pamela Howard (who is also a set designer) reveals in her book the need for this good relationship with technicians so that they can deliver the actual objective and concrete dimension of the set designer's ambitions (Howard, 2002, p.xviii). The success of this relationship definitely goes through clear communication with the least possible noise, and the sketch is an ideal means of communication in this type of relationship. But when it comes to drawings of the first creative impulses, the sketches, we notice much more a calligraphy that translates the artist's sensitivity, personality and intuition. They are traces representing fundamental solutions to the show, filled with intuition and the artist's perceptions of the spatial issues presented. These traces may even unfold into a more technical drawing version, depending on the complexity of the project, on whether it is necessary for the execution of a scenic device, or whether the artist chooses not to abandon the graphic representation and the prognostic drawing when moving to full-scale experimentation of his thoughts on the scenic space, dealing directly with stage setting technicians, art painters, props masters, i.e., the executors of the universe of theatrical space.

Colmar does not use many technical drawings in developing how his proposal will be executed. His communication is supported essentially by his sketches, and the process of building the scenic devices as they are being executed is fluid, with decisions being taken during the process in exchanges with the scenery designers, props, art painters [1] and director.

The scenography created for the show in question, Folguedos Natalinos na Rotunda, presents characteristics of an intervention, where the scenic devices proposed interfere with the construction, which is not a theatrical space, but the foyer of a culture center in Rio de Janeiro, Centro Cultural Banco do Brasil (Figure 01). The projective challenge here was to turn the space filled with neo-classical features into an environment that would host a sequence of Christmas dances and enactments of popular Brazilian folklore. The set designer therefore saturated himself with references, through aesthetic research that allowed him to broaden his visual vocabulary on the subject and thus develop the proper scenography. The development of these ideas was illustrated by the artist's creation drawings, which were analyzed as documents carrying the ambiguity and density of information characteristic of sketches.

Before the show: the project, the idea.

In an interview granted to Rosane Muniz for the book *Vestindo os Nus (Dressing the Nudes)* on great names of Brazilian costume design, Colmar described how the very first readings of a play lead him almost automatically to drawing, as way to register an image that comes to his mind, since, to him, the world offers images (Muniz, 2004, p.117). This shows that his creation process uses impulse drawings as an external memory, aiding him in the evolution of his ideas.

Before the staging of the play in which the scenic devices are inserted, there is a process of developing and creating the scenographic project that is sometimes a collaborative action and sometimes a lonely one. What happens during this process, although it cannot yet be properly considered scenography yet, can be seen as one of the first moments of its concreteness. It is about the idea itself. And the sketch is the first materialization step that will objectify the language, allowing the initial communication of the work. Without this previous graphic support, in this type of work, the imagination and subjectivity of the artist's creation cannot be assessed, as theorized by the artist Fayga Ostrower (Ostrower, 1978, p.37). In order to think of specific possibilities for the subject matter, the set designer needs to use the resources of graphic representation as tools for studying until arriving at the show's spatiality. The drawing is an essential tool for this professional, who deals with visuality, to articulate his multiple influences and references: indications in the script; guidance from directors of the show; the designer's personal references (personal life, professional experience...); his previous studies and creative spark. All these elements converge into a set of associations to end up in the artist's hand in his creation drawings, a form of materializing his mental universe. Ostrower explains, "... to be creative, imagination needs to identify with materiality. It will create affinity and empathy with it, in the specific language of each making."[1] (Ostrower, 1978, p.39). Here, in this case, with this artist, drawing is the first materiality of his idea. Gero and Purcell also mention studies on drawings, more specifically within the field of architecture, as embodiments of abstract ideas (Gero and Purcell, 1998, p.390).

On the show itself

Before continuing the analysis of Colmar Diniz's process, it is important to provide some context on the show on which our study focuses.

When analyzing the show *Folguedos de Natal da Rotunda*, we need to give a dimension of the importance of the theme of the theatrical production to the affective memory of the Brazilian people. Christmas is one of the most important festive periods in the Brazilian calendar. Together, Carnival, the São João parties and Christmas concentrate the largest and most numerous convergences of popular celebration in Brazilian folklore and culture (Cascudo, 1967, p. 19). And, according to anthropologist Edison Carneiro, together with Holy Saturday they are the four major popular demonstrations that he classifies as general festivities (Carneiro, 1982, p. 15). These festivities are celebrated nationwide.
New Year's and Three Kings' Day are celebrated together with Christmas, and extensions of this celebration, forming what is generally referred to as the twelve nights, also known as the janeiras cycle. All of these are catholic circle festivities, a heritage brought by the Portuguese from the beginning of colonization, but which with the passing of time and the loss of interest of the Catholic Church in such manifestations, evolved to produce local roots and colors.

Almost all of the popular festivities may be present in this period, extending from Christmas to the Twelfth Night – games, fortune-telling, dances, balls, parades, shows (acts), and puppet theater (mamulengos). It is with a collection of the folkloric songs associated to these celebrations that the director André Paes Leme put together the script for the presentation at CCBB, in late 2000 and early 2001. The show was created by musical director Cirlei de Hollanda, director André Paes Leme, and Colmar Diniz, who was both scenic and costume designer, as well the art director of the production.

Originally, Christmas celebrations had a lot of music and circular dances around bonfires with everyone dressed in festive garments and costumes (Cascudo, 1967: P.21). And this celebratory spirit inspired the Christmas show announcing the coming of the Baby Jesus, as it has happened for years in several communities throughout the nation. Câmara Cascudo states in his book that Christmas is the greatest documentary of popular entertainment and recreations (Cascudo, 1967: p.21).

One of the scenes from *Folguedos de Natal da Rotunda* presents a Christmas act originating from medieval religious theater, which in fact is not of popular origin, but semi-classical, and came to us by way of the Portuguese colonizers. With the changes that usually occur in oral traditions, the act has unfolded into three forms of manifestation: Pastorinhas, the pastoral of loose journeys, or simply, pastoral; and pastoral balls (Carneiro, 1982, p.141), being the latter the form used in the show in the CCBB rotunda. “The pastoral ball in general is not directly about the birth of Christ, but usually the action ends with the arrival of someone who invites the characters to worship him in Bethlehem”[1], says anthropologist (Carneiro, 1982, p.145). Among the known pastoral balls there is one called Flores (Flowers), which is the one performed in *Folguedos de Natal na Rotunda*. These journeys (individual scenes) were, and still are, presented in some smaller Brazilian towns, in squares, streets, and even family rooms.

In this show taken as reference for his process, the scenography created had characteristics of an intervention and appropriation of space, where not only the setting of the original circular space (Figure 01) is preserved, but also its architectural signs. The set designer takes into consideration consider all of these elements from the initial creation act, as we can see in his first sketches for the show (Figures 02, 03, 04, and 05).

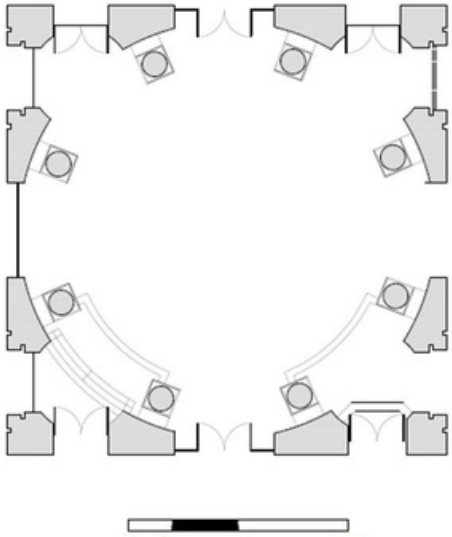

Figure 01: raised plan of CCBB-Rio de Janeiro’s foyer. Drawing: Francisco Leocádio

Figure 01A: picture of CCBB-Rio de Janeiro’s foyer. Font: https://ccbb.com.br/rio-de-janeiro/sobre-o-ccbb/

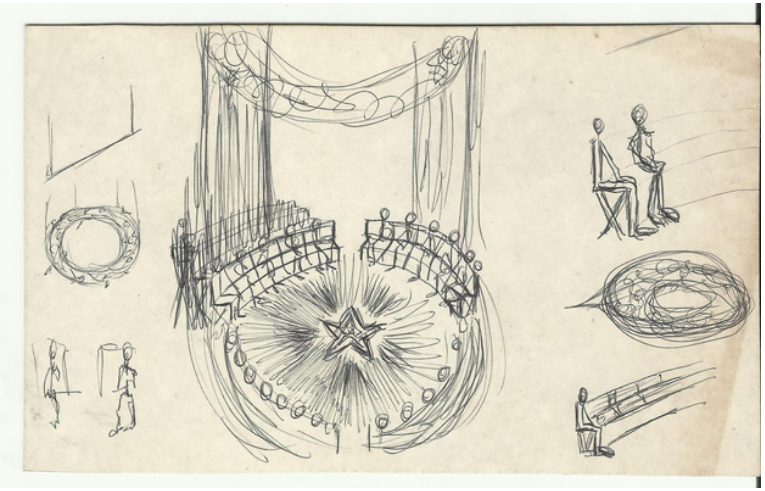

Figure 02: Sketch by Colmar Diniz

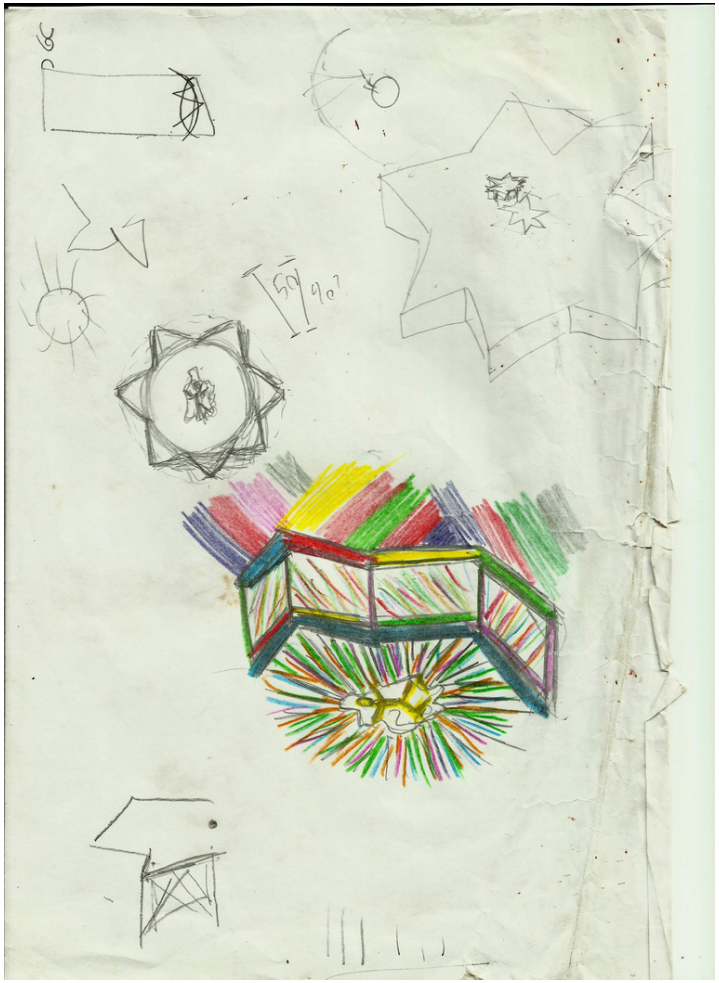

Figure 03: Sketch by Colmar Diniz

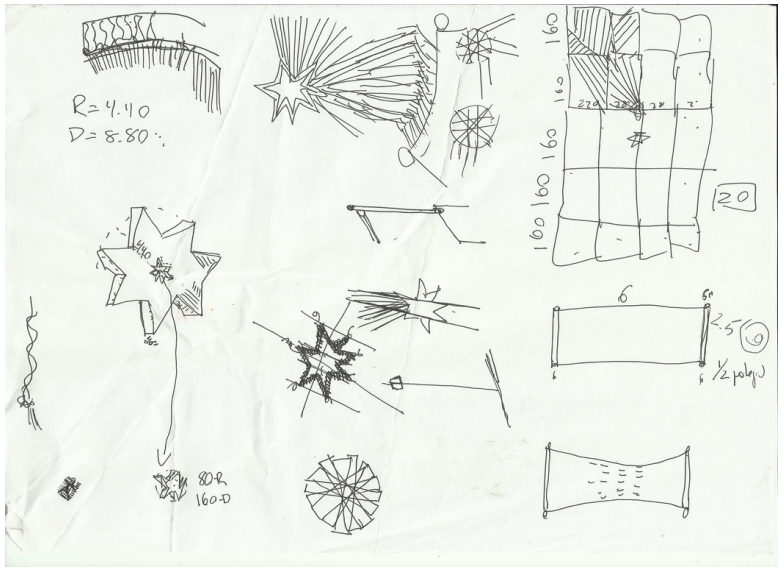

Figure 04: Sketch by Colmar Diniz

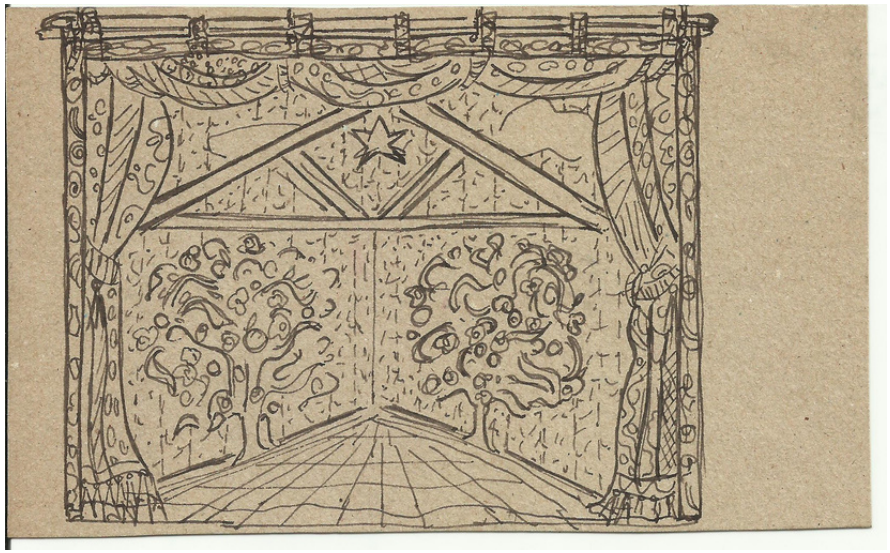

Figure 05: Sketch by Colmar Diniz

Figure 06: detail of scenography: manger. Photo: Francisco Leocádio

Figure 07: Scenography performed – closure with ribbons and star.
Photo: Francisco Leocádio

These drawings show the projective intentions of the set designer. According to Brazilian folklore traditions, Christmas is not limited to a color palette in red and green tones like in European and North-American traditions.The colors are as profuse as the joy of this manifestation in Brazilian popular culture. And in this show, among acts to be performed, sacred circular dances are also performed, being thus favored by the already existing special setting (Figure 01 and 01A). To these elements the shape of a star is added, which in an emblematic way is understood as an announcement of the arrival of baby Jesus. The star also appears in the artist's studies on the scenic space.

Back to Colmar's sketches, one can notice that the idea becomes clearer and takes shape in each new drawing. New solutions emerge along the same line of identity, but still showing nothing conclusive. It is a projective protocol that meets the description of the creation process considered by Fayga Ostrower to be "attempts" at structuring, experimentation, and control (Ostrower, 1978, p.53). Thus the evolution of the scenographic creation process walks pari passu with the evolution of the scenic action concept that is built during the show's rehearsals. It matures little by little and gains certainty as rehearsals consolidate, and with new visits to the performance space. In fact, the ambiguity of the sketch produces an effect of debate and collaboration with those who read it, and conversation with the director of the show becomes richer because in Colmar's drawing the idea is not finished, it is not final, his sketch is open to dialogue, as advocates Brook, when addressing the collaborative process with scenography (Brook, 1970, p.105-106).

The results, concretization of the idea

Colmar's work with the rotunda has is somewhat that of diverting the weight of the cultural memory contained in that space and leading it to the universe of the show itself, opening up a space for the new happening in the rotunda. The scenographic intervention by Colmar Diniz is part of a preparation ritual for the reception of the revelers, actors and musicians in the show. The set designer creates a new space, one that is alive.

The show Folguedos Natalinos found in the foyer of the CCBB a non-neutral space, unlike the scenic box of an Italian stage. This means the scenic designer faced a more complex universe of meanings. The references of an eclectic architecture can be seen in several architectural signs, such as the Ionic reference columns and other neoclassical references, for example. But as can be seen in his drawings, the scenographer does not ignore such visual and spatial information existing in this non-theatrical place. He is aware of the tension between a popular fantasy play and a space of neoclassical construction palate. Thus, he does not try to hide the existing elements, but creates a discrete dialogue that allows the dramaturgy of the show to find an ambience that welcomes it.

It could be said that it is an occupation of space from an appropriation of the real, one of the characteristics of contemporary art as a whole. It would be no different in the performing arts, according to Silvia Fernandes' statement: “The irruption of the real is another constant [...] This materiality is highlighted in post-dramatic theater, which lives the oscillation between presence and representation, performance and mimesis, real and sensorial [...]”[1] (Fernandes, 2010, p.57).

The concrete result of the scenographic project (Figures 06, 07, and 08) shows that the drawings representing the initial ideas for his project (Figures 02, 03, 04, and 05) already contain the essence of the idea, which is maintained throughout the entire sequence of drawings for this show. The basic elements of his project are identifiable: ribbons, the star, and the color palette. These are proposals of devices that were not intended for hiding that which already existed but for seeking a place to present themselves in consonance with the visuality of the show as a whole.

Conclusion

It could sound contradictory when we compare some of scenic elements of this work that present an elaborate executive care with the vague accuracy of his prognostic records, but this leads us to consider the dispensation of the use of the graphic resource so that the artist is directly confronted with the execution of the artifacts.

It seems that the drawing takes care of Colmar's primary intention in his project, what really matters as a final result. After this definition, the graphic representation loses importance in its creative process, i.e., the set designer goes to the field to decide directly with the executors of the idea. When we follow the sequence of the drawings, we can assume that for the set designer, the most important things in the project regarding its graphic register are the dimensions, the reproduction of the star shape, the location of the manger and the colors of the parts. The precision of definition does not go further, in terms of projective drawing (Figures 02, 03 and 04).

Other drawings show that some initial ideas do not result in final scenographic solutions, as can be seen on Figure 05, which according to Gero and Purcell would be a horizontal evolution of the idea, something that according to their studies, is only possible due to the density and ambiguity of the sketch (Gero and Purcell, 1998, p. 397).

The set of his creation drawings – of high expressive power, though in a dispersed manner – shows the actual purposes and convictions of the project. Use of the drawing as an external memory helps the artist face his own, sometimes abstract, ideas or even ideas with clear images that need an immediate record confirming or rethinking the paths of the scenographic project. Thus, it is possible to conclude the extent to which Colmar Diniz masters the use of a communication tool that is so closely linked with the artistic creation process: the drawing.

Figure 08: Scenography performed. Photo: Francisco Leocádio

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Evelyn Furquim Werneck Lima

Drawings for staging Alfred Jarry´s Ubu-King: Lina Bo Bardi´s unique creative process of scenography and costumes in theatre (1985)

Abstract:

Lina Bo Bardi´s drawings for the scenography and costumes for the play Ubu - foliasphysicas, pataphysicas e musicaes (São Paulo, Brazil, 1985) directed by Cacá Rosset denote an infantile poetics and Bo Bardi's great enthusiasm for Alfred Jarry. The scenography, the costumes, the lighting design suggestions inspired by ‘non-sense’ and humor resulted in surreal, timeless, and comic solutions, using materials collected in the basements of the Municipal Theater of São Paulo, remains of operas and ballets. Her creative process reveals how she incorporated local culture into her performance design projects, using the experience and knowledge acquired during the years she spent in the Northeast of Brazil. The conclusion is that Bo Bardi used languages from different cultures, which emerge in her drawings for the performance design, for the costumes and the lighting design of the scene, making them symbiotic and hybrid, and assuming a typically Brazilian production of Jarry´s most known play.

Introduction

Considering that drawing is the art or technique of representing an object or outlining a figure, plan, or sketch employing lines, and that scenography is “a connotation of an all-encompassing visual spatial construct as well as the process of change and transformation that is an inherent part of the physical vocabulary of the stage” (Aronson 2005: 7), this essay examines Lina Bo Bardi´s drawings for staging Jarry´s *Ubu-foliasphysicas, pataphysicas e musicaes* (1985), performed by the Ornitorrinco Group in São Paulo, Brazil. On that occasion, in her drawings and her ideas for the play, she subverted the João Caetano Theatre stage and foyer, creating new possibilities for social exchange and interaction, and inducing the audience to participate actively in the performance even before entering the foyer.

Graduated from the Faculty of Architecture of the University of Rome in 1939, the Italian-Brazilian Lina Bo Bardi´s primary modes of communication were architecture and writing. However, because of her experience as a magazine illustrator in Italy, her drawings are unusual from a scenographic point of view because she draws her ideas but accompanies them with explanations that can guide the performance. These drawings often used a watercolor or colored pencil as a medium and then filled the page with notes explaining her ideas and the materials to be used in different moments. The sketches and drawings analyzed in this article display her artistic skills while also functioning as documents to express her concepts for performance design, costume, and lighting design (see Lima 2017).

Bo Bardi’s watercolors and drawings are easy to understand. They can tell us about the scenes she idealized for the performance and reveal how she incorporated local culture into her scenographic projects, using the knowledge acquired during the years she spent in the Northeast of Brazil (1958-1963), where she came across the rich Afro-Brazilian crafts and natural materials. A close analysis of her drawings helps us understand the visual culture and the professional context in which she created customs and scenography years after returning from Bahia. She saw in Brazil a great potential for studies in artisanal and popular culture production. Fascinated by the local traditions, she stated that she could never forget “the surrealism of the Brazilian people, their inventions, their pleasure in being together, in dancing, singing” – to such an extent that she chose Brazil as her home, having become a naturalized citizen in 1951 (Bo Bardi, 1993, trans. by the author).

In this sense, the designs she created for the scenography and costumes of this play reflect this Brazilian culture after the military dictatorship era (1964-1985), a period during which, theatre became very engaged politically, in spite of the censorship. After 1985, only a few theatre groups united traditional aesthetics with modern aesthetics, creating a post-modern language, based on irreverence and on the audience's frank complicity. She used a variety of performance languages such as circus, dance, auditorium shows, and concerts – encompassing both the “commercial theatre” based on the aesthetics of television and the “conscious theatre” of political resistance. Director Cacá Rosset created the production based on the plays of the cycle Ubu and by Alfred Jarry's Almanacs Ubu, in particular, about Ubu sur la butte- Jarry's version of Ubu King-, although more synthetic and musical.

Bo Bardi's drawings are full of observations, which describe the materials to be used in the designed space, give a sense of volume, indicate the treatment of surfaces, and even communicate her ideas about the scenic space. By adding value to sketches, her drawings suggest the long series of procedures necessary in the realization of any scenographic project. Creating a strong relationship between drawing, visualization, and embodied practice, Bo Bardis drawings for Jarrys Ubu scenography and costume reveal a Western influence grounded in the Kabuki theatre and its popular and colorful features. She also included other devices such as portable furniture that opened to let out rugs and even characters, and other creative outputs.

Her professional trajectory, from the 1940s in Italy to 1992, when she died in Brazil [1], reveals her complexity as an artist who transits between various arts – from architecture to design, from museology to scenography, from popular culture to the most avant-garde projects. In addition to being the author of iconic works in Brazilian architecture such as the MASP-Museum of Art of São Paulo, the Glass House, and the Pompeia SESC Center, among many others, Bo Bardi had many talents and exquisite culture, being a great connoisseur of theatre, especially of the theoretical works of Bertold Brecht and Antonin Artaud.

Between 1959 and 1969, she acted as a set designer, staging *The Threepenny Opera (Opera dos Três Vintens)* by Brecht, Caligula by Camus, both in Salvador, Bahia, and, *In the Jungle of the Cities (Na Selva das Cidades)* also by Brecht, in São Paulo. In the three productions, she followed Brecht´s ideas about leaving all hoops and stage warp in plain sight of the spectators, and worked with visceral and raw materials, sometimes found in the garbage, based on Artaud´s suggestions.

However, it would be only in *Gracias, señor* (1972), staged at Teatro Teresa Rachel (RJ), in partnership with renowned Brazilian director Zé Celso, that Bo Bardi's scenography would acquire aggressive dimensions. From that occasion, she radicalized the scene, transgressing the boundaries between stage/audience, and mainly breaking with scenic conventions and with the idea of theater as contemplation. Bo Bardi developed that scenography project, based on her experiences with Oficina Group, with the Living Theater - group of Julian Beck and Judith Malina, and also, with the Argentine Group Los Lobos. She emphasized the dialogue between "art and life", intending to induce a collective and transformative action, resulting in a more audacious creation, and, above all, more controversial in Brazilian theatre. The scenographic setting aimed to deconstruct the theatrical space, dealing with the scenic void, leaving the stage practically bare, open to the freedom of improvisation, through active participation of the spectators in the production.

With the progressive resumption of democratic freedom and the rule of law, due to the end of the military dictatorship (1964-1985) and the establishment of a civil government in Brazil in 1985, the themes and expectations of the public debate had changed. Directors started a return to the Italian stage and established a tendency to incorporate the circus arts into the theatrical spectacle. At that time, irreverently innovative collective groups emerged, intending modern and popular, uniting traditional and modern aesthetics, as an influence of postmodernism. Among these groups was Teatro do Ornitorrinco, which premiered the play *Ubu- Folias Physicas Pataphysicas e Musicaes*, at Teatro João Caetano de Sao Paulo, in May 1985. A production that synthesized different languages such as circus, dance, popular theatre, and musical show, promoting a new pattern within Brazilian theatre: neither was it a commercial theatre based on the television aesthetics nor was it the politically engaged theatre of cultural resistance.

The group planned to put Alfred Jarry´s universe into the scene – with studies of his work and exploration of correlated areas of interest. The script was inspired on the five plays of the Ubu cycle and Jarry's Ubu Almanacs. More specifically, on *Ubu on the Hill (Ubu sur la butte)* - a more synthetic and musical version of the play performed by Jarry himself. The creative construction's trajectory is evident in Lina Bo's statement in the play's program: 'What we wanted to do, all of us when we created Ubu, was to continue with that poetry which is a poetry of childhood and early adolescence. Jarry is the initiator of the only positive avant-garde that never dies: the cutting edge of cynicism and destruction' (Bardi, 1985, trans. by the author).

Bo Bardi transcribed Alfred Jarry's delusions into the theatrical scene, using Surrealism as an instigating source. The action takes place in Poland, which, according to Jarry, is the same as "nowhere". There, Mother Ubu convinces Father Ubu to kill the king and seize power, so, Ubu leads a revolution and kills the King of Poland and most of the royal family. The ghost of the dead king calls for revenge, provoking Ubu to begin killing the population and taking their money. Ubu's partner is thrown in prison, then, he escapes to Russia, where he gets the Tsar to declare war on Ubu. As Ubu heads out to confront the invading Russians, his wife tries to steal the money that Ubu has stashed in the palace. She is driven away by Bougrelas, the crown prince, who is leading a revolt of the people against Ubu. She runs away to her husband, Ubu, who has defeated the Russians, in the meantime, and who has been attacked by a bear. Ubu's wife pretends to be the angel Gabriel, to try to scare Ubu into forgiving her for her attempt to steal from him. They fight, and she is rescued by Bougrelas, who is after Ubu. Ubu knocks down the attackers, after which he and his wife escape to France in a balloon, which ends the play.

Director Cacá Rosset wanted the public's interest to be intensely stimulated at every moment, and for that, he started from the Russian futurists' conception of “assembling attractions”, since from a formal point of view, making a good play meant building a good music-hall circus program, using the basic situation of the play and bringing theatricality to the theater.
According to Brazilian theorist Sylvia Fernandes, Ubu's staging is part of a conception of the most radical wing of Russian theatrical directors in the 1920s – the assembly of attractions found in Jarry's texts and theories (Fernandes 2000: 220). Through the frontal interpretation of the actors and their game, the director and the scenographer established direct communication and complicity with the audience. This direct audience appeal, as in television talk shows, further increased the audience participation.

The Scenography

Despite the foreign text, authored by the French playwright, Bo Bardi, working with pre-existing materials and allowing a dialogue between different languages and cultures, guaranteed a typically Brazilian ambiance to the play, in which spectacular elements emerged – trapdoors, warps, fabrics, ropes, circus materials, and an elevator – revealing the structure of the João Caetano theater stage. On that stage, two opposed staircases adjacent to the back wall were inspired on the staircases she has built for the São Paulo Modern Art Museum (1968), her architectural masterpiece. Above the two stairs, Bo Bardi designed a walkway - a veranda and, dangling from the warp, a basket driven by pulleys.

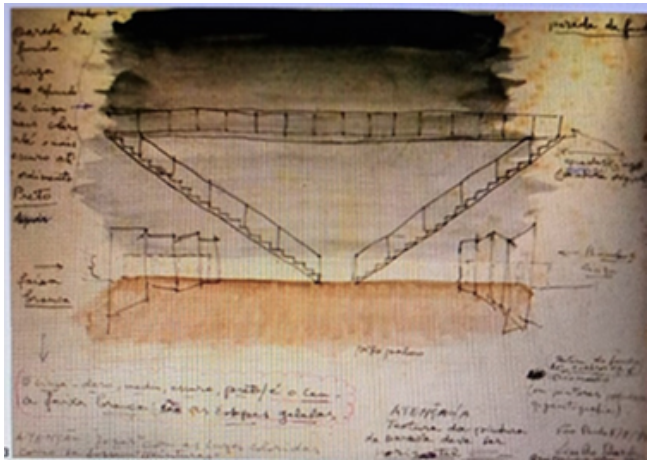

Figure 1 : Gray background wall. Smoky from lightest gray to darkest black in the warp. Strip painted white near the stage floor. Black is the house and the white band represents the frozen steppes. The texture of the walls must be horizontal. Signed Lina Bo Bardi, São Paulo, 1985. (Instituto Lina Bo e P.M. Bardi, Casa de Vidro (Victor Nosek Collection)

Following Brecht´s theories, Bo Bardi´s set designs produce an “effect of estrangement”, which demands a further explanation, since the events depicted are no longer evident, as dictated by Realism (see Brecht, 2005: 97). As she believed that this sort of set could achieve a better reception from the audience, she followed this practice for all her set design proposals. In Ubu, she composed a hybrid set design using the raw materials, adequate to the scenic proposition of the Ornitorrinco Group, who highlighted mainly the circus language, the popular theatre, the language of performances in public market stalls. This language was also peculiar to the Russian avant-garde performances and was a source of studies for Surrealist and Dadaist artists.

Working in a spirit of synthesis between stage and audience, Bo Bardi destroyed the buffer space as conceptualized by Pavis (1993). She promoted what her compatriot Gianni Ratto adopted when he advised her not to look at the design of a set (mockup or sketch drawing) as if it were a work of art or an architectural project, because

> What the audience sees is something anonymous, until the moment that it is absorbed into a community. At this point, the scenographic project is identified with a shared discourse, clearly directed at another collectivity. If what is said has the strength of synthesis, it can only be examined after it has overcome the inevitable catharsis on stage (Ratto 1999: 62, trans. by the author).

Objects and vestments were changed and unfolded every moment, multiplying their meanings and ingeniously being reused causing great public expectation every input and output onstage. Scenically, Bo Bardi reached the lived theatrical need, creating through an open sense, a space to be, a no longer mere representation, which, it is up to the spectator to complete the ideas, because she believed, as Zé Celso, the Oficina Group´s director, that “art is only complete when it awakens in those who see it a re-creative process.” (Staal 1998:147, trans. by the author).

Lina Bo Bardi's scenography in Ubu presents itself as a temporalized space, lived and experienced, abandoning the contemplation habit, assuming the very dynamics of movement and participation since it suggests that the spectators use their imagination to recreate the scene in their memory. We believe the drawings had direct influence on the performance and that she and Rosset have worked together in the production.

Bruno Zevi - Bo Bardi´s partner as editor of the magazine A. *Cultura della Vita* - published weekly between January and July 1946, clarifies the concept of temporalized space, in “The Modern Language of Architecture”, as one of the codes of the modern movement, being a space capable of collecting and highlighting events, in an incessant modification of the point of view. Further, we understand that the decision to use this specific process of communication depended on Bo Bardi’s ability to master it, on Rousset’s capacity, and, above all, on the characteristics of the production, as pointed out by Malva (2018).

In *Ubu-Folias Physicas Pataphysicas e Musicaes*, Bo Bardi used the surrealism technique as an instigating source for producing cultural hybridizations, transcribing Alfred Jarry´s delusions to the Brazilian ideology. According to Corvin (1991: 451), Jarry was fascinated by cycling, which newly emerged in the late nineteenth century, and as a result, an actress crossed the stage on a bicycle, incorporating the habit of the French playwright. At the same time, there was a tricycle and a long bicycle with five seats on stage.

In search of the spectator's imagination through encodings and surprises, presented through objects and garments transformed and unfolded at every moment, Bo Bardi multiplied their meanings and their uses causing the audience greater expectations with each entry and exit. The audience was invited to complete the meanings and dialogues within the scenes, letting the pleasure sprout, in a capacity to assimilate this universe like that of children, relating in different ways to the world, based on the faculty of resemblance. Bo Bardi won the INACEN scenography award in 1985 for this production. In that occasion, in her speech, she said that ‘theatre is life and in the absence of 'pre-established' data, an 'open' and stripped-down scenography can offer the spectator the possibility of 'inventing' and 'participating' in the 'existential act' that represents a theatrical spectacle’. (Bo Bardi, 1985 apud Nosek, 2018. Trans. by the author).

The Costume

We agree with Barbieri and Pantouvaki that ‘costume is an essential and integral part of the performing arts and that its study draws on – and, by reflection, enriches – a wide range of contemporary and historical performance contexts’ (Barbieri and Pantouvaki 2016: 4). We believe that Bo Bari's drawings for Ubu´s costume elucidate that argument.
Coherent with her Marxist beliefs, Bo Bardi was opposed to the mass culture that results from consumer society and she respected the aesthetics emanated from the people´s cultural roots. The anthropological studies she experienced in the Brazilian Northeast allowed her to explore a new poetics of space in which the surreal is obtained by easy identification of the audience through an exploration of the unconscious and parallel use of local artisanal elements. As pointed out by Barbieri & Pantouvaki,

> Furthermore, the implicit symbiosis with the performing body exposes the study of costume too the multiple and interdisciplinary starting points; ones that are not only performance-centred, historical, dramaturgical and socio cultural, but that can be addressed through theoretical frames provided by specific readings of anthropology, phenomenology, cognition and psychology (Barbieri & Pantouvaki, 2016, p. 4).

Bo Bardi´s studies on Brazilian culture appear in the costume she created for Ubu. Through her imagination and the elements available, found in popular art and at times utilizing materials such as trash and debris found on the street, the artist criticized a society increasingly gripped in the vice of consumerism. This synthesis between environment and history, between conscious and unconscious provided continuity to Bo Bardi’s scenographic projects. Thus, the architect’s research denotes a quest for individual freedom in the use of the elements of the unconscious in which she explores concepts of the Italian Arte Povera, and employed elements easily recognized by the audience, calling its attention to the reality in which it exists.
In addition to some completely new costumes, Bo Bardi recycled materials used in Macbeth found in the basements of the Municipal Theater of São Paulo, and her designs reveal an aseptic scene to receive unusual propositions in which the language of non-sense prevailed. Among the new costumes, she created outfits that expressed the different acting situations in Ubu Woman's life, inducing the interpretation of the performance through the different images of the same character.
Both the designs for the scenography and the costume indicate surrealist, timeless and comic proposals considering that Jarry decisively influenced Surrealism and Dada, creating a pseudoscience, Pataphysics or the 'science of imaginary solutions.' He is considered a precursor to the Theater of Absurd.

The first sketch analyzed is the proposal for the costume of the ‘Ubu Woman’ at the scene she is in the fullness of her majesty, evidenced by the long white dress in brocade fabric, with a white tulle scarf, and on the head the "red feathers imitating hummingbirds", as Bo Bardi wrote in her drawing.

Figure 2: The ‘Ubu Woman’ wears a white brocade or damask V-neck dress and a large white tulle scarf. In the hair, red feathers imitating a hummingbird. 1985. Instituto Lina Bo e P.M. Bardi, Casa de Vidro (Victor Nosek Collection)

Figure 3: Costume for the Ubu-Woman deprived of her royalty sign - Under the purple kimono, a black elastic bodysuit, non-transparent black socks, and black ankle boots, signed Lina Bo Bardi, 1985. Instituto Lina Bo e P.M. Bardi, Casa de Vidro (Victor Nosek Collection)

The second sketch indicates the Ubu-Woman already deprived of her royalty sign, with her hair disheveled; arms open to the sky, eyes wide and mouth open. The costume revealed by the open purple kimono is a black elastic bodysuit covering the body´s upper part and non-transparent black stockings covering the legs. Feet dressed in black ankle boots.

Bo Bardi created garments with well-defined typologies such as the bodice and the kimono, which function as signs representing values and identities, informing the audience about the social and human conditions of the characters on stage.
McKinney observes that 'scenography is a process of thinking which oscillates between the visual, the haptic and the cognitive' (McKinney 2011: 34). We noticed that the Bo Bardi´s drawings indicate textile materials that show different psychological aspects for each moment of the Ubu-Woman character. We can observe the choice that the scenographer made for well-defined, easily identified signs that facilitate the act of communication, following her discourse as an artist, not only in the theatrical context but also as an architect (Pereira and Lima 2015).[1].
Following the same white tunic with the red spiral proposed by Jarry for Mr. Ubu's costume, staged in Paris in 1886, Bo Bardi designed costumes that stood out for their Brazilianness and referred to the circus. Circus artists, with knitwear, chef's hats, and white aprons, crossed the scene throwing pies, hams and props depicting chickens transformed into jugglers and doing somersaults (Raulino 1996: 92).

Figura 4: King Ubu, dressed in a white tunic with a red spiral. Drawing by Lina Bo Bardi, 1985. Instituto Lina Bo e P.M. Bardi, Casa de Vidro (Victor Nosek Collection)

Lighting Design

In the sketch below, she has pointed out how to create the lighting design: ‘Attention: if it is not possible to create the sfumatta wall, it will be replaced by a muffled paint, invert the white strip of thestations. Above the walkway, (mark height on the spot) make a silver band until the warp. Multicolor in Warsaw Palace’ (Trans. by the author).

Figure 5: Lighting design proposal. Attention: the colored lights must illuminate the air and the background (very high) of the stage: the performers must be illuminated with normal white light. Lights: Green light – (Jarry's Green), in the beginning, Jarry rolling and in the end’. Drawing by Lina Bo Bardi, 1985. Instituto Lina Bo e P.M. Bardi, Casa de Vidro (Victor Nosek Collection)

We noticed that Bo Bardi creates drawings as a means of making ideas concrete and as a discursive tool, being instrumental in theatrical costumes, performance design, lighting design, and as she has used to conceive her fantastic architecture projects. Certainly, the proposal of lighting effectively performed on stage and the conception still on paper should be relativized, since critics did not emphasize these aspects of the show in the consulted articles.

A dynamic site of artistic production: Bo Bardi’s subverted space

Attuned to the avant-garde, Bo Bardi was aware of the scenic area explosion but did not physically remodel João Caetano theatre´s architecture; however, she subverted the use of the foyer and the entrance itself, re-authoring theatre architecture and redefining its traditional concept, since the spectacle began in the street, anticipating the post-dramatic performances.
In the foyer, the two-headed pig - le Polochon, a sculpture made of pink papier-maché, hosted the audience, while René Clair´s film Entr'acte (1924) was being presented, with Picabia´s stage design and Erik Satie´s music. (Giobbi, 1985). This film, which we could call the first Dada and surrealist film, appears in João Caetano's lobby, composing an exhibition about the universe of Alfred Jarry, setting the audience before watching the play Ubu, foliasphysicas, pataphysicas e musicaes. The film features the presence of Fernand Léger, Marcel Duchamp, and Man Ray, who appears playing chess with Duchamp, at some moment.

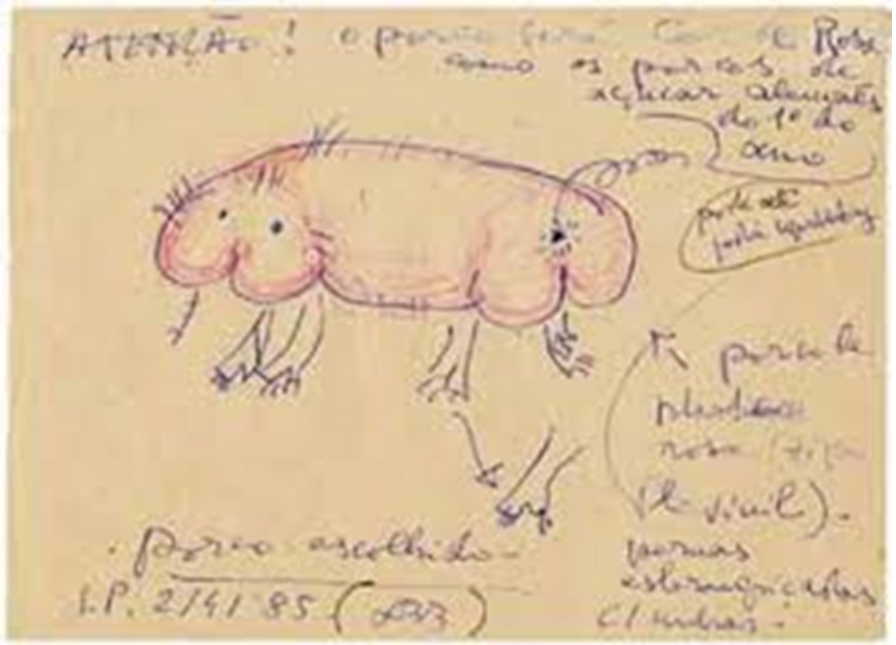

Figure 6: The Polochon. 1985. Attention: Pig like the sugar pig soft the first day of the year. Pig chosen: Pink plastic pig (vinyl) with off-white legs with nails. Lina BoBardi. Date 02/04/85. Instituto Lina Bo e P.M. Bardi, Casa de Vidro (Victor Nosek Collection)

Besides displaying a photographic exhibition on Jarry´s life in the foyer, and preparing the climate for the entrance into the auditorium, Bo Bardi presented her sculpture: the dodecahedron coated of Brazilian cheetah –with 2.30 m high (Giobbi, 1985). This sculpture was based on Ubu-Cocu, (Ubu Cuckolded) in which one of the characters studies the polyhedrons reproduction.

Figure 7: Dodecahedron. Mandacaru flower in Northeast Brazil. Sculpture (wooden frame covered with cheetahs about 2.30m high), located at the entrance to the theater. Lina Bo Bardi. Date 02/04/85. Instituto Lina Bo e P.M. Bardi, Casa de Vidro (Victor Nosek Collection)

In so doing, the architect re-enabled the Italianate modernist João Caetano Theatre as a performance space to perform a valuable role as a dynamic site of artistic production, communal gathering, and social expression, as evidenced in the press reviews. Bo Bardi's theatrical practices have always subverted space resulting in the "abject space", inspired in Artaud and Bataille as described by Hannah (2018). Moreover, transforming the foyer into a scenic area, she destabilized the proscenium arch stage, extinguishing the separation between stage and audience, probably still motivated by her first sketches for the re-adaptation of the Oficina Theatre, a unique street-shaped performance space, effectively inaugurated in 1993 (Lima 2018).

Conclusions

As a conclusion to this article, we realized that in the 80's, Bo Bardi's 'scenic architecture' contributed to the emergence of the Contracultural Movements in Brazil, after the long period of military dictatorship. In Ubu, the concepts of the Italian avant-garde that the architect brought with her to Brazil fused with Brazilian popular arts in her creative process. Her critical output was defined by the praise of popular culture as an authentic expression, and it was this proximity to the audience that made Bo Bardi such a respected artist in Brazilian cultural history, transmitting to the spectator the very soul of the performance.

Bo Bardi considered the whole space of the theatre as a scenographic construct encompassing performers and spectators alike, and composed all the visual-spatial elements designed for Ubu´s production. Her uniqueness, however, appears in the way her drawings and sketches for scenography are of embodied experiences, reflecting the social exchange between audience, performers, and space, at the center of architectural discourse, and, as such, her ideal scenic space constitutes a distinctive poetics. We believe her drawings for this Ubu production served as a stepping-stone for the performance´s success.

The conclusion is that Bo Bardi allowed herself to be impregnated by different languages and cultures, which emerge in her drawings for the performance design, for the costumes and the lighting design of the scene, making them symbiotic and hybrid and assuming a typically Brazilian visual culture for Jarry´s most known play.

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Chapter V

Design Drawing Taxonomy

The Scenographic Design Drawing: Imaging the Drawn Performative Space

Sue Field

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The Scenographic Design Drawing: Imaging the Drawn Performative Space

Abstract

This paper presented at the Drawing and Performance: Creating Scenography, Coimbra, Portugal is an extract from my monograph published in January 2021 by Bloomsbury Publishing – Titled, The Scenographic Design Drawing: The Performative Drawing in an Expanded Field. I saw all the productions identified in the case-studies (they toured to Australia), except Gabriela Tylesova's Swan Lake produced by the National Ballet of Canada, (2020). I interviewed her in 2018 when she was living in Sydney, Australia.

The Scenographic Design Drawing: *Imaging the Drawn Performative Space*

This paper examines how the scenographic design drawing, or the drawings for theatre and live performance, has extended beyond drawing as a secondary support for the final theatrical production into a different space that intersects and interrelates scenographic design drawing, sophisticated digital technologies, and contemporary performance. I identify these drawings as the performative scenographic design drawing because they exhibit characteristics such as performativity, theatricality and spectatorial engagement. I propose that the performative scenographic design drawing is a different, unacknowledged "performative drawing" because it does not describe or illustrate the action but allows the live performer to engage physically with the drawing and the spectator to produce meaning from this transformative and durational interaction. Performative in this context means "as the domain of 'immanent' change and becoming" (Paavolainen 2018, 5).

The word performative came into popular usage in the second half of the twentieth century with the philosopher of language, John L. Austin, first writing of performative speech or utterance as referring to "itself" in the process of its own making (Austin 1961). In the 1990's the theatre theorist Peggy Phelan argued that certain styles of writing are performative by "enact[ing] the death of the 'we' that we think we are before we begin to write" (Phelan 1997, 17). These styles of writing are linked to performance by their ephemeral, transient essence and exemplify what Phelan later referred to as "movement-based thinking" (Phelan 2011, 22). In the past twenty years there has been a burgeoning of academic literature and discourse pertinent to "all things performative". The buzz words, performative and performativity, have proliferated beyond the traditional confines of what used to be referred to as theatre studies and acting theory into a myriad of manifestations. The German art historian, Dorothea von Hantelmann, questions this excess use of the term performative:

Today it is widely believed that 'performative' can be understood as 'performance-like'. Understood in this false sense it has become a ubiquitous catch-word for a broad range of contemporary art phenomena that, in the widest sense, show an affinity to forms of staging, theatricality and mise-en-scene. (Hantelmann 2010, 17)

The term performative is an apt definition when identifying the key differences exhibited by the drawings generated by scenographers in their creative production, as against other forms of drawings and drawing methodologies.

Catherine de Zegher coined the term performative drawing in 2001 with this comment: “More than a trace of a creative genius, as a performative act drawing is the gesture in itself … the artist’s decision between thinking and doing” (Zegher 2001, 2). Performative drawing as a visual art term gained currency in 2007 with the publication of the book, Drawing Now: between the lines of contemporary Art. The introduction states:

The selection aims to present drawing by traditional means with a conceptual edge, with an emphasis on how the process of making the drawing contributes to its content, a concept we describe as ‘performative’. (Tracey 2007, ix)

There are now many definitions circulating in the academic arena which identify the performative drawing. Nonetheless, there is a commonality of meaning within this discourse: that is, they are drawings delineated by the verb or the action/doing of drawing, the process of making marks, where the drawing “demonstrates process and idea simultaneously in the course of its own production” (Tracey 2007, xviii). For example, Maryclaire Foá who works with sound as a drawn trace; Tony Orrico who employs the movement of his body as a repetitive tool to generate large drawings in graphite; John Court, a durational performance artist whose primary focus is time; and Tim Knowles who shapes invisible phenomena to create mark-making systems. There is also the post-doctoral research of Kendal Heyes (Heyes 2010), Jane Grisewood (Grisewood 2010) and Maryclare Foá (Foá 2011), which continue to categorize performative drawing according to John. L. Austin’s model of performative speech or utterance as referring to “itself” in the process of its own making (Austin 1961). While their conclusions have some relevance to my current research, particularly their investigation into the drawing’s relationship to the live spectator, I argue that the scenographic design drawing, as a drawn artefact or object embodying performative qualities is a different, unacknowledged performative drawing. An accumulation of scenographic signs, invites the spectator to inhabit spatial narratives that enact a human-centric mise-en-scène. From this perspective, the term “scenographic” means that something is of and for the theatre and that it refers to the holistic, multisensory, durational, and relational interplay between the drawn object and the spectator who experiences the drawn work in real time and space. In other words, the spectator experiences a scenographic event where “theatre methods” are mobilized as powerful scenographic co-creators (Hann 2019), such as theatricality, performativity and a heightened atmospheric mise-en-scène. There is the synthesis of the spatial, the performative, and the presence of the spectator, all of which are situated in the “here-and-now”. Perception occurs through the spectator’s presence in the space it co-creates through its very presence (Brejzek 2015, 25).

The concept that a drawing can be performative, but not governed by the verb to draw, is the position held by Sam Spurr who identifies certain architectural design drawings as performative because they do not describe the action but allow the viewer to participate in the action (Spurr 2007, 144). As she argues: “in contrast to passive representations of environments, they demand from their viewers total immersion” (Spurr 2007, 149). Spurr is not concerned with the act of “doing” the drawing, as defined by de Zegher, Heyes, Grisewood and Foá, but with drawing which “provide[s] alternative structures in which the … drawing can incorporate dynamic and embodied elements” (Spurr 2007, 152). What is pertinent here is the implicit involvement of the spectator. “Thus the spatial, two-dimensional, pictorial representation of an event is transformed into a narrative unfolding in the spectator’s act of looking” (Caroline van Eck 2011, 10). The scenographic design drawing manifests an active performative space which provokes in the spectator anticipation, tension and an expectation that something is about to happen or has occurred.This emerges because embedded in these drawings are theatrical signs that are an accumulation of meaning or perform a narrative: that is, a story is being unfolded. The objects become, as on stage, emblematic, the carriers of myth (Howard 2009, 129). These signs “stage the act of viewing” (Caroline van Eck 2011, 14) and describe where “theatricality seems to stem from the spectator's awareness of a theatrical intention addressed to him” (Josette Féral 2002, 96). As Samuel Weber also posits:

> for what constitutes the theatricality of a scene is not simply its visibility, not simply the fact that it is seen, but rather that it is seen by another: someone who remains, qua observer, external to the scene – a stranger, irreducibly alien. (Weber 1999, 357)

An example of performative drawing which manifest scenographic tropes are those performed by the Polish experimental installation and performance artist, Gosia Wlodarczak. She does not practice scenography per se, but she does, however, perform “live” drawings before a spectator, employing scenographic tropes to create intense spectatorial encounters within an expanded drawn space. A drawing produced by the “live” drawing artist in front of another as witness is a performance; the drawing exists in the moment of its making as “movement-based thinking” (Rosenthal 2011, 22). The traces left of the “live” actions, become autonomous performative marks; autonomous objects as a record or the evidence of the performed installation artwork. Wlodarczak’s performative drawings are distinctly ephemeral spatial expression which resonate a heightened theatricality.

Wlodarczak's work A Room Without a View, RMIT Gallery, Melbourne, Australia (2013) manifests, in particular, a heightened spectatorial presence. The spectator, as the voyeur, views the performance on a screen via a live webcam stream. She is "imprisoned" in a nine paneled, windowless black box. Here she spent seventeen days, deprived of sight and sound, drawing continuously on the black walls with a white pigment marker pen between the hours of 10.30 am and 5 pm (Wlodarczak 2013, NPF). Trapped in a closed, walled-off room with a concealed camera, she is gazed upon by the hidden spectator, separated behind the fourth wall and within the safety of the darkened exhibition space. The "stage" of A Room Without a View is transformed into a "peep-show cinema", the camera into a surveillance device, and the spectators into voyeurs. Wlodarczak described her experience in A Room Without a View as living inside the drawing; she is the performative drawn work (Wlodarczak 2013, NPF).

Scenography has expanded into a multi-disciplinary field which includes "found theatre, site-specific theatre, devised theatre, applied theatre, media theatre, interventions, installations and so on" (Lotker 2015, 8). These multifaceted productions involving complex choreography combined with digitally mediated environments mark theatre's epistemic shift towards real-time digital interaction, feedback, modulation and simulations between the performers and the animated "drawn" environments. Within these animated drawn environments, there have emerged newly altered worlds, both familiar and novel. As the American director Peter Sellars argues:

> the high tech interface has been appealing to artists because it does have the potential to fragment and diversify the master narrative, offering simultaneous multiple perspectives, freshly negotiated independent vocabularies and the direct experience of ambiguity, the ineffable and a sensory and mental landscape that lies above, below and beyond ideology. (Salter 2010, x)

The following is an exploration of the experimental animations or, as I like to refer to them, the digitally, performative scenographic design drawings of the South African director, scenographer and artist, William Kentridge, the Czech Republic scenographer/artist, Gabriela Tylesova, the Romanian scenographer Dan Potra, and the British performance troupe – 1927. In each of these case studies the scenographer or drawing artist is removed from the work and it is the drawing itself that potentially transforms into a palpable presence as the "other performer". I argue that it is these drawings which have evolved into the performative scenographic design drawing. They are digitally animated onto "screens", which are not simply projected "backdrops" framing the live performance but are the performative agency generated by the non-human algorithmic Other whose presence creates an illusion of moving, three-dimensional forms interacting intimately and flawlessly with the live performer. This drawn "other" is intangible and elusive; an animation which emerges from the theatrical gloom only to be suddenly erased, disappear in a drawn gap in time. This examination identifies how the scenographic design drawing can take on an independent life of its own. These drawings have transcended their traditional pragmatic function to a new expanded space - a "three-dimensional", performative and virtual space.

Long-established perceptions of the stage, spectatorial interaction and participation, and visual representation have transformed into a dramaturgical–scenographic arena, a site of scenographic experimentation and innovation. All these artist/scenographers, combine and manipulate "obsolete" animation practices with contemporary sophisticated technologies to produce imaginative and wondrous possibilities.

William Kentridge is a seminal practitioner in the creative production of performative scenographic design drawing. In both Kentridge's art practice and his scenographic productions, he deconstructs the traditional definition of drawing by employing distinct scenographic tropes combined with experimental film technologies to create, exhibit, and perform the drawn works. Early in his career, he pioneered the integration of "archaic" cinematic image-making techniques into his artistic experiments and performed installations.

Kentridge's works are primarily in charcoal and ink on paper and then animated, employing the early cinematic technologies of stop-motion. His obsessive technique of repeatedly drawing, erasing and re-drawing marks while continually filming the blurred and torn traces is integral to his art and film-making aesthetic. As Erica Ando comments:

> Kentridge's utopia is a vision of transformation, relying on the ambiguity of the future, drawn and erased over and over in an effort to transcend the absurdities of everyday life. (Ando 2010, 335)

Kentridge has successfully merged his artistic practice into his recent explorations into the traditional artform of opera, for instance, Alban Berg's *Wozzeck* (2017). This opera shadows the soldier and anti-hero Wozzeck and his tragic descent into madness, murder and suicide. Kentridge brought to the Berg's score and libretto his own apocalyptic vision. There is an unrelenting bombardment of the stridently drawn images of gas-masked figures, barbed wire, decapitated heads, lifeless bodies submerged in mud and swamp water, and ominous night skies that loom over the increasingly paranoiac *Wozzeck* who stumbles across the cinematic palimpsest.

For the design of Wozzeck, Kentridge drew inspiration from black and white photographs of the French battlefields during the First World War, and then juxtaposed them with ciphers plundered from vaudeville and music-hall. Recognizable objects, such as Kentridge's ubiquitous megaphone, suddenly appear in a harsh, war torn landscape of mud and barbed wire. His frenetic charcoal drawings of the ravages and iconography of war are cinematically projected onto the "real" and tangible elements of the set: a desolate and bleak terrain of zigzagging wooden duckboards, crates, dilapidated furniture, door jambs and a cyclorama layered in enlarged printed book pages. Kentridge comments:

So all of the projections are made out of charcoal drawings and there's something in the graininess of the drawing itself that echoes both with the music, obviously, but also with the world that it's depicting – of things transforming, of sounds under the earth (Kentridge 2016, NPF).

The Czech Republic scenographer and artist, Gabriela Tylesova creates performative scenographic design drawings for her design for Pyotr Ilyich Tchaikovsky's ballet *Swan Lake* (1875–76), choreography by Karen Kain and production by the National Ballet of Canada, (2020). This tragic love story, the duality of the White and Black Swan, follows the doomed liaison between the handsome Prince Siegfried and the beautiful Princess Odette, who, cursed by the evil sorcerer Baron von Rothbart, is transformed by day into a swan swimming in a lake created from her own tears. The concept underpinning this production is, as Tylesova states, "a heightened controlled environment by a dark force"[i]. Her scenographic design recalls the Hollywood sub-genre of the 1940's melodrama, which featured the female protagonist. Embedded in these films are dark psychological undercurrents, a black menacing space, chiaroscuro lighting and ominous looming shadows. Ben Singer in *Melodrama and Modernity: Early Sensational Cinema and Its Contexts*, identifies the tropes of melodrama as a: 'cluster concept' ... strong pathos; heightened emotionality; moral polarization; non-classical narrative components; and spectacular effects. (Singer 2001, 7)

These stylistic characteristics are all present in Tylesova's *Swan Lake*, generating a spectatorial emotive engagement with the female protagonist, Odette. Similar to the heroine of melodrama, there is a polarization or bifurcation of the female psyche; the passive victim (Odette) in opposition to the sexually aggressive predator (Odile).[ii] As Simone de Beauvoir, in her classic work The Second Sex, (1949) argues:

> There is no figurative image of woman which does not call up at once its opposite: she is Life and Death, Nature and Artifice, Daylight and Night. Under whatever aspect we consider her, we always find the same shifting back and forth. (Beauvoir 1974, 210)

Tylesova's creative production is strengthened by both analogue and digital drawing methodologies generating a heightened spectatorial engagement within the cinematic mise en scène of animated digital screens. She begins her design process by first working in tandem with thinking drawings in charcoal (Figures 1-2) and sketch models constructed using hand-drawn, multi-layered, two-dimensional cut-outs, at the scale of 1:25. The teasers and tormentors [i] frame the proscenium as cardboard representations of the feathery wings of a black swan (Figure 3). They shroud the scenographic space in a heightened theatrical gloom. As Arnold Aronson comments: postmodernism is inherently theatrical, and the proscenium (or proscenium-like arrangement) remains the prime semiotic embodiment of theatricality in our visual vocabulary. (Aronson 2005, 26)

The cyclorama enveloping the upstage space is hand painted in acrylic medium in the 1:25 model by Tylesova, and later digitally animated on a colossal, immersive scale within the scenographic space. The expanded drawings create the set environment in which the ballet is performed but they also are the Other, whose pervasive malevolent "presence" within the amplified oppressiveness of the mise en scènecreates an illusion of a sinister, moving, three-dimensional Other intermingling both seductively and insidiously with the live ballerinas. The diverse elements, both analogue and digital, which collectively produce Tylesova's drawn installations generate a surreal world that shifts continually between a subconscious nightmare and a dark psychological drama of "male" possession and control. The ghostly effect of drawn moving images on the cyclorama and poignant chiaroscuro lighting builds an emotive theatrical state. Tylesova's body of scenographic design drawings that transgress across traditional and contemporary technologies has expanded into a performative and theatrical space. Her drawings represent a future reality that is theatrical, imagined, illusory and akin to live performance.

The performative scenographic design drawings produced by the Romanian scenographer, Dan Potra, also straddle both analogue and digital presentations. Employing freehand drawing at the genesis stage, he creates expanded drawings which are later transformed digitally into an immersive animated mise en scène. He designed the set and costumes and had animated his freehand drawings for *The Perfect American*, composed by Phillip Glass, for Teatro Real in Madrid in a co-production with the English National Opera in London, (2013). Set in 1966, the opera opens with the protagonist, Walt Disney, on his deathbed - haunted by dreams and nightmarish hallucinations.

Central to Potra's scenographic design are his drawings, beginning once again with thinking drawings in pen and coloured pencils in a sketch journal (Figure 4). These later developed into a highly complex and extensive storyboard sketched out freehand with a stylus on an iPad. To prevent copyright infringements, Potra also had to re-interpret and adapt by hand with pencil on paper the Disneyesque cartoon characters, which were then later digitally animated onto large moving gauze screens (scrims) [i] by the UK company 59 Productions, mimicking archaic and deliberately naive, stop-motion techniques. These scrims are attached and seemingly propelled by a central gigantic mechanical moving assemblage, designed by Potra to resemble 1950's heavy iron industrial machinery. Connected are also cameras on a boom that revolve with the action of the performers. Potra's set is a constantly moving, shifting and rotating entity. Live feed-back and close-ups of the singers are merged with cartoon characters such as "Mickey Mouse", which are also continually mutating and dividing into demon-like monsters, cancer cells, complicated diagrams, and maps. The animations are also often generated by the movements and physical actions of the singers and the ensemble of dancers costumed as Disney's beleaguered animators; here again the drawings become the Other performer. Potra's animations mimic the very early Disney hand-painted cells and frame-by-frame cartoons. Drawn on tracing paper with blue pencils these delicate spectral-like drawings, projected on the diaphanous gauzes, resonate with Phillip Glass's haunting and poignant musical score. As Potra comments about Disney the artist: He created this whole parallel universe with just some paper and pen. A world that comes to life on screen but can only last so long before you have to roll back to reality (Potra 2014, NPF).

The British performance troupe, 1927, was founded in 2005 by the co-artistic directors: the writer, performer and choreographer Suzanne Andrade, and the animator and illustrator Paul Barritt. Together they construct extraordinarily mesmerizing and original performative works, combining drawing, analogue and digital film technologies with "live" installations. Andrade and Barritt were commissioned by Barrie Kosky, the celebrated Australian theatre director and, since 2012 the Artistic Director of the Komische Oper Berlin, to produce, design and choreograph *The Magic Flute*. The "real" tangible staging for The Magic Flute is relatively simple in construction: a large white screen, swivelling doors, and platforms. However, to make it possible for the singers to interact seamlessly and safely with the projected cartoon characters and animated environments, they had to wear harnesses (in certain scenes the performers are precariously performing on a high narrow ledge). There were also other unique challenges for the performers who had to be acutely aware of the conductor and orchestra, sing Mozart's whimsical but complex score including singspiel, whilst simultaneously paralleling their live actions with an animated character within the alternate virtual and immaterial mise en scène. Staging and choreography had to be precise; innumerable hours were spent rehearsing hundreds of technical cues to synchronise the performers, orchestra and digital matrix. To succeed in the final simulation of live interaction, the singers performed with the pre-determined, pre-recorded projected images. The performer and screen are indistinguishable, exemplifying Dorita Hannah's argument: no longer the planar surface upon which light, still and moving images are 'thrown,' the screen has become an extension of the body and lived space. (Hannah 2017, 40)

Burritt's flickering, multi-perspectival, rapidly reconfiguring and constantly shifting animations evoke the neon lit and strobed environs of cabaret venues, amusement arcades and fairgrounds of a by-gone era (Figure 5). The spectator is left to literally make sense of what they see, informed only by the English subtitles ingeniously disguised as ornamental silent-film intertitles accompanied by an eighteenth century Hammerklavier.[i] A vaudevillian anarchy is generated by Barritt's roller-coaster of animation, Mozart's profound music and Kosky's own personal oeuvre drawn from music hall, pantomime and Yiddish theatre (Figures 6-7).

This examination identifies how drawing has navigated beyond the page and gallery into a different, temporal and embodied space - generating something new, unforeseen, and entirely, unforeseeable. In the age of digital technology these drawings have found a niche as the performative scenographic design drawing. Contemporary performance, drawing, and digital scenography have coalesced within a transformative site which augments the immaterial and the imaginary, and where the spectator is inherent in its very definition. The crossover and spaces between differing genres, drawing practices and new media have now established themselves within the elusive realm of scenography and live performance.

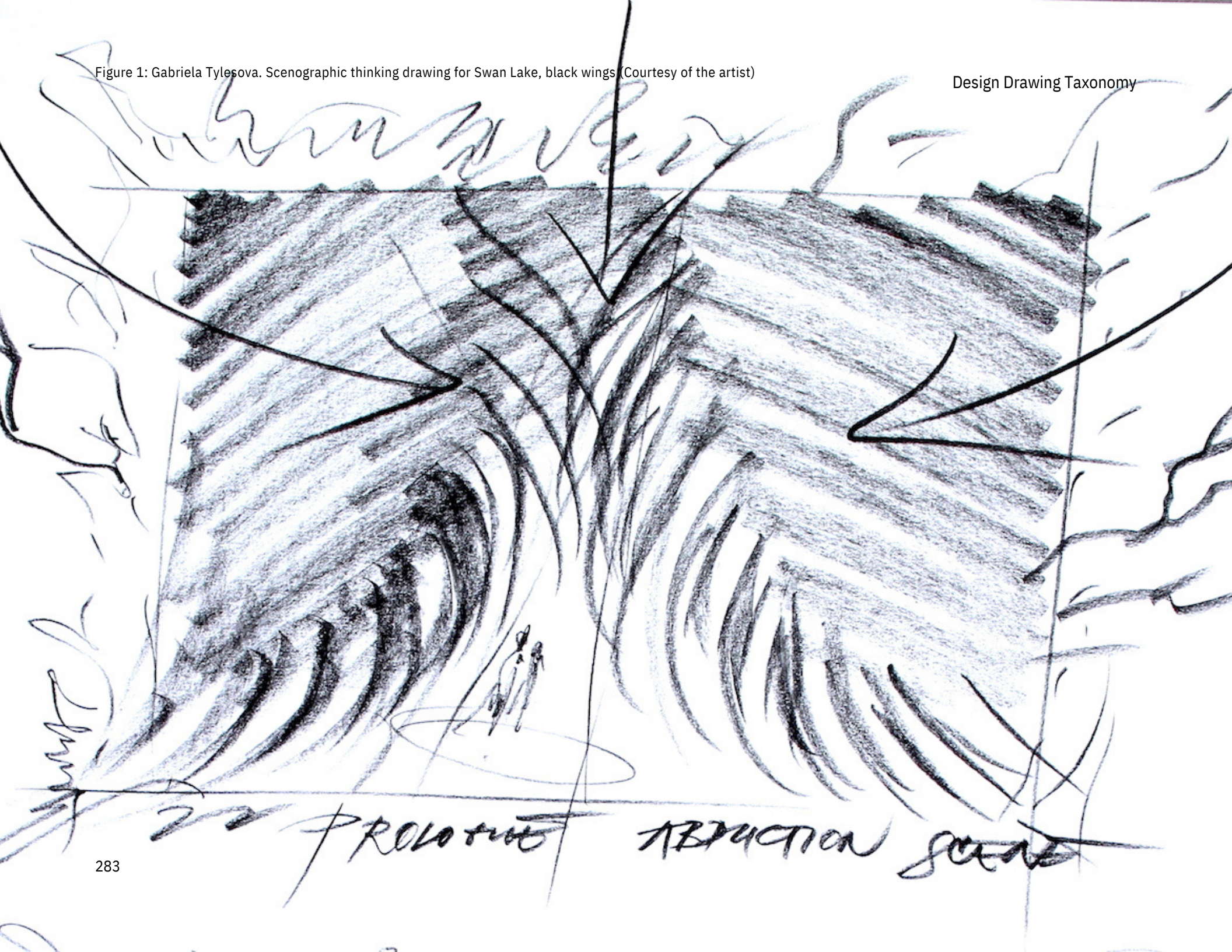

Figure 1: Gabriela Tylesova. Scenographic thinking drawing for Swan Lake, black wings. (Courtesy of the artist)

Figure 2: Gabriela Tylesova. Scenographic thinking drawing for Swan Lake, masque ball (Courtesy of the artist)

Figure 3: Gabriela Tylesova. Scenographic sketch model drawings for Swan Lake (Courtesy of the artist)

Figure 4: Dan Potra. Scenographic thinking drawing for The Perfect American (Courtesy of the artist)

Figure 5: Paul Barritt. Scenographic thinking drawing for The Magic Flute (Courtesy of the artist)

Figure 6: Paul Barritt. Scenographic thinking drawing for The Magic Flute (Courtesy of the artist)

Figure 7: Paul Barritt. Scenographic thinking drawing for The Magic Flute (Courtesy of the artist)

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Biographies

Nick Wood

After Oxford University, Nick first worked as Playground Leader with Ed Berman in North Kensington, and as Assistant Director with Lindsay Anderson at the Royal Court. Writing credits include plays for Hampstead Theatre, Orange Tree, Kings Head, BAC, radio and television. He wrote books for children, and drew a regular story for children's television. Directing credits include a UK tour with Keith Johnstone's improvisation group 'Theatre Machine'. In 1994, he was appointed Lecturer in Dramaturgy at the Royal Central School of Speech and Drama, where for much of the last twenty-five years, he has been Course Leader of the MA/MFA Advanced Theatre Practice.
Nick's interest in improvisation recently led him to Live Drawing. Forming an improvisation ensemble with Maria-Elenia Sitaropoulou (Movement) and Calum Lynn (Sound), they first performed at the Global Improvisation Initiative (Middlesex University 2019). Their next performance, originally planned for an outdoor performance at the Drawing and Performance Conference in Coimbra, was eventually given online – becoming an expression of nostalgia for a visit to Coimbra which never took place, as well as hope for an imagined visit in the future.

Maria-Eleni Sitaropoulou

Maria-Eleni Sitaropoulou is a Greek theatre director, movement director, performer, teacher and researcher currently based in London, specialising in movement practice, devised theatre and improvisation performance. Her work identifies as devised, physical theatre. Her dance background is in contemporary and classical ballet. In 2017 she completed the BA in the Theatre Arts Department of The American College of Greece with a minor in Dance. In 2019 she graduated from the MFA Advanced Theatre Practice at The Royal Central School of Speech and Drama. Her MFA practice research focuses on the physical representation of time through the body of the performer on stage. For the past four years she has studied and worked as a freelance artist in London and Athens.

Lisa Munnelly

Lisa Munnelly is an artist based in Wellington, Aotearoa/New Zealand. Her practice investigates the experiential and cognitive elements of drawing, with embodiment, liveness, temporality and materiality as driving concerns. With drawing offering a stage upon which materials are called upon to act, her work focuses on enacting, analysing and celebrating materials' capacity to perform and transform. Much of Munnelly's recent work has been collaborative, as she looks to extend her drawing practice through multimedia performances with other artists utilising sound, movement and moving image. A senior lecturer at Toi Rauwharangi/ College of Creative Arts, Massey University, Munnelly's work is published in; Drawing: Research Theory Practice Vol 7 #2, Performance Research; On Writing and Performance Vol 23 #2, IDEA Journal: DARK SPACE: the interior, Studies in Material Thinking Vol 4, and the book chapter "Drawing upon the Aesthetics of Immersion" published in Performance Design, Museum Tusculanum Press. Nationally, Munnelly has exhibited her work at Pataka, Hirschfeld, Toi Poneke and Te Tuhi galleries. Internationally, her drawings have been featured in the following exhibitions'Invisible' (Detroit & Wroclaw) 'SATELLITE Project' (Shanghai), 'Draft' First Site Gallery (Melbourne) and 'Draw to Perform' Fabrica Centre for Contemporary Art (Brighton).

Helene Markstein

Dr. Helene Gee Markstein received her PhD ‘Generating Stimulus from Scenography And Proposing ‘De-sign’ as a Tool for Choreographic Invention.’ from (WAAPA) Western Australian Academy of Performing Arts, Edith Cowan University, Mount Lawley, Perth, Western Australia. As an eclectic artist she works professionally in various practices: as a fashion designer, illustrator, fine artist, teacher, textile designer, journalist, digital media artist, performer, choreographer, scenographer and artistic director of community theatre and festivals. Her academic writings on scenography have been presented since the PQ11 in Prague, Czech Republic, TaPRA 2011/12 and 2013 UK, Rose Bruford College UK and ADSA 2012/13 in Adelaide, Brisbane and CREATEC at ECU Perth Australia. Inter- disciplinary Conferences on Performance Aspects 2012/13 Salzburg Austria and Oxford UK, and Prague, Czech Republic November 2014 and also sits on the ‘Steering Group’ for ‘Performance- Visual Aspects of Performance Practice’ at ‘Inter-disciplinary.net’. She delivered a paper at the Critical Costume Conference March 2015 in Helsinky, Finland. After a month long residency in Assisi, Italy, at Artes Studio Ginestrelle (March 2015), she exhibited ‘ASSISI><GOZO’ in the 2015 International exhibition for the Cultural Council of Assisi, showing at Art Gallery Le Logge, Assisi in November 2015, her project development for a planned community performance in Gozo, Malta.

Kathy Dacre

Kathy is a Professor Emerita at Rose Bruford College of Theatre in the UK where, from 2000 to 2019, she was Director of Learning, Teaching and Curriculum Development. She is a Principal Fellow of the UK Higher Education Academy and has taught theatre arts in both the USA and the

UK at New York University, Vassar College, The Royal Central School of Speech and Drama and London University. She has created over 25 drama-related degree programmes, including one in European Theatre Arts, and has written extensively on performance training , developing a Reflecting on Learning and Teaching in the Performing Arts website for the Higher Education Academy . Kathy has been deeply involved in enhancing accessibility in theatre training for students with disabilities and has been a major force behind the creation of The Shakespeare North Playhouse in England. She is now a Trustee of The Marlowe Theatre, Canterbury, a Board Member of the Stanislavsky Research Centre at the University of Leeds and the Chair of the Rose Theatre Trust, Bankside, London.

Petronio Bendito/ Carol Cunningham-Sigman

Bendito is an Associate Professor in the Department of Art and Design at Purdue University, (USA). He has collaborated with dancers, actors, singers, musicians, and scientists through his visual design practices. His background in the visual arts, new media art, and design inspired him to engage in this performative algorithmic drawing research and practice. He served on the Board of Directors of the International Visual Literacy Association, was a contributing editor for Media-N, the journal of the New Media Caucus, and has exhibited and presented his work and research internationally, including a paper on motion design at SIGGRAPH. Recently, his interest in mindfulness and self-regulation of the nervous system led to a collaborative neurofeedback project bringing together computer science, electroencephalogram (EEG), and brain signals as a participatory artform.

Professor Cunningham-Sigman teaches dance techniques, choreography, and performance at Purdue University. Her new media work involves collaborative performances exploring real-time interactive motion capture technologists and dancers. Before this collaboration, Cunningham-Sigman's performance projects explore the dancers' responses to their altering 3D visual immersive environments. In addition, she also explored video projections in the context of a performance setting developed in the Isadora platform in which a live performer responds to the movements of a video play-back of a dancer. This duet also informed aspects of the choreography in the Kinetic Traces experiments described in this essay.

Jenna Hubbard / Adele Keeley

Jenna Hubbard / Adele Keeley are both Senior Lecturers at the Arts University Bournemouth (AUB), U.K. where their interest in movement and drawing complement their research and performance practice. Jenna is a dance artist with an interest in community practice and site-specific performance. Adele is a costume designer who works with the motifs from the natural environment to developed textiles and organic silhouettes. Together as part of #creativejamensemble they have been practising creative improvisation ‘jamming’ since 2018, running artist-focused, public-facing and student workshops both nationally and internationally. During the pandemic, which forced remote working and collaboration, they moved studio-based improvisation workshops online. On-site encounters shifted from performance spaces to home environments, where multiple spaces were simultaneously connected using technology. Moving back into the studios the in-person experience recentralised the physicality of movement with the materiality of scenography; these two themes continue to be at the heart of their work.

Elizabeth Leister

Elizabeth Leister is a digital media artist whose expansive practice includes video, performance, drawing and XR production. Taking myriad forms, her projects act as meditations on the unreliability of memory and the passing of time conceptualized through a feminist perspective on the body in motion, language and landscape. Her videos and installations have been presented at the Philadelphia Museum of Art, The Morris Gallery at the Pennsylvania Academy of Fine Arts Museum, Torrance Art Museum, and the Museum of Modern Art Bologna, Italy; The Drawing Center, Art in General, Apex Art and P.S. 122 in New York; Counterpath in Denver and Highways Performance Space in Santa Monica. She has performed at homeLA, LACE, and Beyond Baroque in Los Angeles, the Cardiff School of Creative & Cultural Industries in Wales and Outpost Artists Resources in New York. Leister’s XR projects have been presented in Luminex 2.0, Mana Body + Camera Festival, XR for Change/Games for Change and the CURRENTS New Media Festival, among other venues. She is Assistant Professor and Option Head of Emerging Media Production in the Cinema and Television Arts Department at CSUN.

Sozita Goudouna

Dr Sozita Goudouna is a professor, curator and author of Beckett’s Breath: Anti-theatricality and the Visual Arts (Edinburgh Critical Studies in Modernism/OUP) and forthcoming co-authored "MOURNING THE ENDS:Collaborative Writing and Performance," Punctum Press, 2023. She is editing the Performance Research Journal Issue "On Breath" and co-editing the issue "On the Mundane." She has published in The Journal of Dramatic Theory and Criticism, GPS Global Performance Studies, Theater Topics, Seismopolite Art & Politics Journal, BST Body Space & Technology Journal. She is a visiting professor at Goldsmiths where she teaches the MA on Breath Studies: Breath in the Performing and Visual Arts. In 2022 she was the winner of the British Council Culture and Creativity UK Study Award. She holds a PhD in Respiration and Art, Beckett and American high-Modernism (University of London) and an MA (King’s/Royal Academy of Dramatic Art RADA). She taught at the New School, SUNY, Roger Williams, University of the Peloponnese, CUNY, Pace and, since 2015, at NYU as inaugural Andrew W. Mellon Curator fellow at Performa Biennial. Her international projects include being the director of “Greece in USA” for the promotion of contemporary Greek art, participations at the New Museum as director at Raymond Pettibon Studio, Documenta, Onassis Foundation New York, French Consulate NYC, Hunterian Museum, Benaki Museum, Byzantine Museum, EMST Contemporary Art Museum, MET Metropolitan Museum of Art. She served as treasurer of the board of directors of AICA Hellas International Art Critics Association and as a member of the board of directors at ITI International Theatre Association UNESCO.

Flutura Preka / Besnik Haxhillari

THE TWO GULLIVERS, Flutura Preka and Besnik Haxhillari, have been working together as an artistic duo since 1998 under the name The Two Gullivers devoted to performance art. The concept of GULLIVER, inspired by Jonathan Swift's fable, involves the idea of travel, emigration, displacement as an integral part of the work. Their performative and interdisciplinary approach touches on identity research and rapport with the other. Their works are developed in a dialogical way and arise from a composite multiple, identity, resulting from a constant negotiation. They realize exhibitions / events where installation works are animated by the presence, by their performance and by the interaction of the public. Their art is a platform of exchange and multiple dialogue.
Besnik Haxhillari Ph.D. is professor in the Department of Philosophy and Arts at Université du Québec à Trois-Rivières (UQTR). He is interested in the creative process and the genetics of the performance art through preparatory drawings. Flutura Preka Ph.D. teach performance art in the Department of Philosophy and Arts at Université du Québec à Trois-Rivières (UQTR) and has taught at Fine Arts Faculty of University of Arts Tirana. She is member of the groupe of research in art URAV (UQTR). Her research focuses on re-enactment issues in performance and contemporary art.

Filipe Figueiredo

Filipe Figueiredo is Assistant Professor at IADE/European University and Coordinator of the bachelor's in Photography and Visual Culture. He is a researcher at the Centre for Theatre Studies at the School of Arts and Humanities da University of Lisbon where he co-coordinates the "Theatre and Image" research line, and also researcher at UNIDCOM-EU. Master in Art History from FCHS/ UNL (2002) and PhD in Artistic Studies from FLUL (2016), with an investigation into models and practices of theater photography in Portugal — "O Insustentável Desejo da Memória (1868-1974)" – has collaborated on several projects at the intersection of image studies with theater and performance studies. He leads as a PI the PERPHOTO project along with C. Chiarelli and has published and curated in the crossing areas of Photography, Performing Arts and Visual Culture. As an independent curator, he co-curated the exhibitions "Amélia" (TNDM II, 2018), "José Marques: photographer on stage" (TNDM II, 2019), "Pedro Soares at Teatro da Graça" and "Text Hack" by Susana Chicó (MNTD 2022). He is a member of the Executive Board of the journal Sinais de Cena (CET / APCT) and journal's reviewer at the International Journal Stereo and Immersive Media (ULusofona), the RIACT - Revista de Investigação Artística, Criação e Tecnologia (FBAUL) and Revista Compendium (2) Materialities of the Photobook (FCSH/UNL). He is a photographer, working mainly in the context of performing arts.

Cosimo Chiarelli

Historian of photography and visual culture, Cosmio Chiarelli is currently a senior researcher at the University of Pisa (Italy) and researcher at the University of Lisbon, Centre for Theatre Studies (CET/FLUL) where he co-ordinates the Theatre and Image Research Group, and leads as a co-P.I., along with Filipe Figueiredo, the project PERPHOTO — Performing the Gaze: Crossings Between Photography and Theatre in Portuguese and International Context. His main field of academic research addresses the relationship between Photography and Performing Arts, from the 19th century onwards. He was previously research fellow at different Universities in Italy (Florence, Pisa), France (Bibliothèque Nationale, University of Lyon 2, Paris VIII) and USA (University of Austin – Texas). In parallel with the research activity, he is an independent curator and cultural project manager. With Massimo Agus, he co-founded the Centro per la Fotografia dello Spettacolo di San Miniato and created the "Occhi di Scena" International Festival (2004-2010). He is a member of the Editorial Board of RSF - Rivista di Studi di Fotografia and of Sinais de CenaJournal (CET / APCT).

Francisco Leocádio

Leocádio is an architect and urban planner who graduated from the Federal University of Rio de Janeiro (UFRJ) in 1994. He holds a Master's and Doctorate degree in Performing Arts from the Federal University of Rio de Janeiro State (UniRio). His professional practice is focused on Interior Architecture, Stage Lighting, Theater and Exhibition Set Design.
As a teacher, he taught at the Interior Design course at SENAC-RJ. He was a substitute professor at the Faculty of Architecture and Urbanism. He was a guest professor in the postgraduate program in set design at Veiga de Almeida University. He is currently a substitute professor at the School of Fine Arts at UFRJ and a collaborating professor at the Instituto Europeo di Design in Rio de Janeiro. He was a co-author and one of the executors of the winning project for the exhibition space of the Brazilian Scenography Student Show at the Prague Quadrennial in 2019. He is a research member of the Laboratory for Studies of Theatrical Space and Urban Memory, coordinated by Professor Dr. Evelyn Furquim Werneck Lima. In the field of drawing, he is a correspondent for Urban Sketchers Brazil and co-coordinator of Urban Sketchers Rio.

Evelyn FW Lima

Evelyn FW Lima has a post-doctorate in Performing Arts Studies (Paris X-Nanterre), holds a BA in Architecture, an MSc in History of Art, and a Ph.D. in Social History (UFRJ) with a Doctoral Research Period at the École des hautes études en Sciences Sociales (EHESS). She is a Full Professor at the Federal University of the State of Rio de Janeiro / Post Graduate Studies Programme in Performing Arts, is a researcher for the National Council of Technological and Scientific Development (CNPq-1-A) and the FAPERJ Foundation (Scientist of Our State). She has published articles on Theatre Architecture, and Cultural Heritage and has presented papers at international conferences in England, the Czech Republic, France, Italy, Portugal, Spain, and Chile and numerous papers at national conferences. She is leader of two Research Groups: ‘Theatre Spaces Studies’ and ‘Space, Memory, and Urban Planning’. Lima is also the author of Contemporary Theatre Buildings (2022); Theatre Architecture from the Renaissance to the 21st Century (2017), Architectures and Set Designs. Lina Bo Bardi and the Theatre (2012, with Monteiro); Architecture and Theatre: From Palladio to Portzamparc (2010 with Cardoso), From the Avant- Gardes to Tradition (2006), Architecture for Performing Arts (2000/ Brazilian Institute of Architects Award), President Vargas Avenue: a drastic surgery (1990/Architect Olga Verjovski Award), among others.

Sue Field

Sue’s art and research practice are in the inter-disciplinary field of expanded drawing; a scenographic intersection between moving image, performance and drawing. She has an extensive history of working in the performing arts as a production designer, academic, educator and author. Sue has worked and collaborated with national and international scholars and academic institutions, and with Australia’s leading theatre, opera, film, and event directors, choreographers, producers and companies. Her on-going scholarly research and practice are inextricably linked: one informs the other. In 2019, Sue was awarded a Doctor of Philosophy (PhD), UNSW, Australia. She has written scholarly papers for journals, national and international conferences, published academic book chapters, and a monograph for Bloomsbury Publishing, The Scenographic Design Drawing: Performative Drawing in an Expanded Field, 2021. Sue is currently writing her second book for Bloomsbury, titled, Anatomical Drawing: The Scenographic Intersection between Science, the Visual Arts and Performance.

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