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Doing more than ‘make’ art in any simplified kind of way, I work with and through multiple mediums and approaches to art-making simultaneously. It is an interrelated field of activity, enabling dialogue between spaces, images, objects and text. This is what artist Bianca Hester refers to as *a composite practice*.¹

As such, it is difficult to know how to approach an exhibition ‘at the completion’ of a project which has no end (and I try not to confuse completion with *conclusion*).

Feeling it would be inappropriate to exhibit any one work (or methodology) over any another in this context², I aim instead *to draw* disparate pieces together and establish – if only for a moment – a moment in which they come together in dialogue.

I think of it as a precarious conversation in and around drawing.

(Working with these respective object-making, image-making, mark-making and text-making practices of course lend my approach to concerns of *installation* practice - dealing with matters of space, objects, context and viewer - however, it is most useful for me to regard this process inasmuch as it relates to *drawing*. As well as concerning installation (or something like that) this process addresses a type of mark making: with lines and points, contours made by gestures, complex allusions to the hand.)

Like marks to a page, individual elements are drawn in - one by one. A line marks out a contour, a boundary or trajectory. A point is placed down (a rock) and it shifts unnervingly; another mark, or line – awkward parentheses.

My aim with this drawing-installation is to achieve a composition where no piece is read as any more pivotal than the other, establishing a moment of conversation between disparate lines of thought. As my body moves about the room the composition alters, and there is no one direction with which this drawing can be pictured holistically. I will often erase the marks and start again.

“To draw’ is at once to give birth to form.”³

In *The Pleasure in Drawing*, Jean-Luc Nancy describes drawing as the birth, or the ‘coming-into’ form. He says drawing’s formula is that ‘a form comes’⁴. In a space where nothing is preformed or predetermined, drawing is the very potential for the materialization, or the forming, of form in its newness. He goes on -

“Drawing unfolds [in] a novel sense that does not conform to a preformed project. It is carried away by a design that joins with the movement, gesture, and expansion of the mark.”⁵ What Nancy here describes is not only drawing’s capacity for opening, forming, and transforming but also its capacity for deforming. In this, drawing is less about imparting an idea or thought from artist to surface, and more about the radical emergence of a form *without a plan*.

By positing drawing as less about the achievement of an (artist’s) intention⁶ and more about the emergence of what we might call a *newness*, a certain infinitude is attributed to something like drawing. Drawing emerges as *moving away from grasp*.

¹ The positioning of an interconnected field of activity as constituting the expanded material of practice is what Craig Owens identifies as a legacy of feminist practices [...]. *These activities are positioned as crucial rather than supplementary*”[my emphasis]. Bianca Hester, *Enabling Restraints*. 6,7.

² Masters graduate exhibition. *M*, Massey University, 2015.

³ Jean-Luc Nancy, *The Pleasure in Drawing*, trans. Phillip Armstrong (New York: Fordham University Press, 2013), 22.

⁴ *Ibid.*, 3.

⁵ *Ibid.*, 22.

⁶ *Ibid.*, 11.