

Szlj Kamilla

Drawing as thinking, process and method

I think, the aim of a DLA thesis paper is to select a new topic which is not yet researched by others. I chose my own artistic activity where I feel the most 'at home', I tried to verbalize and follow my creation process, where I started and where I am now. Consequently, I followed a chronological order which is also my internal logical. It is my hope that from the parts a compact whole will be composed for the open minded reader.

Jean-Luc Godard said in the 1960s that everything had already been done, new things can only be created by pulling together all those what had already existed but in a new way. I would like to connect this thought, may be in a bold way, that there is no past, no present nor future but only ONE single „oneness”, unity where everything, without time, everything and all at once are present. By not using the conventional system of articulation of a text (chapters), I use instead „ONE” and „ONE – from another angle”, I am referring to this unity. In the table of contents I include the respective page numbers and quote the most important terms, words of the text. When preparing this index, the reoccurrence of certain words, like drawing, part, whole, system, change, regular, freedom, decision, visible, invisible, became striking.

Drawing as

thinking

Drawing is the state of being somewhere. We do not necessary need paper and pencil to do so. Drawing is the print of the thought in my head. I use minimal tools, I do not make sjóketches, I do not erase, I do not correct. There is no such a thing as a messed up drawing because I begin working when the image is already completed somewhere.

process

Process is my life that I live.

I think that the latest drawing includes all those impressions, experiences that I could take in so far and from which I build myself. This refers to all the drawings retroactively, each one was once the “latest”.

method

My method is reduction, to reduce and deduct something from the “many”, to orient attention or consciously not to do this, to examine the question of freedom. To use the most minimal tools, line, paper, pencil, drypoint. To exclude composition, to make up systems that are structuring and composing themselves by those rules that I make up.

In my paper I also write about sharing my drawing method and my experiences of drawing in common.

When one draws, his/her attention is focusing on the invisible. Making the drawing visible is happening in the actual matter that we can sense with our eye. In the creative individual the visible and the invisible are in constant connection, in an optimal case, they make a balance. This is a state of mind where imagination and intuition are constitutive partners.

But what is this invisible? I conclude my paper with three quotations. These are attempts to verbalize the same “thing”. And the drawer is drawing.