

Drawing Perform's: An Artistic Research

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ABSTRACT

The determination of academic research on the field of the arts education troubling its own artistic practices. It was assumed by clarifying the objective and method of doing the research, art was believed would be contributing to a greater intellectualisation, otherwise it is just an art practice without justification from science, and therefore no contribution worth to human knowledge. Since it contrastive to the nature of artistic practice embodied in the arts itself, which unfortunately not even realize by the artist his/herself.

Whilst it is well said by Joseph Kosuth (1971) that: "the artist, not unlike a scientist for whom there is no distinction between working in the laboratory and writing a thesis, has now "to cultivate the conceptual implications of his art propositions, and argue their explication."

This paper is about explicating the writer as the artist himself who done the lived-experience of drawing performs as the research processed. Artists use drawings an activity or a way of understanding the meaning of who we are and how we lived in the world. However, the objective of this research is an exceptional one, it searches for the dual experiences of the researcher as the artist as the instrument who producing the drawing and as the spectators himself welcoming and appreciating as he/she reveals him/herself capable of wondering.

In a particular way, this research is to show that through the making of drawings, the drawing performs lived-experience, that it can be another paradigm so called art-based or artistic research.

Keywords: artistic, research, practices, performed

INTRODUCTION

The determination of academic research on the field of the arts education bring about peculiar challenges. In the research realm, promptly, the artists as researcher face the kind of accusation says their works are not academic enough, or specifically not fulfil the scientific reasoning. The artist as researcher should have a well-defined research plan since the beginning. To conduct a research, the artists should have clear **the direction** and **the process** of producing **the outcome** of their research. The artist who become the researcher at this instant constrained by specific relentless procedure to comprehend something called: the 'objective of research'.

Whilst in the artistic research, as suggested by Joseph Kosuth (1971) in reference to his *Sixth Investigation: Proposition 14*, said that:

“the artist, not unlike a scientist for whom there is no distinction between working in the laboratory and writing a thesis, has now “to cultivate the conceptual implications of his art propositions, and argue their explication.”

Henceforth, artist who turned out to be a researcher is obliged to doubt the nature of the art practicalities, particularly confront the matter of the artist own artistic practice. Despite the fact of research realm predominantly by large of empirical reasoning, there were inadequacy methods to explicate the richness of the artist’s researcher self-observation on his/her lived-experience of artistic practices by employing those scientific paradigms. The art based research is grounded on the artistic practices, without which the research in the art would not become discernible. Artistic practices provide us a kind of experience that deepen our understanding of the world we live. This type of activity has brought creativity to integrate man and the world, to the greater being in the world. Artistic practices were believed as an utmost capability of human being. Those people whom devoted to artistic practices were called ‘artist’. They put on effort to let the creativity emerged through the work of art.

Whilst creativity itself is a lifelong realization, and barely those creative people put certain target on their pursuit of idiosyncratic works. However, if the artist involves and take part on an academic research, the pursuance of creativity, thus coerced by the time frame and limited budget. General public bewilderedly measures up the creative process with certain degree of productivity in such demand ways to produce new invention, new product, new things, new kind of concept or new type of art’s object. The academic research should not drive by the same intention like the general public’s demand. The research in the arts supposed to give contribution to the body of knowledge of the artistic practices which can lead to novelty on original or fresh understanding of the meaningfulness of the arts and the practice itself. In this sense of research practices, the artist can seek contemporaneous even through an old age medium of basic elementary human activity such as ‘drawing’. Furthermore, Rob Walker (2002) asserts that ‘A drawing practice which originates from within the artist, whose own experience and developing philosophy comprise the agenda can become a lifelong process (p.110)’.

DRAWING THE NEW OF AN OLD AGE MEDIUM

Drawing, this form of communication is fairly old in our history. Almost 50,000 years ago, our humanly ancestor were found communicates through marking in the cave’s wall. Drawing may not be seen just as a medium or technique of mark-making, but as ‘a human activity with a rich and complicated history’, states Tony Godfrey (1990) who presumed that drawing is actually a ‘passionate affair’ of a man (p. 7). As cited in Gabriel Coxhead (2006), Francis Outred from Sotheby’s London believes ‘drawings are the most directly expressive form of art, and are increasingly being recognised as valuable documentation of important artistic activities’.

'Drawing is the primary means of symbolic communication, 'says Deanna Petherbridge as cited in Howard Riley (2002),' which predates and embraces writing, and functions as a tool of conceptualization parallel with language (Petherbridge, 1991,p. 7)'. When drawn marks on a piece of paper turned into any recognizable image, that image is not a real tangible object, of course, but an iconic pictorial image that reminds us of an object. By creating a recognizable object that the viewer could make meaning out of it, the artist with his marks is performing an abstract act. Margaret Davidson (2011) says the fundamental truth of drawing, according to Phillip Rawson comments:

"For a drawing's basic ingredients are strokes or marks which have a symbolic relationship with experience, not a direct, overall similarity with anything real. And the relationships between marks, which embody the main meaning of a drawing, can only be read into the marks by the spectator, so as to create their own mode of truth (p. 40)."

Bert Dodson (1985) purported that 'drawing is primarily a process of seeing rather than strictly an application of principles' (p.8). Common people assumes drawing as one of the utmost art practice that every single person on earth possibly could have made it once in a lifetime, everybody make it, even the blind who have no vision could draw up on some scratches. Tania Kovats (2007) goes further by stating that drawings are a direct form of communication, it belongs to everyone.

"Acts of drawing occur all the time—someone applying eyeliner, doodling whilst on the phone, or making someone a map on the back of an envelope. We are all mark-makers (p.7)".

METHOD AND PARADIGM

The work of art may also be seen as a work of research in particular way, as Barone & Eisner repeatedly announced, the term 'research' has a scientific ring to it that people assume the work that is of a research kind will be 'scientific' in character, and their refutation on such assumption that there is a kind of research other than the scientific one, such as art based research (Barone & Eisner, 2012, p. 45). The process of research is re-researching that of "comeback again and again to perceived phenomena, scrutinizing the world, and thereby re-experiencing it (p. 47)".

Anita Taylor (2008) in her *Foreword – Re: Positioning* writes:

"Drawing is a central and pivotal activity to the work of many artists and designers, a touchstone and tool of creative exploration that informs visual discovery and enables the envisagement and development of perceptions and ideas (p.9)."

Recently, the drawing as subject of study has become of interest not only to communities in arts and design, but as well as in science, psychology, education and history. What may differentiate the study or research of the arts from the one from the scientific are their objectives of study or researches objectives. Scientific researchers search for findings some facts in repeatable pattern than can be formulate, the aim is to answer, to find solutions and giving some conclusion

to the research questions or problems. The scientific methodology demands a replicable method that can generate by other researchers elsewhere. If the same method used on same subject of study by several researcher in several similar conditions by which resulting several similar answers then it means have a highest probabilities of objective conclusion.

Studying the arts from within the art itself to certain extent is unlike studying scientific object. It's true that almost certainly the artistic techniques, the art objects, and the artists themselves can be investigated just like any other objects of study. Researcher can collect data, comparing, categorizing, and make conclusion from some visible pattern that keep repeating. As a matter of facts, the truth in the art was not about correctness, precision, accuracy and true or false facts. Barbara Bolt (2004) according to Heidegger's conception of art, it is art as a mode of revealing, not the artwork, that constitutes the work of art (p, 9). Martin Heidegger once said, "...Art then is a becoming and happening of truth". The arts are not simply an obvious factual evidence of a collection of artworks. The arts touches upon a sincere heartfelt, which is neither it can be quantifiable nor something that can be qualifiable. It should be at least a different kind of research paradigm needed to realize what is the objective of the arts research and what not.

ARTIST AS INSTRUMENT OF THE RESEARCH

For artist as the researcher who used his capability of making art, there is a significant sense in which an artistic practice-based research, the researcher should exhibit an artistry skilled in whatever form he or she choose to do through the research (Barone & Eisner, 2012: 57). The making of the drawing was a process rather than outcomes. Yet, it was not merely a research on the creative process as commonly known. Indeed, this objective is an exceptional one, in order to define it, reflection is less devoted to it than to the experience it implies. It is the dual experience of the creator producing the object and the visual readers (as spectators) welcoming and appreciating it. As described precisely by Dufrenne (1987) that:

“...the experience of the creator, because here man reveals himself as capable of escaping the realm of necessity and devoting himself to a gratuitous praxis; the experience of the spectator (and this would apply to creator as well), because here man reveals himself as capable of wonder” (p.viii).

The so called scientific studies willing to search for phenomena by looking for the pattern that keeps on return in many circumstances. It is common for this type of researcher to have some findings from their analysis of data, and come up with one or many formulations that explained the repeated phenomenon. The process of research is re-researching that of “comeback again and again to perceive phenomena, scrutinizing the world, and thereby re-experiencing it.” This mean to include re-looking, re-doing, re-wondering and we may return to innocence.

The objective of artistic research by practicing the making of the drawing done by artist's researcher here is neither to find a new formulation nor to give a guidance for doing some kind of artistic techniques of mastering the drawing

artistry. Through the wondering method, the activity of re-searching in artistic research is to let the meaningful of the creative process on the practices shown itself. Indeed, Mustaqim (2016) asserts the inquiry in aesthetic research, as stated by Liora Bresler and Margaret Macintyre Latta (2008), 'becomes a movement of thinking, a medium in which meaning is not applied or imposed but rather manifested and could never be fully anticipated' (p. 46). Everything begins with perception, as Merleau-Ponty has imparted, and aesthetic perception is perception par excellence, a wonder is the harmony between perceptum and percipiens, and perception situates man in the world. Commonsensically, drawing has associative with the resemblance of mere phenomenal appearance of things on how the visual world is perceived, and its immediacy to thought and functional perception in which the coordination of hand and eye allegedly intends to make objective realism in terms of imitation of the visible things.

The instrument of a research, usually uses to collect data from the object of study. From here, we may see that the collected data were the works done by the artist. All of the drawings drew by Karna Mustaqim are datas to be analysed. So, the artist must research himself. Researcher had to look into his own drawings. Is it possible to inquiry one own-self? Nothing is impossible, but according to Kosuth, being an artist was not questioning the self, not even questioned the artwork, but questioning the art itself, the question of Being. The origin of the artist and his work of art. The Arts itself. 'Art is the origin of the artwork and of the artist (Heidegger as cited in Bolt, 2004, p. 87)'.

'The painting takes on a life of its own,' Bolt stated, she further implies, 'It breathes, vibrates, pulsates, shimmers and no longer merely represents or illustrates reading. Instead, it performs In the performativity of imaging, life gets into the image (p.2)'.

Therefore, the artist as researcher turned out to become the instrument on the artistic research. The research practitioner practicing artistic research reveals the truth about the work of art in itself through the used of the artist as instrument of the research.

DRAWING AS SEEING/MOVING IN ARTISTIC INQUIRIES

Researcher as an artist shall now turn to look into the origin meaning of drawing. The etymology of 'draw' and 'drawing' brought us back to the Old English which was *dragan* that means "to draw, drag, pull", from Proto-Germanic was *dragana*, and German *tragen* means "to carry, bear". In Sanskrit द्रव्य (dhrájas) which means "gliding course or motion". The meaning of 'draw' is neither a noun for the object we knew as picture, nor a verb of activity on image-making. 'To draw' and 'drawing' means to pull or to drag something from one position to the other position. Its primary meaning of 'to draw' and 'drawing' are about seeing as intention to grasp things and then moving it. Therefore, when we make a drawing, our vision sees the things first, then we become know what we see by drawing the things through vision, all before we begin to making mark on a surface by using any other thing as tool. Researcher putatively put drawing as seeing/moving in this artistic inquiries.

The inquiry comes when researcher as artist realize that there is no exemplification of dots, lines, strokes, shades or textures found in direct perception. Artist only seeing things, and at the same moment begins to draw upon his lived-experience on that things. Frederick Franck (1973) says:

“Seeing/Drawing is a way of contemplation by which all things are made new, by which the world is freshly experienced at each moment....it is the opposite of lookig at things from the outside, taking them for grantend.... What I have not drawn, I have never really seen...”



Figure 01. Researcher left-hand drawn by himself as artist.
Graphite Pencil 2B on White Paper, 80 gsm. Year 1994.

The hand drawn by researcher (Figure. 01) in the past few years ago shows how a passionate drawing could be perceive as a hand not only by the artist eye's himself, but also appear to be a true representation of a hand for other spectator eye's. Mustaqim (2013) once asserts 'drawing is ability to synchronizing thought, feelings, body movement, tools and materials (p.108).' This ability to mimic the hand shapes, texture and tone (color) were trained through years of willing to master the technique of making realistic objects. Meanwhile, in the middle of pursuing his second degree on academic works, researcher diminished enthusiasm on making any riil object. Somehow, researcher commenced seeing different way of grasping knowledge by returning to articulate elementary drawing. It seems the lines as the basic elements of drawing speaks of thousand words on researcher's mind.

Subsequently, researcher keen to articulate the basic elementary dots and lines by deliberately practicing it for the next few years up until now. After a while, researcher came to realize that a strange enigmatic sense touches feelings. The practice of making to draw has opened up the World. It was not a world fulfil with some imaginative objects of the real concrete things commonly found in everyday life. It was not even a world of projection likewise Platon's Cave allegory. Sean Dorrance Kelly (2005) affirms that we are not seeing things as such, but we experience objects as seeing one another, Merleau-Ponty assertion is, 'to see is to enter a universe of beings which displpay themselves(p. 76)'.



Figure 02. Ink and Drawing Pen making Blots and Lines experimentation on White Paper, 80 gsm. Year 2004.

Kelly (2005) writes *Seeing Things in Merleau-Ponty* that discuss about 'the canonical kind of indeterminate visual presence which is the visual presence of the background against which a figure appears (p.82)'. We experience an object of things appear in front of us not only as two dimensional facades, indeed we must acknowledge that we see things by experiencing something as a full-fledge three-dimensional entity. The real object of hand should not be defining as the sum of several perspectives on it, but since the most basic unit of perceptual experience is the presentation (p.97) of a figure against a ground, the moment I looked at my hand meanwhile the other surrounding object also determine my visible attribution.

The actual shapes, size, texture and tone (colour) of the hand as object that were trained thoroughly over the years were never exist as such, they were hidden side of the object, which is 'positively presented in experience, but it is presented indeterminately (p.97)'. Whereas researcher as the artist have a direct bodily understanding of the shape, size, texture and tone of the hand, then I already perceive the invisible in the sense of readiness to drawn into existence of making to draw with it. Another works was done by using various size of drawing pens, the story arc is about the fight of two wanara's brother causes by misinterpretation.



Figure 03. *Battle for Supermacy.* Various Drawing Pen on Bristol White Paper, 120 gsm. Year 2016 (Redrawn from 2002 version).

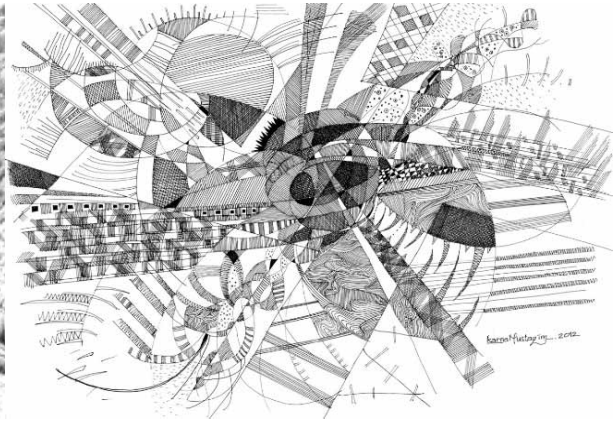


Figure 04. *In the Line of Drawing No. 23 (series).* Various Drawing Pen on Bristol White Art Paper, 120 gsm. Year 2012 (Redrawn from 2002 version).

While in a life and death combat with the king of beast, the elder asked his younger brother to leave him and immediately close the cave if he saw white blood running over the small river from inside where the deadly fighting took place.

King Mahesasura, the beast, died and spilled his red blood and white brain into the river flows, which mistakenly perceived by Sugriwa, the younger one, as his brother blood. Later on, Subali and Sugriwa involved in a deadly fight, wathed by their wife Tara, and King Rama who backed up Sugriwa from behind. Figure 03 shows the two brothers fought each other, the lady Tara seems willing to stop them, and someone masked prepares to shoot arrow to them.

On Figure 04, spectator may not see any recognizable figurative form, although this one is made after the Figure 03. After drawing the piece on 2002, researcher works on an abstract non-figurative art form. Drawing by using the same tools: various sizes of drawing pen from 0.005 mm to 0.8 mm. Researcher trained his self by using nearly same techniques and similar materials. Within the time, researcher look at the details and seek to the elementary form which lead to appreciate more carefully the dots, the lines, the shapes, the texture, the shades of tones and so on. Researcher did not put away the artist within himself, but let both dissolves into articulation of embodied being-in-the-world. All the dots, the lines, the shapes, the texture and so on are organize spontaneous and one in a while it begins to become synaesthetic perception – the blend of the various senses – which Merlau-Ponty (1945) elaborates by discussing Cezanne’s artistic practice.

Those basic elementary shows in researcher series ongoing works titled *‘In the Line of Drawing’* is essential to the aesthetic experience, since it materialize as the aesthetic object. Galen B. Johson (1993) implied that:

“Nevertheless, the aesthetic object is not the work of art simpliciter, rather the aesthetic object just is the world itself, but the world as revealed by the work, that is, the world-cum-work. The aesthetic object signified by a work of art is not

a feeling or imagined object found in the truncated relation between viewer and work, The work reveals the world in a new way (p.33)."

According to Elizabeth Fisher (2011) those works of art, the activity of making to draw, identified by Heidegger, ' as the locus of the unknown (p.8)'. She asserted that Heidegger implied that, ' the unknown is not beneath, behind or secreted within the work, the unknown is the work.' Here researcher cites length from Bolt (2004), elucidation about Heidegger on the work as work sets up a World:

"...is neither referring to the world as the tangible space of the physical world, nor of our preconceptions of what the world is. When the world worlds, it cannot be encompassed within the parameters of our representational frame. It cannot be set before us as an object for a subject. Rather it involves an opening up of the world in which the scope and limits of Being are experienced. Process is performative. It opens onto possibility and brings it into being. Heidegger terms this opening to Being, spaciousness (p.113)".

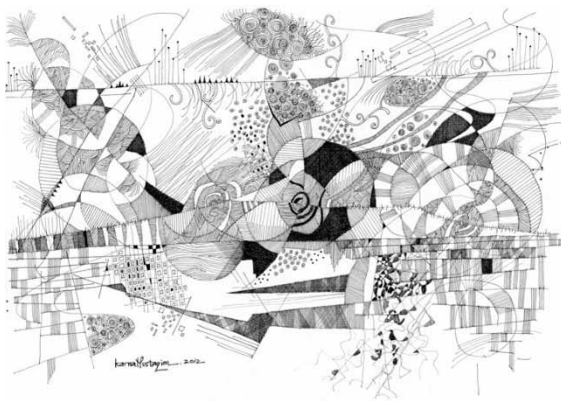


Figure 05. *In the Line of Drawing No. 02 (series).* Various Drawing Pen on Bristol White Art Paper, 21 x 29 cm, 120 gsm. Year 2012.



Figure 06. *In the Line of Drawing No. 19 (series).* Various Drawing Pen on Bristol White Art Paper, 21 x 29 cm, 120 gsm. Year 2012.

CONCLUDING RE-MARK: PURSUANCE OF THE ANONYMOUS OUTCOMES

The making of the drawing was a process rather than outcomes. There is no such thing called the direction, the process and the result that already anticipates in the artistic practice. Drawing is no way of any projection of the artist's intelligence, yet, hermeneutically saying that research through drawing practices is not only a description, but it also seen as interpretative process in which the artist-researcher makes an interpretation of the meaning of lived experiences of drawing(s). The artistic research here perform by the Art itself through the uses of the researcher as an artist making to draw that opens up the World, the hidden, the unknown that visible in its invisibility.

The artistic research of making to draw by letting the drawing performs itself through the hands of the artist, make appearance through the tools, on the surface such as paper or any other materials choose along the way of the process. The research from the visible side of the artist is unknowingly to scratch, to smudge,

to streak, and to smear the uncanny feeling of making to draw playing onto the papers and wandering around wondrous world set forth by drawing itself, in which bring to the question of poetical revelation through the process of artistic research.

Through the interchange of the artist and the researcher, its enabling the creative process as an activity to search for the artistic knowledge like never before, at least it is what have been lived-experienced by the researcher himself as the artist. Drawing has never been simplistic. They range from a linear straightforward to a complicated devious yet mysterious. Literally transform strokes into lines, abstracted entity put on the surface close up against realisation of spatial presence. Sometime the artist let it go uncontrolled, yet the researcher retreat and re(dis)-cover it again.

In contrast to the chaotic, immersive encounter with the outcome being anonymous walking by seeing/moving beyond the pages. It becomes a narrative of its own story, constructing his-story of the World where the past, the present and the future collides. Collapsing each other to one another intertwining time and space.

Aforementioned by Katherine Stout (2014) that, 'A turn towards non-figuration did not mean that artists were not making work response to what they saw and experienced in the world'. Indeed, the artist as researcher did not copying the environment surrounding him in the factual world. Nonetheless, the artworks are not just finished products, but it echoes the human effort, their lives and perceptions of the world. In accordance to Merelau-Ponty, the central of mysteries is the capacity of perception to disclose a world:

"A world is not just a collection of objects, but an environment or situation we inhabit, in which we find ourselves having to cope with possibilities and impossibilities, opportunities, obstacles—in short, a space of meaning (Carman, 2008, p. 26)".



Figure 07. *Poeisis of the Lines p. 12 (ongoing research on comics form).* Various Drawing Pen on Bristol White Art Paper, 21 x 29 cm, 120 gsm. Year 2012.

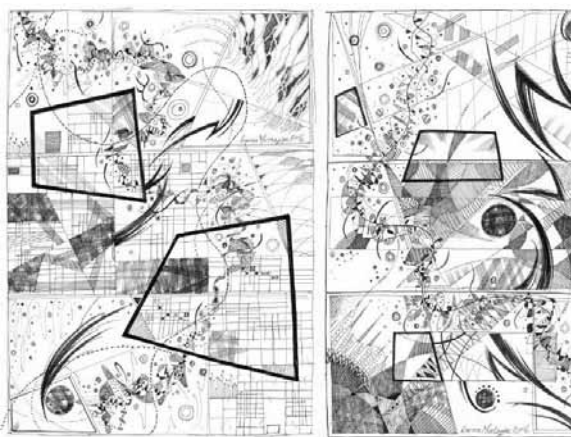


Figure 08. *Poeisis of the Lines p. 14-15.* Various Drawing Pen on Bristol White Art Paper, 21 x 29 cm, 120 gsm. Year 2012.

Commonsensibly, we see things in the world, but whereas artist see and make visible the visibility of things. 'Seeing the visibility of the visible requires stepping back from our ordinary naïve immersion in things, just as, conversely, seeing things in the ordinary way...,' Carman further implied (p.188). Thus, a drawing or a painting or an illustration is made by an artist but it is no merely imitate the visible world around, it is a world of its own. This research has disclosed a wider horizon about the world we live in. As a realization conjured up here by Matthews (2006) that:

"What we call 'realism' in painting, then, is not a matter of creating a resemblance of what we think we see in nature, but of a certain manner of constituting the world of the painting itself (p.136)".

The artworks presented on this paper use only simplistic basic elements of art, yet it become complicated, as researcher trying to perceive it and make conclusion on the writings. Here and there we would only found a complexity of appearances. Sometimes researcher would think it more as less, otherwise the other moment might think otherwise. In this ongoing research by making the draw to create drawings, researcher do not anticipate or creating any objective ends purposively. It is to letting it be the creative process as a pursuance of the anonymous outcomes.

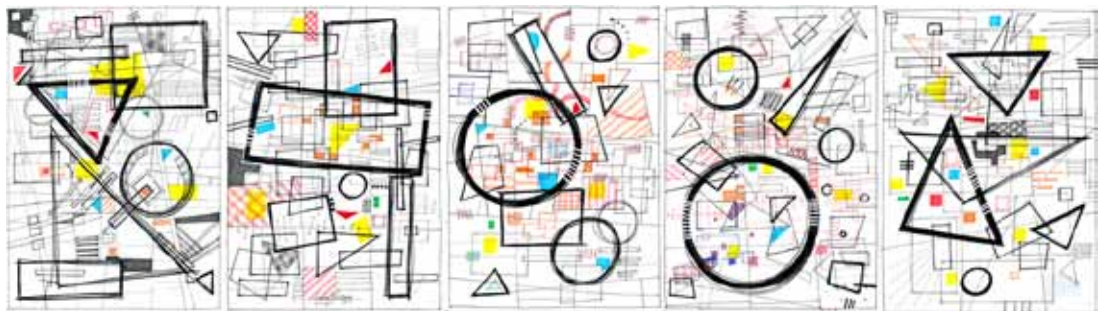


Figure 09. *Five Sequences: Panels Divider.* Drawing Pen and Coloring Marker on White Art Paper, 21 x 29 cm, 120 gsm. Year 2016.

Wholeheartedly, this ongoing artistic research engagement would like to be a continuous wondering of the world as it experiences by the artist who conducting the research. Those the return to the basic elementary art means to re-experiencing the wonderful world we lived by. To further study how the world could reveal poetical stances against normative art making and at the same time the practice of scientific research perspective that already being domination in the research and study on the arts. What is more important is not the things clearly state in the work of art, in the same manner as said by Ludwig Wittgenstein that, " ...what can be said at all can be said clearly, and what we cannot talk about we must pass over in silence....", which means that the things that cannot be talked about logically are the only ones which are truly important.

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