

REFLECTING SELF:
AN EXPLORATION OF DRAWING TRACE AS RECIPROCITY
BETWEEN SELF AND LIFE-WORLD, WITH REFERENCE TO MY
OWN DRAWING AND SELECTED WORKS OF DIANE VICTOR

by

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*Thesis presented in partial fulfilment of the requirements for the degree
of Masters in Visual Arts at Stellenbosch University*



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Declaration:

By submitting this dissertation, I declare that the entirety of the work contained therein is my own, original work, that I am the sole author thereof (save to the extent explicitly otherwise stated), that production and publication thereof by Stellenbosch University will not infringe any third party rights and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

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Abstract

The study postulates that drawing functions as a valuable vehicle that facilitates reciprocity between the drafter and her life-world. This relationship of exchange can bring about transformation of the self.

The study is a qualitative study that aims to establish an understanding of how drawing functions as a vehicle facilitating reciprocity between the drafter and her life-world. In order to effectively research the transformative potential of reciprocity between artist, drawing, and life-world, theoretically and practically, the study is divided into two main parts. Firstly, it constitutes a theoretical section, which forms the foundation for further exploration in the second part of the study. Secondly, the study focuses on the practical manifestation of the theories as manifest in my drawings and in selected drawings of Diane Victor, whose work primarily functions as ‘a third person perspective’ in relation to my own work.

The study is rooted in a psycho-analytical framework, focusing on Self psychology and Intersubjective Psychoanalysis of personality psychologists such as Jung, Miller, Goldberg and McAdams, amongst others, as well as the writings of philosophers, art historians and drawing theorists such as Jacques Derrida, Catherine de Zegher, and Suzi Gablik. Valuable links are forged between the transformative potential of drawing, the psychological and the spiritual. Parallels are drawn between notions derived from self-psychology and theology, based on the premise that human beings constitute body (physical aspect), soul (mind and emotion) and spirit, three components that are hardly divisible and that work together in drawing, effecting the transformation of the self. I argue that a failure to acknowledge the significance of the interactivity between these facets limits and inhibits the transformative potential of the drawing process. Through interactivity between the self and her life-world through drawing, moments of ‘recognition’ and ‘knowing’ occur - concerning hidden ‘truths’ of the self, which could affect personal transformation. In this study, life-world comprises inner and outer world, a visible and invisible world. The visible world focuses on the interaction of the self with nature and culture, and the invisible world focuses on the interaction of the self with a psychic world, which includes the workings of the conscious and unconscious mind in drawing and their connection with a spiritual dimension.

The spiritual aspect in drawing is researched through the notions of transformative “presence” and the “transcendent function” of drawing. The study explores the psychological and spiritual value of drawings as transformative selfobjects to address the general neglect of the spiritual. I affirm that there exists a mutually conducive potential and influence that the interplay between the spiritual and the psychological in the drawing process bring about. As a “selfobject”, a drawing attains its own

‘silent visual language’ replacing or assisting the role of the therapist, becoming pivotal in a transformative ‘interpersonal dialogue’. Lastly, Jung (Miller, 2004:4) claims that the unification of the conscious and unconscious eventually results in “a living birth that leads to a new level of being, a new situation” (Miller, 2004:4).

Opsomming

Die studie veronderstel dat teken funksioneer as 'n waardevolle voertuig wat wisselwerking fasiliteer tussen die tekenaar en haar omwêreld, 'n wisselwerking wat kan lei tot transformasie van die self.

Die studie is 'n kwalitatiewe studie wat daarop gemik is om 'n begrip te kweek van hoe teken funksioneer as voertuig wat wisselwerking fasiliteer tussen die self en haar omwêreld. Ten einde die transformatiewe potensiaal van sodanige wisselwerking deur middel van teken effektief te bestudeer op 'n teoretiese asook 'n praktiese vlak, word die studie verdeel in twee hoofdele. Eerstens bied die studie 'n teoretiese gedeelte wat die grondslag vorm vir verdere ondersoek in die tweede deel. Tweedens fokus die studie op die praktiese manifestasie en toeligting van die teorieë in my tekeninge en in geselekteerde tekeninge van Diane Victor, wie se werk hoofsaaklik funksioneer as "n derde persoon perspektief" in verhouding tot my eie werk.

Die studie is gewortel in 'n psigo-analitiese raamwerk, met die fokus op Selfsielkunde en Intersubjektiewe Psigo-analise van persoonlikheidsielkundiges soos Jung, Miller, Goldberg en McAdams, onder andere, sowel as die geskrifte van filosowe, kunsgeskiedkundiges en tekenteoretici soos Jacques Derrida, Catherine de Zegher en Suzi Gablik. Die studie het dus ten doel om betekenisvolle bande te smee tussen die transformerende potensiaal van teken, die sielkundige asook geestelike werking wat dit teweegbring. Parallele word getrek tussen begrippe in selfsielkunde en teologie, gebaseer op die veronderstelling dat die mens bestaan uit liggaam (fisiese aspek), siel (verstand en emosies) en gees. Hierdie onderskeie aspekte (liggaam, siel en gees), is moeilik deelbaar en werk onlosmaaklik saam in die tekenproses ten einde die transformasie van die self te bevorder en te bewerkstellig. Ek argumenteer dat indien 'n mens versuim om die betekenis en waarde van die interaktiwiteit tussen hierdie fasette te herken, word die transformatiewe potensiaal van die tekenproses misken. Teken kan derhalwe beskou word as 'n effektiewe voertuig wat wisselwerkende prosesse tussen die self en haar leefwêreld fasiliteer, waartydens daar oomblike van 'erkenning' en 'weet' voorkom met betrekking tot verborge 'waarhede' van die self wat persoonlike transformasie kan beïnvloed.

In hierdie studie word daar na omwêreld verwys as 'n interne asook 'n eksterne wêreld, 'n sigbare en onsigbare wêreld. Wisselwerking dui op die interaksie van die self met die natuur asook kultuur as die sigbare. Wisselwerking dui ook op interaksie van die self met 'n psigiese, onsigbare wêreld. Hierdie psigiese wêreld van die self omvat die bewuste en onderbewussyn deur middel van teken, asook die verband met 'n geestelike dimensie.

Die geestelike aspek in teken word bestudeer deur die konsepte van transformatiewe "teenwoordigheid" en die "transedentale funksie" van teken. Die studie ondersoek die sielkundige en

geestelike waarde van tekeninge wat as transformatiewe 'selfobjekte' die potensiaal besit om die algemene verwaarlosing van die geestelike aan te spreek. Ek bevestig dat daar 'n wedersydse bevorderlike wisselwerking en invloed bestaan tussen die geestelike en die psigologiese wat deur wederkerige prosesse binne die tekenproses gefasiliteer word. As 'n 'selfobjek' kommunikeer tekeninge deur hul eie 'stille visuele taal' en toon die potensiaal om die rol van 'n terapeut te vervang, of alternatiewelik, te ondersteun, deur middel van visuele 'interpersoonlike dialoog'. Laastens, beweer Jung dat die eenwording van die bewuste en onbewuste eventueel kulmineer in "'n lewende geboorte wat lei tot 'n nuwe vlak van bestaan, 'n nuwe situasie'" (Miller, 2004:4).

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Dedication:

“O Lord, You have searched me

and

You know me

For you created my inmost being

Your eyes saw my substance,

Being yet unformed.”

Psalm 139: 1, 13

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INTRODUCTION

Background

The new millennium creates feelings of uncertainty, anxiety, fear and even despair in many people. With the rapidly growing scientific and technological developments that define the late capitalist period, we may feel increasingly confused and threatened as individuals. Both the value of life and its mysterious essence are placed in question (Refer to Glossary pages 188 and 192). Suzi Gablik (1991:3) sets out the problem when she states:

The question is no longer how did we get here, and why? but where can we possibly go, and how? We live in a society that has drastically narrowed our sensibility to moral and spiritual issues; the problem we face is how to deal with a belief structure that has blocked both psychological and spiritual development.

Viktor Frankl proposed that “When we are no longer able to change a situation – we are challenged to change ourselves” (Quotes by Viktor Frankl, 1946).¹

This study suggests that in the current South African post-apartheid atmosphere of uncertainty, including its natural, social and political changes, the need has resurfaced to reinvestigate the self and its orientation and relationship with life-world.² (Refer to Glossary pages 201 and 196).

The research focus of this study is the field of drawing in the domain of Visual Arts, and the study explores the potentially transformative powers of trace in drawing (Refer to Glossary page 204). I propose that reciprocity³ between artist and drawing uniquely serves self-reflection, knowing and transformation of the self (Refer to Glossary pages 192 and 200).

¹ For further reading on the “meaning of life” refer to Frankl’s books *Man’s Search for Meaning* (1946) and *The Doctor and the Soul* (1946). In *The Doctor and the Soul* (1946:xv), Frankl argued that the essential difference between an individual who is spiritually minded and one who is not, is that the latter regards life as a “task”, while the other regards life as a “mission”. In *Man’s Search for Meaning* (Frankl, 1946:77, xi), he claimed that for our lives to truly be meaningful (relating to his “Logos therapy”), we need to ask ourselves what we could contribute towards life and not the other way round. This focus is essentially rooted in a mature sense of “responsibility” towards life, others and one’s life calling or mission in general. Frankl concludes that consequently and arguably, (with reference to Nietzsche) any form of suffering in life becomes bearable and even meaningful when we come to know the “why”.

² The life-world includes the physical world (nature and culture) as well as an invisible, psychic world (psychological and spiritual world).

³ In this study I discuss the concept of “reciprocity” as it relates to the transformation of the self through the process of drawing. I propose that this process of transformative reciprocity most effectively functions through the drafter’s body, soul and spirit, which is hardly divisible and functions together through drawing towards the transformation of the self. I propose that reciprocity in drawing effectively functions and comes into its own within this whole and therefore each aspect deserves its rightful acknowledgement during the drawing process. for transformation of the self to be most effective. According to Etienne Pelaprat and Barry Brown (2012) in, the term “reciprocity” is based “on the principle of mutual exchange between two or more entities”. This study proposes that reciprocity in drawing includes the exchange that occurs between the drafter and the drafter’s life-

The study investigates the transformative powers of reciprocity – specifically its occurrence and functioning within the drawing process. The transformative possibilities of the drawing process logically lead to the central research question: Could reciprocity between artist and drawing be conducive towards the transformation of the self? (Refer to Glossary, page 206)

Through investigating reciprocity in drawing, I aim to explore the essence, *meaning* and individuality of the self – on a physical (body), psychological (soul – the mind and emotion) and spiritual level (spirit)⁴ (Refer to Glossary page 186). The study argues that these three elements are inextricably linked, specifically in the process of drawing, and need to be given their rightful attention and acknowledgement. Without the acknowledgement of these different aspects in the drawing process, I suggest, becoming through drawing might be a possibility, yet transformation of the self will remain elusive (Refer to Glossary page 185).

Research in the drawing process has yielded the notion of drawing as a means of becoming, a notion that forges links between the physical (visible) and psychological (invisible) aspects of human existence. The work and thinking of, for example, Elizabeth Gunter in her book entitled *The mark of a silent language: the way the body-mind draws* (2011), Catherine de Zegher in *The stage of drawing: Gesture and Act* (2003), Jack Southern and Mick Maslen's *Drawing Projects – an exploration of the language of drawing* (2011) amongst many others, support this notion. In this study I want to develop this notion further. I propose the additional role of a spiritual dimension in the drawing process (Refer to Glossary page 203). I believe the spiritual dimension has been generally neglected in drawing research. I aim to forge links between the spiritual, psychological and physical aspects in the drawing process, and investigate how they influence one another and subsequently work together to effect the transformation of the self.

It has been established in earlier research that reciprocity between artist and drawing could lead to the development of the self through the workings of the conscious and unconscious mind (Refer to Glossary page 198). This process of transformation through drawing develops through moments of recognition and eventual knowing of the self.⁵ It has been suggested that the drawing process

world during perceptual processes that engender productivity. In drawing, reciprocity reveals itself as trace, this includes visible and invisible traces as well as interactions between the drafter and her life-world, which functions on a visible as well as an invisible level, an inward and outward level.

⁴ Viktor Frankl in *Man's Search for Meaning* (1946: 105) argued that "man's quest for meaning" is essentially a "spiritual notion" and, I would propose, can be directly related to his or her quest for God – knowingly or unknowingly.

⁵ This study proposes that the drawing process enables the drafter to develop or evolve to such an extent that the drafter could eventually be transformed through the recognition and knowing of 'truths' concerning the self and the other. This process however, reaches its optimal transformative potential only through the rightful acknowledgement of the importance of the interaction of the body, soul and spirit in this process. It is important to note that I intend to differentiate between becoming and transformation of the self. The latter refers to the

produces a visual language that also becomes characteristic of and unique to its creator (Gunter, 2011:18, 7).

What exactly is needed for transformation through drawing and how does this process function? I argue that the spiritual is an aspect of transformative drawing and that it has been undervalued or even dismissed because of its inherently mysterious and elusive qualities. I contend that this dimension and its influences on transformation through drawing should be acknowledged. Furthermore, I support the view that there are significant links between the conscious and unconscious mind, and propose that such links generate the spiritual dimensions of drawing that also contribute to its transformative functioning.

In this study, I investigate the spiritual aspect in drawing through the notions of transformative presence and the transcendent function of drawing (Refer to Glossary pages 199 and 205). In addition to these notions, I explore the psychological and spiritual value of drawings as transformative selfobjects to address the general neglect of the spiritual (Refer to Glossary page 201). Of special interest to me is the mutually conducive potential and influence that the interplay between the spiritual and the psychological in the drawing process bring about.

Problem statement, research questions and argumentation

The central research question that the study poses enquires whether the reciprocities that drawing facilitates could be conducive to the transformation of the self. In the thesis I discuss my understanding of those processes that bring about the transformation of the self in theoretical terms and in terms involving practice, with reference to my own work and the work of Diane Victor.

Addressing the central research question involves finding answers to the following sub-questions:

- Could the alchemical and physical processes of drawing function in a therapeutic or cathartic way through the interaction of the conscious and unconscious mind and their connection with a spiritual dimension?⁶ (Refer to Glossary pages 183 and 186)

potential of a total metamorphosis, or change encompassing the past, present and future. The ‘becoming’ of the self implies a continuous process. In essence, ‘becoming of the self’ questions the actual existence of the self and the potential of a possible ‘emergence of the self’ through drawing, which in turn, relates to the concept of individuation through drawing. I would propose differentiating between becoming and transformation of the self by focusing on the actual potential of the self to be transformed through the process of drawing – a kind of “rebirth”, so to speak. I suggest that ‘becoming of the self’ which is a relevant and important notion in regards to understanding the transformative potential of drawing, does not speak of a complete change of the self and questions, as already mentioned, the actual existence of the self, which refers to notions regarding ‘the essence of self’ or ‘being of the self’. For further reading related to “individuation of the self”, refer to Elizabeth Gunter’s book entitled *The mark of a silent language: the way the body-mind draws* (2011:7, 18. Addendums A & B).

⁶ This aspect refers to the therapeutic qualities and potential of the interaction of the drafter with the actual drawing materials – specifically referring to the ‘transformative significance of the hand on the paper’.

- Is there a direct relationship between the degree of knowing, on the one hand, and the degree of transformation of the self, on the other hand?
- Does true transformation of the self become possible through acknowledging the inherency of body, soul and spirit?
- If personal ideology is grounded in emotion (McAdams, 2002:576), can it be said that expressionist drawing relates to expression of the self?
- Can the expression of experiences reflected in personal myths through drawing – via the interaction of the conscious and unconscious mind – obtain the power to make us move from a singular perspective towards a more ‘open vision’ or new perspective? (Refer to Glossary pages 188, 193 - 195, 197, 199 and 207).
- Lastly, this study questions whether drawings can function in a transcendent way as selfobjects contributing towards the transformation and wholeness of the self.

Argumentation:

- This study argues that reciprocity between artist and drawing acts as a perfect vehicle for connecting the psychological and spiritual in the drafter (Refer to Glossary page 187). The study agrees that there are reciprocal dimensions of influence between the spiritual experience and the therapeutic experience (Goldberg, 2001:192-193). Viktor Frankl claims (1967:32; 1965:xv) that psychology concerns itself with the “healing of the soul” whilst religion concerns itself with the “saving of the soul”. Could the drawing process discussed in this thesis, in its aim to forge transformative links between the psychological and the spiritual, not prove to contribute towards the transformation of the self by merging the “healing” and possible “saving” of the soul into one transformative process? This research therefore investigates whether the “healing” and “saving” of the soul could indeed be successfully treated as separate entities.
- This study argues that drawings and the drawing process function in a transcendent way, enhancing psychotherapeutic treatment of the drafter, by uniting the conscious and unconscious content in the drafter, thereby enabling the drafter to arrive at “a third thing...a living birth that leads to a new level of being, a new situation” (Miller, 2004:4).

- Reciprocity between artist and drawing generally involves a process of ‘visual dialogue’ between the drafter and her life-world (Refer to Glossary page 207). Could valuable and transformative parallels be drawn between Viktor Frankl’s “Logo” psychotherapy (which concerns itself with the transformative value of the “will to meaning” in one’s life), the creative process of drawing (which also concerns itself with the notion of “meaning”) and the fostering of a God awareness and visual dialogue (spiritual dimension) through drawing that could lead towards the transformation of the self? (Frankl, 1970:176-181).

Aims:

To answer the research questions and address the problem, the aims of the study can be demarcated as follows:

- To establish what reciprocity means and how it relates in drawing;
- To discover how the self is transformed;
- To come to know what trace is in drawing;
- To discover the relationship between trace and reciprocity;
- To establish whether trace provides the opportunistic means, ‘stage’ or ‘platform’ for the self to be transformed.

Theoretical Framework

The theoretical framework constitutes of intersections between theology, psychology and related theories in drawing. A psycho-analytical framework⁷ delineates the key focal concepts that could be regarded as ‘theoretical pillars’ supporting the argumentation in this thesis. The central concepts that relates to the problem statement of this study are the notions of “reciprocity” in drawing, “the self” as drafter and “the life-world”. I assert that these aspects interact to effect change in the self.

⁷ The psycho-analytical framework seeks to draw continuous parallels between the workings of the conscious and unconscious mind and their connection to a spiritual dimension during the drawing process.

The theoretical and theological premise of this study comprises the notion that the self essentially constitutes body, soul (mind and emotions) and spirit. The dimensions of self need to be understood before self in relation to life-world can be understood, which leads to understanding identity.⁸ (Refer to Glossary page 190). These understandings underscore my investigation of self and life-world in relation to drawing, a relationship that incorporates the visible and invisible world, as well as an inner and outer world. I argue that the life-world of the drafter can be divided into a physical, visible world pertaining to nature and culture and an invisible world pertaining to the conscious and unconscious mind as well as the influence of a spiritual dimension. I propose that reciprocity between artist and drawing serves as an effective process through which the individual drafter interacts with her life-world. Finally, this study seeks to understand how this process works and can be effectively utilized through drawing towards the transformation of the self.

From the field of theology the study derives the notion that human beings consist of a body, soul and spirit. This notion challenges the validity of the mind-body dualism propounded by René Descartes, proposing that in drawing, the body, soul (mind and emotions) and spirit are indeed of equal importance and most effectively function together towards the transformation of the self. The theories of Plato regarding “duality” and “opposition” as relating to the way the body and mind of man exist and function are also considered, as well as Saint Augustine’s notion that the body could be seen as animalistic and of virtually no value in contrast with the mind or subjective part of man (2006:np). Considering that the drawing process involves, amongst other aspects, the creation of order out of chaos, it can be regarded as an effective means of the drafter to order an out-of-order world. Reciprocity between artist and drawing thus functions as a self-confrontational process before it becomes a means of communication (Edwards, 1979:154). In this study parallels are drawn between moments of recognition and knowing of the self, the other and God during the creative act of drawing. The study proposes that the degree of personal transformation of the drafter is directly related to the degree of knowing God and the other. Theological notions of the “fall of man” and the subsequent need for spiritual, physical and psychological redemption, healing and restoration are also explored in this study. Spiritual notions regarding the knowing and transformation of the self through nature are investigated as they relate to the drawing process and brought into context with Romantic, Surrealist and Abstract Expressionist notions of the self in relation to nature.

The concept of reciprocity between artist and drawing is discussed with specific reference to different drawing theorists mentioned in this section as well as in my Chapter Outline. In discovering and exploring the transformative potential of the self through drawing, this study attempts to pin-point certain subordinate aspects central to the drawing process in regards to their inherent transformative potential. These subordinate aspects include, among possible others, the significance of repetition,

⁸ ‘What am I?’ needs to be established before we can continue by asking ‘Who am I?’

desire or longing, internalisation, association, reflection and projection of the self through material and process as well as the actual drawings (Refer to Glossary pages 185, 187, 199, 191 and 201). Specific mention is made of drawing theorists and philosophers in discussion of these respective notions in relation to the transformative potential of drawing reciprocity in Chapter One, and on a more practical level, in Chapter Two as these different aspects function in relation to my own work and in selected drawings and prints of Diane Victor. The theoretical notions of specific drawing theorists, art historians, writers and philosophers are explored with regard to these significant, potentially transformative aspects mentioned, such as Gilles Deleuze, Jacques Derrida, Maurice Merleau-Ponty, Mick Maslen, Norman Bryson, Jack Southern, Michael Fried, J. Clottes and D. Lewis Williams, among others. Lastly, the dimensions of the self are discussed in relation to the formation of a particular identity, which leads to the self's particular orientation towards her life-world.

According to conclusions reached at a conference on the theme “*Do we know who we are? A brief reflection on identity*”, held at the Art Academy of Latvia, Riga on 8 May 2010, identity can be divided into two main categories namely a psychic category, which also pertains to the spirit, as discussed by Jung, as well as a social and cultural category. In my discussion of the self's interaction with her visible life-world which includes nature and culture, I refer specifically to the psychological and spiritually transformative notions of nature as well as culturally induced trace. Furthermore, I refer to the self's interaction and reflection in nature – drawing parallels with the experience of the Romantics, the Surrealists and the Abstract Expressionists.

I investigate the transformative potential of the self's interaction, projection and reflection in culture, through allegory or personal myths (Refer to Glossary pages 183, 193 – 195). Particular views regarding the role of the self in drawing effecting the transformation of the self are validated by the work of Dan. P. McAdams and Claude Lévi-Strauss. These notions are particularly investigated as they relate to the self's interaction with ‘the other’ through the genre of portrait drawings (Refer to Glossary page 202). Lastly, this study continues by exploring the self's interaction with an invisible life-world pertaining to the psychological and the spiritual world of the drafter. The particular relevant aspects are elaborated upon as they occur and function in the drawing process towards the transformation of the self, which leads the reader to the transformative relevance of the psycho-analytical framework of this study.

The psycho-analytical framework is based upon the theories of psychologists Carl Jung, Heinz Kohut, Arnold Goldberg, Jeffrey Miller and Dan McAdams. Relevant psychological and theological theories are contextualised towards addressing the central research problem – whether reciprocity between artist and drawing could be conducive towards the transformation of the self.⁹ Arnold Goldberg

⁹ These psychological theories include specific theories of Jung on the transformative significance of the collective unconscious mind in the process towards successful individuation. This process is discussed,

(2001:181) underscored the importance of and the need for links to be forged between the fields of psychology and religion in the treating of patients by pointing to recent psychoanalytic discussions of religion, notably Jones (1991) and Rubin (1996,1997), who have called for a mutual, if not reciprocal, influencing relationship between psychology and religion. Finally, the psychological focus of this study is thus specifically concerned with the working of the conscious and unconscious mind during the drawing process and its specific relationship with a spiritual dimension, ultimately possessing the power to effect the transformation of the self. The study proposes that the relevant psychological and spiritual aspects are inextricable in their ultimate transformative function and potential during the drawing process.

The psychological theories that will be discussed to ascertain their relevance to the drawing process are particular notions regarding self-psychology and intersubjective psycho-analysis as developed by Carl Jung and Heinz Kohut.¹⁰ Jungian theories are specifically discussed as they pertain to notions regarding successful individuation through the attempt to bring unconscious content to consciousness, and his theories regarding the transformative value of the “collective unconscious mind” are incorporated in this regard.¹¹ (Refer to Glossary page 190). These theories encourage the production

specifically in relation to the transformative potential of the drawing process. Jung’s theories are also explored with respect to the transcendent function of the psyche through drawing. This study explores the psychological and spiritually transformative potential of reciprocity in the drawing process as well as the drawings themselves that could function as selfobjects, also operating in a transcendent manner, thereby potentially assisting the therapist or even replacing him or her.

Furthermore, the transformative potential of the self-object and transcendent function through the drawing process and the actual drawings are explored through the Self psychology and Intersubjective psycho-analysis of Heinz Kohut. Significant parallels are drawn between the transformative process of drawing, the conscious and unconscious mind and the significance of a spiritual or religious awareness through the writings of Arnold Goldberg, Viktor Frankl, Robert Johnson, Dan McAdams, Jeffrey Miller and Carl Jung among others. In this way, the notion of transformative “presence” through the drawing process and the drawings themselves is explored. For specific reference to the relevant theological theories, refer to paragraph three of the theoretical framework. As mentioned, this study seeks to draw parallels between the workings of the conscious and unconscious mind, on the one hand, and the need for and acknowledgement of a spiritual dimension, on the other hand. In doing so, this study draws comparisons and points to potentially transformative reciprocal dimensions that exist between psychology and religion.

¹⁰ For further reading on the notion of self-psychology, refer to the footnote explanation on page 73 in Chapter Three of this study. Intersubjective psycho-analysis was introduced by George Atwood and Robert Stolorow. Scheff (2006) nevertheless claimed that this philosophical concept dates back to German idealism. Intersubjective psycho-analysis points to the sharing of subjective states by two or more individuals, while intersubjectivity in analysis is derived from the idea introduced by Robert Stolorow called “the myth of the isolated mind”. Intersubjective psycho-analysis therefore concerns itself with shared emotion, shared attention and attunement to the other and through the other. Finally, direct parallels could be drawn between this kind of psycho-therapeutic operation and treatment and the phenomenon of reciprocity between artist and drawing which involves exchanges between the drafter and a visible as well as an invisible life-world.

¹¹ This study proposes that “individuation” is a process that can be effectively facilitated and achieved through the drawing process. William Kelly in *Psychology of the Unconscious* (1991:122), draws on Carl Jung, who referred to the process of self-development, which can be regarded as a process of individuation; he considered this to be the goal of every personality in order to achieve a state of selfhood and self-realisation through self-knowledge. This study contends that reciprocity between artist and drawing functions as an effective means

of art through which the unconscious is utilised towards the creation of images and symbols that could lead to possible recognition and ‘knowing’ to occur (and in this case specifically through the drawing process and actual perception of the drawings) – not just on a personal level but also on a universal level. These ideas were particularly explored in the Surrealist art movement and in selected research done by psychologist, Viktor Frankl. Frankl’s theories regarding “Logos therapy” focuses on, among other relevant issues, on the transformative value of art making in the quest for meaning, on the one hand, and the realisation of a spiritual dimension, the cultivation and development of an innate God awareness and, I would suggest, ‘visual dialogue’, on the other hand (Frankl, 1970:176-181).¹²

The psycho-therapeutic value of the transcendent function of the psyche and the need for a transformative selfobject towards effecting successful individuation of the self is explored through the writings of Carl Jung, Heinz Kohut, amongst others (Refer to Glossary page 200). Parallels are also drawn between the transformative notions of religious or spiritual experiences, on the one hand, and the workings of the conscious and unconscious mind, on the other hand. Particular psychological views of Arnold Goldberg (2001:192,193) are explored in relation to the transformative spiritual experience. Goldberg claimed that there are reciprocal dimensions of influence between the spiritual experience and the therapeutic experience. In this study, I propose to use this claim as a theoretical basis from which to argue for the need for a spiritual dimension towards effective psycho-therapeutic treatment of the patient or, in this case, the drafter.

More in-depth investigation of the transformative value of the transcendent function as well as the transformative power of the self-object in relation to Victor’s and my own drawing practice is continued in Chapter Two. The psychologist, Jeffrey Miller (2004:4) claims that the transcendent function merges the unconscious with the conscious mind through dialogue – and, I would argue, in my drawings and those of Diane Victor, – through visual dialogue. This study proposes that the

towards achieving this goal. I suggest that drawings and the drawing process enables the drafter in bringing unconscious emotions, thoughts and often suppressed knowledge to consciousness through active imagination and associative visual imagery produced through this process.

¹² In Frankl’s book *Man’s Search for Meaning* (1946:98, 99), this therapy concerns itself with meaning, called Logos therapy. It is of great significance that the word “logos” is a Greek word that relates to “meaning” which in turn, from a Christian experience and perspective, relates to the Person of God Himself. John 1: 1-3 states: “In the beginning was the Word (Logos), and the Word was with God, and the Word was God. He was in the beginning with God. All things were made through Him, and without Him nothing was made that were made. In Him was life, and the life was the light of men”. These quotes were taken from *The Spirit Filled Life Bible* (Hayford, 1991:1573).

Concluding, the word “logos” embodies ‘meaning’ and ‘creativity’, ‘transformative power’ and the more familiar ‘spoken word’ that refers to ‘dialogue’. This study therefore proposes that ‘creating’ through drawing can be regarded as an essential spiritual act and search for meaning (that refers to the desire to know God in order to also come to know the self) that can be regarded as a form of ‘transformative visual dialogue’ with the self and the other as well as the Other reflected in nature.

reciprocity that occurs in drawing therefore plays a major role in the process of individuation through the merging of the conscious with the unconscious mind.

Individuation, according to Miller (2004:3), is not possible without coming to terms with the unconscious, which in turn, leads to a new level of being, through the unification of opposites that leads to the wholeness and ‘rediscovery’ of the self, in essence, I would argue, effecting the transformation of the self. Parallels are also drawn regarding the transformative value between the workings of the conscious and unconscious mind and religious or spiritual experience, explored in Chapter Two in relation to drawing practice through the writings of Jeffrey Miller.

All of these psychological and spiritual notions are brought into their relevant context as they become applicable and pertain to grasping the transformative potential of the drawing process and the actual drawings produced.

Research methodology

This study is a qualitative study in which enquiry focuses on meaning in context. I am primarily interested in coming to know how people construct meaning, in and by means of drawing, that is, how they make sense of their world and their experiences through drawing. I am interested in knowing how trace contains and shapes this way of meaning-making. Reciprocity between artist and drawing involves knowing the self, always in relation to the life-world. This aspect, in turn, leads to understanding the transformation of the self. Critical reflection on and iconographic analyses of my own drawing practices and those of Diane Victor, in conjunction with a close reading of the work of those theorists I discuss above, form the generative framework for developing the discussion and argumentation. This involved interviewing Diane Victor, observing and analysing applicable artworks and relating my views and understandings to appropriate and significant theoretical texts.

In my references to and discussion of Diane Victor’s work, this study will focus simply on her practical and theoretical input as a valued additional ‘third-person perspective’ – no more and no less. This means that my body of drawings and lithography prints is discussed in relation to selected drawings and prints that she has done, thereby seeking to arrive at deeper levels of understanding similarities and differences. In the discussions, I specifically focus on the significance of personal experiences, the reflective and transformative potential of the actual drawings, the drawing process itself as well as the drawing materials and techniques used towards effecting a possible transformation of the self. This method of exploration and research offers me an opportunity to construct a theoretical argument around my practical work. In this model there will be ample room for theory and practice to interact with each other, as well as inform and enrich each other.

My study finds its seedbed in the soil of experience– from a personal perspective as drafter and drawing educator.

The body of practical drawings and prints requires a reflective approach to generate understanding. Comparison, cross-referencing, finding parallels and contrasting my own work with that of Diane Victor are processes that stimulate such reflection. In doing so, understanding is expanded to also include additional information regarding the drawing process, sources, ideas and influences that helped to generate the work in the first place. I employ and relate, as sounding boards and medians, the thinking of relevant psychologists, theologians and art theorists. I also draw on the work of a selection of my drawing students.

Chapter outline

The thesis comprises three comprehensive chapters, each with various subsections.¹³ In broad terms, Chapter One focuses on the theoretical armature that outlines and supports further discussion and argumentation. Chapters Two and Three focus on practice in relation to the theoretical outline that emerge from Chapter One. Chapter One provides the theoretical foundation for discussing drawing practice in Chapter Two, while Chapter Three offers some concluding insights.

It is important to note that the intention of Chapter Two is not to ‘visually illustrate’ or necessarily ‘prove’ the theoretical arguments and ‘findings’ in Chapter One. Through the practical discussion of various drawings and prints in specific theoretical contexts, Chapter Two rather seeks to practically elucidate, contextualise and, where necessary, explain my practical work within an appropriate and meaningful ‘theoretical landscape’.

Chapter One focuses on drawing as vehicle of transformative reciprocity between self and life-world and the theories that would support this notion. Reciprocity between artist and drawing is explained and reflected upon as a potentially transformative process. The study’s psycho-analytical framework is delineated with a specific spiritual premise for argumentation finding its origins in the soil of experience. The theological premise of this chapter, and of the entire thesis, for that matter, is that the “essence” of human beings essentially consists of body, soul and spirit, three components of humanness that are hardly divisible and that function together as one during the drawing process. This study suggests that reciprocity between artist and drawing effectively functions and comes into its own within this ‘whole’. I draw certain parallels between a spiritual dimension and its relationship with the workings of the conscious and unconscious mind.

Chapter One also explores the transformative significance of drawing as it pertains to the interaction of the self with her life-world. The self’s life-world is discussed as visibility and invisibility, an inner and outer world. Life-world is defined as the self’s interaction with a visible world – through nature

¹³ These components would include a Table of Contents, Bibliography and Addendums A, B and C, which incorporate a List of Figures, a Glossary, a personal interview with the artist Diane Victor as well as written and practical research done with three selected drawing students.

and culture as well as the self's interaction with an invisible life-world – which would include the workings of the conscious and unconscious mind as well as influence of a spiritual dimension.

In Chapter One I discuss the writings and views of philosophers, art historians and drawing theorists such as Derrida, Merleau-Ponty, Lévi-Strauss, Varela, Shear, Bryson, Downs, Marshall, Sawdon, Selby, Gablik, Tormey, McInnes, Koseff, Maslen and Southern. Concerning discussions on the conscious and unconscious mind and the role a spiritual dimension would play in drawing's transformative faculties; this chapter refers to the relevant theories of psychologists such as: Carl Jung, Dan. P. McAdams, Arnold Goldberg, Heinz Kohut, Anne. S. Harris, Viktor Frankl, William Kelly, M. Laski, C. Ulman, A. Maslow, J. Rubin and J. Jones, among others.

In Chapter Two the discussion seeks to practically integrate and reflect upon those theories I outlined in Chapter One. I bring about such integration by relating theory to my own practice and that of Diane Victor. I reflect on how reciprocity between artist and drawing functions in Victor's work as well as in my own – on physical, subjective as well as spiritual levels.¹⁴ I refer to various exhibitions of Victor's work and I include a personal interview with Victor that I conducted with her on 27 July 2012 (Addendum B, page 149). I also refer to the reviews of art critics and writers such as: Mary Corrigan, Sean O' Toole, Jacki McInnes, Lara Koseff, Karen von Veh, Herlo van Rensburg, Oliver Roberts, Michael Smith, Roberta Coci, Sophie Perryer, Elizabeth Rankin, Bronwyn Law-Viljoen, Emma Bedford and Marion Arnold.

Chapter Three is the concluding chapter of the thesis and contains a summary and short explanations of the conclusions reached through the theoretical and practical research that Chapters One and Two relate. This chapter also explores the possible scope of this particular field of study as well as indicating further research options.

Finally, it is important to note that in practice-lead visual art studies the creative process often acquires a life of its own, beyond the drafter's control. Practice therefore leads and theory follows. This allows for growth in the practical component and prevents the practical work from simply illustrating the theoretical research. A reflective approach instigated by the practical work as primary point of departure supports the development of this thesis.

¹⁴ The theoretical foundation for these different levels or aspects of the discussion in regards to the self's interaction with her life-world has already been established in Chapter One and is now practically continued and discussed in Chapter Two.

CHAPTER ONE

DRAWING AS VEHICLE OF TRANSFORMATIVE RECIPROCITY BETWEEN SELF AND LIFE-WORLD

1.1 Introduction

And you shall know the truth, and the truth shall make you free (Hayford, 1991:1589).

This study postulates that through recognition and knowing of “truth” concerning the self and the world of the self, true transformation becomes a possibility.¹⁵ (Refer to Glossary page 207). Drawing functions as the mere vehicle of the drafter to arrive at these points of ‘knowing’ and enables the drafter, through a process of reciprocity, to honestly ‘recognize’ and ‘know’ herself, which in turn, informs and enables her to relate to, come to know and hopefully effectively influence her subsequent life-world. Michael Ayerton underscored drawing’s confrontational potential by affirming that before all else and before becoming a form of communication, drawing can be regarded as a soliloquy through which the drafter makes clear to herself and not the spectator, what she is doing (Edwards, 1979:154).

This study contends that drawings and the drawing process itself possess inherent ‘mirroring qualities’ that encourage personal recognition, knowing and possible transformation of the self. This notion is elucidated in Scripture, in which case earthly and heavenly knowledge of God and the self are likened to only “seeing a poor reflection” (Longman III, Ryken & Wilhoit, 1998:560).¹⁶ This study proposes

¹⁵ Amongst academics, notions pertaining to “truth” as well as ideas and thoughts pertaining to the ‘spirit’, are generally accepted as “cultural constructs”. Considering that these could all be regarded as ‘spiritual concepts’, I would propose that they are to be understood and assessed through spiritual means which implies that they can only truly be understood through the spiritual notion of ‘faith’ being connected to ‘experience’, which in turn, speaks of a ‘particular perspective’ being gained. I therefore suggest that choosing to ‘see from the other’s perspective’ comes first, followed by the possibility to comprehend ‘spiritual truths’. If this is regarded in any other way, the result is mostly confusion, it becomes almost ludicrous and questions the credibility, actual existence and validity of these notions themselves when attempting to assess them through logical, intellectual means. For further reading, refer to different dictionary explanations. The *Oxford Advanced Learner’s Dictionary* refers to the notion of “truth” as “the quality or state of being true” (1995:1281).

¹⁶ In Ryken, Wilhoit & Longman III’s *Dictionary of Biblical Imagery* (1998:560), this phenomenon of “knowing” related to “seeing” is explained as [“Enigma”, “riddle”, “intimation”] as in a mirror”, yet later there is a promise of a complete knowing when “we shall see face to face”.

that true ‘knowing of the self’ is necessary for transformation to become a possibility (Hayford, 1991:1896).¹⁷

The study agrees with the notion that in our present earthly condition we can understand and see God and ourselves through secondary means. Furthermore, the notion of humans being a “secondary imperfect reflection of God” is derived from the theological concept that human beings were originally “made in the image of God” (Hayford, 1991:5).¹⁸ This chapter postulates that reciprocity in drawing presents itself as a unique ‘secondary means’ of knowing, healing and restoration of the self and the world of the self. I propose that human nature is inherently prone to self-deception, considering that people mostly see and acknowledge what they would like to see, and believe what they would like to believe and consequently nothing changes. This study will attempt to explain how reciprocity between artist, drawing, and world could prove to be conducive to personal and collective change.

Reciprocity through drawing embodies ‘certain exchanges’ that occur between the drafter and the drafter’s life-world that could contribute towards a sense of ‘recognition’, ‘coming to know’, ‘knowing’ and ‘eventual transformation’ through the cumulative acquisition of knowledge. The study argues that possible change of the self largely depends on the drafter’s subjective responses to these encounters as they occur in the drawing process. In reaching a better understanding of this process, it is important to note that in these particular exchanges between the drawing, drafter and the drafter’s life-world, no clear divisions can be made and that these exchanges occur on a visible as well as on an invisible level. The drafter needs to become ‘blind’ in order to obtain the ability to ‘see’ and therefore this process could be described as a process that occurs from ‘the inside out’ as well as from the ‘outside in’.¹⁹ It demands honesty from the drafter herself in being willing to ‘embrace her blindness’

¹⁷ In the *Spirit Filled Life Bible* (1991:1896), the notion of “self-reflection” towards personal transformation is referred to as follows: “For if anyone is a hearer (seer) of the word (truth) and not a doer, he (she) is like a man (woman) observing his (her) natural face in a mirror; for he (she) observes himself (herself), goes away, and immediately forgets what kind of man (woman) he (she) was” (citing James 1:23, 24). This particular scriptural reference has been adapted in brackets to suit the context of this study.

¹⁸ The *Spirit Filled Life Bible* (1991:8, 9, 789), refers to this theological notion that human beings were originally created in the image of God and also implies that humans, in their original state, before the theological “Fall” were regarded as perfect. After the “Fall” occurred and the notion of “sin” came into the world, the need arose for a “restoration of the self”. For further reading, refer to Psalm 51: 12 and Genesis 3. I would therefore argue that reciprocity in drawing also functions as a vehicle towards the healing and restoration of the self.

¹⁹ Seeing that this study can be considered as an exploration and reflection of the self, which is continuously being shaped by faith (theology) and its relationship to life experiences (psychology), it inevitably does contain a strong element of subjectivity. B.M. Sharan refers to the reality and relevance of subjectivity in research that involves the self in her book *Qualitative Research and Case Study Applications in Education* (1989:5). “Even though I would therefore like this study to be grounded in ‘truth’, I realise that because I am using myself-in-the-world as prime instrument of inquiry, I would offer possible perspectives on ‘reality’ rather than truth”. The reader may also refer to further reading concerning the validity and need of research that is rooted in experience in this chapter as well as further reading on the conceptual framework of this study.

in order to acquire her ability to see and her subsequent enablement to draw. The physical process of drawing thus becomes a mere ‘platform’ or ‘vehicle’ through which this unique reciprocity occurs towards the possible transformation of the self.

Jacques Derrida points to the value of reciprocity between artist and drawing as a necessary means of learning “to see from within” in order “to clearly see” and “come to know” that which is without. Reciprocity through drawing involves a certain purification or alchemy of the self. In stressing the importance of personal ‘purification’ or ‘distillation’ towards change, Derrida (1993:18) refers to Christ’s statement concerning the condition of the Pharisees in Scripture as follows:

You blind Pharisee! First clean the inside of the cup, so that the outside also may become clean (Hayford, 1991:1450).

In conclusion, African artist Deborah Bell (in conversation with Ricky Burnett) underscored the importance and value of purification as it occurs within the process of making towards possible transformation as follows:

I like very much the idea that work itself is a transformative action. That making something can change, if ever so subtly, something in my world. The idea that making something is also a kind of personal alchemy, as it were, a making of the Self... So yes, I’d like people to know that the doing is crucial – the idea of process diving to its own depth²⁰ (Burnett, 2011).

1.2 Chapter outline

Chapter One focuses on reciprocity between artist and world by means of drawing, how it functions and can be conducive towards the transformation of the self. This chapter will contain the psycho-analytical framework of the study, which will be brought into context with a specific spiritual conceptual premise of argumentation finding its origins in the soil of experience.²¹

The theoretical premise of this study is that human beings consist of body, soul and spirit, three components that are indivisible, functioning together during the drawing process as one. The study suggests that reciprocity in drawing effectively functions and comes into its own within this ‘whole’.

¹⁹ Reciprocity that occurs in drawing encourages the drafter to see and recognize the self. For further reading on the notion of “blindness” and “seeing” through the process of drawing refer to Derrida’s *Memoirs of the Blind: The Self-portrait and other Ruins* (1993).

²⁰ For further reading refer to online *Interview of Ricky Burnett with artist Deborah Bell* (2011) on the notion of “presence” in her work and art making processes.

²¹ Parallels are drawn between the idea of ‘knowing God’ and ‘the knowing of self’. This study draws parallels between psychology and theology in its framework of argumentation.

In the discussion of drawing reciprocity, certain parallels will be drawn between a spiritual dimension and its relationship with the workings of the conscious and unconscious mind (psycho-analytical framework) effecting the transformation of the self and life-world.

This study therefore postulates that personal transformation does not occur in isolation, but is rather a complex process of mediation and exchange. It cannot be separated from the acknowledgement or the influence of a spiritual dimension. When referring to the workings of the conscious and the unconscious mind during the process of drawing, the study proposes that psychological and spiritual aspects correspond with each other in that they are in fact not, as many presume, in necessary opposition, but can in fact work together, shedding light upon each other, in moving towards personal understanding and change of the self. This truth is substantiated by recent psychoanalytic treatments of religion, notably those of Jones (1991) and Rubin (1996, 1997), who have called for a mutually, if not reciprocal, influencing relationship:

Psychoanalysis is challenged by religion to examine its own idolatries, values, self-care ethic and pathologizing tendencies. Religion is challenged to examine its uncritical self-idealization and the ways in which its practices and beliefs may promote or sustain psychopathology to give transcendence the prominence it deserves without reifying it or identifying it with any one tradition or set of symbols (Goldberg, 2001:181).

Apart from a general theoretical discussion on the notion of transformative reciprocity through drawing affecting the self, each chapter will deal with the significance of experience embodied in performative drawing as well as the workings of the conscious and the unconscious mind, and their relationship towards a spiritual dimension effecting personal change. (Refer to Glossary page 197). When it comes to the study of trace, this study will focus on the transformative potential of nature-induced trace as well as culturally-induced trace.²² In the section on performative drawing, this study will refer to the transformative potential of trace itself.

In the discussion of the significance of reciprocity that occurs through performative drawing towards the transformation of the self, this study will only briefly mention the significance of certain subordinate components such as memory versus forgetting, repetition, introspection and internalisation, association and desire.²³ (Refer to Glossary page 196). In my particular research, it is important to note that these aspects cannot be effectively discussed as isolated entities and so the transformative significance of those particular subordinate aspects will only be discussed in the context of actual drawings and the drawing process as found in selected drawings of Diane Victor as well as my own drawings. Reference will be made to the functioning of these particular aspects in

²² The significance and function of nature and culturally-induced trace will be discussed in the discussions of my own work as well as selected works of Diane Victor in Chapter Two.

²³ Seeing that there are many different subordinate components, the two central chapters of this study will focus only on those components relevant to my own work.

Chapter Two, pointing to their relationship with the workings of the conscious and unconscious mind, and their relationship with a spiritual dimension.

This study concludes that drawing functions as a vehicle through which particular reciprocal processes function towards possible personal transformation – drawing can be thus regarded as a means of facilitating reciprocity between the drafter and her life-world. Reciprocity through drawing will be discussed as it occurs on different levels and also manifests itself in different ways – the self, the drawing process and the world of the self. The first aspect pertains to this study's particular notion of the self, which I propose consists of a body (physical level), soul (intellectual and emotional level) and spirit (spiritual level). The second aspect is the drawing process itself, and due to the vastness and complexity of this field, the study will focus specifically on the significance of reciprocity in performative drawing. The last and third aspect is the drafter's life-world, which refers to a physical world – which pertains to the self's interaction with culture and nature (visible aspect) as well as a spiritual world – which pertains to the self's interaction with a psychic and spiritual world (invisible aspect). Reciprocity through drawing functions on a visible as well as an invisible level, an inward as well as an outward level towards the transformation of the self.

Chapter One will therefore focus on the theoretical aspect of this particular process and Chapter Two will focus on the occurrence of the phenomenon in my own drawing and in selected drawings of Diane Victor.

This study could be regarded as a qualitative investigation because I am primarily interested in coming to know how the self and the other construct meaning, that is, how we make sense of the world and our experiences we have in the world. This analysis strives for depth of understanding – of the self reflected in the other that could possibly lead towards the transformation of both. As far as the reliability of the study is concerned, I am aware that reliability is problematic in my field of research, which concerns itself with the social sciences, because human behaviour is never static (Sharan, 1989:5). Even though I would like my study to be grounded in “truth”, I realise that because I am using myself-in-the-world as prime instrument of inquiry, I am able to offer possible perspectives on “reality” rather than the “truth”. The study largely resides and finds its seedbed in the soil of experience as it is “lived”, “felt” or “undergone”, and therefore rests upon qualitative inquiry that focuses on meaning in context. To conclude, the research contains a strong experiential, social as well as introspective dimension, which subjectively interweaves itself through drawing reciprocity towards promoting personal change.

1.3 Reciprocity

In the following section the term “reciprocity” will be clarified and defined in terms of the process of drawing. Furthermore, the potential of reciprocity through drawing will also be explored in terms of its potential towards personal change.

According to Etienne Pelaprat and Barry Brown (2012) in their online journal, *Reciprocity: Understanding online social relations*, the term “reciprocity” is based on the principle of mutual exchange between two or more entities, including the exchange that occurs between the drafter and the drafter’s life-world during perceptual processes that engender productivity.

Reciprocity relates to drawing, revealing itself as trace, which would include the visible trace such as the depiction of strokes, marks and concrete visibility as well as the invisible trace, which would include unmarking, erasure, absence and disappearance. The irruption of trace on the drawing surface involves an ‘outward pushing and inward pulling’ of the drafter as well as the viewer in his or her process of observation. Pelaprat and Brown’s (2012) statements further elucidate the significance of drawing’s reciprocity by explaining the process as “being symbolic insofar as it produces and enacts many different forms of social life by drawing individuals into a relation of recognition”.

This section will explain how this phenomenon manifests itself in the drawing process. I will specifically refer to the ideas of theorists such as: Derrida, Downs, Marshall, Sawdon, Selby, Tormey as well as Maslen.

Creating trace in drawing involves the self and the world of the self, and therefore we may ask what indeed we know when we claim ‘to know’ the self and the ‘world-of-the-self’? As we come to know something about the drafter’s “traits”, the aesthetic discipline of drawing starts and becomes a highly significant means towards the exploration and expression of the evolving self as drafter.²⁴ (Refer to Glossary page 205).

The process of drawing operates in the realms of the visible as well as the invisible.²⁵ It involves an inward and outward movement of the drafter on a physical, psychological and spiritual level. Downs,

²⁴ I propose that significant parallels can be drawn between the actual ‘personality traits’ of the drafter and his/her particular style of drawing that could also contribute towards a ‘sense of coming to know’ during the process of drawing. Derrida’s (1993:2) use of “trait” contains a range of meanings such as referring to a “feature, line, stroke or mark”. Downs, et al in *Drawing Now: Between the lines of contemporary art* (2007:vii) refers to Derrida’s use of “traceur”, which means, “to draw” as a direct creation and transformation that takes place from the mind to the material, in other words referring to “a mark being made, a creative vector”. The notion of the self’s association with the actual drawing material and mark being made relates to the alchemical process in drawing, which will be explained in Chapter Two as it occurs in my own work as well as in selected works of Diane Victor.

²⁵ The visible in drawing refers to the physical and ‘outer’ aspect and the process of drawing, while the invisible refers to the subjective aspect of drawing which includes the mind, emotions as well as the spirit. For further

Marshall, Sawdon, Selby and Tormey (2007:xi) in their online peer-reviewed journal *Drawing Now: Between the Lines of Contemporary Art*, explain drawing as a process that “circulates around vision and seeing”, originating, once again, according to Derrida, in the realm of “blindness” and “invisibility”. It explains this “blind” realm as “the psychic vision of dreams and the imaginary”. Furthermore, these authors regard the process of drawing as a “primary means of communication”, as it “mediates between the metaphysical and the physical, or relating thought and perception”.

Jack Southern (2011:8) supports the internalising, cathartic and transformative nature of the drawing process by stating that apart from being a primary means of self-expression, drawing can also be regarded as “a quiet, intimate, hidden and introspective activity which can be a means to process and access thoughts, work through understandings and ideas and release intuitive emotions and gestures”. (Refer to Glossary page 189).

Downs et al. (2007:xvi), go on to propose the necessity of regarding drawing as process by pointing to the fact that sometimes “we might have an idea, so conceived that we cannot imagine it nor demonstrate it entirely as it resides in the relationship between the imagination and understanding, and possibly exceeds understanding and can only be approached through the physical process itself”.

This study postulates that reciprocity in drawing involves an inherent quest for knowledge and meaning, a need to ‘come to know’ the drafter’s present condition, sense of self or situation, a place of contemplation and a place of meditation. Regarding ‘knowing’ and the ‘process of coming to know’ as a vital part of reciprocity in drawing, it is interesting to note that the word “knowing” or the Greek “*ginosko*” refers to a particular process leading to the attainment of knowledge (Hayford, 1991:1589).

According to biblical references, “knowing” is regarded as a process embodying different phases: an “inception”, “a progress” and an “eventual attainment” of knowledge.²⁶ Furthermore, it involves the recognition of truth through personal experience (Hayford, 1991:1589). I contend that a direct relationship possibly exists between the degree of “knowing” and the degree to which the drafter is changed through the process of drawing.

According to Mick Maslen (2011:14), reciprocity in drawing involves unique dichotomies in a process of continuous becoming and self-realization in which progress is indeed difficult to measure, seeing that as something is gained, something else may be lost. Consequently this unique process

reading on notions of the “visible” and the “invisible” refer to Maurice Merleau-Ponty’s book entitled *The Visible and the Invisible* (1968).

²⁶ The process of ‘knowing’ in the context of the drawing can be compared, in this instance, with the metaphoric concept of ‘pregnancy’ having three phases: The first stage – being impregnated (having its origins in intimacy, in this case, spiritual intimacy); the second stage – being pregnant (growing or ‘incubating’ of an idea); and the third stage – the actual birthing process (bringing forth of the idea through the process of drawing).

simultaneously involves the ‘losing’ as well as the ‘finding’ of the self. This paradoxical process would include the ‘losing of the self’ and subsequent ‘finding of the self’ leading to a new sense of ‘self-realization’.

Consequently, the process of trace could be seen to give the viewer visual, and in some cases, intellectual, psychological and spiritual information about the drafter. The drawing and studying of trace becomes a highly poignant and potent activity leading to the understanding and transformation of the self. The drafter’s manipulation of trace comprises a complex process of learning and invention that merges past and durational knowledge in order to bring forth a new sense of knowing. Trace could therefore be regarded as an utterance of understanding. The urge to create, in this case, to draw, is a quest for knowledge, whether about the self and its current situation or about the world that forms and informs the self. As such, we can experience the act of trace and its flow as a form of contemplation or meditation, an often emotive response that enhances understanding, thereby arriving at new levels of meaning.

Thus, the phrase “quest for knowledge” implies an aspect of our relationship with the world – we need to know the world, because we live in it. Every second of our lives we engage in it, albeit merely through our senses of sight, smell, touch, hearing and taste. Our senses bring about a relationship of reciprocity: humans have an effect on their life-world and the world, in turn, affects all living and non-living beings in it. In this study the drafter’s life-world would refer to a physical, visible world as well as a spiritual, invisible world. The physical world would include the reflection and interaction of the self within culture which includes the other as well as nature. The invisible, spiritual world would refer to the interaction and reflection of the self through the conscious as well as the unconscious mind and their connection with the Spirit. To conclude, our perception of the world and of ourselves forms through such a process as reciprocity.

1.4 The Self – Body, Soul and Spirit

1.4.1 Three levels

Reciprocity in drawing occurs through the three following levels of experience, all being relevant in constructing the notion of Self:

- A Physical Level – Body
- A Subjective Level – Mind and Emotion
- A Spiritual Level - Spirit

Before continuing to discuss how reciprocity through drawing could lead to the transformation of the self, the “self” needs to be clearly defined. When referring to the self, we may ask the question: “What am I?” which points to finding the “essence” of self. Once this concept has been established, in this case, theologically and psychologically, this knowledge leads to the self’s relationship to her “life-world” which in turn, leads to the question: “Who am I?” which results in finding ‘a sense of identity’, ‘meaning’ and subsequent ‘purpose’. The self’s particular relevance to “essence” and a subsequent sense of “identity” was discussed at a conference on the theme “*Do we know who we are? A brief reflection on identity*”, held at the Art Academy of Latvia, Riga on the 8 March 2010. I quote the speaker as follows:

The concept of identity as we usually use it is quite close to the metaphysical concept of essence, in which it has its origin. But there is also a philosophical concept of essence, which is focused on the special sense of sameness... (2010:2, 3)²⁷

According to conclusions reached at the conference, identity can be divided into two main categories namely a psychic category, which also pertains to the spirit, as discussed by Jung as well as a social and cultural category. Both of these categories are embodied in the drafter’s “life-world”. The drawing process, its relationship to the conscious and unconscious mind and their connection to the spirit (transcendent function in the brain) will be discussed through the “psychic origin of personal identity”, and the influence of allegory or myth will be discussed through the “social and cultural origin of personal identity”.

This study proposes that the self consists of a body, soul and spirit. It can therefore be concluded that the process of drawing most effectively operates on three different levels towards effecting personal change – on a physical, subjective and spiritual level. These different components are hardly divisible and often function together during the drawing process. This study proposes that transformative

²⁷ This study proposes that this particular “sense of sameness” is rooted in the soil of ‘experience’ – the experience of simply being human.

power is released in the sense of “knowing” the self that is derived from knowing the “essence of self”, which leads to the comprehension of who the self is, which in turn, directly affects the drafter’s understanding of her “life-world”. Reciprocity that functions through drawing, therefore serves as a vehicle to arrive at these points of “knowing”.

Reciprocity that occurs through drawing involves three different aspects – “the body” would refer to the actual act of hand on paper, “the soul” to the involvement of the mind and emotions in terms of actions and decisions regarding visual imagery, and “the spirit” to the interaction of the human spirit as influencing actions and decisions.²⁸ Through the acknowledgement of the importance and interaction of the body, mind and spirit in drawing, this study will attempt to discuss the suggested process on a psychological, physical, sociological, as well as a spiritual level.

On a physical and sociological level, the significance and transformative power of drawing as performativity will be discussed, and on a psychological level, the workings and significance of the conscious as well as the unconscious mind effecting the transformation of the self will be discussed. Lastly, the function and importance of the acknowledgement of a spiritual dimension in performative drawing will be discussed, with specific reference to the transcendent function in the brain.²⁹ The particular ‘spiritual aspect’ aspect of this study will be discussed in its operation through a sense of spiritual awareness of a certain ‘spiritual presence’ and acknowledgement during the drawing process and its particular interaction with the conscious as well as the unconscious mind.³⁰ Lastly, notions pertaining to the significance, manifestation and relationship of transience, presence and human essence will be discussed in Chapter Two as they occur and function in selected works of Victor and myself (Refer to Glossary page 206). These notions will be discussed by focusing on the thematic aspects of human mortality and fragility in portraits of the self and the other in Victor’s work as well as my own.

The subjective aspect of this study centres on self-reflection and in this context my understanding of reciprocity in drawing is influenced by my own experiences – be they emotional, physical or spiritual. This study is therefore rooted in the soil of personal and collective experience in the field of drawing and its connection to life in general. Beliefs and convictions are rooted in tacit knowledge gained

²⁸ Refer to the physicality of the drawing process in the discussion of the self’s interaction with nature (visible life-world) in this chapter as well as in the discussion of the drawing process in the work of Diane Victor.

²⁹ The physical aspect of the significance of the drawing material as well as accompanied drawing actions and gestures, will be further elaborated upon in the section of “The interaction of the self with a visible life-world” – specifically pertaining to nature.

³⁰ I propose that spiritual awareness and acknowledgement are both conducive towards the effective transformation of the self through reciprocity that occurs through drawing.

over the years of functioning as drafter. Varela and Shear (1999:6) affirm the fact that experiential and social dimensions in science are often hidden, but never entirely absent.

This study accepts that no approach to experience is entirely neutral, because it inevitably introduces an interpretative framework into its gathering of phenomenal data. Shear and Varela (1999:14) conclude that taking all aspects of the experiential approach into account, “first-person methods cannot be regarded as pure, solid “facts” but potentially valid inter-subjective items of knowledge, quasi-objects of a mental sort. No more and no less”. This study therefore proposes that the role of a study leader as well as the inclusion of a ‘third person perspective’ and ‘visual soundboard’ via an artist such as Diane Victor in the discussion of my theoretical and practical research is thus of inestimable value with regard to the reliability of this study in the area of transformative drawing research, therapy and validity in drawing education. The drawing process therefore ‘surpasses the boundaries of speech in its innate expressive potential’ and obtains significant value towards the transformation of the self.³¹

1.4.2 Conceptual Background

This study’s particular theological stance that human beings consist of body, soul and spirit is directly related to its psycho-analytical framework from which it intends to argue the transformation of the self through drawing. When considering that reciprocity through drawing operates in the realms of the visible as well as the invisible, it has been necessary to clarify what is meant by the essence of human beings in order to gain a better understanding of how the reciprocity that occurs through drawing literally ‘interweaves itself’ within this ‘whole’, effecting wholeness of the self.

The particular theological premise will now briefly be contextualised in a historical sense and will be theoretically ‘embroidered upon’ by philosophers such as Descartes, Augustine and Plato arguing the validity of the notion that human beings essentially consist of a body, soul and spirit functioning as one.

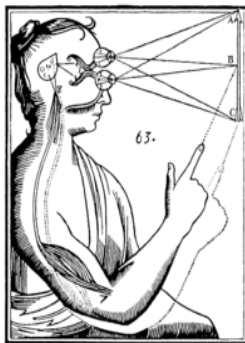


Illustration A: René Descartes’ illustration of mind/body dualism. Descartes claimed that inputs are transmitted by sensory organs to the brain and from there to the immaterial spirit. Refer to René Descartes’ *Meditations on First Philosophy* (2008).

³¹ Varela and Shear in their book *The View from Within. First-person approaches to the study of consciousness* (1999:47), also point to the need for and validity of the “interviewer” and I would propose ‘other perspectives in general’ in order to assist the researcher who draws from experience, to remain within her own limits of experience. On this point, see Downs, et.al. *Drawing Now: Between the Lines of Contemporary Art* (2007:7).

Descartes claimed that the *mind* (soul and spirit) was superior to the *body* (finite and physical part of man) and could continue and even exist without the body (Skirry, 2006). Furthermore, Saint Augustine claimed that the body could be seen as “animalistic” and of “virtually no value” in contrast with the mind or subjective part of human beings (Skirry, 2006). This study will not concern itself with the devaluation of any of these aspects, for in drawing they function as one thereby effecting transformation of the self.

Furthermore, Plato believed in the concepts of “duality” and “opposition” as relating to the way the human body and mind exist and function. Plato claimed that the mind and body existed separately and is therefore independent of each other – in fact, the mind and body are often in opposition. According to Plato, all things that exist therefore come into being from their opposite being and would not exist without it.³² This study contends that reciprocity in drawing concerns itself with the creation of order out of chaos, originating within the tension of opposites. Drawing can therefore be regarded as an effective medium which necessitates and cultivates the unity of body, mind and spirit, leading to true recognition, self-realization and eventual wholeness of the self.

During the drawing process, the body, mind and spirit work together interchangeably and influence conscious as well as unconscious decisions, on subject matter, on mark making and the experience of transcendence. Note that the mind, body and the spirit, which encompasses inside as well as outside influences, function together towards achieving personal transformation, which in turn, relates to the self's present bodily existence.

No clear distinction can be made between the self and the world of the self.³³ This study contends that in drawing reciprocity there is a synergy between the functioning of the mind, body and spirit, effecting personal change. When referring to the specific and effective functioning of the different parts, this study suggests that, ideally, the spirit guides the process and the mind and body respond in blind faith, constantly, deliberately and tentatively seeking through the process of drawing. It could be concluded that coming to know through the spirit, in drawing, ultimately leads to knowing and transformation of the self. Chapter Two will include further discussion on and visual references to the way that this process actually works in my own drawing and in selected works of Diane Victor.

This study suggests that within human beings there might be an unconscious or even conscious longing to return to a state of order, absence of confusion and an inner sense of well-being. Through the acknowledgement of the spiritual aspect of man, the process of drawing becomes a creative act through which the drafter's spirit in conjunction with the mind, emotions as well as bodily actions,

³² For further reading refer to web reference *Plato's Body/Soul Distinction* (2009). Also refer to Thomas Olszewsky's (1967) online journal article, *On the Relations of Soul to Body in Plato and Aristotle*.

³³ This notion of 'no clear distinction' is further explained under the heading and subsequent discussion on “reciprocity” and “the quest for knowledge” in this chapter.

seeks to connect with the Spirit and the Creator from whom she originates. This specific spiritual focus in drawing enables the drafter to move beyond her own limited and fallible human resources.

The Romantic artist, William Blake confirms this notion by stating: “I myself do nothing. The Holy Spirit accomplishes all through me” (Cameron, 1993: xii). So too did, De Stijl artist, Piet Mondrian claim: “The position of the artist is humble. He is essentially a channel” (Cameron, 1993: xv). Reciprocity in drawing, which includes the desire to achieve the wholeness and redemption of the self, could thus be seen as a cathartic process towards the possible unification, recognition and understanding of opposites within the drafter.

To conclude this section, the study argues that a certain transformative power such as can be found in ritual art, resides within performative drawing. This power could lead to the transformation of the self, which has the potential to subsequently influence her family and society as a whole.

1.5 Primary and subordinate components and their function in drawing

This study postulates that reciprocity through drawing operates most effectively on three different levels, namely a physical, subjective and spiritual level. This argument will now continue by identifying and briefly discussing the relevant primary components under the so called physical, subjective and spiritual levels found within the drawing process. These components can be listed as follows:

- Trace as Experience
- Trace as Performance
- Trace and the workings of the Conscious and Unconscious mind and their connection to a Spiritual Dimension.

Because of the vast complexity of knowledge existing in each respective field, this study chooses to focus on the relationship of trace as experience rooted in its performance and its related psychological and spiritual aspects. Special reference will be made to trace as performance and its relationship with the conscious as well as the unconscious mind. Lastly, the connection and function of the conscious and unconscious mind in the performative process of drawing will be discussed and drawing's relationship with a spiritual dimension, as well as the transcendent function in the brain.

It remains important to note, however, that there are also many subordinate components with theoretical relevance to this study which resort under the different primary components already mentioned. These subordinate components include, amongst possible others, introspection and internalisation, memory versus forgetting, and the significance of repetition as well as many other

cathartic aspects such as: trace and association, the transformative power of doing, projections of the self, including intimacy versus distance, and trace as the embodiment of desire and longing.

1.6 Performative drawing and the interaction of the self with a visible life-world – Nature and Culture

Ritual in drawing that acts constitutes healing and the release of power over circumstances, people and the inner psyche of the individual – drawing with a sense of “purpose” that could constitute actual change (Downs, et al. 2007:pxii) (Refer to Glossary page 183).

1.6.1 Reciprocity in the act of trace as performance

This study holds that the process of trace as performance and the performative act of drawing involves a release of power towards the transformation of the self and the world of the self - such as can be found in Ritual Art.³⁴ As suggested in the above quotation, drawing involves an act of faith through doing, whereby the drafter seeks to gain a form of control and power over the self, circumstances and people influencing the world of the self.³⁵

In this ‘doing’ that goes hand in hand with ‘believing’, ‘knowing’ and ‘coming to know’, which in turn involves the whole being of the drafter, a transformative power is released towards actual change. Through the workings of the conscious and unconscious mind, as well as an obsessive, emotive and repetitive expression through the process of trace, the drafter often seeks to convey certain hopes, longings, beliefs, experiences and narratives. From a spiritual perspective, it could even be concluded that this process could be regarded as a form of intercession.³⁶ (Refer to Glossary page 191).

Apart from the ideal and hope to actually initiate transformation through reciprocity in drawing, I would propose that some drafters, such as myself, also seek to come to a better understanding of the self - what and who she is and is becoming pertaining to her very existence, which in turn is informed by her life-world. Once again it is important to note that this so called “life-world” includes “the other” or that which is visible as well as the world of the Spirit or the invisible. Through reciprocity in drawing and the responses that the actual drawings as self-objects invoke, which include discussion and reflection, the potential exists for change and drawing could be seen as possessing a transformative power such as can be found in Ritual Art. Judith Mason affirms the power of drawing

³⁴ For definitions of “Ritual Art” refer to Robert Atkins’s (1990), book entitled *Artspeak* with specific reference to definitions in Patrick Hank’s *Collins Online English Dictionary* (1979).

³⁵ Examples of such art making processes can be found in the art of the Prehistoric Shaman and San art. For further reading refer to J. Clottes. and D. Lewis-Williams book entitled, *The Shamans of Prehistory – Trance and Magic in the Painted Caves* (1998).

³⁶ The term “Intercession” refers to the Christian notion of “standing in the gap” on behalf of another or even a kind of “becoming of the other” such as can be perceived in the rituals of the Shaman. It can therefore be connected with ideas related to liminality. See the *Oxford Advanced Learner’s Dictionary*. (1995:621) and refer to Ezekiel 22: 30 in the “Word Wealth and Kingdom Dynamics” section of the *Spirit Filled Life Bible* (Hayford, 1991:1186).

as transformative act by stating that the arts possess inherent power to change ideas very quickly and on a very profound level (Freemantle, Mason & Van Rensburg, 2008:85).

John Berger emphasises the act of drawing as “becoming rather than being”, which relates to the focus on “doing” discourse and drawing being a thinking process. According to Downs, et al., subjective drawing could present drawing by traditional means with a conceptual undertone, with a specific focus on how the process of making the drawing adds to its content, thus a concept summarised as “performative”. This then provides an opportunity to reflect upon what might be valued in drawing such as its obsessive nature and also its simplicity concerning its application of traditional materials.³⁷ Also coinciding with this is drawing’s capacity to reflect the postmodern preoccupation with fragmentation, indeterminacy and appropriation.³⁸

Drawing also has a capacity to express, in contrasting ways, through gesture and allegory and has the potential to challenge what might be considered as aesthetic.³⁹ Furthermore, Downs, et al. point to two aspects that can be seen as central to drawing, namely the speculative and the performative.

Therefore, there are certain implications resulting from drawing considered as concept and thought and reliant upon the process of making – its performance (Downs, et al. 2007:xii). It is only through the act of drawing and thereby transforming the signifying material that the process of recognition unfolds. Recognition always occurs in movement and so action and movement are integral parts of the performative process of drawing (Varela & Shear, 1999:90). C. Ginsburg also underscores the importance of actual movement learning in relation to developing awareness and concludes that all human action requires an integration of conscious and unconscious activity which in turn requires complex organisation (Varela & Shear, 1999:80).⁴⁰

³⁷ The use of the drawing material itself as well as the drawing process often possesses potent, psychologically and spiritually transformative powers, as in the use of blood and paint in the drawings of the shaman. For further reading refer to Clottes & Lewis-Williams *The Shamans of Prehistory – Trance and Magic in the Painted Caves* (1998:33).

³⁸ For definitions of art terminology such as “fragmentation”, “indeterminacy” and “appropriation” refer to online dictionary and books of art terminology such as Robert Atkins’ *Artspeak* (1990) as well as *The Oxford Learner’s Dictionary* (1995: 468, 605, 49).

³⁹ Allegorical and gestural modes of expression can clearly be seen in the work of Diane Victor and William Kentridge, and drawing’s potential to challenge what might be considered as “aesthetic” can be seen in many abstract works such as those done by Abstract Expressionist artist Jackson Pollock and contemporary artist SyTwombly.

⁴⁰ For further reading on transformative movement learning refer to Dirkx, J.M., Mezirow, J & Cranton, P. *Musings and Reflections on the Meaning, Context and Process of Transformative Learning: A Dialogue between J.M. Dirkx and J. Mezirow* (2006:123-139). “Mezirow describes a rational process of learning that transforms an acquired frame of reference. Dirkx focuses on the nature of self – a sense of identity and subjectivity – which he sees as soul work or inner work.”

In the reciprocal process of trace, transformation of the self occurs on three different levels – through labour, through reflection and projection, as well as through association (Bryson, 1983:141). Through the use of gestural trace, the projection of the self occurs through association and particular emotional responses. According to Goldberg (1998:9), performative art could reveal layers of meaning about art and art making that have not been clear before.

Goldberg adds that performance as such, whether autobiographical monologue or personal ritual, informs the viewer and drafter on many levels related to art making such as multi-culturalism and the bodily significance of gestures, such as is found in drawing practice.⁴¹ Michael Fried further elaborates on the performative significance of the drawn trace by referring to abstract painting and sculpture in the minimalist art tradition as a kind of abstract art that with its stage presence: “approaches the condition of theatre and demands that the work of art confront the beholder” (Goldberg, 1998:10). Ultimately, it can be concluded that the performative act of drawing involves movement – inner and outer, visible and invisible, which entails a process of becoming which could lead to eventual transformation.

1.6.2 Reciprocity through drawing and the significance of doing, making, reflection and projection of the self in nature

1.6.2.1 Projection of the self in performative gestures, methods and acts

This study postulates that in the process of drawing, trace obtains a transformative power in various ways: Firstly, through the actual application pertaining to performative gestures and use of certain drawing materials and their relation and response to the drawing surface and secondly, through association and projection of the drafter on and through these particular traces. Trace becomes a silent “visual language” from which the self is projected and reflected. D.M. Morisot writes of the transformative power of trace thus:

The soul of the mind requires marvellously little stimulus to make it produce all that it envisages, and employ all its reserve forces in order to be itself, which it clearly knows it is not until it is very different from its ordinary condition. It does not want to submit to being what it most frequently is. A few drops of ink, a sheet of paper as material for the accumulation and co-ordination of moments and acts, are all that is required (De Zegher, 2003:9).

Judith Mason underscores the reflective and transformative potential of trace by stating that drawing constitutes a constant silent communication between the inner vision of what the drafter intends and that which the drawing wants to become (Freemantle, Mason & Van Rensburg, 2008:138). Referring to tacit knowledge I gained as drafter, I contend that this aspect demands a constant inner and outer sense of awareness or alertness from the drafter in this process of achieving transformation.

⁴¹ For further reading as explanation of “performative drawings” refer to the drawings and drawing processes of the Shaman as elaborated upon by Clottes and Lewis-Williams in their book *The Shamans of Prehistory - Trance and Magic in the Painted Caves* (1998:33), as well as Lewis-Williams’ *San Rock Art* (2011).

Furthermore, an autobiographical element is very often reflected in the drafter's choice and employment of particular traces, for instance, Newman reflects upon the blot or stain as being a place from "which the artist projects, but also from where he sees. He is not simply looking at the blot in order to produce a work; he is inhabiting it" (De Zegher, 2003:98, 99). Trace itself can potentially possess poetic and symbolic significance that can contribute towards the recognition and eventual change of the self. Relating to a sense of self with trace, Norman Bryson compares painterly trace to the drawn line thus:

Painting presents being and the drawn line presents becoming. Line gives you the image together with the whole history of its becoming-image (in De Zegher, 2003:149).

The transformative and performative significance of nature induced trace will now be investigated with special reference to the work of Abstract Expressionist Jackson Pollock⁴².

Through the process of drawing, trace itself begets a personality of its own and seems to 'engulf' and 'embody' the drafter on a physical as well as an emotional level – she literally 'loses herself in her work' and thus the act of drawing pertains to a 'moving in and out of the work itself'. H. Rosenberg, an art critic and spokesperson for the Abstract Expressionists, underscored the transformative significance of the performative process of drawing, in the following statement:

...the canvas began to appear to one American painter after another as an arena in which to act – rather than a space in which to reproduce, redesign, analyse or 'express' an object, actual or imagined. What was to go on the canvas was not a picture, but an event. The painter no longer approached his easel with an image in his mind; he went up to it with material in his hand to do something to that other piece of material in front of him. The image would be a result of that encounter (Beukes, Louw & Van Wyk, 2012:212).

Margaret Davidson describes nature induced marks that are created by natural forces such as gravity, propulsion, surface tension and fire as having one thing in common, which is that the process cannot be heavily controlled, but nevertheless communicates something intense. She argues that the intensity comes from the sheer chance of it all and the surprising beauty that happens when the laws of nature take over. Davidson quotes Pollock on the self's relation to trace thus:

Pollock's famous statement "I am nature" gets right to the point: No longer does the artist stand apart from nature and depict it, the artist is a part of nature, and is aware of, and governed by, the vehicle through which nature makes its mark, makes its particular presence known. Pollock recognized something we perpetually forget – that human beings are part of it all, not separate overseers. His powerful work is the result that can be found in art made by handing much of the control over to the fundamental and ever-present force of gravity (Davidson, 2011:73).

1.6.3 Projection, reflection and association of the self in culture: Allegory or Personal myths

I will now briefly discuss the significance of the projection, association and reflection of the self in the depiction of personal myths. In this section, I will refer to the significance of the artist's life-

⁴² The performative and transformative significance of culturally-induced trace will be discussed in Chapter Two as found in the working process of Diane Victor and my own work.

world effecting change of the self, especially referring to the drafter's cultural and social context. Reciprocity through drawing thus operates as perfect visual language in the expression of personal myth towards achieving the transformation and eventual wholeness of the self. According to psychologist Dan McAdams (1993:50), we can identify four general kinds of myths that play out their own significant roles effecting change of the self. These different types of myth are found in the theatre itself and include comedy, romance, tragedy and irony. Furthermore, these different forms provide a useful paradigm towards the understanding of personal myths and the self.

Firstly, we may start by asking what the significance of the depiction of personal myths might be towards the transformation of the self through reciprocity in drawing? When it comes to personal experience, hopes, desires and longings, being reflected in stories and characters influencing the world of the self, Claude Lévi-Strauss in *The Claim of Lévi-Strauss* points to myths being unimportant regarding the particularity of the stories (Lévi-Strauss, 2010:1).

Lévi-Strauss proposes that what are truly important are the oppositions they deal with and how the story pulls matters together in a unifying whole. Through the projection, reflection and association of personal experience in the depiction of the other or the self, the drafter attempts to come to know and make sense of her own experience and the viewer is simultaneously also encouraged to participate in bringing their experiences into play. McAdams refers to the significance of reflecting the self in the other towards wholesome development thus:

Our myths and our lives are generally too complex to be populated by a single main character. Myths draw their characters from an individual's imagoes, which are internalized complexes of actual or imagined personas. Many personal myths contain more than one dominant imago, as central protagonists within the self, interact and sometimes conflict in the making of identity (McAdams, 1993:37) (Refer to Glossary page 198).

I will now continue to discuss the significance of the self as 'role player' and 'projector of conscious and unconscious thoughts and emotions' through the depiction of the other in moving towards the change of the self. Underscoring the subjective and self-reflexive nature of the drawing process, Maurice Merleau-Ponty stated: "I am becoming a spectator to my own inner world" (1968:29). It could therefore be concluded that as the self attempts to portray the other through the process of drawing, the portrait itself inevitably becomes a portrait of the self. Through the act of attempting to draw others (or the self for that matter), the drafter consciously or unconsciously also draws herself during the process of attempting to portray the other in a so called 'objective way'.

Through reciprocity in drawing, the drafter, consciously or unconsciously, often seeks to come to a deeper level of self-revelation as well as a better understanding of her sense of self in relation to others, and the broader society, which raises issues of differences as well as similarities. It could be concluded that in our differences we are yet all united in our 'humanity', our 'experiences' realised in our 'personal life stories' and in that, I suppose, there resides a place of learning.

Brenda Schmahmann refers to the belief that “mirroring” the natural world in an image can signify “truth”. Historically, the self-portrait has been viewed as a means for not just accurately “reflecting” the physiognomy of the maker, but also for exposing hidden “truths” about the artist’s state of mind or personality (Schmahmann, 2004:6). In the case of the trace being non-descriptive or experimental and thus often coincidental, association with a particular trace seems to be connected to the unconscious as well as memory. According to Downs, et al. reciprocity in drawing thus moves between observation, studying the visible (present tense), reference (past and memory) and projection (future tense and what is absent). The artist, therefore, recovers invisibility to memory, making visible what is “unbeseen” (Downs, et al. 2007:xii).

Lastly, it could be concluded that most art forms find their origins in performance, and that performance in itself often creates a creative seedbed for other creative developments, such as drawing. When it comes to the artist’s attempt to draw herself or the other, the process is often preceded by an actual performance that serves as photographic or visual references towards the creation of the final artwork.

This performative process in itself can be regarded as a form of catharsis, in which case the artist attempts to ‘become’ the subject that she describes through the process of drawing. The cathartic process functions on two levels through actual enactment of the other, reliving an actual experience through the reciprocity in drawing and through the actual response of the drawn trace (often embedded within layers of ‘drawn emotional responses’ on the paper’s surface).

According to Jacki McInnes and Lara Koseff (2008:223), the term “catharsis” can be defined as “the release of troubling or painful thoughts, experiences as suppressed memories from the unconscious, resulting in a sense of relief – as if an unbearable emotional weight has been lifted away”. According to McInnes and Koseff (2008:223), the notion of catharsis originated with the Greek philosopher Aristotle, who believed that through the experience of watching Greek tragedies, the viewer was purged of strong emotions. “Catharsis” could be summarised as “re-enacting” an unpleasant experience or memory through an emotional or symbolic act, be it in the form of poetry, music or in this case, through reciprocity in drawing, thereby creating an artwork that describes and intends to exorcise the event.

The function and power of reciprocity that occurs through drawing therefore lies in the ritualistic act of ‘doing’, thereby depicting the different story types of individuals in a visual manner whilst believing that in doing so, the drafter obtains the power to bring forth actual change – change of the self as well as the possibility of changing the audience of the self, similar to what one would experience in a theatrical performance. To conclude this section, there are many parallels that can be drawn between the theatrical and the reciprocity that functions through drawing. Reciprocity that occurs through drawing possesses the ability to bring that which is hidden in the unconscious and the

emotional, irrational mind, to the fore. Parallels can thus be drawn between Ronald Harwood's description of the theatre and drawing as an effective means of expressing emotion as follows:

The theatre has the alarming power to embody problems that are fundamental to existence but which frequently defy solution because, historically, the theatre has been a medium more of emotion than of rationality, finding a language and a setting in which to express what otherwise must have remained hidden or suppressed. Theatre has invaded areas of existence, countries of the mind, which are by nature resistant to rational exploration, and it has done so in order to make a home there, not to destroy, or to analyse (De Zegher 2003:14).

1.7 Drawing and the interaction of the self with an invisible life-world – A psychological and spiritual world

1.7.1 The conscious and unconscious mind in drawing and their connection to a spiritual dimension.

1.7.1.1 Views of the psychologist Carl Jung

Fundamentally, when attempting to analyse the self, one needs to consider how it is positioned within the psyche. Jung begins his discussion of the psyche by pointing to its complexity and its immediacy, according to him a "*sine qua non*" of all experience (Kelly, 1991:113). The contents of consciousness are therefore the only things we experience immediately and directly.

Since consciousness of the world is not direct, it must be mediated through sense perceptions. One could conclude that reciprocity through drawing now becomes of inestimable value in the process of individuation, functioning as agent which brings conscious as well as unconscious thoughts and emotions to consciousness. This process happens through the senses, which Jung refers to as sound, sight, touch etc. and informs us of the existence of this process. According to Jung, the process of "apperception", which comes from processes such as thinking and recognition, informs us what something is. Thus when we perceive a "feeling-tone" about the object or subject, we imply evaluation, which involves emotional reactions of a pleasant or unpleasant nature (Kelly, 1991:114).

Recognition entails differentiation and comparison of sense-perceived objects and subjects by means of memory, whereas evaluation involves pleasant or unpleasant emotional reactions. Memory-images stimulated by these reactions accompany concomitant feeling-tones (Kelly, 1991:114). It would seem that the drawing process itself encompasses all of the above notions that relate the unconscious with the conscious mind.

Furthermore, we need to have a clear understanding of the personal unconscious as well as the collective unconscious mind in order to understand their roles in the transformation of the self through drawing reciprocity (Refer to Glossary page 186). Jung points out that the contents of the personal unconscious have become unconscious because they have lost their intensity, have been forgotten, were repressed or were never intense enough to enter consciousness, though they did somehow enter

the psyche. Whatever is experienced by the individual psyche is revealed through various depths of the personal unconscious and may or may not influence the persona at a later stage, by emanating from unconscious complexes (Kelly, 1991:114,115).

I would conclude that Jung thus promotes analytic therapy, whereas I propose that the drawing process as well as the subsequent drawing itself as selfobject possesses the potential to become ‘a silent visual therapist’ through which the drafter comes to ‘recognize’, ‘remember’ or ‘analyse’ her condition. Through the acknowledgment of a spiritual dimension influencing personal revelation and subsequent transformation, the drafter moves closer towards a place of wholeness and understanding.

Thirdly, Jung underscores the value of the collective unconscious mind in effecting personal change. The collective unconscious is nourished and rooted in the idea that the individual’s sense of self is inextricably connected to the other and the specific community in which the drafter finds herself. Kelly (1991:115) points out that as Jung observes, the collective unconscious seems to consist of primordial images of the kind found in myths.

It is interesting to note that the universality of these myths indicates that the collective unconscious transcends individual experience. The process of drawing thus serves as an effective means by which these “images” stemming from the collective unconscious are brought to the fore. Jung concludes that the primordial images of the collective unconscious are inherited in that a person shares, with his ancestors, the same predispositions towards experiencing the world. As these typical situations are repeated, archetypes (which are the contents of the collective unconscious) are born and manifest themselves in the images of myths and symbols (Kelly, 1991:115) (Refer to Glossary page 184).

Lastly, I refer to the self as an archetype that is central to Jung’s theory. The self can be regarded as the archetype of order, organization and unification of all that comprises the human personality. The self is at the core of the collective unconscious and draws to itself the many archetypes and their manifestations into an ideally harmonious whole which is a result of the integration of the conscious and the unconscious. Jung stresses the fact that the self should not be confused with the conscious ego. The self is normally unconscious, although it does manifest itself in various ways such as through dreams, projections and active imagination (Kelly, 1991:122).

I contend that this could be regarded as the exact ‘psychological space’ where the drawing process becomes necessary and vital towards discovering, recognizing or analysing the self, residing within the unconscious. The process of self-development can therefore be seen as the process of individuation, which Jung considered to be the goal of every personality in order to achieve a state of selfhood and self-realization through self-knowledge. Jung claims that as our awareness of personality develops, we come to know that the archetypes are just part of our complex psyche. The struggle towards unification thus becomes a key component. Individuation can be seen as the process

of bringing unconscious aspects of the personality into consciousness in order to produce a harmony within the personality. The self plays a pivotal role in this development by controlling and governing the process. The self can therefore be viewed as an “inner guide”, unlike the outer conscious ego. Jung concludes by stressing the importance of the healthy interaction of the ego with the self in the development of the personality (Kelly, 1991:122).

In Chapter Two I will be discussing Diane Victor’s work as well as my own by referring to the workings of the conscious and unconscious mind from a paradoxical perspective as found in the drawing process. It is therefore important to mention Jung’s reference to the “union of opposites” as an irreplaceable prerequisite for wholeness (Kelly, 1991:122,123).⁴³

According to Jung, the process of integrating unconscious contents into consciousness is well assimilated only when it has been understood not just intellectually, but also according to its feeling-value. What this entails for Jung, is coming to grips with the anima or animus problem to prepare for the union of opposites as a vital prerequisite for wholeness (Refer to Glossary page 184). In proposing his psychology of the self, Jung makes it clear that one needs to acquire a clear understanding of the shadow, the self and the anima/animus only through a thorough experience of each (Kelly, 1991:123).⁴⁴ (Refer to Glossary page 202). Once again, I contend that the reciprocity that occurs through drawing enables the drafter to consciously and unconsciously connect to these stated “archetypes”, such as “the shadow”.⁴⁵

1.7.1.2 Heinz Kohut on Self psychology and Intersubjective psycho-analysis

Heinz Kohut claimed that the self can develop only when the need of one’s “self states”, including one’s sense of worth and well-being, are met in relationships with others. Self psychology stresses the importance of a stable and integrated sense of self through empathic contacts with other humans, primary significant others conceived of as “selfobjects”.

Selfobjects meet the developing self’s needs for mirroring, idealization and twinship, and thereby strengthen the developing self. It is interesting to note that in treating the narcissistic patient the

⁴³ For further reading refer to Anne Singer Harris’s book on Jungian Psychology entitled *Living with Paradox—An Introduction to Jungian Psychology* (1996), W. L. Kelly, *Psychology of the Unconscious* (1991) as well as Jung’s, *The Archetypes of the collective unconscious* (1959).

⁴⁴ Refer to the Glossary in Addendum C for definitions and explanations of psychological concepts such as “the shadow”, “the self”, “the anima/animus”, the “psyche” and the “persona”.

⁴⁵ I contend that “the shadow” residing within the unconscious manifesting itself through unexpected, yet strong emotions that the drafter naturally perceives to be part his/her particular personality, could possibly also be the hidden domain of a spirit/s personality/s posing as part of the personality of the individual. I contend that this could lead to inner confusion and conflicting emotions within the self that, in extreme cases, could manifest itself as “schizophrenia” or “multiple personality” disorder. For further reading refer to F. Hammond & I.M. Hammond’s *Pigs in the Parlour* (1992).

process of treatment proceeds through “transmuting internalizations” in which the patient gradually internalizes the selfobject functions provided by the therapist. I, accordingly ask whether the “patient’s” or drafter’s eventual drawing and her drawing process could not contribute or even ‘pose’ as a so-called “selfobject” that could become ‘personified’ in replacing the role of the so-called “therapist”? McAdams (1993:254), in turn, stresses that “interpersonal dialogue” is of the utmost importance in effectively exploring the self. To conclude, I propose that the potential exists for a drawing and the drawing process itself to function as a potential “selfobject”, which in its own ‘silent visual language’ replaces or assists the role of the therapist and becomes a pivotal tool in “interpersonal dialogue” towards the becoming and eventual transformation of the self.

In contrast to traditional psychoanalysis, which focuses on drives, internal conflicts and fantasies, self-psychology places a greater emphasis on the importance of relationships towards achieving wholeness of the self. According to C.B. Strozier, Kohut’s book *The Analysis of the Self: A Systematic Analysis of the Treatment of the Narcissistic Personality Disorders* had a significant impact on the field by extending Freud’s theory of narcissism and introducing what Kohut called the “self-object transferences of mirroring and idealization” (Kohut, 1971, Strozier, 2004:3).

It is therefore assumed that children need to idealize and emotionally “sink into” and identify with the idealized competence of admired figures. In turn they also need to have their self-worth reflected back or “mirrored” by empathic care giving others. These experiences enable them to learn self-soothing and other skills that are necessary for the development of a healthy sense of self. Later Kohut added the selfobject theme of alter-ego/twinship, based on the idea of being part of a larger human identification with others (Kohut, 1971). Jacques Lacan underscores Kohut’s theories (Kohut, 1977:137,138) on the mirroring of the self, by referring to the “mirror stage” that functions as the moment of recognition of the distinction between self and the other. This stage does not require the physical object “mirror”, but rather an external image of the self taken from the social and physical environment. According to Lacan this process requires the introjection of the other in the same, establishing a concept of the self that is derived from the other.

1.7.2 The acknowledgement of a spiritual dimension in drawing and its relationship with the transcendent function

In this reciprocal process of drawing there can also be an ‘awareness’ of outward influences through the acknowledgement of the influence of a spiritual dimension. I argue that the awareness of the drafter of her inner and her outside world during the drawing process, and allowance of the conscious mind to make way for uninvited, sudden moments that intrude upon the unconscious mind are sometimes influenced not just by the unconscious, but possibly even by spiritual forces outside of the self. Maybe the unconscious, through the reciprocal process of trace, could be seen as the prime

conduit through which a spiritual force moves and that this movement sets the stage for moments of self-revelation and unexpected insights.

I propose that the need and the acknowledgment of a spiritual dimension have become increasingly important towards sustaining emotional and psychological health or well-being. The expression of experiences reflected in personal myths through the reciprocal process of drawing through the interaction of the conscious and unconscious mind, has the power to make us move from ‘tunnel vision’, or a singular perspective, towards a more ‘open vision’ or holistic perspective.

Therefore, it is worthwhile taking note of the relationship between the conscious and the unconscious mind, on the one hand, and the spiritual aspect of creating, on the other hand – in this case through the reciprocity that occurs in the drawing process. I contend that the process of personal transformation does not occur in isolation, but is rather complex, in that it cannot be separated from the acknowledgement of the influence of a spiritual dimension influencing the drafter’s life-world. Concerning the interaction with a spiritual dimension in relationship with the unconscious mind during the drawing process, I will also investigate views put forth by psychologists Dan McAdams, Arnold Goldberg and Carl Jung.

1.7.2.1 Views of Arnold Goldberg on Self psychology and its’ potentially transformative interaction with a spiritual dimension.

In Goldberg’s study of the self, he questions whether there are reciprocal dimensions of influence between the spiritual experience and the therapeutic experience (Goldberg, 2001:192,193).

When referring to the workings of the conscious and the unconscious mind during the reciprocal process of drawing, I contend that the psychological and spiritual aspects correspond with each other in that they indeed, as many presume, are not in necessary opposition, but can in fact, work together, thus shedding light upon each other, towards personal understanding and transformation of the drafter. Arnold Goldberg underscores this notion by referring to recent psychoanalytic treatments of religion, notably those of Jones (1991) and Rubin (1996, 1997), who have suggested a mutually, if not reciprocal, influencing relationship (2001:181).

Pointing to some potentially negative aspects of this relationship, Goldberg (2001:186) refers to C. Ulman (1989), who stated that as the “other” in the religious, conversion is infallible and perfect, the experience of the merger, or drafter in this case, achieves the felt quality of perfection rendering the transformed self perfect as well. Ulman therefore, concludes, that the “merger with God” may ultimately offer the opportunity for a relationship that circumvents the demands of relationships with others who have needs and wishes of their own (Goldberg 2001:188).

Goldberg affirms that the selfobject's needs for mirroring, twinship and idealization may all be at work in spiritual experiences and in experiences of the divine, as well as in adherence to particular religious beliefs and practices (Goldberg, 2001:181).

He continues by pointing out that throughout history, human beings have reported experiences interpreted variously as transcendental, spiritual, religious and mystical. Goldberg refers to Karen Armstrong, who called this an "arresting characteristic of the human mind" and a "fact of life" (1993:xxi), while Rudolph Otto referred to "*homo religious*" in his book *The Sacred* (1917) as a way of describing this uniquely human interest in the divine. Goldberg (2001:180) furthermore points to Laski, who wrote about "the rare joy and feeling of contact with ultimate meaning of transcendent origin in ecstatic experiences". A. Maslow investigated "peak experiences" of contact with the holy or sacred, the beauty of nature, and feelings of harmony with the universe in his books entitled *Religions, Values and Peak-Experiences* (1964) and *Toward a Psychology of Being* (1968). This idea directly relates to typically Romantic notions of the transcendental represented in the work of J.M.W Turner and C.D. Friedrich. Goldberg refers to Maslow, who points out that these experiences were not considered as rare and exotic experiences but, rather, as the pinnacle of his needs hierarchy. Goldberg quotes Jeffrey Rubin (1996, 1997) on "non-self-centred subjectivity" thus:

a psychological-spiritual phenomenon that is implicated in a range of adaptive contexts. It is something many people have experienced, for example, creating art or participating in athletics or religious experiences or love. It is characterized by heightened attentiveness, focus and clarity; attunement with the other as well as to self; non-self-preoccupied exercise of agency; a sense of unity and timelessness; and non-self-annulling immersion in whatever one is doing in the present (Goldberg, 2001:180).

Goldberg states that self-psychology, with its developmental trajectories of every selfobject need, acknowledges that the simple presence of religion does not instantly convey the function, meaning or derivation of the experience within the personality. A clinician's confusion about how to deal with the material often culminates in religion being pathologised or ignored. This aspect, according to Goldberg, underscores the validity of Meissner's (1984:752) observation that many religious people are anxious about exploring the unconscious dimensions of their faith, lest it be psychologized away, it also confirms the validity of Kohut's remark that "the insights of the psychology of the self, enable us to shed our intolerant attitude toward religion" (Goldberg, 2001:182).

Through the study of Kohut's notions of the significance of a selfobject being in a significant other, a divine other or a physical object as an extension of the self, I have become increasingly interested in the possibility of actual traces or drawing of the drafter becoming a personified selfobject towards achieving the transformation of the self. Goldberg refers to Kohut's book *How does analysis cure?* (1984:76) and makes the following statement on the significance of visual imagery as selfobjects:

Kohut revisited this notion of creating substitute selfobjects through visual imagery when there seemed to be no plausible selfobjects in one's environment. Specifically, he suggested a self-psychology refinement of the concept of regression-in-service-of-the-ego and spoke of a positive evaluation of the capacity to conjure up "the presence of individuals [in order] to carry out acts of supreme courage" (Goldberg, 2001:185).

Drawing deals with the unification of opposites as well as the creation of order out of chaos. The conscious and unconscious mind and their connection to the spiritual therefore become ever more important in striving towards the transformation of the self. Goldberg underscores this idea by pointing to R.S. Ellwood (1999:175), who stated in *Mysticism and Religion*, that what the pattern finally reveals is simply that there is a direction toward union in the serious spiritual life, and while common motifs may appear, no two advances toward union are the same (Goldberg 2001:188).

To conclude, the drafter might consider whether the actual drawing and reciprocity that occurs through drawing could in itself, become fulfilling as idealized selfobject and whether we are mostly left with a sense of partial satisfaction seeing that no drawing could probably be seen as perfect? Could this then be part of the driving force that propels the drafter towards her next drawing, constantly driven by a hidden longing towards this desired image of 'visual perfection' and 'beauty'?

1.7.2.2 Views of Carl Jung on the transcendent function of the Psyche

Jung argues that the transcendent function of the psyche emanates from the union of conscious and unconscious content. Jung points out that the unconscious and the conscious seldom agree as to content or tendency, and that they rather play more complementary roles in relation to each other. Jung called the function "transcendent" because "it makes the transition from one attitude to another organically possible, without the loss of the unconscious" (Kelly, 1991:124). In the treatment of mental disorders Jung considers the role of the analyst to be that of mediating the transcendent function for the patient, helping him to bring conscious and unconscious contents together towards engendering a new attitude. The role of the analyst, according to Jung, is one of the most important meanings of transference.

I contend that this is the exact stage where drawing could be personified to start functioning as possible selfobject towards the transformation of the self. So too the acknowledgement of 'a perfect Other' or alternative 'God awareness' becomes significant, whereby in the drafter's particular case, this 'spiritual awareness' could effectively 'substitute' the therapist, or alternatively assist the therapist in reaching valuable insights concerning his or her patient, or alternatively the drafter herself.⁴⁶ Jung continues that his clients see the analyst as having in this relationship the "character of

⁴⁶ I contend that the transformative process of drawing and drawings posing as so-called "selfobjects" could possibly substitute or at least assist a therapist towards leading a patient towards wholeness. I suggest that Diane Victor's work and working process would support this notion, seeing that she confessed to have never felt the need to consult a "therapist".

an indispensable figure absolutely necessary for life". Should the demands of the patient not be met, hatred and disillusionment towards the therapist may develop (Kelly, 1991:124).

According to Jung, creativity incorporating fantasies and dreams may be the beginning of the transcendent function, the collaboration of conscious and unconscious data. Emotional disturbances related to unconscious contents may therefore be expressed by drawings. Jung points out that the transcendent function is an integral and a total function that takes into consideration all components, affective and intellectual, which emanate from the unconscious. In the case of a "vital threat with a dangerous affect", Jung underscores the importance of "aestheticization" and "intellectualization" as "excellent weapons". Jung considers the transcendent function as a valuable addition to psychotherapeutic treatment.

I propose that drawing functions in a transcendent way enabling the drafter to bring unconscious content to consciousness. The transcendent function of the psyche is also enhanced through a sense of the spiritual awareness. Jung specifically refers to the "Holy Spirit" (functioning as "mediator") which functions as the symbolic substitute for the "transcendent function" which brings about a sense of "wholeness" or unification within the experience of the self (Miller, 2004:97).

I conclude that these "findings" of Jung on the transcendent function of the psyche support Suzi Gablik's (1991:76) notion of the importance of a spiritual dimension to art making and psychological health as expressed in her reference to the psychologist Robert Johnson:

All my experience as a psychologist leads me to the conclusion that a sense of reverence is necessary for psychological health. If a person has no sense of reverence, no feeling that there is anyone or anything that inspires awe, it cuts the conscious personality off completely from the nourishing springs of the unconscious. It is ironic, then, that so much of our modern culture is aimed at eradicating all reverence, all respect for the high truths and qualities that inspire a feeling of awe and worship in the human soul (Refer to Glossary page 208).

1.8 Conclusion

Derrida refers to the ancient notion of "a mark being made, a creative vector" in itself possessing transformative power, and parallels can be drawn to the writings of psychologist McAdams in his descriptions and references to the desire found in human beings to establish a certain legacy of the self. This notion is most prominent in the desire towards creating a narration of one's life story or personal myth, but I would contend that it could even be found in the pure simplicity of mark making and its different manifestations as found in the process of drawing. I therefore argue that in the performative process of drawing there is also the need for the establishment of a legacy of the self. As this desire occurs in toddlerhood in the moments of first self-realizations, so also it seems to

manifest itself by means of ‘a new face’, so to speak, as the middle aged adult comes to realize in the words of Erik Erikson (1968:141) that “I am what survives me” (McAdams, 1993:238)⁴⁷.

Lastly, according to McAdams, there are three kinds of generative action, namely creating, maintaining and offering. I will focus on the “creative action” and its relationship with drawing reciprocity. McAdams declares that to create something in one’s own image could be viewed as the “agentic act par excellence” (McAdams, 1993:238). However, even in the act of creating, the creator may perceive that not everything is under her control. Henry Murray concluded that the creative process may be beyond the control of the drafter and that our creations have a life of their own. Furthermore, McAdams confirms this notion by pointing to Margaret Atwood’s novel entitled *Cat’s Eye* in which she bemoans her inability to control the art she creates: “I can no longer control these paintings, or tell them what to mean. Whatever energy they have came out of me. I’m what’s left over” (McAdams, 1993:238).

I conclude that reciprocity through drawing encompasses the whole being of the drafter that could lead to the transformation of the self and functions most effectively on multiple levels as discussed in this study. Drawing can therefore be regarded as an absolutely powerful, unique process conducive to the transformation of the self. Reciprocity through drawing, by its very nature, provides a perfect means for the drafter to access seemingly obscure and submerged areas of the body, mind and spirit towards achieving ‘recognition’, ‘knowing’ and eventual transformation of the self and the world of the self.

I argue that true transformation of the self can only be a possibility in drawing when the different aspects are rightfully acknowledged and are given the necessary attention they deserve. Through the acknowledgement of a spiritual dimension to drawing, I conclude that drawing ideally possesses the potential to become a transformative act of worship, in which case the drafter senses a connection with her Creator, and thereby comes to know and recognise Him, and herself from whom she emanates. I would propose that by focusing only upon our own resources and human capacities, ‘becoming’ through drawing might be a possibility, yet true change seems to occur most effectively through awareness and interaction with a spiritual presence and power through and beyond the self.

⁴⁷ For further references see E. Erikson’s book, *Identity: Youth and crisis*. (1968).

CHAPTER TWO

DRAWING AS TRANSFORMATIVE RECIPROCITY IN MY ART AND IN SELECTED WORKS OF DIANE VICTOR

This study postulates that reciprocity through drawing indeed has the potential to be conducive to the transformation of the self as well as the world of the self. Expressing the drafter's physical, emotional and spiritual experiences through performative drawing becomes a highly confrontational process that has the capacity for inducing change on multiple levels. It could be concluded that the decision to respond to these 'confrontations', 'personal perspectives' and 'experiences' still remains with the self and the other in a way that he or she, in their own humanity, can personally and visually comprehend, relate to and accept. In my work, I associate with and reflect upon the work of the South African artist, Diane Victor, who has been referred to by certain art critics as "a truth teller" and by others, as a "social watchdog" of society (Skawran, 2008:94). Jacki McInnes and Lara Koseff (2008:221) refer to the following statement by Victor: "Nothing seems to change, no one responds unless they are affected personally, and people still forget what they do not like".

2.1 Introduction

In this section, reciprocity through drawing will be discussed by specifically referring to the practical manifestation, and in some cases, more in depth elaboration on the theoretical knowledge gained in Chapter One. The discussion will focus on the practical application of such theoretical knowledge in which case theory and practice inform each other. Chapter Two therefore purposes to unite theory and practice.⁴⁸ I explain the specific occurrence and function of reciprocity in my drawing as well as in the work of Diane Victor, whose working processes and drawings function as a "third person perspective" and "visual soundboard" in the discussion of my work.

In the discussion of Victor's work, I will focus mostly on some of her recent drawings as embodied in her solo show entitled *Ashes to Ashes and Smoke to Dust* exhibited at the U.J. Gallery in Johannesburg in 2011. I will concentrate on her drawings done through the use of candle smoke, charcoal dust, charcoal and ash. Victor's particular use of these drawing materials, working processes as well as the reflection, association and projection of herself within her material and subject matter, will be brought into the context of my own use of these aspects effecting personal and possible

⁴⁸ It is important to note that in visual art practice studies, it is accepted that the creative process often has a life of its own, beyond the drafter's control. Practice therefore leads and theory follows in order to allow for growth within the practical component as well as to avoid the practical work simply 'illustrating' the theoretical research.

collective transformation. Specific reference will also be made to some of her lithographs and etchings as they pertain to her finer, more detailed drawings.

In the discussion of Victor's work I will refer to notions pertaining to 'self-portraits' or 'reflections of the self' as observed in her depictions of the self and the other. It was most notable that in my interview with Victor, honesty and what she chooses to recognise and acknowledge still remains personal and often differs from what might be perceived in her work from the other's perspective. I therefore choose to adopt Victor's orientation by rather refraining from explaining my work literally, and only attempting to theoretically contextualize it in this chapter thereby allowing room for a certain 'open-endedness' when it comes to the creation of 'meaning in context'. This particular stance allows for many different perceptions, recognitions and associations to occur in relation to the work, which could lead to possible recognition and transformation of the self and the other on multiple levels.

2.2 Reciprocity in my work and selected works of Diane Victor: Involvement of Body, Soul and Spirit

This study will continue by attempting to explain how the process of trace functions in my work with regard to the interaction of the body, soul and spirit. The acknowledgement of this aspect is important, because reciprocity in drawing deals with the drafter, a unique human being in her or his totality. As already mentioned in Chapter One, the different aspects are hardly divisible, but seems to flow simultaneously through and across each other within the drawing process towards the transformation of the self. Nevertheless, in order to obtain a clear perspective on how these different aspects function in Victor's work as well as my own, 'the body' refers to the physical aspect of drawing, 'the soul' to the subjective aspect as well as the psychological aspect of drawing, and 'the spirit' to the spiritual aspect of drawing.⁴⁹ These different aspects will therefore be discussed according to a more or less similar structural approach as adopted in Chapter One.

In my work there are two distinctly different drawing processes that will be discussed in order to obtain a clear understanding that there is more than one approach to drawing that could lead to the transformation of the self – both, however, involve the transformative aspect of labour. It is important

⁴⁹ The physical aspect of drawing pertains to drawing actions and the use of drawing materials, the subjective aspect of drawing pertains to the involvement of the mind and emotions, and the spiritual aspect of drawing refers to the involvement of the spirit of the drafter and its connection with a spiritual realm. Victor considers the physical aspect, which involves drawing actions as well as the material itself, to be of vital importance towards the transformation of the self (Victor, 2012) (Addendum B, page 149, 150). It is as though the physical aspect is of the utmost importance and precedes the interaction of the mind, emotions and possible spiritual involvement.

to note that in each process there is an ‘inward and outward pulling’ of the drafter that occurs, determined through detailed versus more expressive, loosely worked areas.⁵⁰

In my view, neither one of these two particular approaches is superior or inferior to the other with regard to their particular function, but, as can also be observed in Victor’s work, seem often to co-exist in a paradoxical fashion within the drafter, even at times ‘feeding off one another’ towards the invention and creation of new drawings. In the two distinctly different processes under discussion, this study will attempt to distinguish between the balance that exists in Victor’s work and my own work between working with a sense of purpose and control as opposed to being open to the uncontrollable aspect of the drawing process itself.⁵¹

In underscoring and explaining the process of drawing as a type of fluid, subjective and almost abstract process, I agree with the description of the particular drawing process of the drafter Brien as referred to by Downs, Marshall, Sawdon, Selby and Tormey (2009:xviii), where the process is described as it “oscillates between seeing, thinking and imagining”, which parallels Derrida’s commentary on drawing in practical terms.

Diane Victor supports the intuitive approach to drawing, where the drafter cannot fully control the process and despite having a specific purpose, also becomes a ‘spectator’ who attempts only to “steer the creative process”.⁵² Furthermore, it is important to note that the actual format, medium, particular surface and the use of specific drawing tools greatly influences and determines the kind of working process and approach, and its subsequent effect on transforming the self.⁵³

In large format charcoal drawings, space is of vital importance, seeing that a great deal of movement, repetitive gestures and actions occur in natural and cultural contexts. In this process, certain considerations such as gravity, surface tension as well as many other considerations are taken into

⁵⁰ In the working of detailed areas, I experience the process to be more introspective, a moving into or through the drawing’s surface, whilst the second entails a more expressive outward or sweeping movement across the drawing’s surface.

⁵¹ The intended drawing of the drafter can be regarded as inherently having a personality of its own –seeing that the drafter never seems to be in complete control of the drawing process. The drawing does not always seem to want to submit to the intended purpose of the drafter. The drafter is therefore unable to ‘control’ the entire process.

⁵² I contend that the “steering of the creative process” happens through the drafter’s will (soul) as well as from a particular sensitivity to the Spirit’s leading. In my interview with Victor, I relate her sense of intuition in drawing to a possible spiritual dynamic that could come into play. In the *Spirit Filled Life Bible* (1991:905), this idea relates to a particular personal Christian perspective which is underscored by the Scripture - Proverbs 16: 9 “A man’s heart plans his way, but the Lord directs his steps”.

⁵³ According to Victor, technical aspects related to the making process, influence the particular degree of self-involvement, depending on the level of concentration that is required of the self. This was derived from the interview I conducted with her on 27 July 2012 (Addendum B, page 150).

account with regard to the medium and its visual effect on the paper's surface.⁵⁴ In my work I intend for the trace itself to become the expression of a silent, emotive visual language.

In the two drawing approaches evident in my own work, the first is a quiet, contemplative and meditative approach with less physical activity than the second approach, which demands more physical interaction and hence requiring more space. Nevertheless, there seems to be a kind of cross pollination occurs between these two processes effecting the transformation of the self.

2.3 Reciprocity in drawing effecting the transformation of the self – Two particular approaches

It is important to note that the process of drawing functions in two distinctly different ways in my work, depending on my intention, the nature, scale, surface and medium of the work.

The first approach occurs within an atmosphere of contemplative silence and 'stillness of being'. I experience it as a place of 'security and safety' – a world that belongs to the drafter alone.⁵⁵ This working approach is a meditative, introspective and ponderous activity which demands the drafter's complete focus. So too, this introspective activity could be regarded as a private, intimate process of being, comparable to a particular kind of 'sacred space' as the conscious and unconscious mind connect with each other towards achieving a sense of clarity and unity. During this process I am often surprised by unexpected moments of 'recognition' and 'revelation' concerning the self that would otherwise remain submerged and hidden from my awareness or understanding.⁵⁶ To clarify my experience, I refer back to the significance of the statement made by Jeffrey Rubin on a "non-self-centred subjectivity", in this case drawing, becoming a kind of "non-self-annulling immersion in whatever one is doing in the present" (Goldberg, 2001:180).⁵⁷

I contend that this particular drawing process mostly occur in the depiction of finely drawn imagery, which can be observed in my lithographs entitled *Lot's Wife I* (Fig. 1, Fig. 2.2, Fig. 3.1 – 3.9) *Lot's Wife II* (Fig. 1, Fig.2.2, Fig. 3.1 – 3.9) and *Lot's Wife III* (Fig. 2.1, Fig. 3.1 – 3.9), as well as in elements found in the more finely drawn areas of my triptych drawings entitled *Reflecting on Oedipus*

⁵⁴ In this case I draw parallels with the working process of Abstract Expressionist artists such as Jackson Pollock, whose use of scale was of vital importance towards creating the emotional and visual effect of his work. He also underscored the importance of working on the floor. Pollock claimed that it enabled him in working in a closer proximity with the artwork as well as in effecting other technical and physical requirements in his mark marking process. Diane Victor also claims to often work on the floor for the same reasons.

⁵⁵ This particular 'place of safety' can be translated into Afrikaans as a place of 'geborgenheid', which probably best explains this concept.

⁵⁶ I contend that recognition and revelations concerning the self and the world of the self usually occur via the agencies of memory, association and even unexpected spiritual or emotional revelations.

⁵⁷ Refer back to statement by Jeffrey Rubin on "non-self-centred subjectivity" in Chapter One, page 37.

(Fig. 4.1 – 4.6) and *Lamenting Icarus* (Fig. 5.1 – 5.3). In my lithographs, I have worked into monotype liquid stains intending to create imaginary landscapes, in this case the monotypes were produced beforehand, experimenting with the effects of different liquids and its particular reaction to the printing inks.

These monotypes consequently served as an inspiration and visual basis from which to draw, and in this regard I recall the statement made by M. Newman, who referred to the blot or stain as being a place from “which the artist projects, but also from where he sees. He is not simply looking at the blot in order to produce a work; he is inhabiting it” (De Zegher, 2003:98). Diane Victor supports this notion by stating that she sometimes just scatters charcoal and ash on the paper’s surface and from the stains and traces left behind on the paper, intuitively draws in suggestions of the images hidden within the drawing.⁵⁸ (Refer to Glossary page 191). It can therefore be concluded that Victor remains open to the power of suggestive imagery whilst working with her drawing materials. Victor also refers to the personal cathartic value of working over finely drawn images and liquid stains as reflected in her lithographic self portrait entitled *Lady of the Bromelaides* (Fig. 6), *Lady of the Stains* (Fig. 7) as well as her triptych charcoal stain drawings entitled *The Wise and Foolish Virgins* (Fig. 8.1 – 8.3). McInnis and Koseff (2008:232) refer to the synergy that exists between drawing and printing in Victor’s drawing process as follows: “Victor uses her own, rather unconventional, combination of printmaking, drawing and other mark-making techniques in order to really express how she feels about certain topics”.

In my conversation with Victor on 27 July 2012, she claimed that there is a reciprocal relationship between drawing and printmaking processes. The one process often sparks further technical, visual and conceptual developments in the other, and vice versa (Victor, 2012) (Addendum B, page 150,151 and 57). This is how she discovered her smoke drawing process: she was assisting a student with experimental drawing media when she suddenly became aware of the transience and ethereal qualities and possibilities of drawing with candle smoke (Rankin & Von Veh, 2008:89). I can confirm this idea that the teaching of printing and drawing processes to students inherently embodies a reciprocal process of mutual learning and invention.⁵⁹

The second way in which reciprocity in drawing functions in my work could be regarded as a more physically active, psychologically and spiritually confrontational process. The process of doing challenges the drafter to face ‘insecurities’ and ‘fears’, and thereby encourages a braver approach in the process of making, a moving out of the self or beyond the self, in which case the drafter fluctuates between exercising control as well as surrendering all control during the mark making process to the

⁵⁸ Refer back to Addendum B, page 149 containing the personal interview with Diane Victor.

⁵⁹ Also refer to the attached ‘case studies’ of particular drawing students of mine on pages 161 - 182 in Addendum B of this thesis.

elements of ‘chance’. This process is directly related to the working process of Abstract Expressionists as well as some of Diane Victor’s drawings, where she works with more ‘uncontrollable media’ such as candle smoke, ash and charcoal dust. Furthermore, I utilise this process of doing in most of my large charcoal drawings entitled the *Judas* series (Fig. 9.1 - 9.7), the *Betrayal & Denial* triptych (Fig. 10.1 – 10.4) as well as *Lamenting Icarus* (Fig. 5.1 – 5.3), amongst others, where I work with charcoal dust. Through working with more uncontrollable media, drawing or painting methods, the suggestive possibilities and power of the image are often brought to the fore, such as can also be observed in Judith Mason’s *Judas* (Fig. 9.8) painting.

This particular drawing process is based upon boldly confronting unknown areas of the mind, emotions and spirit. So too, does it seem to fluctuate between exhilaration and trauma. This is because in the self there often seems to be an inherent resistance to this kind of confrontation, seeing that it often confronts the human inclination of not wanting to confront unpleasant areas or moving beyond psychological comfort zones, which pertains to the human tendency towards self-preservation. This process demands all of the drafter’s courage and blind faith – thereby being willing and open to destroy in order to create.⁶⁰ Once again this process relates to Victor’s notion of “catharsis” of the self (McInnes & Koseff, 2008:223, 224).

On a spiritual level, I experience this process as being comparable to a form of worship, a particular kind of ‘yielding’ and ‘state of surrender’, which encompasses the drafter’s whole being – body, mind and spirit and thus by its very nature becomes transformative. It is as though the drafter’s urge to create originates primarily from her innermost being.⁶¹

I suggest that in questioning the drafter concerning artistic responses and decisions made through this process, she would usually respond by stating that ‘she simply knows and feels’ (related to Victor’s notion of “intuition”) that the creative response is the right thing to do with no apparent logical or intellectual rationale. In this process there is an element of focus and persistence in literally ‘pressing through’ until the drawing has been completed. I contend that the body, soul and spirit of the drafter and the Spirit’s will and presence leading the process through the drafter, often through a sense of “intuition”, should be in complete alignment for the transformative process to be successful.

⁶⁰ The seeming ‘destruction’ of visual imagery towards the reinvention or ‘creation’ of new imagery can be compared to the metaphors of ‘life’ and ‘death’ embodied within the reciprocal process of drawing. Victor refers to her drawings as being given “three chances towards success” – if the “drawings are not resolved after three efforts” she needs to utterly “destroy” them so that she is in a mental state of mind to start afresh. Refer to page 154 in Addendum B.

⁶¹ The ‘innermost being’ refers to the spirit of the drafter. Could the stomach area of the body arguably be considered as the place where emotional and spiritual awareness is perceived?

I focus on notions of transience, mortality, human fragility and visual metaphors pertaining to life and death in Victor's work, and I explore the same concepts in my own work. Victor does not admit to any form of spiritual interaction in her work, but instead asserts the notions of intuition and "Zeitgeist" as generative forces⁶² (Refer to Glossary page 208).

Whereas the first drawing process that I describe above is more pensive and ponderous, this second process seems more active, and is often carried out by me with music in the background, which I believe, influences the actual atmosphere and invites a spiritual presence in the space in which the artwork is made. The drafter, nevertheless, remains focussed upon what she is doing, yet loses a measure of control and therefore it is a place of vulnerability, faith, trust and attunement to the Spirit's movements and leading in a different way compared to the first process described.⁶³ I still find this working process challenging and daunting, yet after 'moving through' this process I often experience an uplifting sense of relief, joy and fulfilment.⁶⁴

2.4 The interaction of the self with a visible Life-world through performative drawing – the significance of nature and culture

2.4.1 The interaction of the self with nature

In this section I will focus on the process of reciprocity as it occurs in performative drawing through the depiction of portraits of the self and the other.⁶⁵ When referring to the notion of 'self-portraits' in the discussion of my work, it is important to note that 'self-portraits' can be represented in many different forms, which encompass the 'traditional understanding' of a self-portrait being limited to the depiction of a human face. In my case, I discuss the notion of the self-portrait also as a kind of abstract landscape in which the self is reflected.

⁶² The notion of "Zeitgeist", according to Victor, refers to general ideas and artistic concepts such as, for instance, 'human fragility' that are generated by various artists in various locations, without prior knowledge of each other's work, at more or less the same time (Victor, 2012). Refer to Addendum B, page 154 – 155.

⁶³ In the book by Pippa Stein *Deborah Bell* (2004:43), she refers to the artist Deborah Bell, who emphasised this notion of moving beyond oneself, into another state of being and becoming through the working process by stating that she often plays loud music in her studio and often dances when she works. She thus becomes wholly involved in the doing to the point of losing herself. Furthermore she claims that she often produces her best work when she's not completely in control.

⁶⁴ This drawing process, can by its very nature be compared to a liminal process through which the drafter literally attempts 'to draw' herself from 'one place' to 'another place' or from 'one condition' to 'another condition'. I experience it as an intense longing for change of the self and the world of the self. Roberts in his article "*The fightback of an escape artist*" (2013:26), refers to Victor who comments on this notion by stating that drawing is what makes her happy and gives her meaning – it is her way of "solving things" which may in reality seem "unsolvable".

⁶⁵ Performative drawing refers to a specific physical enactment that is needed towards the creation of the desired image on the paper's surface. This process involves cathartic aspects also referred to by Diane Victor and involves the material, as well as the gestural act of the hand on the paper's surface that forms part of the actual drawing process. See section on the nature of performative drawing in Chapter One.

This notion of the dissolution of the image or self-portrait to become an abstract landscape can also be clearly seen in the work of South African artists Paul Emmanuel in details from the second drawing sequence and micro-detail of the fifth image of the *Transition* series (Fig. 11.1 – 11.2) and in Berni Searle's *About to Forget* (selected images of series) (Fig. 12). When it comes to the self's interaction with nature, this section will focus on particular transformative working processes. Specific reference will be made to transformative symbolic notions related to the use of drawing materials – the symbolic, alchemical process of drawing and its occurrence in Victor's work as well as my own. Furthermore, I will briefly discuss the transformative significance of nature induced trace (usually an uncontrollable aspect of drawing) versus culturally induced trace (the usually more controllable aspect of drawing).⁶⁶

On the other hand, when it comes to the self's interaction with culture, the discussion will focus upon the self's association, reflection and projection in relating to the significant other. This aspect will be discussed by referring to the value of performance and projection of the self in the life stories and experiences of different characters and will stress the importance of the self's reflection in allegory and/or personal myth.⁶⁷ I will also briefly discuss the significance of culturally induced trace in selected works of Victor as well as my own. Furthermore, this section will focus on the transformative process that occurs on multiple levels – such as through labour, reflection, projection as well as association.

2.4.1.1 The transformative significance of the drawing material and the process of making

Chapter One established that the process of recognition unfolds through the act of drawing, thereby transforming the signifying material. It can now be concluded that action and movement are integral parts of the performative process of drawing (Butler, 1999:90). This section will focus on the discussion of drawing reciprocity as performance and gesture and how different drawing materials affect symbolic meaning.

⁶⁶ When referring to the transformative interaction of the self with nature, conceptual parallels are drawn with the paintings, drawings and image making processes of the Romantics, Surrealists and Abstract Expressionists. Nature induced trace would refer to a more uncontrollable form of mark making through drawing that is brought about by natural forces such as gravity, wind and the use of liquids such as water etc. Alternatively, culturally induced trace would refer to a kind of 'man made' or humanly constructed trace which manifests itself, in for instance, embossed methods of mark making, lettering, the drawn mark etc. For further reading in this regard, see Catherine de Zegher's book entitled *The Stage of Drawing: Gesture and Act* (2008).

⁶⁷ These 'characters' in my drawings entitled *Legion* (Fig. 24.1 – 24.7), *Simon of Cyrene* (Fig. 25.1 – 25.8) and *Lamenting Icarus* (Fig. 5.1 – 5.3), among others, refer to specific biblical and mythical characters who also represent their own myths and stories in which I reflect my own experiences as drafter.

2.4.1.2 An alchemical drawing process – Distillation, purification and transformation through material and process

In my drawings, and I would suggest Victor's drawings as well, the need for 'simplification', 'purification' and careful consideration as to the use of visual imagery, with a conscious decision to avoid all unnecessary 'clutter' as well as the effective use of chosen symbolic materials, started to become increasingly important issues (McInnes & Koseff, 2008:222)⁶⁸. Through a method of 'visual distillation' the trace itself is given the opportunity to 'take centre stage', so to speak, and thus the actual process of drawing becomes more challenging and 'less forgiving'. Invisibility and 'nothingness' becomes part of the drawing itself, their importance are increased and subsequently there seems to be no 'hiding place' for the self behind layers of marks and processes. The drawing itself becomes more 'raw and exposed', and I would contend, maybe the self as well? Victor's drawings, filled with multiple images, were criticized in 1992 by art critic Hazel Friedman for their "use of complex and excessive layering of meanings" (O'Toole, 2003). Victor subsequently realised that she "possibly needed to do some careful editing. I needed to make more choices. I needed to select and focus on things rather than allowing everything in" (O'Toole, 2003).

This decision to strive for a kind of 'distillation' or 'simplification' eventually lead her to construct her, in my view, most visually, emotionally and spiritually arresting work in her solo show entitled *Ashes to Ashes and Smoke to Dust* (2011). In this process of 'purification' or 'distillation', less becomes more where every trace made by the drafter becomes loaded with meaning and symbolic content.

In my work, I felt a particular association with and attraction to Victor's smoke, charcoal dust and ash drawings, where the marks and the material seem to be loaded with an arresting poetic intensity and symbolic meaning. These images are also symbolic of transcendence, human fragility and mortality – notions that I am personally drawn to. Furthermore, the images seemed to float across the surface of the paper, almost passing by, as it were, and never really inhabiting the paper itself.⁶⁹ Victor seemed to be a mere channel, an 'image catcher' as one would imagine 'a butterfly catcher' to be. Examples of such works by Victor where the trace and material itself become a powerful, silent language can be seen in her drawings entitled *All Fall Down* (Fig. 13), *Lambs to the slaughter* (Fig. 14) as well as in

⁶⁸ The term 'purification' in the context of this study, refers to a particular kind of distillation of the self through the drawing material and the process of making. Parallels can be drawn with an alchemy of the self that is needed for transformation of the self to become a possibility. This alchemical process that also relates to a kind of purification of the self is discussed in relation to my drawings and to selected works of Diane Victor in this chapter. For further reading, refer to Juliet White's *Deborah Bell's Alchemy* (2010) as well as Pippa Stein's *Deborah Bell* (2004).

⁶⁹ Roberts in his article "*The fightback of an escape artist*" (2013:26), refers to Victor who describes her smoke portraits as "ghosts", which are easily destroyed and cannot be preserved, like most people's lives. She adds that from these "half-ghosts we seek assurance, even hope that the bleak prospect of death will transform us in our last days into tranquil, elevated beings".

her *Transcend* (Fig. 15.1 – 15.5) and *Lost Words* series (Fig. 16.1 – 16.4). Similar drawings of mine, where I attempted to capture the disappearing image in passing through the use of charcoal dust and ash, can be seen in *Remember Lot's Wife* (Fig. 17.1 – 17.7) as well as the *Judas* (Fig. 9.1 – 9.7) series, among possible others.

Although still having an interest in fine, detailed drawing, I felt an increasing need to experiment and play with the possibilities of the drawing material itself, thereby, hopefully arriving at new 'visual possibilities'. The use of natural, symbolic elements in my drawings became increasingly important, and I attempted also to experiment and make use of nature induced trace in the construction of these works. The paper itself became a symbolic 'stage', so to speak, and the alchemical elements of fire, water and the forces of nature such as wind and gravity, started 'participating' in creating these drawings. In Victor's drawing process she is open to experimentation, playing with often unconventional drawing materials and nature induced trace and, hence the 'coincidental element' towards the creation of new drawings came into play. Decisions related to what needed to be retained and developed (flotsam) and what needed to be discarded (jetsam) became a pertinent issue for me, as well as in my drawings. The self's conscious and unconscious transformative interaction within the alchemical process related to the use of materials is aptly described by J. E. Cirlot (1962:6, 8):

The alchemical process consists of different stages and alchemical evolution is epitomized in the formula "*Solve et Coagula*":

that is to say: 'analyse all the elements in yourself, dissolve all that is inferior in you, even though you may break in doing so; then, with the strength acquired from the preceding operation, congeal.

In addition to this specific symbolism, alchemy may be seen as the pattern of all other work (Cirlot, 1962:8). It shows that virtues are exercised in every kind of activity, even the humblest, and that the soul is strengthened, and the individual develops. Evola (*Tradizione Ermetica*) writes: "Our Work is the conversion and change of one being into another being, one thing into another thing, weakness into strength, bodily into spiritual nature..." (Cirlot, 1962:6, 8).

Simplification in subject matter as well as in the drawing materials used occurred in my work. Through this process, I attempted to extend and develop the symbolic meaning of the material as well as the trace itself. The alchemical process, the process of making, the symbolic content and transformation of the signifying material thus acquires vital importance. Furthermore, performative gestures in the drawing process as well as the association and projection of the self through the use of the drawing material acquires transformative significance.⁷⁰

⁷⁰ Performative gestures in the drawing process directly refer to the necessity of physical interaction of the drafter thus referring to the actual "hand on paper".

In my work the self is reflected through the use of specific drawing materials such as charcoal dust, ash and fluid stains, which finds its expression through nature as well as culturally induced trace. The uncontrollable use of fluid stains can be observed in my lithography prints entitled *Lot's wife I* (Fig. 1, Fig. 2.2, Fig. 3.1 – 3.9) *Lot's wife II* (Fig. 1, Fig. 2.2, Fig. 3.1 – 3.9), *Lot's wife III* (Fig. 2.1, Fig. 3.1 – 3.9) as well as my more experimental 'process work' that led to the production of these images (Fig. 18.1 – 18.6, 18.9). In my interview conducted with Diane Victor, she professed that she compares the depiction of the human body to "a wasteland" (Victor, 2012) (Addendum B, page 154).

Works in which she explores this notion, are for instance her monotypes entitled *The Wasteland* (Fig. 19.1) the charcoal drawing entitled *No Man's Land* (Fig. 19.2 – 19.3) as well as "...and the Dead will arise" (Fig. 20). In Victor's drawings entitled *Lost Words* (Fig. 16.1 – 16.4), *Man of Sorrows* (Fig. 21), the *Transcend* series (Fig. 15.1 – 15.5) as well as many of her smoke portraits the image itself seems to dissolve into nothingness or into a landscape of its own making (Refer to Glossary page 192). I would propose that the symbolic content and nature of the material and the trace itself contribute towards this idea of the human body, or in my drawings, the human face becoming reminiscent of an almost abstract "wasteland" through the notion of successive and repetitive portraits of the same person. In essence, it could therefore be concluded that the depiction of the human face or body in selected works by Victor, as well as my own, could be brought into a direct relationship with nature and seem to become abstract landscapes in their own right.

This disintegration of form, so to speak, is similar to notions investigated in the work of some Romantic artists such as J.M.W. Turner. In my work and selected works by Victor, there is therefore an attempt to capture 'fleeting moments in time' through the use of specific, symbolic materials. Examples of drawings exploring such notions in my work are for instance *Lamenting Icarus* (Fig. 5.1 – 5.3), *Remember Lot's Wife* (Fig. 17.1 – 17.7) as well as *Reflecting on Oedipus* (Fig. 4.1 – 4.6) and possibly others in which the portrait itself is transformed into an almost completely abstract landscape.

This notion underscores the artist Jackson Pollock's claim that the artist does not stand apart from nature, but in actual fact forms an integral part of nature and literally becomes one with nature.⁷¹ The notion of human fragility, mortality, suffering and transience in the face of the forces of nature itself is explored within my work as well as Victor's through the use of specific materials, nature and culturally induced trace.

The symbolic elements of fire and water and the traces that are left behind, manifesting themselves in charcoal dust and ink stains, become important elements through which the self is reflected. The drawing material and the trace itself becomes a poetic reflection of the self as can be observed in my

⁷¹Refer to the statement by Pollock in Chapter One, page 29 - 30 under the section on the interaction of the self with nature.

drawings entitled the *Judas* series (Fig. 9.1 – 9.7), *Betrayal & Denial* (Fig. 10.1 – 10.4) as well as in *Lamenting Icarus* (Fig. 5.1 – 5.3), which can also be compared to Victor's drawing entitled *Old Maids* (Fig. 22), to which art writer and critic Mary Corrigan refers to as follows:

The medium here is significant in terms of how it evokes this anguished, tough every day scene. The ash, which refers to the remains of something that has been destroyed, implies that renewal is out of reach. A phoenix does not emerge from these ashes. The fire that has given birth to them did not cleanse them of the past rather it seems to have distilled its essence, which now scattered anew gives life to a corrupted form (Corrigan, 2012).

The material itself and the making of the actual traces as well as the projection and association of the drafter within these traces obtain positive or negative transformative connotations. Drawing symbolic parallels between the use of specific drawing materials and my own Christian experience, the material itself becomes loaded with multiple ritualistic and symbolic connotations from the Scriptures. "Sackcloth and ashes" are considered to be expressions of desperate emotions and acts such as "repentance", expressions of "grief", "suffering" and "mourning". L. Ryken, J. Ryken and T. Longman III (1998:50) refer to the following explanations concerning "ashes and sackcloth" thus:

Since the word "ashes" is literally an image of complete waste, it also lends itself to use as a metaphor for weakness, ephemerality and emptiness: "your maxims are proverbs of ashes" (Job 13: 12, Psalm 142: 6, Isaiah 44: 20). This same connotation underlies the use of ashes in expressions of intense grief and loss. (2 Sam 13:19, Esther 4:1). In addition to this visible, physical ritual, the psalmist speaks figuratively of eating "ashes like bread" to symbolize his suffering... Perhaps the most familiar biblical use of ashes imagery is in expressions of repentance. This association of ashes with images of destruction and grief makes it an appropriate symbol of mortality and consequently of the humility required of human beings before their Creator and Judge. Job's initial cry of mourning, "I have become like dust and ashes," later becomes a prayer of confession "I repent in dust and ashes" (Job 30:19, 42).

Ryken and Longman III state that in the ceremonial use of ashes in the Old Testament, the ashes are swept from the altar and taken to "a clean place", the ashes from the burned sacrifices are later used under certain circumstances in purification rituals to wash those who are unclean. (Ex 27: 3, Lev 1: 16, Num 19: 9, 10, Heb 9: 13) (Ryken, et.al. 1998:50). I contend that the drawing material as metaphor of the self also acquires transformative and cathartic power in its ritualistic use, as can also be seen in the use of materials such as blood, ash, charcoal, fat and ochre in the drawings of the shaman, Victor's work and my own.⁷²

It can now be concluded that transformation occurs on two levels – through association and projection of the self. Association and projection of the self take place through particular subjects and their human experiences as well as through association with the actual symbolic, drawing material, the particular use of these materials and the traces they leave behind. I can ally myself with Victor's claim that through the gestural act of producing a trace on the paper's surface, she often finds herself

⁷² Hebrew rituals concerned with repentance, intercession and mourning through the pouring of dust and ash on one's head and clothing oneself with sackcloth are of significance in the context of understanding my drawings conceptually.

associating with a particular trace – whether in its fragile nature or in whatever other characteristic it might bring forth (Victor, 2012) (Addendum B, page 149, 150) . Specific examples of such drawings are Victor’s *Lost Words* series (Fig. 16.1 – 16.4) as well as her *Transcend* series (Fig. 15.1 – 15.5).

Furthermore, particular traces reflective of the fragile human condition are masterfully employed in her work and she claims that this involves significant, yet very different, interactions of the self with the drawing material. Victor claims that in the case of working with smoke traces, the process demands a high level of concentration and its immediacy does not allow for much alteration or layering, while working with ash and charcoal, for instance, demands less concentration (Victor, 2012) (Addendum B, page 151).

It is the undiluted ‘directness’ of making one’s trace on a particular surface, which constitutes the most primitive means of drawing, yet still seems to remain the ideal ‘stage’ for the self to come into its own and remains a phenomenon that appeals to Victor as well as to me. In my work I therefore veer towards the exploration of the most direct drawing methods also reflected in certain printing techniques such as lithography and monotype prints.

2.4.2 Nature and culturally induced trace

Norman Bryson refers to painting as presenting “being” and the drawn line presenting “becoming” (De Zegher, 2003:149). I suggest that both “being” and “becoming” are represented in my particular drawing processes. This study will now examine the transformative and cathartic significance of physical, emotive gestures of the drafter that occur on the paper’s surface during the process of drawing in the creation of nature as well as culturally induced trace.

In many of my drawings, I use a combination of the line as well as painterly drawn trace. Within my working process I allow room for deliberate as well as coincidental nature induced trace brought about by wind or gravity to guide the creative process. The use of line can be observed in my drawings entitled *Reflecting on Oedipus* (Fig. 4.1 – 4.6) and the use of painterly trace in my drawings entitled the *Judas* series (Fig. 9.1 – 9.7) and *Betrayal & Denial* (Fig. 10.1 – 10.4). The combination of both line and painterly induced trace can be seen in drawings such as *Martyrs/Sacrifices* (Fig. 23.1 – 23.10), *Legion* (Fig. 24.1 - 24.7), *Simon of Cyrene* (Fig. 25.1 – 25.8) and *Lamenting Icarus* (Fig. 5.1 – 5.3).

In these portraits of the self as well as the reflection of the self through the depiction of the other, I have ‘painted’ them with various brushes. I combined charcoal dust and photocopy toner - sometimes applying additional marks with charcoal sticks and pit charcoal pencils. The material itself is used in a metaphorical way as personal reflections of the self in its process of being and transformation.

During the making of *Betrayal & Denial* (Fig. 10.1 – 10.4) and the *Judas* (Fig. 9.1 – 9.7) series, I remained open to the coincidental element in the drawing process and I allowed myself to work into these visual ‘coincidences’. Refraining from the use of words only in these drawings, I intended the actual trace and method of application, through expressive and emotive brush strokes, to become its own visual language. This occurred through upward as well as downward motions made with the paintbrush and charcoal dust in depicting these series of self-portraits.

In the *Judas* series (Fig. 9.1 – 9.7), Judas moves from a more ‘naturalistic’ depiction of the self towards total abstraction, where only abstract brushstrokes and marks remain on the paper. Through enactment and gesture, I attempted to ‘become’ the character of Judas who literally appears and disappears, while expressing different emotive and spiritual responses through blurred facial expressions and gestures. By making use of charcoal dust and trace, I explored the character of Judas through the self on a psychological as well as a spiritual level. Judas, whose name means “dagger man”, appears and disappears from the ashes and with each stroke I attempted, literally to ‘exorcise’ or ‘erase’ this character from within myself.

In my triptych entitled *Betrayal & Denial* (Fig. 10.1 – 10.4) I continued to explore trace as ‘metaphorical language’ resembling experiences of the self. I investigated the possibility of the trace and painted charcoal dust strokes themselves to become their own visual language related to ideas of ‘seeing’, ‘speaking’ and ‘hearing’. Trace also acquired personal metaphorical connotations of ‘blood being shed’ through irreverent actions and spoken words. For instance, I intended for the trace ‘landscapes’ that formed at the bottom of these drawings to become reminiscent of a significant ‘voice’ or ‘sound wave’. Many other such examples of deliberate, metaphorical connotations exist in my work, yet I have decided to leave it up to viewers to ‘interpret the work’ in their own way thereby enriching the work with multiple meanings and associations.

I will now discuss the transformative significance of culturally induced trace in Victor’s work as well as my own. Culturally induced trace refers to the use of ‘humanly induced trace’, and thus the gestural act of creating trace through drawing becomes important through its personal, cathartic and subsequent transformative potential. Culturally induced traces in my drawings are found in the use of line, gesturally drawn painterly trace as well as through the use of embossing through old typewriter devices, lettering and other images that become part of the drawing process itself. Drawings in which these embossing methods are employed can be seen in the drawn details of *Reflecting on Oedipus* (Fig. 4.1 – 4.6), *Lamenting Icarus* (Fig. 5.1 – 5.3), *Legion* (Fig. 24.1 – 24.7) and *Simon of Cyrene* (Fig. 25.1 – 25.8).

In my drawings entitled *Reflecting on Oedipus* (Fig. 4.1 – 4.6) and *Lamenting Icarus* (Fig. 5.1 – 5.3) I have made use of embossed words as so called ‘invisible drawing lines’ and in my working process, which includes the use of working in layers in my mark making process, ‘second and third layers’

would often include ‘emotional’, ‘spiritual’ or “metaphorical responses’ on the surface of my portrait drawings.

Victor’s use of embossing plays with positive and negative space as well as dissipating images. She plays with the so called ‘fragmented image’ as can also be observed in her etching diptych entitled *Practicing Poise, Learning Posture* (Fig. 26.1 and 26.2). Exploring the ‘fragmented image’ through the interplay of positive and negative space as well as embossing are also visual ideas explored within my work entitled *Simon of Cyrene* (Fig. 25.1 – 25.8).

Diane Victor refers to her process of embossing as “committing acts of violence” or “damage” to the drawing surface in order to create. In conversation with Tracy Murinik, Victor further elaborates on the notion of altering the paper’s surface through embossing (Perryer, 2004:163). Parallels can be drawn between the paper’s surface and the symbolic surface of human skin, which is an idea explored in the working processes of Diane Victor as well mine.⁷³ So called secondary emotive or spiritual reactions to the drawing surface could also be related in my work to the idea of exorcism or deliverance. This notion is explored through the use of secondary responses, literally in part attempting to consciously interfere or partially destroy the drawn image through culturally or nature induced trace. Parallels can be drawn with the working process of the shaman; Abbé Breuil spoke of “parasitic strokes” or even “spear marks” which were inflicted upon their drawings (Clottes & Lewis-Williams, 1996:99). Examples of such marks or strokes can be observed in certain details of my drawings entitled *Lamenting Icarus* (Fig. 5.1 – 5.3) as well as in *Simon of Cyrene* (Fig. 25.1 – 25.8). Specifically referring to the latter case, the actual portraits eventually become pure brushstrokes of charcoal dust where trace itself becomes a symbolic visual language moving beyond the mere descriptive function. The mark making process therefore contributes towards the transformative notion of catharsis and the eventual transformation of the self.

⁷³ Also referring to hidden connotations related to ‘branding’ and ‘tattooing’ – relating to a sense of identity, division between the physical and the metaphysical, a sense of ‘belonging’ as well as transformation of the self. For “primitives” such as the shaman, the rock face was considered to be only a connection and “a thin veil between the physical and the metaphysical world”, which I contend, is comparable to symbolic notions of the paper’s surface functioning as a ‘veil’ or ‘divide’ between the physical and the metaphysical world. Gombrich, Hutchinson, Mitchell & Njatin in the book *Antony Gormley* (1995:73, 18) refer to this notion, which is also explored in the work of British artist and sculptor Antony Gormley in his work *Sleeping Place* (Fig. 27), in which Gormley depicts sleeping people found on the platforms of railway stations in India, asleep under white plaster sheets as well as J.S. Deville’s *Life mask of William Blake* (Fig. 28).

2.4.3 The interaction of the self with culture

2.4.3.1 Projection, reflection and association of the self with the other: Allegory or

Personal myth

I contend that the function and power of drawing lie in the ritualistic act of ‘doing’. By depicting the different story types of individuals in a visual manner, the drafter believes, that she obtains the power to bring forth actual change – change of the self as well as the possibility of changing her audience, similar to what one would experience in a theatrical performance.

The drafter literally draws her life and her world. Pippa Stein (2004:43) refers to the artist and painter, Deborah Bell, who claims that imaging has transformed her own life. She claims that the creative force of thought and making is indeed more powerful than we allow ourselves to believe and points to specific examples of herself in relation to individuals in her own family.⁷⁴ Through the act of ‘doing’, the drawing process becomes the embodiment of intense experiences, desires, hopes and longings, and within and through each trace the drafter lives, moves and has her being while believing and hoping that this ‘ritual doing’ would bring forth actual change – change of the self and her life-world.

This section will deal with the process of reciprocity in drawing that occurs between the drafter and the visible world reflected in her culture. It was established in Chapter One that the collective unconscious mind has a social focus which is rooted within the other as well as the community. In my work and Victor’s, this aspect will be discussed through specific drawings and prints dealing with the notion of self-portraits. Different ways of representation therefore acquire symbolic significance and the discussion of these portraits, will focus on the transformative significance of the self as ‘role player’ or ‘actress’ as well as on the self’s association, reflection and projection in the depiction of significant others whose life stories and/or personal experiences have influenced the self in some way or another. McInnes and Koseff (2008:224) refer to Victor’s cathartic need to depict herself through the other as follows:

Victor explains that she uses her own likeness because she feels that she needs to ‘become’ the characters she is drawing in order to understand their actions and circumstances better. In this way she can create a rapport between herself and the subject of the work, and in so doing, also between the viewer and subject. This allows for a greater degree of understanding and empathy for these villains,

⁷⁴ Pippa Stein in her book entitled *Deborah Bell* (2004:43) refers to Bell who claimed, for example, that she tried to fall pregnant for many years. After making a painting of a couple in the desert, with the woman holding a baby, she fell pregnant before she even finished the painting. Furthermore, Clottes and Lewis-Williams in their book entitled *The Shamans of Prehistory: Trance and Magic in the Painted Caves* (1998:67, 68), refer to Count Bégouén, who declared that it was a generally widespread idea among “primitive” peoples that the representation of any living being is, to some extent, an emanation of that same being, and that the possession of the image of this being grants the bearer a certain power over him or her. Bégouén concludes that this has been the origin among many savages, of the real fear they experience when photographed or drawn.

no matter how damaged they are. Paradoxically, however, she also admits that she places these characters in scenarios of extreme violence in order to “commit acts of violence on her images...I can deal with my anger towards them that way” – this is something that allows Victor to find catharsis through her art making.

In the depictions of herself ‘acting out’ different characters and scenarios, Victor very often depicts and references her facial and bodily features. She claims that one of the reasons is because of practical considerations, yet I would contend that it also creates an interesting tension as to which is the self and which is the other character being depicted, so that these ‘boundaries’ seem to merge and the other and the self seems to become one and the same person. Examples of artworks in which she has depicted the self literally ‘becoming’ the other can be seen in her etchings entitled *After Eden* (Fig. 29), her *Wise and Foolish Virgins* series (Fig. 8.1 – 8.3), the triptych *Mater, Minder, Martyr* (Fig. 30.1 – 30.3) and *The Eight Marys* (Fig. 31.1 – 31.2) drawing installation, among many others. In many of these examples of Victor’s work, she dresses herself in the appropriate attire of her particular character and acts out different stories, myths and experiences of the self and the other.

In my own work I have focused on depictions of the face, particular facial gestures and facial parts, yet excluding the depiction of the entire figure. Through emphasis placed upon certain facial parts, certain aspects of the face acquire symbolic significance. Additionally, most of my depictions form part of a series of portraits depicting a progressive transformation of the same character, through repetition, with specific focus on the psychological and spiritual experience and progression of that specific character (Refer to Glossary page 201).

Examples of such drawings of mine are, for instance, the *Judas* series (Fig. 9.1 – 9.7) and the *Remember Lot’s Wife* drawing series (Fig. 17.1 – 17.7). Parallels can be drawn between my depictions of these individual characters and the actual ‘performances’ that precede these drawings through the use of photography and film, and thus they remind the viewer of ‘subsequent photographs’, ‘film stills’, ‘film strips’ and ‘theatrical drapes’ as in the *Betrayal & Denial* triptych (Fig. 10.1 – 10.4) and the *Martyrs & Sacrifices* series (Fig. 23.1 – 23.10).

Alternatively, they could also remind the viewer of ‘imaginary, theatrical stage backdrops’ in some cases such as in *Lamenting Icarus* (Fig. 5.1 – 5.3) and in *Simon of Cyrene* (Fig. 25.1 – 25.8). Victor’s charcoal drawing entitled *Sleep no more* (Fig. 32) explored the idea of continuous motion in which she touches on the idea of a panoramic film strip ‘format’ as well as the conceptual exploration of the seeming fragility of human relationships.

In my charcoal dust drawings entitled *Remember Lot’s Wife* (Fig. 17.1 – 17.7) the *Judas* series (Fig. 9.1 – 9.7), *Betrayal & Denial* (Fig. 10.1 – 10.4) as well as the *Lot’s Wife* (Fig. 1, 2.1 – 2.2, Fig. 3.1 – 3.9) lithography triptych, I attempted to associate myself with and project myself into the biblical characters of Judas, Peter and Lot’s wife by literally acting out the different scenarios of which

photographs were taken, as well as through the process of drawing, on an emotional, psychological and spiritual level.⁷⁵ My drawing series entitled *Martyrs & Sacrifices* (Fig. 23.1 – 23.10) is the only series in my collection of drawings in which I do not pose as someone else, or experience something through the story or experience of the other, but only reflect upon biblical notions of martyrdom, atonement and sacrifice, thereby drawing parallels with my own personal experience and understanding of these notions.⁷⁶

Lastly, I will refer to the concept of the self represented through the depiction of the other, where experiential aspects of desire or longing, association and reflection acquire significant importance in striving towards personal recognition and subsequent knowing of the self. By attempting to draw the other, the self attempts to come to know and acquaint herself with the experience of the other, as the other's experience, also gets filtered through the self's personal knowledge and experience of the other and herself.

All of these depictions could be regarded as subjective representations of the other through the self. Examples of such a work by Victor and me, among possible others, is Victor's *Life Boat* (Fig. 33) etching series that deals with the death of her father. Parallels between these etchings and the drawing of my father entitled *Lamenting Icarus* (Fig. 5.1 – 5.3) can be drawn when it comes to their meaning, the mythical element of these works as well as in the association of the self with a family member. Furthermore, the self reflected and projected within the other can be seen in my depictions of *Simon of Cyrene* (Fig. 25.1 – 25.8), *Reflecting on Oedipus* (Fig. 4.1 – 4.6) and the *Legion* (Fig. 24.1 – 24.7) triptych drawings.⁷⁷ Victor and I associate with the Romantic artists, such as Gericault and Goya, in feeling a general attraction towards depicting the so called 'outcasts', 'socially unacceptable' and the 'ugly' in society by bringing them into context with the experience of an universal, broken human condition – perhaps in a way, literally attempting to understand the brokenness and weaknesses of ourselves through the depiction of a personal selection of the 'socially unacceptable other'.

Victor deals with this issue in drawings such as *Old Maids* (Fig. 22) as well as her *Perpetrator* series (Fig. 34.1 – 35.5). Seeing that parallels between the self and the other can therefore be drawn on a

⁷⁵ On the different stories referred to in the *Spirit Filled Life Bible* (1991), see Judas' betrayal, remorse and suicide in John 13: 21 – 30 (pp.1600, 1601) as well as Matthew 27: 3 – 10 (p.1460), Peter's denial in Matthew 26:69 – 75 (p.1459), Lot's wife's looking over her shoulder at the destruction of Sodom in Genesis 19:26 (p.33) and Luke 17:32 (p.1551). See also the story of the black man of north-western Africa called "Simon of Cyrene", who was "compelled" to carry the cross of Christ, although speculation has it that he was initially reluctant, he later became one of the greatest disciples of Christ in Africa (see Matthew 27:32, p.1461).

⁷⁶ I postulate that the degree of knowing or understanding the pain or suffering of others is directly related to one's own degree of personal experience in this regard. I submit that my drawings are a personal form of intercession through which I attempt to reach beyond my personal experience and human limitations in proposing to allow the Spirit to help me feel and associate with the pain or suffering of my subjects.

⁷⁷ Refer to the Glossary in Addendum C for further explanations of the meanings of the particular stories or myths related to these drawings.

universal level when it comes to human experiences, I would conclude that a catharsis of the self through association, projection, reflection and projection within and through the other is of paramount importance towards the transformation of the self.

This process happens through the self's depiction of the particular experiences of the other via the theatrical notions of romance, tragedy and irony in works by Victor and me. This aspect can be seen in the investigation of 'characters' in my work such as 'Icarus', 'Judas', 'Lot's wife', 'Peter', 'Oedipus', 'Legion' and 'Simon of Cyrene', whether derived from the Bible, history or Greek mythology. I contend that through the process of doing as well as observing, these drawings appear before the drafter, as a "true soliloquy", a transformative selfobject as well as a means of emotional purging for the drafter herself. The depiction of the self through the other could enhance self-knowledge that could lead to self-development and successful individuation.

2.5 The interaction of the self with an invisible life-world – a psychological and spiritual world

2.5.1 The working of the conscious and unconscious mind towards the transformation of the self

Chapter One has already shown that the drawing process serves as an effective vehicle towards achieving individuation through the unification of opposites in the conscious and unconscious mind of the drafter. According to Jung, the process of coming to terms with the unconscious occurs through true labour – works, or drawings in this case, which involve both suffering and action. It can be regarded as a natural process, a manifestation of the energy that springs from the tension of opposites and it consists of a series of fantasy occurrences which appear spontaneously in dreams and visions (Jung, 1958).

In this regard, I contend that Victor's work as well as my own certainly deals with 'visions' and the 'imaginary'. I might also add that many of my works are 'conceived' from an initial 'inner vision'. When referring to the concept of my drawing process as a form of catharsis, being therapeutic by nature in its aspiration towards the wholeness of the self, I am accepting Jung's claim that there is indeed an inextricable relationship between physical healing, and psychological and spiritual health, and that these components are, as it were, interdependent (Jung, 1958:7).

Jung claimed that emotion and the unconscious are connected in their operation (Jung, 1958:17). In the cathartic process of drawing, evinced in Victor's drawings as well as my own, emotion and the unconscious are linked and I contend that, whether the drafter is aware of it or not, recognises it or not, or experiences it as a form of inexplicable "intuition", as in Victor's case – the unconscious could now become a channel through which a spiritual force could move

Jung claims that the unconscious has a psychic existence, independent of consciousness. Therefore, in order to “reconstruct” the self, the conscious mind needs to come into contact with the unconscious in order for individuation to be accomplished. If this does not happen, a state of what Jung refers to as “dissociation”, arises within the psychic existence of the self. The drawing process thus serves as an effective tool in bringing unconscious experiences and thoughts to consciousness through sense perceptions rooted in emotions and emotive responses which would include the already mentioned, subordinate aspects, such as memory versus forgetting, repetition, introspection, internalisation, desire and so forth.

I will now discuss the significance of the workings of the conscious and unconscious mind through the notion of catharsis in Diane Victor’s work as well as my own. In this section I postulate that catharsis occurs through labour, the use of and association with the actual drawing materials, through the enactment or projection of the self in and through the other (which was referred to in the section of the self’s interaction with culture) and the accompanying interaction of the conscious and unconscious mind in these processes.

In the context of this study, labour refers to the drawing process itself, through the actual use and association of the self with the drawing material, where certain elements suppressed within the unconscious are brought to consciousness, via the drawing process, which emphasises the transformative importance of “feeling tones” that Jung mentions.⁷⁸

Since the subordinate components of memory, repetition, association, projection, internalisation and desire or longing can all be considered to play out their respective roles in the cathartic process of drawing, they will be discussed by referring to their cathartic qualities. It is, however important to note, that some overlapping occurs in their particular function in Victor’s work, as well as in mine. Memory, which includes remembering as much as forgetting, will be connected with the significance of repetition in selected works of my own as well as Victor’s. Internalisation and introspection will be referred with regard to their relationship with repetition, which occurs during the repetitive mark making process as well as with the repetition and accompanying metamorphosis of the subject matter.

Considering that the drawing process inherently enables the drafter to bring unconscious content into consciousness, the cathartic qualities of association and projection of the self in the drawing material, the drawing process as well as the ‘other’ will not be discussed again. The specific function of this

⁷⁸ With reference to the subjective nature of the drawing process, it is worth noting that the *Oxford Advanced Learner’s Dictionary of Current English* (1995:642), defines “internalisation” as a term that points to many aspects such as “to make attitudes, feelings, beliefs etc. fully part of one’s personality by absorbing them through repeated experience or exposure to them”. For further reading refer to Glossary reference under the headings “Introspection and Internalisation” on page 191. Jung stresses the importance of “feeling tones” in bringing “unconscious content” into “consciousness”. For further reading on the cathartic, transformative significance of the self’s association with and projection in the actual drawing material, refer to the alchemical process discussed under the heading of the self’s interaction with nature in Chapter One.

aspect has already been dealt with in the section dealing with the self's interaction with nature and culture.

In this section, I contend that certain emotionally or spiritually disturbing, internal issues or subject matter related to certain memories or experiences in the drafter can be dealt with via purposeful, performative drawing, manifesting itself in particular marks being made which include emotive, primary and secondary responses to the drawing's surface as well as through the visual contextualisation and repetition of a certain subject. I claim that through responding to the paper's surface in a particular way, the possibility exists for the drafter to come to a point of closure through an eventual separation from the surface that can contribute towards the transformation of the self.

Through emotional involvement in my work in the mark making process, suppressed unconscious thoughts, emotions and personal revelations concerning the self tend to suffice in offering possible new perspectives and insights. This whole process can be regarded as a particular form of catharsis and desire towards an aspired state of wholeness related to coming to know and understand the condition of the self as well as the other. It can therefore be concluded that in the gestural act of drawing, a particular subject through responding to the paper's surface in a certain way, the drafter may find a 'point of closure' through 'separation from the surface', which could subsequently lead to the transformation of the self.⁷⁹

We could ask ourselves what it is about repetitive images and the repetitive trace as they occur and emerge within reciprocity in drawing that could possibly lead to psychological 'closure' on a particular subject related to the self? According to Gilles Deleuze (1968:2), "the head is the place of exchange, but the heart is the organ of repetition". He states that it is true that repetition also concerns the head, being its paradox or terror. Furthermore, Deleuze (1968:2) refers to Nietzsche, who believed in liberating the will from everything which binds it by making repetition the very object of willing. Repetition binds us, but even if we die of repetition, we are also healed and saved by it – healed above all, by the other repetition. The whole interplay of salvation and loss is therefore contained in repetition as well as in the theatrical game of death and life, illness and health (Deleuze, 1968:6, 11).

When referring to memory and its transformative role in the process of drawing, Deleuze (1968:7, 8) in his book *Difference and Repetition* refers to memory, which has the power to recover particulars dissolved within generality. He concludes that it is in repetition and by repetition that "forgetting"

⁷⁹ This possible 'point of closure' can be observed in drawings of the shaman rock artists who attached no further need, value or attachment to their work after the specific purpose for which the artwork was made has been accomplished. Also refer to Chapter One, page 27 and footnote 38 in this regard. Furthermore, Diane Victor experiences her drawings as "cathartic". She claims to never feeling the particular need to repeat certain images, which points to a probable 'point of closure' that could be accomplished through drawing, although I would contend that it might take more than one drawing of a particular subject to accomplish this end result (Victor, 2012). (Addendum B, pages 153 – 154.

becomes a positive power, while the unconscious becomes a superior and positive unconscious, seeing that forgetting as a force becomes a vital part of lived experience. The transformative process of drawing also relates to the repetitive mark and the repetitive image, which is a phenomenon also investigated in my own drawings such as the *Judas* series (Fig. 9.1 – 9.7) and *Remember Lot's Wife* series (Fig. 17.1 – 17.7).

Through repetition of a particular subject, the drafter attempts to also 'remember', come to terms with and understand a possible part of herself or the other that in many cases, has been 'forgotten' or remained submerged within her unconscious mind. In order for the drafter to consciously continue her life with a healthy sense of awareness and relatedness once more, she needs to go through these liminal processes of drawing to arrive at her own significant points of knowing and the subsequent empowerment leading to transformation (Refer to Glossary page 196).

Furthermore, when it comes to the application of conceptual notions such as desire, memory and repetition in my drawings, the drawing process and the repetition used in the depiction of the subjects themselves seem to encompass the past, present (remembering versus forgetting) and future (desire, hopes and longings), and therefore it could be concluded that the drawing process itself possesses inherent liminal qualities conducive to the transformation of the self.

Through the depiction of movement and repetition in the drawing process, the self attempts to continuously position, reposition and analyse herself within her particular life-world – on a conscious as well as on an unconscious level. During the drawing process, I often become aware of myself asking internal questions that concerns itself with 'what', 'where' and 'who' I was, am and would hope or desire to be in the future.

Such notions are explored in drawings such as *Lamenting Icarus* (Fig. 5.1 – 5.3) and *Simon of Cyrene* (Fig. 25.1 – 25.8), where the progress, longings and hopes of the self are reflected in the significant other on a personal as well as on a didactic level.⁸⁰ I can identify with Victor's statement in her interview that she certainly feels that she achieves as state of emotional release and a sense of 'closure' on certain issues affecting her life through her process of drawing.⁸¹ Nevertheless, she admits that she seldom repeats a certain subject more than once in her work and generally has an intuitive, forward moving focus, in which case she cannot always predict the future. Victor has, however, often done different triptychs or composite pieces of drawings and prints in which, like me,

⁸⁰ This aspect relates to drawing being a continuous process by which the drafter attempts to create order in an out-of-order-world.

⁸¹ Victor admits to never feeling the need to see a therapist of any kind. I contend that her drawings and the drawing process itself could possibly function as her 'visual therapist' through the image itself and the making of that image (Victor, 2012). (Addendum B, page 150.

she investigates a certain idea, experience or issue from different perspectives in each individual drawing until she feels (as I do) that the particular series has been completed. Drawings that are done in this fashion usually consist of triptychs or composite pieces investigating different perspectives of the same character, such as Victor's *Stained Gods III* triptych (Fig. 35.1), *Dead Nikki* (Fig. 35.2) and her *Scapegoat (The Good Preacher, the Good Doctor and the Honest Politician)* triptych (Fig. 36).

Repetition of the same subject through the use of triptych drawings, investigating different perspectives and phases of transformation of the particular individual have been explored in most of my drawings and prints such as the *Lot's Wife* series (Fig. 1, Fig. 2.1 – 2.2, Fig. 3.1–3.9), *Remember Lot's Wife* (Fig. 17.1 – 17.7), *Judas* (Fig. 9.1 – 9.7), *Reflecting on Oedipus* (Fig. 4.1 – 4.6) and *Legion* (Fig. 24.1 – 24.7), among many others.

Reciprocity in my drawing process enables me to constantly move to and fro between my (inner) unconscious and (outer) conscious world, an action that constructively harnesses the more positive effects and functions of introspection. Trace becomes the tool or evidence of self-expression and Victor and I essentially become channels of unconscious and conscious thoughts and emotions. I therefore contend that reciprocity in drawing possibly originates from a place of 'blindness' and a place of 'worship', and I would conclude that the drafter needs to become 'blind' to outward stimuli in order to be able to actually 'see' and 'recognize' the image that resides within.

In the acts of 'internalisation' and 'introspection', Victor and I engage in a process of continuous inward and outward movement between the conscious and unconscious mind, which involves the inner world of the self as opposed to the drawing surface. Internalisation of particular ideas and subjects stemming from the unconscious usually demands several depictions through repetition from slightly different perspectives before closure on the particular idea or character (the self needs to understand), is arrived at. The subject is thus effectively worked through the self before an emotional weight, internal burden and sense of urgency are lifted and the cathartic process has been completed.⁸²

In Victor's work, as well as my own, this process functions via repetitive depictions of the subject from different perspectives as well as through the mark making process by means of the interaction of the unconscious and conscious mind. Victor and I agree that afterwards we feel no particular attachment towards our work and that we are only delighted if we get paid for the works to be taken away from us! (Victor, 2012) (Addendum B, page 154). Although Victor never really admits that her working process could be regarded as a form of therapy, she nevertheless concludes that her work provides a 'safe space' from which she can effectively escape upsetting realities and deal with her

⁸² In the *Spirit Filled Life Bible* (1991:400), this idea is related to the idea of "standing in the gap" for someone else, which I suggest could also be related to an intense form of empathy. See the biblical concept of "intercession" described in Chapter One and in several Scripture passages, including 1 Samuel 2:25.

subjects in her drawings in her own way, on her own chosen terms (Victor, 2012) (Addendum B, pages 149 – 150).

I would therefore conclude that drawings and the drawing process indeed assist the drafter in dealing with difficult life situations and often hidden internal conditions, most often suppressed in the unconscious mind. Through conscious drawing and intuitive, emotive responses, through particular mark making processes on the paper's surface, the drafter therefore connects with the unconscious mind and also effectively connects with the self and the other, which leads to a sense of understanding and coming to know, which in turn, is conducive to effecting the possible transformation of the self.

2.5.2 The working of the conscious and unconscious mind and its relationship with a spiritual dimension

2.5.2.1 Transformation of the self through the experience of a spiritual presence,

The selfobject and the transcendent function

This section focuses on the significance of the unconscious mind and its connection to a spiritual dimension through the use of the transcendent function. In this section of the study I propose that transformative spiritual power is released through the notion of a spiritual presence that manifests itself through the conscious and unconscious mind of the drafter during the drawing process.⁸³ So also, transformative spiritual power is released through the drawing process and the actual drawings of the drafter now acquire the potential to function in a transcendent way by bringing unconscious content into consciousness as well as making visible that which is “unseen” and invisible.

Lastly, the drawings themselves obtain the potential to function as psychologically and spiritually therapeutic selfobjects as well as influential power objects.

At this stage, it can be concluded that a transformative spiritual power is released through an awareness and acknowledgement of a spiritual presence that influences the drafter through its interaction with the conscious and unconscious mind. Cultivating a spiritual awareness and sensitivity in the drafter to the ‘recognition’ and ‘acknowledgement’ of the Spirit’s interaction with the conscious and unconscious mind empowers the drafter to strive for a new level of being and possible transformation.⁸⁴

⁸³ I contend that the spiritual notion of presence functions on an inner level, from within the drafter as well as from without – specifically referring to an outer spiritual presence or atmosphere.

⁸⁴ The Holy Spirit, in my case, tends to reveal to consciousness that which is hidden from the drafter’s understanding.

This aspect affirms the importance of the claim made by the psychologist, Robert Johnson (Gablik, 1991:76) that “a sense of reverence is necessary for psychological health”, which connects to the notion of the transcendent function’s power (which operates through ‘visual dialogue’, in this case drawing) of enabling the drafter to connect the conscious mind with the “nourishing springs of the unconscious” towards achieving a sense of wholeness.⁸⁵ All of these notions will be practically elaborated upon as they function and manifest themselves in selected drawings and the working processes of Diane Victor as well as my own.

When elaborating upon the spiritual quality and presence that I perceive in selected works by Victor as well as my own, I would propose that the Spirit seems to operate most eloquently through an intuitive approach and sense of working, in this case the drafter seems to have less control, but becomes more of a spectator and sensitive participant, whilst a seeming power beyond the drafter ‘takes over the creative process’ and the drafter, in some cases, becomes aware of what’s happening, starts ‘stepping aside slightly’ and simply attempts to steer the creative process, where possible.⁸⁶ I would propose that the Holy Spirit, although having a will of its own, still chooses to work through the ‘totality of the drafter’s being’ which encompasses the body, soul and spirit of the drafter.⁸⁷

In my own work I experience this working process to be less laborious and more emotionally spontaneous and intuitive. At the best of times, the drawing seems, in essence, to draw itself! The drafter becomes a mere willing and yielding vessel through which the Spirit moves. This aspect relates to Victor’s belief in the notion of “Zeitgeist”. One could muse upon the notion of whether some of these drawings, images or ideas already exist in the invisible spiritual realm, were possibly meant to be before the beginning of time, and now only seek an appropriate vessel through which to be born or manifest themselves.⁸⁸ So also, I would propose that the spirituality of these works becomes recognisable and transformative to the spectator, commanding attention through an inherent quality of awe that seems to permeate them.⁸⁹

I contend that the choice of a specific exhibition space for the display of the drafter’s particular artworks also largely contributes towards the notion of presence within the atmosphere as the works

⁸⁵ Refer to Chapter One for further reading.

⁸⁶ For further reading refer to Pippa Stein’s book entitled *Deborah Bell* (2004), specifically on the working process of artist Deborah Bell, describing the function and notion of presence in her work.

⁸⁷ This is in keeping with the general notion offered here of human beings consisting of a body, soul and spirit. Refer to Chapter One, page 21 in this regard.

⁸⁸ Refer to prior explanation of the concept of “Zeitgeist” on page 46 - 47 of Chapter Two.

⁸⁹ For further reading, refer to the *Interview of Ricky Burnett with Deborah Bell* (2011) on the spiritual quality of “awe” in her artworks.

visually and symbolically communicate with their surrounding space. I propose to exhibit my drawings in the *Equus Gallery* at the Cavalli Wine and Stud Farm in the Stellenbosch area. This is an underground gallery and the roof is usually lit with artificial lighting. During my proposed solo show (18 October – 16 November 2014), entitled *Reflecting Self*, I intend to play with the lighting in order to create a variety of visual effects. In contrast with displaying the works with the traditional gallery lighting, I also intend to darken the main gallery, only having light shining on the drawings themselves in order to obtain a glowing effect of the drawings in the dark. I envision this as the drawings posing as symbolic images that are hidden in the dark recesses of the soul. Furthermore, the gallery space conceptually connects to my practical work, symbolically referring to the transformative significance of that which lies beneath or that which is hidden or submerged in the exploration of the self. Furthermore, the gallery also provides enough floor and continual wall space for proper viewing of the drawings.

The chosen space inevitably influences the specific context in which the works are ‘read’. The “Equus” gallery (“*Equus*” meaning “horse”) therefore evokes spiritually symbolic notions related to horses – as symbols of a combat, overcoming, impending judgement, redemption and damnation. Additionally, the gallery (Fig. 37.1-37.4) is located on a wine farm, which also offers a subtle suggestion of the process of winemaking itself, referring to an alchemical process through labour. I suggest that parallels could possibly be drawn between the winemaking process and the drawing process itself. Such related notions regarding the importance of exhibition space and its influence on the general atmosphere created by these artworks are also clearly explored in Diane Victor’s smoke drawing on glass exhibition entitled *Brief Lives* at the Oudtshoorn KKNK Festival in 2011 (Fig. 38.1 – 38.2). In this case, the function and the actual history of the abattoir as unconventional exhibition space loads the work with emotional, spiritual and aesthetic meaning and atmosphere related to the importance of transformative “presence”.

In referring to a possible spiritual interaction and quality in Victor’s work, I decided to focus on her drawings as symbols of human mortality, fragility and transience as embodied in her solo show entitled *Ashes to Ashes and Smoke to Dust* – specifically those drawings done in smoke, charcoal dust and ash. Through association and projection of the self within the material and the making of a particular trace, conscious and unconscious parallels can be drawn in an attempt ‘to come to terms with’, ‘recognize’ and ‘come to know’ our own fragility and mortality as humans and thereby placing ourselves in a position to come to terms with our own impending death. This notion is clearly explored in most of Victor’s smoke and ash drawings; especially one particular etching entitled *Life Boat* (Fig. 33), which Elizabeth Rankin refers to as Victor’s personal “memento mori” (2008:229).⁹⁰

⁹⁰ McInnes and Koseff in the *Compendium of Taxi Art Books Educational Supplements*. (2008:229), refers to the Latin term “*memento mori*” which means “remember that you are mortal and that you will die”. It is also

Victor also explores these spiritual notions in her “smoke heads” entitled *The Recently Dead* (Fig. 39.1 – 39.3), in the *Transcend* series (Fig. 15.1 – 15.5) as well as in her most recent portrait of Nelson Mandela entitled ‘*Nelson – Ash, Long Walk*’ (Fig. 40). Examples of my own work in which mortality, fragility and transience are explored are *Martyrs & Sacrifices* (Fig. 23.1 – 23.10) *Remember Lot’s Wife* (Fig. 17.1 – 17.7) and the *Judas* series (Fig. 9.1 – 9.7). I contend that spiritual presence is perceived and conveyed in these drawings through the material itself, the process of making as well as the elements of association and recognition in the drafter as well as the spectator.⁹¹

In Victor’s work as well as my own the drawing process and the subjects of our drawings, generally deal with imagination, narrative and fantasy, which in turn, assists us in arriving at “a new position or perspective”, the drawings acting as “a symbol” derived from the imagination producing activity of the psyche. According to Jung, the symbol in turn produces something that can be called a “living third thing...a living birth that leads to a new level of being, a new situation” (Miller, 2004:4).⁹²

I will now briefly define the “transcendent function” as referred to by Jung as well as the connection of the transcendent function with the transformative power of Kohut’s notion of the “selfobject”. Jeffrey Miller claims that the transcendent function merges the unconscious with the conscious mind through dialogue – and, I would argue, with reference to the drawings by Victor and by me – through visual dialogue. Reciprocity that occurs in the drawing process therefore plays a major role in the process of individuation through the merging of the conscious with the unconscious mind. Individuation, according to Miller (2004:3), is not possible without coming to terms with the unconscious, which in turn, lead to a new level of being, through the unification of opposites that leads to the wholeness and “rediscovery” of the self, in essence, I would argue, – effecting the transformation of the self.

Jung elaborates on this by claiming that the transcendent function is a mediatory and transitional phenomenon with the purpose of uniting opposites within the self – and I would argue, that this summarises the drawing process as being a process of the drafter ordering an out-of-order life-world. The “transcendent function” is intended as a carrier or “intermediate space for the patient” and “transports the psychic structure of the patient”, in this case, in my work and Victor’s, “from one state

interesting to note that in the *Spirit Filled Life Bible* (1991:895, 896, 832) parallels are drawn between a realisation and acceptance of one’s mortality and the gaining of a “heart of wisdom”, which is rooted in an acknowledgement and a holy reverence or “fear of God” (Proverbs 9:10 – 12 and Psalm 90:12).

⁹¹ This aspect of the self’s spiritual and psychological association and projection within the material and process of making is explained in detail in the section dealing with the self’s association with nature.

⁹² Victor’s portrait drawings as well as my own, in essence, become symbols of the human condition that the self can associate with. In support of Jung’s theories, I associate with McInnes and Koseff’s (2008:225) concept of the use of “archetypes” in Victor’s work in that they become universal characters which function in a transcendent way depicting specific human conditions such as mortality, fragility and transience.

of conflict to one of congruence and self-regard” (Miller, 2004:97). Jung continues that the essence of the transcendent function is a confrontation of opposites within the drafter, one aspect from consciousness and one from the unconscious, from which emerges some new position or perspective (Miller, 2004:4). Victor’s drawing as well as my own functions in a transcendent way and naturally involves the unification of opposites within ourselves and our life-worlds.

Jung claims that the transcendent function thus encompasses liminality, initiation, transformation and transcendence (Miller, 2004:4). When engaging in the discussion of my own drawing process with regard to how the transcendent function indeed connects to my particular Christian faith, it is significant that Jung draws parallels between the Holy Spirit and the transcendent function, thereby also contextualising his theories regarding the transcendent function with the Christian faith and the belief of the trinity as follows: Jesus is symbolic of the experience of “consciousness” (becoming visible flesh), the Father (invisible Spirit) symbolic of the experience of the “self” and lastly, the “Holy Spirit” (mediator) functions as the symbolic substitute for the “transcendent function” which brings about a sense of “wholeness” or unification within the experience of the self (Miller, 2004:97).

Personally, drawing thus becomes a ‘creative form of worship’ which involves the knowing of the self and the other through the acknowledgement and involvement of the Holy Spirit. The drawing process in Victor’s work as well as my own could be regarded as functioning in a transcendent way towards the transformation of the self through the process of making visible that which is inherently invisible, or coming to see and know that which was formerly unseen and unknown.

The following section advances the view that transformative power is released through the notion of “power objects”, in this case, drawings as “selfobjects” as well as the notion of “presence” during the drawing process, which is directly related to the “essence” of human beings.⁹³

Drawing parallels between the working of the conscious and unconscious mind during the drawing process and its interconnectedness with the awareness and/or acknowledgement of a spiritual presence during the drawing process, Jung affirms that there exists an authentic religious function within the unconscious mind and that all religious symbolism, that occurs through the creation of images, in this case drawings, stems from the unconscious mind (Jung, 1958:6).

It is important to note that, the performative process of drawing could be brought into direct relation with the notion of spiritual awareness through Jung’s claim that a religious belief in an external and objective divine cause is always prior to any religious practice or ritual performance (Jung, 1958:7). According to Jung, the concept of “religion” entails the “numinosum” (Latin), which is a dynamic agency or effect caused by an arbitrary act of the will. The “numinosum”, whatever its cause might

⁹³ Related to the idea the human beings consist of body, soul and spirit.

be, is an experience of the subject independent of his or her will. The “numinosum” is either a quality belonging to a visible object or the influence of an invisible presence that causes a particular alteration of consciousness (Jung, 1958:6, 7).

I will now discuss the psychological and spiritual relevance of Victor’s drawings as well as my own as so called “selfobjects”. Kohut’s self psychology proposes a development of the self that depends heavily on a transitional and mediating structure he called the “selfobject” (Miller, 2004:93). Miller claims, that, unlike Jung’s self which is present and complete from conception, Kohut’s self is based on “the way a person experiences himself as himself” and is built up by interactions – both negative and positive (Kohut, 1977: pxv).

“Selfobjects”, according to Kohut, therefore replace the physical, idealised person for the developing self and, I would argue, in the case of drawings, functions as a psychological emotional and spiritual image loaded with meaning and power. According to Kohut, the selfobject is an “intra psychic phenomenon” and not simply “an interpersonal process” (Miller, 2004:93). The notion of the selfobject being loaded with transformative power is an interesting conception that can be compared with the notion of “power objects” as found within some African cultures such as the Yoruba people of Nigeria in their wooden *Ere Ibeji Twin* Figurines (Fig. 41) (Africa Direct, 2006).

I would propose that the selfobject as transformative power object, such as can be found in the form of my drawings as well as Victor’s, residing within the domain and culture of contemporary Western art, therefore definitely presents itself as a possible field of further research. When relating this notion to Western art, the art of Mark Rothko and some of the Romantics come to mind as examples of artworks which acquire the potential to become transformative selfobjects. In conversation with Victor, she commented on the idea that drawing itself and the subsequent “visual image” produced seem to be of a greater importance among more “primitive people groups”, who often cannot read or write and so images become their primal means of self-expression, and I would contend, possible transformation.

Continuing the discussion on the transformative power of the selfobject, Jeffrey Miller (2004:93) states that the selfobject plays a developmental role bearing similarities to aspects of the transcendent function and Winnicott’s transitional object; it mediates ontological opposites such as reality, illusion, inner and outer to allow a transition to a third thing – the accredited part of the structure of the self. Miller claims that similar to the transcendent function, the selfobject creates a mediatory realm of experience where an exchange between “me” and “other” can take place with the result being a new thing, here progress towards the developing self.

Miller continues that in Winnicottian terms, the selfobject is neither the actual object nor mere projections but something in between, the self’s psychological experience of herself, like the

transitional object. This aspect, was explored for instance, in my series of drawings entitled *Remember Lot's Wife* (Fig. 17.1 – 17.7) as well as some other drawings of mine.

Apart from her specific use of material and process of making, Victor's drawings and drawing processes function as selfobjects in a transcendent way via her depictions of the self reflected within the other. According to Miller, the selfobject is a symbolic experience that brings fantasy, reality, inner and outer together for the developing self. Miller claims that the selfobject according to Kohut's model of the developing personality bridges the antithesis of reality, illusion, inner, and outer, me and not me, which is similar in concept to the transcendent function (Miller, 2004:93). Seeing that drawing can be regarded as a 'silent, visual language' I would consider it as functioning as a unique kind of selfobject – a silent, visual therapist whereby the drafter can analyse, remember and recognise her true condition.

2.6 Conclusion

It can now be concluded that there are different approaches, psychological and spiritual orientations to drawing that could lead towards the transformation of the self. So too, it has been established that the self's interaction and orientation within her life-world through reciprocity in drawing includes the self's interaction with her visible life-world (nature and culture) as well as her invisible life-world (which includes her psychological and spiritual world). These different aspects of her life-world are hardly divisible, but seem to flow through and across each other during the process of drawing, effecting the transformation of the self. It can therefore be concluded that reciprocity in drawing most effectively functions within these boundaries.

Furthermore, the transformation of the self is most effective through the drawing process and the subsequent drawings that are produced through acknowledging that the psychological and spiritual dimensions are inextricably linked in the process of true transformation. Through drawings and the drawing process functioning in a transcendent way, also serving as selfobjects for the developing drafter, individuation as well as achieving a state of psychological and spiritual wholeness becomes an almost inevitable result. Aspiring to this new found state of wholeness could, in turn, lead to a new perspective or a new vision being gained, whereby the drafter arrives at a place of well-being, meaning and a new sense of purpose. This then leads to possible personal transformation that could positively influence society as a whole.

Concluding, I contend that the creative process, in this case drawing, functions as a unique, yet highly effective, but undervalued tool in the establishment of psychological, physical and spiritual wholeness and positive change – for the drafter as well as her extended community.⁹⁴ Furthermore, it has been

⁹⁴ This chapter has shown that links had already been established by Jung that psychological, spiritual and physical health are inextricably linked and cannot be separated from each other.

established that drawing and the drawing surface function as a ‘thin divide’ or a ‘thin veil’ that encompasses the past, present and future as well as the inner and outer worlds of the drafter herself, the visible as well as invisible.

In so doing, drawing functions in a perfect psychologically and spiritually transcendent way, also through the notion of the transformative selfobject. Lastly, it has been established that spiritual transformation in drawing occurs through the notions of presence (inner and outer presence – also referring to atmosphere), as well as through the drawing itself that has the innate potential to function as a so called “power object”, in which case parallels can be drawn with spiritual notions related to African art.

Since the drawing process thus inherently encompasses the past, present and future of the drafter and her extended community, it acquires a positive ‘forward moving focus’ which, in turn, has the potential to guide the drafter and her extended community to a place of wholeness, understanding and a well-adjusted and renewed outlook on life in general. This aspect is of inestimable physical, social, psychological and spiritual value, on a personal level, but also within a nation going through radical political, spiritual and social change.

CHAPTER THREE

CONCLUSION

This study concludes that reciprocity in drawing proves to be a highly conducive means to the transformation of the self, as it occurs on multiple levels of individual and collective experience. It has also been established that the drawing process possesses psychological, social, physical and spiritual transformative potential for the individual drafter, as well as her extended community.

Importantly, the psychological, social, physical and spiritual aspects of human existence become inextricably interwoven during the drawing process. Reciprocity in drawing effectively functions by involving the drafter's entire being – mind, body and spirit. Failure to acknowledge the significance of the interactivity that is always alive between these facets limits and inhibits the ultimate transformative potential of the drawing process.

Furthermore it can be concluded that the drawing process concerns itself with, among other things, the quest for or will to “meaning”. Viktor Frankl contends that “the will to meaning” is an inherent spiritual phenomenon and that the spirituality of human beings and its role in creating and maintaining psychological well-being and wholeness cannot be ignored without detrimentally limiting personal growth and transformation in the individual. In postulating a valuable link with Frankl's “Logo therapy”, which could also be regarded as a kind of therapy concerning itself with the finding and formation of “meaning” in life, the drawing process can be regarded as a process of ‘visual dialogue’ between the self and her life-world. I would suggest that the very essence and nature of this process are spiritually rooted as it concerns itself with the formation, knowing and finding of “meaning” which, knowingly or unknowingly, relates to God Himself as well as the Logo therapy of Viktor Frankl.

Significant parallels can be drawn between the degree of ‘coming to know’ through drawing, and the degree to which the self is transformed. This process of change demands the drafter's acknowledgement and understanding of the true ‘essence of self’, which directly influences her subsequent identity.⁹⁵ I contend that there is more than one approach to drawing that could lead to the transformation of the self.⁹⁶

⁹⁵ The notion of “essence of self”, in this context, refers to the study's assumption that human beings essentially consist of a body, soul and spirit.

⁹⁶ This aspect is elaborated upon in Chapter Two of this study.

Reciprocity involves both the notions of ‘being’ and ‘becoming’ and both are realised through the act of drawing, which in turn, transforms the drafter. This study contends that drawing involves, activates and directs the will and intention of the drafter. The drafter can purposefully avail herself of the transformative power of the process of drawing.

Drawing thus functions as an effective vehicle in coming to know the self through a process of reciprocity between the self and her life-world. Consequently, the drawing process could be considered a highly personal process that confronts the self before it confronts its audience – it truly acts as a soliloquy that turns back onto itself to understand the self-as-being before it becomes communication.

Interaction between self and world includes the physical or visible world and an invisible world – drawing in a psychological and spiritual world. Valuable links are forged between ‘seeing’ and ‘coming to know’: these connections are immersed in ‘becoming’, and I would suggest, eventual ‘transformation’. Drawing thus possesses strong introspective qualities by forcing the drafter to become ‘blind’ to outward stimuli in order to truly ‘recognise’, ‘see’ and ‘come to know’ that which is hidden within.

Regarding interaction between the self, culture and nature, this study contends that the drawing process transcends the confines and limitations of gender and cultural differences. This view is substantiated by the theories of Jung and Lévi-Strauss concerning the universal qualities of the mythical manifested through the possible universal nature of the “collective unconscious” mind. This, I suggest, finds expression in and through the drawing process. Projection, association and reflection of the self within the ‘other’, are therefore not extraneous to the exploration of the self. This notion is also affirmed by the understanding that all human beings possess feminine as well as masculine qualities, irrespective of their particular sex. This notion supports the psychologist McAdams’s claim that reflecting upon, constructing and discovering personal life stories of the self and others, is, essentially, a transformative process, and is therefore of inestimable value. McAdams claim that the psychological notion of the “anima” can be regarded as the “feminine side” in the personality of all men, while the “animus” is the unconscious masculine aspect residing within the personalities of all women (McAdams, 2002:133).

In some of my drawings, such as *Legion* (Fig. 24.1 – 24.7) and *Simon of Cyrene* (Fig. 25.1 – 25.8), I have reflected the self in the life story of those of another race and culture. In our experiences as human beings parallels can be drawn that transcends cultural and racial differences. It can therefore be concluded that personal reflection in one of the opposite sex, or even of another culture, race or social standing, is not inappropriate or irrelevant in its inherent transformative value in the process of drawing them as subjects.

With reference to interaction between self with nature, this study claims that trace in itself possesses transformative qualities. Trace embodies associative and transformative qualities in its shaping. Reciprocity in drawing therefore involves processes pertaining to the self, such as memory versus forgetting, repetition, introspection, internalisation, association and projection of the self, as well as desires and longings within the drafter. Through the drawing process, recognition and self-knowledge becomes possible.

To emphasise the significance of the transformative powers of trace, I refer to McAdams who stated that a person's ideological orientation includes more than beliefs and values: personal ideology can also be grounded in emotion (McAdams, 2002:576). Trace proves to be meaningful in relation to the exploration of self psychology.⁹⁷ The process of drawing involves emotions, which enables recognition as much as the development of spirituality.

This study therefore supports McAdams in his assertion that young personas need to develop a personal ideology that integrates them in society in a personally satisfying, productive, ethical and pro-social manner (McAdams, 2002:577). I propose that the drawing process functions as the perfect vehicle for this to be successfully accomplished.

In reflecting on the generative, genetic and hereditary qualities in drawing, I find that parallels can be drawn with the theories of Derrida on the notion and definition of "trait". I contend that the exploration of "trait" is directly linked to the understanding of the specific personality of the drafter. Seeing that many dichotomies and paradoxical elements often exist within the psyche of the drafter's personality, drawing helps to access, recognise, unify and come to understand different aspects of self.

Trace as inherency presents many areas for further exploration. One such area of interest revealed in this research is the relationship between trace and personality, which includes the involvement of genetic, somatic and mind-related aspects. This notion, in turn, would influence and even challenge the efficacy of current methods of drawing education.

⁹⁷ Self Psychology refers to a school of psychoanalytic therapy and theory initiated by Heinz Kohut and developed in the United States at the Chicago Institute of Psychoanalysis. It is interesting to note that Kohut considered *empathy* as the primary tool to understanding and examining human development and psychoanalytic transformation. In my particular study self psychology and drawing offer a few interesting and transformative links in the study of the interaction of the self with her life-world, which includes the association with, reflection of and projection of the self with the other (touching on the notion of empathy, mentioned by Kohut) as well as nature. This notion of potentially transformative empathy through drawing also relates to the self's interaction with an invisible life-world, which also refers to a spiritual world. This leads us to the point where parallels can be drawn between the notions of "*intercession*" (with specific reference to the spiritual, Christian understanding of the term) and "*empathy*" through drawing being potentially conducive to the transformation of the self. For further reading, refer to the online article, *Good Therapy*. For helpful definitions on the notions of "empathy" and "intercession" refer to the *Oxford Advanced Learner's Dictionary* (1995:377) and the *Spirit Filled Life Bible's Concordance* (1991:59).

There appears to be a dichotomy between the effective education of an individual in practising drawing, accompanied with consistent hard work and dedication and, on the other hand, inherent talent and ability. I contend that the inherent capability of an individual can be developed by appealing to their desire to draw and express themselves, as well as by acknowledging and utilising divine psychological and spiritual enablement during this process.

There is a need for links to be forged between the psychological and the spiritual within the drawing process for true transformation to become a possibility. Reciprocity unites the psychological and the spiritual in the drafter by means of the drawing process. The drawing process links spirituality and psyche, indicating its redemptive and therapeutic benefits, as well as its healing and restorative facilities.

The transformative potential of drawing manifests itself in its simultaneous utilisation of the conscious and unconscious minds, and the inherency to this relationship of a spiritual dimension as construct. It is possibly so that during the drawing process a spiritual force is perceived to move through the drafter's being that evokes recognition and experience of inner 'imaginings and visions' that finds its expression through what we often call 'intuitive' expression. I argue that drawing is a means to encompass, challenge and change social and cultural norms and prejudices.

Furthermore, significant and potentially transformative parallels can be drawn between the psychological (through the workings of the conscious and unconscious mind) and the spiritual in the drawing process. I argue that, if drawing activates reciprocity between psyche and spirit, its effects also entail personal understanding and transformation of the self, which in turn elicit a sense of purpose, meaning and fulfilment for the drafter.⁹⁸ The psychologist, Viktor Frankl claimed that psychology's focus is on the "healing of the soul", while religion focuses on the "salvation of the soul" (Frankl, 1967:32, 1965:xv). In this study, I conclude that the "healing" and "salvation" of a soul cannot effectively be treated as separate matters, but merge to become one.

In an ever-changing South African society, the need for and acknowledgement of a spiritual dimension have become increasingly important in sustaining physical, emotional and psychological health and well-being. Art historian, Suzi Gablik referred to the psychologist Robert Johnson, who

⁹⁸ In McAdams's book *The Person* (2002:577), he claims that "with a few notable exceptions (e.g. Allport, 1950), personality psychologists have not historically focused their research on religion and spirituality. However, recent years signal a shift. Among others, Robert Emmons (1999) has recently urged psychologists to examine the role of spirituality and ultimate concerns in human personality. Survey studies suggest that, among Americans, involvement in religious and/or spiritual endeavours is positively associated with self-reports of psychological well-being" (Emmons, 1999; Koenig, 2000). McAdams goes on to refer to a statement made by William James, considered by many to be the founder of American psychology, who wrote the following: "Happiness! Happiness! Religion is one of the ways in which men gain that gift. Easily, permanently, and successfully, it often transforms the most intolerable misery into the profoundest and most enduring happiness" (James 1902/1958:146).

emphasised this specific notion.⁹⁹ This study agrees that there is an influential reciprocity between spiritual experience and therapeutic experience, which promotes a holistic perspective (Goldberg, 2001:192-193).

Ultimately, drawing provides a therapeutic and liberating space where the drafter can simply ‘be’, while simultaneously developing as an individual. The drawing process proves to be especially valuable for those who find themselves in social, spiritual or physical circumstances in which the ‘whole self’ is not allowed room to simply ‘be’ – especially in the case where the social system attempts to bring about a certain conformity that does not allow for individual growth or maturity. Drawing therefore possesses ‘empowering qualities’ that the drafter can utilise to positively integrate with society and to affirm and redefine their purpose and existence amidst difficult circumstances.

Drawings can transcend themselves as objects, to become selfobjects relating the transformation and wholeness of the self. As a “selfobject” a drawing attains its own ‘silent visual language’ replacing or assisting the role of the therapist, becoming pivotal in a transformative ‘interpersonal dialogue’. This notion is supported by Jung (Miller, 2004:4), who claims that unification between conscious and unconscious results in “a living birth that leads to a new level of being, a new situation” (Miller, 2004:4).

I contend that the scale and potentially overwhelming influence of trace, manifesting itself through the experience of the awesome, are essentially transformative. I would say that through the use of really large scale drawings, trace itself begets a life of its own, even moving towards total abstraction. Trace itself subsequently becomes the primary vehicle of emotive and spiritual expression. The drafter, and I would suggest, the viewer as well, seem now to arrive at a place where trace itself obtains the potential to overwhelm and engulf both parties on different levels of physical, psychological and spiritual experience. The drafter literally feels as though she loses herself in the drawing. Trace obtains a metaphorical ‘centre stage’ on the paper’s surface and proceeds to develop itself beyond description and narration to a place of pure emotive and spiritual expression. In some of my portrait drawings, I depicted ‘zoomed in sections of the face’ or only fragment/s of the entire image (Refer to Glossary page 189). Through this method of doing, I attempted to encourage the trace to move beyond pure description and in addition to the scale of these drawings, I attempted for the trace to obtain a presence of its own. Examples of such drawings in which these notions are explored are the *Legion* triptych (Fig. 24.1 – 24.7), *Simon of Cyrene* (Fig. 25.1 – 25.8), the *Judas* series (Fig.9.1 – 9.7), *Lamenting Icarus* (Fig. 5.1 – 5.3), among possible others.

⁹⁹ For specific reference to the statement made by Robert Johnson concerning the need for reverence in aspiring to psychological health, the reader may refer to Suzi Gablik who quotes Johnson under the heading “Views of Carl Jung on the transcendent function of the psyche” in Chapter One of this thesis.

Continuing on the transformative potential of the awesome, the notion of the awesome in drawing is related to the idea of experiencing or beholding transformative ‘beauty’ and the ‘sublime’ found in nature or in a drawing (Fuller, 1980:188,189) (Refer to Glossary page 204).. Parallels can be drawn between ‘beauty’ and ‘awe’, which relate the spiritual and the notion of personal and collective change – for the drafter and the drawing’s audience. Drawings of a vast scale become objects of spiritual presence and transformative power.¹⁰⁰

I would propose that these drawings possess the potential to influence their surrounding space and the individuals operating within that space. I would also propose that parallels can be drawn with African art in that the spiritual presence of these artworks as power objects positively or negatively influences the atmosphere and happenings within that space. This notion was supported by the De Stijl artist Piet Mondrian in referring to the ultimate spiritual purpose and transformative potential of artworks displayed in public spaces – and the special need for such works during unstable political and social times and circumstances.

Two possible further research directions are raised through the notion of the transformative effects of the awesome in drawing:

- Exploring the transformative power of suggestion in drawing as a means towards containing a certain spiritual presence in the image that could lead to an experience of the awesome. Researching the portrait and its particular relationship to space thereby creates a means by which the psychological and spiritual effect of the awesome in drawing is explored.
- Secondly, exploring the psychological and spiritual effects of landscape in drawing as a means towards inviting a certain presence, which could lead to the experience of the awesome. This particular drawing research would explore the psychological and spiritually transformative effects of trace and its relationship to space in landscape. Parallels could therefore be drawn between the sublime and the awesome in drawing leading to possible transformation of the self and the other.

Finally, this research is rooted in my experiences as drafter on a personal as well as a collective level. The drawing process, personally speaking, is an utterly consuming, uplifting and revelatory experience that interweaves an individual spiritual experience and life-world into a transformative and meaningful whole – at the best of times, an experience of supreme joy. I consider it to be a personal and unique form of worship, a way of connecting with my Creator through whom I live, move and

¹⁰⁰ These notions have been referred to in Chapter One on page 30 by pointing to the works of Abstract Expressionists such as Jackson Pollock. There are also other artists that the reader may take note of in regards to these notions such as Mark Rothko and other Romantic artists such as William Turner and John Martin.

have my being. This study agrees wholeheartedly with the statement made by Suzi Gablik (1976:174) in her book, *The Reenchantment of Art*:

I have in this book a vision of art as it may be to share with those who may want to look at it. I cannot plant this vision in anybody's mind, since everyone makes his own model of reality; but I can hope that the light I throw on experience may help some people to see things differently and to make a new vision of their own.

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ADDENDUM A

ILLUSTRATIONS



Figure 1. Marieke Kruger, *Lot's Wife I and II* (2013). Lithography prints on paper. 175 x 20 cm each. Digital photograph.



Figure 2.1 Marieke Kruger, *Lot's Wife III* (2014). Lithography prints on paper. 200 x 20 cm. Digital photograph.



Figure 2.2 Marieke Kruger, *Lot's Wife II and I* (2014). Lithography prints on paper. 200 x 20 cm. Digital photograph.

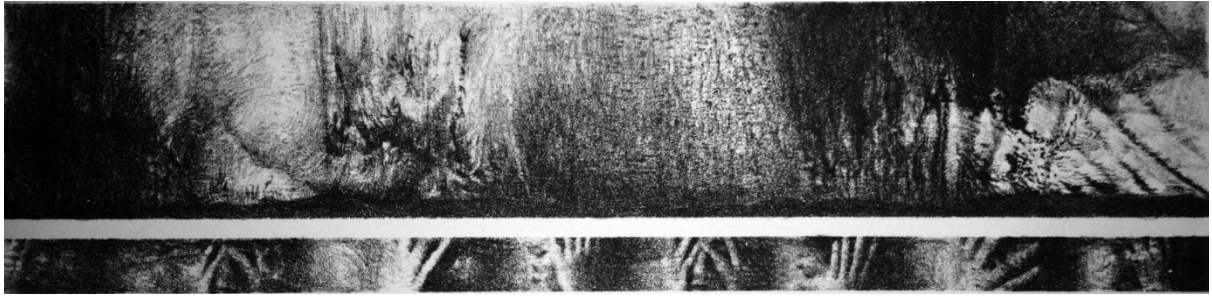


Figure 3.1 Marieke Kruger, Detail of *Lot's Wife I* (2013). Lithography print on paper. 24 x 6 cm (each print). Digital photograph.

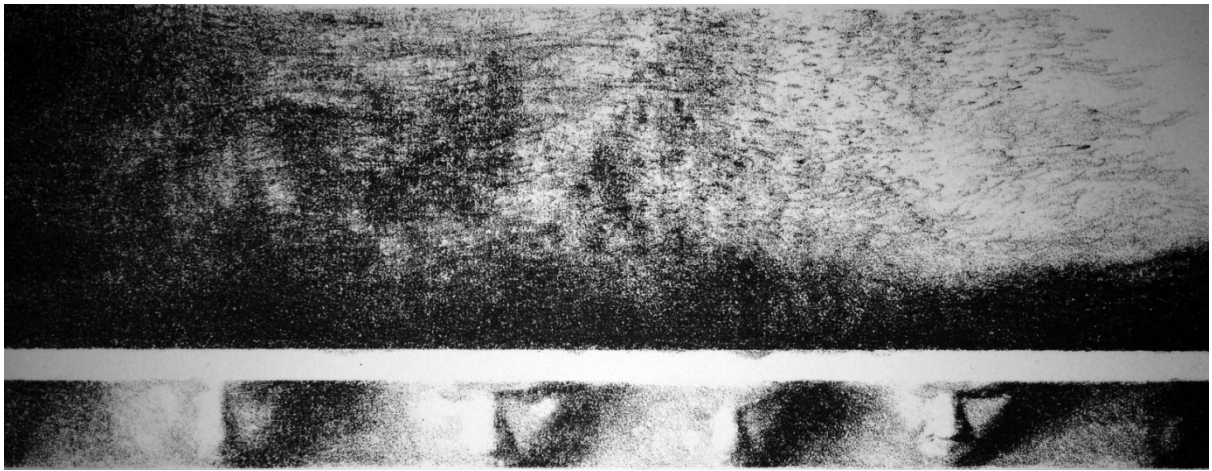


Figure 3.2 Marieke Kruger, Detail of *Lot's Wife I* (2013). Lithography print on paper. 24 x 6 cm (each print). Digital photograph.

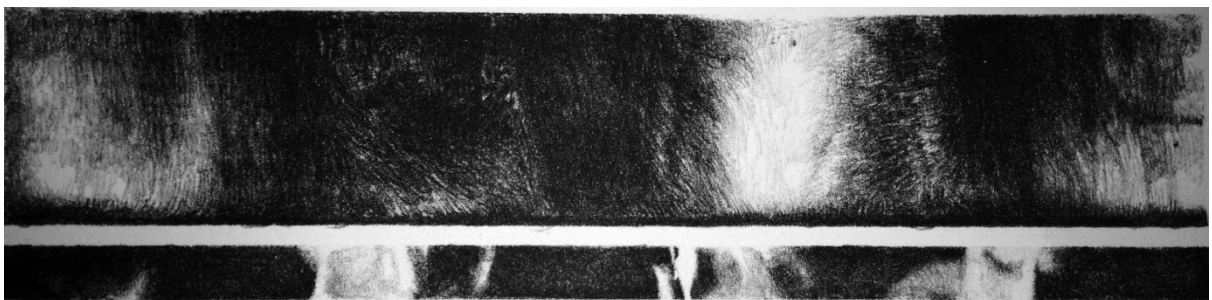


Figure 3.3 Marieke Kruger, Detail of *Lot's Wife I* (2013). Lithography print on paper. 24 x 6 cm (each print). Digital photograph.

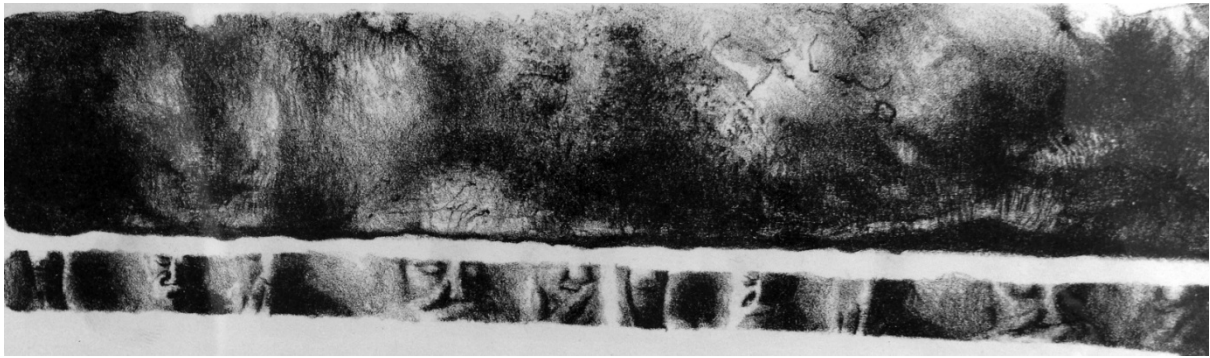


Figure 3.4 Marieke Kruger, Detail of *Lot's Wife II* (2013). Lithography print on paper. 24 x 6 cm (each print). Digital photograph.

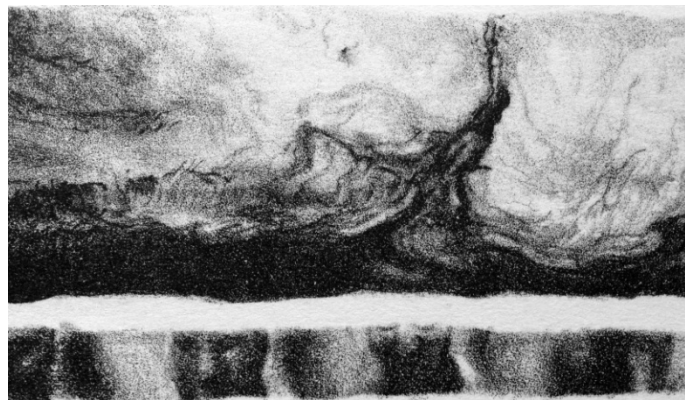


Figure 3.5 Marieke Kruger, Detail of *Lot's Wife II* (2013). Lithography print on paper. Digital photograph.

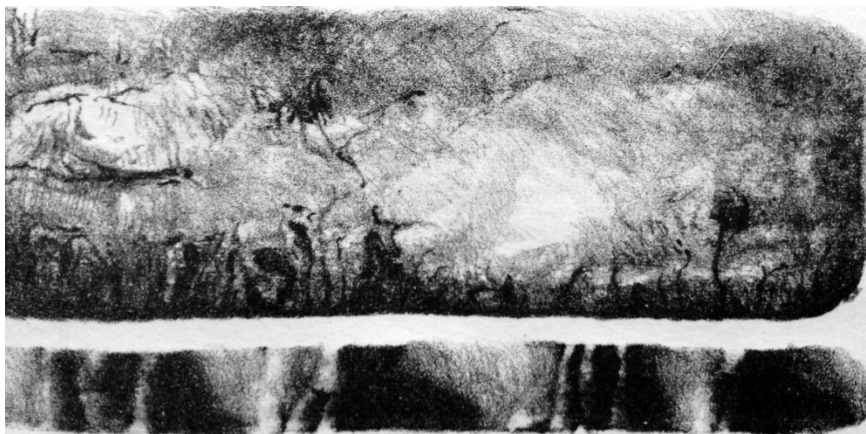


Figure 3.6 Marieke Kruger, Detail of *Lot's Wife II* (2014). Lithography print on paper. Digital photograph.

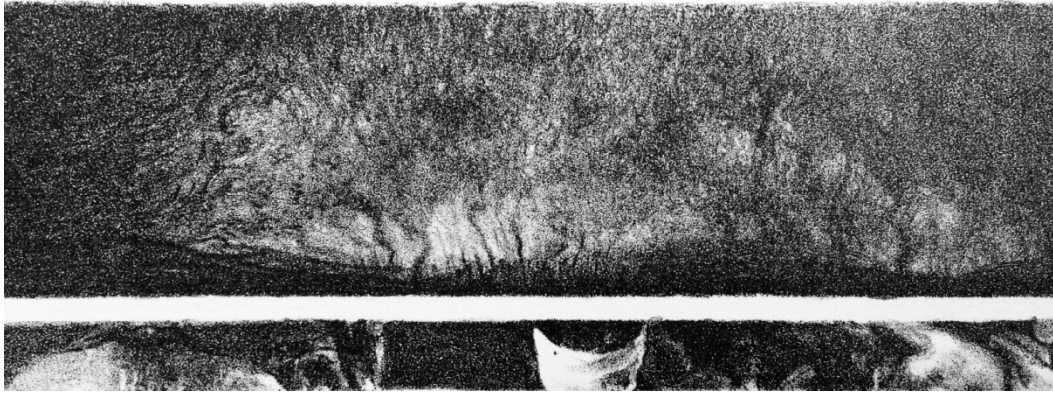


Figure 3.7 Marieke Kruger, Detail of *Lot's Wife III* (2014). Lithography print on paper. Digital photograph.

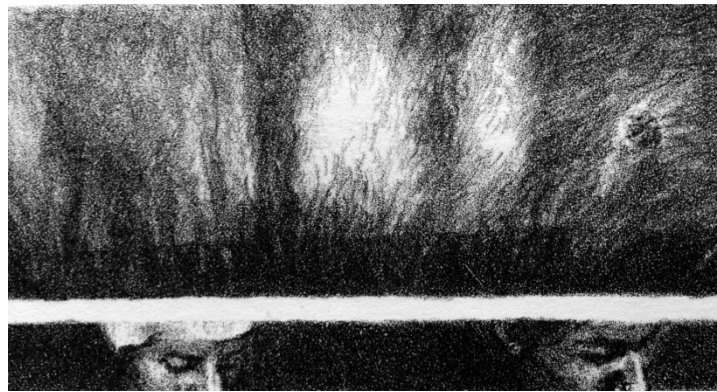


Figure 3.8 Marieke Kruger, Detail of *Lot's Wife III* (2014). Lithography print on paper. Digital photograph.

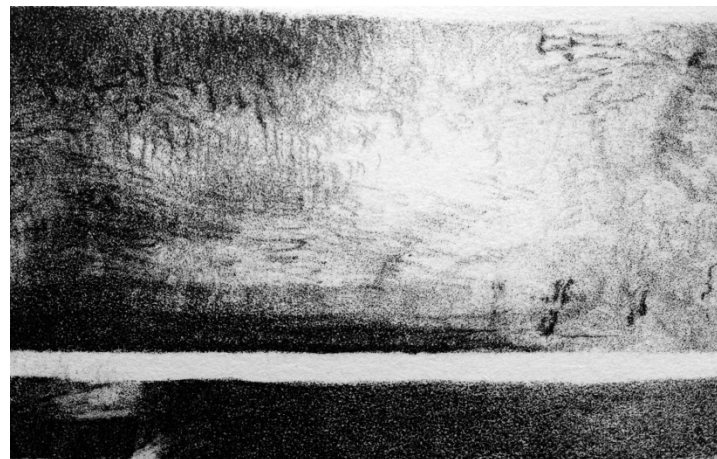


Figure 3.9 Marieke Kruger, Detail of *Lot's Wife III* (2014). Lithography print on paper. Digital photograph.



Figure 4.1 Marieke Kruger, *Reflecting on Oedipus* (2013). Triptych. Charcoal drawing, rust and embossing on paper. 150 x 180 cm (each drawing). Digital photograph.

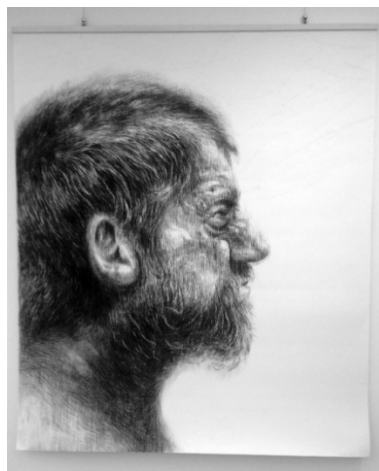


Figure 4.2 Marieke Kruger, *Reflecting on Oedipus I* (2013). Charcoal drawing with rust and embossing on paper. 150 x 180 cm. Digital photograph.

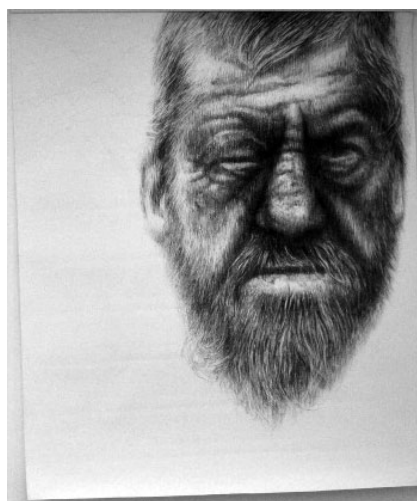


Figure 4.3 Marieke Kruger, *Reflecting on Oedipus II* (2013). Charcoal drawing with rust and embossing on paper. 150 x 180 cm. Digital photograph.



Figure 4.4 Marieke Kruger, *Reflecting on Oedipus III* (2013). Charcoal drawing with rust and embossing on paper. 150 x 180 cm. Digital photograph.

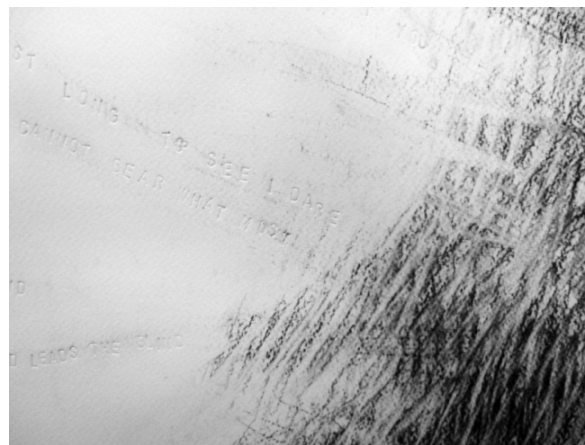


Figure 4.5 Marieke Kruger, Detail of *Reflecting on Oedipus III* (2013). Charcoal drawing with rust and embossing on paper. 150 x 180 cm. Digital photograph.



Figure 4.6 Marieke Kruger, Detail of *Reflecting on Oedipus I* (2013). Charcoal drawing with rust and embossing on paper. Digital photograph.



Figure 5.1 Marieke Kruger, *Lamenting Icarus* (2013). Scroll charcoal and charcoal dust drawing with embossing on paper. 200 x 900 cm. Digital photograph.



Figure 5.2 Marieke Kruger, Detail from *Lamenting Icarus* (2013). Scroll charcoal and charcoal dust drawing with embossing on paper. Digital photograph.



Figure 5.3 Marieke Kruger, Detail from *Lamenting Icarus* (2013). Charcoal and charcoal dust drawing with typewriting detail on paper. Digital photograph.



Figure 6. Diane Victor, *Lady of the Bromelaides*. Two colour Lithograph print on paper. 65 x 51 cm. Edition: 30. Published by The Artists' Press.



Figure 7. Diane Victor, *Lady of the Stains*. Two colour Lithograph print on paper. 65 x 51 cm. Edition 30. Published by The Artists' Press. [Online]. (Available: <http://www.artprintsa.com/diane-victor.html>).



Figure 8.1 Diane Victor, *St Catharine*. (2008). Panel 1 from *The Wise and Foolish Virgins* triptych. Charcoal stain drawing on paper. 190 x 120 cm. David Krut Publishing. (Von Vey, 2012:60).



Figure 8.2 Diane Victor, *St Mary* (2008). Panel 2 from *The Wise and Foolish Virgins* triptych. Charcoal stain drawing on paper. 190 x 120 cm. David Krut Publishing. (Von Vey, 2012:60).



Figure 8.3 Diane Victor, *St Agatha*. (2008). Panel 3 from *The Wise and Foolish Virgins* triptych. Charcoal stain drawing on paper. 190 x 120 cm. David Krut Publishing. (Von Vey, 2012:61).

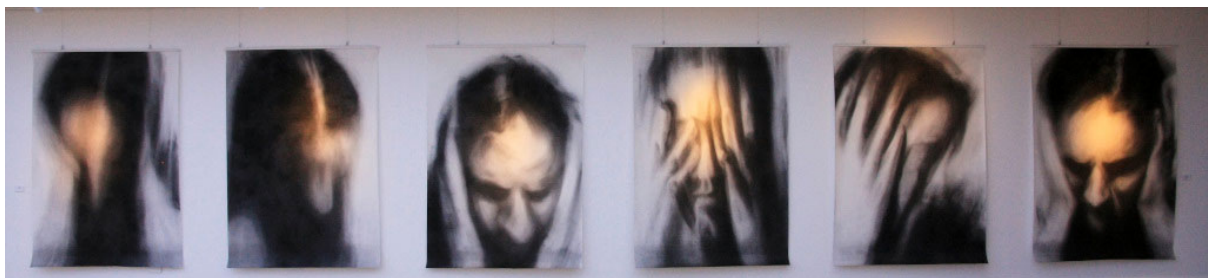


Figure 9.1 Marieke Kruger, *Judas* (2013). Series of charcoal dust drawings on paper. 220 x 150 cm each. Digital photograph.

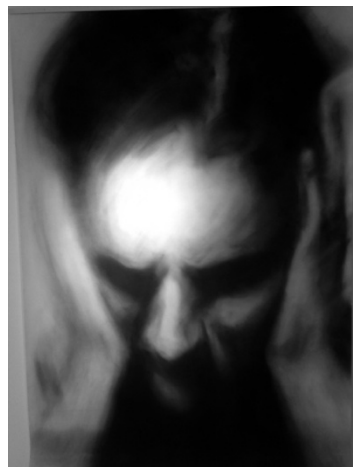


Figure 9.2 Marieke Kruger, *Judas I* (2013). First drawing of series. Charcoal dust drawing on paper. 220 x 150 cm. Digital photograph.



Figure 9.3 Marieke Kruger, *Judas II* (2013). Second drawing of series. Charcoal dust drawing on paper. 220 x 150 cm. Digital photograph.



Figure 9.4 Marieke Kruger, *Judas III* (2013). Third drawing of series. Charcoal dust drawing on paper. 220 x 150 cm. Digital photograph.



Figure 9.5 Marieke Kruger, *Judas IV* (2013). Fourth drawing of series. Charcoal dust drawing on paper. 220 x 150 cm. Digital photograph.



Figure 9.6 Marieke Kruger, *Judas V* (2013). Fifth drawing of series. Charcoal dust drawing on paper. 220 x 150 cm. Digital photograph.



Figure 9.7 Marieke Kruger, *Judas VI* (2013). Sixth drawing of series. Charcoal dust drawing on paper. 220 x 150 cm. Digital photograph.

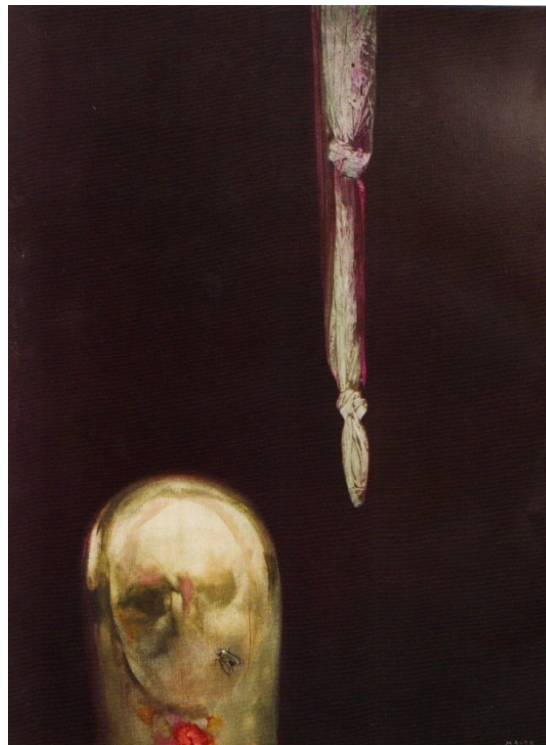


Figure 9.8 Judith Mason, *Judas* (1966). Oil on canvas. 124 x 90 cm. Private collection. (Van Rensburg, Mason & Freemantle, 2008:27).



Figure 10.1 Marieke Kruger, *Betrayal & Denial* (2013). Triptych. Charcoal dust drawings on paper. 235 x 150 cm each. Digital photograph.

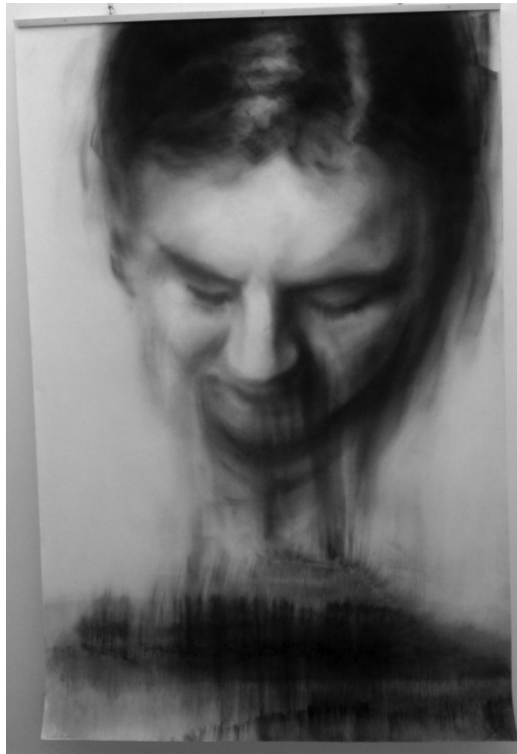


Figure 10.2 Marieke Kruger, *Betrayal & Denial I* (2013). First drawing of triptych. Charcoal dust drawing on paper. 235 x 150 cm. Digital photograph.



Figure 10.3 Marieke Kruger, *Betrayal & Denial II* (2013). Second drawing of triptych. Charcoal dust drawing on paper. 235 x 150 cm. Digital photograph.



Figure 10.4 Marieke Kruger, *Betrayal & Denial III* (2013). Third drawing of triptych. Charcoal dust drawing on paper. 235 x 150 cm. Digital photograph.



Figure 11.1` Paul Emmanuel, Second drawing sequence form *Transitions* (military) (2005-2008). Hand-incised, exposed, processed photographic paper. 73 x 305 cm (framed). Courtesy Spier Contemporary Collection. [Online] (Available: <http://www.paulemanuel.net/media/texts/ess>).



Figure 11.2` Paul Emmanuel, Micro-detail from the fifth image from the second drawing sequence from *Transitions* (military) (2005-2008). Hand-incised, exposed, processed photographic paper. 73 x 305 cm (framed). Courtesy Spier Contemporary Collection. [Online] (Available: <http://www.paulemanuel.net/media/texts/ess>).



Figure 12. Berni Searle, *About to Forget* (2005). Images from series of digital prints on paper of dissolving crepe paper cut outs in water. Each print 39.1/4 by 79 inches. Museum of Modern Art. New York. [Online] (Available: <http://www.thecityreveiw.com/nupho7bjpg>).



Figure 13. Diane Victor, *All Fall Down* (2011). From the Grinnell installation. Candle smoke drawings on paper. 350 x 120 cm. David Krut Publishing. (Von Vey, 2012:13).



Figure 14. Diane Victor, *Like Lambs to the slaughter* (2011). Candle smoke drawings on paper with charcoal. 356 x 168 cm. David Krut Publishing. (Von Vey, 2012:99).



Figure 15.1 Diane Victor, *Liz* from the *Transcend* series (2010). Charcoal dust and ash drawing on paper. 150 x 150 cm. David Krut Publishing. (Von Vey, 2012:34).



Figure 15.2 Diane Victor, *Jan* from the *Transcend* series. (2010). Charcoal dust and ash drawing on paper. 150 cm x 95 cm. David Krut Publishing. (Von Vey, 2012:35).



Figure 15.3 Diane Victor, *Norman* from the *Transcend* series. (2010) Charcoal dust and ash drawing on paper. 151 cm x 100 cm. David Krut Publishing. (Von Vey, 2012:36).



Figure 15.4 Diane Victor, *Granny Ray* from the *Transcend* series. (2010). Charcoal dust and ash drawing on paper. 200 cm x 115 cm. David Krut Publishing. (Von Vey, 2012:37).



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Figure 16.1 Diane Victor, *Marinus* from the *Lost Words* series(2010). Ash drawing on paper. 150 x 115 cm. David Krut Publishing. (Von Vey, 2012:32).



Figure 16.2 Diane Victor, *Reg* from the *Lost Words* series (2010). Ash drawing on paper. 150 x 95 cm. David Krut Publishing. (Von Vey, 2012:32).



Figure 16.3 Diane Victor, *Ricky* from the *Lost Words* series (2010). Ash drawing on paper. 150 x 115 cm. David Krut Publishing. (Von Vey, 2012:33).



Figure 16.4 Diane Victor, *Adolf* from the *Lost Words* series (2010). Ash drawing on paper. 150 x 90 cm. David Krut Publishing. (Von Vey, 2012:33).



Figure 17.1 Marieke Kruger, *Remember Lot's Wife* (2014). Series of charcoal dust drawings on paper. 215 x 150 cm each. Digital photograph.



Figure 17.2 Marieke Kruger, *Remember Lot's Wife* (2014). Section of series of charcoal dust drawings on paper. 215 x 150 cm each. Digital photograph.



Figure 17.3 Marieke Kruger, *Remember Lot's Wife* (2014). Section of series of charcoal dust drawings on paper. 215 x 150 cm each. Digital photograph.



Figure 17.4 Marieke Kruger, *Remember Lot's Wife I* (2014). Charcoal dust drawing on paper.
215 x 150 cm. Digital photograph.



Figure 17.5 Marieke Kruger, *Remember Lot's Wife II* (2014). Charcoal dust drawing on paper.
215 x 150 cm. Digital photograph.



Figure 17.6 Marieke Kruger, *Remember Lot's Wife III* (2014). Charcoal dust drawing on paper.
215 x 150 cm. Digital photograph.



Figure 17.7 Marieke Kruger, *Remember Lot's Wife IV* (2014). Charcoal dust drawing on paper.
215 x 150 cm. Digital photograph.

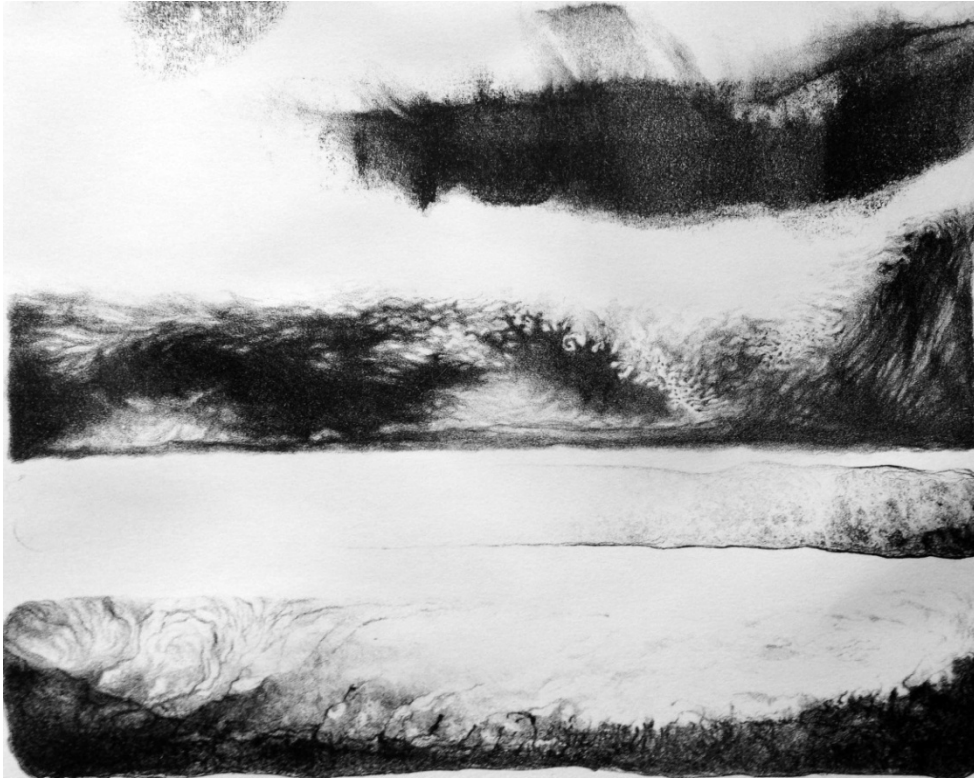


Figure 18.1 Marieke Kruger, *Process work* (2013). Lithography experiments. 24 x 6 cm (each image). Digital photograph.



Figure 18.2 Marieke Kruger, *Process work* (2013). Selected monotype experiment. 15 x 11 cm (approximately). Digital photograph.

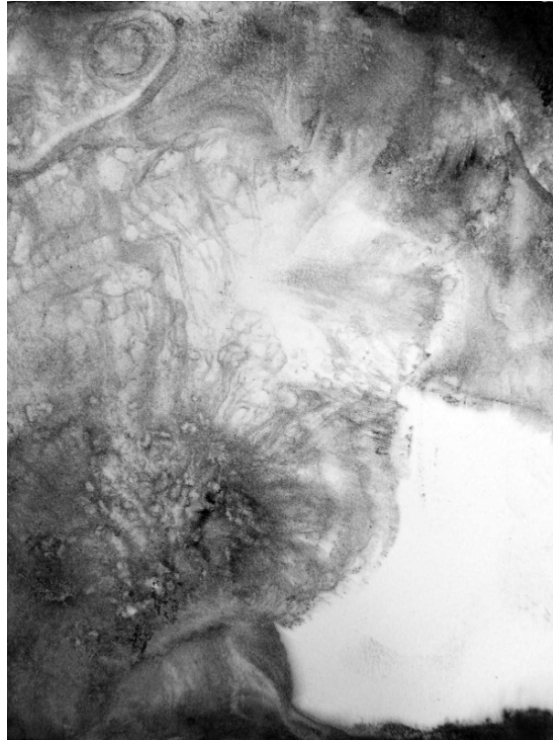


Figure 18.3 Marieke Kruger, *Process work* (2013). Selected monotype experiment. 15 x 11 cm. (approximately). Digital photograph.



Figure 18.4 Marieke Kruger, *Process work* (2013). Selected monotype experiment. 15 x 11 cm. (approximately). Digital photograph.



Figure 18.5 Marieke Kruger, *Process work* (2013). Selected monotype experiment. 15 x 11 cm. (approximately). Digital photograph.



Figure 18.6 Marieke Kruger, *Process work* (2013). Selected monotype experiment. 15 x 8 cm. (approximately). Digital photograph.



Figure 18.7 Marieke Kruger, *Process work* (2013). Detail of charcoal dust drawing. Digital photograph.

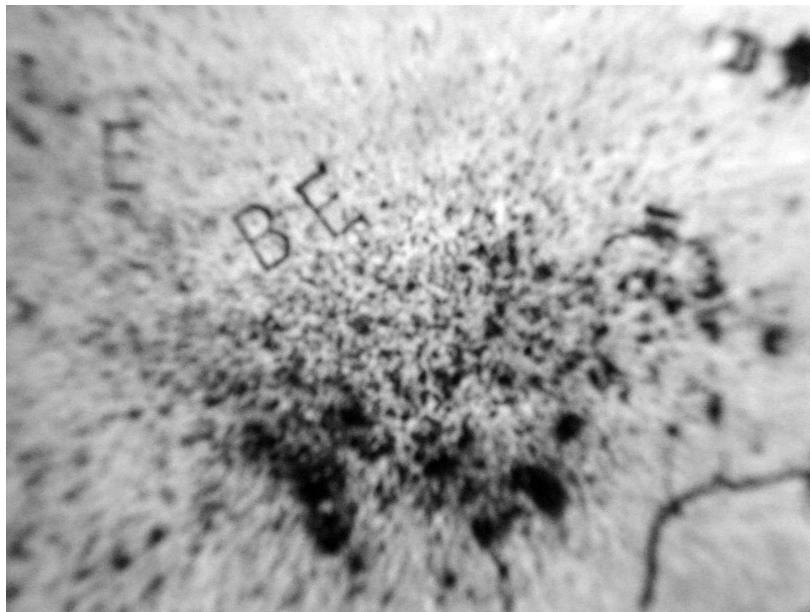


Figure 18.8 Marieke Kruger, *Process work* (2013). Detail of charcoal dust and embossing drawing. Digital photograph.



Figure 18.9 Marieke Kruger, *Process work* (2013). Detail of lithography stone drawing printed on paper. Digital photograph.



Figure 19.1 Diane Victor, *The Wasteland* (2011). Watercolour monotype print on paper. 30 x 30 cm. David Krut Publishing. (Von Vey, 2012:82).



Figure 19.2 Diane Victor, *No Man's Land* (2012). Charcoal drawing on paper. Dimensions unavailable. [Online]. (Available: <http://artcoza.files.wordpress.com/2012/06/28/terra->).

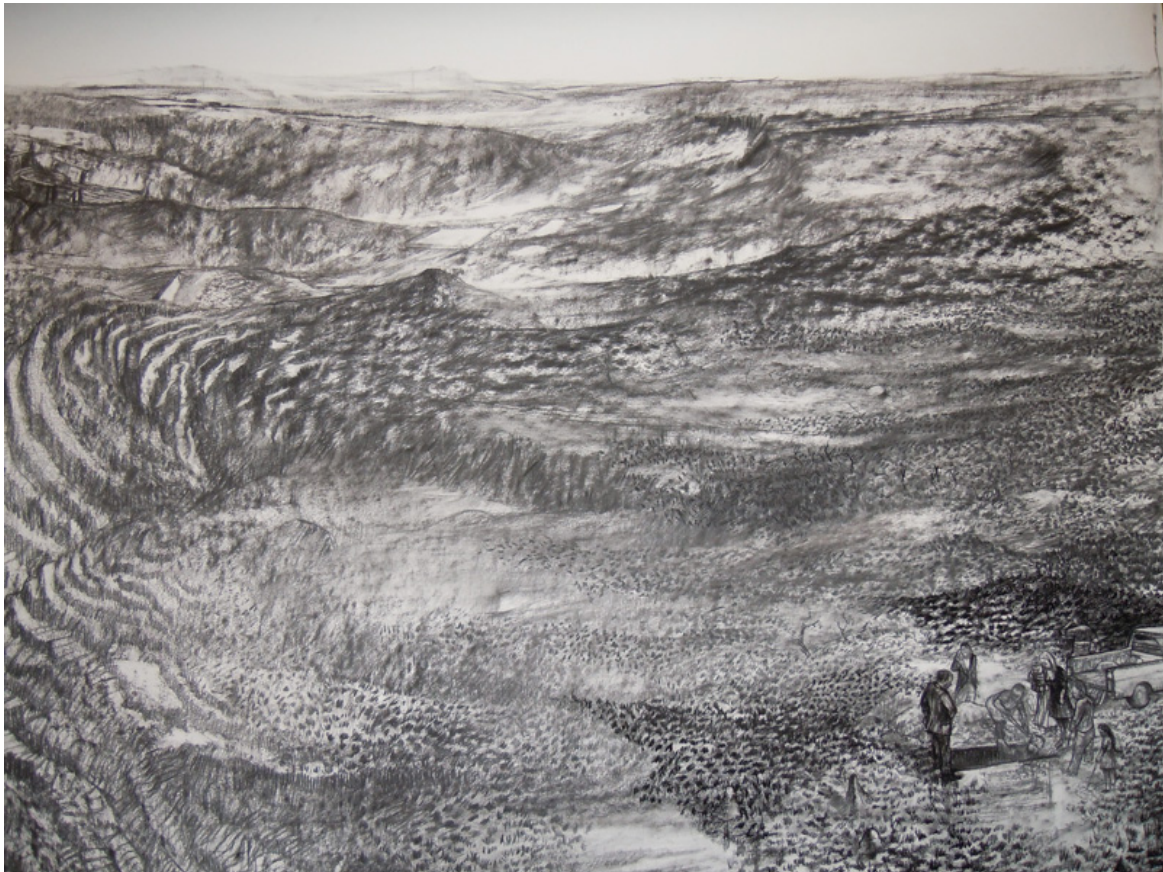


Figure 19.3 Diane Victor, *No Man's Land* (2012). Detail from charcoal drawing on paper. [Online]. (Available: <http://artcoza.files.wordpress.com/2012/06/28/terra->).



Figure 20. Diane Victor, “...*And the Dead Will Arise*” (2011). Watercolour monotype print on paper. 30 x 25 cm. David Krut Publishing. (Von Vey, 2012:85).



Figure 21. Diane Victor, *Man of Sorrow* (2011). Ash drawing on paper. 150 x 108 cm. David Krut Publishing. (Von Vey, 2012:95).



Figure 22. Diane Victor, *Old Maids* (2012). Ash and charcoal drawing on paper. Dimensions unavailable.[Online]. (Available: (<http://www.pinterest.com/herminese/drawing/>)).



Figure 23.1 Marieke Kruger, *Martyrs & Sacrifices* (2014). Series of charcoal dust drawings on paper. 150 x 285 cm each. Digital photograph.



Figure 23.2 Marieke Kruger, *Martyrs & Sacrifices* (2014). Section of series of charcoal dust drawings on paper in gallery. 150 x 285 cm each. Digital photograph.



Figure 23.3 Marieke Kruger, *Martyrs & Sacrifices I* (2014). Charcoal dust drawing on paper. Digital photograph.



Figure 23.4 Marieke Kruger, *Martyrs & Sacrifices II* (2014). Charcoal dust drawing on paper.
Digital photograph.



Figure 23.5 Marieke Kruger, *Martyrs & Sacrifices III* (2014). Charcoal dust drawing on paper.
Digital photograph.



Figure 23.6 Marieke Kruger, *Martyrs & Sacrifices IV* (2014). Charcoal dust drawing on paper.
Digital photograph.



Figure 23.7 Marieke Kruger, *Martyrs & Sacrifices I* (2014). Detail of charcoal dust drawing on paper. Digital photograph.



Figure 23.8 Marieke Kruger, *Martyrs & Sacrifices II* (2014). Detail of charcoal dust drawing on paper. Digital photograph.



Figure 23.9 Marieke Kruger, *Martyrs & Sacrifices III* (2014). Detail of charcoal dust drawing on paper. Digital photograph.



Figure 23.10 Marieke Kruger, *Martyrs & Sacrifices IV* (2014). Detail of charcoal dust drawing on paper. Digital photograph.



Figure 24.1 Marieke Kruger, *Legion* (2014). Triptych. Charcoal dust drawings on paper. 150 x 180 cm each. Digital photograph.

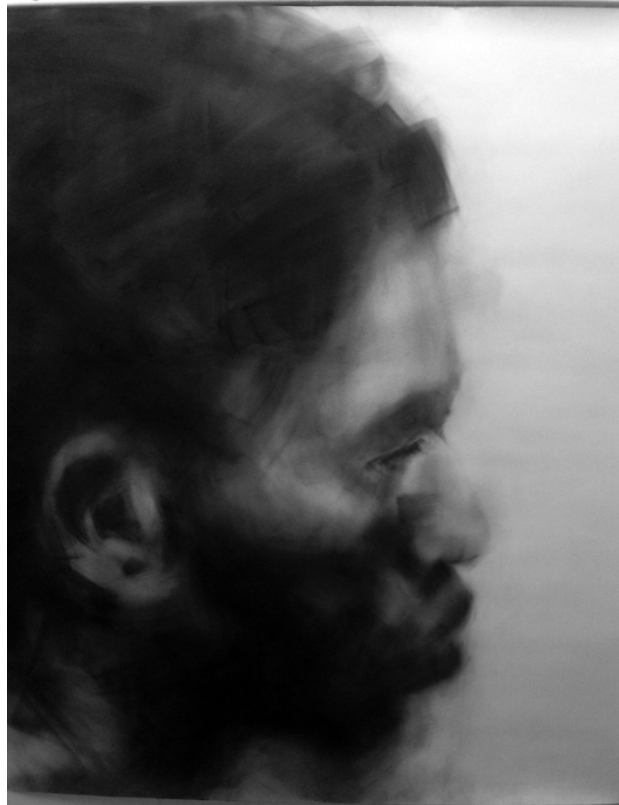


Figure 24.2 Marieke Kruger, *Legion I* (2014). First drawing of triptych. Charcoal dust drawing on paper. 150 x 180 cm. Digital photograph.

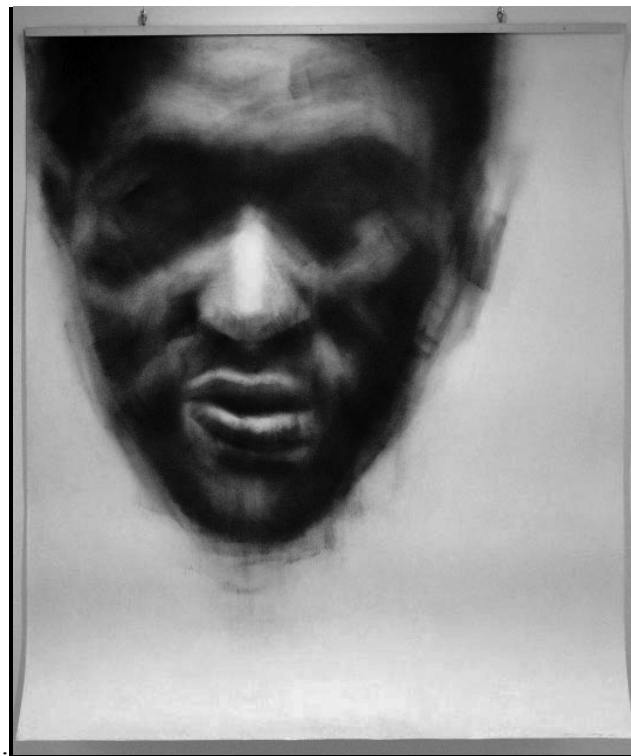


Figure 24.3 Marieke Kruger, *Legion II* (2014). Second drawing of triptych during display in *the Equus* gallery. Charcoal dust drawing on paper. 150 x 180 cm. Digital photograph.



Figure 24.4 Marieke Kruger, *Legion III* (2014). Third drawing of triptych. Charcoal dust drawing on paper. 150 x 180 cm. Digital photograph.

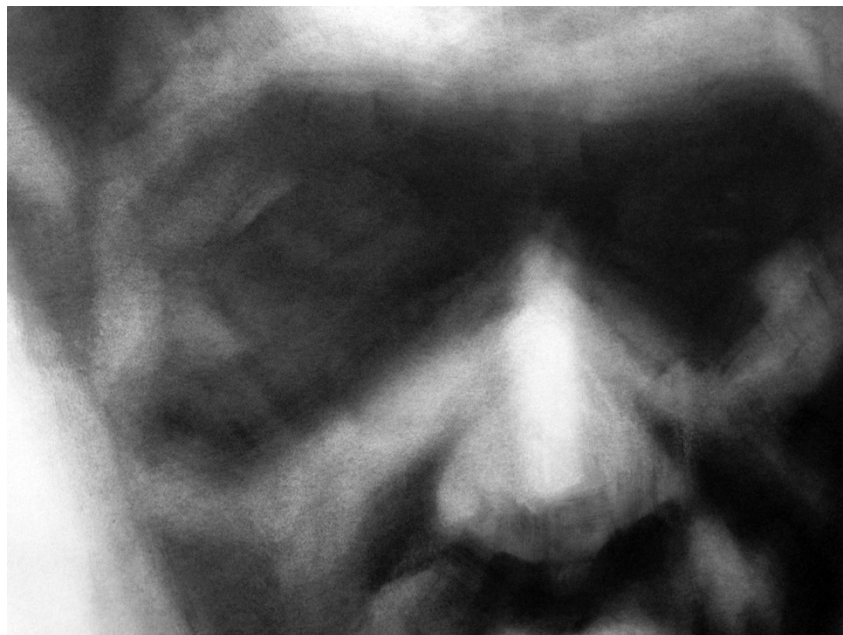


Figure 24.5 Marieke Kruger, *Legion II* (2014). Detail of drawing. Charcoal dust drawing on paper .Digital photograph.



Figure 24.6 Marieke Kruger, *Legion I* (2014). Detail of drawing. Charcoal dust drawing on paper. Digital photograph.

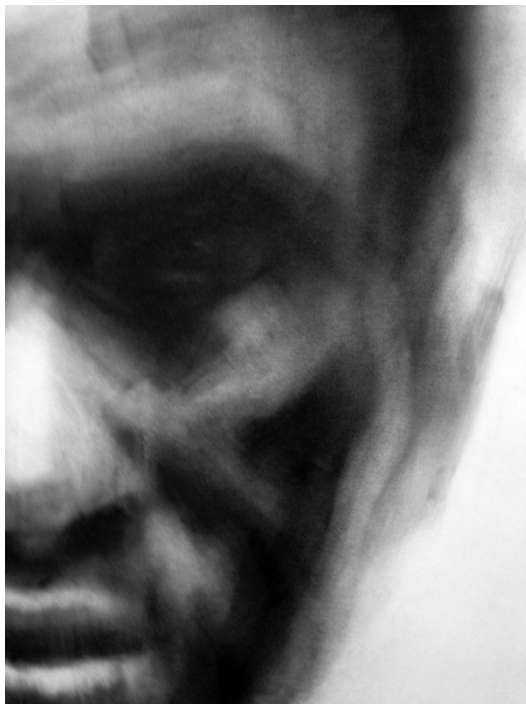


Figure 24.7 Marieke Kruger, *Legion II* (2014). Detail of drawing. Charcoal dust drawing on paper. Digital photograph.



Figure 25.1 Marieke Kruger, *Simon of Cyrene* (2014). Charcoal dust drawing and ink wash on paper. 200 x 792 cm. Digital photograph.



Figure 25.2 Marieke Kruger, *Simon of Cyrene* in *Equus* gallery with *Legion I* (2014). Charcoal dust drawing and ink wash on paper. 200 x 792 cm. Digital photograph.



Figure 25.3 Marieke Kruger, *Simon of Cyrene* (2014). Detail of charcoal dust drawing and ink wash on paper. 200 x 792 cm. Digital photograph.



Figure 25.4 Marieke Kruger, *Simon of Cyrene* (2014). Detail of charcoal dust drawing and ink wash on paper. 200 x 792 cm. Digital photograph.



Figure 25.5 Marieke Kruger, *Simon of Cyrene* (2014). Detail of charcoal dust drawing and ink wash on paper. Digital photograph.

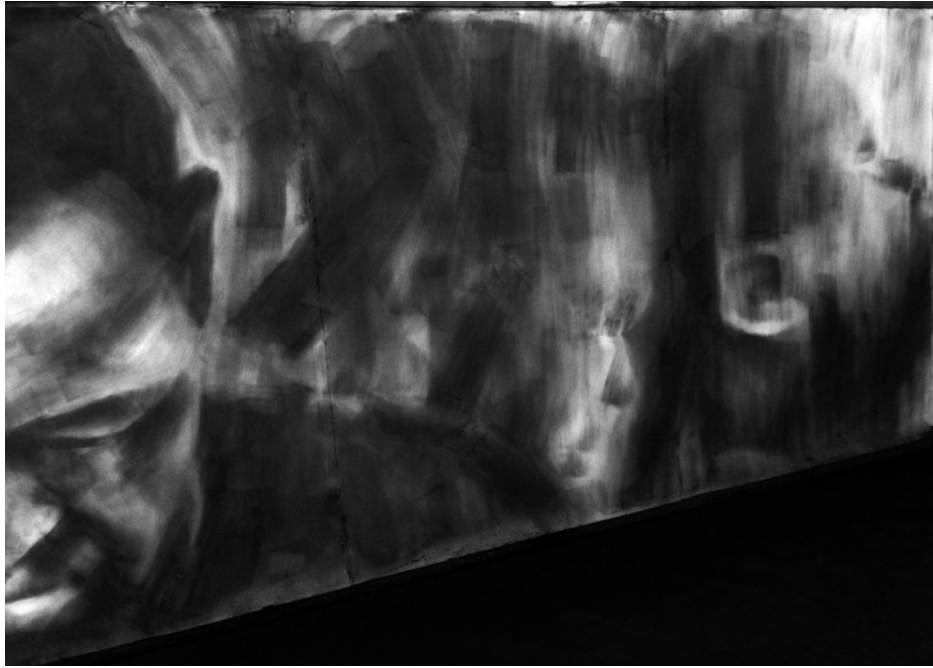


Figure 25.6 Marieke Kruger, *Simon of Cyrene* (2014). Detail of charcoal dust drawing and ink wash on paper. Digital photograph.

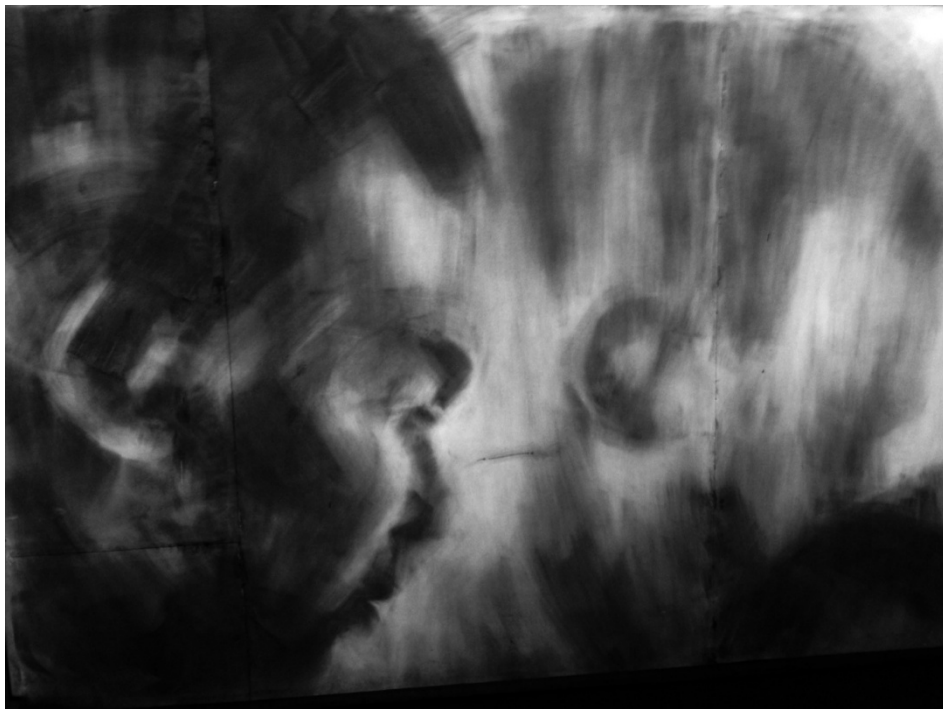


Figure 25.7 Marieke Kruger, *Simon of Cyrene* (2014). Detail of charcoal dust drawing and ink wash on paper. Digital photograph.

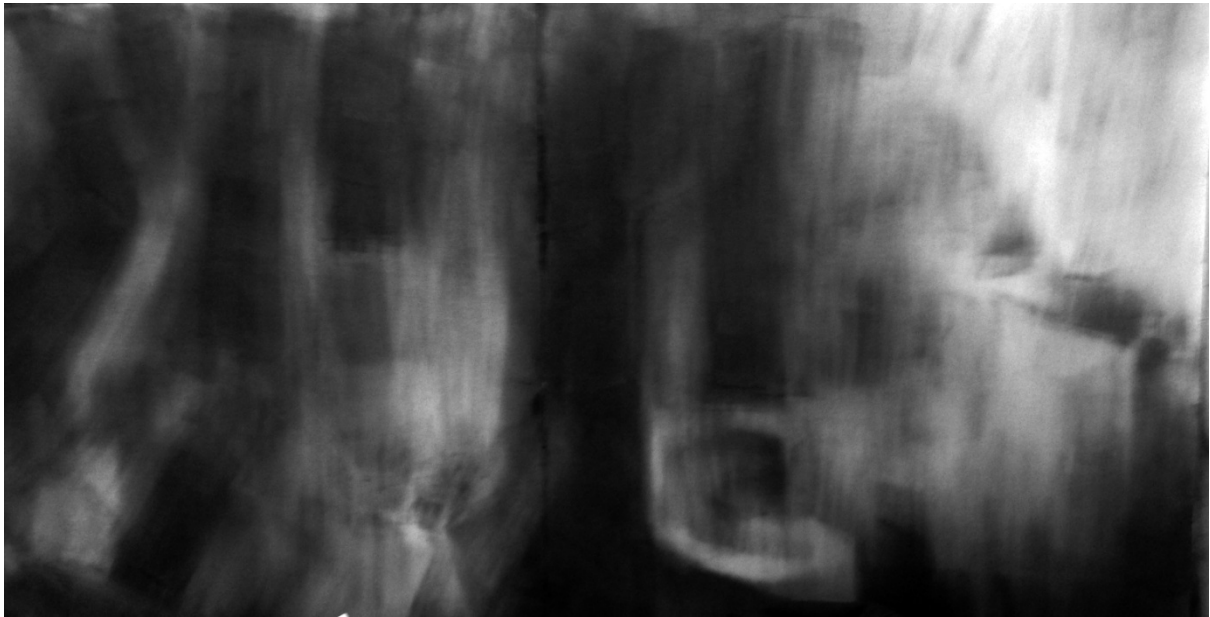


Figure 25.8 Marieke Kruger, *Simon of Cyrene* (2014). Detail of charcoal dust drawing and ink wash on paper. Digital photograph.



Figure 26.1 Diane Victor, *Practicing Poise* (2004) Diptych, left panel. Etching, aquatint, mezzotint and embossing on paper. 200 x 150 cm. Edition of 10. David Krut Publishing. (Rankin & Von Vey, 2008:36).



Figure 26.2 Diane Victor, *Learning Posture* (2004). Diptych. Right panel. Etching, aquatint, mezzotint and embossing on paper. 200 x 150 cm. Edition of 10. David Krut Publishing. (Rankin & Von Vey, 2008:37).



Figure 27. Antony Gormley, *Sleeping Place* (1973). Plaster and linen sculpture. 60 x 76 x 152 cm. (Gombrich, Hutchinson, Mitchell & Njatin, 1995:73).

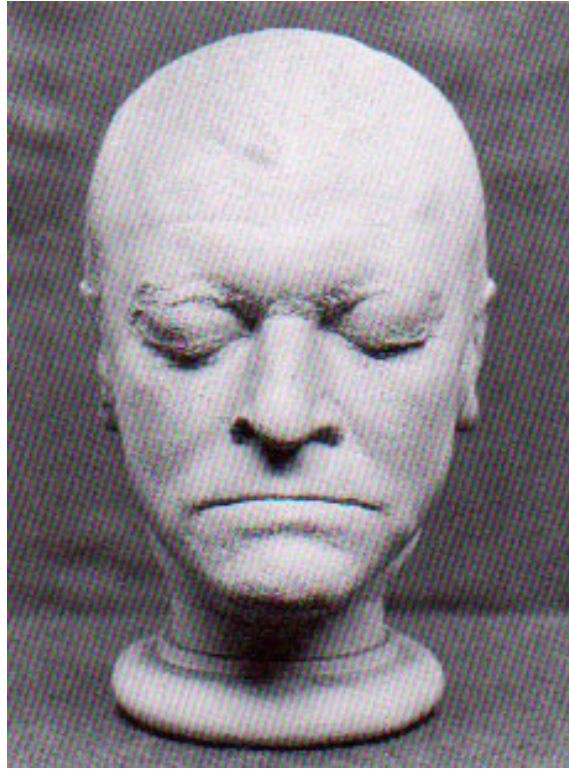


Figure 28. J.S. Deville, *Life Mask of William Blake* (1807). White plaster. (Gombrich, Hutchinson, Mitchell & Njatin, 1995:18). Refer to Footnote.



Figure 29. Diane Victor, *After Eden* (2008). Etching (Hardground, softground and aquatint) print on paper. 56 cm x 79 cm. Edition 30. Published by David Krut Print Workshop. (Von Vey, 2012:59).



Figure 30.1 Diane Victor, *Mater, Minder, Martyr* (2004). Triptych. Panel 1. Etching, aquatint, mezzotint and embossing on paper. 199 x 97.5 cm each. Edition of 10. Museum for African Art. (Perryer, 2004:89).



Figure 30.2 Diane Victor, *Mater, Minder, Martyr* (2004). Triptych. Panel 2. Etching, aquatint, mezzotint and embossing on paper. 199 x 97.5 cm each. Edition of 10. Museum for African Art. (Perryer, 2004:89).



Figure 30.3 Diane Victor, *Mater, Minder, Martyr* (2004). Triptych. Panel 3. Etching, aquatint, mezzotint and embossing on paper. 199 x 97.5 cm each. Edition of 10. Museum for African Art. (Perryer, 2004:89).



Figure 31.1 Diane Victor, *The Eight Marys* (2004) (left side). Charcoal and pastel on paper. 170 x 51 cm each. Installation view, the Cathedral of St. John the Divine, New York. Photograph by Mario Todeschini, courtesy Michael Stevenson Contemporary. Collection: Hollard. series. David Krut Publishing. (Rankin & Von Vey, 2008:60, 61).



Figure 31.2 Diane Victor, *The Eight Marys* (2004) (right side). Charcoal and pastel on paper. 170 x 51 cm each. Installation view, the Cathedral of St. John the Divine, New York. Photograph by Mario Todeschini, courtesy Michael Stevenson Contemporary. Collection: Hollard series. David Krut Publishing. (Rankin & Von Vey, 2008:60, 61).



Figure 32. Diane Victor, *Sleep no more* (2012). Charcoal and ash drawing on paper. 259 x 167 cm. [Online]. (Available: http://www.art.co.za/dianevictor/1012_12htm).



Figure 33. Diane Victor, *Life Boat* (1986). Etching and aquatint on paper. Dimensions and Edition size unknown. Printed by the artist. David Krut Publishing. (Rankin & Von Vey, 2008:3).



Figure 34.1 Diane Victor, *Perpetrator I* from Perpetrator series (2008). Smoke carbon drawing on paper. 200 x 150 cm. David Krut Publishing. (Von Vey, 2012:11).



Figure 34.2 Diane Victor, *Perpetrator II* from the Perpetrator series (2008). Smoke carbon drawing on paper. 200 x 150 cm. David Krut Publishing. (Von Vey, 2012:10).

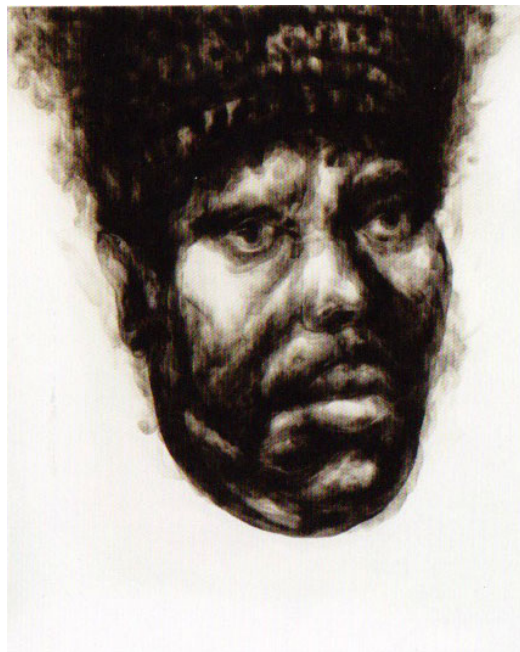


Figure 34.3 Diane Victor, *Perpetrator III* from the Perpetrator series (2008). Smoke carbon drawing on paper. 200 cm x 150 cm. David Krut Publishing. (Von Vey, 2012:9).



Figure 34.4 Diane Victor, *Perpetrator IV* from the Perpetrator series (2008). Smoke carbon drawing on paper. 200 cm x 150 cm. David Krut Publishing. (Von Vey, 2012:8).



Figure 34.5 Diane Victor, *Perpetrator V* from the Perpetrator series (2008). Smoke carbon drawing on paper. 200 cm x 150 cm. David Krut Publishing. (Von Vey, 2012:9).

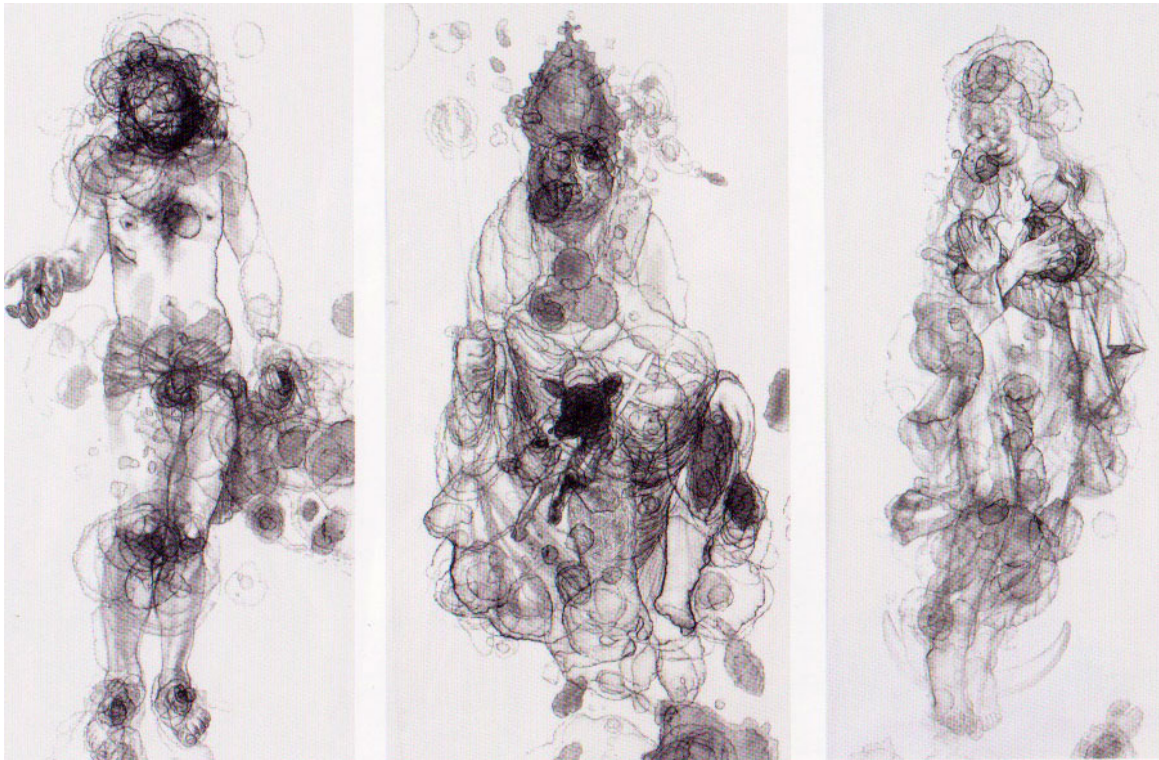


Figure 35.1 Diane Victor, *Stained Gods*. Triptych. (2004) Charcoal stain on paper. 150 x 80 cm. Collection: SABC. David Krut Publishing. (Rankin & Von Vey, 2008:62).



Figure 35.2 Diane Victor, *Dead Nikki* (2004). Charcoal stain on paper. 150 x 70 cm. David Krut Publishing. (Rankin & Von Vey, 2008:97).



Figure 36 Diane Victor, *Scapegoat (The Good Preacher, the Good Doctor and the Honest Politician)* (details). Triptych. (2006) Etching, aquatint, mezzotint, charcoal stain, smoke and razor cuts. 200 x 100 cm. Collection: Sasol (The Good Preacher). David Krut Publishing. (Rankin & Von Vey, 2006:86, 87, 88).



Figure 37.1 Marieke Kruger, *Equis Gallery* (2014). Solo exhibition of my artworks, Cavalli Estate. Digital photograph.



Figure 37.2 Marieke Kruger, *Equus Gallery* (2014). Solo exhibition of my artworks, Cavalli Estate.
Digital photograph.



Figure 37.3 Marieke Kruger, *Equus Gallery* (2014). Solo exhibition of my artworks, Cavalli Estate.
Digital photograph



Figure 37.4 Marieke Kruger, *Equus Gallery* (2014). Solo exhibition of my artworks and opening speech of Prof Elizabeth Gunter, Cavalli Estate. Digital photograph.



Figure 38.1 Diane Victor, *Brief Lives* from KKNK Exhibition (2011). *Innibos* Installation of smoke drawings on glass sheets in an abandoned abattoir space. David Krut Publishing. (Von Vey, 2012:17, 19, 20).



Figure 38.2 Diane Victor, *Brief Lives* from KKNK Exhibition (2011). *Innibos* Installation of smoke drawings on glass sheets in an abandoned abattoir space. David Krut Publishing. (Von Vey, 2012:17, 19, 20).



Figure 39.1 Diane Victor, From the series *The Recently Dead* (2006). Smoke on paper. 42 x 30 cm each. David Krut Publishing. (Rankin & Von Vey, 2008:85).



Figure 39.2 Diane Victor, From *Smoke Heads* and *The Recently Dead* (2006). Smoke on paper. 42 x 30 cm. David Krut Publishing. (Rankin & Von Vey, 2008:84).



Figure 40. Diane Victor, '*Nelson –Ash, Long Walk*' (2014). Charcoal and book ash drawing on paper. Dimensions unavailable.[Online]. (Available: <http://www.realestatemagazine.co.za/blog/2014>).

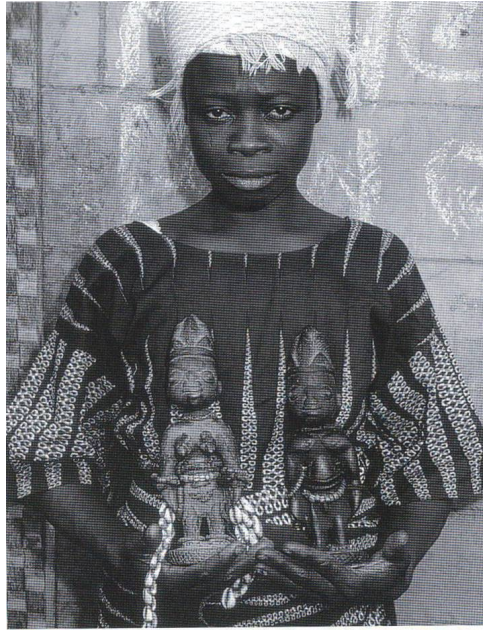


Figure 41. Yoruba Tribe, *Ere Ibeji* Twin Figurines (date unavailable). African wooden sculptures. Nigeria. [Online]. (Available: <http://www.grains-of-africa.blogspot.com/2008/09/ei>).

ADDENDUM B**Interview: Marieke Kruger (M) with Diane Victor (D)****Venue: University of Stellenbosch, Visual Art Department****Date: 27 July 2012**

M: Reflecting upon the drawing process and your actual drawings, in which ways have you, experienced your work to be transformative or therapeutic on a personal as well as a collective level? You can give specific examples to substantiate your answers.

Furthermore, have you experienced drawing to bring about actual change on a personal, social or political level?

D: It's a kind of virgin process, I think it is a lot of the earlier work I made when I was a student in the eighties, perhaps right through to the early 2000's. At this time, I delved more into myself, not just using illustrations of myself, but using my body in a more direct, personal way. I always taught my students you need to deal with what you know, and anything you know, is your own personal situation. It is really about exploring your own life and how you respond to the situations around you. It affects and can affect the lives of others, and they see their own lives... It just goes to speak, that I am living in Johannesburg, my reality and my response to that, offers some kind of insight for others and vice versa. It is not something that I have ever done intentionally; it has always been something that I...I draw things out of my thumb. If I am angry or upset, I try to work through it and understand it and draw it out of "the box", thereby coming to terms with it. I think I have always done it as a child and it was not a kind of art therapy thing, and I kind of cringe in horror, the prospect of thinking of it as an art therapy thing.

Drawing is a particular way for me, because I think visually and I am not very good in telling things verbally with the use of words. I've got distrust in the use of words, a kind of weariness of the word at the best of times. Working with an image allows you to transfer it, literally draw it "out of the box", or the page and it becomes solid and it becomes real and that is a way to approach it and that is very much the earlier kind of work I was doing. I mean, I still work with those aspects, but perhaps the later work, specifically in the series, *The disasters of peace*, was looking at specific issues in the country, on a personal level. I was not going and doing editorial type of illustrations, but thinking on a personal level, how I needed to get them out of my head, something horrific happens through my body, and I think many people tend to loop it, like getting information from CNN, and it keeps coming back and you see the horror and you see the horror, and I have difficulty getting closure on it in my brain. And literally, what I was doing, is getting to grips with it, drawing these things out of myself, and because I they really dealt with incidents occurring in our country, they speak directly to other people other than me drawing all by myself, it dealt with personal effects. And it is perhaps the way it should fit, always showing my own emotional response, to whatever subject I approach. So my work has become more of a response to things around me. The way that I work with my materials, whether its smoke or ash, or whatever it is, I think it is the technical aspect that becomes more of a self portrait.

It's any individual artist, their material becomes their comment - whether I am drawing retired Afrikaans academics by using the ashes of their own words...the artist now finds personal expression through the medium itself. But it is less about the visceral, the body, the me, the body as flesh ...the fact that you are going to die... and all that shit...

M: In previous interviews, you stated that through purposeful “destruction” or “working over fine, labour intensive surfaces”, you obtained a measure of emotional release from a particular event or negative subject matter. This process enabled you to come to terms with situations, experiences, issues or people that have angered or upset you, on your own terms and within your own space.

Reflecting on the development in your work, since your earliest, more complex, gothic-like narratives to your most recent, more simplistic work created through the use of alternative traces such as smoke and ash, (for example, depicted in your works during your exhibition at the U.J. Gallery entitled *Ashes to ashes and smoke to dust*), has your emotional involvement with your work changed on a conscious as well as on an unconscious level? If so, why?

D: Just on the quote that I deal with things emotionally? I don't think it was as obvious as that, I work incredibly intuitively. I really do. And I know it is probably a terrible thing to say to your students, but I don't pre-plan. I actually don't. Very often I go into drawings incredibly intuitively, and yes, one does deal with stuff and in a way my approach to my drawing has changed and if I come back and look at the smoke and ash drawings - with the smoke drawings there is a certain approach that is needed. It is an incredibly physical way of working. That sense of intimacy, when it really allows you to be part of what is happening on the surface. What is really happening is you are working fast, you are working with an illusion and you are “catching smoke on paper”. It is a fast illusion, although I don't think an illusion occurs strictly. With the ash drawings, which were perhaps more melancholic, it was a lot more a process of rubbing. I am talking very much of a physicality, it's the actual technique that you are working with - it forms the amount of your own processes and the ideas that you are working with. With the smoke drawings I almost spent all of my energy, actually just trying to keep control of the medium.

It is for me an incredibly frustrating process, for any of the layering and the subtlety that I'd like to bring to my work, can't occur. It could be superficial, you get one layer and that's the end of the smoke and it goes... It is touch and go. It can't have any other level to it beyond that. Whereas the ash and charcoal drawings or the etchings, which were far more labour intensive, allow for layering, which are almost like peeling of layers of skin. I certainly work into the ash drawings, yes I do, I do.

Also a lady that I started in some of those ash drawings, a very large one, example *Sleep no more* was done on a piece of paper of two by three meters and I did not plan for it at all. What happened was that I literally took ash and ‘pre-toned’ the entire page and allowed the desired shape to occur accidentally and then, as I looked at it, suddenly, subconsciously, images literally began appearing out the drawing on the paper. So anything that should move that barrier of “unplanning” is the ultimate, and should allow the subconscious thing to come up on the page and create images. It is a very disastrous and scary thing. Things that come up could be very traumatizing work, things that I have done, and it had to work... During the drawing process, I sometimes find putting myself in very difficult situations when one is forced to come up with solutions.

Sometimes drawing has points of comfort, and at other times, I actually have to come up with something. Sometimes there are a lot more subconscious things, there is a lot more of the subconscious coming into play and your own “headspace” coming into it as well...part of the accidental, and the looking and finding things...and what it suggests to you.

M: Reflecting on the drawing you did in the very beginning of your career to your most recent work, do you think that your ‘artistic voice’ now has become clearer through simplification, to such an extent, that a single trace or mark, communicates a whole lot more than a drawing filled with information?

D: I wish I can say it is true. The intention was there. What people would say about my work...everything and the kitchen sink was put into them... It is true, and it is very much the way that I work. I don't know when to stop, just everything pours out into it. By cutting and shaping my etching plates, because it was worse in my etchings than anywhere else, and forcing myself just to

work with one shape, wanting to carry all the layering, it's kind of forced me, hopefully, away from that very very large amounts of detail across the entire drawing surface, but I don't know if that has really done the job properly...It is kind of, when you speak to people, it really is not what people think the work is about and it is not incorrect, but it's kind of such an ideal, and you think: "Wow, if you misinterpreted it, then maybe I could have given you some more clues and some more things would...", but yet, I can't go back, I could never go back and work the way I did 10 years ago, you can't do that, I don't think anyone can. In this world you progress forward, the second you turn around you are going to remember things, but it is always about moving in another direction, it's not necessarily up either, because I think it is straight down, but when you are moving, you get out of cycles that your life leaves behind, because in your life you leave things behind. It is like shedding skins. They are all behind you. Life is behind, and you cannot go back and try and fix it again, it won't fit anywhere.

M: Do you think that the contemporary art world cultivates a sort of 'expectation' from an artist that subtly forces the artist to meet that 'particular expectation' and that this could inhibit personal growth, experimentation and further development?

D: Yes, they do... Some of my lecturers would love for me to go back and do this or that in my drawings...I have never thought about it, but I am someone who can't draw on demand. I know we have to generate money, but I can't just do a drawing to generate money. I have to work with what I feel, and if my "headspace" is not there, you can offer me an obscene amount of money, I simply will not do it.

Yes, to get back to your question, so hopefully less is more, but the way it will go, the next project I will do...I have no idea either ...it's just a forward moving thing.

M: My personal observation is that many artists don't really experiment much or progress forward because of a certain 'expectancy of the art world' that is almost forced upon them, and it seems that it is almost required of them to produce a certain kind of work, till they die, kind of thing? In my opinion, I have actually come across very few artists of whom this cannot be said...

D: Yes, this is another way things can turn out and I hope I don't ever reach that point!

M: Exactly to what level could you imagine taking simplification or the notion of "distillation" in your work? I am now referring to the idea of "less becoming more" and how in your earliest drawings you were criticized for putting absolutely everything in your drawings – "including the kitchen sink" and not filtering or selecting too much. (This was before the smoke and ash drawings)

D: As an image making process is an ongoing and developmental practice, I don't think it is possible to set a limit or boundary to which one intends to work or deconstruct one's processes. It just happens naturally. As a process changes and develops so should the mark making with it. I still feel bound to some form of recognizable imagery as I see myself as a visual communicator attempting to produce images accessible to a wider audience beyond that of an elite educated art market. I don't think one can afford to be visual elite in our society. Mark making is a vocabulary or language in itself, but personally, I still feel bound to use it to define and deform the human body and its environments. I have moved somewhat away from the excessively narrative nature of the earlier drawings but still feel too indebted to the physicality of the bodies I work with to be able to abandon them. To a large extent one works for one's own interest and pleasure and not for the art market.

M: To what extent could you then imagine the actual mark or trace functioning in an autonomously significant and powerful way, without it needing to be descriptive of for instance a face, body etc.? Furthermore, relating to drawing that could become almost abstract, at what stage could you imagine this mark making aspect to become 'devoid of meaning' seeing that through purposing to 'describe through drawing', we are also maybe trying to visually

communicate to a wider audience in an effective way? The whole possible debate that could be evoked by this issue, makes me think of the story of the “Emperor’s new clothing” by Hans Christian Anderson, in which case, it is a ‘much ado about nothing’ scenario...

D: I think that mark making should have an autonomous life as well as a social one where it functions as part of a whole greater image, yet simultaneously as an emotive punctuation which is part of that whole – one without the other limits the image’s potential. Pretty words do not make sense without a context. The individual drawing defines the extent to which it moves in either direction.

M: In my own drawings I am now at the point, I think, where I don’t want to abandon ‘description’ through drawing entirely, because of the fear of possibly not being understood for the ideas or narratives that I am trying to visually communicate through the actual work. Yet, on the other hand, I find myself also not wanting to create merely descriptive images or “pictures” in which case everything is seemingly clear and is easily understood. This whole thing of ‘descriptive drawing’, in many ways, I think has the potential to become incredibly boring? I find myself increasingly drawn to more mysterious, suggestive images in which case the marks that I make become more devoid of their actual descriptive purpose. The marks become more emotive and, I would speculate, the working process more intuitive?

D: I agree that purely narrative and descriptive drawing does become boring and pointless, but purely emotive mark making, I feel, equally runs the risk of becoming effected and pretentious.

M: Reflecting on the performative aspect and personal involvement in your earlier work – it would seem as though you used images and visual references of yourself in a more confrontational, direct way. In your more recent drawings, specifically referring to the ash and smoke drawings, you seem to focus more on the depiction of the other. Any comments on this aspect?

Which aspects would you consider to be ‘personal points of connection with your subjects’, such as, for instance, ‘personal experiences’ etc.? Furthermore, in what way do you relate to your subjects that you draw? Are they mere acquaintances, personal responses to historical characters embodying certain concepts, or do you work from a seedbed of personal interaction with them?

D: My early work was very much working with myself and the body that I live in and I still work with my body now. Although now I am using portraits of people, like in the smoke drawings and the ash drawings. I am using them as reference, through photographic reference, because the medium requires such a particular, still environment, you can’t have somebody sitting for you.

I am not a very good portraitist, because once I got the image of the other person I can “assume” them and “explore” them in my own way. What happens is: I am not drawing myself, but I am drawing them through me. They are as much portraits of me in the way that I also deal with the medium. One “reads” into the person and the medium. For instance, your own aggression gets transferred into the image, maybe this could be related to a kind of “alter ego” or a “narcissist” thing.

M: I think it is maybe almost unavoidable?

D: In a way even though they are not images of myself anymore, by drawing others, yourself, and whoever it is, that aspect is transformative, it is about the things you are pulling out. Which concerns approaching people in order to use them as subjects of my drawings, I am not able to approach people that way. I am a fairly shy, introverted person and I don’t want to go out and harass people and get them to oppose me, so the only thing I can readily do is myself. So what we did is we went to the old age home and we had to try and find people as reference to be able to work with the old, fairly emaciated body, and it speaks about some things that I’ve seen in them, which reflects the aging process in your or my own body. It is an actual fact that these people have got names, careers and their own lives. Nevertheless by drawing them, they become “shells” that I can project my own things on. I really do, which is a terrible thing to say. Yet, I would be lying if I say that I don’t know

any other way of working. I can only perceive the world through my own physicality, and in this case, I happen to be using other peoples' bodies in order to also access my own experience and it still speaks about my own experiences, because we are human. I do this in my own personal way, through the selective way that I work with the body, which is what I focus on a lot. In other words what you choose and what you don't choose to work with. It is actually about me and my sitter. I am not doing portraits on commission. In fact, in many cases, I am working quite superficially on projects, still asking for an image, for what I am doing and it brings out in me...it is like, I am a "visual hunter" and I look for what I want in people. I find it, I create with it and I work with it. And the drawings are not actually about who you are or what your life is worth. I might invent that or oppose that. All I want is the physical body, the physical quality that I can "steal" and that I can "use", but they are not studies of people in that particular sense.

M: Reflecting upon the therapeutic aspect as well as the notion of 'repetition' in your work, do you, or have you ever, drawn a certain individual or 'event' more than once?

If so, do you think that the drafter sometimes needs to 'work something through' through "repetition", for instance, and that possible transformation is not always instant?

D: I don't often come back to the same person. I come as myself and I don't often come back to the same person, but if I should speak from your project's point of view, I would say, yes, go back to them again. Each time you reject something you do find something new. But what I mentioned earlier about moving forward, I have driven myself, kind of planning, shows coming up and things are running forward...and if I go back to the works with ashes, 6 months ago and dealing with the same topic...I would say I deal with things in advance...?

M: But maybe, what I was failing to communicate was particularly, the use of the same model, maybe twice, more than once for a different reason?

D: The limits to that will be truly practical for me, seeing that it is very difficult to get old, emaciated pensioners to pose for you naked. There was a guy called Norman who I have used a number of times simply because I got a very good photo shoot of him. It cost me a lot of money but it really got me 150 good images and then shortly after that...he died. Many people I use are either dying or are on the border of dying. That is why I am looking for that type of body and I have gone back and used him again and again and I see the potential of him. It was never really about going back to Norman, to me, it was just his body as "meat" that I was using, it could, I suppose, make you cringe in horror, but that's what they are, a "carcass" that I am working from and that enables me to bring whatever I want to the drawing. Because these were the ash drawings specifically, because I was really limited in not getting as many models as I would have liked from the old age homes. If I could access 10 different models from the old age homes, I would never go back to the same model as it is difficult for me to persuade them to pose etc.

So too, with the smoke drawings I can never go back and rework, although with the ash drawings you can.

M: So once you have done something, you have done it, and you have closure on it?

D: Yes, I think so.

I don't think I repeat my issues and I think I don't go back to my issue that I can't move on from. I also never use the same formula - I might be dealing with other things, such as fragility, transience, more challenging things, things that I communicate through an abandoned landscape that I felt, and then, the next day, looking at the frailty of the body and it might also be dealing with the same thing. The first drawing is about a landscape and the next drawing is about a "bodyscape". That's why I say I can't pre-program, because so much of what I do is intuitive and I probably do repeat myself endlessly, but I am not conscious of that so much, and it is just in retrospect, after speaking to somebody, that I think that probably the last landscape drawing that I did probably was dealing with the exact same shit, which was the same as the large drawing I did of an emaciated old man just in the

form of a wasteland – “wasteland as body” and using the “physical body as wasteland”. Yes, you know, it sounds stupid, but I don’t think it through, I just think intuitively and it is like in the back of your head and you just know what you want and then tomorrow you might be drawing the remains of a blown up building or the bizarre structures in the roof, I don’t know, it will always come back to the same stuff that I am trying to deal with.

M: How do you feel after you have done a completed drawing, or you attached to your work or don’t you care about it

D: Once they are done they are like my children, you nurture them and then when they are old enough you let them go. You don’t care if you ever see them again. As long as I have a photo and reference of them to refer to again. I sometimes think when I look at an image: “Oh, that was interesting, although I must not do this or that again, or I must do that again”. But I have no attachment to something I’ve made. It’s like I work with them and if they don’t work out, I burn them. If the drawing doesn’t get solved it becomes like a short circuit in my mind, it can’t be on the wall or in the drawer, because it bothers me. It is a wonderful catharsis, this thing for them to be given three chances in life, if they don’t survive, if they don’t do what I want them to do, I let them go! Not quite like children I suppose!

M: Do you think that drawing in itself, can be transformative, or could it be compared to, for instance, seeing a psychologist, and just talking over or expressing oneself again and again, yet the pain, actual ailment, or possible problem still remains?

D: You know I’ve never spoken to a psychologist. I can’t use it. I can never understand why people go and it is not something I think I would ever want to do. I am too distrustful of other people. I don’t know how well psychology works, but I think it is probably good for people to talk through things, but I think things probably come back to repeat itself.

With drawing, for me, it is a way of finding a solution through the physicality of something, at least one do move on and better still, and I always say this to my students, you have some sense of humour, you deal with your shit, you pull it out of yourself on the paper and then somebody pays you to take it away from you. Psychologists you do have to pay a lot, and it is a very different thing to actually get use to it, it goes up against a wall, and people say: “Oh, my God I love that!”, and some disapprove, but it’s all part of the process that it is no longer yours. It’s kind of producing... and I mean I am doing this “scapegoat” project with the students, but it is actually putting your issues or desires into an image like a “scapegoat” and sending it out into the wilderness, which is your showing it to the world and it is taken away from you and I don’t ever do this subconsciously, but if think about it, this is what happens.

D: Do you think that during the drawing process, everything that occurs between the drawing surface and the drafter, only originates from the self (which includes the conscious and unconscious mind)? Do you experience a ‘spiritual dimension’ to your drawing, in which case, you may seem to experience yourself to be a possible ‘channel’, where it is not only you that draws but where a spiritual dimension beyond the self becomes an actual reality?

In order to better describe what I mean: For instance, in the spirit world, certain things need to be expressed, and it seeks a willing vessel, or channel through which to speak? As the artist, William Blake and Piet Mondrian respectively states: “I do nothing of myself, the Holy Spirit does all through me”, and “the artist is merely a channel”.

M: I have none whatsoever spiritual motives at all. Nevertheless, at the same time, I would play with the word “spiritual” and relate it to “intuition”. By working intuitively, certainly it comes and emanates from me, because I work blind in my own self and I work incredibly intuitively and I love the world around me and people around me to seek out of my work, situations or experiences they can relate to yet my main function is to be like a sponge, it always absorbs and it leaks out again in the works.

So I don't think that it is necessarily anything channelling through me. I only see myself like a sponge that absorbs everything in the world around me and then I process it and it leaks back out into the drawings and that is actually all I am. That is all I am, a kind of a link that functions between the world and through myself and that which comes out of it. I really don't have much control of it because I have allowed, through experience, to allow that intuition and to trust it. So you cannot try and force it by saying I will do this drawing of this person or I will do this drawing of that person. It does have a life of its own and learning to work very blindly and just working with that and then going somewhere and seeing something and going: "Oh , wow!" and then all of a sudden there is a reason for it not knowing, and two or three days later realizing that the reason you did it is because of this and because of that. I am a firm believer of "Zeitgeist". For instance, I will be working with a kind of image and someone else, somewhere else will be working with a similar idea. I don't think that it has to do with a kind of spiritual thing, I think, it rather has to do with just what's in our world. I mean I am picking up in this day that artists actually sometimes think in similar ways, they do, not all of them exactly. I think it is a kind of sensitivity, picking up on similar things...

M: I have noticed it time and time again - it is quite remarkable how it comes up, you know certain issues such as fragility...?

D: Yes, Yes! It is vulnerability that people feel and anxiety.

M: Perhaps almost comparable to a wave that goes across everything..?

D: Yes, yes and that is exactly what I think. It is just knowing to work intuitively and what you know subconsciously and to consider it.

M: In regards to the above stated question, could you briefly reflect on your seeming interest and preoccupation with biblical, social and political subject matter?

D: Okay...I see them as very closely linked together. For many years I have used the biblical imagery because it is so rich. And looking at historical painting, so much of the work is biblical images and so much of my background was of historical work as suppose to what is happening now. I was strongly influenced by the way that imagery could be used to imply other things and becomes a "metaphor" for other things. It is a wonderful "crutch" or "a divide" to be able to pick up on so many people as part of their education process. That was on the one level. The other level was...for many years, I have been have been critical and are still critical of the restrictive nature of that kind of mindset, which says: "This is the way and this is the only way." So much of the imagery I would draw would be drawn from those religious images, but at the same time, I would use them as a parody. I think that permeates into works that deal with political and sociological subject matter as well. But also with classic imagery as well, that are so rich and deal so much with the visceral and the body. I mean for me, to walk into those old churches, and they just blow my mind, because I don't have any religious doctrines and upbringing, I mean I had no religious upbringing. So I am someone who looks at them purely for what they are and the physicality of displaying a basically naked man, a physically voluptuous man, who is the centre of their adoration and admiration. I am quite appalled and conscious of a society that wants submission! It's amazing...and people do this and go there and I think of Saint Sebastian...it is really interesting...

And there seems to be a lot of other related things that interests me as well, which is violence, not just violence, but also domestic violence. Not so much your general violence, but an inherent violence that people have inside themselves, which also picks up on an almost religious aspect, of inherent "sin". I hate that word...it is a loaded word, but that inherent tendency of people that want to do damage, a natural tendency in yourself to enforce your will or power on the people around you and if they don't do what you want, then, trying to find some way of damaging them and controlling them. It is that domestic abuse which upsets me and that tie in with the whole way that political systems and social systems work. They are all interrelated and the symbolism and the armature of your religious and economic systems is a wonderful thing to draw. And I go back to it repeatedly, the drawing that I have just finished ...and I am now drawing upstairs - working with images such as the disposition of

the cross, taken out of context, if only one had the ability to culturally switch off, to meet somebody who is visually aware to come to know those Christian iconic images taken out of their cultural context, in order to come to learn what they are – they are truly bizarre images and Catholicism produces I think, some of the most wonderful artefacts and architecture that has ever been made, but they're still really are bizarre images. If the story isn't there to support and justify their excuses for adoration - an absolute adoration of that, not you will suffer and burn in hell, but the more you suffer, the happier, holier you will be! And thinking of the way that martyrs were idolized by society, I mean that is what I was exploring with the *Martyr* series...if you actually go back and look at your history and study the reasons why there were martyrdom, it was bizarre, it really was, it absolutely had to do with sexual issues...and the women martyrs themselves.. I agree, it was a kind of “self-flagellation”. It is a Western civilization thing, this thing of the flesh that must suffer. The majority of people have guilt feelings related to this notion, yet they are also immediately excited about this projection...

M: What would you consider to be the basic elements of an effective and successful portrait drawing?

It depends on who you are drawing and what it is for. I mean, if it is portrait...and if I can just quickly go back to the Sasol museum - they've got portraits of the previous rectors which need to be “proper” and they need to be “formal”. If then it is a commissioned work, it needs to be a successful work that would be portraying the sitter as they appear, and come to think of it, it does not need to contain some ‘psychological level’ just to justify the validity of it. I don't want to eliminate photography, because very successful portraits can be done through photographs, yet through the element of distortion, that you bring into a handcrafted drawing, you are able to tell so much more of the psychological insecurities of the sitter, which perhaps, a straight photograph can't do. It does not mean literally distorting it – it's just emphasis...by shifting emphasis in a certain way. For me, personally, a portrait would not just be something that tells you something of the physicality of the person, but it tells you more about the psychological state, prejudice and conditioning of that person, their positioning, and who they are, and whether it's your viewpoint or the angle you that you have given and how your viewer feels about that.

M: The self also gets involved again?

D: Totally, totally...

M: There is really no such thing as an “objective portrait drawing”?

I don't know, I have seen some out there, yes, but I think the self is involved. One does get engaged, there is no objective anything. It always goes through you - the medium. It is like a filter from your hand to your brain, from your eye to your brain. It goes through that process and that process gets totally and utterly converted from, per say, this ink-bottle, to comment on consumerism, you know, or whatever it is... Whether you were aware of it or not, and I think many people are not aware of it, but they are processing and changing it.

M: It interesting to me, how some people have a “realistic” sort of approach, whereas others, are more expressive - how the ones with a more “realistic” approach, related to notions of ‘objectivity’, wanting to create a more sort of “real” image through drawing, yet it is really “never real”?

Through drawing, you can produce something that is more “real” literally, because the camera can never keep that sense of realness, but your eye can, your eye can literally, pull the focus of the texture of your jersey out versus the texture of the leather etc. The camera can picture that to an extent, but never in quite the same way that you can by manipulating through drawing.

M: Reflecting on our current South African art context and technological age, in what way would you still consider drawing to be relevant and necessary means of expression? How has technological development negatively, but also positively influenced more traditional fine art practices, such as drawing?

D: I think drawing will never go out of fashion, perhaps traditional colouring in will because drawing is the most immediate way of planning things visually. You can be an architect or engineer and can still draw something out, maybe it is a CAD drawing, and it is just offering you another tool, but the type of graphic mark on a surface to plan a structure, or a strategy, or a face, or a landscape, is one of our immediate language skills. Like when do you think the use of words would stop - it something that we do and think. And I think that most people that are very primitive still are far more strongly emotively triggered by visual response than they are by words and sound.

M: We really do react to visual images...

D: It is an incredibly deeply seated way of thinking. By diagrammatically drawing out: here you are, there you live, and I am going to draw you a map to our house, and everyone immediately knows what you are doing. You now got whatever “tom-tom” it is that you have in your car, and it is fine and you don’t necessarily need to draw a map. Nevertheless, the sense of “I will draw you a map” will never disappear, so I don’t, in any way, think that drawing is under threat of ever ceasing to be. In the art schools and the art market fashions come and go, but I think drawing as much as printmaking, has the ability to absorb changes in technology. So that whatever happens in the media, printmaking, or anything else, absorbs that technological advancement and starts using it as a tool to play with. The second it sees it as a game between us and them it’s bound to fail. You can’t compete with the superficiality and the good things, the advancement and what is happening, it’s amazing, it is wonderful. The thing is not to limit yourself to and to say: “I am a drawer, therefore I am going to draw with piece of graphite from a piece of dead tree. I might draw with the potential, you know, of a light stick, it is just a way of putting down the primitive mark that explores something in whatever becomes available to your hand and technology just keeps us supplied with an ongoing change of media. I think part of the problem at universities, is that drawings have always been under threat at universities, some of them almost pulling it out of their syllabus. So it is great to see that Elizabeth is pushing it really substantially here. Pretoria universities are kind of almost pulling it out of their syllabus, and what is happening is that it is perhaps pushing students towards using a lot more new media, but you cannot plan your new media filming unless you can actually draw out in your head, not just nice mark-making, but it is necessary. It is way of thinking, it is visual thinking. And maybe it is the word “drawing” itself that has become dead, saturated. People see drawing and they see a battlefield and what I have to do to make a drawing, meaning that I want you to “render this bottle carefully”. It could also just mean that I would like you to render this bottle in relation to the table. It is like believing that writing is restricted to this 18th century type of language. It is not writing that has changed, it is just being modified and I think that any media has to keep up with that. I think perhaps painting is the one probably most under threat because it still stuck to wet medium pigment on a flat surface and until people start painting with their digital printers which is now again relating to printmaking... Again it is printmaking and drawing for some reason it has a tendency to survive where some others forms don’t. So I still don’t actually think that printmaking and drawing is ever going to be under threat, it is a way of thinking. But in the traditional sense, “traditional” meaning being able to render something beautifully or the practice required by the students to learn to draw, because you don’t learn to draw at university you learn to draw a drawing at home as a child. It is coming under threat simply, I think because of our forthcoming generation’s sense of instant gratification. The kid that would spend one hour in the afternoon for their entire primary school career playing the piano is gone. You don’t learn those skills unless you do that. Where are the kids that would draw pictures in their room, because that is what they could do, as oppose to sitting in front of an I-phone. It is far more fun to play games on I-phones for them.

M: We are dealing with those problems on a daily basis, they can’t even write sentences.

D: No, they are not, but they are going to write something new. At some point the education system needs to, and it is easier said than done, take those skills that are there and know how to transfer them and use them effectively.

Students of today are not stupid. They are just processing information in a different way. What amazes me of the students that I teach now are their ability to look at a lot of visual imagery very

superficially and not glaze over. If you give me five hundred images in a row, I am probably going to pay attention and look in a different way. They've got an amazing way of assimilating images and are very quick - almost scanning them and they don't clog up and I see this actually as an advantage. I don't think the education system is going to happen here, but whoever is really looking at education in a hundred years' time and how we change it to suit the technology; I think it is going to be such a radical shift. Even the notion of handwriting - handwriting is not going to last. People can type much faster on a keyboard than what they can write and yet everybody expects you to write with a piece of chalk that you don't use anymore.

M: It is quite ironic...

D: And all that you are familiar with is handwriting and the problem when it comes to marking the papers is not the content of their knowledge, but is an obstacle in the way of advancement and it is going to get lost, it is... Just the way perhaps more traditional drawing will take. I think education has to go through a radical, radical change in so many issues, until suddenly it would seem like one of these "archetypal shifts" which gives you all your knowledge and you don't have to learn "a, b, c, d" anymore, but it is going to be given to you in a hypothetical form or another form, which is all the energy you spent on managing something, as opposed to learning it, where we had to learn it and recite it. The world provides you now with technology through which to do that. So we need to freeze out that part of the brain and focus on managing, directing and creating through that. How they are going to do that, I have no idea, but it will be very interesting and I think it has to happen. Things need to change.

M: There are a lot things that needs to change...

We almost sit in a country where we are not managing to get text books out to the students. I have just come back from the States and I was speaking to friend of mine who has a child in high school there and she was saying in the next five years the United States' plans are getting all text books out of universities and everything will be virtual as the idea of printing books is redundant. And we are sitting here where we can't get books in, far less think of removing them in order to move on. It is like playing catch ups ten steps down the line it is not even the same game anymore. It is really exciting, it is the one thing about technology, I think the speed that it is going is incredible, incredible...

M: In regards to the teaching of drawing, on secondary as well as tertiary level, what would you consider to be the most 'obvious problem areas' and 'needs or challenges' facing the drawing lecturer or teacher right now?

D: As well as dealing with your attention span of the students and finding a way of getting them obsessed with the surface as they don't have the ability to maintain it. The realization of "flip, this drawing is meant to be finished by this afternoon!" With most of them, they seem to have the attention span of a blooming..., you know that fish from whatever the movie was, which comes around in every two minutes?

They have no attention span and they can't seem to learn that. I don't think it is a work ethic necessarily. They just can't focus on something too long without thinking of this or that because of the ability to multi-function. Then when asked to single function they don't know how to focus where as in our upbringing, I had to spend hours drawing something. You get totally absorbed by the simple things without dealing with cell phones this and the other input. I don't deal with these things. I just verbalize it and then I freak out, but it is not a problem with them. I think it is an advantage. It is just how we, as teachers, need to change our way of teaching to suit the mindset of contemporary students. As opposed to try and force them into an old way that doesn't work, that can't work and when somebody comes up with that it becomes redundant.

Like, for instance, write an exam. This is your question. You are not going to spend three hours writing where most people do not write at all for an entire term and suddenly they've got to write.

What are they going to write? I don't not what it is and I haven't spent enough time because I don't see myself predominantly as a teacher, but as a maker, but if it was, you need to sit down and think how would I teach students in a way that fits into their way of thinking, adapt your education to their thought processes and not force them to your way or hit them on the knuckles if they don't do what you want them to. And how much more they will absorb and how much faster they will learn if it is on a level that they are open to and how much information they can absorb in the process, because the speed in which they can function and process information is amazing. And in it there is that editing thing and to almost bombard them with information perhaps on a very superficial level that they can consume a mass amount and know how to source it, they only retain very little, it is almost as though the memory can't "put everything in the laptop". They can put in and use it as a processing thing...perhaps? Anyway, I can't say much more, I hope that's fine, I need to teach now..

M: Thank you so much for your time...it's more than enough!



Figure. 42. Diane Victor, *Disasters of Peace* series (2005-2010). Few selected images. Etchings on paper. 30 x 35 cm each. (Edition 25). [Online]. (Available: <http://www.goodman-gallery.com/exhibitions/>).



Figure. 43. Diane Victor, *Sleep no more* (2012). Charcoal and ash drawing on paper. 259 x167 cm. [Online]. (Available: http://www.art.co.za/dianevector/1012_12htm).



Figure. 44. Diane Victor, *Norman* (middle figure) of the *Transcend* series (2010). Ash and charcoal drawings on paper. 151 x100 cm (each drawing). [Online] Available: (<http://paulemmanuel.net/media/texts/ess>).

CASE STUDY 1

Visual Art student (Drawing and Printmaking): Emily Labuschagne

Year: 2012

Venue: Jack Meyer Art Centre, Paarl.

Visual art teacher: M. Kruger

Title of the artwork: “Memories”

Title of the project: “Trace as Self portrait”/”Traces of the self”

Question 1:

Briefly describe how certain marks and traces were employed by you as a means of self-expression. Refer to the following aspects in your answer such as:

- **the drawing medium used,**
- **specific kinds of traces used,**
- **difficulties or challenges that you had to deal with and**
- **your personal goals towards the successful completion of this project.**

While I was experimenting with printing ink and mineral turpentine on paper, I discovered a very interesting mark making technique. I decided to incorporate this new found technique into my Matric visual art project. My specific technique focused on the use of printing ink mixed with turpentine on a glass surface. Paper is placed on top of the mixture and different marks and traces are left on the paper. The visual effects differ according to the amount of pressure placed on the paper, the consistency of the ink and the amount of turpentine as well as other marks that can be created in the ink mixture through manual manipulation such as through the use of the side of a ruler, one's fingers as well as different paintbrushes. This technique could be regarded as a form of monotype printing. Due to the fact that you have a limited amount of control over the process as well as the final outcome, the final “print” can be either very successful and effective or a total disaster. During this process I intended to use the medium and technique in such a way that I could hopefully create an image with some aesthetic value. Due to the lack of control, the process posed many challenges as well as unforeseen complexities and difficulties.

When working with these traces, one of my intentions was to experiment and play around with the ink and turpentine as much as possible so that I could obtain a variety of interesting traces. I was therefore intending to come to grips with a completely new visual language and personal form of expression. Concluding, I would propose that the better you come to know the language of your technique and medium, the more successful and effective the outcome of the drawing or print will be.

Question 2:

How does the particular trace or mark that you chose to experiment with connect to your sense of self?

Initially, when starting to work with the technique, I was not quite sure how I would connect or incorporate my new found technique with the idea of “producing traces of the self”. I therefore put all preconceived ideas and concepts aside and allowed the process itself and the unexpected aspect, which is ‘part and parcel’ of this process, to lead the way, also on a conceptual level. As I was working with the ink and turpentine, I realized that, as mentioned before, only a limited amount of control could be obtained in the process of producing these traces. Turning the whole experience and process over in my mind, I started to draw parallels between life experiences, life itself (which incorporates memories and associations) and these traces on the other hand. To me, the ink, turpentine, the amount of pressure and the marks made in the ink mixture could be regarded as a kind of symbol for life itself in all its different forms. You live your life, you experience things, events and emotions, but in the end, all that are left, are marks and memories created and left by the dealings of life itself. We cannot fully control our lives, even if we would like to.

After creating many different kinds of traces, I decided to select the prints or images with the most interesting marks. After carefully studying the results, I concluded that every image produced, reminded me of something I experienced in my life – be it an emotion, an event, a place, sound, a particular taste etc. It seemed like the ink and the turpentine prints had a “life of their own beyond my conscious control” and that it unwittingly had a knack for conjuring up memories through visual associations. My subconscious or unconscious mind therefore seemed to create associations with my memories and the traces embodied in the images that I have printed...thus I would conclude that these traces could indeed be regarded as “traces of the self”.

Question 3:

Did you find working with these particular traces, transformative or therapeutic in any way? Did you arrive at any unexpected surprises or deeper insights by working with these chosen traces?

At first, when I decided to use the technique, I was excited and intrigued by the whole new way of mark making. I felt rather positive about developing this process further, but as I began my final work, a contradiction of feelings occurred! The prints started appearing to me like big dreadful marks mixed with splashes of black ink. I felt disappointed and rather irritated with what I saw. My father, who is also a creative person, suggested that I tear the big sheets of Fabriano paper, drenched in the ink and turpentine mixture, into smaller parts, so that only the most effective and best marks were revealed to the viewer. This idea proved to be most effective and the traces on the smaller pieces of paper seemed to transform themselves into the most spectacular marks with the most interesting detail. This new found solution made me think of the quote of Mother Theresa when she said: “Be faithful in small things because it is in them that your strength lies.” It was truly significant to me how such a big change in the overall appearance of the prints and marks could be made by altering the size of the actual surface on which they were made. It was as though the marks and traces literally came to life. The process of play in creating these marks and the surprise element during this process, I experienced as therapeutic and rewarding.

The whole technique was based on the unexpected or a surprise element. The outcome could not be controlled as one would control a drawing with a pen or a painting with a brush. In a way, I had to let

the ink and turpentine “be” and allow it to have its own way. This aspect, I experienced as therapeutic, because naturally I am a person who likes being in control. Through this process, I had to relinquish all control, and in this way, I guess, it was a form of liberation! It was difficult for me to accept the “surprise” element of this process and the knowing that I would probably get about 7 % of the outcome that I was hoping for. Nevertheless, I experienced it to be rather exciting as well.

After each print was made I would gaze at these images and my mind would subconsciously transform these “marks” into an image. Once an image formed in my mind, a certain memory would be connected to the particular image. Memories were visually “captured” for me through these traces. Many images had the tendency to transport me back and often reminded me of events and experiences that I have forgotten, or which were from a long time ago.

Question 4:

Do you think that these traces could possibly contribute towards functioning as effective “self-portraits”, or not?

Yes. Every person will respond differently to each print and its traces and marks. Associations and connected images that are ‘created’ in one person’s mind will differ from another. Each image I saw in these traces made by the ink and turpentine, evoked in me some kind of memory of my past. I conclude that it could be seen as a reflection of my life, my experiences and my emotions...me.

These prints are not only a reflection of myself, but can also be seen as a reflection of the viewer. While he or she is observing these images, they might also think of something they most probably have seen, felt or experienced before.

Question 5:

Do you, or could you foresee any potential and personal transformative value in the further development of your particular traces? If so, why?

Yes. While I am working with a specific method, technique or medium, I always seem to get attached to it in an emotional way, as I also experienced with this particular kind of technique. I think that definite transformation occurred through this process. If I should decide to develop this technique of producing my traces further, I am sure that possible continued transformation of the self would become a possibility, whether I am aware of it or not.

I think that if the artist wilfully yields himself or herself to the process of creating something, the actual technique finds a way to communicate with the artist. In many instances the technique changed my way of looking at certain parts of my life. I guess, a change, could be regarded as a type of transformation – a transformation concerning the way I regard life in all its different facets.

I conclude that further development could lead to possible increased transformation and new ways of thinking about things.

Question 6:

Through the experimentation with trace, do you think that you have discovered your own particular or unique ‘mark’ that could be further developed?

Yes. I believe that while an artist creates an artwork, there is some sort of relationship or connection that is forged between the technique, the medium used and the artist himself. I believe that this could

happen in a conscious or subconscious way in the mind of the artist. During the process of creating, the artist, in many ways, becomes one with the artwork. In this case of producing these prints, this happened to me as well. This particular technique had a big impact on me. I was captivated by the process, the results and wanted to explore this process more, it's possible limitations and possibilities.

I guess that this particular technique could be included with many many other techniques when it comes to monotype printing and even in this new found technique of mine, there seems to be many more possibilities to explore.

I think that the marks and traces produced by this technique are very unique and if used properly, could possibly be very effective and even magnificent. I believe that it is a technique that could be exceptionally powerful if it is used correctly. Taking the technique to the next level could, I think, produce remarkable results.

Question 7:

Did the trace in itself, without describing anything in particular, satisfy you or do you still experience a need for your traces to be descriptive of someone or something in any way? If so, why?

The turpentine and ink marks appeared to me as astonishing traces and in a way, the technique and traces alone, were enough to leave me dumbfounded and amazed. It was as though the stains and traces themselves produced their own concepts or ideas and told their own story without leaving any space for me to add any concept or story. The overall appearance was strong enough to satisfy me and I did not always have the need to add any descriptive part or connect it to anything or anyone at all. If I decided to add any descriptive element or link to it with something or someone, I had to do it very subtly.

Question 8:

In what way were you aware of your use of trace connecting to your conscious, subconscious or unconscious mind? Did you experience any connection at all? If so, why do you think so?

When starting the project, I realized that I was going to use a technique of which my knowledge was limited. I did not feel like I had a lot of control of what I was proposing to do. I consequently felt very vulnerable. At the same time I felt excited, thinking of the prospects and possible outcomes of this technique.

Many emotions were stirred within me as I worked with this particular printing technique – the strongest of all being that I could not foresee what the outcome would be. I felt a combination of anxiety, restlessness, impatience and excitement. Whilst examining the traces, I was astonished and amazed. It was as though my mind could get lost in a fantasy world of its own making.

I think that there are many connections between the conscious, the subconscious and the unconscious mind when it comes to associations and projections of the self within these traces. The one connection that I was aware of was that this technique seemed to have a strange way of controlling my thoughts. Initially as I observed these traces for the first time, my mind could not make out anything of what I was seeing. Then, all of a sudden, I knew exactly what I was seeing. It was as though the traces themselves informed my mind what kind of image I was seeing, what emotions to feel as well as the thoughts I should be thinking of. It was astonishing for me to see how only a few marks or drops of ink could obtain such control of my thoughts and feelings.

Question 9:

Do you experience drawing as a spiritual transformative activity in any way? Do you think that the acknowledgement of a spiritual dimension by the drafter could possibly enhance the potentially transformative value of drawing or not?

I definitely think that drawing can be regarded as a spiritual transformative activity. Often I will take out my sketchbook and sit and draw, with my friends, in my room, in front of the fire or in the classroom. Whilst I draw, I experience a sort of relaxing feeling, even though I am constantly concentrating on what I am doing (as if concentrating relaxes my mind!). Not only does drawing make me concentrate, but in a way, it prevents me from thinking about anything else. I experience it as a “pulling away” from everything and everyone around me, which I do not experience as negative.

I experience drawing as well as other artistic practices, as a way of “getting rid of” emotions and it also serves as a means towards expressing my emotions. Very often I can feel and experience my emotions through my way of mark making. I recognize a definite transformation that occurs in my soul and spirit whilst I draw. Drawing to me is a way to come to terms with my emotions, where someone else would scream in a cushion when angry or jump up and down when excited, eat when depressed or talk nonstop when stressing, I draw.

I once tried to draw in the dark with closed eyes. I decided to draw only what I saw (in my mind) and how I felt at that moment. The fact that I had no control and idea of what I was drawing created a rather strange feeling. During this process of drawing in total darkness, a definite spiritual transformation was made. I felt very different after I finished the drawing. The feeling is difficult to describe.

I believe that if the drafter acknowledges and accepts the drawing process to ‘transform the spirit’ the transformative value of drawing will be enhanced. If the drafter would yield him or herself to the whole process and allow the process of drawing to simply do its own thing, I think the drafter could experience a change of spirit or mood. I don’t think that one should try and “force anything” through the drawing process. Once something is forced, the outcome will not be authentic. I believe that transformation should not necessarily be consciously pursued through drawing, but the process should rather be left to itself, in which case the drafter becomes a spectator and responsive participant to what is happening on the drawing’s surface.

Question 10:

Do you recognize or experience your particular use of trace as being an effective medium through which the self can reflect on, by bringing to your memory certain emotional as well as personal experiences? Did your particular use of trace assist you in any way in resolving anything for yourself?

I regard trace as a means through which the self can be reflected. The marks and traces left space for me to interpret what I see into what I feel. Often it did not only stir up emotions I felt during a particular moment, but it also communicated something that I felt in the past (as described in question 3). In most cases the emotions stirred up by the traces made me remember things that might seem insignificant, but after a while I realized that these emotions were in fact not irrelevant, but played a part in who I am today and my orientation towards the world.

Trace to me is a unique form of visual language. One such personal example I can think of, is the fact that I have often had a longing to be somewhere else other than being content of where I found myself at a particular moment. I realized that every image I saw in the traces was an image which evoked a memory of a place or something, that probably was not that wonderful, but rather a part of normal, everyday life. During the process, I realized that the ordinary moments in life, often were the moments that had the biggest impact on who I am today and that I should never wish to be somewhere else. One should, in my opinion, rather embrace every moment of life, wherever it may be.

Question 11:

Reflecting on the ‘group dynamic’ of the trace project, how did you experience it to be a positive and fruitful experience for yourself and others in the class? If so, why? What kind of suggestions do you perhaps have for the further development of this project?

I feel that this project was very effective as it pertained to the “group dynamic”. It provided us with a certain amount of freedom which allowed us to experiment with different mediums, techniques and mark making processes. Not only did it offer us freedom of creative expression, but it also offered us freedom of thought as it relates to our traditional ways of thinking about life and ourselves. The project left much room for further exploration and I think that during the process, although scary at times, provided the students with the possibility towards change and positive outcomes. We all had the opportunity to emerge ourselves in this process and through it, discover new things about ourselves and the process that we were exposed to.

With regards to the possible “fruitfulness” of the project, many things related to the technique surfaced that could be further explored. I think that my particular technique poses a lot of potential for further development and exploration. The project definitely inspired me to experiment more with ways of creating an artwork and to not be afraid of using new techniques.

When it comes to the further development of the project, I think that the students should be less afraid of “failure” and should be more aware of the opportunity to explore the techniques and mark making processes and also that they should not be afraid of trying something new. I believe that the outcome that will be obtained if one should dare throwing oneself in “the deep end” will most often end up being much more interesting than if one would prefer “playing it safe”. I believe that students should be challenged on a continuous basis to come up with something new, whether it has to do with the technique or the medium used. The process might also lead to a further and more effective way of self-reflection.

Question 12:

Does the drawing of particular traces possess a ritualistic or liminal value? If so, please explain shortly.

I experienced the process of creating traces to possess a ritual and liminal value. During the experimental stage of the project I made many prints manifesting themselves in the form of different traces. The process of making these prints, I think, did contain ritualistic qualities through the pure obsessive repetition that formed part of the production of these prints. I think the process also possesses a liminal element, seeing that this process also leads to further developments and tends to open doors to further progress.



Figure 45.1 Emily Labuschagne, *Untitled 1* (2012). Monotype print on paper. Digital photograph.



Figure 45.2 Emily Labuschagne, *Untitled 2* (2012). Monotype print on paper. Digital photograph.



Figure 45.3 Emily Labuschagne, *Untitled 3* (2012). Monotype print on paper. Digital photograph.



Figure 45.4 Emily Labuschagne, *Untitled 4* (2012). Monotype print on paper. Digital photograph.



Figure 45.5 Emily Labuschagne, *Untitled 5* (2012). Monotype print on paper. Digital photograph.



Figure 45.6 Emily Labuschagne, *Untitled 6* (2012). Monotype print on paper. Digital photograph.

CASE STUDY 2

Visual Art student (Drawing and printmaking): KARLI PEROLD

Year: 2012

Venue: Jack Meyer Art Centre, Paarl.

Visual art teacher: M. Kruger

Question 1:

Briefly describe how certain marks and traces were employed by you as a means of self-expression. Refer to the following aspects in your answer such as:

- **the drawing medium used,**
- **specific kinds of traces used,**
- **difficulties or challenges that you had to deal with and**
- **your personal goals towards the successful completion of this project.**

In order to complete this project, I made use of lots of different kinds of paper (different surface textures, yet mostly smooth surfaces and different levels of absorbency), yet, all of them are of the same size. I used the following method in the creation of my artwork, which can be regarded as a composite piece:

I took a glass sheet and poured a few drops of water on the sheet in which I deposited several drops of ink. As it created patterns through the flow of the ink on the paper, I immediately placed my pieces of paper on top of it in order to obtain the most interesting results. In some instances, during the process of creating each print, I just left the paper, without touching it, or placing any pressure on it, so that it literally floated on the surface, and at other times, I applied pressure. Sometimes I also replaced the water with turpentine and compared the differences of the visual effects when the ink reacted with the different fluids. The turpentine seemed to “break up” the consistency of the ink more readily which caused interesting shapes to come forth on the paper’s surface. I also came upon an almost “glossy kind of paper” which was quite effective, because it’s absorbency was less and it did not absorb the ink and water so quickly, so the effects were, in some cases, I think, more interesting. I also experimented by working with ink drops that I deposited in the middle of my sheet of paper, folded the paper double (like we use to do when we were little!) and so also created interesting ink stains or blots.

I enjoyed this project very much, because each little piece of paper was like a complete new experiment and was something completely new and the results were always unpredictable and quite surprising. During the process of doing the prints, I felt like I was completely absorbed in what I was doing and it was a very fun and expressive way for me to work. In retrospect, what I was doing, is I was basically playing and messing around with ink, turpentine and water and there were no “fixed or controlled process” involved. The results were sometimes very different from what I anticipated and at other times more beautiful than I could have imagined. In this way, I fluctuated between frustration and elation. I have never experimented with this kind of process before, so in that sense, it was scary as well as exciting, seeing that I really wanted it to work out well!

Question 2:

How does the particular trace or mark that you chose to experiment with connect to your sense of self?

I experienced the results of the traces to be very expressionistic and the process itself was, in many ways, therapeutic to me. At times, I got a little obsessed with the process and I could sit for hours and produce hundreds of these “traces”, “stains” or “marks”. Never before have I created something that was so expressive and deep, yet very often (as it relates to psychology) communicating such a simple message. When someone in the class mentioned that they would even buy my artwork, I felt very proud of what I have done...It seemed like other people could also appreciate what I have done!

Reflecting upon this process, I would definitely like to take and develop this process further, seeing that I believe that there is always room for improvement in any given artistic process.

Question 3:

Did you find working with these particular traces, transformative or therapeutic in any way? Did you arrive at any unexpected surprises or deeper insights by working with these chosen traces?

Yes, I would conclude that this process was very therapeutic and I experienced it as having an almost “calming effect” on myself. The “surprise element” of each trace that was made on the paper had a transforming quality for me, seeing that you never knew what to expect. Each trace was surprising to me and my mind seemed to make different associations with the different traces.

Question 4:

Do you think that these traces could possibly contribute towards functioning as effective “self-portraits”, or not?

No, I don’t regard these traces as “effective self portraits”. I have a specific idea of what a self portrait should be... When I think of a self portrait, I regard it as something more concrete which communicates a very specific idea/s concerning the person of whom the portrait is made. I think that a self portrait should be more descriptive of the person. For me, it should describe the person in a more concrete way – the way they look, the way they are etc. It should have a “fixed message”. My traces explored the unconscious mind and therefore it had a psychological focus. Thus there is no fixed idea being portrayed of the self and it continuously changes and fluctuates. Through these traces, I couldn’t capture a fixed idea of myself in so to speak “one phrase”! It is never the same, and each person perceives the traces produced in a different way.

Question 5:

Do you, or could you foresee any potential and personal transformative value in the further development of your particular traces? If so, why?

Yes, I think I could take the process of producing traces much further and that many more ideas can be generated from this process. One of the reasons I think so, is that this process deals with the unconscious and allows for play and a measure of freedom. So, I believe that each idea that you work with could be something new. It opened up my mind towards the powerful possibilities that are

rooted in just playing and the subsequent result that has the potential to be really awesome and impressive.

Question 6:

Through the experimentation with trace, do you think that you have discovered your own particular or unique ‘mark’ that could be further developed?

Yes, I worked with lots of small pieces of paper and many different traces and each one of them represents a different idea. As a collective or composite piece, it creates a completely different impression as opposed to when you should consider them each separately. I am pleased with the results and would like to work with this process more in the future. Reflecting upon the process, I have never come across other artists that have done quite the same thing. It was my own idea.

Question 7:

Did the trace in itself, without describing anything in particular, satisfy you or do you still experience a need for your traces to be descriptive of someone or something in any way? If so, why?

The results were very satisfying to me. There were times, however when it was frustrating, when the anticipated results were not achieved, or when I was battling in trying to gain control over the medium. Nevertheless I am happy with the end result. I think I achieved my goal in wanting the traces to speak their own individual language to each person, and each person usually sees different things in each trace, making their own individual associations. So my traces were not meant to be particularly descriptive, and I think, that was part of my aim. I wanted each viewer to experience these traces in their own, individual way and to take from it, whatever they perceive them to be.

Question 8:

In what way were you aware of your use of trace connecting to your conscious, subconscious or unconscious mind? Did you experience any connection at all? If so, why do you think so?

My process and the traces I produced focused on the unconscious and associated visual thinking processes, so yes, I was aware of it. For some people, these traces are purely regarded as mere ink blots on pieces of paper. For others, however, whole new worlds seem to open up that seem to be connected to their unconscious mind. I felt “connected” to this process, because each resultant trace got me thinking and I found myself considering the possible potential of it each time.

Question 9:

Do you experience drawing as a spiritual transformative activity in any way? Do you think that the acknowledgement of a spiritual dimension by the drafter could possibly enhance the potentially transformative value of drawing or not?

Yes, I feel that drawing and this printing process are therapeutic in many ways and it has the potential to be transformative because you tend to forget what is happening around you. A new world seems to open up. And yes, I also think that one tends to impart your emotion to your particular artwork or trace, in this case. I also believe that your emotional response often determines the outcome of the work that you make. If you are not willing to open up yourself to this imaginative world of feeling,

then I think you can just as well stop drawing all together! In my opinion, it is then only brought to a lot of dead marks on paper and nothing more.

Question 10:

Do you recognize or experience your particular use of trace as being an effective medium through which the self can reflect on, by bringing to your memory certain emotional as well as personal experiences? Did your particular use of trace assist you in any way in resolving anything for yourself?

No, I don't think that the traces that I produced necessarily communicate that much about me, as a prospective artist other than that I consider myself to be a spiritual person that tend to see the world around me rather differently than many other people that I know. I think that some people will respond to the traces that I have produced and others will ignore it completely. I nevertheless enjoyed the process and personally, I am happy with the results.

Question 11:

Reflecting on the 'group dynamic' of the trace project, how did you experience it to be a positive and fruitful experience for yourself and others in the class? If so, why? What kind of suggestions do you perhaps have for the further development of this project?

I produced many traces, and I had to choose only the most "successful" ones. I incorporated my family into the process of helping me select the most successful or visually pleasing ones. This proved to be a very interesting process, also in reflecting upon their individual responses to my work. I think, in retrospect, I would like to keep a notebook recording all the different responses to my different traces that I produced. I think that by recording the different responses of different people, it might also enable other people, who are unable to respond or see anything in these traces, to also be visually awakened, so to speak!

Question 12:

Do the drawing of particular traces possess a ritualistic or liminal value? If so, please explain shortly.

No, I don't think so. I have experienced my particular traces to be completely unpredictable. Even if the process does contain a certain ritualistic element, the end results are never the same. It always contains that "surprise element" and that is why it is never stable, but continuously changes.



Figure 46.1 Karli Perold, *Untitled* (2012). Monotypes on paper (Composite installation piece). Digital photograph.



Figure 46.2 Karli Perold, *Untitled (Detail)* (2012). Monotype prints on paper. Digital photograph.



Figure 46.3 Karli Perold, *Untitled (Detail)* (2012). Monotype prints on paper. Digital photograph.

CASE STUDY 3

Visual Art student (Drawing and printmaking): JOSEPHINE VAN DER NEST

Year: 2014

Venue: Jack Meyer Art Centre, Paarl.

Visual art teacher: M. Kruger

Question 1:

Briefly describe how certain marks and traces were employed by you as a means of self-expression. Refer to the following aspects in your answer such as:

- **the drawing medium used,**
- **specific kinds of traces used,**
- **difficulties or challenges that you had to deal with and**
- **your personal goals towards the successful completion of this project.**

Initially, I started making monotype prints by using a combination of printing ink and mineral turpentine. I decided to experiment by painting small figures onto a glass sheet and made multiple prints by adding turpentine onto the glass between the pulling of each print. Where necessary, I just 'touched up' the figures with ink again when the prints became too light. Being intrigued by the visual effects I got and the way in which the ink responded differently to different fluids, I then started experimenting with charcoal dust instead of ink. To my surprise, I discovered that by following the same process of continuously adding turpentine and more charcoal during printing, I could create a wider range of interesting traces and marks.

Really just playing with the charcoal dust in combination with the turpentine, I was intrigued and drawn to the sometimes, amazing textures and traces it left behind and I subsequently started to experiment more with the technique.

Nevertheless, the one major challenge or difficulty I faced was when trying to get the prints to take on a specific form. I found it exceptionally difficult and almost impossible to control the outcome of the prints. It really was a 'touch and go and hoping for the best' kind of process.

In retrospect, my goal would be to develop a method to gain more control over the outcomes of these prints, for instance, by experimenting with the way I add the turpentine to the charcoal dust. I would also want to attempt using this process in order to create monotypes on a larger scale.

Question 2:

How does the particular traces or marks that you chose to experiment with connect to your sense of self?

I'm not a very 'stressed person'. Recent personality tests actually revealed that I don't particularly mind not being in control of something and that I am a relatively 'easy going' person who will easily 'go with the flow'. I suppose, in this sense, monotypes connect to me because it requires one to not be scared and be willing to take risks. During this process, I also don't have control over the outcome of the print, especially the charcoal dust prints. Usually I am just as surprised by the outcomes I get as any bystander would probably be.

Question 3:

Did you find working with these particular traces, transformative or therapeutic in any way? Did you arrive at any unexpected surprises or deeper insights by working with these chosen traces?

Yes, I definitely think that it was therapeutic and transformative, but in my opinion, many different forms of artistic expression, is. Whenever I am having a 'bad day' and I transfer my emotions onto paper, I always feel better afterwards!

Question 4:

Do you think that these traces could possibly contribute towards functioning as effective "self-portraits", or not?

Yes, it expressed what I felt, my personality and my thoughts in, I suppose, a sort of subconscious or unconscious way...without me even realizing it. By looking at these visual outcomes, I mostly consider it to be a reflection of me at that time. One such particularly interesting, humorous and maybe also ironic outcome, was in one of my monotype experiments - a particular form appeared that looked like a mountain, and then if you turned it around, it looked like a canyon, which expressed exactly how I was feeling the day I made it!

Question 5:

Do you, or could you foresee any potential and personal transformative value in the further development of your particular traces? If so, why?

I am actually not sure about this issue right now. It might develop my mark making skills as I develop and grow, but I don't necessarily think major changes will occur.

Question 6:

Through the experimentation with trace, do you think that you have discovered your own particular or unique 'mark' that could be further developed?

Yes, I definitely think so. Considering my limited experience and exposure to the art world, I as yet, haven't seen others working with the same traces. I, therefore, definitely think that my mark making processes could be further developed.

Question 7:

Did the trace in itself, without describing anything in particular, satisfy you or do you still experience a need for your traces to be descriptive of someone or something in any way? If so, why?

No, the traces and marks satisfied me without them being, or needing to be descriptive. In a way, it reminds me of the “Rorschach Inkblot Test”. I feel it doesn’t need a particular “description”, because each person observing the work can derive or perceive from it whatever they want to. It can therefore conjure up different types of memories or emotions for different people.

Question 8:

In what way were you aware of your use of trace connecting to your conscious, subconscious or unconscious mind? Did you experience any connection at all? If so, why do you think so?

Most of the time, I wasn’t aware of what was happening in my mind, on a conscious, subconscious or unconscious level. I would just apply the charcoal dust and turpentine without even thinking about what I was doing, so maybe, I think, the process could have been connected and reflective of what was going on in my subconscious or unconscious mind. The only time that I can recall my use of trace being connected to my conscious mind, was when my ‘will’ came into play, when I for instance attempted to form specific images, like the form of a tree.

Question 9:

Do you experience drawing as a spiritual transformative activity in any way? Do you think that the acknowledgement of a spiritual dimension by the drafter could possibly enhance the potentially transformative value of drawing or not?

Yes, I certainly do experience it as a spiritual activity and a particular kind of awareness. It can be spiritual in many different ways. Personally, I believe Jesus Christ is my saviour, so I believe that God can talk to me through any art form, be it drawings or prints, the making of my own drawings and prints and by observing those of others. I also believe that He, or whatever it is you believe in, can influence the art that you create and the way it comes out and in the way other people experience it.

Question 10:

Do you recognise or experience your particular use of trace as being an effective medium through which the self can reflect on, by bringing to your memory certain emotional as well as personal experiences? Did your particular use of trace assist you in any way in resolving anything for yourself?

I guess that the way the traces looks on ‘happy days’, in comparison to how they looks on ‘bad days’ differ, because of different things that are going on in my head when I am making the work. Nevertheless, I have never experienced trace in such a way that I could say that it assisted me in resolving personal problems or that while I was busy making it, that the different results could be connected to different memories.

Question 11:

Reflecting on the ‘group dynamic’ of the trace project, how did you experience it to be a positive and fruitful experience for yourself and others in the class? If so, why? What kind of suggestions do you perhaps have for the further development of this project?

I was not part of the 2012 group that did this particular “trace project”. I volunteered to experiment with the monotype traces in my own solitary way in class as part of a process for building up a body of work for my final Matric exhibition. Seeing that my working process was not included as part of a ‘group project’, I would have to refrain from commenting on the significance of the ‘group dynamic’.

Question 12:

Does the drawing of particular traces possess a ritualistic or liminal value? If so, please explain shortly.

In one of my works I experimented by putting the charcoal dust and turpentine on my hand and then making prints of my hands instead of using a glass plate. So yes, in a sense it does have a ritualistic quality because it more or less stays the same process, yet through repetition, it connects to the ritualistic element. Nevertheless, it is also not limited and boring through the production of similar imagery, because the possibilities are endless through the variation of your methods in order to obtain new effects.



Figure 47.1 Josephine van der Nest, *Figure study series* (2013). Print 1: Monotype prints on paper. Digital photograph.



Figure 47.2 Josephine van der Nest, *Figure study series* (2013). Print 2: Monotype prints on paper. Digital photograph.



Figure 47.3 Josephine van der Nest, *Figure study series* (2013). Print 3: Monotype prints on paper. Digital photograph.



Figure 47.4 Josephine van der Nest, *Figure study series* (2013). Print 4: Monotype prints on paper. Digital photograph.



Figure 47.5 Josephine van der Nest, *Figure study series* (2013). Print 5: Monotype prints on paper. Digital photograph.



Figure 47.6 Josephine van der Nest, *Figure study series* (2013). Print 6: Monotype prints on paper. Digital photograph.



Figure 48.1 Josephine van der Nest, *Difference and Similarity* (2013). Collection of photographs and monotype prints on paper. Digital photograph.



Figure 48.2 Josephine van der Nest, *Difference and Similarity* (Detail of collection) (2014). Photographs and monotype prints on paper. Digital photograph.



Figure 48.3 Josephine van der Nest, *Difference and Similarity* (Detail of collection) (2014). Photographs and monotype prints on paper. Digital photograph.



Figure 48.4 Josephine van der Nest, *Difference and Similarity* (Detail of collection) (2014). Photographs and monotype prints. Digital photograph.

ADDENDUM C

Glossary of key words

In the discussion of my study, I make use of many of the following key words or concepts. I have ‘personalised’ many of these concepts in my drawings in a specific manner in the context of my study, and I have therefore not necessarily used them according to “scholarly or disciplinary conventions” (Gunter, 2011:1 Addendum B). Nevertheless, in order to avoid confusion, I have decided to explain such words and their specific meanings in the context of my research.

Act:

General references to the word “act” in the *Oxford Advanced Learner’s Dictionary* reads as follow:

To do, to perform an action; to perform a part in a play or film; to pretend by one’s behaviour to be a certain person or type of person” (1995:12) and “a thing done, a deed etc. (1995:12).

The word “act” can also be taken a step further by pointing to “an action” or “activity” being done, which refers to the “process of doing whilst using one’s energy or influence” (1995:12). The use of the word “act” can be directly related to the notion of “labour”. This study investigates the “act of drawing” (with specific reference to the “action painting” of the Abstract Expressionists) that is closely associated with the transformative notion of “labour”. Drawing is also associated with the ‘theatrical’ when refers to the notion of “performative drawing”.

Alchemy:

The *Oxford Advanced Learner’s Dictionary* (1995:28) defines the word “alchemy” as “a medieval form of chemistry of which the chief aim was to discover how to change ordinary metals into gold. It is also described as any mysterious process or change”.

Distillation and purification could be regarded as integral parts of the alchemical process and are notions which are explored in my drawing process through the physical, psychological and spiritual interaction that occurs through the working with specific drawing materials. In this study the transformative value of an alchemical process through drawing is further explained in Chapter one as it pertains to my own work and Diane Victor, with special mention also being made to the views of Deborah Bell.

Allegory:

This word refers to a “story”, “play” or “picture” etc. in which the characters and events are meant as symbols, representing different concepts and ideas (*The Oxford Advanced Learner’s Dictionary*, 1995:30).

The use of different allegories conveying layered concepts and experiences are used in most of my drawings in which I often depicted myself as a kind of “play actor”, projecting, associating and reflecting on my own condition through the persona and accompanied life story or allegory of another character. This method of visual communication is also investigated in the drawings and prints of Diane Victor as “third person perspective” on my work.

Through the use of symbols, allegory utilises the unconscious of the drafter as well as her broader audience and serves as an effective means towards bringing unconscious content to consciousness in an understandable and readily perceivable way.

Anima and the animus:

Two further archetypes of significance in Jung’s theory are the *anima* (in the man) and the *animus* (in the woman). According to Jung, both the male and female contain in their unconscious an ideal representation or personification of the opposite sex. There is also a projection factor associated with these archetypes. The animus in women is related to the “considerable psychological difference” that Jung observed between men and women. According to Jung, the animus becomes the “Logos” of the woman’s consciousness, giving her a capacity for self-knowledge, deliberation and reflection. (Kelly, 1991:121)

I propose that valuable projection, reflection and association of the self can be made by the drafter through the drawing of the other, irrespective of their particular gender, considering that in each human being, both male and female qualities and attributes, according to Jung, actually exist.

Archetypes:

Archetypes are generally defined as “an original or ideal model from which others are copied” (*The Oxford Advanced Learner’s Dictionary*, 1995:52). Diane Victor makes ample use of “archetypes” that serve as symbols of certain; very often, moral issues in her work and thus they also serve as symbols in the form of ‘typified characters’ that embody certain ideas and concepts. In my own work in some cases, I have reflected myself in the experiences or life stories of the other through such characters, which are readily accessible to a larger audience. One such character is the biblical character of “Judas”. When it comes to the transformative value of archetypes as they relate to the conscious and unconscious mind as well as the world of the spirit, Jung explains the value of creating archetypes as symbols that embody certain ideas and concepts as follow (Cirlot, 1962:xxxiv):

Jung’s ‘archetype’ tends to explain the world by reference to Man. This is logical, since the archetypes do not stem from forms or from figures or objective beings, but from images within the human spirit, within the turbulent depths of the unconscious. The archetype is, in the first place, an epiphany, that is, the revelation of the latent by way of the recondite: vision, dream, fantasy, myth. These spiritual manifestations are not, for Jung, substitutes for living things – are not lifeless effigies; they are the fruits of the inner life perpetually flowing out from the unconscious, in a way which can

be compared with the gradual unfolding of creation. Just as creation determines the burgeoning of beings and objects, so psychic energy flows into an image, an entity marking the true borders between the informal and the conceptual, between darkness and light.

Association:

The *Oxford Advanced Learner's Dictionary* (1995:62) explains the concept of “associate” as “to link people or things together in one’s mind”. So too, the word “association”, amongst other explanations, refer to “a mental connection between ideas” as well as “an idea suggested by an image” for instance in the sentence: “Does the sea have any strong associations for you?”

In this study, I refer to drawing trace itself having associative qualities with the self, which through drawing, obtains the potential to bring unconscious content to consciousness in the drafter. Michael Newman reflects upon the blot or stain as being a place from “which the artist projects, but also from where he sees. He is not simply looking at the blot in order to produce a work; he is inhabiting it” (De Zegher, 2003:98, 99). For further reading in this regard refer to page 28 and 29 in Chapter One.

Becoming:

Basic and general definitions of the word “become” are explained in the *Oxford Advanced Learner's Dictionary* (1995:93) as “to come to be”, “to grow to be” or “to begin to be”.

Furthermore, the dictionary elaborates on the notion of “becoming” by stating that “become”, “get”, “go” and “turn” can all be followed by an adjective to talk about a change in the state or appearance of a person or thing, either permanent or temporary. “Become” and “get” can describe changes in a person’s emotional or physical state”.

In the discussion of my study, I make a clear distinction between the concepts of “becoming” as opposed to “transformation” through drawing, in which case, I have preferred to focus on the latter.

The ‘becoming’ of the self through drawing, implies a continuous process. In essence, ‘becoming of the self’ questions the actual existence of the self and the potential of a possible ‘emergence of the self’ through drawing, which in turn, relates to the concept of individuation through drawing. I would propose differentiating between becoming and transformation of the self by focusing on the actual potential of the self to be transformed through the process of drawing – a kind of “rebirth”, so to speak. I suggest that ‘becoming of the self’ which is a relevant and important notion with regard to understanding the transformative potential of drawing, does not speak of a complete change of the self and questions, as already mentioned, the actual existence of the self, which refers to notions regarding ‘the essence of self’ or ‘being of the self’. For further reading on the notion of “becoming”, refer to the Introduction chapter of this study.

Body, soul and spirit:

The study is argued from the theological premise that the self consists out of a body, soul and spirit which are inextricably linked and function together in drawing in effecting the transformation of the self. These different aspects are considered to be of equal importance in the drawing process towards effecting successful individuation and eventual transformation of the self. The study thus does not choose to engage itself with René Descartes' "mind-body problem", seeing that in the drawing process, the body, soul and spirit function together and are considered to be of equal importance and hardly divisible.

In drawing, the "*body*" refers to the physical aspect of drawing and the actual 'hand on paper'; the "*soul*"; refers to the interaction of the mind and emotions of the drafter through the drawing process; and the "*spirit*"; refers to the interaction of the drafter's spirit with a spiritual dimension.

Catharsis:

The general meaning of the word "catharsis" is referred to as "the process of releasing strong feelings, through drama or other artistic activities, as a way of providing relief from anger, suffering etc." (*Oxford Advanced Learner's Dictionary*, 1995:176)

In my drawings and prints the notion of catharsis is explored through the actual drawing process as well as the interaction that occurs between the drafter and the actual drawing material. This cathartic interaction is explored on a physical, psychological and spiritual level and is more specifically referred to in selected works of myself and Diane Victor, as a "third person perspective" in this study.

Collective Unconscious:

As Jung observes, the collective unconscious would seem to consist of primordial motives or images of the kind found in myths. According to Jung's findings the universality of myths indicates that the collective unconscious transcends individual experience. The collective unconscious therefore manifests itself in the forms of myths and symbols (Kelly, 1991:115).

Through the depiction of certain experiences through the referral to certain life stories and myths, drawing as visual language that also utilizes and addresses Jung's "collective unconscious mind" is explored within the drafter as well as her audience. Examples of such drawings are, for instance, *Icarus*, *Simon of Cyrene*, *Judas*, *Reflecting on Oedipus*, amongst possible others.

Desire or Longing:

The word "desire" or "longing" refers to "a strong wish to have or to do" (*Oxford Advanced Learner's Dictionary*, 1995:315,695).

The concept of desire or longing is an integral part of my emotive drawing process and could be regarded as one of the prime instigators that cause me to want to draw. This so to speak, “fuel of desire” or “longing” is for many different things rooted in the soil of emotion and are connected to physical, psychological and spiritual aspects. (Such as the longing for change, redemption or whatever it might be at that specific moment). Driven by these desires and longings, drawing thus becomes a need for me to do and goes beyond just completing a “task”, so to speak. This concept of desire through the making of visual images has also been explored by many Romantic artists such as William Turner and Casper David Friedrich, amongst many others. The Romanticist notion of desire through reflection of the self within the other and within nature, as well as the interaction of the psychological with a spiritual dimension, is explored in my drawings and drawing process.

Lastly, the South African artist, Judith Mason underscored the importance of both “longing” and “talent” in order to be a successful and effective artist. According to Mason, both aspects are needed in order to succeed as an artist. She herself claimed that she had to work very hard to become the painter that she is today.

Drafter:

A drafter can be regarded as a person who draws. The drafter, in this study, is not gender specific and could be regarded as a male or female person, unless otherwise stated (Gunter, 2011:5. Addendum B).

Drawing materials:

The drawing materials refer to the actual material through which the drafter chooses to draw and express herself in the various ways mentioned in this study. I explore the distillation, purification and transformation of the self in my work through the use of specific drawing materials such as charcoal dust, photocopy toner, ash, rust and many other fluids that I combine with ink, such as ink and linseed oil, ink and water as well as ink with other chemicals such as mineral turpentine and lacquer thinners. The fluids are especially experimented with in the series of Lithography prints entitled *Lots wife I – III* (Fig. 1, 2.1 – 2.2, 3.1 – 3.9). The drawing material becomes reflective of human existence, fragility and mortality and is also investigated and discussed in my work through specific referral to Diane Victor’s smoke, ash and charcoal dust drawings.

Essence:

The general definition of the word “essence” is explained as “that which makes a thing what it is; the most important quality, feature or characteristic of something” (*Oxford Advanced Learner’s Dictionary*, 1995:392).

The notion of “essence” in drawing is closely associated with the notions of actual existence and the actual “being of the self”. The concept of “essence” is therefore also closely associated with theories surrounding the “metaphysics of essence” that could be directly related to the self and the self’s subsequent sense of identity.

The self’s particular relevance to “essence” and a subsequent sense of “identity” was discussed at a conference on the theme “*Do we know who we are? A brief reflection on identity*”, held at the Art Academy of Latvia, Riga on the 8 March 2010. I quote the speaker as follows:

The concept of identity as we usually use it is quite close to the metaphysical concept of essence, in which it has its origin. But there is also a philosophical concept of essence, which is focused on the special sense of sameness... (2010:2, 3).

For further reading on the concept of “essence” refer to Chapter One of this study. Transformation through the drawing process is argued from the theological premise or presupposition that human beings essentially consists out of a body, soul and spirit which are hardly divisible and work together in effecting transformation of the self.

Experience:

This study is birthed from the soil of personal experience which is discussed through the drafter’s interaction with her visible as well as her invisible life-world. The self’s interaction with a visible life-world is discussed through the drawing process, by referring the significance of culture and nature and the self’s interaction with an invisible life-world, refers to a psychic world (which includes a psychological and spiritual world).

Through the drawing process the drafter therefore reflects her own experiences, also through the experiences of others, of which some are mythical or characters derived from biblical stories, such as “Icarus” or “Judas”. Experiential learning in this study therefore focuses on the acquisition of tacit knowledge through drawing.

The word “experience” is defined by the *Oxford Advanced Learner’s Dictionary* (1995:404) as “the process of gaining knowledge or skill over a period of time through seeing and doing things rather than through studying – we all learn by experience”. Furthermore, experiential knowledge refers to tacit knowledge gained, which is extensively referred to in this study. The sum of our experiences comprises our personal myths or life stories.

Specific mention is also made of the views of Varela and Shear on the importance and value of research that originates from the soil of personal or collective experience. For further reading in this regard, refer to Chapter One.

Fragmentation:

Firstly, fragmentation through drawing refers to the depiction of “sections” or separate “fragments” of the whole or complete image, be it a self portrait or whatever the drafter wishes to portray. Fragmentation is explored in my drawings, through the use of appearing and disappearing imagery and mark making methods. Furthermore, fragmentation is explored through the depiction of the human face becoming a ‘fragmented’ or ‘disappearing’ landscape. Fragmentation thus provides the potential for the human face to become a more abstract landscape in certain areas, which often results in the image itself becoming more mysterious, suggestive and less representational and literal (Which relates to the concept of “mimesis” in drawing).

Gesture and drawn gesture:

The general meaning of “gesture” is explained by the *Oxford Advanced Learner’s Dictionary* (1995:494) as:

A movement of a part of the body, especially the hand or head, intended to suggest a certain meaning; communicate entirely by gesture; an action done to show one’s feelings or intentions; to make movements with one’s hands, head, etc. as a way of expressing oneself or in order to suggest some meaning.

Elizabeth Gunter (Gunter, 2011:5. Addendum B) explains and elaborates on the concept of “drawn gesture” as follows:

‘Drawn gesture’ indicates specifically the line, trace, or stroke that irrupts from gestic conversion and enaction, which could be any type of line in drawing, such as for example, ‘gesture’, ‘contour’, ‘organisational’, ‘lyrical’, ‘structural’, ‘implied’, ‘constricted’, ‘blurred’, ‘aggressive’, ‘mechanical’, ‘dumb’ or ‘eloquent’ line.

In my drawing process, as well as Diane Victor’s, different drawn gestures are employed which in some cases, become highly emotive. A more physical, active gestural process is explored in my charcoal drawings through painterly strokes, as opposed to the more obsessive gestural mark making methods employed in some of my lithographs, for instance. Parallels are drawn in this research between the actual drawing material and the drawn gesture embodying an inherent transformative and ritualistic power.

Identity:

The questions of “who” and “what” of somebody or something are inextricably linked in the understanding of this concept and are also connected to the metaphysical concept of “essence”. The concept of identity is formed through the presupposed idea of the self’s actual existence. The study argues that in the formation of a new sense of self and subsequent new identity, the concepts of death and life are inextricably linked. In order for a “new self” to emerge, the “old self” must die and so it

also refers to the understanding of gain and loss through the process of drawing. In this study, identity is investigated on an individual and subsequent collective level. Dan McAdams's theory of identity is built around the idea that each of us comes to know who he or she is by creating a legacy or heroic story of the self (McAdams, 1993:11). Furthermore, the understanding of self is linked to a person's identity as affirmed by psychologist Carl Jung.

Individuation:

According to William Kelly (1991:122), individuation is the process of integrating unconscious dimensions of the personality into consciousness in order that harmony exists within the personality. The self therefore plays a pivotal role in this development by governing and controlling this process. The self can therefore be seen as an inner guide, unlike the outer conscious ego.

The drawing process proves to be a useful tool for unconscious content to be brought to consciousness which inevitably contributes towards successful individuation of the individual drafter.

Intercession:

The concept of "intercession" is closely related to the "concept" of "empathy" and "catharsis" in my work. This concept in drawing can be understood as the drafter acting (drawing) on behalf of another (the subject of the drawing) through association, projection, reflection on a spiritual, psychological or even a physical level. More specifically, this concept also refers to the idea of 'standing in the gap on behalf of another'. Drawing as transformative intercessory process, in which case, the process is very often accompanied by music and dancing, has also been referred to through the healing rituals of the shaman as well as the art making process of the South African artist, Deborah Bell. For further reading in this regard, refer to Footnotes on pages 47, 55 and 63 of Chapter Two.

Introspection and Internalisation:

The *Oxford Advanced Learner's Dictionary* defines the term "introspection" as follow:

the examination of, or a concern with, one's own thoughts, feelings and motives" (1995:627), and "internalize" or "internalization" as "to make attitudes, feelings, beliefs, etc. fully part of one's personality by absorbing them through repeated experience of or exposure to them (1995:624).

"Introspection" and "internalisation" can be regarded as integral aspects of the drawing process, seeing that the process itself effectively involves all of the aspects mentioned above. In my work, drawing also functions in a quiet, introspective way through which unconscious content is often brought to consciousness through unexpected moments of contemplation during the drawing process. Different potentially transformative drawing processes, involving introspection and internalisation are discussed in Chapter Two on page 44.

Intuition:

One of the general meanings of the word “intuition” refers to “the power of understanding situations or people’s feelings immediately without the need for conscious reasoning or study” (*The Oxford Advanced Learner’s Dictionary*, 1995:628).

This study proposes that, apart from a drawing being ‘birthed’ from an inner vision, plan or concept, an intuitive, open and yielded approach in the drawing process is necessary in order for ‘visual dialogue’ between the drafter and the drawing to become transformative. Through the study of the drawing process of Diane Victor as well as my own, this study also questions whether this ‘faculty of human awareness’ could not perhaps also be a possible channel through which a ‘spiritual force could move’.

The intuitive approach to drawing involves a process through which the drafter relinquishes control and adopts a yielded approach. The drafter draws and moves towards the completion of the drawing in a watchfully reflective and tentative manner, thereby allowing for the “unplanned” and “unexpected” to occur and to sometimes, even lead the way on a conceptual as well as on a technical level.

Knowing:

The word “knowing” is originally derived from the Greek word “ginosko”, which refers to the attainment of knowledge which includes three stages – an inception, a progress and eventual attainment of knowledge (Hayford, 1991:1589).

In this study I propose a direct relationship between the degree of knowing acquired through the drawing process on the one hand, and the degree of personal transformation on the other hand.

In my work the process of coming to know possible “truths” about the self and the world of the self includes three stages. They are as follows:

- Recognition
- Willingness to accept or choosing ‘to see’ (relating to understanding)
- Knowing of “truths” concerning the self
- Eventual transformation of the self through the attainment of tacit knowledge.

Landscape:

Diane Victor specifically refers to the investigation of the “human body as wasteland” in many of her charcoal dust and ash drawings (Victor, 2012). In many of my drawings and prints, I have become increasingly interested in the disintegration and suggestion of the human face to become a kind of wasteland or abstract landscape. Romantic and Abstract Expressionist notions are investigated in this regard with specific referral to the work of William Turner, Jackson Pollock and contemporary South African artists such as Berni Searle and Paul Emmanuel.

In my drawings the human face as a type of self portrait is explored – whether it is a portrait of me “or another individual. In many of these drawings and prints, I have attempted to deliberately move away from pure representation. Through attempting to depict only sections of the face as well as purposefully attempting to ‘disintegrate’ the face through “suggestive drawing” as well as interference with the surface through the use of overlay marks etc.

Life and Death:

The *Oxford Advanced Learner’s Dictionary* (1995:299) explains the concept of life as follows:

The ability to grow and produce new forms that distinguishes living animals and plants from dead ones and from rocks, etc., the state of being alive as a human being; the qualities, events and experiences of human existence; a period between birth and death or birth and the present (1995:680).

Opposed to life, “death” is defined by the same dictionary as “an act of dying or being killed; the end of life, destruction of something, the power that destroys life etc.”

Drawings and the drawing process actively involves the notions of life and death in different ways, which includes the representation of it through specific symbolic imagery as well as through the actual drawing process and the use of symbolic drawing materials. Drawing involves the interactive notions of ‘flotsam’ and ‘jetsam’. Through the process of drawing the drafter constantly is deciding which aspects need to be retained and which aspects need to be discarded. Life and death are therefore inextricably connected in the drawing process and in order to progress and develop, some things need to die for new things to be birthed. The drawing process therefore involves creation as well as destruction, the finding and the losing of the self, the death and ‘rebirth’ of the self. Jung concludes that the self is eventually only fully realized in death. The performance artist, Joseph Beuys claimed that life and art could never be separated, but are inextricably linked and come into its own through the other. So also, one could argue that the life of the drafter and the drawing cannot be separated, but through drawing seem to merge to become one and the same thing.

Life Stories and Myths

A “life story” can be considered to be an account of past events, incidents etc – life story, love story, sob-story etc. Dan McAdams refers to the “life story” of each person as another term for “a personal myth” in which the self is known and made known. According to McAdams, literary scholars have found useful the discrimination between four very general forms of myths, namely – comedy, romance, tragedy and irony. McAdams continues that these provide a useful scheme for approaching and understanding personal myths as well (McAdams, 1993:50). The different kinds are as follow:

Comedy:

Comedy is based on a positive narrative tone. It can be associated with the season of spring and brings with it the sense that the world is starting anew and that everything will sort itself out. Comic plots, according to McAdams, whether they are funny or not, concern how individuals find happiness and stability in life by minimizing constraints and obstacles. The hero is typically an ordinary person who seeks pure and simple pleasures of life. She, however often struggles to find and maintain warm, loving relationships with others. Comedies therefore often celebrate domestic love and typically end in union which can be observed in stories like “Cinderella” and “Sleeping Beauty”. The central message of a typical comedy is as follows (McAdams, 1993:51): “We are each given the opportunity to achieve happiness and to avoid pain and guilt in life. We each have the opportunity to seek a happy ending for the life stories we live and tell.”

Irony:

McAdams explains irony as stories that represent the triumph of chaos. An ironic myth attempts to sort out the shifting ambiguities and complexities in human existence. The ironic protagonist may take on many forms. McAdams points to the successful “rogue” or “fool” who uses satire to expose hypocrisy and satire in social convention. A second example is the so called “antihero” whose world represents itself as a puzzle whose solution is forever withheld. According to McAdams in many personal myths, irony records failed efforts to solve the mysteries of life. Therefore the narrative tone is pessimistic and negative emotions such as sadness and confusion predominate. As in comedy, the protagonist is quite common and not exalted. The central message of an ironic myth according to McAdams is as follows: “We encounter ambiguities in life that are larger than we are and that are, for the most part, beyond our comprehension. We must do the best we can (McAdams, 1993:52).

Romance:

The romantic myth also possesses a positive narrative tone. Romantic myth celebrates the excitement of conquest and adventure. The protagonist typically embarks on a perilous journey, overcomes great obstacles and triumphs in the end. Other characters in the story either oppose or support the

protagonist's quest. The central idea of a romantic myth, according to McAdams (1993:51) is concerned with how to move onward from one adventure to the next, with the ultimate aim of emerging victorious and enlightened. The romantic heroine is viewed in exalted terms as someone who is wiser, bolder or more virtuous than anybody else. The central message is as follows: "We embark on a long and difficult journey in life in which circumstances constantly change and new challenges continually arise. We must keep changing and moving if we are to win in the end. But we are confident that we will win." (McAdams, 1993:51)

Tragedy:

According to Dan McAdams (1993:51, 52) tragedy suggests a pessimistic narrative tone. It entails a "movement toward death". Tragic myths concern gods and heroes dying, falling from grace, sacrificing themselves and accepting isolation. Within the classic tragedy the hero finds himself or herself separated in some basic way from the natural order of things. According to McAdams this separation causes an imbalance in nature, which is corrected only by the tragic hero's downfall. Like Oedipus in Greek myth the tragic hero may be very passionate, proud and of soaring mind; yet ironically these exceptional qualities are precisely what make for imbalance and eventual ruin. In personal myths, the central tragic hero is exalted, yet in this case as an extraordinary victim and not as an adventurous hero. McAdams concludes that the central message of a tragedy is this: "We are confronted by inescapable absurdities in which we find that pain and pleasure, sadness and happiness, are always mixed. Beware. The world is not to be trusted. The best intentions will lead to ruin."

In my body of practical work I refer to certain biblical stories and Greek myths. In order to elucidate and enrich the reader's understanding of my practical work I have listed them as follow with their appropriate texts:

| <u>Practical artwork:</u> | <u>Related story or myth:</u> |
|--|--|
| <i>Reflecting on Oedipus</i> triptych (Fig. 4.1 – 4.6) | Greek story of "Oedipus the King" |
| <i>Legion</i> triptych (Fig. 24.1 – 24.7) | Biblical story of "Legion" (Hayford, 1991:1477, 1527) |
| <i>Lamenting Icarus</i> (Fig. 5.1 – 5.3) | Greek story of "The Fall of Icarus" and the fall of "Lucifer" in the Bible (Hayford, 1991:981) |
| <i>Simon of Cyrene</i> (Fig. 25.1 – 25.8) | Biblical account of Simon of Cyrene (Hayford, 1991:1461, 1562) |

| | |
|---|--|
| <i>Judas</i> series (Fig. 9.1 – 9.7) | Biblical account of the betrayal and remorse of Judas (Hayford, 1991: 1456-1458, 1460) |
| <i>Betrayal & Denial</i> triptych (Fig. 10.1 – 10.4) | Biblical account of Peter's betrayal and denial (Hayford, 1991:1459) |
| <i>Remember Lot's Wife</i> drawings (Fig. 17.1- 17.7) | Biblical story of Lot's wife (Hayford, 1991:1551) |
| <i>Lot's Wife I - III</i> triptych (Fig. 1, 2.1 – 2.2, 3.1 – 3.9) | Biblical story of Lot's wife (Hayford, 1991:32, 33) |
| <i>Martyrs & Sacrifices</i> triptych (Fig. 23.1 – 23.10) | |

Many different biblical accounts of martyrdom relating to the inherent meaning contained within the word “martyr”, which carries the sense of “witness” (derived from Greek word “martyrs”) (Ryken, .Wilhoit & Longman, 1998:539). This “witness” refers to things seen, heard and spoken. It boils down to the willingness to sacrifice oneself for a noble cause referring to the Scripture – “by the blood of the Lamb and by the word of their testimony; they did not love their lives so much as to shrink from death” (Rev 12:11. NIV), (Hayford, 1991:540)

Life-world:

The study explores the transformative interaction of the drafter, through the drawing process, with her “life-world”. This “life world” specifically refers to a visible as well as an invisible world, an external and an internal world. The visible world specifically refers to the interaction of the drafter with nature and culture, and the invisible world refers to the interaction of the drafter with a psychic world, which includes the conscious and unconscious mind and their interaction with a spiritual dimension.

I propose that the reciprocal interaction that occurs through the drawing process between the drafter, the drawing and her life-world can potentially effect transformation of the self.

Liminality:

Seeing that the drawing process oscillates between past, present and future, it also speaks of a process of moving forward from one condition to another condition, from one place to another place etc. This notion of the need for drawing to be confrontationally progressive or “forward moving”, whilst also being reflective at the same time, is repeatedly mentioned by Diane Victor in the interview conducted with her on the 27th of July 2012. Liminal processes that occur on a psychological as well as a spiritual level engendered through the drawing process, through moments of recognition and knowing is also explored through specific reference to the drawings of the South African artist Paul Emmanuel

in his solo exhibition entitled *Rites of Passage*. I would propose that through the drawing process the drafter's 'states of being' and 'becoming' are continuously being challenged and (consciously and unconsciously) confronted towards a state of complete transformation.

Memory:

According to Gilles Deleuze's concept of the transformative value of repetition, memory, repetition and repetitive imagery are inextricably linked. I propose that they work together during the drawing process in potentially effecting the eventual transformation of the self. The concept of "memory" is a vital part of the drawing process, seeing that drawing constantly incorporates thinking processes that oscillates between the past, present and future. Through the drawing process, often suppressed thoughts and experiences are brought to the drafter's memory. This process often occurs through repetitive imagery and associations, which enables the drafter in bringing her past, present and future visualisations, perceptions and experiences into a possible unifying whole. Through the utilization of the drafter's memory as it connects to image making, the drawing process thus enables the drafter to bring unconscious content to consciousness effecting individuation of the self.

Through the utilization of memory through the drawing process, the drafter is enabled to consciously reflect upon who she was, who she now has come to be and who she would hope to become.

Myth:

In the discussion of my drawings, I often refer to certain myths and bible stories through which the self is reflected. In so doing, I go on to explore the significance of the articulation of the drafter's personal myth or life story through the drawing process. Dan McAdams (1993:12) defines personal myth as follows:

First and foremost, it is a special kind of story that each of us naturally constructs to bring together the different parts of ourselves and our lives into a purposeful and convincing whole... We attempt, with our story, to make a compelling aesthetic statement.

In addition to McAdams' explanations on the idea of "personal myth", the *Oxford Advanced Learner's Dictionary* (1995:770) defines the general concept of myth as follows:

A thing or a person that is imaginary or not true, invented. A story that originated in ancient times, especially one concerning the natural history of people or explaining natural events.

According to McAdams (1993:11) the self is represented through each person's personal myth, that has been tacitly and even unconsciously been composed over the course of many years. He goes on to say that one's personal myth can be regarded as a story that one continues to revise, (thus it is never static, but in a continuous state of flux), tell to yourself and sometimes also to others as one goes on living. I would propose that through drawing functioning as a visual dialogue between the drafter, the

drawing and her audience, the effective narration of one's personal myth can be utilized towards eventually effecting the transformation of the self, on a personal level and possibly on a subsequent collective level as well.

Performance:

The word “perform” in the *Oxford Advanced Learner's Dictionary* (1995:860) refers to the following definition:

To do a piece of work one has been ordered or has agreed to do such as perform a miracle/an experiment/a remarkable feat/perform an operation to save somebody's life; perform a vital service to the community.

Furthermore, the word “performance” is defined as “an act of performing a play, a concert or some other entertainment”.

This study holds that the process of trace as performance and the performative act of drawing involves a release of power towards the transformation of the self and the world of the self - such as can be found in Ritual Art. In my drawing practice, I specifically focus on the transformative aspect of drawing in which case drawing becomes transformative ‘in the very act of doing’ and can be compared to ritual art. Through the drafter's interaction with the drawing material, the scale of the actual work, as well as the interaction and projection of the self within the subject of the drawing, transformation of the self becomes a possibility. This aspect is discussed further on page 28 in Chapter One.

Persona:

The term means “mask”, of the kind Greek actors wore to indicate the role they played on stage. Hence, *persona* is a mask of the collective psyche (Kelly, 1991:118). According to Jung it is “a mask that feigns individuality, making others and oneself believe that one is individual, whereas one is simply acting a role through which the collective psyche speaks”. (Jung, C.G, *The Relations between the Ego and the Unconscious*, BSXX, vol. 7)

Personal Conscious mind

The conscious mind is usually that aspect of the psyche that we are fully aware of and is closely connected to our will and our desire to exercise control over whatever it is that we are doing, in this case, drawing. According to William Kelly (1991:113) the contents of consciousness, then are the only things we experience immediately and directly. Furthermore, Kelly goes on to say that since our consciousness of the world is not direct, it must be mediated through sense perceptions such as sound, sight, taste and smell, that tells us what the something is. I would propose that this is exactly the place where drawing starts functioning as useful tool towards successful individuation of the self by

enabling the drafter, in more than one way to connect to her life-world through the utilization of “feeling-tones” related to sight and touch. For further reading with regard to the significance of “feeling tones” refer to William Kelly’s (1991:114) book, the *Psychology of the unconscious* in which he specifically elaborates upon this Jungian concept of “feeling tones”.

Personal Unconscious mind:

According to Kelly (1991:114) the contents of the personal unconscious comprises that which have become unconscious because they were forgotten, lost their intensity, were oppressed or never were intense enough to enter consciousness although they did somehow enter the psyche. Furthermore, Kelly (1991:114) points to Jung who refers to Freud’s book *The Psychopathology of Everyday Life* in which the latter states that “our conscious intentions and actions are often frustrated by unconscious processes, whose very existence is a continual surprise to us.” Kelly thus concludes that all the activities that usually take place in consciousness can take place in the unconscious as well.

Seeing that it would seem that the conscious and unconscious mind of the drafter work together rather closely and very often in a rather indistinguishable fashion, it can be concluded that drawing functions as a useful vehicle in bringing unconscious content to consciousness through, amongst other aspects, the utilization of specific “feeling tones” such as sight and touch.

Perspective:

The word “perspective” refers to “a particular attitude towards something or a point of view” (*Oxford Advanced Learner’s Dictionary*, 1995:864).

This study is a qualitative study rooted in personal experience. Through this study, I am conveying a particular perspective or particular vision of reality through drawing. Varela and Shear refers to the value of qualitative research that is derived or influenced from personal experience and also recommend the inclusion of other perspectives, thereby possibly enriching and broadening the particular vision or perspective of the researcher. In so doing, I have thus decided to use the work and working processes of the artist Diane Victor as “third person perspective” in my studies. I also have included case studies of three of my Matric drawing students, which serves as additional perspectives in relation to my own work.

Presence and Absence:

Seeing that drawing deals with appearing and disappearing imagery, it also deals with notions regarding presence and absence.

The specific phenomenon of transformative spiritual presence and power are explored in my working process and in the actual scale of my drawings.

For further reading regarding the notion of presence and absence, refer to page 47 and 48 in Chapter Two where I discuss a working process that is more intuitive and that involves the notion of transformative spiritual presence. In Pippa Stein's book entitled, *Deborah Bell* (2004:43), she refers to the artist Deborah Bell, who emphasised this notion of moving beyond oneself, into another state of being and becoming through the working process, by often playing loud music in her studio and dancing when she works. She becomes wholly involved in the doing to the point of losing herself. Furthermore she claims that she often produces her best work when she's not completely in control.

Projection:

I propose that transformation of the self occurs in many different ways through the drawing process. So too, I propose that projection of the self, which occurs through the drawing process differs in its nature depending on the particular drawing approach. These different drawing approaches are discussed in Chapter Two.

In the study I also refer to the working processes of the shaman, where they literally go into a trance as they do their drawings and rituals on the rock faces. One such aspect is the "projection" of the self through the interaction with the image, the drawing material as well as the drawing process. The drafter psychologically and spiritually literally becomes part of the actual drawing, which I suppose, could be compared to a kind of moving in and across the drawing's surface – a 'living and moving' through and across the drawing. Concluding, projection of the self occurs through the act of drawing and I would propose, possesses transformative potential.

Psyche:

Jung defines the psyche by pointing to its complexity and its immediacy, a *sin qua non* of all experience. The contents of consciousness are therefore the only things that are experienced directly and immediately. (1991:113) According to William Kelly (1991:114) there are three levels of psychic functioning that can be distinguished in Jung's psychology: Consciousness, the personal unconscious and the collective unconscious.

Reciprocity:

In the discussion of the transformative potential of the drawing process and the actual drawings produced, it is important to note that this study does not suggest that drawing 'contains' reciprocity. It rather suggests that drawing allows for the 'facilitation of reciprocity' to occur between and through the drafter and the drawing, the self (drafter) and the self's visible and invisible "life-world". The notion of 'transformative reciprocity' is therefore discussed as it pertains to drawing, and in no other way, whatsoever.

According to Etienne Pelaprat and Barry Brown (2012), the term “reciprocity” is based on the principle of mutual exchange between two or more entities, including the exchange that occurs between the drafter and the drafter’s life-world during perceptual processes that engender productivity.

Reflection:

This study specifically focuses on self-reflection through drawing – be it through the process of drawing or the actual drawings themselves posing as “selfobjects”, which also potentially function in a transcendent way. The *Oxford Learner’s Dictionary* (1995:980) refers to the concept of “reflection” as “an image reflected by a mirror, a shiny surface or water (signifying distortion); the action or process of reflecting; long and careful consideration”.

I propose that in order to effectively access my drawings and prints, a reflective stance is called for from the viewer.

Reflection therefore occurs on different levels – between the self and the actual drawings, which also involves the self and its interaction with a visible and invisible life-world as well as the viewer’s reflection upon the actual drawings.

Regression and Progression:

According to Kelly (1991:123) two processes occur during integration and individuation called *regression*, which is an inward movement, characterized by a systematic increase of introversion toward the unconscious and the second is *progression*, a return from the unconscious to the conscious and an increase in extroversion whereby the individual firmly grips reality. Normally regression is therefore followed by progression which can be seen as the therapeutic individuation achieved via dream analysis, active imagination, painting and drawing of unconscious fantasies.

Repetition:

The notion of repetition is investigated in my drawings through the psychological and spiritual significance of repetitive trace as well as the use of repetitive imagery that often leads to the eventual disintegration of form.

The notion of “repetition” in drawing can be brought into direct relation with ‘coming to know through repetition’ as well as a conscious attempt, by the drafter, through the use of repetitive imagery ‘to come to remember’, in order ‘to truly know’ and subsequently come to terms with the past, present or future.

Self:

The concept of “self” in this study, is related to the question: “What am I?” Once this concept has been established, it leads to the next stage, which is the formation of a sense of identity, which in turn, is connected to the question: “Who am I?”

William Kelly refers to Jung who explains the “self” as an “elusive total personality”. This total “personality” does not coincide with the ego, the conscious personality, and cannot be fully known (Kelly, 1991:117).

The *Oxford Advanced Learner’s Dictionary* (1995:1065) defines the concept of the “self” as follows:

A person’s inner being, including the mind and spirit; the ego, the conscious self and sense of self; the search for self/one’s inner self, a person’s nature or personality; the qualities that make one individual.

Selfobject:

In this study I propose that the actual drawing of the drafter can function as a “therapeutic selfobject” that can be closely associated with drawing’s capacity to also function in a transcendent manner.

Self psychology stresses the importance of a stable and integrated sense of self through empathic contacts with other humans, primary significant others conceived of as “selfobjects”.

Selfobjects meet the developing self’s needs for mirroring, idealization and twinship, and thereby strengthen the developing self. It is interesting to note that in treating the narcissistic patient the process of treatment proceeds through “transmuting internalizations” in which the patient gradually internalizes the selfobject functions provided by the therapist. I, accordingly ask whether the “patient’s” or drafter’s eventual drawing and her drawing process could not contribute or even ‘pose’ as a so-called “selfobject” that could become ‘personified’ in replacing the role of the so-called “therapist”? McAdams (1993:254), in turn, stresses that “interpersonal dialogue” is of the utmost importance in effectively exploring the self. To conclude, I propose that the potential exists for a drawing and the drawing process itself to function as a potential “selfobject”, which in its own ‘silent visual language’ replaces or assists the role of the therapist and becomes a pivotal tool in “interpersonal dialogue” towards the becoming and eventual transformation of the self.

Through my study of Jung, it would seem that he promotes analytic therapy, whereas I propose that the drawing process as well as the subsequent drawing itself as selfobject possesses the potential to become ‘a silent visual therapist’ through which the drafter comes to ‘recognize’, ‘remember’ or ‘analyse’ her condition. Refer to Chapter One and Two of this study, for further reading regarding drawing’s relation to ‘selfobjects’

Self portrait:

When referring to the notion of ‘self-portraits’ in the discussion of my work, it is important to note that ‘self-portraits’ can be represented in many different forms, which encompass the ‘traditional understanding’ of a self-portrait being limited to the depiction of a human face. In my case, I discuss the notion of the self-portrait also as a kind of abstract landscape in which the self is reflected.

Seeing that this study is entitled “Reflecting self”, I have reflected upon myself through the actual drawing of self portraits as well as a few selected portraits of other individuals that I felt a connection with in some or other way. Referring to my interview with Diane Victor, she also has elaborated on the notion of self portraits being “representational” in many ways, as opposed to the kind of portraits that she, and I would suggest, I propose to do. Our portraiture studies are more concerned with the particular “psychological state” or “condition” of the sitter. In order to capture the latter kind of portrayal of the self and the other in an effective way, Victor and I have opted for a more expressive and in some cases, less descriptive approach when it comes to the depiction of our portrait drawings.

Shadow:

“The shadow” is another dimension of the personality in Jung’s theory. This archetype is closely related to the personal unconscious and is most often inferred from the contents of the personal unconscious. It maintains a close relationship between archetype and instinct and is the source of vitality, creativity and vivacity both for good and evil. According to Jung, the shadow can be considered as a “moral problem”, requiring substantial effort from the individual to become aware of it, since it involves a special kind of self-knowledge. This self-knowledge involves recognizing the “dark aspects” of one’s personality as present and real. Jung describes this quality as being *emotional* in nature. It has a possessive or obsessive quality. The effects of the shadow are usually evident where adaptation is weakest and they point to the inferior levels of the personality. In this context of discussing “the shadow” Jung makes an interesting observation about emotion: “Emotion, incidentally, is not an activity of the individual but something that happens to him.” Once again, it is a rather clear referral to the unconscious dimensions of the personality. Pointing to further discussions of the Shadow to moral control, Jung speaks of *projections*, whereby some undesirable and less recognizable traits of the shadow are ascribed to the *other person*. Though such traits are often seen in the projected individual, they are rarely seen by the projecting individual herself (Kelly, 1991:119).

Spiritual dimension:

This dimension refers to the significance of the self’s interaction with the invisible, which includes not only the drafter’s spirit, but also the interaction of the drafter’s spirit with an invisible spiritual

dimension. Drawing involves and acknowledges the significance of the interaction of the visible as well as the invisible. This invisible aspect includes the mind and emotions of the drafter as well as the drafter's spirit, which are to be considered as different aspects, yet they all function as one in the drawing process. Seeing that transformative reciprocity in drawing refers to the interaction of the self with a visible as well as an invisible life-world, this presupposed spiritual dimension referred to in this study, acknowledges the actual existence of such an unseen realm. I propose that, whether it is acknowledged or not, this spiritual realm inevitably influences the activities and thinking processes of human beings, including the drawing process.

The notion of "truth" comes into play in discussing the presupposed existence and interaction of the spiritual aspect in this study and in order to validate the theoretical significance of this research, must be regarded as the drafter's 'personal reality' which is primarily derived from her 'personal experience' as human being and drafter. This aspect is significant to this study, seeing that the drafter needs to be honest and truthful as far as is possible in all aspects, including herself. This study is thus also aptly titled as a "reflection of self". Varela and Shear (1999:6) affirm the fact that experiential and social dimensions in science are often hidden, but never entirely absent.

Concluding, from an academic and collective perspective notions such as "truth", "spirit" and a possible "spiritual dimension", could understandably, be considered as "cultural constructs", but from a personal perspective rooted in personal experience, these notions are considered by me, the drafter, as 'personal truths' and 'personal realities'.

Sublime:

The *Oxford Advanced Learner's Dictionary* (1995:1191) defines the "sublime" as "of the best or most excellent kind; causing great admiration which can refer to "sublime beauty or scenery". The word can also refer to "showing great confidence and lack of fear or concern for the consequences".

Peter Fuller in his book *Art and Psychoanalysis* (1980:188,189) refers to the origins of the "sublime" by stating that in the 18th century evaluative norms in the visual arts were widely accepted to be the canons of beauty. According to Fuller it was the development of the concept of the "sublime", as opposed to the beautiful, which preceded and accompanied the recognition of the so called "aesthetic". Fuller continues that the "aesthetic" encompasses both these opposed but related concepts.

Fuller (1980:188) concludes that the "sublime" was very difficult to define: it had to do with feelings of awe, wildness, greatness, boundlessness, engulfment and inspiring strangeness. Fuller refers to Burke who claimed that the sublime could be characterised by Vacuity, Darkness, Solitude, Silence and Infinity and that it could be regarded as "tranquillity tinged with terror". Burke thought that

“terror” could be regarded as the sublime’s possible ruling principle. The sublime could also be closely associated with the environment. Fuller continues to refer to Burke whom also stated that “dark confused, uncertain images have a greater power on the fancy to form the grander passions than those which are more clear and determinate (Fuller, 1980:189)”. According to Fuller (1980:189), Burke affirms that the sublime can be regarded as “the strongest emotion which the mind is capable of feeling”.

In my own drawings I would like to further pursue the notion of the sublime through large scale drawings in which I experiment with the dissolvment of form. In so doing, I purpose to investigate the power of suggestive charcoal drawings, whilst exploring the notions of the awesome that can be related to transformative presence.

Trace:

When referring to different definitions of the word “trace”, the *Oxford Advanced Learner’s Dictionary* explanations refer to the following:

A mark or a sign showing what has existed or happened”. (Referring to “presence” as well as “absence”, “appearing” as well as “disappearing” imagery) and “to find or discover after looking carefully for it or them. An indication of the existence or passing of something (1995:1265).

In this study, I refer to this term when referring to drawing marks in general, which would include visible (including drawn marks, stains, brush marks etc.) and invisible marks (including embossed marks or erasure marks). Referring to Derrida’s understanding of “trait”, trace could refer to a line, stroke or mark (Derrida, 1993:2. Translator’s footnote).

In my exploration of trace, I subdivide the study of trace into the following two categories:

- *Nature induced trace:* This kind of drawing trace specifically refers to trace that is produced by nature which includes the influence of natural elements such as wind, gravity (which includes the paper’s natural surface resistance, in some of my drawings), as well as other different kinds of fluids. Specific referral is made to the mark making processes of the Abstract Expressionists in this regard, such as Jackson Pollock.
- *Culturally induced trace:* This kind of trace specifically refers to trace that is produced via the hand of the drafter such as the use of line, brushstrokes and embossed impressions on the paper’s surface. This kind of drawing trace therefore refers to humanly induced marks, stains and impressions.

Trait:

This word is used in this study as it pertains to a particular style/s of drawing that could be associated with a specific individual or personality. I would propose that there exists a close relationship

between effective individuation through drawing and the development of “trait”. Elizabeth Gunter (2011:13. Addendum B)) explains the word “trait” “as referring in particular to “idiosyncratic elements of style or style language in drawing, particularly but not exclusively immanent in trace”.

Transcendent function:

According to Kelly (1991:124) Jung states that the transcendent function emerges from the union of unconscious and conscious contents. Jungian theory affirms that the unconscious and the conscious are seldom in agreement as to content or tendency and that they play more complementary roles toward each other. Therefore the transcendent function becomes ever more important because “it makes the transition from one attitude to another organically possible, without the loss of the unconscious”.

In this study I propose that the drawing process has the inherent capacity to function in a transcendent manner through functioning as a vehicle in bringing unconscious content to consciousness. So too, I propose that the drawings themselves can be personified as potential selfobjects that has the capacity of assisting the therapist or arguably even replacing a therapist. Considering the drawing process’ cathartic potential as well as the fact that, Diane Victor, at the point of our interview, affirmed that she has never gone to see a psychologist or therapist in her life before (not feeling a need for it), it can be concluded that drawing indeed is therapeutic on more levels than one.

Transformation:

First of all ‘transformation of the self’ refers to a ‘total metamorphosis’, an aspired ‘total change’. This study clearly purposes to distinguish between “becoming of the self” and “transformation of the self” through drawing. I propose that true transformation of the self through drawing; can only become a possibility through the rightful acknowledgement of the significant interaction of the body, soul and spirit of the drafter in and through this process. Failure to acknowledge the functional and transformative significance of these aspects in the drawing process, might lead to ‘becoming of the self’, yet I would suggest that, ‘true transformation becomes illusive’. In this regard, I associate with a transformative power and significance connected to the acknowledgement of the role of the spiritual through drawing, with specific referral to the following Biblical statement in Zechariah 4:6 (Hayford, 1991:1368): “Not by might nor by power, but by My Spirit”, says the Lord of hosts. According to the “Word Wealth” inscription God informs the rebuilder of the temple that the task would not be accomplished through the force of an army nor through the muscular power or physical stamina of the workmen; rather it would be accomplished by the empowering of the Spirit of God (Hayford, 1991:1368).

This study agrees with the significant role that labour plays in the drawing process towards the transformation of the self.

The Oxford Advanced Learner's Dictionary (1995:1270) explains “transform” as follows:

To change the appearance or character of something completely. (distortion, fluidity as part of transformation) The action or instance of transformation. The state of being transformed. ‘Moving from one condition to another condition through a process or instantly.

Transformation of the self through drawing, as opposed to becoming, I suggest, can only become a possibility through the acknowledgement of a spiritual dimension, since human capacity, talent and labour seem to be inadequate to effect complete change. Through allowing and acknowledging the presence of the Holy Spirit to move through the drafter, it connects the drafter's spirit to a greater Creator through which the drafter desires to act, move and have her being. I propose that true transformation now becomes a possibility through moments of recognition, knowing and a new found acquired attitude of yielding to the Spirit's guidance. It can be concluded then, that the self needs to die in order for a new self to emerge.

Transience:

In the *Oxford Advanced Learner's Dictionary* (1995:1270) the word “transience” is descriptive of something that is fleeting or passing e.g. “the transience of human life”.

Transience is a particular concept that is closely related to ideas of human fragility which is rather clearly explored in many of Diane Victor's drawings as well as my own. The concept of transience is explored through Victor's as well as my own drawing processes through the dissolvment of human forms (be it of the body or the face) as well as symbolic material used such as charcoal powder and ash. Many of my portraits form a part of a series of portraits of the self and the other, portraying a gradual disintegration of form into nothingness and it also provides one with a sense of movement that go hand in hand with the use of repetitive images. The notion of transience is particularly explored in Diane Victor's drawings entitled the *Transcend* series (Fig. 15.1 -15.5).

Truth:

Amongst academics, notions pertaining to “truth” as well as ideas and thoughts pertaining to the “spirit”, are generally accepted as “cultural constructs”. Considering that these could all be regarded as ‘spiritual concepts’, I would propose that they are to be understood and assessed through spiritual means which implies that they can only truly be understood through the spiritual notion of ‘faith’ being connected to experience, which in turn, speaks of a particular perspective being gained. I therefore suggest that choosing to ‘see from the other's perspective’ comes first, followed by the possibility to comprehend ‘spiritual truths’. If this is regarded in any other way, the result is mostly

confusion, it becomes almost ludicrous and questions the credibility, actual existence and validity of these notions themselves when attempting to assess them through logical, intellectual means. For further reading, refer to different dictionary explanations. The *Oxford Advanced Learner's Dictionary* (1995:1281) refers to the notion of “truth” as “the quality or state of being true”.

Vision:

Seeing that drawing can be regarded as a visionary process, it inevitably deals with seeing as opposed to blindness. Furthermore, it also deals with visibility versus invisibility, presence and absence, through visible and invisible drawing marks and traces. The drawing process seems to oscillate between seeing, thinking and imagining. In my case, most of my drawings are birthed from an inner vision, inner imagination or dream and the image itself is usually manipulated to become subordinate towards the effective and faithful depiction of that “inner vision” and not the other way round. I therefore, agree with Maurice Merleau-Ponty (1968:29) when he states that he “becomes a spectator to his own inner world”. Drawing, for me is truly about seeing the “unbeseen”, attempting to visually articulate that which has never existed before.

Visual Dialogue:

Drawing functions as a silent, visual language between the drafter and the drawing as well as the drafter and the viewer. I propose that drawing thus surpasses words in its power to communicate ideas, feelings and in my case, personal spiritual realities that has the ability to surpass cultural boundaries. Drawing therefore also functions as an effective, transformative and therapeutic means of communication.

Worship:

In my work, I explore the notion of drawing as creative process itself, becoming a form of worship through the active acknowledgement of the Holy Spirit in the actual creation process of the drawing. I can strongly relate to the artist William Blake when he stated: “I myself do nothing, the Holy Spirit does all through me”. This notion of the Holy Spirit being God’s “active creative agent since the beginning of time”, with its ability to bring forth a sense of order out of chaos, can be compared to the creative process of drawing. This aspect is underscored by the following scripture:

The earth was without form, and void; and darkness was on the face of the deep. And the Spirit of God was hovering (connotes “sweeping” or “moving”) over the face of the waters (Hayford, 1991:4).

Zeitgeist:

Diane Victor firmly believes in the notion of “Zeitgeist”. I propose that one could muse upon the notion of whether some of these drawings, images or ideas already exist in the invisible spiritual

realm; were possibly meant to be before the beginning of time, and now only seek an appropriate vessel through which to be born or manifest themselves. Victor, in our interview, specifically explains this notion by referring to an aspect such as “fragility” that could be portrayed or explored in the work of various artists at the same time, without them having any prior knowledge of this occurrence or knowing of each other, or what each other are doing at the time. One would therefore find the same idea being explored by several artists at the same time in various places.