New Directions in Drawing Symposium

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I am not certain if I picked drawing as the medium of my choice, or if drawing has chosen me as its channel. In any case, drawing is my primary instrument and despite our long relationship, we still manage to seduce, excite and torment each other. Working with drawing is risky, like a ropewalk over the abyss, which produces bliss once we cross on the other side. It pushes me to question everything and often leaves me without answers. Drawing inspired me to change my philosophy, to unlearn previous knowledge and to acquire a new one.

The most significant aspect of visual semantics is the concept of space. The way we perceive space declares the way we create. Unfortunately, space was ignored by critical theory for a very long time, to be precise, for more than 100 years. A century ago, the Theory of Relativity and Quantum physics declared 3- dimensional space dead, yet most artists, designers and architects still use the old Cartesian model.
My extensive drawing-based research is inspired by scientific, philosophical and technological advancements, which support the complexity and contradictions of space. I consider that the void is active, and that the objective world is a passive domain. In order to visualize the dynamics of hyperspace, I employed paper as hardware, and charcoal as my rendering software. These studies revealed the possibility to register physical and psychological responses of the void, and they motivated me to further pursue research on hyperspace.
Gilles Deleuze and Felix Guattari introduced the idea of the Rhizome, inspired by networks in which we live and work. Their bold dismissal of 2000 year-old binary logic encouraged me to engage in visual research on topological diagrams. Deleuze claims that the “Possible state of the system depends on every point in time & space”. To illustrate entropy, I rendered interactions between air, temperature, dust, sound, smell, humidity, motion, reflections, electromagnetic grids and other components of the site-specific environment. These studies clearly exposed the disparity between actual and perceived space and motivated me to question form.
The idea that “form follows function” stimulated generations of artists, designers and architects to undertake a search for a perfect form. Unfortunately, the Modernist’s utopia became commercialized, emotionless and ultimately boring. In order to test and challenge this outdated thinking, I decided to reverse the creative process. I removed myself from the equation and allowed chaos, error and paradox, to configure the structure. Spatial collisions shaped a new form, which somehow preserves charges of energy.
I am confident in the power of drawing to depict our mind and to delineate path to the future. The next phase of the research demands a synthesis of all experiences. To integrate art, design and architecture requires a new theory of “philosophical computation”, which rejects predictability and blends all visual systems into one.
Every new creative shift starts as a radical philosophical concept. We live in a Postdigital age and our imperative mission is to investigate the changes that have been caused by digital tools. I joined forces with faculty members Duane Elverum and Haig Armen to publish the (Postdigital.ca) blog and organize a conference and exhibition at the Evergreen Cultural Centre in Coquitlam scheduled for the fall 2012. We hope this project will bring us closer to a long-awaited creative synthesis.