

DRAWING A SPACE BETWEEN:  
MEANS, ENDS & MENDS

by

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## Epigraph

Gaze into the sky and measure planets by parallax.  
Check out the retrograde motion, kill the notion  
Of biting and recycling  
And calling it your own creation.

The Fugees, 1996

To make something which looks  
like itself is,  
therefore,  
the problem, the solution.

Richard Tuttle, 1972

## Dedication

For Dad / always in the driver's seat, while I look out at the passing landscape.

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## Abstract

There are infinite permutations to make sense of the gaps between perception, communication and materiality; the problem and solution that is representation. This paper aims to investigate how drawing can be traced in relationship to these issues, looking particularly at a recent history in which process was elevated in relevance to the making of work; the arguable cusp between modernism and post-modernism, and the resulting influence on contemporary drawing, now.

## Introduction

I recently came across the word *parallax*. It was in an essay by an artist<sup>1</sup> evoking two formative experiences from his childhood. They were moments where he consciously realized that he was reconciling two and three-dimensional representation and space, in relationship to his own perspective.

“One was traveling in the car and following the map and no matter which direction we were actually traveling, being able to read it always the right way up. The other was looking at the passing landscape, at the trees and telegraph posts moving in relation to each other across my field of vision – a phenomenon known as a parallax. I was aware of being able to make myself see this simply as a two-dimensional visual effect and then being able to make it flip and ‘see’ it in three-dimensional terms – in effect, rationalizing what was happening in space.”

Distinctly familiar, these two accounts offer quotidian examples of the intersection of “the problem, the solution” of representation. The map, tangible and limited in its flatness, is also potentially infinite in its capacity for providing record and guidance. The parallax, while a pragmatic model that offers a very reasonable explanation for how perspective is simply contingent to position, also provokes the realization that there is a scientific and measured formula for the comprehension that we might otherwise attribute to an enchanting subjective view. This reminded me<sup>2</sup> of how I had described much of my

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<sup>1</sup> Richard Talbot, “Drawing Connections” in *Writing on Drawing. Essays on Drawing Practice and Research*. (Chicago: Intellect Books, 2008) 44.

<sup>2</sup> The text also prompted me to recall a lyric from the song “Zealots” by The Fugees, from the album *The Score*, that I listened to growing up. Arguably a somewhat non-sensical string of words, it nevertheless struck me as having a pertinent relationship to ideas of perspective and making, in various realms. Gaze? Parallax? Recycling? Own Creation? These concerns overlapped heavily with my own. Pairing this Lauryn Hill lyric next to an abstracted Richard Tuttle quote divulges a sort of footnote that runs throughout this

drawing philosophy as making sense of a sort of “two-dimensional rendering of a three-dimensional version of a two-dimensional representation of a three-dimensional object,” and was eventually told by a friend that this was commonly known as “isometric.”

There are infinite permutations to make sense of these gaps between perception, communication and materiality. This paper aims to investigate how drawing can be traced in relationship to these issues, looking particularly at a recent history in which process was elevated in relevance to the making of work; the arguable cusp between modernism and post-modernism, and the resulting influence on contemporary drawing, now.<sup>3</sup>

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paper, as well as my artistic practice. Not quite a caveat, more a recognition of the disciplines and ideas that influence the overlap of “art” and “life.” I consider the mash-up a kind of red herring. There should be something in one’s graduate thesis paper that, read again years later, makes them wince; call it a preemptive strike. It’s also symptomatic of making art today. Inundated with information, access to anything, privy to classmates who aspire towards Warholian ambitions, a pop music reference from ninth grade *should* sit comfortably next to an art Yogism.

<sup>3</sup> A drawer’s joke. *Drawing Now* is the title of Laura Hoptman’s triumphant defense of Drawing today. It is named after Bernice Rose’s earlier 1976 catalogue and exhibition by the same title. We’d like to think that drawing always suggests a present tense; a paradoxical timeless contemporariness. (New York: The Museum of Modern Art. 2002.)

### **Means, Ends & Mends**

The common “problem/solution” that the map, parallax and isometric projection offer is that of two-dimensional translation. To attempt to devise a system, material, representation or explanation for an experience will inevitably present new problems, suggesting an evolving nature to interpretation. Drawing, the most colloquial two-dimensional translation, is often understood through its relationship with language; “to draw” is an action and a thing, it is a verb and a noun, as well as a way to describe a deduction or perception. My own interest in the act of drawing and its relevance lies in the question of what it means to make works that exist between these seeming dualities of the drawn and the drawing.<sup>4</sup>

While pictorial/sculptural concerns have been addressed throughout the last century in various practices and critical assessments from the combines of Robert Rauschenberg with writings by Leo Steinberg,<sup>5</sup> to the argument between “literalness” and “presentness” as illustrated by Michael Fried’s inescapable take on the theatricality of minimalist art,<sup>6</sup>

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<sup>4</sup> In “On Drawing,” Jean Fisher writes “For the artist it is a question of how to rescue sensation from its subordination by representation... the semantic drift of ‘draw’ and ‘drawing’: an inscription, an extraction, an intake of breath or inspiration, attraction, lure.” *The Stage of Drawing: Gesture and Act* (Tate Publishing and The Drawing Center, 2003) 218.

<sup>5</sup> Leo Steinberg, “Reflections on the State of Criticism,” *Artforum* March 1972.

<sup>6</sup> Michael Fried, *Art and Objecthood: Essays and Reviews* (Chicago: University of Chicago Press, 1998.)

drawing's role within this seemingly timeless matter/form question has not been so grandly answered. These pivotal essays are meant to be rattled off in relationship to their corresponding issue. Picture plane questions? Best quote Steinberg. Audience and time? Take another look at "Art and Objecthood." However, when it comes to drawing, these homage lines become harder to follow.

The artists Toba Khedoori, Tacita Dean, and Rachel Whiteread all possess a complex dimensional relationship to representation. Each artist has an obvious indexical affiliation to using drawing and a certain dimensionality in their practice (Khedoori and the picture plane, Whiteread and the object form, Dean and time); but there is a certain commonality in their work that suggests an unexpectedly strong link to all of these dimensions and ultimately does not allow a privileging of one form over another. The medium's complex role as means, ends or ideally some space between, offers an oscillatory ground that is the realm my own works repeatedly returns to,<sup>7</sup> and is the subject of this paper.

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<sup>7</sup> My thesis exhibition, entitled *Means, Ends & Mends* was made up of works that examined the possibility of drawings existing between a plan or diagram and a trace or object. They each suggested the process of working out an idea, as well as the impossibility of pinpointing the moment of this occurring. These works straddled their function with their making; their utility with their poeticism, their tactility with their flatness, so that they embraced a handled and manipulated touch, and yet also displayed some method of process that allowed an unfolding of meaning to occur.



Figure 1. *Craftspersons*, 2010. Samantha Roth

Considering time and material in relationship to an idea or representation both within the practices of these three varied artists, as well as my own, leads to the tactics and visual vocabularies of minimalist and post-minimalist artists, as well as significant moments in certain feminist practices that embraced ideas of radicality through the use of subtle formal moves. By outlining several key points within this recent art history, I aim to build a frame within which the contemporary practices of these artists (and by extension many additional individuals) can be mapped as intersecting with previous formal and theoretical dimensional and conceptual concerns specific to drawing, thereby tracing potential lines of connections between generations of artists in a realm that does not often receive its own neatly quotable literature.

**Line meets Wire meets Shadow meets Line: confirming one another.**

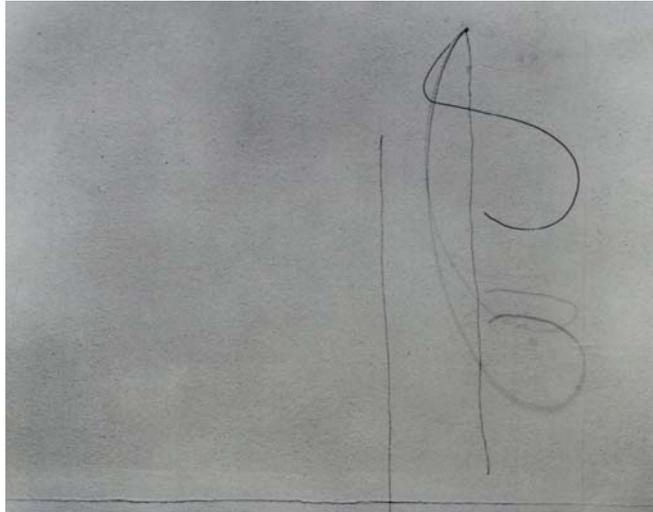


Figure 2. *Wire Piece #48*, 1972. Richard Tuttle

Drawing, as related to temporality, is described by art historian Pamela Lee as possessing a quality similar to the function of the transitive verb for process-based artists<sup>8</sup> of the 1960's and 70's. She describes their use of drawing as a way of highlighting the relationship between the gesture of capturing and the object captured. However, within the translation of this action, the clarity of subject and object, form and matter, as well as means and ends becomes blurred. Lee describes Richard Tuttle's simple equation for the construction of his Wire Pieces from the early 1970's as perfectly demonstrating a notion of the transitive within a piece. The works are made up of a line drawn on a wall, a wire that directly or loosely follows that line, affixed with nails, and a resulting shadow from the protruding wire. The works' hovering status between two and three-dimensional is most immediately obvious, "begging the question of primacy of either". On one hand it

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<sup>8</sup> Richard Tuttle, Eva Hesse, Agnes Martin, Dorothea Rockburne, Sol Lewitt, to name a few.

suggests the drawing as the ground – the “guideline” for the resulting sculptural action. On the other, the wire “confirms” the work of the pencil. The shadow thrown by the wire “echoes the reverberation between the drawn line and the wire,” but also suggests a specific place. It reveals a temporal presence within the work, highlighting the passage of light and time.

Lee’s employment of the term transitive comes from Richard Serra’s use of it: “language structured my activities in relation to materials which has the same function as transitive verbs” (to roll, fold,<sup>9</sup> bend, chip, etc.) She is interested in drawing’s particular ability to make evident that space between the idea and image – just as a transitive verb describes an action performed on something else. Writing in regards to the work of certain Process based artists, Lee’s point is that the drawings expose how the gesture is equally informed by the thing upon which it acts, therefore defining the object of the transitive action as less distinct. The drawn image, the source or idea and the surface equally act upon each other: one is not necessarily the subject and the other the object. It divulges “an explicit trafficking or oscillation between materials, forms and gestures,” thereby denying a strict division between roles.<sup>10</sup> The concurrent dimensional considerations<sup>11</sup> that this model suggests may be applied to varied practices, then and now.

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<sup>9</sup> Another folder, Ree Morton, used Celastic, a plastic treated fabric, to create various shapes. Helen Molesworth describes this as “transforming the everyday maternal acts of folding, decorating, tying and wrapping into sculptural verbs.” *Ree Morton, Works 1971 – 1977* (Vienna: Generali Foundation, 2009) 17. I like the image of Serra maternally folding some metal.

<sup>10</sup> Lee, Pamela. “Some Kinds of Duration: The Temporality of Drawing as Process Art,” *Afterimage: Drawing Through Process* (Cambridge: The MIT Press. 1999) 43.

<sup>11</sup> Drawing is often described as possessing this sort of binary quality. Rather than simply considered a tool, the notion of the process of “making” *leading* a work of art, can be found throughout various centuries, for

As Benjamin Buchloch writes regarding drawing and the diagram,

“One of the principal dialectical oppositions ... has been between the authentic corporeal trace and the externally established matrix. This opposition between drawing as desire for another corporeality and drawing as self-critical subjection to pre-existing formal or linguistic conventions, between drawing as voluntaristic self-deception and ... self defeat .. has determined the artistic stances towards the *grapheme*.”<sup>12</sup>

### **Shadows: Sewing it all Up. (Or, On the Road.)**

“There were no lights, or shoulder markers, lines, railings, or anything at all except the dark pavement moving through the landscape of the flats... The road and much of the landscape was artificial, and yet it couldn't be called a work of art. On the other hand, it did something for me that art had never done ... its effect was to liberate me... Most painting looks pretty pictorial after that. There is no way you can frame it, you just have to experience it.”<sup>13</sup>

Tony Smith's famous account<sup>14</sup> on the New Jersey Turnpike in the early 1950's is an eloquent acknowledgement of the impossibility of ever actually recreating anything close

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example in the work of Alexander Cozen's "A New Method of Assisting the Invention in Drawing Original Compositions of Landscape" (1785-86), where he describes randomly placing a blot on a piece of paper and allowing a form to appear from that chaos, challenging the order of the source and the mark. Michael Newman, "The Marks, Traces and Gestures of Drawing," *The Stage of Drawing: Gesture and Act* (New York and London: Tate Publishing and The Drawing Center, 2003) 98.

<sup>12</sup> Benjamin Buchloh, "Hesse's Endgame: Facing the Diagram," *Eva Hesse Drawing* (New Haven and London: Yale University Press, 2006) 117.

<sup>13</sup> Samuel J. Wagstaff Jr., "Talking with Tony Smith," *Artforum* December 1966.

<sup>14</sup> Smith's account resonated with many people, but Alice Aycock wrote her MA Thesis paper about the highway system because of him. She writes, in a description (where "*the road*" might easily be replaced with "*viewing a film*,")<sup>14</sup>"The experience of the articulate form of the road on which the users move is the experience of continual transition or passage from position to position. The experience is such that the whole of the articulate form of the road can never be seen at any one time... Instant by instant one is leaving a position in space and the phenomena that occupy that space, entering into that which lies immediately ahead, and anticipating or misjudging what can be seen in the distance." Robert Hobbs quotes this in *Alice Aycock* (Cambridge: The MIT Press. 2005) 62-63. This has been suggested as the guiding metaphor for Aycock's work. "The road is a system that depends as much on the traveler/user/viewer as on

to the reality of tangible experience. Evoking the image of the road as a place of incomparable experientialism is not uncommon. A phenomenological playground, Bachelard quotes George Sand, “What is more beautiful than a road? It is the symbol and the image of an active, varied life.”<sup>15</sup>



Figure 3. *Prospect Expressway*, 1995. Martha Rosler.<sup>16</sup>

I had my own personal epiphany on the road upon moving to Los Angeles two years ago. Traversing an unfamiliar city, I found myself in the habit of replaying a scene from Tom Wolfe’s 1987 novel *The Bonfire of the Vanities* as I drove home from South Los Angeles to my nearby neighborhood. An East Coast story, I transposed it onto the West Coast landscape that I hurdled through in my newly acquired automobile. As I passed through the streets, hearing my automatic locks click and screeching to a halt at red lights, I’d look warily around to see strangers impatiently waiting for a late night bus. With the freeway overpass humming above, I felt as though Wolfe’s characters were sitting beside

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the route that is traveled ... The work of art is both the object and the field of responses and experiences involved in confronting it.” Perhaps a tad Minimalist in viewpoint, but an apt description of the consideration of time in relationship to experience; the reverberating evidence of a shadow.

<sup>15</sup> Gaston Bachelard, *The Poetics of Space* (Boston: Beacon Press, 1994) 11.

<sup>16</sup> “The constant renewal of the surface gloss of objects and images echoes the laborious work of construction demanded by that most concrete and fatal of metaphors, the road itself.” From *Rights of Passage*, a collection of photographs by Martha Rosler (Belgium: Martha Rosler, 1997) 15.

me in my car. *Bonfire* tells the journey of a couple who upon leaving JFK airport, travel through neighborhoods in Queens, admiring the Manhattan skyline. Their trip continues down various expressways until ultimately, they mistakenly exit onto the streets of the South Bronx, where they leave the relative safety of the highway and sink into the decrepit ground level roads. The novel is emblematic of a decade of economic disparity and opulence, destined to burst. Their journey on the highway serves to map this creeping fate, but it also speaks simply to the experience of space unfolding in time. Wolfe writes:

“The tide of red taillights flowed on ahead of them, and now they bothered him. In the darkness, amid this red swarm, he couldn’t get his bearings. His sense of direction was slipping away. He must be heading north still. The down side of the bridge hadn’t curved a great deal. But now there were only signs to go by. His entire stock of landmarks was gone, left behind...All at once there was no more ramp, no more clean, cordoned expressway. He was at ground level. It was as if he had fallen into a junkyard.”<sup>17</sup>

There is no way to *truly* parallel this encounter. Cinema, and by extension the durational experience, is arguably the closest simulation we can find. Jean-Louis Baudry<sup>18</sup> compares the psychology of a film audience to the behavior of a captive group, examining closely Plato’s allegory of the cave. He notes that Plato essentially described a simulacra of an experience, an extension of a womb-like environment in which the moving shadows cast on the wall served as equally stimulating as any real observed action.

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<sup>17</sup> Tom Wolfe, *The Bonfire of the Vanities* (New York: Bantam, 1987) 81.

<sup>18</sup> Jean-Louis Baudry, “The Apparatus: Metapsychological Approaches to the Impression of Reality in Cinema,” *Film Theory and Criticism* (New York and London: Oxford University Press, 2004.) Hence, why people love movies and have since the dawn of time.

The story of *Pliny's Shadow*,<sup>19</sup> like Plato's first movie theater, is an origin tale for drawing. The daughter of Butades, a potter from Siycon, drew an outline of her lover's shadow on the wall that was cast by a pointed lamp, before he left to travel abroad; a way to hold onto his image, while he was away. These parables of course, share the shadow, in common. It is not a far leap to freeze those flickering silhouettes, and see the replacement of the object with its primitive projection as yet another version of the map, parallax or most literally, Tuttle's wire's shadow. This is one place where drawing meets its embedded relationship to passing time.

Drawing as an apparatus has another similarity to cinematic language. Norman Bryson describes a "zigzag" effect that is formally similar to Lee's description of the transitive. The drawn line is representative of a chosen subject from a field of observation, and it starts a particular direction for the work to follow. Conversely, what is being looked at, determines how the next line is laid down, in a repeated mutual relationship between two sources; marks leading just as much as being led. He goes on to describe this process as sort of "suturing"<sup>20</sup>, where an imaginary thread can loop inward from the paper, to the artist for motivation, back out to a new added line on the surface, "Binding mind and line

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<sup>19</sup> Newman 93.

<sup>20</sup> In film, suture is experienced through tactics like the Shot-Reverse-Shot, where viewers find themselves in the middle of a scene. The thread that swoops out of the paper and back in, is the same as the changing shot direction that shifts between two figures in dialogue, locking the audience between their interaction. Dayan, Daniel. "The Tutor-Code of Classical Cinema." *Film Theory and Criticism* (New York and London: Oxford University Press, 2004) 115.

in a suturing action where the threads grow finer and tighter in the passage from the initial mark to the final outlines.”<sup>21</sup>

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<sup>21</sup> Bryson, Norman. “A Walk for A Walk’s Sake,” *The Stage of Drawing: Gesture and Act* (New York and London: Tate Publishing and The Drawing Center. 2003) 154.

**The 3 A's and the 6 B's: A Disclosure**



Figure 4. Photograph published in the article “The Avant-Garde: Subtle, Cerebral, Elusive,” *Time*, 1968, showing Keith Sonnier, Bruce Nauman, Robert Ryman, Bill Bollinger, Robert Morris, Richard Tuttle, and David Lee.

Struck by an essay<sup>22</sup> on Louise Lawler’s *Birdcalls*,<sup>23</sup> in which Mira Schor’s essay “Patrilineage” is discussed, I recognized that as a female artist, I am still explicitly looking for female predecessors, and more ambitiously, the work of contemporaries to frame my practice within. As Stacey Allan writes, Lawler’s was the first generation for which identification with female forebears was even possible. Validation is historically

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<sup>22</sup> Stacey Allen, “Role Refusal: On Louise Lawler’s *Birdcalls*” *Afterall* Spring 2009, 109 – 113.

<sup>23</sup> Lawler’s audio work from 1972 in which she calls the names of twenty-eight male artists as birdcalls, an “instinctively antagonistic response to the name recognition enjoyed by her male contemporaries but afforded to very few women artists of the time.” Allen 109.

offered to artists that can trace their influence to “Mega-Fathers” (Duchamp, Warhol, etc.) or the “6 B’s”<sup>24</sup>. “References to the work of female artists is rarely used to legitimize the work of other women, and even less often used in discussions of male artists.” Of course, ideally, as Schor ultimately concludes, the solution is not to create a further emphasized gender divide, rather to reevaluate certain hierarchical systems.<sup>25</sup>

In other words, perhaps it is not entirely Tuttle’s Wire Pieces that have struck a chord so to speak, with me, but rather Pamela Lee’s<sup>26</sup> interpretation of them. Lee’s reading also played a large role in Cornelia Butler’s essay on Tuttle for the monograph from his mega 2004 retrospective. Importantly, it frames his work as pivotal in the dialogue of exposing the relationship between matter and form, thought and thing. She uses Lee’s definition of the transitive to illuminate the parallels between Tuttle and Yvonne Rainer’s practice, pointing to their transparency of process and dismantling of dichotomies and hierarchies. Rainer’s groundbreaking performance work made manifest the space between preparation, stage, dance, audience, and assumptions/expectations. Butler also speaks of a recent conversation, in which Tuttle declared “only half in jest that he is a woman”<sup>27</sup>,

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<sup>24</sup> Baudelaire, Benjamin, Brecht, Beckett, Barthes and Baudrillard, as outlined by Mira Schor in “Patrilineage,” *Art Journal* Summer 1991, 58-63.

<sup>25</sup> Schor, Mira.

<sup>26</sup> Lee’s articulate consideration of temporality in relationship to material and space, evidenced through much of her research, (*Chronophobia: on time in the art of the 1960’s*, as well as many other publications) is what particularly drew me to her writing.

<sup>27</sup> This invoked a thought from Alice Aycock in regards to considering her work in relationship to her gender. Making large scale, visually striking and grand installations, earthworks, sculptures and drawings, Aycock came of art-age in an era when various feminist movements’ were fighting for equal opportunities in all areas. However, Aycock was not interested in her work being framed under this discourse. She believed that artists should be “ambidextrous, androgynous, and ambivalent.” Hobbs 96. It is of note that Aycock simply wanted gender to disappear, while Tuttle identified as female. I repeatedly conflated the

affirmed his alignment with feminist strategies...this affinity lies in the notion of a quotidian practice of art...the removal of the authority of the author and from an ongoing interrogation of the hegemonies of making and material.”<sup>28</sup>

Critical response to feminist art of the 1970’s rarely was in reference to formal choices or with consideration given to the significance of work being neither sculpture or painting<sup>29</sup>, rather we know this history through the rhetoric of its politics. Ree Morton’s blurring of formal and conceptual tactics that teetered precariously between a sentimental and minimalist set of concerns illustrated her pivotal role in the proliferation of installation art.<sup>30</sup> Works like *Souvenir Piece* (1973) strongly exemplify the meeting of drawings, objects, and object-drawings that together became more than the sum of their parts. It is based on “the happiest summer of her life,” a trip that she took with her children, a clearly nostalgic sentiment. However, the work also unfolds formally through space, made up of “horizontals and verticals... pictorial, sculptural and tectonic dimensions,”<sup>31</sup> meeting between these two divergent pulls. Her sketchbook drawings and complex media installations are a prime example of an oscillatory place between diagram and

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words in Butler’s text, reading “half in jest” as “half woman,” also curiously more inclined to an androgynous, or equalizing definition, then to a gendered reading of intention.

<sup>28</sup> Butler, Cornelia. “Kinesthetic Drawing,” *The Art of Richard Tuttle* (San Francisco: San Francisco Museum of Modern Art, 2005) 170.

<sup>29</sup> Helen Molesworth cites Judy Chicago’s iconic installation, *The Dinner Party*, as an example, a work where radical choices regarding materials and statements for handmadeness were presented, but are rarely fully appreciated as first steps towards installation art. Molesworth 15.

<sup>30</sup> Molesworth suggests that the “rise of late 80’s and early 90’s installation art has to do with the feminist artists’ canny and uncanny replication of the domestic environment.” Molesworth 14.

<sup>31</sup> Molesworth 89.

documentation, at times unclear whether they are plans for the work or records of their measurements and placements.<sup>32</sup>

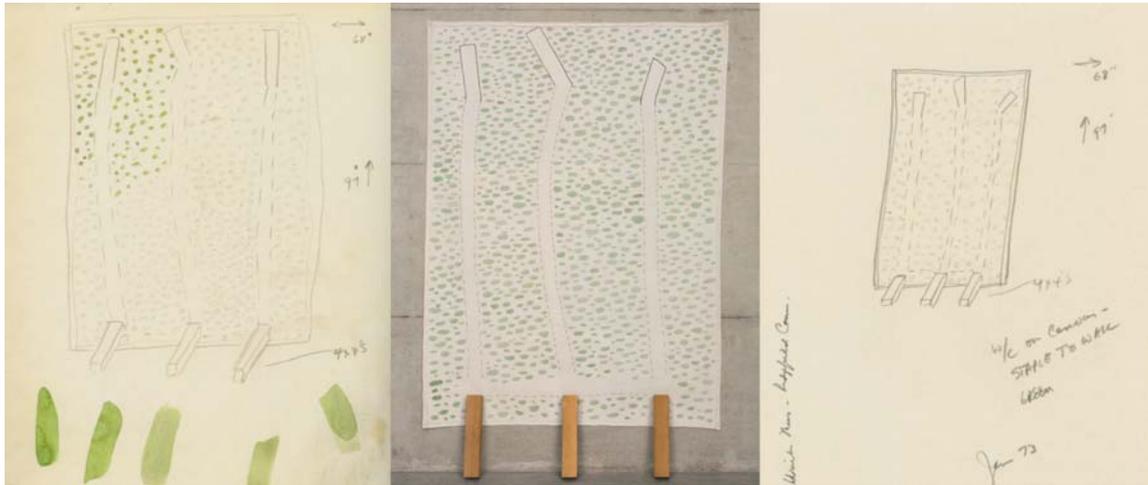


Figure 5. *Sketchbook Drawings*, 1971 – 1974 (left and right) & *Untitled*, 1973 (middle). Ree Morton

It would be impossible to write about this without mentioning Eva Hesse’s work in the decade prior. “Hesse succeeded in both engaging the Minimalist ideas concerning the processes of transformation ... and addressing primitive emotions and unconscious levels of awareness rather than conscious and phenomenological perception.”<sup>33</sup> Her work often continued to exist in the place of the vertical plane, utilizing the wall as back support, equally cognizant of the picture plane’s mere materiality as a “thing of cloth.” Her intersecting use of line and material line, positioned her work somewhere between the

<sup>32</sup> In an essay mostly concerned with affirming the role of photography in the enabling the restaging of Morton’s work, Susanne Neubauer also writes “At the same time, she was *developing and documenting* her works in the forms of sketches.” This is striking to see in the many rendered isometric drawings that closely *mimic or foresee* an adjoining photograph of very parallel parts. The drawings are planning, recording *and* part of the installation. “Place Reproduced: Ree Morton’s Installations in Space and Image,” *Ree Morton, Works 1971 – 1977* (Vienna: Generali Foundation, 2009) 23.

<sup>33</sup> De Zegher, Catherine. “Drawing as Binding/Bandage/Bondage,” *Eva Hesse Drawing* (New Haven and London: Yale University Press, 2006) 101.

grid of perspective and the textile lexicon for construction; both structures of production, sometimes considered gendered.<sup>34</sup>

Artists' turn towards heavily process based work, contingent upon drawings that outlined, projected, documented, imagined, recalled, traced, represented and simply *were* the pieces, paved a path for drawing in all subsequent eras. Post-modern, and therefore Post-Greenbergian definitions of painting (quality understood as unquestionable, ineffable and self-sufficient measure in experience),<sup>35</sup> post-minimalists straddled a world of irreverence, materiality and experientialism, blurring the roles between art and practice, sketch and work. This is a precise moment that is imperative for the contemporary understanding of drawing and pictorial relevance, installation and surface, accumulation and time.

### **Heimlich Maneuver**

Sigmund Freud's *Das Unheimlich* is an essay that explores the ineffable sensation of the Uncanny. The etymology of "heimlich" is from the German meaning "homely." "Unheimlich" of course, then means, "unhomely." This particularly strange feeling is related to reconciling the familiar within the unfamiliar and vice versa; or, aspects of the

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<sup>34</sup> De Zegher 68.

<sup>35</sup> Paul Wood and Charles Harrison, "Modernity and Modernism Reconsidered," *Modernism in Dispute: Art since the Forties* (New Haven and London: Yale University Press, 1993) 180.

home, the interior, in the public, and the public, frighteningly, in the private. Freud writes, “Among its different shades of meaning the word ‘heimlich’ exhibits one which is identical with its opposite, ‘unheimlich’.”<sup>36</sup> The slippage between the canny and the uncanny is what make it so hard to pin down, and so directly entwined. It is a “peculiar kind of fear, positioned between real terror and faint anxiety.”<sup>37</sup>

Notions of interior and exterior, particularly in relationship to the domestic have entered art and architecture discourse since, well, the first hut.<sup>38</sup> They have also been used overtly in various feminist discourses over time, as has been discussed. Sylvia Plimack Mangold’s paintings are another way in which the focus on floors, wall and corners in the era of “Specific Objects”<sup>39</sup> could be activated in a stirring yet subtle way. Rather than par forms down to clean abstractions, Plimack Mangold continued to work with highly detailed renderings, but towards the goal of “apprehension and representation of space.” This minimalist sentiment and representational approach inspired Linda Nochlin to call her a “pictorial phenomenologist,” aligning her interests with conceptual peers, while the work formally was sentimentally handled as compared to their impersonal and replicable

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<sup>36</sup> Sigmund Freud, “Das Unheimlich,” *Art and Literature* (Middlesex: Penguin Books, 1962) 345. Originally published in 1921.

<sup>37</sup> Anthony Vidler, *The Architectural Uncanny* (Cambridge and London: The MIT Press, 1992) xi.

<sup>38</sup> R.D. Dripps, *The First House, Myth, Paradigm and The Task of Architecture* (Cambridge and London: The MIT Press, 1997.)

<sup>39</sup> Donald Judd’s 1965 essay that awkwardly begins “Half or more of the best new work in the last few years has been neither painting nor sculpture.” A sentence that reads as though it is full of double positives and negatives, even if it isn’t. *Arts Yearbook 8* 1965.

tactics. Her distinctly personal viewpoint, combined with the self-reflexivity of her two-dimensional works, suggested a connection to emerging feminist methodologies.<sup>40</sup>

This combinatory tactic helped elevate drawing from an archival role, to a complex, multi-dimensional one, giving it a literal and metaphorical weight. This can be seen in the countless images of Richard Tuttle installing various work, shoeless, slumpy socks dirty from padding around the bare floor. An obvious solution when one considers the delicate and ground dependent nature of many of his pieces. Even more illuminating though, are the shots of a mysteriously shirtless Tuttle, installing fragile, light, visually simple works.



Figure 6. Richard Tuttle installing *Shadow*, 1965 with Marcia Tucker.

As Cornelia Butler writes, this is the artist “incorporating his body into their making.”<sup>41</sup>

While not wielding a chain saw, or piling heavy materials high, activities that necessitate

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<sup>40</sup> Helen Molesworth, “Sylvia Plimack Mangold,” *Solitaire: Lee Lozano, Sylvia Plimack Mangold, Joan Semmel* (New Haven and London: Yale University Press, 2008) 65 – 107.

<sup>41</sup> Butler 176.

the loss of one's shirt, and the affirming of one's strength, Tuttle's very action of removing his clothing for this light labor, implies the significance of the seemingly minute decisions being made. It highlights the materiality of the work being made, and importantly, handled.

This is a heavy-handed way to say that drawings contain a certain kind of substance, demonstrated clearly in the practices that embraced process. My own interest in these two ideas is manifest in a recent work of mine, also entitled *Heimlich Maneuver*. It is a formal exploration of a paper used for all of its dimensions, a play on the above notion of the "Uncanny," a nod towards the method invented by a Dr. Heimlich to assist choking victims, as well as the suggestion of discovering the coveted "original wood molding" in buildings refurbished throughout the century. It acts as both a literal and metaphorical demonstration of the desires above and below surface. It also explicitly begs the viewer to think of the body installing this simple and somehow elaborate wall mounted drawing, somewhere between a delicate spool and a carpenter's trick. Minimalist and maximalist, political and vacant, humorous and sad, this work stands on the subversions and actions achieved by predecessors.

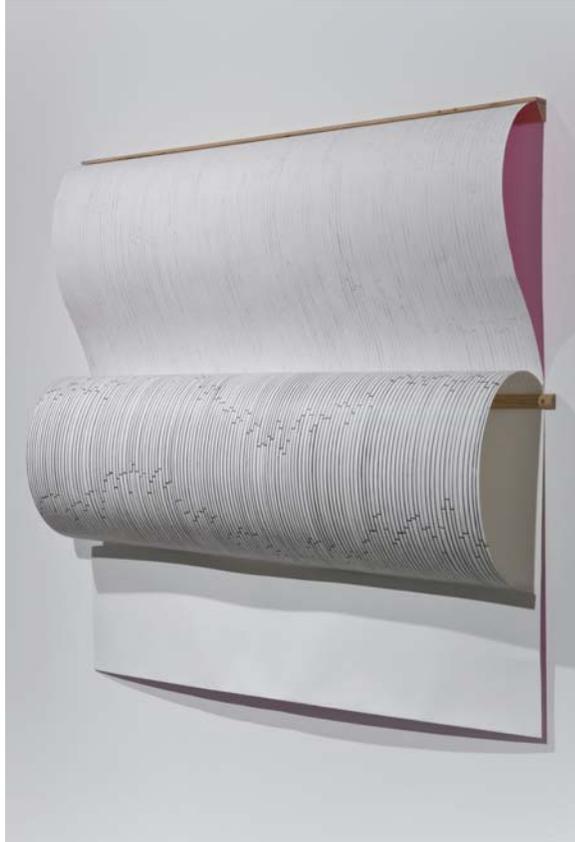


Figure 7. *Heimlich Maneuver*, 2010. Samantha Roth

### Chapter 3 / Apply to Surface

My intention has been to summarize an understanding of drawing in relationship to material and time-based concerns, contextualizing the shifting artistic movements between minimalism, post-minimalism, feminism and post-modernism as foundational in reading the role of drawing today. Applying these considerations overtly and subtly to the drawing works of Toba Khedoori, Rachel Whiteread and Tacita Dean, serves as a way to relate this research through a triangle of access points, because of their above-mentioned indexical relationships with the media. Despite their apparent differences and similarities, what these artists share in common most relevantly to this paper, are the qualities of the transitive, the “zigzag” that so smartly subverts the antiquated notion of a simple sketch.

Similarly, Catherine De Zegher points to Eva Hesse and Anni Albers’ shared conceptual subversions that transcend their more immediate or obvious aesthetic commonalities of materiality and the grid. She writes, “It is not a personal connection with Anni that is of concern, but a connection in Eva’s works with a repressed body of ideas within Modernism that can be seen as accessible through Anni’s work.”<sup>42</sup>

Albers work in the Bauhaus Workshop in the 1920’s was relegated to the domain of the domestic. Refused a position in architecture; she utilized weaving as a place from which the connection between design and art could be yes, interwoven. Hesse, as has been

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<sup>42</sup> De Zegher 65.

discussed, was making work under different circumstances but also interested in an ideal of non-binary oppositions within her work. While they were in contact with each other (Josef Albers was Hesse's teacher,) they were peripheral in one another's lives and yet ultimately both women, "shared intention—within the common triangle of process, content, and materiality—to create art as connection, relation, empathy."<sup>43</sup>

Mapping these artists through earlier generations' intentions, identifying latent and aesthetic connections, serves to empower both the positions of the past and the present, and ideally, inform the future, or more selfishly, my own work. I hope to trace an interpretative approach that will enable continued explorations in this realm.

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<sup>43</sup> De Zegher 79.

## Tracelike: Shadowing the Line, Wire and other Similarities.

### TOBA KHEDOORI

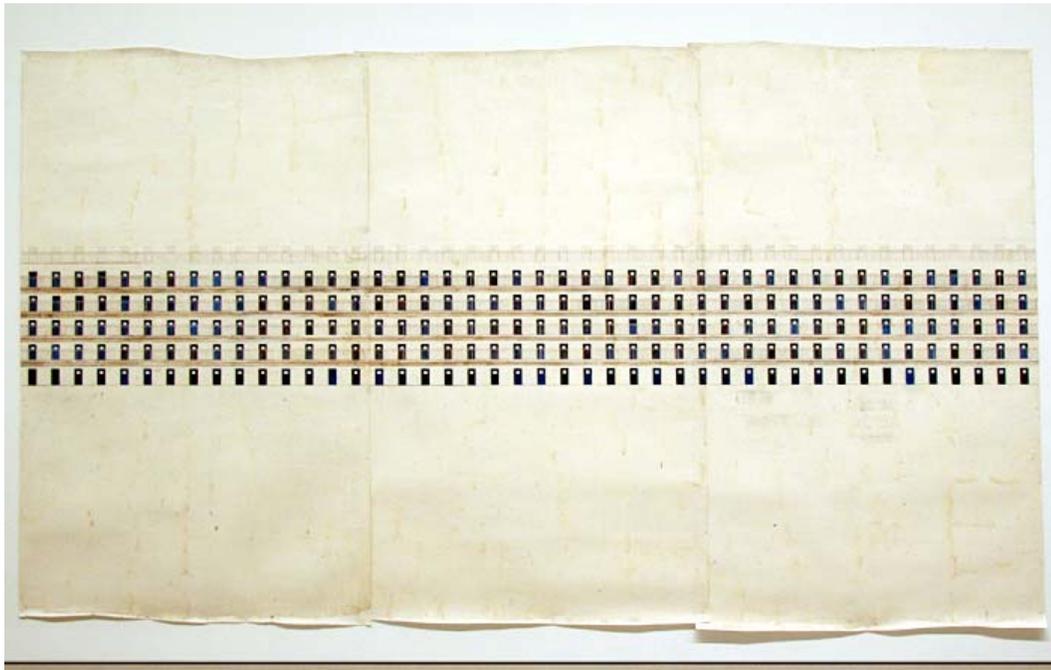


Figure 8. *Untitled (Doors)*, 1996. Toba Khedoori

Toba Khedoori's work is often described as a document of her studio practice, particularly in the relationship of the horizontal preparation of the surface to the vertical orientation of the piece for display. There is a subtle battle between the dust and detritus of the accumulated circumstantial material of her working space and the representational content that is drawn, dug and rubbed into the prepared drawing field. The work, of course, ultimately exists on one plane, but the large waxy paper with delicately drawn architectural or natural scene selections stapled to a solid wall begs for a reading of multiple dimensions. Texts that describe the work inevitably fall into two planes, always

with a vertical and horizontal reading. The up-righted content; “her delicate graphic renderings of doors, rooms, windows, public seating, fences and tunnels, in skewed perspective on immense sheets of tattered and curling wax-coated paper stapled together and to the wall,” cannot be viewed without consideration of the process on the ground; the “hair, dirt, footprints and paw prints, trapped in the layers of wax, are testaments to the artist’s studio process.”<sup>44</sup>

This complicates understanding the “correct”<sup>45</sup> orientation of Khedoori’s work. Indebted to both of these planes simultaneously, the drawings’ display is highlighted in reference to its process of creation. The privileged space of the wall hanging is beholden to the preparatory ground, but that would possess no relevance without the vertical space of exhibition. Khedoori’s drawings have been accused of never quite acclimating to their up righted position because of their initial preparation on the floor, therefore, “retaining an allegiance to horizontality, to base matter over the superstructure of conventional form.”<sup>46</sup> This leaves open the interpretation that the work could equally be viewed as a sculpture hoisted vertically, roughly secured against the wall.

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<sup>44</sup> Susan Harris, “Toba Khedoori at David Zwirner,” *Art in America* March 2003.

<sup>45</sup> This is similar to Rosalind Krauss’s writings on the best way to view Jackson Pollack’s paintings mid-process. She speculated that they had to be moved onto the wall for “proper” reading, intermittently. TJ Clark, *Farewell to an Idea* (New Haven and London: Yale University Press, 1999) 325.

<sup>46</sup> Lane Relyea, “Toba Khedoori,” *Artforum* Summer 1997. He quotes an essay that I cannot locate by Andrew Perchuk.

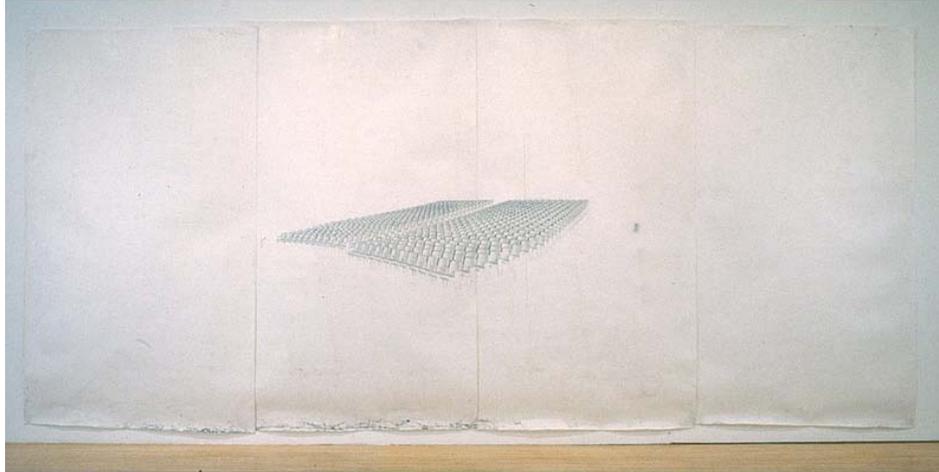


Figure 9. *Untitled (Seats)*, 1996. Toba Khedoori

*Untitled (Seats)*<sup>47</sup>, is emblematic of the body of work she has continued to do since the 1990's. It's a massive drawing, four sheets of eleven foot wide stapled paper, coated in debris-embedded wax. There is a fine lined drawing of an auditorium of seats slightly askew all facing somewhat to the left, as though the viewer is about to walk up a set of imaginary stairs to a stage. Her placement on large pieces of paper is purposefully done so as to cut the images in obvious ways, further splitting an already isolated fragment.

Jacqueline Lichtenstein defines the use of a fragment as embodying a temporal aspect – it is not only a broken part, but also a surviving part. “Pieces” function differently in that they can complete a whole again. As a category, the fragment is defined in terms of both presence and absence. It is a thing in itself, but this is perceived as a sign, an index of something missing. Thus there are two ways of looking at a fragment – as something that

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<sup>47</sup> This work was included in MOCA's 30<sup>th</sup> Anniversary Show (2009-2010) and I was able to spend some time in its physical presence.

exists and has meaning in its own right and also as a sign that refers to something else, to the absent thing.<sup>48</sup>

Khedoori's compositions straddle this very line. They almost always have additional sheets of paper, devoid of any rendered image, merely space holders in the work, or a suggestion of the infinitude, with a similarly delicately rendered architectural or ordinary image, solitary in a field of white. Personal and distant, specific and generic, unfolding and closed, positive and negative, the works are explicitly present and absent.

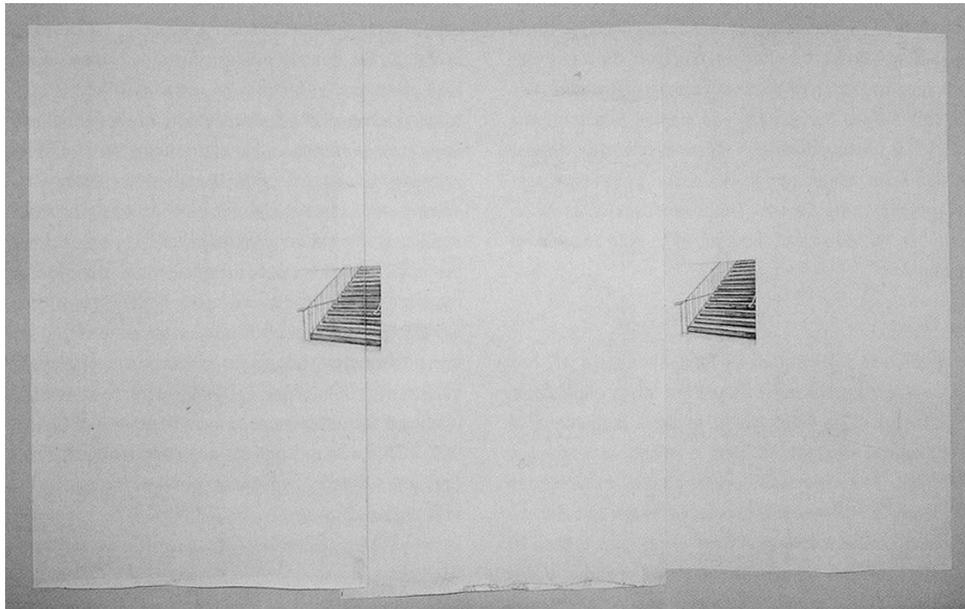


Figure 10. *Untitled (Stairs)*, 1996. Toba Khedoori

Khedoori has many works that tread in the realm of interior and exterior spaces. Her *Untitled (Stairs)* is another example of a drawing that makes iconic a simple everyday structure. What *(Stairs)* also shows is her common use of the double in her work. One can

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<sup>48</sup> Jacqueline Lichtenstein, "The Fragment – Elements of a Definition," *The Fragment: An Incomplete History* (Los Angeles: The Getty Research Institute, 2009) 115 – 130.

find sets of chairs, windows and other domestic items littered throughout the body of her work. The doubling suggests a sort of filmic scene, caught between two frames. This, combined with the monumental scale of the drawings, attributes to the works a cinematic quality.<sup>49</sup> While one cannot simulate perfectly the experience on the road in film or on paper, occupying as much of a viewer's field of vision is a potential first step. This domestic doubling also echoes that indefinable notion of the uncanny.<sup>50</sup> Familiar and unusual, strange and yet comfortably paired, there is a quiet strength and eeriness to these common architectural spaces, often overlooked, now repeated multiple times in one place.

The dust, lint and hair that are imbedded into Khedoori's drawings are obvious signs of the floor, but also signify the body that repeatedly moved around the work to prepare the sizeable plane. While the materials are simple in their nature; pieces of paper, some wax, graphite and the occasional pigment; their scale is monumental, a notion usually associated with a minimalist sort of sculptural (and to some degree, gendered) distance. Instead, the evidence of Khedoori's hand, foot and body for that matter, is literally on the

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<sup>49</sup> Cinema's origins are in the Panoramic Exhibition Spaces of the 1800's, where spectators experienced the appeal of the immersive visual environment. In *Representing Place*, Edward Casey writes, "Panoramic painting in the nineteenth century was to recreate this very situation of being continually encompassed and exceeded by a given landscape...the totality could not be apprehended instantaneously." (Minneapolis and London: University of Minnesota Press, 2002) 8.

<sup>50</sup> Anthony Vidler suggests that the drawings in fact resist a conventional form of representation, despite their recognizable form, "moving across the pieced-together sheets with studied precision but without geometrical or perspectival concern, as if imitating an autodidactic experience of perspective representation, but suppressing all conscious knowledge of its laws and underlying principles." From "Lost in Space. Toba Khedoori's Architectural Fragments," *Warped Space: Art, Architecture, and Anxiety in Modern Culture* (Cambridge and London: The MIT Press, 2000) 154.

surface counteracting “the elegance and hermeticism that might otherwise dominate.”<sup>51</sup> Her irreverent tactic of stapling, ripping out and restapling the paper for repeated installations brings a palpable tactility and consciousness to the simple action of securing a piece of paper to the wall. Rather than suggest a degrading value to the material of the work, this invokes shirtless Tuttle, cradling delicate constructions, ready for the labor of installation.

### **RACHEL WHITEREAD**



Figure 11. *Study Relating to “Amber Bed,”* and *Untitled (Double Amber Bed)*, both 1991. Rachel Whiteread

It is challenging to discuss Rachel Whiteread’s drawings without evoking their sculptural double, even though they do not serve as planning diagrams for the work. There is a kind of role reversal between her two and three-dimensional practices. Drawing, particularly in regards to sculpture, is traditionally viewed as the notation device for distilling form from matter, literally “drawing it out.” In Whiteread’s case, there is the occurrence of a

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<sup>51</sup> Harris, Susan.

far more generous exchange, so much so that it seems possible that the sculptures act more practically as studies for the works on paper.

Whiteread's sculptures are almost always casts, meaning that they fall neither into the realm of the constructed monument, built of materials that pieced together become a new whole, or through the gentle prodding removal of matter, finessed into the nuanced form within. Instead, they are a kind of fragmented double. They are often the negative space of an object or room, filled in and stitched together to somewhat uncannily resemble the absent thing. They are familiar through their ubiquitous language of the domestic, and yet utterly impenetrable, an illusion of functionality. There is a misleading effect achieved by Whiteread's use of Chartwell graph paper, suggesting an alignment of her aesthetic sensibility with a slew of minimalist artists, some sort of system of logic or order, diagrammatic to an other end. In fact, Whiteread rarely measures or plans at all, and certainly does not do so on paper. As Allegra Pesenti writes,

“There are fundamental differences between her approach to draftsmanship and the function-driven and emotional detachment of drawings by minimalist artists...Whiteread certainly shares an appreciation of the elegant lines of the grid... but the traces that move above and within the graph in her work are idiosyncratically hers.”<sup>52</sup>

Learning what happens when a physical object's negative space is filled in, seems a way to return to the drawn line. It acts as a sort of test ground, an affirmation for the drawings

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<sup>52</sup> Pesenti, Allegra. “Like Shallow Breaths: Drawings By Rachel Whiteread,” *Rachel Whiteread Drawings* (Los Angeles: Hammer Museum and Prestel Publishing, 2010) 17. Pesenti organized the first show of Whiteread's drawings since 1991 at the Hammer Museum this past Fall, 2010.

to go ahead and re-present. This is how the casts can operate more so as “sketches” for the works on paper, rather than the opposite.

“Study relating to Amber Bed” and “Untitled (Double Amber Bed)” are illustrative of the many varied domestic items reproduced as drawings and objects by Whiteread. Both are dated 1991, and while formally and conceptually related through content, language and material, the drawing is importantly titled as “Relating to” rather than “of” or “for” the Amber Bed. This is to say that the drawing exists neither as the plan or document of the cast, only in relationship to it. These seemingly minor prepositional article differences indicate succinctly the autonomous and simultaneously transitive<sup>53</sup> nature between the works.



Figure 12. *Embankment*, 2005. Rachel Whiteread

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<sup>53</sup> I refer here to Lee’s definition of the transitive, but also very much to the standard dictionary definition as related to its adjective function in language, “needing or usually taking a direct object.”

Slightly less iconic to her portfolio of interior and exterior spaces related to the house, is her more recent venture into the world of moving boxes. Here is another example of an object deeply informing the two-dimensional exploration of form. Whiteread's installation of thousands of cast polyethylene boxes has a phenomenological effect, asking viewers to position themselves in a pile of ghostly geometric shapes, evocative of the shipping container, but also, inescapably, of the minimalist cube.

Of relevance is the reason for the choice of the box. Like the somewhat abstracted sentimentality of Morton's "happiest summer of her life," the box signified for Whiteread processing the physical loss of her mother as she packed away her possessions.<sup>54</sup> If one considers the origins of Whiteread's use of the box in her work, the drawings seem aptly to meet amidst her inspiration and installation, lying somewhere between the nostalgic and personal experience and the calculated and controllable cast. The drawings relating to *Embankment*, through several simple tactics (cutting, collaging, mark-making, folding, taping, tracing and painting,) explore the material, density and perspective of the object through multiple lenses, ones not permeable through the slick plastic installation.

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<sup>54</sup> Ann, Gallagher, "Drawing Form," *Rachel Whiteread Drawings* (Los Angeles: Hammer Museum and Prestel Publishing, 2010) 33 - 34.



Figure 13. *Untitled*, 2005. *In a Room*, 2007. *Silver Box Drawings*, 2005. *Boxes*, 2005. Rachel Whiteread

There is a third part to the story of *Pliny's Shadow*. After the girl has traced her lover's shadow, her father, the potter, fills in the shape with clay and casts a form of the missing body. This is, as Michael Newman writes, "A narrative consisting of two acts, the father's providing a frame for the daughter's: Yet it is the daughter's that comes first, before the father's, making his possible. Where precisely is the origin of the act?"<sup>55</sup> And equally important, what is defined as the "final" interpretation?

This is a recurring point of intersection in Rachel Whiteread's practice. Both "daughter" and "father," she is attracted to the form thrown by the shadow, the outline that acts as translation, but also, to physically verifying that line, filling it in, and seeing what lies within and outside of it.

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<sup>55</sup> Newman 93.

## TACITA DEAN



Figure 14. *Ztrata*, Film Stills, 1991. Tacita Dean

While Tacita Dean is well known for her films that deal with ephemeral concepts of place, her blackboard drawings have also played a large role in her temporally based oeuvre. The incongruous relationship *between* the films and drawings is of note because of their somewhat inverse roles; the drawings allude to a kineticism and the films give the impression of a static space. Furthermore, Dean's blackboard drawings formally find their way back to filmic language through textual timed cue notes and a strategy of storyboarding. The blackboard surface, the erasable qualities of the ephemeral chalk lines and the clearly "renegotiated" surfaces, suggest an unfolding narrative.



Figure 15. *Chere petite soeur (Dear little sister)*, 2002. Tacita Dean

Her work is often described as dealing with the notion of “time” above all else. This is related to her interest in histories and objects that consider near obsolete technologies, but also can be seen through a very formal reading of her chosen materials and methods for making drawings. One of her better known two-dimensional works is *Chere petite soeur (Dear little sister)*, 2002,<sup>56</sup> a striking work made of two large panels measuring 192” by 96”. The title is a reference to Marcel Broodthaers, with whom Dean shared an attraction to the idea of sea travel, the possibilities of being lost in the abyss, and who used a found postcard addressed to someone’s little sister as the basis for several works. There is sense of a constantly evolving set of marks that suggest movement if one looks away for a moment, similar to the sensation of closing one’s eyes while looking out the window of a moving vehicle. There is action unfolding in these planes. As Astrid Wege writes,

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<sup>56</sup> A work I saw again recently at the MOMA for their *Compass in Hand: Selections from The Judith Rothschild Foundation Contemporary Drawings Collection* (2009) exhibition. Unfortunately, it was installed in the main foyer on the first floor of the museum, high above an information desk. It was almost impossible to gain a reasonable view of the work beyond appreciating the spectacular nature of the space taken up. Viewers could deduce that the work depicted a swell of ocean related activity and a series of small notations on various parts of the boards, but the possibilities for any other nuances largely ended there.

“Like a storyboard to a film, the left panel shows a ship fighting the waves on the high seas, while on the right it has begun to sink. A dramatic scene of catastrophe, but, given the brief, direction-like notes strewn throughout, not without wit: The direction CUT appears on the right edge of the image, where the story seems to have come to its end. Or has it?”<sup>57</sup>

Or has it, indeed. Dean’s choice of material is very much related to her content. She does not use this method for anything that is not related to the sea, claiming it deeply tied to this subject matter. “The flux, the drawing and the redrawing, the erasure and the rubbing out belong to the sea... I need that for working with the chalk.”<sup>58</sup> This logic implies a multiple verb/subject/object function within the media, content and methodology of these works. The potential loss of line, essentially dust, alludes to the infinitely shifting shape of water and consequently the constant passage of time. This is reinforced in the physical evidence of erasure, the mediated placement, removal and new placement of information. “The structural characteristics of the representation, which oscillates between eternity and precariousness, is repeated in the subject that is represented, that is to say, in the moments of heavy weather and storms.”<sup>59</sup> A sort of palindrome of this sentence can be said to be equally accurate. “The structural characteristics of heavy weather and storms, which oscillate between eternity and precariousness, are repeated through the object that is representing, that is to say, [the chalk].”

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<sup>57</sup> Astrid Wege, “Tacita Dean: Kunstverein Fur Die Rheinlande Und Westfalen: Section Cinema,” *Artforum* June 2003.

<sup>58</sup> Marina Warner, “In Conversation with Tacita Dean,” *Tacita Dean* (London and New York: Phaidon Press, 2006) 25.

<sup>59</sup> Jean Christophe Royoux, “Cosmograms of the Present Tense,” *Tacita Dean* (London and New York: Phaidon Press, 2006) 68.



Figure 16. *Girl Stowaway*, 1994. Tacita Dean

Dean's use of these materials seems as purposely anachronistic as her explorations of increasingly rare use of various technologies like film and Foley artists, as well as sea based travel. These interests point to a physical understanding of making and experiencing. Dean writes,

“Analogue is a word that means proportion and likeness... everything we can quantify physically is analogue; the hands of the watch that turn with the rotation of the earth, writing, drawing. Even crossing out is analogue. Thinking too becomes analogue when it is materialized into a concrete form; when it is transmuted into line on paper or marks on a board. Digital... neither breathes nor wobbles, but tidies up our society, correcting it and then leaves no trace... it is impenetrable and intangible.”<sup>60</sup>

Chalk not only leaves a trace, its very make-up is essentially condensed trace. It cannot be fixed, because somewhat paradoxically, this very action would remove the material.

Dean often makes the work in situ, “run(ning) out of time...drawing through the night.”<sup>61</sup>

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<sup>60</sup> Tacita Dean, *Tacita Dean: Analogue* (Basel: Steidl/Schaulager, 2006) 8.

<sup>61</sup> Warner 25.

This seems unavoidable given the constraints of the material, and highly evident in viewing the work, making the consideration of the creating body very present. The process of drawing is elevated to a status of performance, the constraint of time, the body and chosen materials sit legibly on the surface of each blackboard piece.

It is worth noting that both Dean and Whiteread began as painters, but found the frames of the canvas too constricting. In Whiteread's case, she was frustrated with the edges, wanting to use them, not simply be limited by them. For Dean, she had an aversion to the more traditional supports of canvas and wood, and importantly, against the "notion of completing a single painting."<sup>62</sup> This is what led her to create works that were made of series, of erasing and re-drawing as a way to develop a narrative, and is the characteristic that has carried through all of her two-dimensional work. Whether it be her earliest forays into the reworking of line on paper, to her blackboard drawings, to her traces of alabaster stone, Dean utilizes line's significance as time unfolding.

Her drawings make evident the process by which "The permanent visibility of each unit of production, of each individual line on its own...that there is no escaping the sense of the line as emerging from an initial state, blank paper, to the state that we eventually see... Even that final line, the line that closed the image, is in itself open to a present that bars the act of closure."<sup>63</sup> This was written in relationship to Paul Klee's comparison of

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<sup>62</sup> Theodora Vischer, "The Story of Linear Confidence," *Tacita Dean: Analogue* (Basel: Steidl/Schaulager, 2006) 12.

<sup>63</sup> Bryson 150.

making a line to the act of walking, to a momentum; a shifting forward that signifies a real-time aspect, but aptly applies to Dean's relationship to time, to suggesting a present tense; to drawing, now.

## Conclusion

There is a “pictorially phenomenological” quality to all of these works. Far more than an architectural drawing, planning sketch or storyboard, these drawings embody the triangulation of Pencil, Shadow and Wire, ultimately similar in their reverberating dependencies on all of these elements. Unlike the hand game commonly known as *Rock, Paper, Scissors*, in which one media usurps the next in a rotation of victories and destructions, they suggest a more symbiotic relationship between planes. As Lee writes, there is something “tracelike” in the conversation of materials used in the Wire Pieces. “Paradoxically, Tuttle suggests that the trace is not so much the residue of the work, but the imminent ground of its reception.”<sup>64</sup>

While the materials, processes and content within works may seem delineated and autonomous; there is a transitive relationship between all parts. This is the common ground visible from the post-minimalists’ impulses for elevating process and material, to the notion of parallax casually evoked in an old familiar chorus. Everything in between is fair game.

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<sup>64</sup> Lee 44.

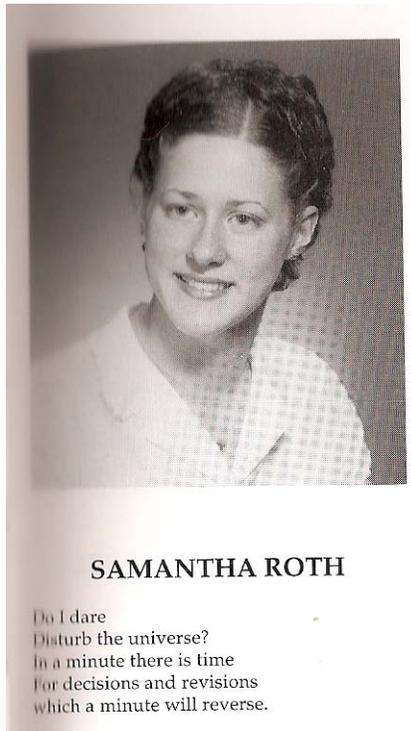


Figure 17. Author's Senior Photo, The Bronx High School of Science, 1999

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<sup>65</sup> Quote from *The Love Song of J. Alfred Prufrock* by T.S. Eliot, 1915.

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