

Introduction:

I am an artist interested in how the amplified signal of mark-making or inscription can be used to create new forms by transcending the bureaucratization of the mind. *Drawing Voices* provides an exploratory site as an approach to drawing and art making by using technology as a means to develop new models to produce art by. I begin with the attitude that drawing is a biological function of human beings, and the most rudimentary form of visual expression. The audio recording represents a *shadow* realm of mark-making. It reveals a previously unconsidered aspect of the drawing activity. It demonstrates that an individual's drawing *voice* is as unique as its visual counterpart. One of the research heuristics *Drawing Voices* provides is an enunciated language that is produced when one is drawing or writing.

My project considers the pervasiveness of technology along with the basic need to express through drawing. In other words, an aim of this project is to have technology approached with the same attitude that one has to a charcoal stick, for instance. The project instigates approaches brought on by technologies that yield original results making both the act and the result of drawing more innovative.

Questions and considerations:

How does drawing/painting maintain its relevance, assimilation and viability among competing media? How can *Drawing Voices* be applied to the community and other areas outside of the studio? Does the sound of drawing/inscription reveal an inherent language with communicative potential? What forms are yielded when a *hand-to-ear coordination* is practiced and applied to the drawing action? Does this set up a new area of listening techniques?

Context and the Nervous System of Vincent Van Gogh:

Francis Bacon once remarked, 'Painting is a projection of one's own nervous system onto canvas'. I will conclude with an art historical context to demonstrate the evolutionary continuum of mark-making and its potential to reveal the nervous system, in a similar way that a biofeedback machine or MRI does. I hope to suggest a current artistic/philosophical condition by raising a method designed to balance the subjective human conduit with the objective mediated machine. *Drawing Voices*, like the metaphor in the film "Blow-up", plunges the artist into a 'bi-polar' environment existing between trusting what is known instinctually from experience and what the machine is objectively presenting.

I would like to posit that it was Vincent Van Gogh in the late 19th Century, who projected significantly the modern nervous system on to canvas. The paint, yet more specifically the way the paint was applied, became the primary content of the work. Sunflowers, night skies, cafes, etc. were secondary in significance to the undeniable 'nervous system' that was yielded. Can this trajectory or evolution of the mark be exposed today? How does the collective nervous system evolve?

Conclusion:

This project began as a documentary form. I was interested initially in collecting small samples of artists as a way to catalogue different temperaments. I mused about what it would be like to compare Cezanne to Raphael to Delacroix, etc. Because I am a visual artist rooted in the plastic arts, my attention soon went to applying the idea to a studio practice. However, the commitment to the mark as a metaphysical entity has remained throughout. My research is centered around opening up a collective vault to test what forms might arise and to promote the de-familiarization of the act of making marks so perhaps a new form might be produced.