The Discarded Garment in Motion in 1950s and 1960s Narrative Film through the Lens of Drawing.

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Thesis submitted in partial fulfillment of the requirements
for the Degree of Doctor of Philosophy

University of the Arts London
Arts University Bournemouth

December 2023

Acknowledgements

I would like to acknowledge the help and support of my supervisory team, Professor Siân Bowen, Dr Willem de Bruijn, and Dr Emma Shercliff.

I am also grateful for the support of a full studentship received from Arts University Bournemouth, which enabled me to carry out this research.

Thank you to Asylum Studios for the space to test out my ideas, Liz Dover for the initial read-through of the thesis and to Crowder Copy for proofreading the thesis.

Thanks to Pete for his belief in me, Boadie for her steadfast companionship and to both for our restorative walks together.

Word Count 52,332

Abstract

This practice-based study asks: *In what ways can momentary depictions in 1950s and 1960s narrative film of discarded garments in motion be interrogated and re-interpreted through drawing?* It examines how drawing can apprehend and translate the enigmatic fragments of narrative film in which female film characters discard an item of clothing and, in so doing, it seeks to understand what drawn responses can contribute to the contemporary practice of drawing in 'the expanded field'.

During these filmic moments the garments are in motion, not clearly visible, and removed from the possibility of being touched directly. By examining 1950s-60s film via digital modes this research questions a set of presumed correspondences between drawing and analogue film, especially where these relate to movement, sight and tactility.

Employing an emergent methodology, and in reflective dialogue with the practices of contemporary and historical artists and theorists on drawing, multiple viewpoints are adopted to open out interpretations of the excerpts. In contributing different facets to the theorisation of the interplay between viewing film and the practice of drawing, each chapter offers new propositions for the following: drawing digitised filmic motion; discussing the positionality of the research from a female body; proffering the notion that a sense of touch is provoked through viewing drawings of the unclear image. The final chapter aims to 'focus on the blur' as the garments become less distinct with repeated viewing and their construal becomes progressively more diffuse through further drawing episodes until the experience of drawing becomes more physical than observational.

The research concludes by arguing that the practice of drawing the blurred garments in motion, because of their elusive qualities, necessarily moves between iterations and refuses distinctions between digital and analogue, virtual and physical. The drawings produced also oscillate between definitions, causing sensation in the viewer: an emergent embodied affect that eschews the sequential interpretation associated with the consecutive frames of analogue film. Ultimately the study determines that to keep the movement of its subject alive, drawing is released from the requirement to produce a singular, clear visual representation. Primarily, this work seeks to further extend the scope of drawing and to generate new ways of understanding drawing practice and research.

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Introduction

This research uses drawing to explore garments captured on film as they are being discarded by their female wearer. I have selected examples from four narrative films of the 1950s and 1960s: *Imitation of Life, BUtterfield 8, Le Mépris* and *Fahrenheit 451*. The garments which feature in the film excerpts have been chosen specifically because they are not cast off in a seduction scene; instead they are barely glimpsed and liable to be easily missed. For me, this renders the garments, and the moments in which they are shed, more enigmatic and more compelling.

This research proposes that drawing – with its potential to interrupt and extend moments in time – enables us to re-frame such fleeting cinematic images in ways that other media cannot. In turn, this research proposes that these excerpts, deployed as new subject matter for drawing, can potentially extend what the specialism of drawing is capable of conveying. With these ideas as my starting point, my research pursues the following questions:

In what ways can momentary depictions in 1950s and 1960s narrative film of discarded garments in motion be interrogated and re-interpreted through drawing?

What can these drawn responses reveal about fragmentary filmic moments of discarded garments in motion, and in turn, what can such responses contribute to drawing in the 'expanded field'?

This introduction establishes my previous drawing practice, and my experience in handling film costume, as the background for this research. In it I define my conception of drawing as a specialism and locate this research within the parameters of my understanding of drawing as a fine art practice. The subject of garments in motion in film, the criteria for the selection of these films and excerpts and the relevant qualities particular to this era of film production are discussed. I establish my locus as a female artist and researcher from which I view and consider the male-directed but female-centred excerpts. I ask how this position affects my response to film through drawing.

I have used digital technology to 'excavate' comparable examples of clothes being discarded by the female wearer from these narrative films of the 1950s-60s with reference to film theorist Laura Mulvey's concept of 'delayed cinema' (2006). Film

excerpts containing the subject of garments being discarded have not previously been the focus of research. I propose that drawing is an appropriate method to examine the garments in motion in these momentary film excerpts because of the unique relationship to temporality and the materiality of the specialism. The latter aspects have been extensively written about by art theorist Ed Krčma who states that, due to the differences between drawing and film, 'each medium calls attention to the materiality and relation to time in the other' (2019). My research will test out the nature of this relationship through a drawing practice which will extend in conceptual, material and temporal terms the specific film excerpts chosen for study.

As a further way of documenting insights from my position as a female artist and researcher, I will punctuate this thesis with extracts from my research notes – immediate written records of my responses to the film excerpts and the thoughts and processes involved in drawing them.

The 'expanded field' of drawing

I argue that art forms adjacent to drawing, that are similarly traditionally apprehended on a two-dimensional ground or surface, such as painting, photography, or animation, are connected back to drawing by intermediate art forms. In this research such intermediate art forms include painted drawings, digital collage and drawing sequences.

An understanding of drawing as a defined specialism that simultaneously has flexible boundaries started to develop with the *Drawing Now* exhibition, MOMA, 1976. Its curator Bernice Rose suggested that the emergence of drawing as distinct art practice, rather than as a tool to support an already defined specialism, such as sculpture or painting, occurred during the period 1955-75. It is worth noting that this period of expansion and change for drawing is concurrent with that of the film excerpts that I have selected to study (1959-1966).

Having established itself as an independent practice, drawing was able to move between those specialisms it had previously been adjunct to '…borrowing and assimilating elements of other mediums and even disciplines' (2019:8) according to curator of drawing Isabel Seligman. She also connects this mobility of drawing to the idea of the 'Expanded Field' with reference to Rosalind Krauss's (1979) essay 'Sculpture in the Expanded Field'.

According to Anna Lovatt, writer and associate professor of art history, drawing in the late 1960s to 1970s participated in changing the emphasis of all fine art from the completed ‘art object’ to interest in ‘conceptual and material processes…’ (White 2020). This, contemporary art curator Katharine Stout believes, was how ‘...drawing came into its own when the conventional limits of distinct mediums, in particular painting and sculpture, were being transgressed.’ (2014:10).

The turn towards abstraction and conceptual art, as opposed to representational work meant that drawing could freely borrow techniques, methods and materials from other specialisms as they themselves sought to escape the confines of their own definitions and expectations. These connecting practices expand the field of drawing beyond long-established or conventional forms, such as marks on paper (Krčma 2010, 2019, Newman, M. 2003), whilst still including them. Contemporary approaches to drawing retain this latitude but, according to writer and curator of drawing Laura Hopton (2002), rather than being purely processed based, have readopted elements of representation or references to exterior subject matter.

For me, the expanded field of drawing enables methods and materials from other specialisms to be used while a drawing sensibility is retained. This sensibility is one that is embodied by the maker of the drawing as it is created, and one which can sometimes be intuited by the viewer of the drawing. It combines a heightened awareness of what is observed and stems from Ruskin’s notion of ‘sight being more important than the drawing’ (1904), a subtlety which Krčma calls ‘intimate contact’ (2019). It also opens space for a conjectural approach that figures the drawing as ‘a left-over from the process of discovery’ (Norwood 2019).

Therefore, for the purposes of this research, drawing is distinguished as a specialism by its subtle and speculative approach towards its subject rather than by its use of specific materials, a position which means that drawing can borrow media and materials from other fields whilst maintaining its identity as a distinct fine art practice.

Drawing’s use of media beyond the more traditional pencil on paper, often shares the subtlety and intimacy associated with those traditional drawing techniques. For instance, artist and theorist Tamarin Norwood makes use of a camera instead of a pencil, and similarly, in my practice the scalpel blade or the Photoshop ‘lasso’ tool are used to trace the outline of the subject as delicately as the point of a pencil can on the page. The use of digital techniques, when applied with a drawing sensibility,

potentially expands the range of experimentation of this research. My research will use this drawing sensibility as an approach to re-frame the film excerpts, and through this process I anticipate that innovative modes of drawing may be realised.

Relevant Practice Conducted Prior to this Research

Finding garments on film

While working for the London based film costume house, Cosprop, part of my job involved identifying garments in the warehouse by watching, forwarding, rewinding, and photographing videos of the films for which they had been made. The garments, which I came to know minutely through ironing, folding, packing, hanging, dressing on mannequins, photographing and describing, were at times seen in the film for a few brief moments. The onscreen image of the garments I was used to touching and examining daily, elicited an unexpected and contradictory sensation: one of recognition, but also distance. The costumes looked different on screen, on set, under lights, in motion, and whilst being worn. Glimpsing them within the context of the whole film and photographing these moments, was equivalent to capturing the garment. Yet they also felt strangely remote and inaccessible to touch. While watching the costume in use in the film, it felt as if I was simultaneously encountering the actual garment I could touch and the virtual garment onscreen.

Drawings of garments separated from the body

At Cosprop, costumes were sent back from their use on film sets, where they had been parts of narrative film, and often worn by renowned Hollywood actors. My approach to drawing was informed not only by garments separated from the body, but also by historical and contemporary artists who represented garments detached from the body. For example, Wenceslaus Hollar's[1] etchings (Fig. 0.1) of furs and gloves in different arrangements seem like props for a narrative that has happened or is about to happen. Similarly Hockney's delicate, coloured pencil drawings and prints of clothes and hats left on chairs (Fig. 0.2) inevitably recall the absent wearer. In these works, the garments suggest the body of a person who is not depicted, and whose actions not shown. While the garments retain a suggestive power of their own, the drawings of them revel in visual descriptions of specific fabrics, textures, creases and folds.

[1] Wenceslaus Hollar - Czech draughtsman and etcher of the seventeenth century.

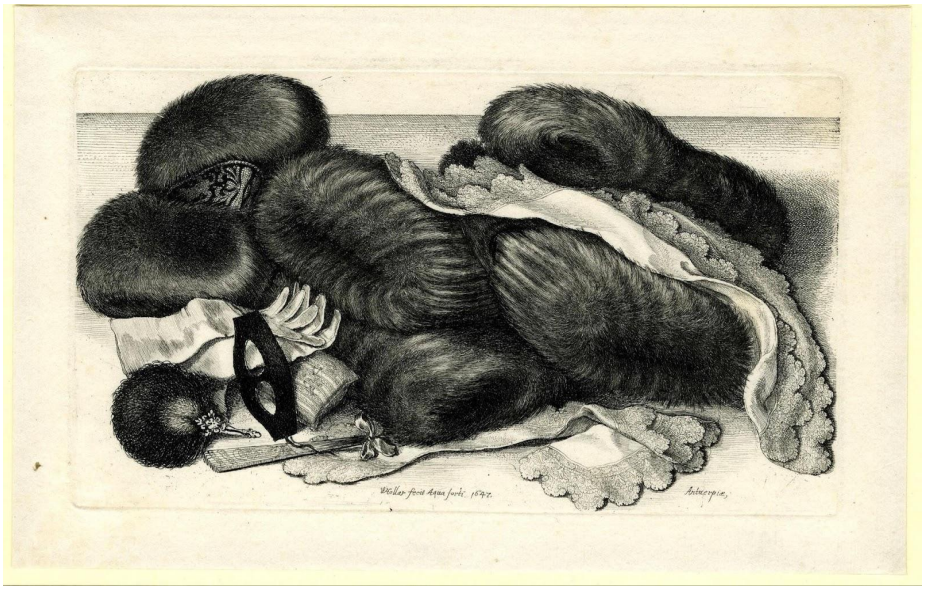

Fig. 0.1 Wenceslas Hollar (1647) *Muffs*. Etching, 10.7 x 20.2 cm.

Fig. 0.2 David Hockney (1972) *Panama Hat on a Chair with Jacket*. Intaglio, 42.2 x 34 cm.

Fabric and garments were the subjects for my earlier fine art drawing practice. On a formal level, when separated from the body, they could be endlessly arranged into new folded or crumpled forms. Even when flattened they retained a relationship to the

three-dimensionality of the wearer's body. On a metaphorical level, as a soft structure that is made to cover the human form, a garment is both a space for the body, and a barrier between the body and the world. Some garments touch the skin itself, inextricably linking the body and the garment. The strength of this connection enables the feel of specific types of fabric – or the memory of touching them which is evoked by sight – access to sensory memories:

> Cloth is permeated with so many memories in its bodily associations and its haptic sensations: …We touch or remember the smooth/rough nap of velvet, the softness of cashmere, the coolness of silk, and we experience a somatic shift to other times and places, sometimes back to our earliest, non-verbal, relationship. (Kettle and Millar 2018:5)

Prior to this research my drawings were of garments that had had close contact with the body: gloves and underwear, for example. These items were part of my own collection of garments – objects that I had direct physical access to. For this research I consider ways in which drawing translates the texture of the fabrics that are apprehended virtually on film. A corollary research question asks: Does the link between the body of the wearer and the garment persist in these filmic examples of the garments being discarded?

To me, a drawing is an idea made visual, or being worked through visually, or a means through which to observe, or to think. Rather than solely being a representation, it is a movement towards an understanding of its subject. A drawing contains both the observer's ideas about the subject of the drawing, and the experience of observing itself, as drawing practitioners and academics Sarah Casey and Gerald Davies note:

> Drawing's value is not simply finding optical equivalents, as in the mechanical reproduction of a camera. Its strength is in its inherent capacity to synthesise observation and idea. (2020:4)

Drawing is, for the purpose of this research, speculative. It is not a conclusive work, but an idea made visible. This idea is only accessible once the drawing has been made, as writer, artist and curator Deanna Petherbridge suggests, quoting Merleau-Ponty:

> Conception cannot precede 'execution'. There is nothing but a vague fever before the act of artistic expression, and only the work itself…is proof that there was *something* rather than *nothing* to be said. (Merleau-Ponty 2010:31)

Artist Avis Newman offers the idea of *becoming* visible, in an endless process of emergence:

> One is not so much looking at the thing itself as its suggestion, at the possibility of a formation that has yet to occur. There is the uncertainty as to what stage it is in becoming. (2003:11)

In its adoption of different forms and material combinations to explore various aspects of a subject, I would characterise my work as being 'unfixed'. I borrow this term from drawing practice, where a dry drawing material is not secured on the surface by a fixative and therefore remains responsive to being reworked or altered accidentally. An 'unfixed' drawing remains open to physical revision, rather than being a finite response, and this state metaphorically suggests the potential for re-interpretation.

The same subjects may be explored in various forms, using different methods and materials. Sometimes ephemeral, the work might be displayed for a time before being dismantled, and later exists only as a documentary photograph. Choices concerning materials and techniques are important because these can encapsulate the meanings or ideas contained in the drawing, as much as the image itself. The drawing materials and means have a significance that transcends representation alone. In contrast to oil painting, where the 'substantiality of oil paint' reduces moving subjects 'to objects' (Berger 1972:93), the use of drawing materials – or materials borrowed from other specialisms and used with a drawing sensibility – convey an insubstantiality which is capable of suggesting much more than the 'fact' of the subject being depicted.

Before I began this research, I often drew my subject – a garment, itself made of a specific material – using a non-traditional drawing medium: perhaps a carbon paper tracing, or renderings in make-up of doe-skin gloves (Figs. 0.3 and 0.4), for example. Each of these materials came replete with a distinct set of associations which lent

depth to the representation. These material combinations, married with close observation of the subject – the act of paying attention – were made visual and endowed with material substance through drawing. This attention to detail was not necessarily explored through vision alone. Rubbing, printing, and tracing directly from the subject of the drawing were techniques that I frequently used in my exploration of their tactile characteristics.

Fig. 0.3 Justine Moss (2018) *Trace of a Glove.* Lipstick on paper, 32 x 32 cm.

Fig. 0.4 Justine Moss (2017) *Glove Map* (detail). Copy ink on paper, 70 x 48 cm.

When drawing with traditional materials, it is easier to convey pattern and colour than to evoke the specific material that a garment is made of. The material itself informs the texture, sense of weight, and shape that a garment assumes. For example, materials with a marked texture, such as fur, are less challenging to depict using pencil on paper than the subtle differences between the sheen of silk and the shine of satin**.** Also, the methods I had been using, such as rubbings and direct printing from garments (Figs. 0.3 and 0.5), made materials with less obvious textures a challenge

to draw. The more pronounced the texture, the easier the fabric is to represent visually on the paper surface. This difference prompted a question: how can drawing convey the texture of the garments on film which can only be apprehended visually because they are unavailable to touch?

Fig. 0.5 Justine Moss (2017) *Knickers Print*. Monoprint on newsprint paper, 70 x 50 cm.

Tracing and rubbing directly from the subject short-circuit the path of observational drawing, where the subject is viewed from a distance, and is transferred by hand to

the page, using marks translated from sight. How would drawing from images seen on a flat and smooth screen alter how the garments were perceived?

Garments being discarded on film are separated from the body but retain a transient motion of their own. Due to the accessibility of digital technology these fugitive moments can now be re-discovered, watched repeatedly, and fragmented. The act of handling a film costume and also seeing it as a fleeting visual image, in motion, on film, made me conscious of the gap between these experiences. One involved an immediate, tactile sensation, whereas the other elicited a more remote sense of touch, virtual rather than physical. This contrast seemed like a rich proposition to explore through drawing.

'Capturing' the film garments in photographs appeared to suggest a way that drawing could explore the middle ground between the actual and virtual garment. The garments I had physically handled are, on film, difficult to examine in motion and unavailable to actual touch; their physicality is transient and virtual and offers a new relationship to motion and materiality which drawing can explore. Where I had previously made tracings and rubbings of garments, requiring a direct contact with the subject through touch, this subject would require me to reimagine this sight-touch duality. Garments on film are a subject familiar to me. Yet the more I thought about how the clothes, and everything on film, appear so tangible but are impossible to reach, the more intrigued I became by the question of how drawing could potentially convey this sense of touch through its virtual apprehension.

Unlike the static, discarded garments I had previously drawn, examined, displayed, and described, the garments in these film excerpts are in motion. A garment moving away from the body loses the recognisable form and definition that it had on the body and becomes something else. In this state of unpredictable change, the garments on film echo Newman's thoughts on drawing's indeterminate phases of 'becoming' as well as my 'unfixed' approach to drawing – as described above. Could it be that drawing is the most appropriate method by which to address these filmic moments?

Research Positionality and Focus

My position as the female film viewer and artist

These fleeting moments initially caught my attention because they feature female characters interacting with feminine garments. I felt a sense of recognition: the women on screen and their clothes seemed to reflect me, my clothing, and the garments I

had drawn. The characters and their gestures were at once very familiar, and very remote.

Female film theorists have differentiated between the male and female experience of both the visual and more recently, the tactile, apprehension of film. My research will explore the implications of this for a female generated drawing practice. In these excerpts, when garments are being discarded, the expression of the garments is an extension of the gesture of a female character. Here, my sensibility as a female artist may attune me to both the female character depicted onscreen, and my own specifically female embodied viewing of these moments. Giuliana Bruno, historian, theorist, and writer, acknowledges her position as a female academic and from there, proposes an alternative means of apprehending film. Her *voyageuse* travels with and into film, rather than watching with the externalized gaze of the male *voyeur* (2002:16). By extension, does my position as a female artist affect how I respond to film through drawing? This idea will be explored in dialogue with feminist theorist Elizabeth Grosz's interpretations of the Möbius strip (1994), a device which complicates the binaries of interior and exterior, mind and body, sense and sensation. I apply Grosz's theory to my exploration of new subjectivities achieved via drawing and starting from the orientation of my female body.

As a visual, as well as theoretical concept, the Möbius strip also recalls the inside and outside of the garments intertwining as they are in motion. This similarity links the confusion between mind and body to the ambiguity of the actual and the virtual – the very qualities that I encountered through drawing the garments in motion on film.

Drawing practitioners and theorists Meskimmon and Sawdon's (2016) concept of 'sexed subjectivity', which proposes drawing from specific personal positions that take into account the gender of the artist, offers me a way of attending to my status as a female artist and allows for varied responses through drawing, whilst avoiding a fixed definition of what constitutes a female drawing practice**.** The research sets out to consider how *does* my self-identification as a female artist condition my approach towards drawing the film excerpts? Also, in reinterpreting film excerpts where the female character has been framed by the male director, as a female artist I am asking: can seeing these from a female position draw out other insights?

Selection of the film excerpts

All the excerpts which are the focus of this research encompass a female character grasping a garment and letting it go, followed by the movement of the garment until it comes to rest. The garments are thrown, not placed or folded, which accentuates the unpredictability of their motion. The detailed examination of several filmic examples,[2] from a range of eras, by pausing, photographing, replaying and describing them in writing, helped me to further refine my criteria for inclusion.

The film *Gilda* (Charles Vidor, 1946) in which Rita Hayworth removes her gloves, presents two aspects of discarded garments in motion that I chose to omit from the research. The scene is performed as a striptease - the removal of the garments is highly sexualised (the scene is occasionally framed to look as though Hayworth is wearing gloves alone), even though it is only the arms and hands that are explicitly revealed. Also, gloves are an item of clothing that retain their shape, which is recognisably that of the hands, rather than becoming something more ambiguous when not on the body. Similarly, Elizabeth Taylor discards her blouse in *Cat on a Hot Tin Roof* (Richard Brooks, 1958) in a way that is akin to a striptease, even though it is set in the privacy of a bedroom. There is an awareness of the gaze of the viewer, exemplified by the mirror in which she views herself undressing, that draws attention to Taylor's body rather than to the discarded garment in motion.

Instead, examples where the garment loses visual reference to the body and the action of discarding is not overtly sexualised, thereby emphasising the garment itself and not the female form, were chosen.

Each excerpt is from a film that presents a fictional story, adapted from a novel. The female characters in these examples play the lead or supporting parts and they are portrayed by contemporaneously renowned Hollywood film actresses.[3] In *Imitation of Life* (Douglas Sirk, 1959), Lana Turner plays Lora Meredith, a single mother who becomes a successful stage actor; in *BUtterfield 8* (Daniel Mann, 1960), Elizabeth Taylor is Gloria Wandrous, a call girl who begins a relationship with a client; in *Fahrenheit 451* (François Truffaut, 1966), Julie Christie assumes dual roles, in this excerpt as the wife, Linda; in *Le Mépris* (Jean-Luc Godard, 1963) Brigitte Bardot, as Camille Javal, is the source of the 'contempt' for her husband's lack of moral strength when dealing with an unethical film producer.

[2] See Bibliography p. 250 and Fig. 3.1, p.67.
[3] The term for film female thespians in popular use in 1950s-60s, which I will use over the contemporary, gender non-specific, 'actor' in this thesis.

In order to introduce the film excerpts into this thesis without needing to include actual film footage, I have summarised them in writing from my position as the viewer. Here, I aim to be as succinct, factual, and as objective as possible, and have paired the descriptions with a still from each film.

Fig. 0.6 Elizabeth Taylor as Gloria Wandrous in *BUtterfield 8* uses both hands to manipulate the orange and gold brocade cocktail dress she has picked up from the carpet of her lover's apartment. After handling the dress she flings it to the floor.

Fig. 0.7 Lana Turner as Lora Meredith in *Imitation of Life* unfurls the mink swing coat from her shoulders, and hurls it at Loomis, her agent.

Fig. 0.8 A hand reaching in from the side of the screen, that I understand to be that of Julie Christie as Linda Montag in *Fahrenheit 451,* plucks the white synthetic slip and pink sheer nylon knickers from the bed, and tosses them onto the floor.

Fig. 0.9 In *Le Mépris,* the sulphur yellow towelling robe arches up from behind the cliff face that Brigitte Bardot, as Camille Javal, has just walked behind. The robe descends and collapses at the feet of her husband, Paul.

Type of discarding

The difference in each garment's motion is contingent on the weight of the fabric, and the force and type of movement applied to it. The movement of the camera, the speed of the film, the composition of the shot, contribute to the drama of these moments. As mentioned, the instances are fleeting and, as such, easy to overlook. They are concentrated, highly dramatic fragments that are intentionally choreographed by the

director, but whose motion and meaning, when transferred to the garments, becomes unpredictable and elusive.

As already stated, the excerpts of clothes being discarded by their female wearer are not taken from seduction or striptease scenes.[4] In the scenes I have chosen, the emphasis is transferred momentarily from the female body to the garment in motion. The garment takes priority by dominating the frame (*Fahrenheit 451*), obscuring the female figure (*Imitation of Life*), being the only part of the scene that is in motion (*Le Mépris*) or by being manipulated in front of the camera before being thrown (*BUtterfield 8*). The gesture of throwing the garment gives clues to the character, and to their actions past, or yet to come, but it is the motion of the garment that is the focus of the excerpts. As they are discarded by the female character, the garments attain an expressive power that is made apparent both during, and through, their motion. How might drawing articulate this motion, and does this motion offer other insights which can only be rendered through drawing?

Tactile through the visual

Whereas my previous work explored the tactile qualities of actual garments through methods of direct touch (rubbing and printing), the film excerpts suggest a way that the unreachable film garment can convey the tactile through the visual. Author and Professor of Film, Columbia University, Jane Gaines, posits that the fabric of a garment on film enables emotion to be 'felt 'through the screen. Writing of costume and emotion in 1940s-50s melodrama[5] she says that Joan Crawford and Bette Davis do not cry. Instead:

> Richness of feeling deserves enriched texture, and velvet, wool jersey, chiffon, satin, bugle-beading, or sable are often used on the bodies of these heroines. These fabrics seem to capture and hold the pathos before our eyes. (Gaines 1990:208-9)

[4] In seduction scenes, where clothes are removed, thrown or dropped by the female character, the other character in the scene (most often male) is the intended audience for the gesture. Glimpses of the female body during the scene encourage in the viewer an imagined, if not actual, image of the naked female body. According to Mulvey (1975), the viewer is drawn in to share the gaze of the male character.

[5] A genre notable for its female protagonists and aimed at a female audience, of which some of the films I have selected are examples (BFI).

Gaines suggests that the types and exaggerated textures of fabrics used in film garments from this era slow down our apprehension of the emotion being shown on screen. I suggest that the emotions of the female character can be transferred to the garment in three ways: through her actual gesture, through the textures of the fabric, and through the motion of the garment. This research is not aiming to recreate the emotional power of the film excerpts through drawing. However, by concentrating on those elements of the garments being discarded that *are* expressive: gesture, touch, fabric texture and movement, I investigate the possibility that drawing may be able to reveal other unanticipated qualities and powers.

Film theorist Laura U. Marks examines the idea of the texture of the visual in film. Her theory of 'haptic visuality' (2000) proposes that film images that are difficult to see, for example because of pixelation or being out of focus, are experienced through senses other than the visual, particularly touch. The selected excerpts offer specific examples of unclear film images of moving garments, all of which are shown on film stock that has been digitised. This research asks if drawing these garments can similarly be apprehended through the visual and yet appeal to the tactile.

Why this era of film?

Researching narrative film of the 1950s and 60s through drawing is an example of 'reworking images from the excessive flow' according to contemporary art curator Katharine Stout (2012), in order to 're-address the familiarity of the moving image' (Bracey and Rimmer 2013). Bracey and Rimmers' exhibition, *Misdirect Movies* (2013) and Bracey and Griffiths' *UnSpooling: Artists and Cinema* (2010), presented contemporary fine art works which directly referenced Hollywood Film. The works they selected responded to the ease of appropriation of film in the digital age, an affordance which offered new ways to collage existing, time-based footage. I further discuss this this topic, with reference to Mulvey's arguments (2006) below and intend to explore these ideas more deeply via my research practice. The premise that the source of these images is excessive, easily accessible, and can be collaged into new forms, suggests a proliferation of potential images that could be made in response to the film excerpts. What can the specialism of drawing, as defined for this research (pp. 10-11,14-15), contribute to these enquiries?

Films of the 1950s-60s are visually distinctive because of specific aesthetic and atmospheric qualities, resonant in all aspects of the *mise en scène*, and they differ from the naturalism or realism of much contemporary film. These qualities have arisen from various interrelations between film stock, lighting, cinematography, set design,

costume design and acting style and they could also be due to stylistic decisions. That said, they are also by-products of the innovations and limitations of the technology available at the time. The emerging use of colour film, for example, Technicolour or Eastmancolor, influenced the design of sets, costume, make-up, and lighting, to balance colour relationships on film and prioritise vivid colour (Ruedel 2016). Therefore, the sense of depth, and the distinctions between objects on film, are defined by colour rather than by tonal relationships (Society of Motion Picture and Television Engineers, 1957).

The brighter, artificial lighting of these films means that all areas of depth remain lit and in focus, therefore the entire composition can be appreciated more like a moving painting. Average shot times were also longer, giving the viewer's eye time to roam over the whole image and to revel in both foreground and background detail. This abundance of visual information is more than the eye can absorb while the film is in motion and is a characteristic which invites the contemporary viewer to re-watch, pause, replay, and re-interpret through a process of fragmentation.

The impression of garments in motion contrasts strongly with the highly designed, static sets and lingering shots precisely because of their speed and movement, which seem beyond control. The garments appear as blurs, unlike their well-lit and highly focused surroundings. In these excerpts the garment in motion becomes a site of difference in the film frame, due to the specific technological conditions of the 1950s and 60s.

The female protagonists in the films from this era and in these excerpts shared a similar look: all were young, white, and slim. Their costumes and make-up were fashionable and serve to accentuate contemporaneous, mainstream ideas of attractiveness. Films of the 1950s and 60s often placed women in the lead role. As contemporary film director Todd Haynes, who made his own homage to Sirk in *Far From Heaven,*[6] notes:

[6] A contemporary revival of the garment in motion can be found in the films of director Todd Haynes, whose film drama set in 1950s America, *Far from Heaven* (2002) and love story, *Carol* (2015) (based on Patricia Highsmith's novel *The Price of Salt* (1952)) are homages to the films of Douglas Sirk in style and narrative. Haynes acknowledges his interest in Sirk and the themes of 1950s films where 'female characters [are] trapped in social milieu'. The scene in *Far from Heaven* where Cathy Whitaker's chiffon scarf is blown from her neck by the wind and twists, almost convulses, alone in the sky of the screen seems to be expressive of her latent discontent or an unrealised potential.

> Similarly, the melodrama, which is more directed at female audiences, is not about heroic stories of women overcoming their limitations and their constraints or their oppression. It's about people buckling under those very constraints, and ending up smaller and more dignified but passive examples of who they were at the beginning of the movie. (2022)

I challenge Haynes' summary because in those moments when garments are being discarded in my chosen examples, the women are highly active. If the female characters must continue to endure the same societal conditions at the end of the film, they at least metaphorically throw off their constraints for an instant.

Because of the nature of fabric, the gesture and garment can combine to make an expressive display that eludes the full control of the male director.[7] The garments take on an agency of their own, one that is set in motion by the female character. Is there a link to be made between the female character's gestures of discarding, and the gestures I make as a female artist?

Gaines (1990) also references another Sirk melodrama, *Written on the Wind*. She paraphrases Elsaesser's[8] description of the black satin bow detaching from the wreath (Fig. 0.10) as being 'relieved of its representational obligations ... and in this form it seems to carry the strongest emotional charge'. In its motion, the fabric bow, twitching on the ground, communicates in a way that exceeds its given narrative, symbolic, mimetic role.

How might drawing negotiate the material specificity of the filmed garments? And can drawing similarly convey meanings that go beyond representation [or mere re-presentation] of the garments in motion onscreen?

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[7] Sally Potter's *Orlando* (1992), starring Tilda Swinton, provides an example of a female director directing a scene where garments are being discarded, by a female actress if not a wholly female character. This excerpt of discarding shows Orlando physically casting off an interchangeable external identity and the body as female. Its purpose (though not mentioned in Virginia Woolf's book (1928)) is not ambiguous, like the examples by the male directors I am looking at, but resolved.

[8] Elsaesser, 1943–2017, was a German film scholar who had a significant interest in melodrama.

Fig. 0.10 Screenshot of the bow detached from wreath (2019) from *Written on the Wind* (1956) dir. Douglas Sirk. Digital photograph, 580 x 1073 pixels.

Mulvey's notion of 'delayed cinema' (2006) theorises the excavation of previously undiscovered content from classic Hollywood film – a venture achieved by using digital technology. This method interrupts the chronology of film history by bringing the past to the present, and simultaneously by-passes the existing narrative of the films by selecting and examining fragments of them. Contemporary resonance is found in detail that had formerly escaped attention. The garments being discarded by the female wearers in the film excerpts have such resonance for me.

> Delayed cinema works on two levels: first of all it refers to the actual act of slowing down the flow of film. Secondly it refers to the delay in time during which some detail has lain dormant, as it were, waiting to be noticed. (Mulvey 2006:8)

'Delayed cinema' also offers a methodological entry point for drawing to explore particular cinematic moments. By using technology to slow the film excerpts, more visual information becomes available for drawing to apprehend. The technology itself also becomes a new way of looking at the film. Instead of one approach taking precedence over the other, digital technology and drawing can assume parallel roles in the kind of subjective film viewing I describe. The fabrics and furs of the garments

caught on celluloid film, which has since been digitised, make the excerpts more materially complex. This brings new challenges to the practice of drawing and could potentially alter viewers' responses. My research will explore how drawing, including digital iterations, can further extend these moments. It aims to draw the blur caused by the motion of the garments on film, using both digital and analogue techniques, and asks whether this undertaking could also blur distinctions between media.

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In summary, when the changing forms of garments in motion (encapsulated in digital film fragments) are drawn from a female position, the resulting works could offer a new articulation of the subject of garments on film and potentially make an innovative contribution to the practice of drawing.

This research asks how being a female artist affects my drawing in response to the film excerpts. Does working from a female position draw out insights from the film that differ from those intended by the male director? If the body and the garment are linked by a memory of touch, will this association remain once the process of drawing the garments in motion in the filmic examples is completed? And will drawing these excerpts alter current theorisations of film spectatorship, particularly those concerning the female character/actress?

The digital film excerpts are comprised of layers of matter. Their technological adaptations since the era of their production, I argue, must influence their contemporary re-interpretation. In each fragment, the association between the body, and garments in motion away from the body, is brought to the fore by the subject of discarded garments, but now obviously mediated by film and digitisation. This filmic object provides an overlap between analogue and digital media and therefore suggests possibilities for its actual and virtual apprehension. By applying my drawing sensibility to a subject that exists between media, I aim to extend the scope of drawing.

The exegesis will discuss how drawing, itself 'unfixed' and in the 'process of becoming', aligns with the fleeting, filmic moments of the indefinite subject of garments in motion and yet conveys motion in different ways to film. It will examine how drawing can appreciate the garments' texture directly through the visual, but it will also reference Marks's theory of 'haptic visuality' (2000), where tactility over-rides vision when film images become unclear. Through the practice element, this study

aims to extend Krčma's theories on the materiality of film and drawing, and the relationship of drawing to filmic motion.

My drawings may not be able to convey all that the film holds due to the complexity of the film excerpts. But if drawing is capable of communicating and making meaning in a different way to film, then certain details may be amplified and so allow new interpretations of the excerpts. Drawing may not be able to reveal any specific significance regarding these excerpts: however, in the process of discovery enabled through drawing, new modes of drawing may be realised.

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This introduction has defined a context for my drawing practice and provided a background to the selected film excerpts, positioning drawing as the appropriate tool with which to undertake this study. In the following section I briefly outline the content of the following chapters to offer an overview of the structure of the thesis.

Chapter One situates this practice-based research within the context of contemporary fine art and drawing theory. Distinguishing my work from that of other practitioners, such as William Kentridge, Tacita Dean and Anne Marie Creamer, whose drawing examines or conveys aspects of motion within narrative, analogue film, I will concentrate on digitised fragments of the selected films.

Motion in relation to the perception of touch through drawing will be examined with reference to drawing theorists Ed Krčma and Philip Rawson. As a counterpoint to my identification with the female characters, I also consider two examples of contemporary artwork – by Cathy Lomax and Pierre Bismuth – which feature film actresses from the 1950s and 60s.

Chapter Two locates my female body as the starting position from where I undertake the research. The chapter questions the extent to which my self-identification as a female artist influences my approach to drawing the film excerpts. With regard to the intertwining inside and outside of garments twisting in motion, and by applying Elizabeth Grosz's (1994) interpretation of the Möbius strip, I discuss the confusion between mind and body and sense and sensation when viewing and drawing them.

New subjectivities realised through undertaking the drawings are used to respond to the excerpts in further ways. In effect, the singular perspective of the male directors

of the original films will be reimagined via multiple drawn responses that originate from my female position.

Having established that my initial position in fact gives me the mobility to draw the excerpts from different viewpoints, **Chapter Three** establishes a multifaceted approach as the research methodology.

This emergent methodology stems from my ongoing reflection on the drawings produced and, just as importantly, on the processes involved in perceiving the films and making the drawings. This methodology is undertaken via a variety of means and exemplified by images and case studies derived from my practice. The chapter brings together written descriptions of film excerpts, accounts of processes, discussions of methods and materials used, records of dialogue with others during workshops and conferences, feedback generated during exhibitions and accounts of my experience of exhibiting the drawings throughout the course of the research.

Drawing the excerpts becomes as experiential as viewing the film, which appeals through virtual sensations rather than physical senses. **Chapter Four** expands Laura U. Marks's (2000) notion of 'haptic visuality' which explores the embodied perception of the unclear film image. I consider the possibilities that this concept may offer for the practice and reception of drawing.

Not through actual touch, but from vision like touch, drawings of the ambiguous moving image on screen communicate and induce a tactile involvement. Research drawings that are unclear and move between focus and media extend Tamarin Norwood's (2016, 2019) and Philip Rawson's (1979) theories on the relationship between touch, motion and drawing.

The sense perceptions which were heightened through my difficulty in being able to determine the garments in motion on the digital screen prompted me to focus on the blur, as I describe in **Chapter Five**. By comparing the blur to similar marks theorised in the 'language of drawing' and through discussions of the occurrence of the blur in the work of other practitioners, I attempt to define what the blur comprises.

The final series of drawings of the blurred garments are reviewed with reference to touch and movement through an embodied perception of drawing. Conclusions

pertaining to the interpretation and practice of drawing implied through my multiple attempts to draw the blur are further expounded.

In the **Conclusion** I consider the findings of the different facets of each chapter of the thesis, so as to identify and outline the new knowledge that this study contributes to the expanded field of drawing. I discuss future contexts for my practice-based research and how my findings could prospectively be applied to projects within other fields as well as in fine art drawing.

Chapter One – Drawing and Film

To establish a background of practice and theory for my research, this chapter introduces and explores the relationship of drawing to film. The work of contemporary practitioners William Kentridge, Tacita Dean and Anne-Marie Creamer will be considered in order to make distinct the propositions for this thesis. All three artists use drawing to explore or make film. Whereas their methods of drawing relate to analogue film's construction of frames in a sequence (the work of Dean, in particular, makes the connection between analogue film and the visibly handmade drawing), I aim to find ways in which drawing, using its own visual language to communicate, could evoke the motion of film.

I also refer extensively to the work of Ed Krčma, a key contemporary theorist on drawing and film. Krčma proposes in his presentation 'Marking Time, Moving Images: Drawing and Film' (2019) that the concept of drawing changes according to the medium against which it is defined. He suggests that the recent rise to prominence of digital media over celluloid film has made 'drawings' filmic qualities' more apparent, and highlighted film's 'materiality and dialectic of stillness and movement' (ibid.). My research asks how the understandings of the materiality and temporality of drawing itself might be affected when drawings are made from digital film fragments which are viewed non-cinematically on a small screen, in close-up or seen through digital photographs and projections.

The new technologies of film digitisation enable films from past eras to be edited and re-used in a subjective manner. This chapter posits the idea that drawing will remediate the film excerpts, whereby, according to Bolter and Grusin (1999) the original becomes more distanced from its intended use or meaning with each successive iteration. Garments seen in motion on film also complicate the viewer's response to fabric, as discussed in the thesis Introduction, by now being remediated [9] both by film and its digitisation.

If remediation can change the emphasis of the original, I argue that, similarly, a film made by a male director can be re-interpreted, in this case from my orientation as a female viewer and maker of the drawings. Through my commentary on work by two further contemporary artists – Cathy Lomax and Pierre Bismuth – that directly

[9] The adoption of the Bolter and Grusin's theory of remediation by Dorsett, to be expanded on later in this chapter.

references female characters in narrative film of the 1950s and 60s, I begin to emphasise the variation in my position relating to the female figure in the selected film excerpts.

Drawing and Film – Contemporary Drawing Practitioners

I begin this section with a short discussion of the work of practitioners that initially seemed to share similarities with my research aims but ultimately were partially or fully omitted from the thesis. Next, I elaborate on the work of three contemporary practitioners to contextualise my research proposal. My discussion also determines how drawing and film are explored in these artists' work and, by extension, enables me to define distinctive elements apparent in my own work. William Kentridge's (1955-) animation-like films, *Drawings for Projection* (1989-2020), are made by photographing his charcoal drawings. Tacita Dean (1965-) makes films which favour the quality of stillness (unlike mainstream narrative cinema), using analogue media. She also uses traditional drawing techniques to explore analogue materiality. Anne-Marie Creamer's work is a hybrid of traditional drawing practices, narrative writing, voice-over and video used in combination to expand cinematic form and address narrative in new formal relationships.

Claude Heath's drawings (for example *Pitcher,* 2001) that compress three dimensions onto the flat page by translating the touch of an object into drawn line on a surface, were initially included. However, as I recognised that my subjects, the garments in motion on film, were apprehended on screens that were flat and the garments could be touched only virtually, this approach seemed less pertinent.

Drawings of film, and more specifically, mainstream Hollywood feature films, as exemplified by Bracey, Rimmer and Griffiths' exhibitions referred to in the Introduction, were my original focus. However, I narrowed my selection of artists based on themes more specific to my research. For example, Fiona Banner's wall-sized written transcriptions of feature films (1994-1998, Buck 1998), the reading of which recall scenes from the film in the mind of the viewer, seemed contrary to the projective nature of my approach to drawing, where responses expanded out from the film as opposed to returning to them.

Cathy Lomax's work *Film Diary* (2009-) was formative, but as my conceptualisation of the excerpts shifted from them being series of stills to moving, material objects, I selected artist examples that explored the materiality of film rather than re-presented

film as images. Lomax's writing on the construction of the female film image through costume was however influential on my thinking in this regard, as discussed later in this chapter. In Harald Smykla's *Movie Protocol* performances (Bracey and Griffiths 2010), he made live traced drawings from a projected film as it played. His work lasted for the duration of the film and produced an array of gestural marks. Although I employed similar methods in some of my work, I sought to explore the movement of the garments on film rather than extend my own gestural and graphic mark making.

I therefore selected artists whose work moves between film and drawing in an iterative dialogue, as opposed to drawings made in spontaneous response to existing films, or that recreates film scenes or images.

William Kentridge creates his 'animation' by making a charcoal drawing on paper, photographing this, then making alterations to it (Fig. 1.1). The photograph of the drawing is then 'played' in a sequence to make a film of what appears to be a drawing in motion. In traditional animation, such as Disney's rotoscope (described in Chapter Three), individual drawings are made for each 'frame'. Kentridge's approach is quite different: a single drawing is adapted through a process of erasure and addition, in order to gradually adjust the subject of the image, each stage being photographed before the next. The changes to the drawings are not wholly predetermined; Kentridge says they suggest themselves through the drawing and photographing process, which he calls *fortuna,* that is, 'between pure chance and planning' (Maltz-Leca 2018: 21).

When Kentridge's sequences of photographed drawings are set in motion, they work in a similar way to animation where characters and objects act out narratives. They also have an unsettling quality in which the broad and gestural strokes of the drawing appear to be spontaneously erasing and making themselves. Rather than emphasising the motion of the objects represented, his method of drawing, photographing, then adapting the drawing brings attention to the material and process of drawing itself. Instead of the seemingly even, unproblematic depiction of motion on film, the texture of the drawing, its uneven transitions, in part created by the material used and the different amounts of time taken to make the drawings, interrupts its apprehension. According to art critic and theorist Rosalind Krauss:

> It is the very density and weight of the drawing, this way it has of producing the hiccup of a momentary stillness and thus dragging against the flow of the film, that

> opens up the gap between Kentridge's medium and that of film itself… (Krauss 2000:10)

Kentridge's version of animation causes the viewer to notice the explicit materiality of these drawings in contrast to that of film, in which the medium 'disappears' to prioritise the narrative. In Kentridge's work meaning is conveyed through the material difference that exists between the film and the charcoal drawing, whereas in a Disney animation it is the smoothness of the character's movements that convinces the viewer that they are real.

Fig. 1.1 William Kentridge (2011) *Drawing for 'Other Faces' (Landscape – trees and cemetery).* Charcoal and coloured pencil on paper, 79 x 103 cm.

Adapting the subject of the drawings intuitively according to chance, with the broad sweep of the loose charcoal, accentuates a potential difference between suggesting what could come into being and defining what is known. His 'method of continuous revision' (2018:24) is linked to 'the indeterminacy of the point' (ibid.) of the charcoal that he favours; by using a material that is not precise and remains 'unfixed', the drawings cannot be read conclusively.

By using drawing to attend to the motion of film and its subject of garments, I am proposing that drawing can offer ways to examine filmic motion other than through the linear, sequential construction of frames, or via an unfolding narrative. I propose

that our relationship to the continuity and narrative of film has been changed with the advent of digitisation. We can remove excerpts and reorder them in ways that interrupt the original temporal sequence in which the films were made, both in terms of synchronicity of the film frames and the dates of their production.

Kentridge uses the filmic sequence as a technique to convey motion. However, in contrast to film and more traditional modes of animation, his drawing sequences suggest alternative, unequal time scales. These are caused by the different durations needed to make each adaptation to the drawing, yet these timescales are a feature that remains trapped in the narrative sequence. His drawings offer a conception of time that is different from that generated by filmic movement alone. And through this emphasis on material and time, the works draw attention to their problematic subject matter: apartheid in South Africa as represented through narrative devices.[10] I intend to separate my subjects from their narrative and evoke motion in ways other than the sequencing of frames.

In my research the garments in motion mediated on film are already determined as the subject of the drawings. The emergent element of my research practice is the form that the drawings may take in response to the excerpts, rather than the subjects of the drawings being revealed through an existing process, as with Kentridge's *fortuna*. In his *Drawings for Projection*, the medium of the drawings, charcoal on paper, is embedded into the process, whereas in my practice it is the means of making the drawings that forms content that is to be uncovered.

Kentridge's drawings are literally unfixed, the charcoal on paper is continuously being erased and redrawn, and, in parallel, ideas are proposed rather than concluded. However, Kentridge's use of the camera does, to some extent, 'fix' the drawing in time. The camera, with its single viewpoint, remains static in the studio, pointing at the wall, waiting to capture the next iteration of the drawing. Here my method differs as I intend to maintain the unfixed approach to my practice as described in the Introduction, whereby the drawing could potentially take any form. This tactic could potentially extend current understanding of the expanded field of drawing.

[10] This enables the drawings to question, in a non-polemical way, their over-arching subject – apartheid in South Africa – which the act of pinning down in a resolved image would seem over-simplistic and patronising.

Kentridge deliberately favours analogue media and processes, charcoal on paper, photographic stills taken with a 'Bolex or Ariflex' (Krčma 2010) 35mm camera.[11]

> I'm not interested in the computer doing the animation, in filling in between and using techniques of drawing on a screen—there's something about the feel of paper and charcoal that is essential, and that a mousepad and a pressure pen or stylus doesn't begin to approximate. The analogue basis at the heart of it all is essential. (Kentridge 2020)

For Kentridge there is a connection between analogue materials and touch that is presumed not to figure in digital techniques and images. This is an idea I intend to explore through my research by extending the techniques and materials employed in the drawings to include the digital. This will reflect the recent digitisation of the historic film excerpts and may offer new interpretations of the effect of digital materiality on the perception of the tactility of the work.

In contrast to Kentridge's use of drawings in a sequence to suggest movement, Tacita Dean's drawings convey a sense of filmic movement whilst being still. Through the making of film, drawing, photographs and sound, Dean's work expressly explores the qualities of analogue film. Analogue film's status as a disappearing medium – its means of production, processing and viewing being lost in the wake of digital formats – links her choice of subject with the materials used. Dean states that the unpredictability of analogue media will sometimes, 'give you something entirely unexpected, and something far better than what you intended' (2018 a). She contrasts this with the use of digital media where 'Nothing can really happen in digital that is not intended' (ibid.). This is also a notion that I will challenge.

Dean admits an interest in subjects and processes that 'are just about to disappear' (2018 b). Her works are 'often depicting a failed or abandoned vision' (Wallis 2001:9) – the end is imagined, but never realised. Her film work exudes a similar mood, suggesting a subject tantalisingly out of reach, such as her film about the lost sailor, Donald Crowhurst. Her films are almost eerily still, in antithesis to the action, edits and scene changes found in mainstream Hollywood film, for example. By alluding to what

[11] Although since 2020 he has used a digital film camera and the analogue photographs of the drawings have always been edited on a computer (Dawson 2020).

is absent and making connections beyond the frame, her films and drawings remain both speculative and alive, rather than conclusive and memorialised. And by reducing the speed of motion on film, she encourages the viewer to become more aware of the construction of the illusion of movement rather than focusing on the narrative that the movement conveys: taken together these devices belie the materiality of analogue film as a series of still images.

In contrast to the stillness of her films, Dean's drawings are able to convey movement using a number of means. Her 1997 piece, *The Roaring Forties: Seven Boards in Seven Days,* alludes to filmic motion through usage of scale, viewpoints, written notations of camera angles, and the employment of unfixed materials (Fig 1.2). Described by Dean as 'dysfunctional storyboards' (Krčma 2010 quoting from Groenenboom 2001), the seven boards are the visuals, notes and ideas for an unrealised film rather than materials that relate to an existing film. Directions for the characters and props, cameras and sound effects, and clues to the atmosphere and weather conditions are written down for the viewer to project onto the white chalk line drawings. In the dynamism of their marks and materials, and their inclusion of notations that refer to the time and means of filmmaking, as well as the sequential format of the series, the boards recall the motion of analogue film.

These drawings begin to suggest alternative ways for drawing to escape the sequence of stills that comprise analogue film and thereby convey motion on different terms. The 'action' on each board seems to happen all at once, rather than having to be 'read' in sequence. The use of white chalk on blackboard also complicates the drawings' relationship to time. They are 'unfixed' (Krčma describes these drawings as 'unstable' (2010)), suggestive of transformation and transience), both literally and metaphorically. 'To this day, her blackboard drawings are never preserved with fixative; to try to fix them would be to destroy them' (Griffin 2018). The mutable nature of the materials is integral to the work's meaning. As the chalk lines blur, we can intuit Dean having accidentally – and possibly, purposefully – smudged the work, as well as the potential future movement of the materials in her absence. There is a perception of impermanence that keeps these drawings 'alive', as if a moment is stilled but not stopped.

Fig. 1.2 Tacita Dean (1997) *The Roaring Forties: Seven Boards in Seven Days*. Chalk on blackboard, 243.8 x 243.8 cm.

In common with Kentridge's work her films and drawings make sense through an implied narrative. Also, like Kentridge's drawings, Dean's explicitly reference analogue film through their means – the sequential format, and the inclusion of notations that refer to the time and methods of filmmaking of the *Seven Boards* series. Dean has made specific investigations into the materiality of analogue film figured as subject, for instance, in her installation *Film,* Tate Gallery (2011).

My research explores ways in which the still image moves without making reference to a linear, narrative development that has an easily decipherable beginning and end. Dean's films already do this by making the moving medium of film almost still. Because they lack the propulsion of movement pushing a story forward, the viewer can instead absorb the detail and quality of material surfaces. Her drawings also achieve this in part through the use of unfixed materials that maintain a sense of latent movement. I am proposing to examine how still drawing could potentially contain movement, by removing the necessity for the trace of the artist's touch in the application of the materials.

I also primarily view the film excerpts on a more intimate scale, that of the digital screen, rather than at the more cinematic size of Dean's drawings. A film watched on a personal screen has been digitised and pixelated, and its resolution depends on

both screen quality and number of pixels, and if it is being watched online, the stability of the internet connection. These film excerpts, when viewed on my computer, are no longer a sequence of still images projected at a certain speed in the cinema, but light being blocked by systems of colours on a grid. There is a privacy and intimacy involved in watching in this way: the film, more than ever before, becomes our own to re-interpret and find ourselves within.

Deuchar says of the ambiguity of Dean's work 'narratives are not resolved by endings: they require their audience's participation and speculation' (2001:7). The work, often conveying others' stories, seems to look outwards. There is a sense of the projective, an opening out not caught up by the presence of the artist, but instead lending the impression of seeing from the viewpoint of an objective camera. The use of inconclusive narratives in Dean's films also suggests a subject that cannot be fully captured by this viewpoint, leaving the viewer to do the work of completing their significance.

Anne-Marie Creamer's early film, *Amnesia* (1999-2000), is made entirely of still images. She uses both found and altered photographic images of now demolished cinema palaces of the 1920s and 30s, as well as photographs of her ink and watercolour drawings copied from film stills. All are presented in a temporal sequence. 'Everything in 'Amnesia' is in a sense a copy of a copy' (Creamer 1999/2000). Rather than being projections into the future from her mind, Creamer's drawings are versions of the vision of film makers from the past. The use of still photographs of drawings arranged in succession to make a film is not dissimilar to Kentridge's 'animation' method. Their sequential presentation again refers to the frames of analogue film.

Creamer's drawings are small scale, (25.4 x 30.5 cm) and appear modest when framed and displayed on the gallery wall, unlike Tacita Dean's monumental chalkboard drawings. As a projected animation the accumulation of the images at a larger scale makes the drawings more cinematic, but it also emphasises their handmade origins. Like Dean's chalkboards, Creamer's drawings belie the method of their making. The paper buckles under washes of watercolour painting that does not attempt to offer a 'photographic' representation. The strength of composition of the original stills is retained in Creamer's work, a feature which implies that they are drawn from projections.

Creamer's work, *Meeting the Pied Piper in Brasov, a Paper Prologue* (2011) (Fig. 1.3), acts both as the storyboard for a film, and as the film itself. Fifty-four watercolour drawings of successive scenes are filmed being lifted by a female hand out of a box. Seen in sequence, the drawings tell a story: the origin story of a previous film of Creamer's, which itself was not filmed. The drawings, therefore, are the recovery of footage never made. Her hand, which is filmed with the drawings, becomes part of the storytelling. The gestures of the hand emphasise the relationship between the sequential drawings and analogue film, contrasted with the digital mode of the recording of the film. The work shares similarities with early 20th-century silent film in the use of card inter-titles, black and white images and a soundtrack that is not formally linked to the images. Yet it remains a digital recording, to be watched on a digital screen. The viewer, ignoring 'medium specificity', reads the uneven sequence of drawings, resolutely handmade and presented literally 'by hand', as an ode to analogue film.

Fig 1.3 Anne-Marie Creamer (2011) *Meeting the Pied Piper in Brasov, a Paper Prologue.* High-definition video.

Creamer's work recreates images from stills that are also traced, as some of my drawings are, from projections of existing films or film footage. However, her versions are preoccupied with maintaining the composition of the film image as stills. By contrast my research will concentrate on the film excerpts as fragments that combine image and material, and I propose to explore a sense of motion *through* drawing rather than to solely reproduce stills.

For Creamer, as well as Dean, there is a detachment provided by the camera. In Creamer's work this is described by Sullivan as a 'disciplined withholding' (2015). Even if the film is about events that are a record of what she has actually seen and experienced but not recorded, (for example, the premise for *Meeting the Pied Piper in Brasov),* her position is that of an imagined camera, used as a distancing device to view and frame images, rather than the more personal, varied viewpoints that I intend to adopt for this research.

The viewpoint of the film camera remains a contested subjectivity. According to phenomenological film theorist, Sobchack, the camera's movement is our eye, that of the viewer, which draws our bodies and sensations into the film (2004). To Mulvey it constructs the 'male gaze', in which all viewers, regardless of their sexual orientation or gender identity, are complicit (2016) [1975]. It can also be understood as the 'vision' of the director or cinematographer. But, can the camera's viewpoint ever offer an objective vision, recording an unbiased version of what it 'sees', to be interpreted by the viewer, as the films of Dean and Creamer imply? As opposed to theatre, what we view on film is a pre-determined perspective that seemingly does not allow for the selective vision of a specific viewer. However, the mobility of the concept of the viewpoint matters: by imagining the viewer's apprehension of film being more like that of a theatre audience member – selecting which elements to concentrate on, their vision moving in and out of, or beyond, the scene – suggests that the viewpoint of film does not necessarily coincide with that of the camera.

These ideas point towards the methodology of this research where my own physical viewpoint during watching and drawing the films is open to change. My position is not fixed as I apprehend the excerpts – a topic further discussed in the following chapter. I also propose that my physicality as a female artist cannot help but influence my drawing practice, yet it does so without necessarily leaving a trace of my touch in the resultant drawings. This is a key element of the subjectivity of my response to the film excerpts which will in turn, I suggest, have an impact on the drawings. By escaping from the monoptic viewpoint of the film camera through drawing from a female position, I will explore how this change affects interpretations of the subject of the garment in motion, once removed from the original narrative.

In his *Following the right hand of...* (2009) series, Pierre Bismuth draws a line that follows the motion of the gesture of the female character/actress in 1940s and 50s Hollywood films. The marker lines seem to obliterate the body of the actress on screen, in this case Sophia Loren (Fig. 1.4). The even, heavy tone of the line suggests

an unwavering activity, a hyperactive, perhaps even superfluous gesturing behind which the poised head of the actress floats.

Fig. 1.4 Pierre Bismuth (2009) *Following the right hand of...Sophia Loren in "Too Bad She's Bad".* Marker on plexiglass over c-print, 76.2 x 101.6 cm.

Bismuth's drawing does not empathise with the female subject or what the character is trying to express. The subject of the drawings is 'over there' – held at a distance – although the screen is physically touched by the artist during the process of making the drawings. It is a spectatorial approach which observes the gesture of the actress. The gestural marks in Bismuth's drawings seem to refer us back to the male artist making the drawing, rather than to the gestures of the actress on screen. By inhabiting the motion of the gesture viewed on screen, rather than observing it from a distance as the film camera has already done, drawings could go beyond the image to include movement. Here, they transcend being mere representations of the visual subject and begin to describe the physical sensation of apprehending filmic motion.

I also wonder if my body is more capable of empathising with and inhabiting the gestures of the female character because I am a female artist? These are ideas which will be expanded on in Chapter Two and Chapter Four. Bismuth is looking with the detached gaze of the camera, which objectifies the female character by holding her at a distance. By looking at these film excerpts as a female viewer, my relationship to the film excerpts has more mobility than the male-held camera which is fixed into place. I can move in or out with more agility and view the film as I wish, without needing to focus the lens or convey a narrative.

The association between the garment and a present, but not visible, female wearer is explored in the context of a 1950s Hollywood film by Cathy Lomax. The series of paintings *I'm a girl not a ghoul* (2012) include depictions of the white dress worn by Marilyn Monroe in *The Seven Year Itch* (1955) (Fig. 1.5) in which she plays a nameless young woman. Lomax deliberately depicts the shape of the dress as though it is inhabited, whilst not representing Monroe herself. Lomax explains that 'it soon became apparent that there was no need to add a body; the body was already there outlined and nuanced by Monroe's favoured, figure hugging clothes' (2015:186).

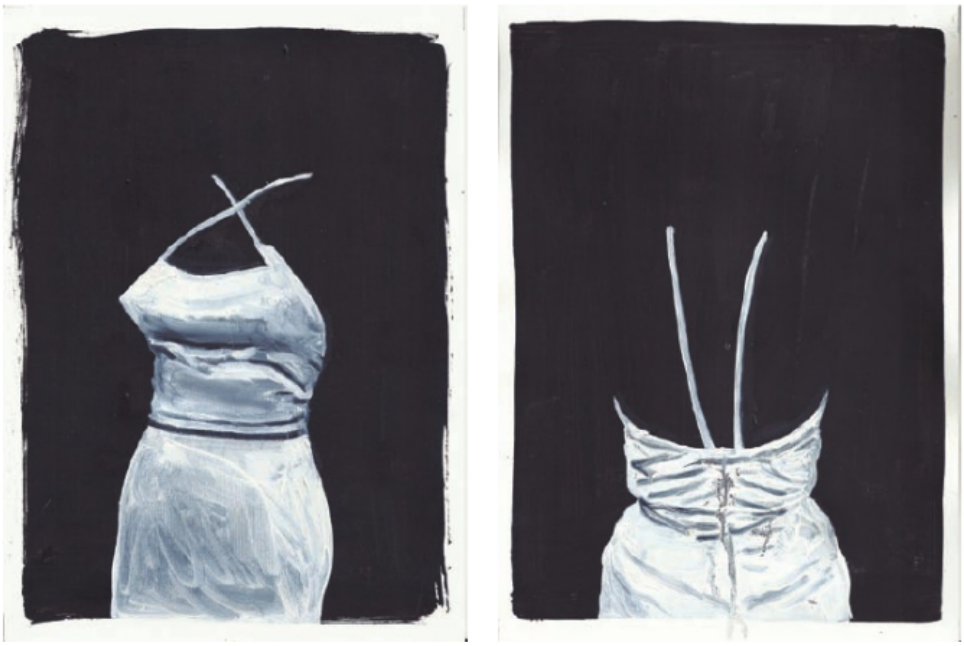


Fig. 1.5 Cathy Lomax (2012) *The Girl Upstairs 1 (front) and The Girl Upstairs 1 (back).* Oil and acrylic on paper, each 30 x 21.5cm.

Lomax proposes that our memory of Monroe's form and its movement in film haunts our response to the image. The definite structure of the empty dress makes Monroe's absent body present in the viewer's mind. By evoking a visual memory of Monroe's sexualised body, Lomax critiques cinema's production of the objectifying gaze – a gaze Mulvey describes where:

> …women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness. (1975:16)

This research, although similar in its exploration of garments' relationship to the female body in film, is distinct in its concentration on clothes in motion away from the

body, which transform into shapes that no longer reference the female bodily form. I propose that this therefore allows for further escape from an objectifying perspective.

Drawing Filmic Motion: Theoretical Background

In this section I discuss precedents for thinking about motion in film, and theories relevant to drawing this motion, in order to distinguish my research. Drawing would seem to be antithetical to film, with drawing often understood as a single, static, fixed image. Krčma (2010), in relating drawing to film, argues that motion is contained in drawing, but in a different temporal register to film. Film theorist Mary-Ann Doane describes film motion as an 'illusion of continuous time and movement' with film being 'divided into isolated and static frames' (Doane 2002:9). Film produces a simulation of movement by playing these static frames in quick succession, whereas drawing is a single image that, according to Krčma, contains time and movement in both its making and its reception. The viewer animates the singular/single image of drawing through an understanding of the movement that is latent in the drawing, whereas film uses multiple images to represent movement, when moved at the correct speed by the projection machine.

> Each drawn mark…refers to a passage of activity and these traces then combine on a single surface to produce an image whose reception happens in time and involves movement, although the movement of course belongs to the eye and mind of the viewer rather than the mechanical projection apparatus. (Krčma 2010)

For academic, author and curator Philip Rawson this is 'the vital, unique quality of drawing, which distinguishes it from the other visual arts - its expression of time, movement and change' (1979:24). Here, Rawson is discussing traditional forms of drawing: the dry drawing implement making marks on paper. However, I propose that expanded forms of drawing, including digital forms, could also convey a liveliness of materials and in doing so might respond in ways that are unfixed and open to change. This research will examine how drawing the garments in film can extend our understanding of the relationship of drawing to motion – as discussed by Rawson and Krčma – in a distinctive way that acknowledges the digital materiality of the chosen film excerpts.

Film stops time by capturing moments as frames and dividing motion into regular intervals. By stopping the motion of its subject in each frame, film motion is not durational according to Bergson's theory of duration, as discussed by Doane (2002:175). Contemporary cultural theorist Brian Massumi explains Bergson's theory of Zeno's Paradox, where the arrow is only actually *in* motion during its flight, which can be quantified once this motion has ended. Motion cannot be 'captured', but its effects merely analysed.

> The *continuity* of movement is of an order of reality other than the measurable, divisible space it can be confirmed as having crossed. It doesn't stop until it stops: when it hits the target. Then, and only then its real trajectory may be plotted. The points or positions really appear *retrospectively*, working backward from the movement's end. (Massumi 2002:16)

Because film is recorded, the motion is only understood afterwards – after the movement has been plotted by the stopped time of each frame. Krčma suggests that it is a simplification 'to say that drawings are still and film images move, because vision itself is durational' (2011:91).

The viewer's participation is required in the perception of movement in both film and drawing. However, the motion in drawing, as we have seen in the drawings of Kentridge, is more acutely perceived because it occurs at *irregular* intervals. I hope to expand this notion in exploring the difference in drawing digital as opposed to analogue film. This exploration would enable me to examine the ways in which drawing can convey motion and potentially return the movement of the garment to one of perpetual motion, rather than halting it to become the discrete frame of an analogue film still.

Drawing from film alters the length of time taken to observe the film, prolonging it through both the act of drawing, and the subsequent viewing of the drawing. Rawson defines motion in drawing as an extension of events occurring beyond the edge of the picture plane. This suggests an expansion of space as well as a continuation of action. Rawson's example is of a figurative drawing where an action is taking place and the viewer completes the action in their mind, in a time and space outside of the given page.

> A sense of space may be extended by events which we understand to be progressing in time, and hence to need more room to complete themselves than the picture actually shows. (Rawson 1979:49)

This theory could easily be applied to the viewing of film, where we imagine scenes and events continuing the trajectory of their movement, and also their narratives, off camera. The drawing is not completed but extended by the viewer. (This accords with the effect of the films and the drawings of Tacita Dean as described on pages 35-6). The imagined outcome would vary according to who was viewing the drawing and it would also be affected by the viewer's own situated understanding or recognition of the drawn image.

Rawson also suggests that drawings can be read chronologically. The original motion of the touch of the artist's drawing implement can be followed by the viewer across the surface of the drawing. The viewer is therefore able to follow the order in which the drawing was made, through the traces of the artist's movement in the drawn mark. For Rawson the motion of the artist's hand and eye is reactivated through the viewer, as though the drawing were a 'time machine' transporting the viewer.

> And where drawing is concerned it seems quite clear that the movements suggested by the traces of the drawing point ought actually to guide the motion of the eyes. The eyes must follow the original movements of the point – all of them, in due scale of emphasis – if one is to grasp the drawing properly. One adopts the mental scanning-pattern which the artist originally set down. (Rawson 1969:17)

Here, Krčma and Rawson agree: drawing contains traces of the movement of its making that are constantly reactivated by the interaction of the viewer. This research will explore whether drawing can convey motion in a way that does not depend on this understanding of drawing as interpretation of handmade gesture. While being produced by the physical engagement of the artist, drawings may emerge which are able to be interpreted without necessarily having to return to the original touch and movement of the artist's hand on the page.

These film excerpts as subjects for drawing, with their double motion of garment and camera movement, complicate Rawson's ideas about reading the chronology of drawing. In combination with the movement of the garments, film also involves the motion of the camera. The camera can be a self-conscious presence in film; the slow-motion pan across the screen following the discarded garments used by Nicholas Roeg, the cinematographer for *Fahrenheit 451*, to film the slip and knickers plucked from and dropped off the bed, draws attention to itself and suggests a latent significance of the discarded garments. Whereas in *Imitation of Life* the camera is static, a hidden observer positioned behind the shoulder of Loomis during the scene where Lora Meredith hurls her fur coat back at him.

> Executing a shot-by-shot analysis of *Imitation of Life* is a challenge because of the ubiquity of camera and character movement and the failure of any shot to be static...Sirk's thoughts on this issue seem relevant: "the camera is the main thing…because there is *emotion* in the motion pictures. Motion is emotion, in a way it can never be in the theatre" (Halliday, *Sirk on Sirk*, p.43 quoted in Fischer 1991:39)

Sirk's comment emphasises the power and intention of the film director to guide, through the physicality of the camera movement, the emotions of the film viewer. He suggests that film can do this by directing not only the point of view but *how* it is viewed. The film camera is therefore not static, but it influences how we respond, controlled by the film director.

By my action of removing the film excerpts from the narrative, the thread of emotion which is generated through the viewer's identification with the movement of the camera becomes disrupted and opens a space in which I can, therefore, respond in alternative ways. The movement of my eyes over and into the excerpts is no longer guided by seeing through the original emotive camera movement alone. The 'fact' of linear, narrative interpretation guided by the director's camera no longer holds. Similarly, I also intend to examine how drawing can expand from the limitations of linear interpretations of the chronology of drawn marks, as espoused by Rawson. Drawing the excerpts, with their complex layers of motion and shifts of subjectivities, may enable me to conceive of new ways for drawing to convey movement. Instead of concentrating on marks that are handmade and lead straight back to the hand of the

artist and their drawing implement moving on paper, my research drawings will deviate from the use of such techniques and also include the digital.

In *Cinematic Drawing in a Digital Age* (2010) Krčma writes of the binary of digital and analogue 'where concepts and processes associated with the analogue' are more attuned to 'embodied perception'. This idea resonates with Kentridge's assertion that '… there's something about the feel of paper and charcoal that is essential, and that a mousepad and a pressure pen or stylus doesn't begin to approximate' (2020). My research also questions whether viewing the once analogue films on a digital screen, as well as drawing using digital and analogue techniques, can also enable a bodily perception. Krčma says this of thinking as an analogue occurrence that produces a physical sensation: 'thinking [is] not presented as the weightless, frictionless code…but rather as thought caught up in the body's purchase and interference, as thought *felt'* (Krčma 2010). I argue that, conversely, the smoothness of the digital enables texture to emerge through the visual, allowing a different quality to be explored by drawing. This stance questions an accepted understanding that analogue images possess an actual texture, whereas the texture of the digital image is virtual and therefore incapable of causing a physical sensation in the viewer.

According to Petherbridge, 'The phenomenological relatedness of vision and tactility in the gestural aspects of drawing constitutes a discourse of touch' (1991:4). If this is so, how can the sense of touch be conveyed if the history of the actions of the artist making the drawing is no longer visible?

Drawings of the film excerpts can be theorised as 'remediations' of the original films: edited, separated, and remade in new media. They are 'the representation of one medium in another,' as media theorists Bolter and Grusin explain, in *Remediation* (2000). There is an aspect of temporal progression to their theory, where new media successively integrates aspects from old media – for example, television borrowing aspects from film. In this research remediation is not presented as having such a linear development, but as more of an exchange of mediation that can occur in all temporal directions, from analogue to digital and back again. By representing the film in a drawing medium, the action of remediation alters its meaning. Even if the work is a detailed copy, the change of media cannot help but alter, even obscure, the original intention of the [filmic] work.

> Something goes forward, through the process of drawing, into a different type of object, which in a sense

> keeps remediating itself and disappearing into more and more closed off, concealed spaces. (Dorsett, 2022)

According to artist, curator and writer and academic Chris Dorsett, in his presentation 'Writing and Drawing' at Arts University Bournemouth, with reference to Bolter and Grusin, the initial concept of the work gets further away with each change of media. This produces two effects: it frees the drawings from having to copy the film excerpts, but also re-emphasises the power of the original excerpt and how it cannot be fully replicated in another form.

*****

In summary, this chapter has clarified ways in which my research diverges from the work of contemporary practitioners Kentridge, Creamer and Dean – whose subjects and techniques move between drawing and film. These artists tend to return their drawings, made using analogue means, to the form of a sequential moving image (Kentridge, Creamer) in order to suggest motion. Kentridge, Creamer and Dean also use written language or sound as an extension to their visual work; in effect, media which unfold over time. This reflects the understanding of filmic motion as the time-based unfolding of consecutive images. This research will now commence, through practice, to explore how drawing can convey the motion of film through *virtual* movement.

By shifting the emphasis from hand-made marks on paper and not confining drawing to analogue means I aim to reveal further ways for drawing to explore the motion of film and to convey a sense of touch to the viewer. In adopting this approach, I extend the theories of Rawson and Krčma so as to include the texture of the digital. If touch and movement have previously been transferred through the visibility of the actions of the artist making the drawing, how will they be perceived if the means of drawing does not clearly demonstrate the linear progression of its making?

This research concentrates on garments in motion moving *away* from the female body rather than suggesting, effacing, or depicting the female body in 1950s-60s film as is the case in the previously mentioned examples of work by contemporary practitioners Lomax and Bismuth. That said, while emphasising the involvement and influence of *my* body as a female artist, this research offers a different approach to the film excerpts. In the following chapter I will explore in detail how drawing enables me to expand from the physical and conceptual starting point of my female body.

Chapter Two – Inside/Outside: Mutable Positions

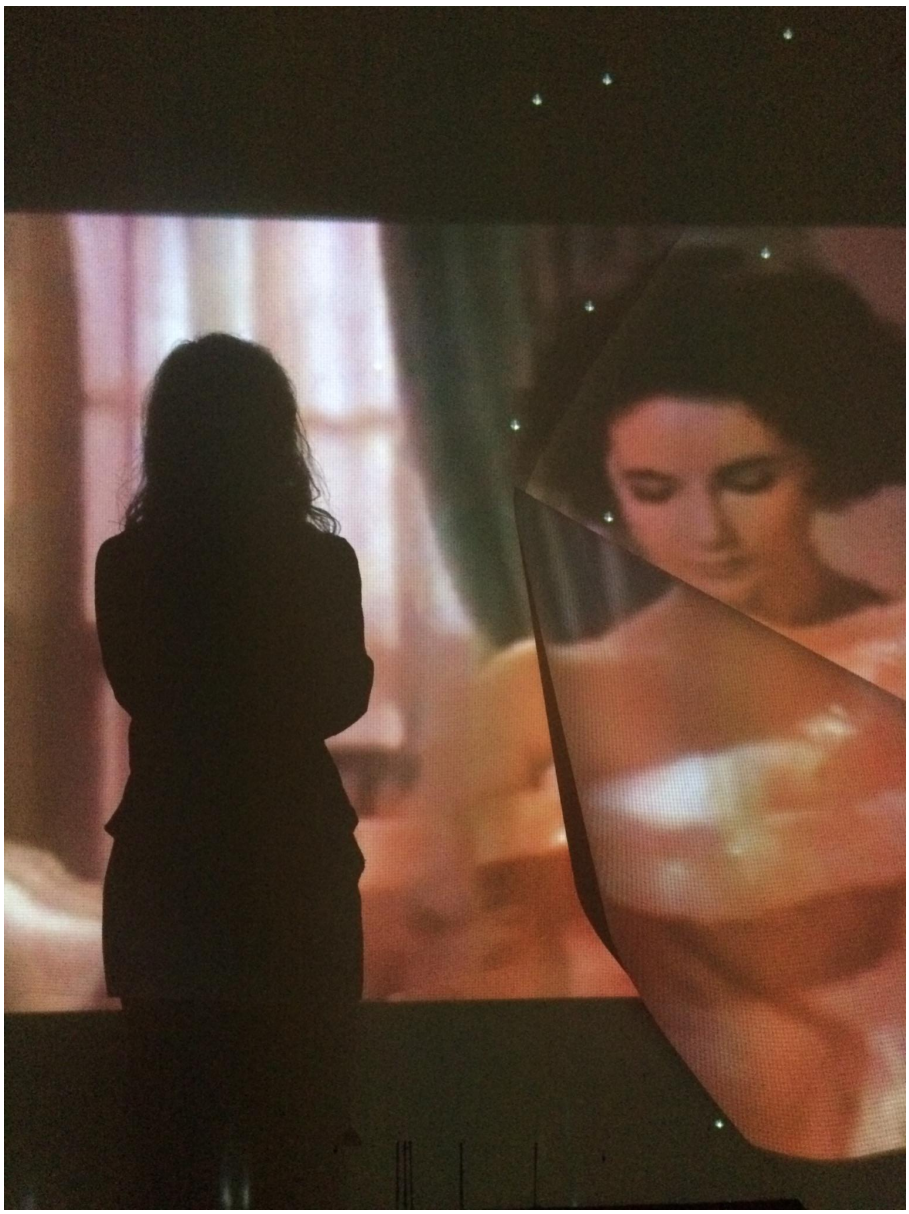


Fig. 2.1 Justine Moss (2019) *Self-portrait: Preparing to Draw from BUtterfield 8.* Digital photograph, 1.3 MB.

This chapter focuses on my position as a female artist viewing the films and making drawings in response to them. It explores not only the different ways in which I identify with the films' female characters, but also the emotions conveyed by the gestures with which they discard the garments. These are the starting points from which I make drawings. The work is underpinned by two questions. Firstly, does being female and responding to the female characters through drawing offer an escape from received versions of film spectatorship and the linear narrative? And secondly, to what extent does my self-identification as a female artist affect my approaches to drawing the film excerpts?

By acknowledging the embodied personal, theoretical and cultural starting points of this research I will discuss the complexities of my position as a female artist, especially those brought to light through the physical involvement of drawing. Using Elizabeth Grosz's concept of the Möbius strip, I suggest that the intertwining of the inside and outside of the garments in the film excerpts mirrors her ideas of mind and body being indivisible – a notion which complicates both my female position and the practice-based aspect of this research.

Meskimmon and Sawdon extend discourse on the complexities of the relationship between drawing and the sex of the practitioner. While their term 'sexed subjectivity' (2016) suggests that being male or being female influences subjectivity, there are no defining essential qualities of either sex that inevitably remain unavailable to the other. Experience differs between bodies and drawing is potentially a way of conveying this. I expand this discussion to complicate the notion that although I identify my starting position as that of a female artist, I am not necessarily fixed or constrained by one version of this identity.

My orientation

My orientation is towards the screen, facing it. I am not facing it passively but watching it actively. I want to merge with it through the action of drawing, and to go inside the screen to touch the garments, just as I did at the costume house. My prior experience *there* has influenced the orientation of my body *here* towards a haptic sensibility of close looking and an appreciation of the texture of fabrics.

> Orientations are about the direction we take that puts some things and not others in our reach … reach-ability is not simply a matter of [an object's] place or location (the white paper on the table, for instance) but is shaped by the orientations I have taken that mean I face some ways more than others (toward this kind of table, which marks out the space I tend to inhabit). (Ahmed 2010:245)

A phenomenological interpretation of the body would suggest I start with my body as the place from where I view, feel and think. My body shapes my perception and my experience. And what Sara Ahmed would call 'orientations' (2010:245) inform what my body turns towards.

Drawing from the female body

Drawing enables me to look differently from the starting position of my body and to get closer to the female film characters. Unlike the male directors of the selected films, I am not fixed behind the lens of the camera: I can move about, adapt my position, and see film from different viewpoints, through different methods. I can get progressively closer to the surface of the film because I am drawing it, until I actually touch it with my hands and eyes. Through the sensibility that I engage when drawing, I can experience detail that escapes me during film viewing. And through the act of making the drawing I can physically interact with the film, as exemplified by the following extract from my research notes:

> My body takes a particular physical position in relation to the film excerpts when I am drawing that makes me experience them differently. In one approach to drawing, where the film image is projected onto paper on the wall which I trace onto, I am positioned between the film and the drawing, my body blocks the light of the projection so my shadow overlays the projected film. I can see the shadow of my body moving on the film as I draw and the film moves. I get as close as I can to the projection on the wall to see more detail on the edges of the garments. The actress in the film looms over me, her clothes are larger than life. My hand could fit into her hand four times but it is difficult to separate my hand from hers as it is covered by the moving film. My hand and body have their own motion drawing these excerpts, in front of the film which is different, but related to, the gesture of the actress and the movement of the discarded garments. My gestures are minute and careful, even for the wall-size drawings, a pause taken between the making of each addition to the line. My drawing takes time. My gestures contrast with the size and scale of her gestures. In front of the screen I am invisible, my whole body is hidden in the film.
>
> When drawing the film directly from a small screen I tape the tracing paper onto the screen, press play and pause immediately, trace the outline of the garment, then press play and pause again and trace its next outline. I am positioned in the dark, crouching over my illuminated screen. The characters and garments are underneath my tracing paper and could fit into the palm of my hand. I am looking down, my neck bent over as if reading a book.
>
> Both these positions that I adopt while drawing close the space between me and the film, until I am touching the moving image. My eye is so close it cannot take in the whole of the composition: it tries to focus on details and decipher what they are. I may have to step back, or lean back to do this, moving away from the picture to see the picture, so details become part of the whole again. My body takes on a certain position in viewing and drawing which makes all three as physically close as possible. They are layered on top of each other and during the making of the drawings get confused for each other.

Justine Moss (2020) Research notes: Drawing from projection.

Merleau-Ponty suggests it is the embodied self that is involved in making artwork.

> … we cannot imagine how a mind could paint. It is by lending his body to the world that the artist changes the world into paintings … that body which is an intertwining of vision and movement (Merleau-Ponty 1964:2).

The body sees and moves together. It can make ideas become tangible in a way that the mind without the body would be unable to do. I propose that I enter film through a different type of bodily engagement when drawing. By paying attention to the starting point of my female embodied subjectivity, I am aware of how I am involved with and how I enter the film excerpts.

Female film theorists Bruno and Marks have previously suggested different ways of approaching film. Bruno's female 'voyageuse' travels into film rather than viewing it at a distance, and Marks' 'haptic visuality' offers an alternative way of responding to film other than the ocular. Phenomenological film theorist Sobchack says: 'In sum, the film experience is meaningful not to the side of my body, but because of my body' (2004:5). As a female artist, with feminist sympathies, I would argue that 'my body' refers specifically to a female body which responds to these film excerpts. When the female characters project their image and emotions onto me, I can relate to their feelings and gestures because of my own body and its knowledge, whilst also escaping it via virtual means.

I cannot *actually* escape my body. I have a female body, but I am also an amalgamation of qualities that are specific to me. I am not only a female body, I am other things and variations of these which make up a specific, but also shifting, subjectivity.

> I will deny that there is the "real", material body on one hand and its various cultural and historical representations on the other. It is my claim … that these representations and cultural inscriptions quite literally constitute bodies and help to produce them as such. (Grosz 1994:px)

The body cannot be extricated from its cultural representation, the two entities reciprocally inform each other. These moments in film appealed to me because I am

female, but I am also 'female' *because of* these film excerpts and the influence of other comparable cultural representations and social constructions that I have encountered.

In watching and responding to these films – all of which are directed and shot by male directors and cinematographers – I re-view the excerpts from the position of a female viewer who has a different relationship to the female protagonist – one which is enabled through a dissimilar understanding of the female body. The female character in these excerpts is not 'over there', as a remote spectacle, their position feels close to mine.

> The body provides us with a perspective: the body is "here" as a point from which we begin, and from which the world unfolds, as being both more and less over there. (Ahmed 2006:8)

For the purposes of this research the *point of view* of perspective is altered by the *experience* of position. The female body, mine, begins at one place but moves about as it approaches the film in different ways throughout the process of drawing.

How I relate to the female characters on film

My experience of being and having a female body influences how I relate to other female bodies and female characters in film. This extends beyond Christian Metz's theory of identification with either the character or the camera when watching film (1982) and also goes beyond Mulvey's theory of the 'male gaze' (1975). As a female viewer, I identify with the female protagonists in several ways:

Firstly, in a specular way, their bodies look similar to mine, a female body.

> The recognition of its specular image as an image of itself is the most significant contribution to the acquisition of the corporeal schema. The specular image, while extroceptively perceived, is also still interoceptively internalized as a kind of double of itself … (Grosz 1994:93)

I define identification as an 'outside-in' response. It involves identifying with the image of the person, but taking this identification to an internal acknowledgement, almost

like looking in a mirror, where your own image is not actually you, yet your sensations nevertheless become complicated with that of your reflection. In the quotation given above Grosz is explaining how we understand our bodies primarily through our own image as seen in the mirror, rather than as shown on film. We can identify with our own image once our body becomes visible to us, where we have previously sensed being within the body but lacked a visual image to marry the sensation to. When we recognise our own body's image, physical sensation becomes looking, and, conversely, being embodied assumes a visual dimension.

I understand the facial expressions and the gestures made by the female film characters and these, in part, help me to understand the emotions of the character. Because of what film theorist Sobchack terms 'the spectator's subjective and full-bodied vision' (2004:59), in the case of female characters, I not only 'read' the meanings of their gestures and facial expressions, but my body also remembers making similar gestures. Observing their actions on film, I almost feel a corresponding movement in myself, a virtual sensation. I know what it feels like to wear these types of clothes, and I recognise how the texture of specific fabrics feel on my skin. I have had the experience of removing garments too. The concentration, then, on garments in motion away from the body heightens this body/memory association.

Secondly, the women in these films were chosen because they exhibited the versions of femaleness which represented the ideals of their time; slim, white, young, they wear dresses, they have long or coiffured hair and full make-up. The styles of dress may seem out-dated, but the level of polish remains a female ideal, to which part of me, despite myself, sometimes aspires. Fifty-five to sixty-five years after these films were made there seems to remain a pervasive element in western culture that women should still be interested in attaining these ideals, even though feminists and other marginalised groups have foregrounded, and women themselves continue to present, a breadth of alternative options.

Thirdly, I am also familiar with this sense of presentation that the actresses exude. Mulvey expresses this as 'to-be-looked-at-ness' – a term also used by Lomax when writing about her paintings of Marilyn Monroe's dress (Chapter One). Femaleness becomes a surface to be critiqued. In the moments of discarding garments this façade falls. Seeing the act of the female character being released from their artificially created and highly polished ideal image has the effect of making me feel free.

The combination of these ways of identifying with the female character because I have a female body is more than a visual identification. I begin to inhabit the body of the characters, their gestures, facial movements, and through these attributes I can also access and empathise with their feelings. When they discard the garments in the film excerpts, the gesture affects me. In the moments when garments are being discarded the characters also slip out of the social constraints of femininity. By using the gestures of their bodies, which are extended to the garments, emotions that should be under control and concealed reveal themselves. When a character throws her garment down I am elated, almost as though I too have discarded these metaphorical constraints myself.

Releasing the female character

This research is informed by a female-embodied perspective proposed by Grosz (1994). The era and medium of the source material, narrative film of the 1950s and 60s starring renowned Hollywood actresses, are from a time when female experiential perspectives were not so well documented. These films visually communicate a sense of female embodiment, although the agency of the female character is not always stated overtly.

My research proposes readings of the moments of garments being discarded where the expression of the garments acts an extension of the gesture of a female character, and in this context my sensibility as a female researcher attunes me to meanings associated with an embodied female experience. As a female artist, am I able to release the female character who is trapped within a male director's version of femininity in the film?

The female characters in the excerpts are defined through their difference to male characters in the way they look, dress and act; their actions are reactions to male characters. In *Imitation of Life* Lana Turner as Lora Meredith responds to the lewd comments of Loomis (her male agent) by discarding the coat he has given her. In *Fahrenheit 451* Julie Christie as Linda Montag throws her underwear off the bed while in a conversation with her husband, who is in the other room. In *BUtterfield 8* Elizabeth Taylor is thinking about the man who tore her dress the night before. In *Le Mépris* Brigitte Bardot is having an argument with her husband when she removes her robe and throws it at him.

These actions or gestures occur in lieu of words and shift emphasis away from the actresses' facial expressions and bodies. The female gesture of discarding garments

ends verbal communication between the male and female film characters, and expresses something that is beyond the body, and capable of communicating something more than intended narrative. Thus, each character moves momentarily beyond the physical and social constraints of her femininity. Gaines (1990) suggests that it is the fabric that is expressive – not the faces of the actresses, and that costumes in melodrama 'seem to capture and hold the pathos before our eyes', rather than the crying face of the actress. In the excerpt from *Imitation of Life,* the coat takes on the responsibility of expression as it moves and folds. This was revealed when making the research notes included below:

> Lana Turner's over-powdered proud face, forget what you already know of her, or have since found out. Immaculate lipstick. Her hair is coiffed under her little black hat. Proud and nervous. Nerves transformed to boldness. Low cut black dress not too low, boat neck. Slight bird-like energy, little black hat perched on the back of her head, white gold curls. Her hair is bleached the same colour as her made-up face. Her eyes shine with indignation, she might almost, perhaps be on the verge of tears. But then the mask will crack. And if her face crumples she won't be Lana Turner.

Justine Moss (2021) Research notes while watching *Imitation of Life.*

It becomes apparent that Lana Turner as Lora Meredith can go no further in the expression of emotion through her face, without it crumpling beyond recognition. To exaggerate her facial expression would cause laughter, not sympathy. In an extension to Deleuze's 'affection-image' (1986:87-95) which exemplifies the close-up of the face moving between emotional states in film as the ultimate expression of pathos, in these excerpts the expression is transferred to the garment. The garment is permitted to become unrecognisable, folded and creased in motion in a way that the face of a 1950s female film actress cannot.

The act of drawing the garments from these excerpts, now separate from the female character and having momentarily released her from the constraints of femininity, and relieved the female body of the burden of expression, further complicates the film excerpts from my female position. For example, by tracing the outline of the garments of the female characters on film, I become part of what I am drawing, my gestures are theirs and theirs mine. The films become my immediate experience. I am not drawing something that is 'over there', as I described Bismuth's tracings of the gestures of female film characters in Chapter One. My drawings, whatever methods are employed, are not only a record of what is seen. Through a physical engagement that intertwines my mind and body with the subject, drawing brings the subject closer. The

gestures I make belong to the garments on screen as much as to me, and I almost become the drawing and lose a sense of myself. I propose that this intense involvement contributes to the idea of my drawing sensibility.

Inside/Outside – Intertwining Dualities

I may view the film from the outside, but by identifying with the female protagonist, and by drawing the excerpts, I also enter into it. Therefore, as the maker and viewer of the drawings I am often simultaneously both inside and outside the work itself. These intertwining dualities are reflected in the double face of the inside and outside of the twisting garments in motion in the film.

Returning to the Möbius strip (1994) to conceptualise the indivisible relation between mind and body from the position of being female and having a female body, Grosz suggests the possibility for multiple facets or positions from which to know through the body.

> The wager is that all the effects of subjectivity, all the significant facets and complexities of subjects, can be adequately explained using the subject's corporeality as a framework … (Grosz 1994: vii)

Grosz allows for complexity of relations to the world, where the body is no longer subordinate to the mind, which 'resists tendencies to dualism, which splits subjectivity into two mutually exclusive domains' (1994: ix). By including the body, divisions arising from the theorisation of the mind as separate from the body are overridden, enabling new understandings of subjectivity.

Her use of the Möbius strip conceptualises these ideas in a visual way.

> The Möbius strip has the advantage of showing the inflection of mind into body and body into mind, the ways in which, through a kind of twisting or inversion, one side becomes another. This model also provides a way of problematising and rethinking the relations between the inside and the outside of the subject, its psychical interior and corporeal exterior. (Grosz 1994: xii)

Grosz's ideas also provide a viable way of thinking about my practice. Through the bodily engagement of drawing – which creates new interpretations of the subject – my mind articulates what I see and sense. Equally, new versions of the subject cause novel bodily responses that are translated into drawing. My drawing practice is iterative and evolving rather than aimed at 'capturing' and defining.

Giuliana Bruno's account of the embodied experience of cinema (2008) switches between inside and outside – being the spectator and being in the film – being with the character or being the observer, watching or inhabiting. Bruno brings inside and outside back round to the embodied experience of cinema. The 'double movement' she refers to recalls the Möbius strip's continuous revelation of two surfaces as one, and is equivalent to the double surface of fabric in motion.

> Cinema becomes part of you in the sense that you 'suit' your own self into it, in an inside out form, in a double movement. In film, you constantly travel from an outer landscape to an inner landscape, and you go back and forth and in between these two forms. So this idea of the inside out is very much about fashion as well. The one thing fabric knows is the inside out. (Bruno 2008:148)

Film affects the viewer in body and mind, in a way particular to the individual, and this personal response is reflected to the viewer by the film. Similarly, clothes externalise internal feelings, and fabric becomes the interpreter, translating the inside into the outside, the psychic into the physical and vice versa. When watching these moments in film, sense and sensation collapse into each other; I understand my reactions and also feel them.

Kettle and Millar describe the interrelatedness of the two sides of the same fabric and compare this to the relation between internal thought and external feeling, which inextricably inform each other: 'Like the reverse and surface of fabric, sense and sensation are different, but not resistant to each other' (Kettle and Millar 2018:10).

The twisting, moving garments under examination here – the mink coat in *Imitation of Life*, the brocade dress in *BUtterfield 8*, the slip in *Fahrenheit 451* and the towelling robe in *Le Mépris* – relate to ideas of 'The Inside Out' and 'The Outside In' that Grosz

elucidates. The garments, as they are being discarded, reveal inside and outside in a way that is hidden when they are worn: they are both the outer layer of the body and the memory of its shape, smell and touch. Inside and outside, combined and interchangeable in motion, take on a new complex form. This intertwining of inside and outside echoes my experience of watching film, making drawings and viewing my own drawings. Such ongoing interchangeability makes it hard to define a fixed position, but the physicality of my body in front of the screen (Fig. 16) offers a starting place for my thoughts and actions.

'Sexed subjectivity'

As a drawing practitioner I see and respond to subjects with a sensitivity potentially linked to my femininity that Meskimmon and Sawdon in *Drawing Difference (*2016) refer to as 'sexed subjectivity'. They identify a gendered approach to drawing that is not restricted to female practitioners, and involves a 'tuning in' to less amplified practices to access overlooked experiences and sensations across sexual difference. When drawing the garments, I am physically interacting as a female artist with the gestures of the female characters which are transferred to the garments. To Meskimmon and Sawdon this opens a dialogue about unique experience, influenced by the sex of the artist, which enables individual differences to be recognised and validated.

> Dialogues through difference not only enable female subjectivity to be articulated, but permit male subjects to move beyond the stultifying logic of the unmarked centre. Materialising the many and diverse dimensions of sexed subjectivity does not entail the collapse of genres but inspires the rich multiplicity inherent in 'speaking across' to unfold their variations. Sexual difference is as multifaceted as it is mobile… (Meskimmon and Sawdon 2016:38)

'Sexed subjectivity' enables multiple different voices to be valued, whilst also acknowledging that sex does influence individual experience and construction of the self. In terms of drawing, Meskimmon and Sawdon argue that these multiple voices do not collapse categorisations of gender but create fruitful dialogues between them. It is this intercommunication that 'speaks across' and enables new combinations of

ideas, and therefore new drawing outputs, which can usefully escape the polarities of being simplistically categorised as ‘male’ or ‘female’.

> [This] doesn’t make drawing an activity of exclusive significance to women, but of vital importance to exploring the very parameters through which sexed subjectivity emerges in and through processes of material inscription. (2016:1)

I would argue that opposition between the sexes is more difficult to ignore. My identification with the female characters is perhaps stronger because the films are male interpretations of femininity from which the character partially escapes through discarding the garments. The act of drawing can offer a less polarising alternative version of these excerpts. Also, by attending to the expression of the garments, it opens the excerpts up to further potential interpretation that is not specific to either sex.

Meskimmon and Sawdon believe that drawing is a particularly good approach through which to explore such ideas.

> … drawing provides unusually rich practical, material and theoretical tools for facilitating the articulation of sexed subjectivity in and through difference. (2016:1)

They use the idea of difference in a similar way to Pollock, highlighting the impossibility of an ultimate and divisive classification of the sexes.

> Any differentiation depends on the relations between the temporarily distinguished terms. Thus to produce the momentary effect of difference (distinction) there is always deferral between the terms which can only produce difference in a kind of negative relation. This interdependence of masculine and feminine undoes the kind of gap, difference, to which we might linguistically aspire to get things straight and clear, and installs what appears to be the opposite, a constantly deferring co-emergence and interdependence. (Pollock 2007:140)

Drawing may be interpreted as a process and medium which can reveal the unique subtleties of subjectivity. Instead of having to be defined as either masculine or feminine, drawing can explore this 'gap' between, through its own unfixed emergence. Drawing, rather than being a female activity, is both an action, and a product of that action, and can inhabit and explore different subjectivities without negating or simplifying the relationship between male and female.

Multiple positions

For me, this open-ended notion of drawing and its propensities extends to an idea of female subjectivity that is not itself conclusive. The act of drawing from the films has revealed the existence of multiple positions from which I might interact with these excerpts; I do not possess a fixed perspective that is female. I approach these excerpts with different facets of who I am: myself; my self-image; the me that is projected onto the female character; the me that is altered when the female character is projected back onto myself; and me as the artist interpreting the film excerpts of the female characters.

Through drawing I *virtually* escape my body, as artist and writer Avis Newman suggests:

> Drawing is capable of addressing the experience of ourselves in action – and therefore as mutable beings.
>
> In the rhythmic play of drawing, there exists an equivalence between those sensations where the sense of ourselves is not predicated on a unitary bounded image, but is experienced as both inside and outside. (Newman, A. 2003:12)

The movement of drawing, the sensations that arise through making it and looking at it, offer respite from the necessity to pinpoint a position or identity. The movement of drawing becomes an experience that is felt in the body but does not include the image of the body. The defining of the self is on-going and drawing is a way of exploring this:

> Drawing or writing: the tracing of the blank sheet is the beginning act of symbolising the self and its reality … This act is not to be interpreted as the sign of a

> transcendent subject but as a continuous redefining of existence, open to remapping and negotiations … seeking the limits of the self and the knowable. (Meskimmon and Sawdon 2016:10 citing de Zegher 1996)

Here, drawing – by revealing the participation of the mutable body – has the potential to escape the constraint of a singular perspective. This 'drawing body', which can assume multiple viewpoints, disrupts the idea of a fixed position when viewing the film excerpts.

*****

In this chapter I have explored ways in which my identity as a female artist is expanded by looking at and drawing the film excerpts. My research begins with my inhabitation of a particular position. I identify with the female film characters because of my self-identity as female. And my previous experience handling film costume lends me a heightened sensibility towards the garments.

I experience a sense of elation when seeing the female characters discarding the façade of femininity that these garments represent because I relate to the female character on screen and can understand the constraints that they are subject to. Due to digitisation and other contemporary technological affordances, the subtexts of these films may be revealed more readily now than in the 1950s-60s when they were made. The garments manage to convey something beyond the capability of the female body on screen. I proceed to question whether drawing from film is capable of more fully revealing what these garments are able to express.

By including the theorisation of my body in the practice of drawing – and in taking a cue from Grosz – I allow for new subjectivities combining mind and body. The involvement of my body when drawing distances my body from any fixed image or closely defined position of femininity. As Avis Newman has suggested, the act of drawing is implicated in constantly redefining what the self is and what it knows. The practice of drawing provides a mobile experience rather than maintaining a fixed perspective. It engages my body but allows me to move beyond a reductive classification of a female body. Drawing changes my female identity from being a limitation to a dynamic starting position. Seen in these terms, drawing therefore offers a valid and richly informative alternative form of film spectatorship.

There is more than one version of my subjectivity, more than one position that I take. Indeed, there are several subjectivities at play when I view and draw the film excerpts: my self-image; myself as the artist; the female character; the female gendered spectator. By moving out from a singular interpretation, new responses and approaches can be uncovered through drawing from such various and unfixed viewpoints. These will be explored in the following chapter.

Chapter Three – Faceted Enquiries

Fig. 3.1 Justine Moss (2021) *Studio Wall – Examples of Garments Being Discarded by Female Characters in Narrative Film.* Digital photographs, 80 x 90 cm approx.

This chapter describes how my research methodology emerged, and goes on to show what my multi-faceted practice can reveal about both the film excerpts and drawing. One of the strengths of the multifaceted approach is that it discloses aspects that would not be available if I had chosen to work with a more linear progression of artworks. In bringing together examples of my research notes, images, sections of creative writing and accounts of making and exhibiting work, the chapter demonstrates how drawing offers me the mobility to apprehend the excerpts from different viewpoints, from far away and close-up, from inside and out, until I am not only looking at the film fragments, but physically experiencing them.

Where Chapter Two defined my fundamental position for this research as an artist in a female body, the place from where I see and draw, this chapter expands, in detail on the act of drawing, and shows how the practice began to reveal ways in which drawing could complicate the binary of mind and body. The process of drawing the garments being discarded in excerpts from the 1950s-60s films: *Imitation of Life, BUtterfield 8, Le Mépris and Fahrenheit 451,* moves me from the fixed position of the

female body, and collapses sense[12]/thought into sensation/physical reactions to the extent that the states of being either inside or outside the film become confused.

Emerging Methodology

I began this research by aligning my methodology with Barrett's description of 'emergent practice', a notion which complements my speculative approach to drawing (as discussed in the Introduction), whereby the drawing is often 'a left over from the process of discovery' (Norwood, 2019). An emergent practice concentrates not so much on the outcome but on '… the processes and methodologies through which the outcomes were produced' (Barrett 2007:5). The focus is on what the processes reveal, what happens during drawing as an action, more than *the* drawing as a finished 'artefact' or a conclusive piece of work.

The creation of meaning in the work does not stop with either the intention underlying it, or with the completion of the artwork. It is partly formed in an ongoing process of reflection which makes sense of what is made and encourages further adaptations and responses.

> As a result of this reflexive process, methodologies in artistic research are *necessarily* emergent and subject to repeated adjustment … (Barrett 2007:8)

The prospect of the methodology remaining alive to change during the making, viewing and consideration of the work relates to my initial ideas about my own drawing practice being 'unfixed', and accords with Barrett's statement:

> '…within the context of studio-based research, innovation is derived from methods that cannot always be pre-determined, and "outcomes" of artistic research are necessarily unpredictable. (2007:6)

In the context of my creative practice, original responses arose out of methods that could not be foreseen at the beginning of the research. The methodology was only revealed through an emergent reflexive process, after the application of techniques that were unknown to me at the outset of the research project. However, to an extent,

[12] Perceived by the senses.

the parameters of the research methodology and methods employed had already been suggested by my understanding of my own creative work and practical experience in drawing as an expanded practice. The methodology is in a sense restrained by a drawing sensibility, outlined in the Introduction, that is *my* particular sensibility, one which initiates from my female position, as discussed in Chapter Two. This account of my chosen methods begins by describing those I was initially more familiar with and then opens out to describe the experimental means that I devised in order to answer my key research questions. As Steve Garner paraphrases Terence Love:

> … the traditional grounding of the model in 'research methodology' should be replaced by a model where candidates have to account for their ontological and epistemological perspectives before they offer a methodological perspective on which their research methodology (and then the particular research methods) is based. (2008: 22-3)

The methodology in this case is not a framework that is applied *to* the research, but is one which instead develops *during* the research, through practice, and from the position accounted for in the previous chapter.

This methodological approach mirrors the garments in their motion across the screen. The garments as they are being discarded are aspects of the scene that have been planned, but their exact behaviour is unplannable. Yet the level of the unpredictability of their movement also has parameters. The movement and appearance of the garments in motion are dependent on certain conditions that are fixed before they are filmed. Their fabric type and weight has already been decided by the costume designer; the way they can be thrown may have been improvised by the actress, under the supervision of the director. Decisions have already been made about these moments; they have been pre-planned, and yet they are still unpredictable. This approach would often be expected and welcomed in a fine art practice. Although the processes, materials and scale of the drawings are chosen for specific reasons which can be explained and rationalised at the outset of the making process, it is during the act of doing, of carrying out the processes, of making, that further realisations about the subject are suggested.

Reflecting on practice

As William Kentridge states in the introduction to his lecture series about his drawing practice, the content of his talks is '… not an interpretation of works I have made, but reflections that stem from them – more specifically, that stem from the activity of making them' (Kentridge 2014:2). In my own practice, when writing about my work, I try not to be explanatory of the process or outcome, but concentrate instead on what is revealed, upon reflection, in the making of the drawing. In this way, new insights come into being only through the pre-condition that I have undertaken the process of drawing. It is also important that the drawings produced for this research are not explained away, and their possible ambiguity is not disregarded. This brings the drawings closer to the excerpts. Here Carter's criticism of artists for over-explaining *how* and *why* they made their work, and thereby crushing the vitality out of the communicative possibilities of their artworks, is particularly appropriate.

> As a result they [artists] dematerialise the process that produced it, creating a two-dimensional text 'so self-explanatory, so easy to interpret', as Rilke found, that one is 'limited precisely by what ordinarily seemed to open all sorts of vistas'. (Carter 2004:26)

By writing about the reflections that stem from the processes of making the drawings, rather than my methods and reasons for making them, the drawings are found to contain more than I intended or expected. Additionally, the process of reflecting on the work in writing further expands the complex associations which arise from exploring the elusive qualities of the excerpts through the act of drawing. The drawings are not interpreted as conclusive artworks. Instead a record is made of fleeting responses to them, in some way slowing the process of intuitive decision making that precipitates new strands of work.

> Methodologically speaking, the creative process forms the pathway (or part of it) through which new insights, understandings and products come into being. (Borgdorff 2010:46)

These realisations are, by their nature, subtle and could easily go unrecognised. Again, this refers to my initial idea of the drawing sensibility, where the close attention to the detail of the subject is integral to the practice. Drawing is undertaken in a state of heightened awareness, where this attention takes precedence over the drawing

itself (Ruskin 1904) and through an 'intimate contact' (Krčma 2019) with both the subject of the drawing and the process of making the drawing. In this state, small differences, changes and details can more readily be noticed, and new thoughts and sensations come into being, which can later be reflected on and written about. It is precisely these heightened responses that suggest ways to develop the work. Seemingly intuitive connections can be understood as non-conscious decisions, both generated by and linked to the embodied, habituated acts of practice.

> Central to process-based understandings of the world is the need to produce knowledge that escapes 'a consciousness-centred core of self-reference' and instead calls attention to the pre-cognitive and affective dimensions of practice. (Thrift 2005:5)

According to Thrift these ways of responding could be interpreted as prior to conscious thought and linked to an affective dimension of understanding which pays minute attention to every nuanced reaction to external stimuli. The immersive experience of making lends itself well to this kind of highly sensitive understanding which can, in turn, help to explain the intuitive aspects of practice. These means of response are not self-referential investigations into subjective feelings, but forms of knowledge that attend to those sensations which are unconsciously woven into the drawing process.

Barrett and Bolt describe types of unconscious knowledge – felt by the body before they are understood by the mind – as arising from interactions with the existing material of the world during creative processes.

> Carnal, bodily, or visceral knowledges are produced by *intervening* in the world through creative and material acts of 'making sense'. (2013)

This type of knowledge is a co-creation between the practitioner and the material harnessed by the practice. Materials act in a certain way, and as a practitioner I have learnt to predict these actions and incorporate them into my practice. 'Our intention is partly formed through our relationship to the material' (Grosz 2020). There is an interdependence between how the work is made and how the materials are chosen.

Knowledge of materials accumulates with their regular use, informing the work and influencing further adaptations, as well as how the work is interpreted.

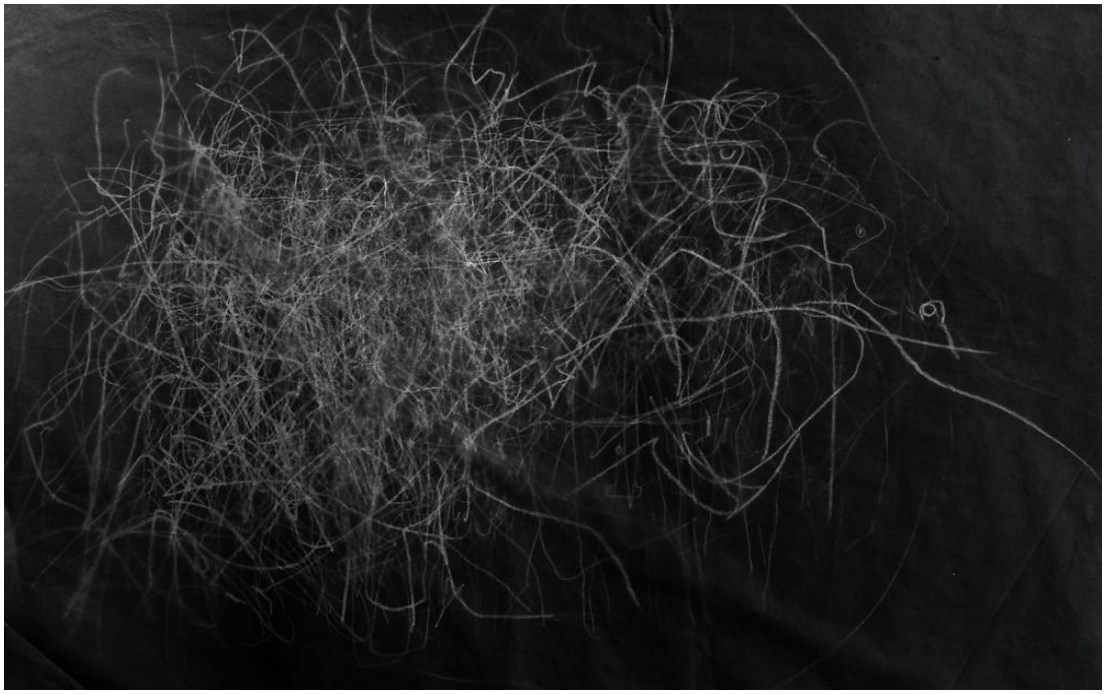


Fig. 3.2 Justine Moss (2018) *Film Duration Drawing (Colette).* Pencil on paper, scanned, inverted and digitally printed, 29.7 x 42 cm.

Film Duration Drawing (Colette) (Fig. 3.2), made at the beginning of the research, is an inverted digital print from my initial pencil drawing, made while watching the film *Colette* (2018)[13]. What follows is my description of making the drawing:

> As soon as I begin drawing, I become aware that my pencil line cannot begin to capture everything that is in the film and need to select one small aspect of it. Not only does the film image keep changing, but each element within it is constantly moving, often in different directions, around the screen. I concentrate on details of Colette's costumes; they get bigger and smaller as the camera pans in and out and as the character shifts from one side of the screen to the other. I realise that my paper is the screen. I try to draw the change in position of the detail that I have been looking at. But it is impossible to keep following the same detail for long, it is so frenetic and only exists for a short time to be replaced by a new character or a new costume. At the same time the other details are so distracting. My hand cannot move quickly enough to represent any amount of detail, if I try to draw a representation – of a lace collar, for example, in a more static, close-up scene – I have to complete it from memory, because it disappears before any sense of it can be established.

[13] Biographical drama about the female French writer Colette, played by Kiera Knightly, directed by Wash Westmoreland.

> It is difficult to hear the dialogue and draw at the same time. Their words are replaced by my internal voice as I draw from the screen, giving myself new tasks and parameters – rules to try and best capture what I see.

Justine Moss (2018) Notes on drawing the film *Colette* at the cinema.

Writing about these drawing processes and my associated responses is a way of 'fixing' them so that they may be 're-played' in the present. The writing can only happen afterwards because drawing usually involves my whole being; I have tried recording thoughts *during* drawing, but found it nearly impossible to draw and speak at the same time. In fact, thinking of the right words impeded my hands. When my mind was no longer fully engaged with the activity of my hands, there was a sensation that my hands were no longer my own, and that I would lose control of them. And had my mind not been fully engaged in what my hands were doing, the work would have seemed to lose its meaning; mind and body were co-creators in the act of drawing – a state that was impossible to describe in the moment.

There are methodological precedents for this. Elizabeth Price's essay *sidekick* (2009) is about a ball of parcel tape wound around itself, over years, to produce a 'boulder'. Her commentary emphasises the gap between outputs of practice and writing *about* the practice, as well as the disparity between the intentions of the work and its outcome. The writing opens up unintended meanings and associations of the artwork, while admitting the failure of writing to describe exactly how and why it is being made. The process of creating the boulder and the memory of this become confused during each written interaction or period of reflection.

> … I find it quite difficult to remember clearly the distinction between the experience and the terms in which I have chosen to relate it …The tactics of the text have obfuscated the memory of producing the boulder. Also notwithstanding that these tactics have included attentive detail, the text does not seem to account for the thing with anything like the necessary particularity. (Price 2009:130)

Like the theory of remediation mentioned in Chapter One, writing about the artwork, its process and outcome in a descriptive way, makes a new artefact that would not exist without the thing which it is trying to describe. Writing does not necessarily bring

us closer to the artwork, indeed at times, it even obscures the memory of how the work was made, and may cause its subject to get further away with each iteration. However, the descriptions as creative, reflective responses are useful because they open the drawings out to interpretation rather than providing explanations that close them off, as mentioned in Carter's (2004) description of the 'two-dimensional text.'

Written film descriptions

To help me uncover and develop themes encapsulated in the material of the film sequences I have also written descriptions of the film excerpts. The descriptive passages were written whilst watching, pausing, or remembering the film excerpts. The descriptive writing has an experiential component that is expressed linguistically. The sensual richness and specificity of vocabulary used to describe cloth extends the experience of watching the film sequences. Thus, descriptions of the excerpts verbalise the more poetic and imaginative preoccupations of this research, rather than the theoretical aspects. Examples include the suggestion of the present/absent figure 'like a ghost' in the *Imitation of Life* description (below), the material inside the garment which is likened to skin in the *BUtterfield 8* description (p.113) and the slip in *Fahrenheit 451* becomes like the 'head of a rose' (below). Similarly, drawing can evoke some of the more fugitive concepts of the excerpts. The associations extend beyond the screen to encompass something more personal, namely first-hand experience and imagination.

> The coat now lining side out, a triangle of white fabric seen lifted by Turner's gloved hand as she leans slightly backwards with the force of spinning round and flinging the coat.
> She turns her head and body back round to the left, the coat flies up, lining side out, in a ghost-like form, the height of Turner, obliterates her face and most of her body. The coat then spins fur side out again as Turner turns towards the door. The coat collapses into the arms of Loomis whose back is towards the camera as Turner runs out of the door, through the office gate and out of shot.

Justine Moss (2019) Description of mink coat being discarded by Lana Turner as Lora Meredith in *Imitation of Life.*

> The arm, hand palm down, reaches in from the left side of the screen to pluck up by the waist the white satin slip lying horizontally across the bed. As the wrist snaps back it is pulled upwards and backwards from the green geometric floral counterpane and is then pushed forward and downward, the camera follows it as it leaves the hand and falls beyond the foot of the bed onto the orange oval shag pile

> rug. It lands in the middle of shot in a whorled heap, like a head of a rose. The pink gauze knickers land nearby.

Justine Moss (2020) Description of slip and knickers being thrown off the bed by Julie Christie as Linda Montag in *Fahrenheit 451*.

During 2020 I joined an online creative writing group[14] with the aim of supporting further development of my ideas through descriptive writing. Writing creatively became integral to my reimagining of the film excerpts from different positions. Members of the group, to whom I had shown the momentary excerpts, would suggest 'points of view' from where I could write. These included writing *as* the robe in *Le Mépris,* or thinking about how the skin itself feels, whether it is liberated or exposed once the robe is discarded. The various personal interpretations offered by group members regarding the significance of the garments in motion further encouraged me to think that one conclusive interpretation of the excerpts was not sufficient.

The passage below is written in the voice of Brigitte Bardot, playing Camille. To describe the action of removing the robe from the perspective of Bardot's experience, I re-enacted removing a robe of similar weight and style from my own body, during the same amount of time that it takes in the scene. I needed to literally act this out because in the excerpt Bardot is behind a rock and not seen removing the garment in the scene itself – therefore I had no visual reference from which to copy my actions. The exercise enabled me to describe the physical feeling of removing the robe. It illustrated what positions the robe would take when enclosing and being released from Bardot's body and, importantly it suggested how I might go about translating these experiences, real and imagined, into conscious thought through description.

> The robe is too big, I roll up each sleeve. The heft of the fabric makes my wrists seem smaller, twig-like.
>
> I wrap my arms around myself to hold the robe closed. It is half as much again too big. I hold it against my body allowing me to see my own feet walking down the limestone steps, from one chalk platform to the next. I must act cool and angry and walk nonchalantly. I must not slip as I accuse Paul 'Do you want to start again?' It's a battle cry rather than a question.
>
> On the ledge, no longer seen by the camera's gaze, I stand facing the sea, feet firm on the chalk, toes spread in the warm dust.

[14] Led by Petra McQueen, PhD candidate and teacher in creative writing at the University of Essex.

> I uncross my arms; the robe falls open and I grasp it by the bottom lapels at waist height. I pull the robe down and back until my hands meet behind me, bound by the fabric. I'm the figurehead of a ship, leaning out to sea. I bundle the robe off one arm into the other hand and twisting the top of my body, launch the robe upwards and backwards.

Justine Moss (2021) Research Notes – Discarding the yellow robe as described by Brigitte Bardot as Camille in *Le Mépris,* from my imagination.

A space from where to project

In the early stages of the research, I organised a residency[15] which proved to be invaluable to the project. It enabled me to test out initial ideas through drawing in a large space where I could view the film excerpts both from a distance and close-up. Crucially, the light in the space could also be controlled so as to allow me to project and draw from the screen in the dark (Fig. 3.3). To follow is a description of making drawings with the projector in the project space:

Fig. 3.3 Justine Moss (2019) Photograph from my residency at Asylum Studios, showing the back projection of *Imitation of Life* in the dark space.

[15] Asylum Studios in Rendlesham, Suffolk, where I now have a studio.

> I slide the finder on the screen to the beginning of the clip and switch off the gallery lights. The image of the orange brocade dress held up in her hands appears immediately on the paper. The paper itself is slightly draped. The room is illuminated by the light of the projector. Even though the image is warm flesh tones, rose and golds, the room is suggested in blue. I walk towards the projector my heels clacking on the floor. The projector is whirring its circular sound. Its light reflects from the wall onto the painted floor below the paper, the floor appears wet, as though the light has dripped down. I approach the pool of light.

Justine Moss (2019) Description of the process of drawing from a projection of *BUtterfield 8* during the Asylum Studios residency.

My own studio is a more enclosed space where I work quietly and methodically, absorbed in the task of drawing. This is described in the following excerpt from my research notes:

> Now, in the windowless antechamber of my own studio I sit alone and in silence, unseen and removed, hunched in the dark over the glow of the screen. I am completely absorbed in starting, drawing, stopping, starting, drawing, stopping for each position of the garment.

Justine Moss (2020) Description of the work of tracing from the screen.

Exhibiting work and sharing practice

I exhibited a range of in-progress pieces rather than finished or conclusive works in a research and development exhibition *Film Clothes* (2019) at Asylum Studios (Fig 3.4). Verbal responses to the work from other practitioners were invaluable in consolidating my ways of thinking about the project. Emma Withers[16] emphasised and validated the sense of fleetingness and contingency of the drawings that reflected the garments in the excerpts and Srin Surti[17] acknowledged the importance of the relationship between the written descriptions of the film excerpts and the images.

The written film descriptions brought a different understanding to the film excerpts that became more than their constituent parts when interrelated. During the public exhibition the writing enabled visitors and others to 'see' the excerpts of films they had not viewed, whereas the drawings had a more evocative appeal. Although writing and drawing both described the same filmic moment, neither method was intended to

[16] Emma Withers – artist and fellow studio holder at Asylum Studios, Turps Art School alumni.
[17] Srinivas Surti – artist and current practice-based PhD candidate at Chelsea College of Art.

illustrate the other, but instead they worked together to extend the excerpts by appealing to different registers of perception simultaneously.

Fig 3.4 Justine Moss (2019) Photograph of *Film Clothes* research and development exhibition at Asylum Studios.

The roles of critique and discussion with fellow practitioners, at formal and informal levels, have been vital to the development of my work as they provided a method of testing and reflecting on my ideas. Such exchanges have taken place in a variety of contexts: as attendee and presenter at drawing symposia; in my role supporting and taking part in workshops and exhibitions as part of my Arts University Bournemouth studentship with Professor Siân Bowen and as a member of the AUB drawing research group *Transformative Matter: Material Trace*.

As part of my studentship, I had the opportunity to make work in the alternative setting of the CRAB studio at Arts University Bournemouth, a vaulted cavern-like space, with a large ceiling light and uninterrupted white, curved walls, quite different to the dark, cell-like confines of my own studio space. Working in this setting had implications for my practice. Being able to work alongside other people, yet at a distance within the large studio, meant that the work took on a more performative dimension (Fig. 3.5). I became aware of being seen while working, and conversely I could also see what others were doing. This made me more conscious of my physicality while drawing, not just from the inside, but also from a detached outside perspective. From this viewpoint my own actions seemed to have the potential for being as interesting as the

drawings themselves, not so much in the marks left as a trace of my gestures, but regarding the essential physical movements which were integral to the making of the drawings.

Fig. 3.5 Me, working in the CRAB studio at Arts University in Bournemouth 2018 and discussing the drawing with MA Fine Art students.

Over the course of four years I have supported students in drawing workshops and undertaken projects alongside them at AUB, spudWORKS at Sway in the New Forest, Royal Botanic Gardens, Kew, London as well as online and have written and delivered a three day *Drawing Motion* workshop for MA Fine Art students.[18] Working with other students at AUB has allowed me to recognise the seemingly limitless number of potential responses to one brief, each instigated from the specific position of each practitioner. By making my drawings simultaneously we were better able to discuss drawing as experiential process rather than as outcome alone.

My thoughts on drawing have also been impacted by my involvement in exhibitions at AUB. Work initially made in a workshop setting for *Drawing Boundaries; Folding Islands*[19] and exhibited alongside that of other staff and students on the floor of the

[18] 8-10 July 2019.
[19] This was ultimately exhibited at the British Pavilion, Biennale for Architecture, Venice 2018.

CRAB studio was displayed in a seemingly contingent way but gave the sense of different responses generated from the same starting point coalescing to create a whole. *Mechanical Human Matter* in TheGallery at AUB[20] whereby contributors worked on top of, and in response to, a drawing by another practitioner, was more traditionally displayed. Drawings were framed and hung on the wall, but the exhibition explored a way of working that was not reliant on conclusive works by individuals. Instead it examined the interplay of ideas between practitioners through practice itself.

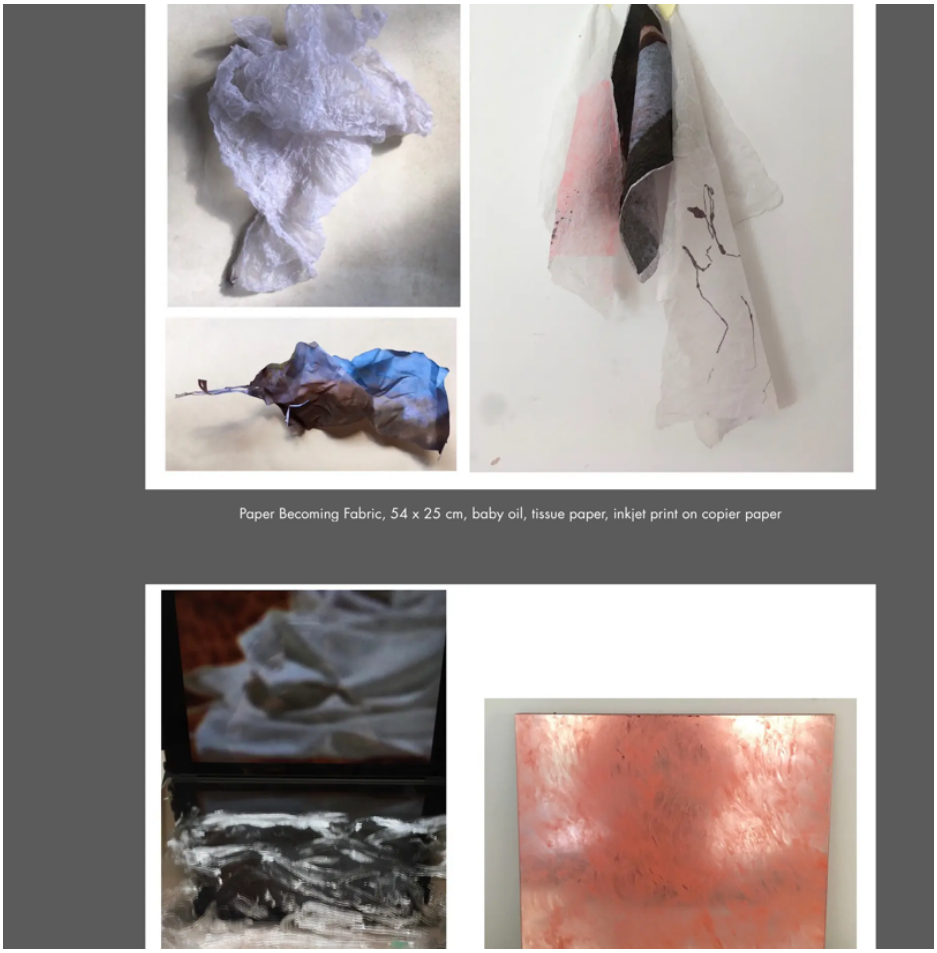


Fig. 3.6 Justine Moss (2021) Screenshot of some of my outputs from the *Fugitive Materials* workshop in the online group exhibition.

Three online[21] workshops with Professor Siân Bowen at AUB under the title Art and Its Afterlives – Would you Trust a Stranger with your Artwork?, Drawing with Fugitive Materials and Extraordinary Plumbago [22] enabled participants to discuss drawing

[20] December 2019-February 2020.
[21] During and since the global Covid pandemic lockdown, many critiques and workshops were held online.
[22] With MA Fine Art and Illustration students *Would You Trust a Stranger with your Artwork?* 30 November-4 December 2020*, Fugitive Materials* 22-26 March 2021 and *Extraordinary Plumbago* 17-24 May 2021.

proposals, make work offline and then reconvene to share experiments, thoughts and outcomes. The series yielded three online exhibitions. This was an opportunity to share work in a new way: rather than it being exhibited in the gallery space or seen first-hand, it was instead remediated and viewed on screen. This way of working seemed to allow for and encourage more contingent and unfixed responses rather than requiring conclusive ones and it prompted my thoughts on the similarities and differences between 'real' and 'virtual' drawing. This fundamental material difference in the means of viewing both my own and others' work, though not necessarily how it was apprehended, proved to be influential to the direction that my research would take.

My written Introduction to the *Extraordinary Plumbago* AUB exhibition sought to convey the materiality of the medium of graphite, the plumbago of the title, through the online presentation of works. By combining my interests in creative and theoretical writing I imagined the graphite as a connective seam binding disparate practices across time.

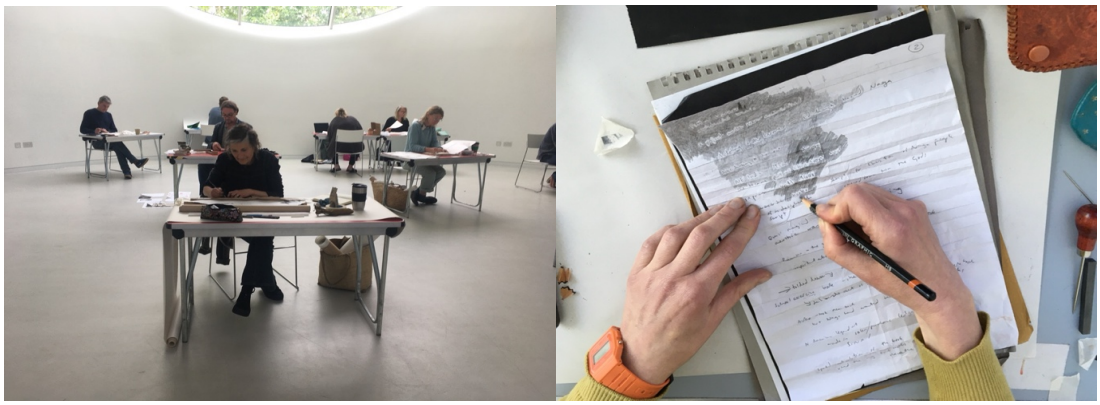


Fig. 3.7 *Transformative Matter: Material Trace* drawing group in the CRAB studio at AUB (2022) after Chris Dorsett's presentation 'Writing and Drawing' and my hands responding to the prompts.

As a member of the drawing research group - *Transformative Matter: Material Trace* my contribution has included note taking, recording talks, photographing outputs and editing, collating and disseminating records of Chris Dorsett's presentations (Fig. 3.7). This has given me further insight into the use of drawing research to extend knowledge in different fields. The opportunity to work alongside other drawing practitioners and academic staff with diverse practices has also broadened my understanding of the possibilities for drawing.

My presentation of this research at the Drawing Research Network symposium, *Temporal Drawing,*[23] marked a decisive moment in the recognition of the multifaceted methodology that was necessary for my project. My inclusion of a range the works made in response to the film excerpts to the online audience made two things apparent: firstly, the extent of my different ways of working, and secondly, the realisation that no single one of my working methods could sum up the excerpts completely. Rather than coalescing into one clearly definable approach, the work multiplied and gave the impression that the number of responses could be infinite. It was the process of presenting the work to an audience that made this sense of proliferation obvious as a distinguishing feature of the research. Without the public presentation and discussion during which the chair of the symposium, artist Penny Davis[24], highlighted the salient feature of proliferation, the topic may have been remained buried as a typical but unremarkable feature of a fine art practice. The multifaceted methodology involves not only approaching a subject from multiple viewpoints, but also requires that the full range of connected but distinct responses should be taken into account.

Unfixed Viewpoints

I specifically wanted to replace the implied spectatorial vision of the male director and cinematographer of each film excerpt. My multiple viewpoints as a female artist (as described in Chapter Two), as well as the involvement of my mobile and ever-changing body in the act of drawing, both helped me to achieve this. The more traditional spatial and static relationships of both the film to the viewer, and the subject of a drawing to the artist (where a physical distance and a static viewing position are expectations usually understood to facilitate clear observation), were also changed by my method.

[23] Online, 17 February 2021.
[24] Doctoral researcher at Loughborough University.

Fig. 3.8 Justine Moss (2021) *Fahrenheit 451*: *Panorama Photograph.* Digital photograph, 377KB (copy of original).

Fig. 3.9 Justine Moss *(*2019) *Butterfield 8*: *Panorama Photograph.* Digital photograph, 1.7 MB.

My panoramic iPhone photographs (Figs. 3.8-3.11, Appendix pp.180-2), which were taken of the film excerpts as they were playing, enact the movement of the eye of the viewer, not static on the screen but moving with the action and following this motion with the camera. The position of the viewer in relation to film, even if the body remains in one place, is not fixed, but itself in motion, due to the ability of the eyes to follow the action on screen. These photographs cannot be repeated. Each time the film is viewed through this method, the photograph is unique. A different set of impressions acquired from discrete vantage points at different times are stitched and melded together in a new way. Similarly, the film has a slightly different effect on the viewer each time it is watched.

Fig. 3.10 Justine Moss (2019) *Imitation of Life: Panorama Photograph*. Digital photograph printed, 21 x 29.7 cm.

The Panorama iPhone setting chosen for this work is normally used to take panoramic views of landscapes: still, horizontal subjects. The camera selects the best frames and joins them together by merging their edges. (If you move the camera in a way that is not perfectly horizontal you will see on the horizontal edges of the photograph, with the overlapped edges of the different exposures resembling a pack of cards splayed out on a table). The panorama photograph is therefore a composite image, a montage of very slightly dissimilar impressions of the same subject, taken milliseconds apart and from marginally different positions.

Fig. 3.11 Justine Moss (2019) *BUtterfield 8: Panorama Series.* A3 digital prints of panoramic photographs, each 42 x 29.7 cm.

The panorama photographs are therefore still montages of images collated in time but gathered through motion. They have an integral texture resembling the effect of moiré patterning seen on folds of silk. The effect is caused by optical interference between the pixels of the digital screen and those of the digital camera (Kindel 2004). The material of the garments and their digital mediation start to become confused with each other, but they also suggest the changing viewpoint of the artist as the active viewer.

Because of the multiplicity of images produced, the drawings become interchangeable. They can be rearranged and re-photographed to produce new, adjacent outputs. Further potential responses are revealed with each new iteration. By drawing and tracing onto transparent surfaces the drawings can be layered, with several different states, shapes, temporalities, and material responses to the film excerpts rendered visible all at once (Fig. 3.12, see Appendix pp.183-4). Again, this interrupts analogue film's regimented, sequential relationship to time. Details of the garments can be glimpsed through other surfaces. They have been drawn using a range of methods, each one taking a different amount of time to complete. This has parallels to Bruno's idea of the digital flat screen not being flat at all (2014) but layered in its construction, to be discussed in Chapter Four. Each constitutive part has its own materiality and relationship to time.

Fig. 3.12 Justine Moss (2020) *BUtterfield 8: Layered Sensations.* Coloured pencil on Dura-Lar and watercolour on paper, 35 x 43 cm.

Line and gesture

In order to record the image directly I wanted to get as close as possible to the screen (as described in Chapter Two, p.54). My intention was to eliminate the physical gap usually expected between the subject and maker of an 'observational drawing.' Although I did not want to miss any detail in the film excerpt, I was also wary of adding any extra information during the translation from viewing to drawing.

Using the traditional drawing materials of pencil and paper, I taped the tracing paper directly onto the computer screen and traced the outline of each stage of the motion of the garment. I played the film, then paused it almost immediately, in an attempt to stop the film on each position of the garment, which might also coincide with every frame of film. With my pencil I traced the outline of the garment and the patches of shadow visible in each paused frame.

Fig. 3.13 Justine Moss (2018) *Imitation of Life*: *Temporal Trace.* Pencil on Tracing Paper, 29.7 x 42 cm.

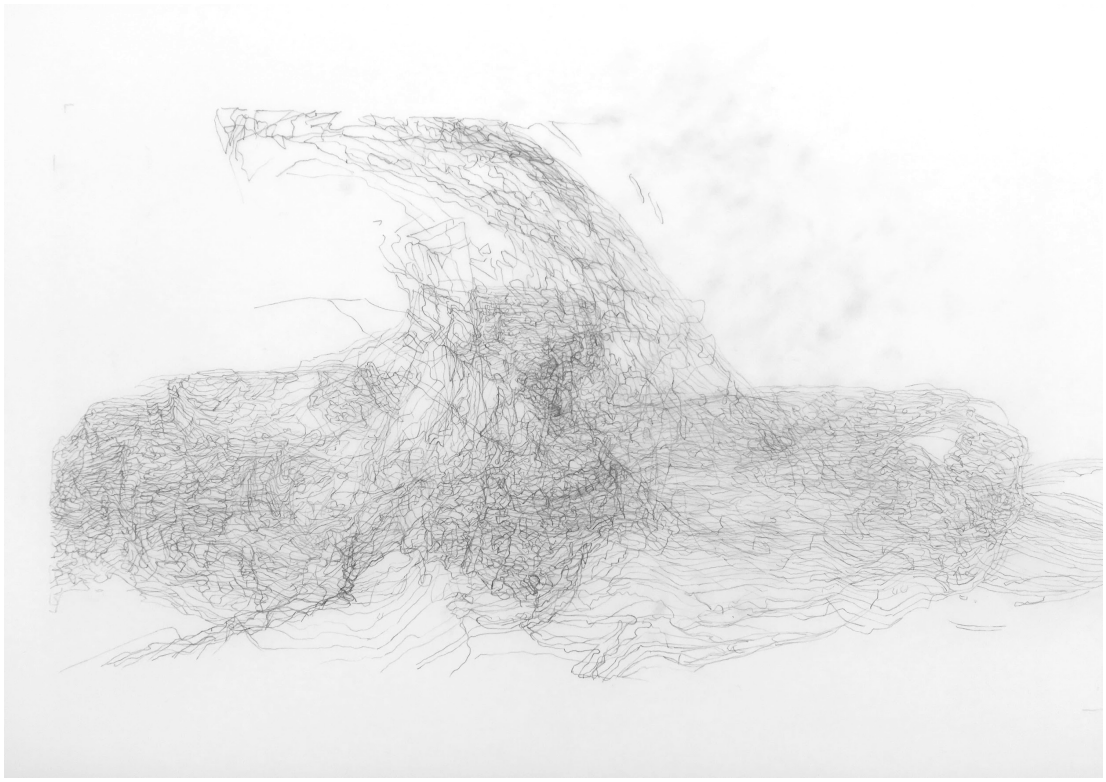


Fig. 3.14 Justine Moss (2021) *Fahrenheit 451: Temporal Trace (incomplete).* Pencil on Dura-Lar, 35.6 x 43.3 cm.

My drawings deliberately edit out the human body in order to concentrate on the shapes of the clothes in motion. In the *Imitation of Life: Temporal Trace* drawing (Fig. 3.13), the cumulative, overlapping outlines of each still image suggest the presence of the figure, even though the figure itself has not been drawn. Dense areas of overlapping lines are read as shadow, hinting at a three-dimensional form.

The remnants of the figurative element are only revealed through the process of drawing. In the film, Lana Turner's body is completely obscured from the viewer by the mink coat. It is by tracing the different shapes and phases of the clothes' motion that a new figurative element is suggested. This sense of the figure is not present in *Fahrenheit 451: Temporal Trace* (Fig. 3.14). In this excerpt it is the hand, rather than the whole body, that is responsible for the discarding, and the garments are not removed from the body during the excerpt. The trace of the body in the form of the clothes is present in the drawing of the *Imitation of Life* because the garments swing round the body in the scene.

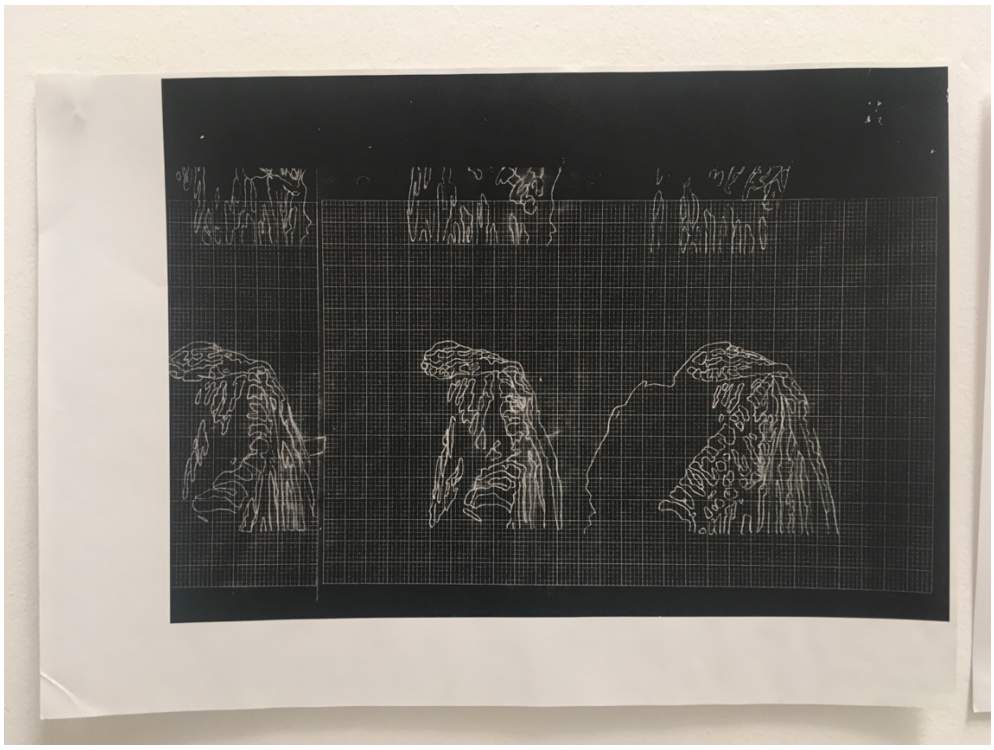


Fig. 3.15 Justine Moss (2018) *Imitation of Life: Captured Positions.* Pencil on tracing paper scanned onto graph paper, tone inverted, A4 digital print, 21 x 29 cm.

In drawings that individually trace the outlines of the garment in each frame, the stages of movement are separated out, for instance in *Imitation of Life: Captured Positions* (Fig. 3.15, Appendix pp.186-8). The sequence is spatially extended and appears more like a storyboard for the movement of the mink coat. The sense of the

figure is lost, and the garments become almost unrecognisable as such, without their reference to the body.

The technique of tracing from the paused or photographed screen relates to Rotoscope animation (a technique that I became aware of through making my drawings in this way). In Rotoscope's early usage (1915) actors were filmed making specific actions and undertaking pre-planned stunts for the imagined visual narrative. The actions would be photographed and each photograph, in effect a film still, would then be projected onto the back of a glass panel from which the outline was traced. These outlines were then used as the body positions for the designed characters. This technique was used by Disney studios for lead female roles such as *Alice in Wonderland* (1951) and *Snow White* (1937) (Fig. 3.16) to achieve the characteristic flowing movement of these female characters (Kelley 2014). The actors were required to move in certain ways and act out specific physical demands of the role, such as standing on their head in costume. The mechanics of any props would then be edited out in the drawing process, leaving the actor, and her costume's reactions to gravity or other forces applied to it, to be drawn and animated.

Fig. 3.16 Disney Rotoscope Drawing of Snow White from a photocopy on my studio wall.

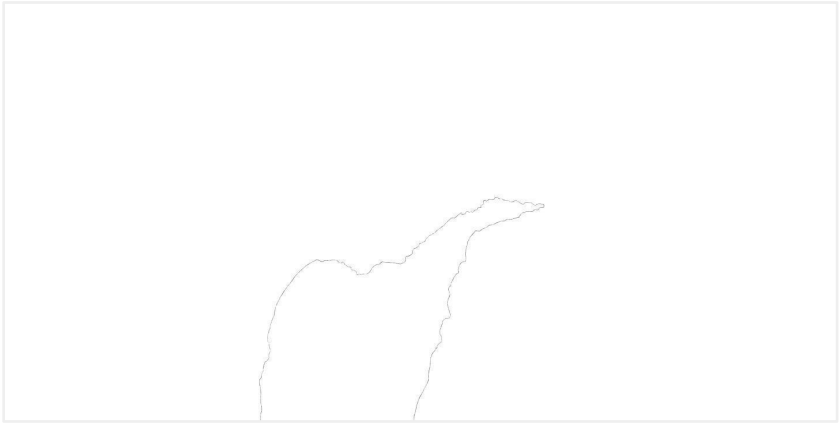
The rotoscope can be seen as a deconstruction of film, where it removes movement from film and returns it to its constituent still frames which are subsequently arranged into a rapid successive sequence where:

> … a figure which is always in the process of being formed or dissolving through the movement of lines and points taken at any-instant-whatevers of their course … It does not give us the figure described in a unique moment, but the continuity of the movement which describes the figure. (Deleuze 1986:5)

In the overlapped, traced line drawings (Figs. 3.13 and 3.14) it is the movement which conveys the representation of the figure more than any single one of the still line tracings (Fig. 3.15). These drawings attempt to compress motion, with its connotations of both spatiality and time, onto a still, flat surface. In the way that the marks are formed on the page, with the line wavering and minutely changing width, and the materials smudged by the hand's activity,

> …[drawing] seems to have physical presence only as a static object. But its structure in fact is produced by actions carried out in time. Therefore in appreciating drawings, no less than in making them, one has to be continuously aware of the character and qualities of the sequences which went into their composition. (Rawson 1969:15)

Drawing as a prior action becomes implicated in the reading of movement. Would this statement still hold true in the case of the lines of the digital drawings illustrated below (Fig. 3.17) since they have been traced onto the screen using an Apple Pencil and without a paper layer intervening between the drawing tool and the screen?



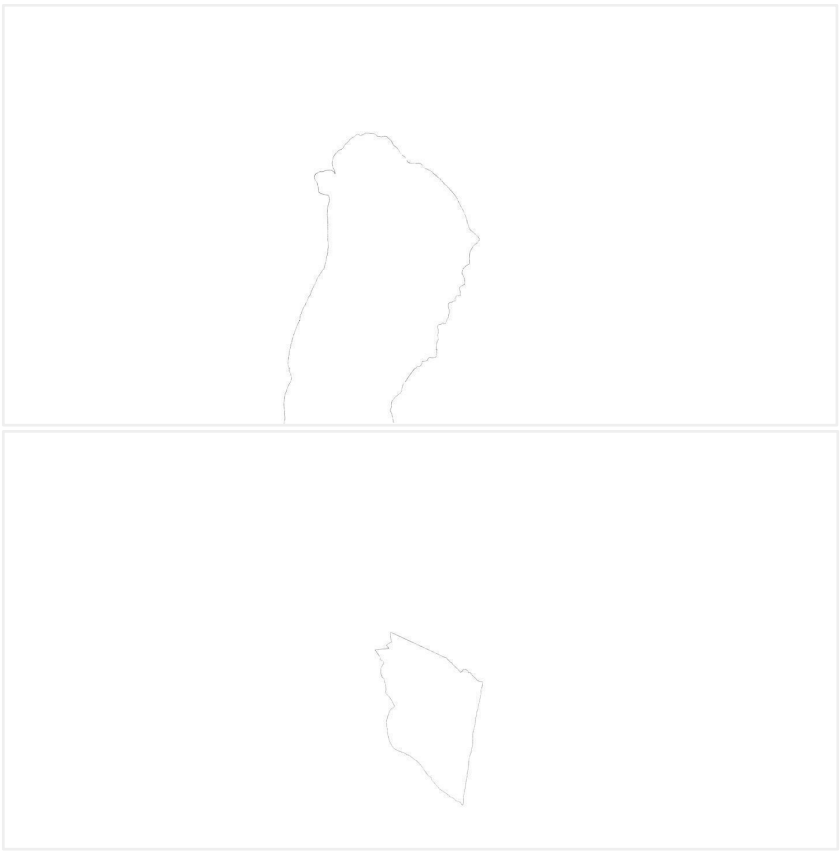


Fig. 3.17 Justine Moss (2019) *Imitation of Life: Digital Outlines.* Digital drawings, each 26 KB.

These digital drawings are made even more direct through my decision to remove the paper from the act of drawing. They have a delicacy that is not attainable in conventional pencil outlines, but lack the accidental smudges of the analogue technique and materials.

Other digital responses, such as the panoramic photographs and the long exposure photographs, contain evidence of the presence of the accidental within digital processes. My awareness of this presence contradicts Dean's claim that the unexpected cannot occur in digital media, as discussed in Chapter One. The digital photographs contain unclear areas, blurs, which have happened in predictable but unplannable ways. They remind me of the shading techniques of traditional materials, such as pencil on paper, which suggest forms rather than delineating them. The lack of definition in the blur seems to be a way that analogue and digital means overlap in ways of representing the garments in motion.

When making drawings during the playing of the film excerpts, I have usually made them in multiples, in order to grasp through repeated viewing/drawing what is initially missed in the fleeting excerpts. The excerpts themselves do not change, but the unique drawn response to each viewing of the same excerpt suggests the ability of

drawing to reflect the minute shift in experience that separates each viewing of the same excerpt.

The *Rotoscope in Motion: Imitation of Life versions (i)-(vi*) (Fig. 3.18) drawings are made using the rotoscope method of back-projecting onto glass. Instead of tracing film stills I have tried to trace the path of movement of the mink coat as it is being discarded. I chose to use brush and ink for these drawings because it can cover a wider surface area than the tip of a pencil, and I wanted the marks to replicate the sweep of the coat in motion. The bristles of the brush are also analogous to the fur of the coat, being made from animal hair. The marks of the drawing are 'gestural', but they are the gestures of Lana Turner as Lora Meredith that are transferred to the coat and then to the film, and then through my movements onto the paper, rather than being a transference of my own 'inner impulses' or 'emotion' (Tate, no date). The drawings are not my own expression but retain an expressive quality belonging to the gesture in the film. The inked line is reminiscent of writing, hinting that these might be letters or characters that form part of a readable language – one that has a meaning that is waiting to be understood.

Fig. 3.18 Justine Moss *(*2019) *Rotoscope in Motion: Imitation of Life* versions (i)-(vi). Ink on paper, traced from a projection through glass, each 22 x 34 cm.

Fig. 3.19 Justine Moss (2019) *BUtterfield 8: Projection Drawing* (right). Pencil on graph paper, 140 x 335 cm. *Fahrenheit 451: Projection Drawing* (left). Watercolour on graph paper,140 x 335 cm.

Working from projections necessitates working in the dark. You cannot see your drawing clearly because it is interrupted by the light emitted from the thing you are drawing – the projected film itself. The film and its interpretation through line or tone become intertwined while making the drawing: it is impossible to see one without seeing the other. The projected film is the fleeting image made of light that must be captured before the light changes. The drawing cannot be seen whilst it is being made and is only revealed when the projector is switched off and its subject disappears, as described in my research notes:

> I begin to draw a line, from the bottom left, where edge of the dress is cut off by the frame. I try to decipher its contours with my pencil to follow the outline of the dress like a route on a map. But I get lost. The colour of the dress becomes the colour of her hands, the shadow in the folds gets confused with the shadow behind it. I attempt instead to follow the outlines of those pixels that predominately belong to the dress. But each of these is mottled and their edges indistinct. Are they flesh or fabric, both or neither? I step back to see what it is I am tracing. From a distance the definition of the image returns, that is the dress, that is the hand, but as I return to a proximity to the paper, I again lose sense of where I am.
>
> I am making the lines by feeling my way more than seeing where I am. I continue the line all the way round to the bottom right edge.

Justine Moss (2019). Excerpt from a description of the drawing from projection process during Asylum studios residency. See (Fig. 3.19) and Appendix pp.190-2.

The process I describe is reminiscent of Pliny's myth of the origin of drawing: Butades' daughter draws the outline of the shadow of her lover, projected onto the wall by candlelight, to try and capture her subject before he leaves (Fig. 3.20). Michael Newman's analysis of the myth questions which part of the action is the origin of drawing.

> Where precisely is the origin of her act? Does drawing begin with the outline, or the shadow, or something in between the two, marks that are no longer shadow but not yet outline?
>
> She has not drawn a representation of her lover but rather circumscribed a shadow while it was there. (Newman 2003:19)

The daughter is not drawing her lover from direct observation, but his shadow, which could be understood as a drawing itself, made by his own body blocking the light source in front of him. Drawing film from a projection differs from this situation in that the film can be repeated and redrawn numerous times. Also, the projection of film depends on light of different colours and strengths, rather than the negation of light. What I am doing is circumscribing the outlines of forms while they appear on the wall. So, is the drawing, in fact, an interplay between the projection and the mark, consisting in the process itself, rather than in what is left after the projection is stopped?

Fig. 3.20 Benjamin West (1795). *The Origin of Painting.* Pen and black ink with grey/brown wash on off-white laid paper, 10.8 x 13.6 cm.

While I am drawing in this way the image comes from behind me, and my own shadow interrupts the projection of the film. My hand, as it is drawing, obscures that which I am trying to look at, trying to draw. I am reminded of my own presence while making the drawing, and of my position as a female artist and how that might alter my relationship to these excerpts.

Working on a larger scale emphasised both the inclusion and the limitations of my own body during the drawing process. I needed to use a step ladder to reach the top of the paper; I had to stretch, to reach, and to draw and walk together in order to outline each phase of the garment's movement. The drawing becomes a record of my own movements as much as those of the garments on screen. My own gestures become implicated in the gesture of the female character on screen, but as I follow the movement of the garment, new types of movements are initiated. These relate to the female body on screen but they also deviate from it in the garment's movement. The agency of the garments in motion is recorded vicariously in the drawings through my movement. My gestures are overridden by those of the garments onscreen: my body translates the garments' movements and it is their trace that remains and constitutes the drawing.

Separating the garment, excerpts and stills

My initial impetus was to get as close as possible to the detail of the garments on screen by finding ways to stop their motion. My previous work for the costume house – watching, pausing, rewinding film on video to find the specific garments on film, then photographing the screen – suggested an initial way of achieving this. It seemed like a reverse engineering of film, where motion is recorded on the moving strip of film and is usually viewed as a continuous sequence of images. I wanted to divide it back up into twenty-four individual frames a second; a temporal deconstruction of the film excerpt. By separating the film into stills; movement is stopped. I wanted the garments to be separated from the material, spatial and narrative context of film and become more like the distinct objects they were prior to becoming part of the film.

This activity was a time-consuming process. If I did not press pause at the exactly the right moment to freeze the correct frame on screen, I would have to rewind and rewatch the segment. The process requires complete focus to pre-empt what is imminent: the garment as it is about to be discarded. It felt like hunting, with me stalking the garment in its movement, trying to stop it dead.

I assumed that pausing the film and ‘capturing’ stills would enable me to examine the garment more closely, to look in detail at what the film comprised, and to see what was missed during the playing of these split-second moments of film.

I initially attempted to return the film back to the stills of each film frame in several ways. I took screenshots while the film was playing online, and I photographed the paused screen. *Fahrenheit 451: Frame Capture Sequence* (Fig. 3.21) is a later example taken using a high-speed digital camera, with a shutter speed very similar to film speed (usually 24 frames per second), to attempt to capture each still as clearly as possible. While the film makes sense without the viewer being aware of all the detail it holds, when the details are examined closely their meaning starts to shift and change, as they lose reference to the film as a whole.

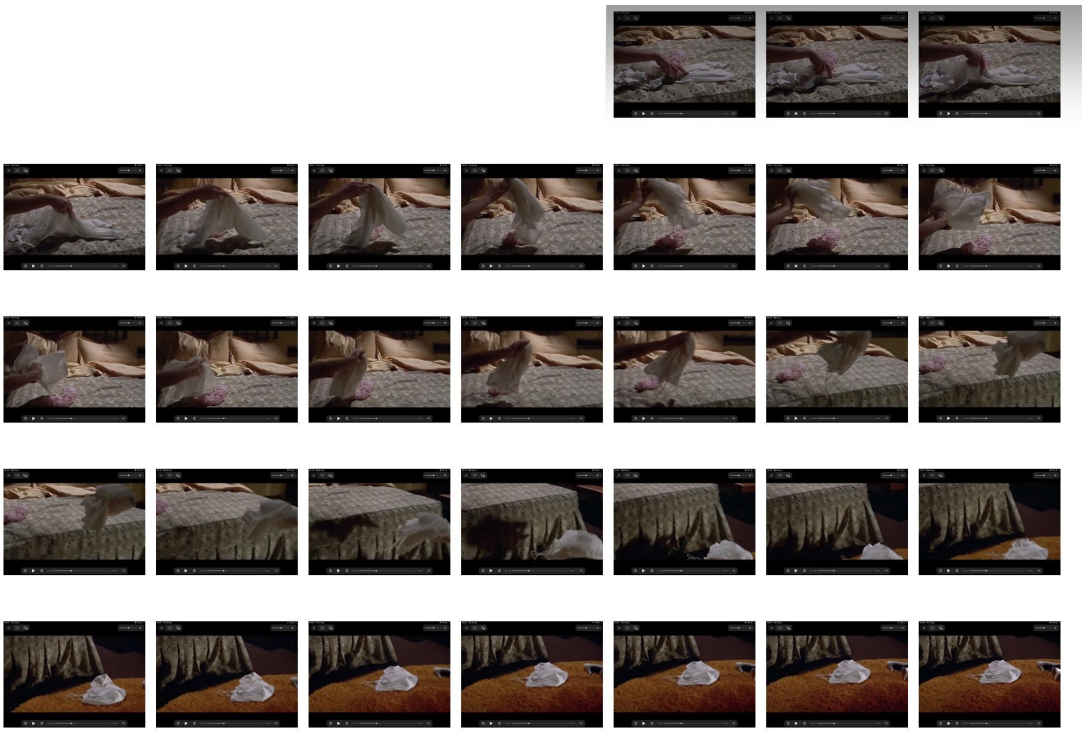


Fig. 3.21 Justine Moss (2021) *Fahrenheit 451: Frame Capture Sequence.* Sequenced digital photographs, 24 MB.

I also made short recordings of the excerpts using my phone. These re-filmed excerpts allowed me to conceptualise dividing the film into new temporal objects invested with an alternative relationship to motion, rather than being still moments in the linear narrative of the film.

A screenshot involves a computer in taking a picture of its own screen, internally from inside or behind the image. Making a screenshot meant that the frame in the

sequence could be determined by me, but the framing, speed of exposure, focal length, and distance from the image, and therefore the quality of the image, were all beyond my control. When photographing the paused frame on the screen from outside the image, I, the viewer, am free to choose varying viewpoints. The photographs of the screen are equivalent to the subjective viewpoint of someone watching film in a way that the screenshots are not. Improvising unconventional ways of slowing or pausing film revealed different ways of recording and looking at the film excerpts. Photographing the screen from the outside, rather than using the technology built into the iPad which captures its own screen, meant that I was able to create my own methods for recording from my changing position.

By taking photographs as the film was playing, I attempted to reimagine the division of film in other ways that went beyond reducing it to the stills of the frames. These methods included firstly, using a long exposure as it played, and secondly, taking multiple exposures per second, and thirdly, making panorama photographs taken across the screen.

Fig. 3.22 Justine Moss (2020) *Imitation of Life: Slow Gaze.* Digital photograph taken with a long exposure, printed 17 x 23.5 cm.

In order to capture the same sequence of motion by recording all the positions of Lana Turner's coat on one surface, I used a tripod-mounted camera, selected a long

exposure and worked in darkness (See *Imitation of Life: Slow Gaze*, Fig. 3.22). Different exposure times were tested, during multiple replays of the film excerpts. In the resultant photographs the background appears static, Turner's shadow remains, and the site of motion, the figure, her gesture, and the coat become incorporeal wisps in the image. I am no longer 'cutting into time, slicing it in such a way that it could become representable' (Doane 2002:46)[25] in order to produce stills – but the motion is reimagined as a blur as I sit in the dark trying to grasp the ungraspable.

Fig. 3.23 Justine Moss (2019) *Imitation of Life: Separated Phases.* Digital cut outs, overprinted on paper, 13.5 x 25 cm.

I used digital drawing to work directly with screenshots of the film. In *Imitation of Life: Separated Phases* (Fig. 3.23), using a digital pencil on an iPad, I erased the background of each successive screenshot to isolate the coat from the background and the figure. The isolated garments have a ghostly quality, appearing to be semi-translucent. Each cut-out of the coat is printed over the top of the previous one, to show the phases of the sequence all at once, as I did in my initial research drawings (Figs. 3.2 and 3.13). The transparency of the original film, and the digital version on

[25] Doane on French inventor Étienne-Jules Marey (1830–1904) who developed the sequential photographic technique of chronophotography to explore human and animal movement.

screen, is suggested by the translucency of the digital print of the coat, through which the paper can be seen. During the viewing of the film, I am convinced by the presence of the fur coat on screen; these digital drawings allude to the more ephemeral materiality of analogue film as an inscription of light. But the drawings fail to emulate the strange ability of film to represent a mink coat. Without filmic motion, the fur coat becomes something other. Cut from its background, with the surface of the paper or screen visible through it, it is less a fur coat and more like a mark or a stain. It is the motion of film that enables the medium to represent reality in a believable way.

In the drawing I have tried to restore a sense of motion through the overlapping of the different phases. But it is the translucent 'stain' of the singular amorphous digital print which hints at movement. It does this by defying immediate definition; it hovers between being analogue or digital, solid or translucent, a garment or a stain – between being part of the paper or part of the film and seems to have the potential to continue spreading across the surface. Movement is conveyed in the viewer's perception of the drawing wavering between these states.

The digital overprinted drawings' proximity to, and distance from, the garments in the film itself, coupled with their ambiguity in relation to the analogue or digital realm, make them hard to define. They are in a liminal state of being 'in-between', both in terms of specialism and representation, which reflects the transforming status of the garments as they move.

Using a series of these digital cut-outs I made what I call a 're-animation' (Fig. 3.24 and Appendix pp.195-201). Once I had returned the film back to the form of individual frames by using screen shots, and erased the background of each one, I put the frames into a temporal sequence using PowerPoint. These sequences were activated by hand and recorded, meaning that the times between each frame vary and transitions are not smooth. This variability draws attention to the still of each separate image, of which film is composed. Each still, instead of being absorbed into the illusion of movement, starts to take on its own identity as a separate drawing with its own relationship to time. In emphasising the construction of film or animation as being comprised of static images, the sequenced stills highlight the illusory nature of filmic motion.

When the garments are closely examined prior to cutting them out, there is an indistinction between the garment and its background: the two seem woven together in the fabric of the digital image, and they merge into one another. The quality of my

cut outs is therefore crude, and their separation by line or cut seems implausible. Because the garments are rendered without much detail and removed from the context of the background, they no longer resemble items of clothing, even in the motion of the sequence. Instead, they could be read as ink blots, accidental marks, spreading and moving with their own agency. This gives them more of the '… material spectrum of liquidity and dryness, frangibility and obduracy, porosity and impermeability', that Krčma ascribes to analogue drawing than the control, smoothness and lack of friction usually associated with digital images (Dean 2018, Krčma 2010).

Fig. 3.24 Justine Moss (2019) *Fahrenheit 451: Digital Cut Outs in Motion.* Still from a PowerPoint sequence of digitally cut out garments from film, screen size 17 x 25 cm.

Agency of materials – planned and unplannable

During this research I have used materials that I am familiar with such as charcoal, ink, and watercolour on paper. My understanding of such materials and their capacities for manipulation has been expanded, and I have become more aware of the way that their qualities work *with* the subject matter to extend interpretation of the drawings. The drawing surface as a category has become refined over the course of the research so as to incorporate more specific types of paper and an appreciation of their inherent qualities. Tissue paper has been replaced by thin *kozõ*, which is similarly light and transparent, but stronger and more fabric-like; tracing paper is replaced by

Dura-Lar film, which is more supple and supports a finer, more variable graphite line. I have learnt how to work with new materials, or with familiar materials in new, more sensitive ways, and so attended more closely to how they behave.

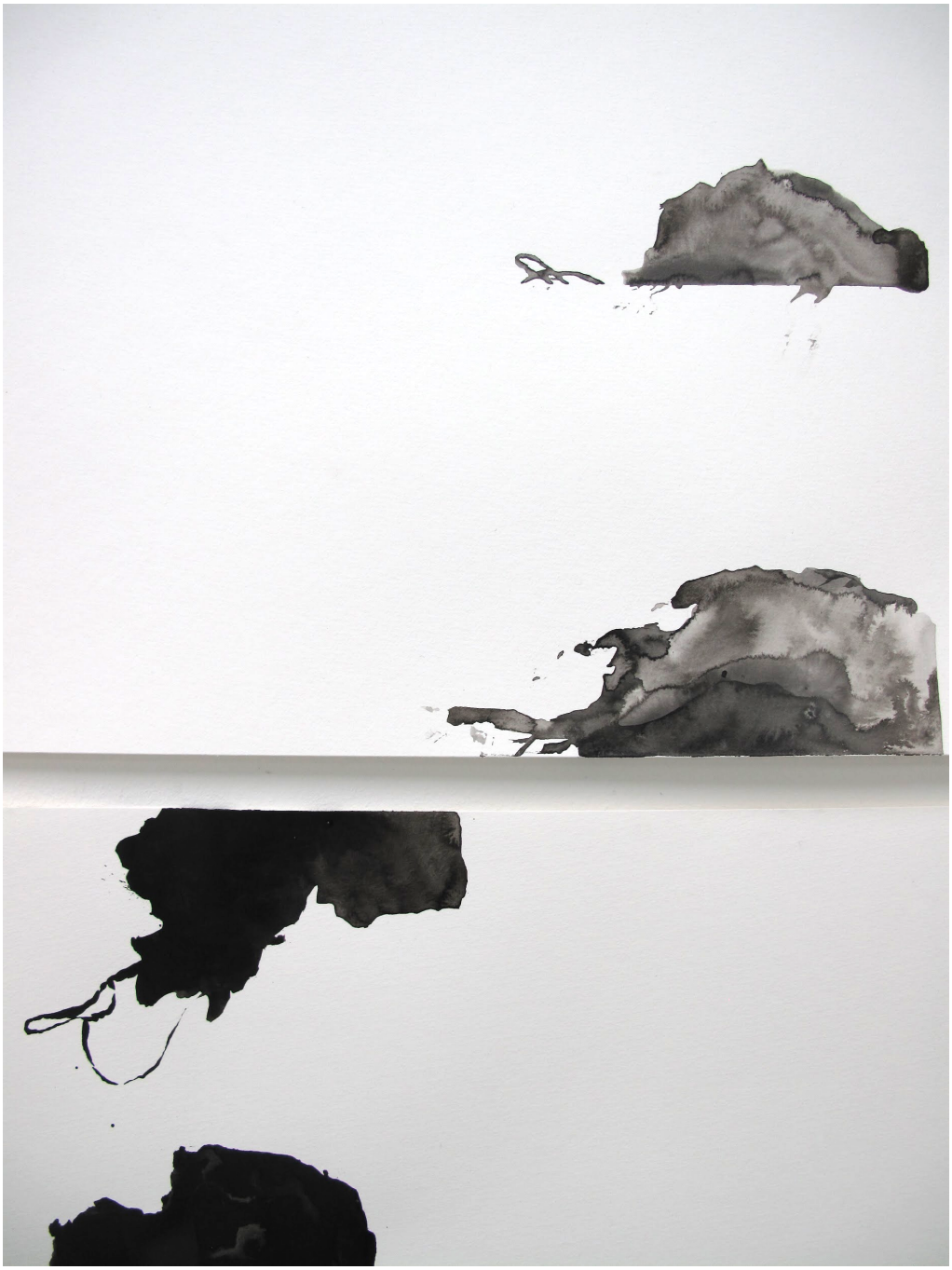


Fig. 3.25 Justine Moss (2020) *Fahrenheit 451: Emerging Forms Separated Sequence*. Ink on paper, 200 x 70 cm.

> I don't know how oxygen mixes with hydrogen, but oxygen and hydrogen know how to do it. So, their knowing is their doing … Not with a given plan imposed

> from the outside but with a plan that is produced in the process of making itself. (Grosz 2020)

Like Grosz, I do not always know why materials act together in particular ways, even though art materials are designed for particular purposes. By using them in ways alternative to those intended, such as using stencils with water and ink (Fig. 3.25, Appendix pp. 202-3), materials are free to find new forms. For example, stencils cut from printouts of film stills are flooded with water and the added ink spreads to fill the shape of the water that has been pre-determined by the shapes of the garment in each screen shot.

My lack of film-related technical knowledge has complicated the ways that I am able to play, pause and document the film excerpts. Finding the means to overcome these difficulties has suggested alternative approaches to viewing film. This has also enabled almost accidental interventions, like the PowerPoint re-animation (Fig. 3.24), which leads to a rethinking of Dean's view that making digital work is without contingency, as discussed in Chapter One.

Freed from my complete control, and forming unplanned outputs through the process of making, the materials exhibit their own innate behaviours. An analogy could be made here between the materials I use and the garments returning to their material nature as they fly and fall and relinquish their constructed body-fitting forms. I am here reminded of film and media academic Jordan Schonig's essay on contingent motion in film, where the occurrence of 'cinematic incidentals' such as leaves or dust recorded on film are 'not so much *unplanned*…but are instead *unplannable*, seemingly impossible to design, predict or reproduce' (2022:32).[26]

This notion is not only applicable to Krčma's description of the 'instability' of materials used in Dean's chalkboard drawings as discussed in Chapter One, but also to my idea of drawing itself remaining 'unfixed' as described in the Introduction. Certain materials are suggestive of transformation and transience. Attention to the agency of materials in a drawing parallels the specific movement of the garment in relation to its material properties. Just as the garments respond to the gesture of the actor, the

[26] The garments in motion as extra-narrative inclusions in the films could also be categorised as 'cinephilic'. Writers from France between circa 1945-1960s wrote fervently in the *Cahiers du Cinema* about excerpts of movement in Hollywood film which appeared accidental or incidental to the narrative (Keathley 2005).

materials react to the set of conditions I have given them. Through this both garment and material extend their expressive potential beyond that which is completely controllable by the actor or artist. Artist, academic and educator Joanna Leah (2019), [27] paraphrasing Carter, asserts that materials, when set in motion by the body, will 'act back'. The predictable/unpredictable factor of material behaviour complicated my methods of working to produce outcomes that were combinations of the expected and unexpected.

> Materialist practices, then, maintain the importance of … the liveliness of matter that continue to decentralise human perception as the primary means of knowing the world, and a way of directing attention to the vitality of non-human entities, organic and inorganic. (Edwardes 2019:52)

The materialist approach favoured by Edwardes, and Barrett and Bolt (cited earlier in this chapter) as well as Grosz (below), refocus emphasis on the material of the world as opposed to the intention or even understanding of the human mind. This emphasis applies to the garments in motion on film, especially concerning how the nature of their fabric influences the forms they take as much as do the action of the character throwing them. It is of course also relevant to drawing practice, and questions the extent to which materials are 'harnessed' and how much of their agency is inherent in all art-forms. This 'vitality' suggests a latent sense of movement. Does it also include modes of expression which only exist because of the specificities of the materials themselves, and which we are only beginning to notice and can apply retrospectively to, for example, film excerpts from the 1950s and 60s?

To Grosz, perhaps this meeting of materials in the moment could contain something more than normal material relations that point towards meaning.

> … in the events we observe or in which we participate, there is an inherent meaning which isn't calculable. The point isn't that they are too complex to calculate, or that causation doesn't exist, but rather that certain events have something extra in them that normal causal

[27] I attended Joanna Leah's workshop at the Drawing Research Network Conference *Embodied Drawing* (2019).

> relations doesn't have: something incalculable that is also a direction – something that potentially makes sense. (Grosz 2020)

And perhaps drawing could sometimes be classed as one of Grosz's 'certain events' where action and material join in a participative relationship – one that creates potential for meaning that cannot yet be fully explained.

Drawings that are temporary, such as in this one of a garment thrown into powder on the floor, *Le Mépris: Mark of the Garment* (Fig. 3.26, Appendix pp.203-4), take the idea of the unfixed to an extreme. This drawing is made using a technique that is planned but unplannable. The garment and area of powder must be chosen and pre-prepared, but the motion of the garment and how it lands when thrown are impossible to predict exactly. The trace left in the powder is determined by the qualities of the fabric, how it moves after the force of my throwing it, and the qualities of the powder itself. The materials used in the drawing are crucial to its form and the technique involves no direct contact between me and the surface of the drawing.

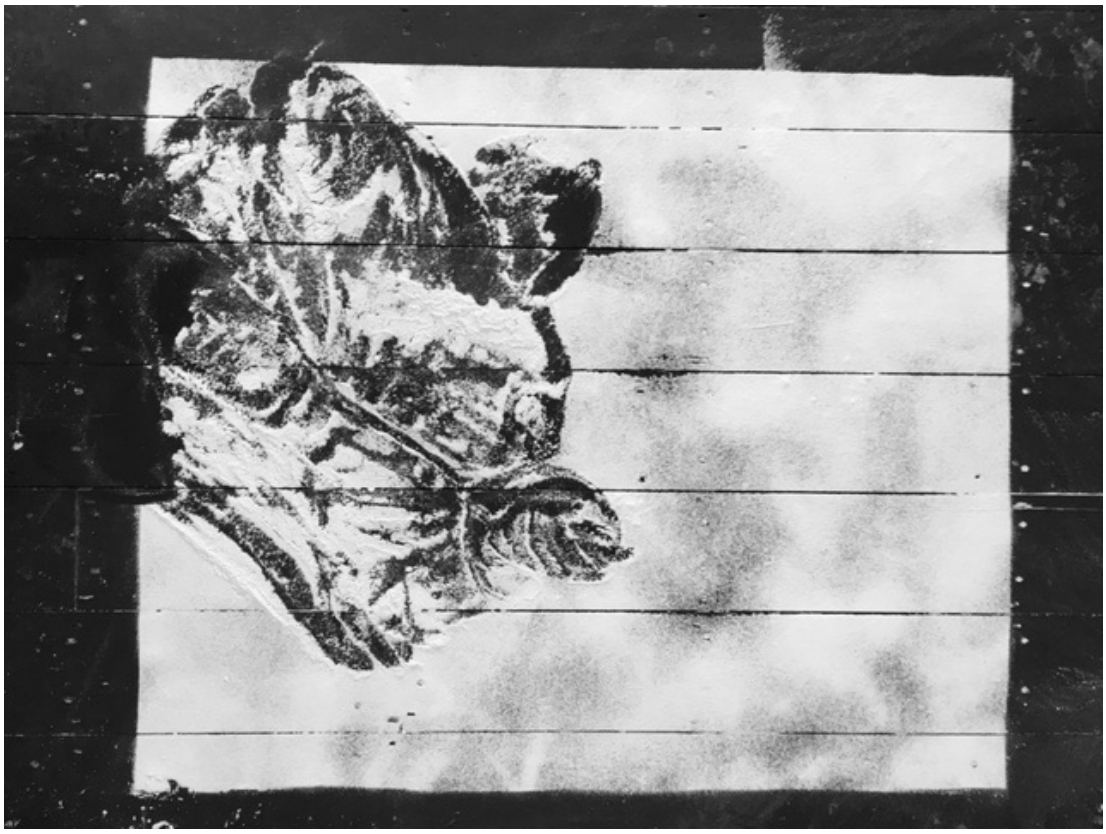


Fig. 3.26 Justine Moss (2020) *Le Mépris: Mark of the Garment.* Flour on floor, 80 x 140 cm.

The fleeting subject and the value of failure

An essential aspect of the methodology has been the welcoming of failure during the process of testing out means of drawing the excerpts. My speculative approach generates multiple ways in which drawing can connect with its subject. Some outputs have appeared similar to their subject, yet failed to convey the complexity of its appeal. By contrast, drawings that have failed to visually resemble the excerpts have often seemed more evocative of them.

The nature of the subject – discarded garments in motion on film, the body absent but present, subjects already fleeting, negligible and not necessarily visible – requires a particular lightness of touch to avoid allowing the drawing to destroy the more intangible qualities of the subject.

Drawing's inability to truly capture its subject, despite the subtlety of its approach, is to Norwood a failure. Drawing can never *be* what it represents.

> … duplicitous in the way it [drawing] approaches its object, seeming to caress it with the closeness of its touch only to capture it and, in capturing and pinning it onto the page, to obliterate whatever had been so uniquely ungraspable about it. (Norwood 2019:181)

However, it is precisely this failure of drawing that paradoxically becomes its very strength when drawing the garments in motion. By failing to fully 'capture' the excerpts the drawings become closer to the fleeting nature of their subject, enabling the possibility for the garment to escape and the drawing to become free of the burden of representation.

The notions discussed above reinforce the idea that a multifaceted approach is the most appropriate way to explore the film excerpts because they defy capture by one single drawing method. The multifaceted approach acknowledges that each separate type of drawing fails to fully pin down the complexity of the excerpts featuring the garments. Different drawn responses offer the opportunity to move between multiple interpretations and viewpoints thus preventing a fixed conclusion, and instead preserving the all-important sense of the drawing being in motion.

My initial attempts to separate the stills from the film and the garment from the stills, using photographs and actual garments, did not address the complexity of the excerpts. Removing the costume from its context did not adequately examine or acknowledge the true materiality of the film fragments. In my desire to capture a still, clear image of the garment using photographic or drawing methods I failed to acknowledge the potential of the unclear, sometimes unrecognisable, garment on film.

The process of the rubbing drawings, to be discussed in Chapter Four, involved the use of an actual garment as a stand-in for the film garment and avoided the need to examine the encapsulation of the garment within the film fragment. By using direct touch, this technique denied the remoteness of the garments on film. In this research I am dealing with the paradoxes of attempting to grasp virtually what cannot be touched and to draw what cannot be clearly seen. Through this endeavour I aim to arrive at new forms of drawing that do not 'capture' but animate through a sense of the subject escaping a conclusive definition.

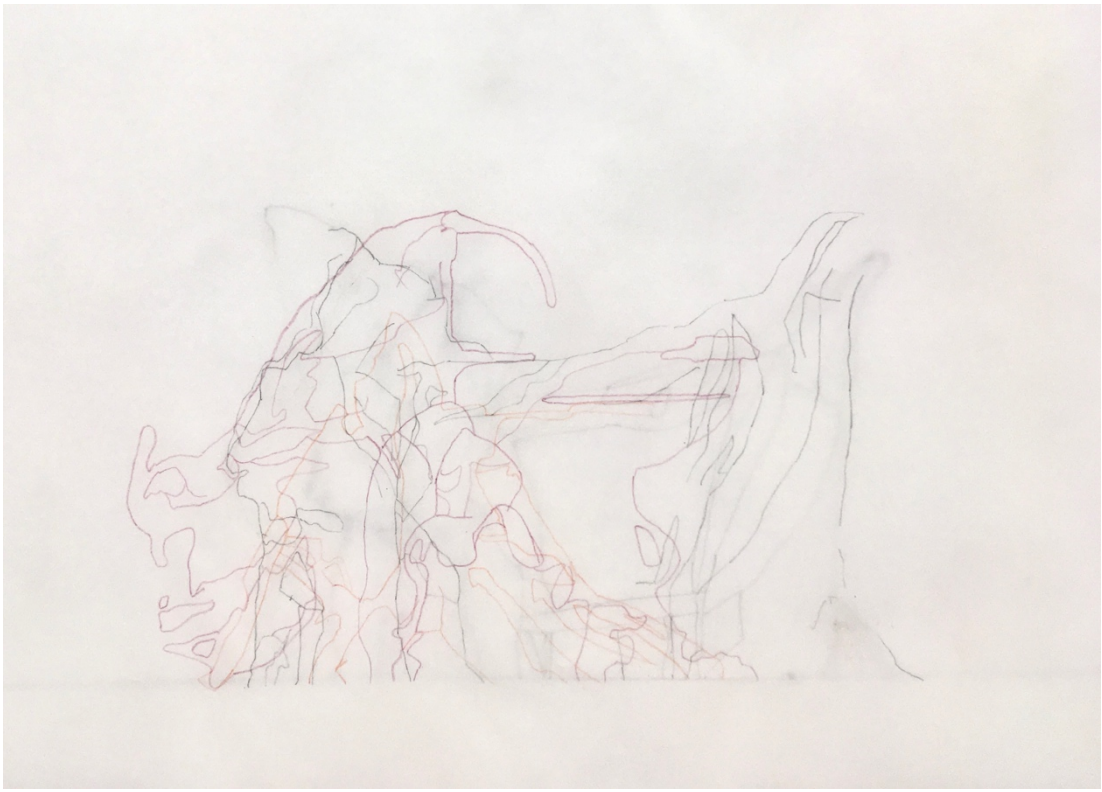


Fig. 3.27 Justine Moss (2019) *BUtterfield 8: Layered Positions* (detail). Pencil and coloured pencil on layers of tracing paper, 50 x 62 cm.

The *Layered Positions* series of drawings (Fig. 3.27, layers shown in Appendix pp.205-6) plot the placement and shape of the clothes as they move in the frame by

measuring the position of points of change along the vertical and horizontal axes. Next, these positions are joined with a line in order to form an outline and position of each shape of the garment. No single drawing of the flat surface of the screen managed to describe the perceived depth of field within the film. Layering these plottings and using colour gives an illusion of going into, or under the surface. Rather than being drawn as maps, where we imagine the journey through a landscape based on our experience of different terrain, these works are closer to choreographic notations that cannot escape an association with the motion of the body and work to suggest movement in the round rather than on one plane.

Making these plotted drawings after the motion is complete seems to underscore the paradox of Zeno's arrow, as discussed in Chapter One. Points of movement can only be determined after the movement is over, and motion only exists while it is occurring. It also returns to the idea that the movement of the garments is the 'unplannable' aspect of the film excerpt when everything else in the *mise en scène* seems within control. If motion is only plottable after it has happened, plotting the motion then seems to take away the expressive power of the garments. Motion is suggested more effectively when its different phases are less defined.

The overlapped traced drawings (Figs 3.13-4, p.87) held more tense uncertainty in the build-up of outlines that became smudged each time more were added. In this method the garments in motion on film are reduced to points and lines on a surface, but these limitations alert us to the way it is the undefined, blurred qualities of the garments on film that make them distinctive. Modes of drawing other than linear plotting and overlapping outlines of the shapes of the garments in motion are more capable of conveying their texture, unpredictability, and movement in space. This topic will be discussed further in Chapter Five.

The plotting technique was adjusted using sequential charcoal drawings of the mapped shapes of the garment on a much more dramatic scale in *Imitation of Life*: *Erased Phases* (Fig. 3.28, sequence shown in Appendix pp.207-14). Using a representational tonal drawing to render an illusion of three-dimensional form, my initial charcoal studies explored the materiality of fur itself and the way that patterns of light could give the impression of fur's texture. The quality of the charcoal on paper itself has a matte rough surface which, when erased, leaves a granular residue that has a tonally moderated and directional surface closely resembling fur. Although charcoal initially seemed an appropriate material for drawing fur, its density and weight meant that it lacked the sense of motion that I was trying to apprehend. The

use of scale that renders the garment slightly bigger than in real life causes a reaction of recognition combined with a sense of the uncanny. The scale of the drawing alludes to the increased scale of cinema but does not compete with screens of the dimensions of some cinemas, where viewers willingly identify with projections of, say, five metres tall. This drawing being almost, but not quite, human scale exerts a different effect.

Fig. 3.28 Justine Moss (2019) *Imitation of Life*: *Erased Phases.* Charcoal on paper, 150 x 300 cm.

These large charcoal drawings were observed from the stills seen on the screen, scaled up using measurements from two dimensions, and modified through my choice of materials, but they remained primarily as representations of the *image* of the film. By contrast, tracing the projected garments on film brought me as the artist closer to both the myth of the origin of drawing, and the embodied experience of watching film. The gestures of characters, which are somehow physically inhabited by the viewer during the film, are translated into drawings through my bodily actions as both the viewer and the artist. The gestures of discarding are scaled up or scaled down into drawings which are more than mere copies of the surface images seen on screen.

I recently attempted to make another drawing in the *Mark of the Garment* series (Fig. 3.26), originally created during the *Drawing with Fugitive Materials* workshop[28] in

[28] Online with Arts University Bournemouth MA students (22-26 March 2021) lead by Professor Siân Bowen.

response to *Fahrenheit 451*, by using a slip rather than a heavy robe (Fig. 3.29). I had been questioned by other workshop participants about the type of powder that I selected for the initial version, flour, and it was agreed that this material had connotations of the domestic and was therefore not specific enough to suit my subject of filmic garments. For the second version I used talcum powder, for its connotations of the surface of the body.[29] I knew the work to have subtle responses to light and the powder had a precariousness to it that could be experienced differently '*in person*' and onscreen.

Fig. 3.29 Justine Moss (2023) *Fahrenheit 451: Mark of the Garment*. Work in progress at The Shoe Factory, 70 x 125 cm.

Within the context of the group exhibition space in a large disused warehouse, the subtlety of the work failed to resonate.[30] On reflection, I realised that in two ways I had not engaged my drawing sensibility in conceiving the work: firstly, I had failed to allow

[29] This again was a compromise because I had intended to use face powder, but it proved too expensive.
[30] *Unconsumed*, The Shoe Factory, Norwich (2023).

myself enough time to adapt the piece for its new context, and secondly, I had not taken the opportunity to test out alternative possibilities for the work. The drawing failed because it was neither contingent nor conclusive. However through the process of making it, other aspects were brought to my attention – for instance, the performative element of drawing, which was potentially more intriguing than the work itself.

*****

I experience these film excerpts from multiple viewpoints which are enabled by the accessibility of the digital screen together with my mobility as a practitioner drawing from the position of the female body. The different facets of the drawing practice I have evolved combine to provide a more comprehensive rendering of their subject. As an outcome of this approach multiple images are produced involving different time frames, materials, shapes: they are presented on different surfaces, and all exist concurrently. The variety of drawn responses that I offer contrasts sharply with more traditional forms of drawing of the even, sequential frames of analogue film, and thus suggests the presence and importance of the experiential, subjective element which is inherent in the viewing of digitised film fragments.

In order to expand the potential interpretations of the images I have employed certain media, sometimes deliberately avoiding or subverting their intended functions: for example, in the panorama photographs and the re-animations. Because they are between media, distinctions are less readily defined, a condition that makes the images more amenable to different interpretations. Instead of representing images of the film excerpts, the drawings become more like them as they get further from definition. The materials are at the heart of ‘certain events [that] have something extra in them’ (Grosz 2020). They are being noticed now because of interest in the materiality and agency of non-living, including digital, entities (Barrett and Bolt 2013, Thrift 2005, Edwardes 2019), but their full significance is not yet explicable.

I have come closer to representing the garments on film through the choice and use of materials which are more liable to take the drawing in their own direction. This agency attaching to the materials implies the possibility of movement that takes place beyond my control, a feature which reflects the planned yet unplannable behaviour of the garments. At the same time, although I involve my physicality in drawing the garments in motion, I do not want the drawing’s purpose to be limited to conveying my gesture. I aim to inhabit the on-screen gestures and movements. Both the

garments and my materials communicate an expressive potential that goes beyond the intention of the person who set them in motion, namely the artist or the film director.

When the excerpts are projected, my body and my shadow obscure the very thing that I intend to observe. Similarly, when tracing from the screen the tracing paper or Dura-Lar hides my subject. While using both methods my drawings must approximate what I cannot clearly see. In these practical contexts drawing reveals the lack of clarity of the garment in motion, yet closer attention to the moving garments is rewarded by an intensification of the quality of indistinction.

The garment in motion on film has proved difficult to gain possession of through the types of drawing that rely on delineation. The moving garment cannot be convincingly cut from the background of the film or outlined. Contrary to Norwood's idea that a drawing destroys the uniqueness of its subject by 'pinning it onto the page' (2019:181) the garments in the film excerpts, because they are already ungraspable, mean that drawing's inability to fully capture them becomes a notable and valuable quality as opposed to a failure.

The inability of the drawings to either explain the significance of the subject, or to fully capture the garments on film through any single way of working, perhaps suggests more about the qualities of the subject than providing a resolved way of working or a fixed conclusion. I propose that this multiple approach of exploring different facets of the same subject as it moves through different media and time frames and appears on different surfaces (digital or actual) awakes new, related, but different sensations that no longer rely on a single representation.

In this chapter I have demonstrated ways in which my drawing sensibility, as established in the Introduction, developed and came to reveal a connection between paying close attention and subtle physical responses, which, taken together, make the act of drawing an essentially experiential one: sensations inform the drawing process. If the body is taken into account when drawing, sensation itself becomes a form of knowledge. I explore this topic in more depth in the following chapter.

Chapter Four – Generating Virtual Sensations through Drawing

This chapter proposes that aspects of my research drawing practice, as described in the previous chapter, can be sensorily experienced and so enable further understanding of the senses and sensate reactions involved in the viewing of both film and drawing.

Senses that are perceived on screen but felt in person could be considered to be both virtual and physical. This proposition is mirrored by, and examined through, my research drawings that take both digital and physical form.

Emotions that are transferred from the film through the movement of garments physically affect the viewer. However, I suggest that drawing can instead negotiate these scenes through the involvement of senses which cause sensation in the viewer.

Watching film confuses the senses – breaking down the sense/sensation binary and overriding the priority of vision, according to film theorist Laura U. Marks (2000). Where the garments in motion on the digital screen become unclear, vision cedes to touch. To complement and inform the practice aspect of this PhD I further explore the sense of 'touch through the visual' by returning to the drawing theories of Rawson, Krčma and Norwood in order to examine ways that my drawings generate sensation through touch that is not actual, but virtual.

Sensations through the visual

The wordless opening scene of *BUtterfield 8* is a particularly good example of how certain details of film are designed to encourage a sensory response in the viewer via engagement with the gestures of the character; the experience of encountering specific materials, tastes and smells. This is exemplified in the following description from my research notes:

> She pokes her fingers around in an ashtray of cigarette butts, then gets up, wrapped in the bed clothes, fingers the foil wrapper of another empty cigarette packet and tosses it over her shoulder. Picking up a half-smoked cigarette from the colourless glass ashtray, she contemplates it, and drops it back as she finds a packet of cigars.
>
> Lighting a cigar with a lighter like a Fabergé egg, she inhales with her mouth slightly open, to savour it, pauses, then starts to choke on its

> smoke. Her eyebrows crease together, she coughs, leans forward, presses a hand to her chest and touches her fingers on her lips as though to take the taste away. Still coughing she lifts a cut glass decanter of bourbon, pours a large measure into a long glass and takes a sip. It makes her visibly shudder. She takes another sip.

Justine Moss (2020) Research notes made whilst watching Elizabeth Taylor as Gloria Wandrous in the opening scene of *BUtterfield 8.*

The excerpt deliberately engages us in the taste of cigars and bourbon, the smell of cigarette ash, the sounds (mainly covered by the music of the soundtrack) and touch of cut glass and foil packets through Taylor's physical reactions and interactions with objects.[31] Informed by sound and vision, the other senses – touch, taste and smell – are evoked both by watching Elizabeth Taylor enacting a sensory involvement, and through the viewer's own memories of touching, tasting, and smelling. These reactions and sensations are highly organised by the director through the visual design of the *mise en scène*.

> Cognitive and phenomenological approaches to perception alike tell us that spectatorial affect is "real" even when it is film and not reality that produces it. Thus, the emotional and bodily response of the spectator can be said to extend textually into the real world. (Peucker 2007:1)

In the next part of the scene Taylor's interaction with the dress suggests (along with the rest of the sensory build up to the scene) the events of the night before. The dress provides access to the character's memory, which is conveyed to the audience by Taylor touching, examining, and crumpling the dress, and by her facial expressions when she does this. Although the events that the viewer intuits from these actions are not visible on screen, they are nonetheless important to the narrative. I describe these actions in the following research notes:

> Her left hand raises the dress to the height of her face. The right hand grasps the other strap, so the bodice is spread open, the inside of the dress made visible. The sides of the dress are separated further so its interior is flat to the screen, the shiny seams of the tucked-in face of the fabric visible against its matt reverse, the inside of the dress is the same colour as Elizabeth Taylor's skin.

[31] All of Taylor's actions exemplify the 'seemingly excessive sensuous experiences' that Laura Marks (with reference to Dyer) assigns to melodrama (2000:249).

> The dress is slowly dropped by the lowering of the hands and the sides of the dress flip back inwards to return the line of the dress to mirror that of the body it shields. The left hand cups the back waist of the dress, as though in an embrace. The hands knot together to compact the dress and reveal a torn, frayed edge. Her face looks wistful and amused. The hands are brought together as though to erase this damage by folding over each other to encase the fabric and in a slow, hand wringing gesture as her face clouds over. The dress is rolled and crumpled again until all the fabric is gathered up.

Justine Moss (2020). Research notes made whilst watching Elizabeth Taylor as Gloria Wandrous in the opening scene of *BUtterfield 8.*

Texture of virtual fabric felt on the skin

Taylor's reactions to the dress seem emotional but they are under control and designed to influence the viewer's reactions. There is also a relationship to the garment that connects it more keenly to the sensory response of the viewer. The garments in motion on screen are deliberately chosen and designed to convey specific tactile sensations to the film viewer: the glistening brocade that is foregrounded and manipulated in *BUtterfield 8,* the luxurious sheen and pile of the fur coat that ruffles and shadows as it is hurled around in *Imitation of Life.* The textures combine with how the garment moves and the way the material of the screen conveys them. The film excerpts have an abundance of texture that can be 'felt' through the eyes.

As mentioned in the thesis Introduction, specific fabrics also have particular qualities that are seen and felt as skin on screen. Jane Gaines, in *Fabrications*, argues that it is 'such fabrics as lame, silk velvet, duchesse satin and chiffon, [that] simulate skin and thus seem to render tangible an emotional hypersensitivity' (1990:205). The memory of fabric's touch on our skin can be translated into heightened feelings, as though, through the memory of touch, the filmed fabric is able to take the place of our own skin. Not only is the fabric in these excerpts an extension of the body's motion, but, when perceived as the skin, it is also able to convey emotion, in all its uncontrollable and unpredictable forms, beyond that which can be expressed by the actress.

Gaines suggests that these textures translate into emotional responses, again accessed through memory. The excerpt's impact is doubled because the garments are invested with the character's emotions, but the fabric already has an association with the skin as a receptor of feeling. The way Elizabeth Taylor manipulates the fabric

of the dress, coupled with her facial expressions, effectively conveys her character's emotions which are felt by the viewer almost proprioceptively. If the dress is analogous with skin, the gestures made by Taylor's character imbue the garment with her hurt and anger, and we experience similar emotions. The virtual material onscreen is thus made capable of conveying an actual feeling.

The emotion which is transferred from the actress to the onscreen garment and then to the viewer is felt by the viewer but is neither captured by nor expressed through the drawing process. Without its connection to the narrative, the emotive actions and the emotion conveyed by direct touch from the character to the garment are not conveyed to the drawing. In accordance with Dorsett's interpretation of remediation, introduced in Chapter One, the act of drawing the film excerpts renders the meaning of the excerpt and the significance of the garment being discarded more remote.

By focusing on the crumpled garment instead of the crumpled face of the character [32] the excerpt is already at one remove from the purely emotional response. Drawing further distances the original emotional charge of the excerpt until, as Norwood writes of drawing's failure to capture the subject that initially inspired the drawing, 'the feeling is separate to the representation' (2019). But the virtual texture of the garment, perceptible yet untouchable, can still be apprehended and its remediation through drawing emphasises this aspect of the excerpts. The chapter next explores the ways that drawing conveys a sense of touch through the application of theories of haptic and embodied film viewing to my research drawings.

Drawing the texture of the garment unavailable to touch

The initial research drawings that I made extended my previous ways of working by prioritising the sense of touch over that of sight during their making.

The drawing *BUtterfield 8: Collapsing Dress* (Fig. 4.1) references the sequence from *BUtterfield 8* (1960) where the dress is examined before it is discarded. For this work I chose a vintage late 1950s / early 1960s dress of a similar construction and texture to the one worn by Taylor in the film. The technique, which involved making a rubbing of the shape and textures of the garment laid flat under the drawing paper, continued from my previous work by deliberately bypassing observation and, instead, emphasising the tactile qualities of the garment. However, this approach did not

[32] Deleuze (1986:87-95).

address the qualities I had ascribed to the filmic garments, namely that they are encapsulated in the digitised film excerpts and unavailable to actual touch.

My initial technique of using touch rather than observation to draw, by making rubbings of actual garments, was not specific enough to suit this research thread. A distinctive aspect of this investigation is that it examines a sense of touch through the visual, conveyed via a smooth digital screen or formless projection. By using a virtual sense of touch to draw garments on film that are not available to actual touch, I propose that the representation of textures is extended beyond being solely visual in the resultant drawings.

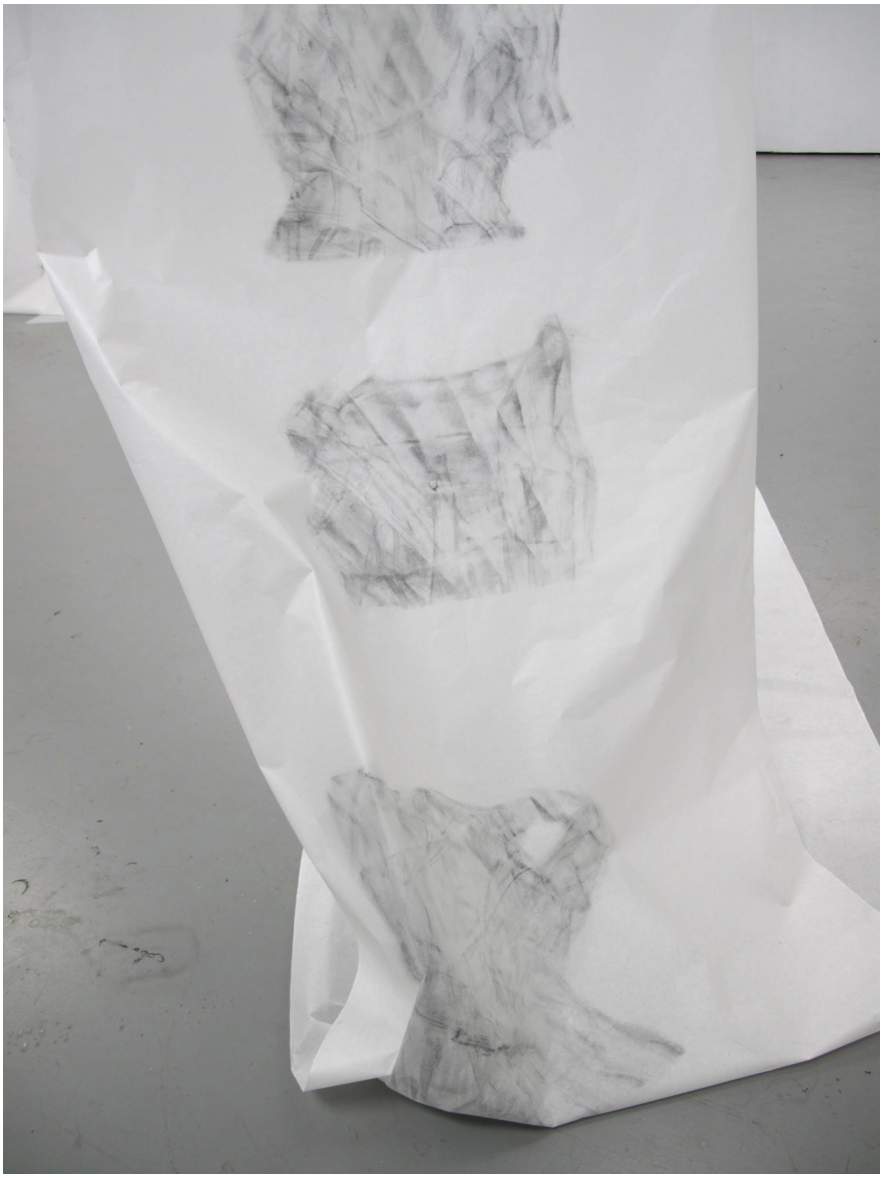


Fig. 4.1 Justine Moss (2020) *BUtterfield 8: Collapsing Dress.* Clear oil pastel, graphite powder on *kozõ* paper, 550cm x 97cm. (See also Appendix p.216).

In extending feminist philosopher Luce Irigaray's suggestion that touch is more of a 'female' sense than sight, Doane makes a case for a specifically female kind of film viewing.

> Irigaray's theory of women being more comfortable with nearness and touch than with the visible is identified by Doane as having consequences for female spectatorship and these consequences are founded on Irigaray's descriptions and proposals regarding distinct and specific features of female subjectivity. (Bolton 2011:27)

Marks states that 'haptic visuality', which reimagines touch as a way of perceiving film differently, is 'informed by theories of embodied spectatorship, which have a lineage in phenomenology and feminist criticism' (Marks 2000: xiii). Touch has the potential to enable the viewer to apprehend film in an alternative way to vision, providing an alternative to either Mulvey's concept of the sexualised ocular apprehension of film summarised as the 'male gaze' or Metz's theory of the spectatorial, discussed in Chapter Two. When applied to the practice of drawing, the prioritisation of touch as a method has female connotations even when the drawings themselves are not necessarily overtly concerned with the feminine. By concentrating on the virtual touch through drawing/vision, the relationship between touch and the female is itself remediated, and the connection to femaleness as a limiting notion is made more remote and diffuse.

Haptic Visuality – other senses accessed through the unclear image

When Elizabeth Taylor throws down the dress it becomes unrecognisable, and all but disappears. Its movement is so fast that the camera is not able to keep it in focus and as the dress is reduced to a blur, my relationship to the garment and the scene changes instantaneously. Because the garment is no longer visually recognisable its amorphousness momentarily displaces associations of the garment to the body, as well as the memory of the feeling of an actual garment. As I lose my pre-existing knowledge of the garment and see it anew my attention is drawn to the act of looking itself.

> Haptic images can give the impression of seeing for the first time, gradually discovering what is in the image

> rather than coming to the image already knowing what it is. (Marks 2000:178)

For Marks, the unclear image links vision more closely to the sense of touch. Her theory of 'haptic visuality' 'suggests the way vision itself can be tactile, as though one were touching a film with one's eyes' (2000: xi) when viewing film images that are either unclear, or moving in and out of focus, or scratched. Haptic visuality therefore enables us to see the unclear image of what we already know, as though for the first time. We can touch it with our eyes, rather than recognise it with our minds. The out of focus garment can be 'felt' through looking, its texture being more pronounced than other aspects of its appearance. Following Marks' argument, the film excerpts I chose to work with becomes more readily interpretable through senses other than the visual.

Fig. 4.2 Justine Moss (2020) *BUtterfield 8: Obscured Reflection.* Lipstick on mirror, 30 x 30 cm.

My drawing *BUtterfield 8: Obscured Reflection* (Fig. 4.2), made of lipstick drawn over a mirror in a repetitive gesture, is directly linked to the finale of the film's opening

scene where Taylor uses her lipstick to scrawl ‘No Sale’ on the mirror. The lipstick I used is the same colour as Taylor’s lipstick and dress. The drawing exists as a tactile response to Taylor’s garment which can no longer be seen. The lipstick strokes block vision – the reflection in the mirror – with a tangible, sticky substance that sits on the glass. The piece functions as a new material metaphor for Marks’s simile ‘vision *like* touch’.

Because the dress in the excerpt is obscured by its own motion, the drawing could not be made by using sight alone. My adoption of associative materials enabled me to connect the drawing materially and imaginatively with filmic subject matter that was visually unclear. The way that my drawing mobilised a tactile rather than an observational approach became very apparent as I covered the mirror with my habitual shading gesture. I could feel the friction of the greasy substance of the lipstick intermittently catching on and then sliding over the smooth surface. I could see myself reflected in the mirror as I drew and was aware of the reflected image of myself becoming progressively covered by the veil of the lipstick as it was gradually applied to the glass.

The clear, smooth surface you would expect of a mirror, or a screen, is complicated by the lipstick drawing. In it, the mirror can only be apprehended through a texture that obscures vision: the expected clarity of my own reflection, or of the screen image, is partly concealed by the tactile strokes of lipstick. This forces the viewer to look more closely, and to try and see the unclear and semi-concealed thing that lies beneath the layer of lipstick. This series of drawings (Figs 4.2 (i), (ii), (iii), Appendix pp.217-8) produces the same effect as viewing the garment in motion in the film excerpts: it draws attention to the act of looking when the subject is not wholly visible.

Looking at the drawing is akin to viewing the film excerpts in which the sense of vision is superseded by that of touch. Applying Marks’ film theory to drawing meant that I produced a piece which allows the viewer to escape from the director’s preconceived and prescriptive version of what should be seen and therefore, sensed.

> And from there, the disembodied, all-seeing eye of vision has become associated with the objectifying gaze that propagates a separation between subject and object (162). There are other ways to attend to this separation, Marks writes, if we can approach it by means of insight

> brought about by the occlusion of sight. (Norwood 2018:191-193)

Vision is the sense that perceives from a distance. A subject can be apprehended visually without it being physically near, whereas other senses require greater degrees of proximity. Sight has therefore previously been more closely aligned with knowledge than sensation because the subject of vision is not physically experienced by the body as an object, but viewed as an image 'over there'. Drawings which themselves are difficult to see offer new ways of getting closer to and experiencing their subject matter.

Using lipstick as a drawing material has connotations to the construction of a female identity, especially in the context of female film stars in the 1950s.[33] Lipstick is an attribute given to the female actor by the male director, to construct the female image and the character.[34] As mentioned, Taylor's character uses the lipstick, a signifier of her femininity, to scrawl on the mirror in an overt form of complaint. Although lipstick has long been implicated in the history of ideal female beauty, its influence over expectations of women has diminished. Whether lipstick retains such an immediate link to contemporary female identity is open to debate as it is now used regardless of gender. Perhaps, because of this shift in usage, it recalls a history of the construction of a feminine ideal that is very much related to mainstream film of the 1950s era, and which can be viewed, kept alive, or critiqued through watching these films.

Contemporary artist Karla Black uses cosmetics as pigments and denies their specific connection to women. She claims that her use of cosmetics as art materials frees them from pre-existing cultural associations (2021). However, I argue that the associative relationships between make-up and the face, between lipstick and lips, and between a mirror and a reflection of the self seem harder to ignore, and that they parallel the way that the garment is inextricably related to the body.

The specific materials I chose for my obscured reflection drawing are intended to directly suggest materials presented in the filmic scene: the lipstick is of the correct shade, the glinting mirror is reminiscent of the fabric of the metallic brocade dress.

[33] Lipstick seems to feature less prominently on the female characters and female stars of the 1960s.

[34] It is a plot point for Gloria Wandrous to always have a lipstick in her handbag, even when there is an absence of a toothbrush or a change of clothes. The lipstick's inclusion conveys how important the item was, or was supposed to be, to women of the time.

But the real materials – as they exist in the everyday world – also have their own connotations; lipstick relates to construction of a female identity and the mirror to self-identification. The drawing communicates in ways that transcend the visual image alone. The chosen materials are linked to personal memory and societal constructions of meaning, both of which may be accessible through the untouchable surface of the dress onscreen that is felt virtually.

I realised that the lipstick on mirror drawing brought sight and the embodied sense of touch closer together through the act of looking at the unclear reflection of my own figure. Because the image in the mirror lacked detail, I could have been looking at someone else, another body – the film character even. This realisation triggered a sensation of being both within and outside of the body, a state which coincides with my viewing of the female film character, as described in Chapter Two. A sense of movement is generated in the visual oscillation that occurs between the self and the unclear reflection, and in the confusion between touch and vision. Rather than being separated, vision is intertwined with touch in this drawing.

Drawing the texture of digital material

Marks proposes that the pixelated digital screen increases the viewer's awareness of textures: 'Electronic effects such as pixelation can render the object indistinct while drawing attention to the perception of textures' (Marks 2000:176). We are aware of how, as well as what, we are watching, and it is the indistinct image – a filmed moving garment on a digital screen, for example – that heightens our awareness of the textures that are not available to actual touch. To illustrate her theory Marks uses Shauna Beharry's film *Seeing is Believing* (1991) which activates not only memory *through* the senses, but also a memory *of* the senses to recall a physical presence: 'the movement of a camera caressing the surface of a still photograph of the artist dressed in her mother's sari … [creates] a new image from memory of the sense of touch' (Marks 2000:22).

Norwood's research into drawing suggests ways of applying Marks's theories of 'haptic visuality' to drawing practice (2019). Norwood reimagines the tip of her pencil as the camera or as the eye itself, which caresses the silk of the sari in Beharry's film, so close to the subject that it can no longer see it, while the sense of touch is heightened.

Rawson (1979) writes that drawing can convey tactility in two ways. Firstly, by the touch of the drawing implement on the surface and secondly, through drawing's ability to communicate the particularity of textures through choice of marks and their relationship to each other and the ground.

> The artist might give qualities to his drawing, as physical object, by the touch of the point on the surface; but he may also suggest tactile shapes and qualities of another order that seem to belong to the objects he represents. He may give us a sense, for example, of the round softness of flesh, the crinkled slickness of silk, or the angular hardness of the edges of rock. (Rawson 1979:26)

Both ways implicate the viewer in the understanding of how drawing 'reads' through the visual: not only in a memory of the actual textures of objects, but also through a transference of the physical touch of marking a surface. Rawson's understanding of how drawing conveys a sense of touch through the contact of the drawing implement on the surface of the page is related to his notion of the 'mental scanning-pattern' of the artist, (Rawson (1969:17) discussed in Chapter One). This linked the original movement of the eyes and hand of the artist laying down the drawing to the order in which the viewer's eyes should follow the line of the drawing. This would mean that a transferal of the sense of touch of the subject to the viewer is in part reliant on the understanding of the artist's original movement when making the drawing. So, for Rawson, the viewer experiences the motion and sense of touch in the drawing through the chronological movement of the eyes of the artist.

I would argue that the viewer of the drawing has more autonomy in their perception of touch and that this faculty is connected to their own memories of materials. Viewing the film excerpts and analysing the theories of Marks make this connection more apparent. The unclear image does not lead the viewer back to a line that can be unraveled chronologically. My digital drawings which are not made with a direct touch also cannot be traced back to my movements, yet can still convey the texture of fur, for example, (discussed further below) through their proximity to the quality of film.

Fig. 4.3 Justine Moss (2019) *Imitation of Life*: *Mink Coat cut-out*. Digital cut-out printed, 12 x 18 cm.

Fig. 4.4 Justine Moss (2021) *Imitation of Life: Mink Coat (after Ruskin)*. Pencil drawing (detail), 22 x 34 cm.

Imitation of Life: Mink Coat (after Ruskin) (Fig. 4.4) is a pencil drawing of the mink coat. Its pencil marks are 'strokes' – the name for softer pencil marks – almost caressing the paper. They recall the sensation of stroking soft fur in a downward direction, and the profusion of linear marks are themselves fur-like. The drawing

imitates the texture of fur and the sensation of touching the fur, but it was made by observing a digital film still of a fur coat. During the making of the drawing, I remembered the feeling of real fur, virtually through the film image, even though I was looking at a mediated version of it. This memory somehow lends a more convincing tactile quality to the drawing, even though other visual elements – the colour and the tonal contrast – are pared back. I am using my experience to lend credibility to the conveyed texture in the drawing, in the way that Rawson suggests above. That said, I do not think that the marks I made necessarily need to return to my movements in making the drawing to transmit this effect.

Norwood describes her pencil as being almost animal-like as it marks the page with its tip that is also its eye, touching the page in tandem with her eyes' movements as they scan her subject (the life model). 'The tip of the pencil is something like an eye moving along the surface of the page, (Norwood 2020:188).' Significantly the pencil as the eye and instrument of touch and drawing for Rawson and Norwood is always referred to by its tip, as the point of contact.[35] For both, drawing transfers vision via the touch of a point onto the surface.

In contrast to the fur-like marks of pencil on the paper, the digital drawing (Fig. 4.3) retains a solidity that holds it off the surface. As I cut the coat out onscreen, I re-imagined the coat as an independent object, one that exists in my memory, separate from a specific context. To me it seemed that I was liberating the coat from the screen as opposed to making a representation of the coat through touching the surface, as I had with the pencil drawing. In the digital image the surface is not as important to the representation of the coat, whereas the pencil drawing unavoidably relies on the paper surface to give context to the marks.

Alternatively, the digital drawings can re-surface or spread over other surfaces and are not seemingly made by a point of contact. The relationship between the path of my eye's movement and the tip of the pencil on the drawing surface no longer holds. The digital drawing is not necessarily available to being interpreted chronologically.

The two drawings above (Figs. 4.3 and 4.4) – one analogue and the other digital – communicate the tactility of the garment in slightly different ways. The digital drawing

[35] With reference to Norwood, T. (2018) *Drawing: the Point of Contact.* Unpublished PhD Thesis. University of Oxford.

enables the representation of the garment to exist free from the page and therefore it can appear on different surfaces, adapting its actual texture to that of the substrate. The analogue drawing conveys texture in a way that is enhanced by my own knowledge of the fur. Drawing from the film, I translate the fur into marks that are connected to my memory of the tactility of fur. However, the 'feeling' of the virtual fur in both types of drawing is reliant on the viewer's own experience of furriness in order to interpret its texture, as opposed to being dependent on the transference of my knowledge of it.

Texture of the virtual

All four of the selected film excerpts of garments being discarded are materially complex and comprised of three layers: the fabric of garments, the original fabric of film and their present, digital fabric. Giuliana Bruno argues that the materiality of this new type of screen makes the viewer more aware of the texture of everything on it, and of how different objects come together and coalesce into one object on the flat screen:

> The more flattened the flat screen becomes, the more I think about this idea of the texture of the visual … You become aware of all that is involved in the making of the actual thing, in the fabrication of the object … one can relate to the fabrication of film as an object. (Bruno 2008:147)

Bruno suggests that the increasing flatness of the screen has the effect of increasing the viewer's awareness of film as a constructed object: the smoother its surface the more texture is perceived. In other words, the flatness of the screen makes us more aware that film is not flat at all. The film is layered in construction both temporally and spatially. This layering recalls the structure of geographical strata since all parts of the image have their material history and their own texture and depth that exist beyond the surface. By rethinking the materiality of the smoothness of the digital screen, as proposed by Bruno, the quality of texture is returned to the digital image.

These ideas differ from Krčma's notions about the material specificities of analogue drawing considered in contrast to digital hardware: for Krčma it is these specificities which help define drawing as a tactile medium. The range of very tangible material qualities of drawing are described in relief to the distancing effect of digital equipment:

> Drawing's precise engagement with a material spectrum of liquidity and dryness, frangibility and obduracy, porosity and impermeability, remains a vital source of power, foiled as it is by everyday interactions with durable plastics of computer hardware. (Krčma 2010)

Describing Tacita Dean's drawings *Sixteen Blackboards* Krčma determines their apprehension as being distinct to 'the processing of a weightless, frictionless code' of the digital image. As referenced in Chapter One, he writes that the texture of surface and materials are thought to be 'caught up in the body's purchase and interference, as thought *felt.'* He uses this as a metaphor to describe the connection between analogue materials and bodily sensations which are experienced through palpable texture. However, to rethink the digital screen, along with screen-based and screen-made images, as being able to convey texture and cause sensation in the viewer, means that digital media can be perceived, via a sense of touch through the visual, in a similar way to analogue drawing. Seen in these terms, the boundaries of drawing may be extended to encompass the digital.

In the work *Texture of the Screen* (Fig. 4.5) I extended the rubbing technique (discussed earlier in the chapter), in direct reference to the drawings of contemporary artist Anna Barriball,[36] to include a rubbing of the texture of the iPad screen itself. The flat surface of the paper, burnished by the layers of graphite, buckled to form undulations under the pressure of the rubbing process. The drawing also developed fabric-like folds which were exaggerated by light and shadow. The matte, slight grain of the paper was transformed into a smooth, shiny surface that was almost reflective. The drawing became a representation of the screen, but the film image that it overlaid was blocked from view thus focusing attention onto the physicality of the screen itself.

[36] During the AUB drawing workshop *Extraordinary Plumbago* (May 2021) led by Professor Siân Bowen for MA Fine Art and Illustration students at AUB in which we explored, through drawing, the use of graphite in artworks.

Fig. 4.5 Justine Moss (2021) *Texture of the Screen (after Barriball).* Graphite on paper, 18 x 25 cm.

The drawing suggests the latent texture of what is understood to be the smooth, texture-less digital screen. Paradoxically, the screen's smoothness in fact exaggerates the texture of what it holds or shows; here the film image of the garments in motion, acknowledging Bruno's assessment of the digital screen.

The process of making the drawing, pressing firmly with the graphite against the screen, first in one direction and then the other, a weaving of marks, revealed more of its particular surface texture: hard, but not brittle, resistant, but yielding to a certain extent, warm rather than cold, smooth to the eye and hand. The screen is perhaps one of the most familiar and often disregarded surfaces in contemporary culture, its sensate surface here seeming analogous to skin. The drawings made by the rubbing technique led me conclude that the screen is not necessarily the distancing and untactile surface that Krčma holds in opposition to the textures of analogue drawing materials.

The following series of works developed the idea of the transient drawing appearing, then reappearing on different surfaces – from the screen to fabric, from fabric to paper and back again, as a multifaceted collage of different time-frames and materials.

Fig. 4.6 Justine Moss (2021) *Fahrenheit 451: Accidental Phases* (three versions). Digital collage on synthetic satin, 110 x 50 x 4 cm.

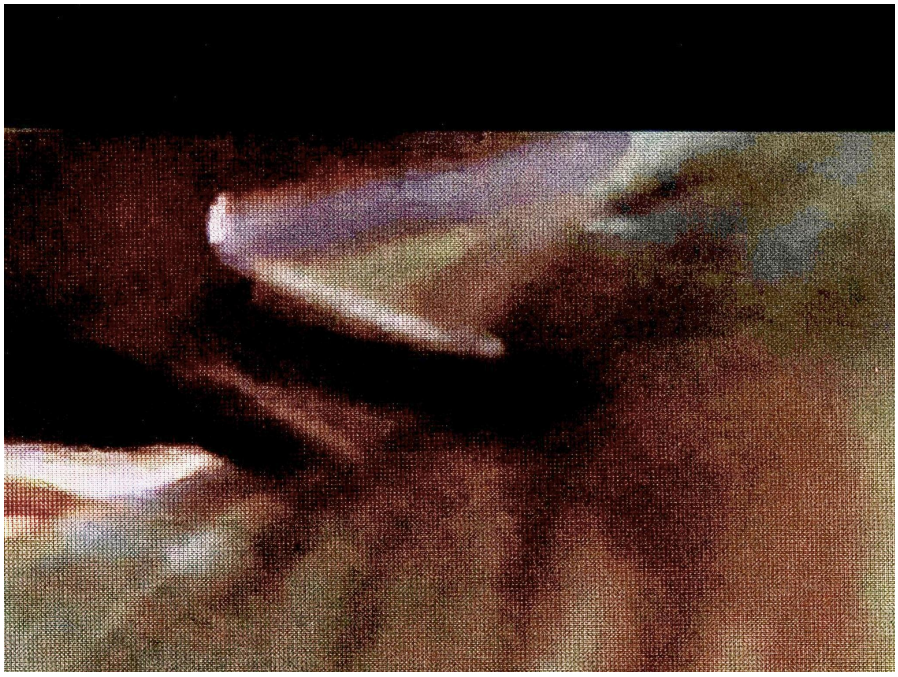
The use of substrates that invite touch, such as the satin in *Fahrenheit 451: Accidental Phases* (Fig. 4.6 and 4.11(i) Appendix p.225) render the digital collage hyper tactile and able to be viewed in three dimensions. The digital collage of cut-outs from *Fahrenheit 451* printed onto the tactile surface of the material meld together to form a new object which can itself be shaped and folded. It is possible for digital drawings to be transferred to other backgrounds so as to interact with different tactile surfaces, in a different way to analogue drawings.

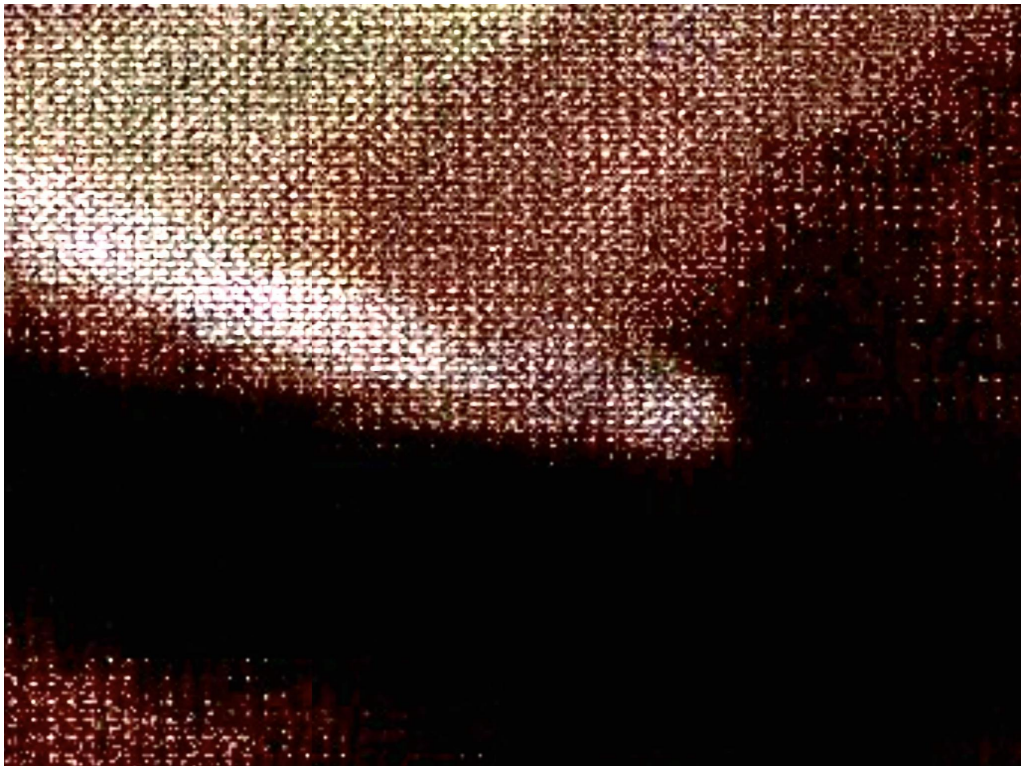
The digital cut-outs from *Fahrenheit 451* (Fig. 4.7 and 4.7(i), (ii), Appendix p.221-2) are screen shots of the film from which I have erased the background using an iPad. The action of zooming in and cutting out the garments digitally requires engaging with the image at pixel scale. Removing the background on the illuminated screen is like erasing the material of the film, and turns the garment into a detached and independent object, no longer connected to the narrative, characters or material of film. It is now free to exist in other contexts, on other surfaces. Its liberation from the surrounding material increases the viewer's awareness of the materiality of film and the digital screen. The digital image relies on the surface in a different way to analogue drawing because the abstraction of the digital code enables the image to reappear in a variety of contexts, whereas the paper surface on which the marks are made, in say, a pencil drawing is intrinsic to its reading.

Fig. 4.7 Justine Moss (2021) *Fahrenheit 451 (rising).* Digital collage on graph paper, 21 x 29 cm.

The viewer's proximity to the screen has, in recent decades, become another aspect of film viewing where vision is impaired but, conversely, more is revealed. It is now usual to watch films close to the body, on screens no bigger than the mirror of a powder compact – an analogy made by media archaeologist Wanda Straüven (2018).

By zooming into a detail of a detail of the film to make the series *Closing in* (Fig. 4.8) I was able to forensically examine its content. The extreme close-up of a photographic fragment becomes a type of drawing which, in turn, has the potential to blur distinctions between media. Straüven, (2018), encourages a new way of thinking about similarities and connections between analogue and digital media, as well as between photography and painting, areas which have previously been separated. Her reading of the film *Blow-Up* (Antonioni 1966) describes the scene where a particular photograph is enlarged by the photographer who, 'Makes a photograph of a detail, of a detail, of a detail' until Sarah Miles's character exclaims, 'It looks like one of Bill's paintings'. Each phase of the photograph is blown-up again, making multiple new visual interpretations of one moment become readable.





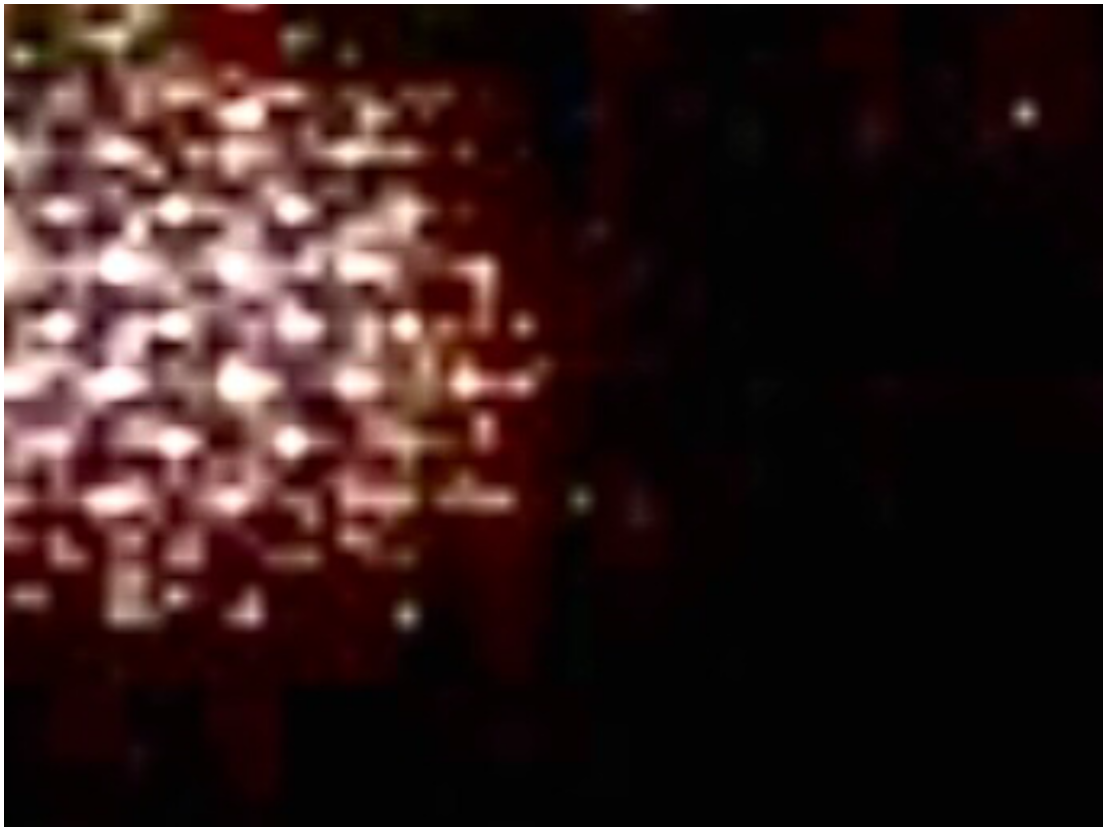


Fig. 4.8 Justine Moss (2021) *Fahrenheit 451: Closing in.* Three iPad screenshots, each 3.6 MB.

Similarly, the drawing *Layers of a Close-up Screen* (Fig 4.9) was crucial to the development of my understanding of the materiality of the screen and its relationship to drawing. The piece was initiated through the onscreen examination of the work[37] of fellow post-graduate student Jayne Chalk. Rather than working from her actual drawing that had been posted to me, I drew from images of it on my iPad screen. By making screenshots of the drawing, zooming in on these screenshots, and making further new screenshots, I could get progressively deeper into the image and able to see more detail than by looking at the actual drawing that I held in front of me. This method was similar to that used in *Blow-Up*, where systematically enlarging an analogue photograph revealed new details previously 'hidden' in the image that thereby came to be recognised as a record of a crime scene. However, through the process of drawing screenshots I became aware that the detail was not only carried in the drawing itself but also produced by the way that the material of the screen melded with the original drawing to bring about new images. Nothing new was revealed about the subject of the drawing, the garments being discarded on film, but the technique did reveal the ability of the digital image to adapt the original image and

[37] During *Would You Trust a Stranger with your Artwork?* (2021) online drawing workshop and exhibition led and curated by Professor Siân Bowen.

to keep transforming it into new versions. The process also showed how combining and intertwining analogue and digital in the production of the drawings caused different types of viewer engagement which were associated with the effects of the medium rather than realised via the interpretation of the visual film image.

Fig. 4.9 Justine Moss (2021) *Layers of a Close-up Screen.* Pencil and charcoal on Dura-Lar, 16 x 21 cm.

When zooming in on an image to draw it in extreme close-up, at pixel-level (Figs. 4.8 and 4.9) the context of the whole visual image was lost and I became absorbed in new details, which kept on yielding more potential. The method produced images that appeared far removed from their filmic starting points, yet the process instilled the sensation of being part of the material of the film. I felt that I was no longer just seeing the film – instead, I was actually inside it, able not only to touch it with my eyes, but to experience it, almost as an enfolding environment. As the film image lost its clarity, further images were revealed. The removal of focus from the garment as an object allowed me to not only examine, but feel, the material of the screen.

Fig. 4.10 Justine Moss (2021) *Fahrenheit 451: Viewpoints.* Hand cut film stills on paper, acrylic paint on Dura-Lar, 75 x 62 cm.

The layering of digital and analogue elements in the process and outcome of the work (Fig. 4.10) confuses virtual and real sensations and new configurations are formed, which themselves present new possibilities for drawing.

> … Little discoveries are made on each terrain; by lifting them from one terrain and testing them against another, there can be a compounding of new insights into drawing, figuration, [representation] figure, and ground (Norwood 2014).

Furthermore, working across screens or between physical and digital space precipitated new sensations for me as an artist, allowing me to see the work in new contexts and to imagine yet more prospective combinations.

> New areas of focus, and new exhalations and agitations developed as images migrated into separate spheres of screen-orientated concentration (Edwardes 2019:152).

The digital and physical continuously inform each other to make new material manifestations of the research. The drawings *Fahrenheit 451*: *Garments Being Discarded* (Figs. 4.11 and 4.12) have been developed one from the other through different media. The digital collage on fabric (Fig. 4.11), seen in another iteration earlier in this chapter, makes what was initially created onscreen into a malleable object with physical, material presence. The silverpoint drawing of this object (Fig. 4.12), which can only be seen in certain light, and will fade over time as the silver tarnishes, is almost a dematerialisation of the digital collage. Both drawings are derived from the same film excerpt. The silverpoint drawing could not exist without the digital print on fabric: it is a copy of it in another medium, a remediation.

As the drawings of the film excerpts are adapted across various media, they get further away from the feeling/emotion of the original scene, but they get closer to feeling in terms of conveying touch. The apprehension of their virtual tactility causes physical sensations that are replacements for the virtual emotions precipitated by the original scenes.

Fig. 4.11 Justine Moss (2021) *Fahrenheit 451*: *Garments Being Discarded.* Digitally cut out film still collage on synthetic satin, 50 x 110 cm.

Fig. 4.12 Justine Moss (2022) *Fahrenheit 451: Fabric Being Discarded.* Silverpoint on prepared ground on paper, 25.5cm x 34 cm.

Virtual sensations

The acts of watching film and generating drawings both use affective responses as a means of thinking 'with' the body in order to reveal meaning which cannot be accessed through conscious thought alone. Grosz (1994) argues (as discussed in Chapter Two) that by collapsing the mind/body dualism, the separation of other related binaries such as sense and sensation, reason and feeling, is also called into question. This research extends these binaries to include the physical and virtual, the digital and material.

By attempting to focus on the blurred, formless garment in the digitised film excerpts my attention was drawn to the act of seeing. Rather than being immediately recognisable, the out-of-focus garment could be 'felt' through explorative looking and its texture therefore became more pronounced. Because I experienced the texture through the visual and the sense of touch was therefore indirect, this caused a confusion of senses in the body, which I interpreted as a sensation. These sense-confusions formed my perception as the viewer of the film and informed my practice as the maker of the drawings.

The sense of touch provoked by either drawing or film is never actual for the viewer; it is a virtual sensation. Such sensations are responses that rely on the memory of equivalents of real experience: vision is *like* touch, and examining the excerpts at increasing proximity is *like* being inside the film. These remembered actual sensations are felt in the body as virtual sensations.

The sensations of the viewer can override an emotional response when the film excerpts are converted into drawn form. The drawings cannot remediate the emotions of the character passed on to the garments, but instead, they affect the viewer through sensations that are analogous to emotion.

The presence of virtual texture in drawing brings a sense of touch which is achieved through the viewer's recognition of materials - a tactile response through visual apprehension. Familiarity with the virtual texture of the materials, not touched, but experienced as sensation, extends their connotations and associations beyond the drawing itself, and is heightened, rather than negated, by the flatness of the digital image.

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The film excerpts that I have studied contain sensuous detail. The viewer can appreciate such detail through visual recognition of objects and experiences that precipitate virtual sensory responses of touch, and even smell and taste. The specific subjects – discarded garments – are visually unclear because they are in motion; they have lost the form of the body that is no longer inside them, and they are pixelated on the digital screen. Marks's film theory of 'haptic visuality' proposes that the film image that is difficult to see actually heightens the viewer's sense of tactility. Drawing offers an alternative, more acute way of 'looking', not with distanced spectatorial observation, but with one that involves the self in being able to *experience* the subject rather than relying on sight alone.

Rawson claims that touch is conveyed by the action and trace of the drawing implement on paper. In Norwood's response to Beharry's film, the camera caresses the surface of that which it is filming. I further Norwood's ideas by suggesting that this direct touch can be applied to both digital and analogue drawings. Additionally, the textures of drawing materials themselves – for example digital print on satin, lipstick on a mirror, and screenshot on an iPad – are evocative, and this is also true of both digital and analogue techniques. Even though the viewer is not physically touching charcoal or the digital screen when looking at these works, they nevertheless know how these materials and substrates would feel. The memory of the viewer participates in and contributes to the virtual sensation of touch across various media.

Marks proposes that the digital film image can convey textures through vision, thus producing a sensation in the viewer. Her idea can be applied to drawing whether physically or digitally produced, because sensation arises from the viewer's

apprehension of the textures, as much as from the specificity of the materials used. This challenges the notion that drawing is physical while digital work is not, because both are capable of provoking sensation.

The likelihood that the work of drawing and digital representation both involve physicality offers new potential for drawing to register beyond the observational domain. Further, it allows for the viewer to respond to drawing through the medium of the body. Drawings made during this research have brought attention to the act of looking, especially in cases where focus is obscured by the materials themselves, as in the example of the lipstick on mirror drawing (Fig. 4.2). In that drawing a sense of movement was created between the self and the unclear reflection: in the resulting confusion, overlaps between touch and vision also occurred. While the drawing was felt in the body, the subject matter was profoundly 'experienced' rather than merely seen.

The blurring of the garments is one particular aspect of unclearness caused in these excerpts by the rapid movements of garments being discarded and thus escaping the speed and exposure time of film. Chapter Five will expand on the following topics: how the lack of visual clarity may be approached through drawing; theorisation of the quality of this unclearness through the 'language of drawing'; the means by which blurring is apprehended by the viewer as a sensation connected to motion.

Chapter Five – Focus on the Blur

Laura U. Marks has suggested that the pixelated digital screen makes us more aware of textures. The blur is another type of indistinction that occurs in the film excerpts. Pausing the online versions of the digitised films emphasised the unclear quality of the images; the edges of the pixels are blurred, colours merge into each other, therefore the garments become indistinct. The stilled garment in motion is not a separate object floating in front of a background; foreground and background are made of the same material, interchanging their shapes across the same surface. This chapter explores the diverse ways in which I tackled drawing the blur – through study of historical and contemporary examples, drawing theory and my own research practice in which I attempted to define the blur through 'the language of drawing'. As well as examining how my drawings of the blur could affect the viewer's perception of tactility and motion, and sensory responses as sensation.

When pausing the film excerpts, I predicted that I would be able to see the detail that was lost in the speed of the succession of frames. Instead, I was met with the blur of the garment in motion, which persists even when the film is stopped and the image stilled. Technically, the blur in these film excerpts occurs because the speed of film is unable to match that of the garment's motion. The blur's appearance differs between excerpts, depending on the rate at which the garment moves in relation to the speed of the film, shutter speed, and available light.

The speed and nature of the garment's movement is dependent on three factors: how it is thrown, the force and gesture applied to it by the female character, and the material that it is made of. The heavier mink coat hurled by Lana Turner's character in *Imitation of Life* moves differently to Elizabeth Taylor's synthetic brocade cocktail dress in *BUtterfield 8*. The visual quality of the blur is not universal or even, but particular to each example. This means its appearance is influenced by what it hides – namely the specific details and precise materiality of the garments that now *cannot* be seen.

The combination of factors that caused the blur would have been controllable to a certain extent during filmmaking. But there is something beyond control in the occurrence of the blur which bears out Schonig's idea of the planned but 'unplannable' (2022:32) aspect of the film. The elements which have been carefully organised to film the garment in motion instead combine in an unpredictable way to create an

unexpected new visual. The blur adds a further dimension to the contingent nature of the garments in motion and to the lack of clarity of the pixelated screen which together work to obscure the contours and detail of the garments as I attempt to observe them. Rather than being an object, the blur is a residue of the motion of the garment that visually obscures the garment itself.

This chapter will explore how my drawing negotiates the specificities of these filmic blurs and will discuss what the processes and outcomes of undertaking such exploration reveal about drawing.

Representations and remediations of the blur

For this research the blur is important because of its relationship to movement in film and drawing. It could be understood as a type of mark, which can occur during the process of both drawing and film. In film I would say that this is an inevitable manifestation, whereas in drawing the blur, or similar marks could either be accidental or deliberate. In film blurring is caused by the inability of camera speed to keep up with the speed of the subject it is attempting to capture.

According to film theorist Martine Beugnet (2019) the blur is not seen as a register of motion by the naked eye. The original act of discarding the garments is not blurred, but its recording is. The blur only appears upon the motion's recording and it outlasts the original movement of the action. The blur is a by-product of remediation, left over by the recording of the original motion. Dorsett (2022), on the other hand, proposes that this could tell us more about the intention of the original artwork than the artwork itself.

In drawing, the blur can be made accidentally by the smudging of unfixed materials – such as in Tacita Dean's Sixteen Blackboards – caused by the movement of a body or object against the surface of the drawing. It is also used intentionally as a representational method to suggest motion and as a device for 'filling-in' in an observational drawing to cover areas where no visual information is available. In this section I discuss contemporary artists who have drawn or painted blurred images which reference filmic or photographic origins.

Rachel Lancaster makes photographs of apparently incidental details of film stills. She then draws these images in charcoal, often changing the original framing of the excerpts. The use of charcoal to reproduce areas of tone instead of line mimics the

appearance of the blur on film, which does not separate objects and background with line, but instead merges them together.

Fig. 5.1 Rachel Lancaster (2020) *White Dress.* Charcoal on paper, 40 x 50 cm.

The unclear subject is drawn by Lancaster with precision, but it is a representation from the outside (which is the artists' intention) – an observation of the film still. She creates drawings *of* photographs of blurred images rather than drawing *with* the contingent nature of the garments and the blur. Drawing the image of the blur has the effect of seeming to make it very still, or fixed – the quality that I have not been so interested in exploring during this research. For me, deliberately drawing the blur as it appears risks the loss of its essential quality as an ever-changing, constantly re-readable and indefinite image: these are the very aspects which have intrigued me and driven my investigation.

In referring to his paintings from photographs of banal or unremarkable subjects, Gerhard Richter says that he uses the blur '... to make all the parts a closer fit. Perhaps I also blur out the excess of unimportant information' (1995:35). For Richter the blur is an editing technique used to cover up what is not necessary, to purposefully eradicate detail. He asserts that his paintings are in fact blurs, but are also 'transitions' used to 'clarify the content'.

Fig. 5.2 Gerhard Richter (1965) *Frau, die Treppe herabgehend (Woman Descending the Staircase)* Oil on canvas, 198 x 128 cm.

For Richter the blur is applied to the originally photographic image, not to imply movement, but to homogenise his paintings and flatten their rendering. The detail which is wiped off the painting by the blur is intended to prevent identification with the subject: instead, the painting is meant to be read as a surface.

In contrast, Luc Tuymans paints the detail of the blur itself. In his paintings of the film *There Will Be Blood,*[38] made by viewing a paused screen image, 'the blurriness is actually sharp because, unlike with [Gerhard] Richter, it is not wiped away but just painted' (2009). In these paintings the blur is the image, and the image is the blur. Tuymans' works are paintings of the blur itself, inextricable from the surface of the

[38] Directed by Paul Thomas Anderson (2007).

screen, unlike Lancaster's which are paintings of subjects that are blurred. But they are also depictions of how the blur fuses with the screen's surface, and how the remediation of the film on the screen makes the blur inseparable from the image. Tuymans' paintings are therefore closest to what I am examining through drawing.

Fig. 5.3 Luc Tuymans (2009) *Against the Day II*. Oil on canvas, 231 x 171 cm.

Delineating the blur

The blur's lack of definable edges created certain challenges when I began making drawings addressing this subject. For *Fahrenheit 451: Pixelated Garments* (Fig. 5.4) I printed out the stills at different resolutions to exaggerate their pixelation and to eliminate the blurring between the garment and its background, a feature which had made the cutting out of the garments for the re-animation (Fig. 3.24), described in Chapter Three, crude and unconvincing. Once cut out, the garments are freed from the flatness of the screen and become more object than image. While this method draws attention to the layers of mediation – the film's mediation of the garment, its

digitisation, and how the garment as the film's subject is inextricably connected to the fabric of the screen as the ground – the presence of the blur is ignored.

Fig. 5.4 Justine Moss (2021) *Fahrenheit 451: Pixelated Garments.* Cut out digital prints on paper on silver leaf on paper, 60 x 80cm.

Drawing the blur with a line is not possible. Delineating the blur, or attempting to define the now unseen edges of the garment, and separating the garment from the background, over-rides the presence of the blur.[39] I cut the garments from stills printed on paper, erased the backgrounds around the garments, drew their outlines traced from the screen in pencil and exaggerated the garments' edges by changing the resolution of images: these were all ways of ignoring the blur in the film excerpts.

I sought other strategies suitable for paying attention to the qualities of the blur through drawing the excerpts. The digital overprinted drawings of *Le Mépris: Digital Cut Outs, Screen Ratio and Garment Edges* (Fig. 5.5, other versions Appendix p.229) demonstrate a visual difference between ignoring and accommodating the blur.

[39] See also Fig. 5.4 (i) Appendix p.227.

Retaining the indistinct edges (top of Fig. 5.5) seems vital to the understanding of the image, because the garment retains a relationship to the film, and this gives it context and sense. This blurring between object and ground, near and far, is a specific quality of film. The garments have no edges, they are not free or able to be freed.

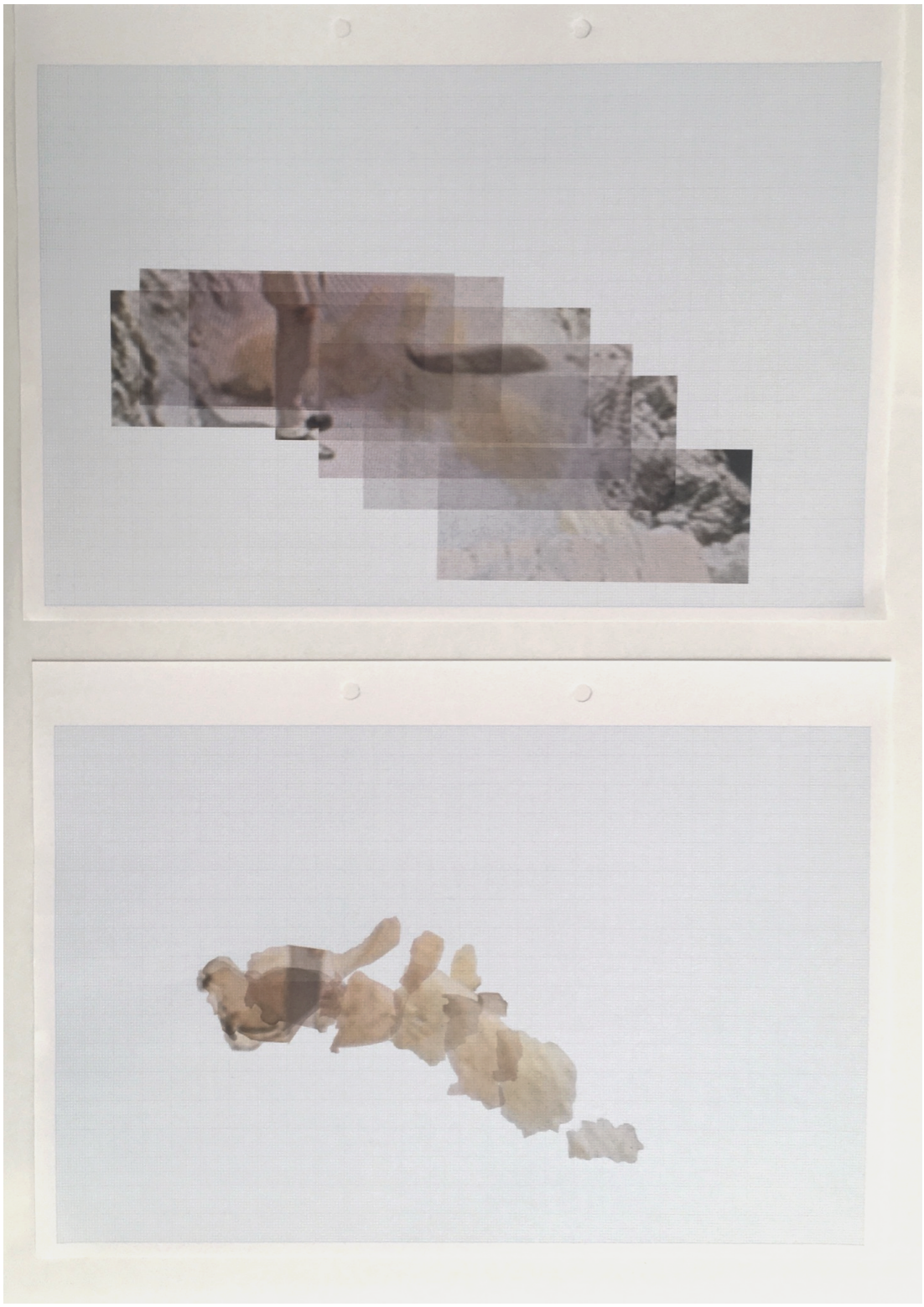

Fig. 5.5 Justine Moss (2021) *Le Mépris*: *Digital Cut Outs, Screen Ratio and Garment Edges.* Digital overprint on graph paper, each 21 x 29 cm.

In the bottom image the edges of the garment are an approximation, digital cut-outs which deliberately simplify the blur by reducing it to a line. By including the 'body' of the blur, as opposed to attempting to delineate it, the drawing can be read in alternative ways which are discussed below.

According to Avis Newman the function of the line in drawing '... manifests a division that conjures the "this" and the "that" and in so doing is symbolically the mark of language' (2010:108-9). The blur does not let this happen. In these excerpts the "this" of the garment and the "that" of the *mise en scène* can no longer be truthfully separated by a line. Using marks other than line to suggest or include the blur enables the drawing to avoid signification because, without line, language is not so easily recalled. However, 'the language of drawing' accommodates marks other than the linear that also do not necessarily relate back to writing in order to make meaning. These marks used in reference to the blur will be discussed in the following section.

The Language of Drawing Applied to the Blur

'The language of drawing' is a term applied to how the marks, techniques, and strategies of a drawing work together to convey a meaning or idea. As Rawson suggests, this language is capable of not only representing what is observed, but can also carry other interpretations which extend beyond the visual.

> A well-developed language of marks can convey far more about what it represents than any mere copy of appearances. Good drawing always goes beyond appearances. (Rawson 1979:10)

The blot and mark theorised by contemporary Michael Newman, Ernst van Alphen and Walter Benjamin [40] and, as well as the smudge or smear, all classified as marks of drawing, combined with the 'unstable' drawing materials written about by Krčma, could be employed to draw the blur. Here, I find Newman's explication of the division between different marks, given in his essay *The Marks, Traces and Gestures of Drawing* (2003), and Benjamin's distinctions between marks and signs (1917) extremely useful. Newman's discussion of the drawing techniques of Leonardo Da Vinci (1452-1519) and Alexander Cozens (1717-1786), using found as well as accidental stains, makes clear distinctions between the deliberate and the accidental

[40] Professor of Art Writing and art critic, literary professor and writer on art, 20th-century philosopher respectively.

in drawing. The blur in the film excerpts of this research could be extended into drawing, by rethinking the blur through the theorisation of 'blots' 'stains' and 'marks', as discussed below.

Blot

Cozens' blots were made deliberately but non-consciously on several sheets of paper at once, using ink mixed with water. The mix was applied quickly with a large brush, without concentrating on the paper, but with thoughts of landscapes kept in mind. Cozens saw that, when viewed at a distance, the blots suggested light and dark areas and objects that would become part of the composition. These blots resembled a finished drawing of a landscape, 'executed with exceptional liveliness' (Praz 1981) which would not be clear when viewed closely. The drawn blot, then, shares certain qualities with the blur on film. Having been made unconsciously, it is not an exact record of an observed object, and it retains both a sense of motion, and a lack of definition.

'To sketch, is to delineate ideas: blotting suggests them' (Seligman quoting Cozens 2016:24). The blot is a way of making a mark in drawing without using line and it can suggest ideas rather than defining them. Blot-marks are open to the imaginative interpretation of Cozen's next process, '... producing accidental forms without lines, from which ideas are presented to the mind' (Tate 2004).

My drawings using drawn and cut line deny the blur and make the drawing show a simplified version of what is on screen: the garment cut free of its context. Removing the blur using the delineation of drawing seems to remove something intrinsic to the representation of motion.

The suggestive blots in Cozens' process are reminiscent of the blurs in the film excerpts. From a distance the abstract, non-linear marks can be read as objects in space, but close-to they become formless (Fig. 5.6). Cozens' blots were visually interpreted by him to become landscapes he had already seen, either in reality or in other paintings. His invention could not be total, as he would apply to the blots his pre-existing visual knowledge of trees, rocks and how light would fall. In a similar way, my reading of the almost abstract forms of the blurred garments in film is informed both by the preceding frames showing the garment in relation to the body, and by my experience of clothes and how they move and fall. The use of blots rather than line

leaves the invention of the scene more open to further interpretation, while still being reliant on marks that are deliberately accidental.

Figs. 5.6 and 5.7 Alexander Cozens (1785) Plate 37 - Blot drawing & 38 - Ink tracing of the blot drawing from *A New method of Assisting the Invention in Drawing Original Compositions of Landscape*, London, 38.1 x 25.7 cm.

Cozens' method proceeded by tracing the blots onto transparent paper, then picking out the different tonal values of the imagined landscape using layers of watered-down ink and a brush. He selected features found in the blots, working through each plane in turn – foreground, midground, background – so that space and distance were

apportioned to the ink blots on the page, almost like the flats of a theatre set (Fig 5.7). In Newman's interpretation of Cozens' use of blots, the artist does not cover blots over to make something new, nor does he impose something onto them that is purely imaginative, but almost transports himself into them and makes additions from the perspective of the blot's inventive potential.

Cozens, as Newman describes, adds detail to the deliberately produced blot and enhances it to make landscape drawings.

> The blot forms a part of the final work and is never fully sublimated … He is not simply looking at the blot in order to produce a work; he is inhabiting it. (2003:95)

This suggests an acceptance of the agency of the blot, set in motion by the artist, to convey the idea of landscape. The blot is the material from which the idea of landscape emerges to be later fashioned into a representation of a landscape by the artist.

When applied to the blur, this way of thinking suggests that the blur already encapsulates an inherent sense of motion. The resulting drawing should be made *with* the blur as the material rather than solely being a representation *of* the blur as an image. As Newman says of the blot, the blur should be inhabited. The blur is a starting position from which to expand and spread, rather than limit and define.

Stain

Newman describes the stain as part of the process of da Vinci's drawings of fantastic beasts and landscapes. Da Vinci either used found stains or created stains on the wall as prompts for the imagination to impose images onto. For Da Vinci the stain is used to invent new aspects of a picture, but not to make the composition of the whole drawing. 'The stain remains outside both the mind of the artist and the work produced' (Newman 2003:96).

Newman links this use of the stain to reading into a Rorschach blot: 'The stain is an incitement to projection.' (ibid.) Art historian Amelia Groom – in her presentation about

a blur in Daguerre's photograph of a man having his shoes polished on a Parisian street[41] – describes this notion of projection as 'pareidolia'.

> 'Pareidolia' comes from the Greek roots *para* for 'beyond' and *eidon* for 'image'–suggesting images beyond images, appearances in excess of themselves. (2018)

In the case of the stain as pareidolia, it is the viewer of the work, not the maker, who interprets it this way. Da Vinci's appropriation of the stain is similar to the individualised reading of the blur on film:

> … meaning isn't something *fixed inside* the object of observation, but something that *emerges* from the attentive encounter with it (Groom 2018).

Drawing could be the ultimate 'attentive encounter', a way of re-visualising an imaginative response to the blurred garments as accidental and formless occurrences on film. In their blurred state, as suggested by my descriptive writing of the excerpts, the garments suggest other things: a ghost, a clenched fist. They are re-interpretable, but only in the moment of motion when released from the body. It is the blurriness as an accidental mark on film that invites me to read into the images and to find analogies and similes beyond the image. Pareidolia thus coaxes out new interpretations dependent on the viewer's range of experiences.

Pareidolic vision is different to that of Cozens' way of seeing when he 'inhabits' the blot. Cozens' approach best describes a way of making drawings from the inside out, where the subject, method, idea and material combine to make a drawing that is more than a representation.

The cut-out digital drawings that I made from *Le Mépris* (Fig. 5.8) emphasise the blur that both surrounds and constitutes the garment. Cutting the garment away from the background seems to misrepresent how it appears and to deny the blur. The shapes of the cut-outs appear arbitrary, and it is difficult to gauge the width of the blurred area and the size of the garment. The digital prints of blurred garments cut from film stills

[41] 1838 – the earliest known photograph of a person. Other people who were moving around the scene were not captured as the photographic exposure time was too long (Groom 2018).

themselves become blots, made through a combination of chance and design. They seem to waver between media; they could be spillages of watercolour, or hand cut collages, or scraps of fabric, but they are prints of digital cut outs. The confusion between their apprehension and their materiality allows them to momentarily escape definition. This makes them seem more like a blur, while simultaneously, they also represent the blur. They lose distinction: there is no longer difference between foreground and background, actual and virtual, digital and physical – the categories merge together.

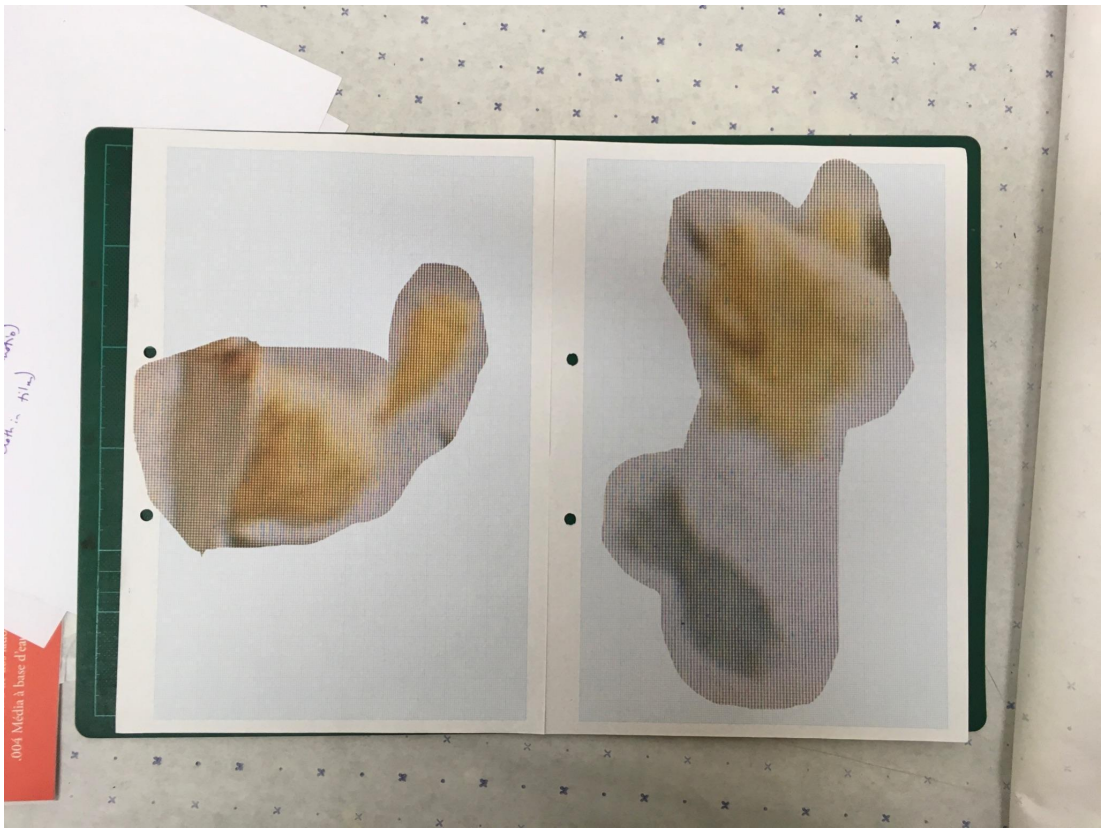

Fig. 5.8 Justine Moss (2021) *Le Mépris: Selected Blurs*. Digital cut out printed on graph paper, 21 x 42 cm.

Sign and Mark

I deliberately resolved to explore non-linear methods of drawing inspired not only by the suggestive nature of Cozens' blots, but also by two difficulties I encountered. Firstly, I realised that my recent linear methods were not suitable for wholly representing the blurred garments. Secondly, linear methods were inappropriate for combining digital and analogue drawing methods in one piece of work. In *Fahrenheit 451: Emerging* Forms (Fig. 5.9 and Appendix pp.232-4) I addressed these problems by cutting stencils from digital printouts of the film stills and flooding them with water and watercolour. The colours were premixed to match the colours seen when I zoomed into an on-screen still of the garment. The watercolours spread to fill the

shape of the water that was predetermined by the shapes of the garment as it appeared in each of the screen shots I made.

Fig. 5.9 Justine Moss (2019) *Fahrenheit 451: Emerging Forms*. Watercolour on Paper, 76 x 56 cm.

This was a less conscious way of making the work, resembling the methods used by Cozens. The agency of materials and the process of making are prioritised over the observation of the subject, although the keen observation of the garments, from

multiple positions is considered in the planning of the work; for example, the colours used, the paper chosen, and the approximation of outlines cut. Drawings such as the watercolour drawings (Figs. 5.9 and 5.10) are the result of harnessing material and technique in a specific way. Although these drawings are meticulously pre-planned, the results are, nevertheless, surprising. There are similarities to the garments on film whose discarding is planned, but whose shapes in motion, and how they register as blurs, are completely beyond premeditated control. Perhaps the intriguing quality of the drawings stems from a lack of discernible temporal order and the fact that their start and endpoint cannot be determined. The blur that exceeds the contours of the garment in the film excerpt is represented in the drawing by the water and watercolour flowing beyond the limits of the linear outline of the stencil.

> … where drawing is concerned it seems quite clear that the movements suggested by the traces of the drawing point ought actually to guide the motions of the eyes. (Rawson 1969:17)

Rawson says that the line of drawing acts as a guide to the eyes and facilitates an understanding of the order in which drawing is made. Conversely, I argue that drawings that do not clearly show the linear progression of their making are closer to the blur.

This also relates to Benjamin's discussion of signs and marks that, for him, distinguish drawing from painting.

> The difference between drawing and painting can now be understood as the difference between sign and mark (van Alphen 2018:67).

Benjamin states that signs are intentionally made by a subject, whereas marks emerge or appear because, he claims, drawing is made consciously but painting emerges through use of colour as it progresses:

> The painter, of course, applies the colours, but she does not create their differential values; she only utilises them. They have to be accepted as they emerge or appear. (Benjamin 2002:84)

Fig. 5.10 Justine Moss (2022) *Garment Drawing: Disappearing Detail*. Watercolour on paper, 76 x 56 cm.

Drawings that are not ‘done with a point that moves’ (Rawson 1969:15) or through the ‘laying down of a graphite line’ (Norwood 2020) seem to emerge, rather than being read in a consecutive sequence of temporal marks, a notion borne out in some of my work, for example *Garment Drawing: Disappearing Detail* (Fig. 5.10).

For Benjamin, painting is a mark that emerges, whereas drawing is a sign that is made. Benjamin ‘… claims that the sign seems to have more reference to persons, whereas the mark tends to exclude the personal’ (van Alphen 2018:67). Drawing is the sign ‘printed on something’ whereas in painting the mark ‘appears principally on

living beings' and is equated by Benjamin to blushes and stigmata (1917). For him, drawing relates back directly to the hand of the person who has made the drawing, whereas painting bypasses this connection by emerging from the medium.

These theoretical divisions help me to illustrate the homogenising quality of the blur. When drawing from the position of the blur, these distinctions fall away. The watercolours made from digital printed stencils (Fig. 5.9, Appendix pp.231-3 and Fig. 3.25) demonstrate this homogeneity since they are neither digital nor analogue, painting or drawing, hand-made line or material emergence, sign or mark.

The sense of emerging or emergence seems analogous to the formation of the blur, and a way of trying to 'inhabit' it. The implication is that drawings comprised of marks rather than signs, and that seem to appear rather than having been made, are more characteristic of Benjamin's description of painting. This enables drawing to bypass the idea of the gestural which van Alphen equates to line that necessarily extends from the hand of the drawer. He suggests that it is watercolours that '… seem to be a sign and a mark at the same time,' because the lines flow and 'the artist has only limited control over them' (van Alphen 2018:67). The background is coloured, but the graphic line is not covered and therefore escapes the distinction between painting and drawing. However, I do not want to limit these effects to specific media: it is the blur which helps the viewer to reimagine the lack of boundaries between them.

> The trait of drawing, as stroke, "touches" the surface, bringing out its texture, in a way that is different from the way in which oil paint "covers" the surface, unless painting is brought to the condition of drawing, as it is in watercolours, and certain oil-paintings of Cezanne. (Newman 2003:95)

Newman's remarks suggest that drawing is similar to the blur itself; drawing not only brings out what it is on, but also what lies beneath – without completely covering it. The blur also connects drawing to the virtual sensation of touch through the visual, because like the fluid and spreading watercolour, the feeling of touch spreads over a surface rather than being delineated. This sense of emergence echoes the moving images on the digital screen, formed by the grid of lights behind the whole of its surface, as opposed to discrete images being viewed in sequence in analogue film.

Again, there appears to be an analogy between the screen and the skin, touch and the digital.

The stain or touch described by Newman also seems closer to the unboundaried blur than the line or cut. The watercolours I produced embody both approaches. A stencil was cut approximating the edge of the garment and ignoring the blur (Figs. 5.9 and 5.11), and watercolour was applied, the water carrying the colour beyond the boundaries of the initial stencil. Attempting to draw the blur in this way starts to confuse distinctions between the following: outline and mark; the digital print and analogue methods of cutting and watercolour; my intentions and the habits of the materials employed. This lack of distinction separating the states of the drawing means that the viewer is unclear of what they are seeing. The uncertainty of perception seems analogous to the 'unfocus' of the blur. This presented a notion of how drawing could negotiate the subject that, itself, cannot be clearly seen.

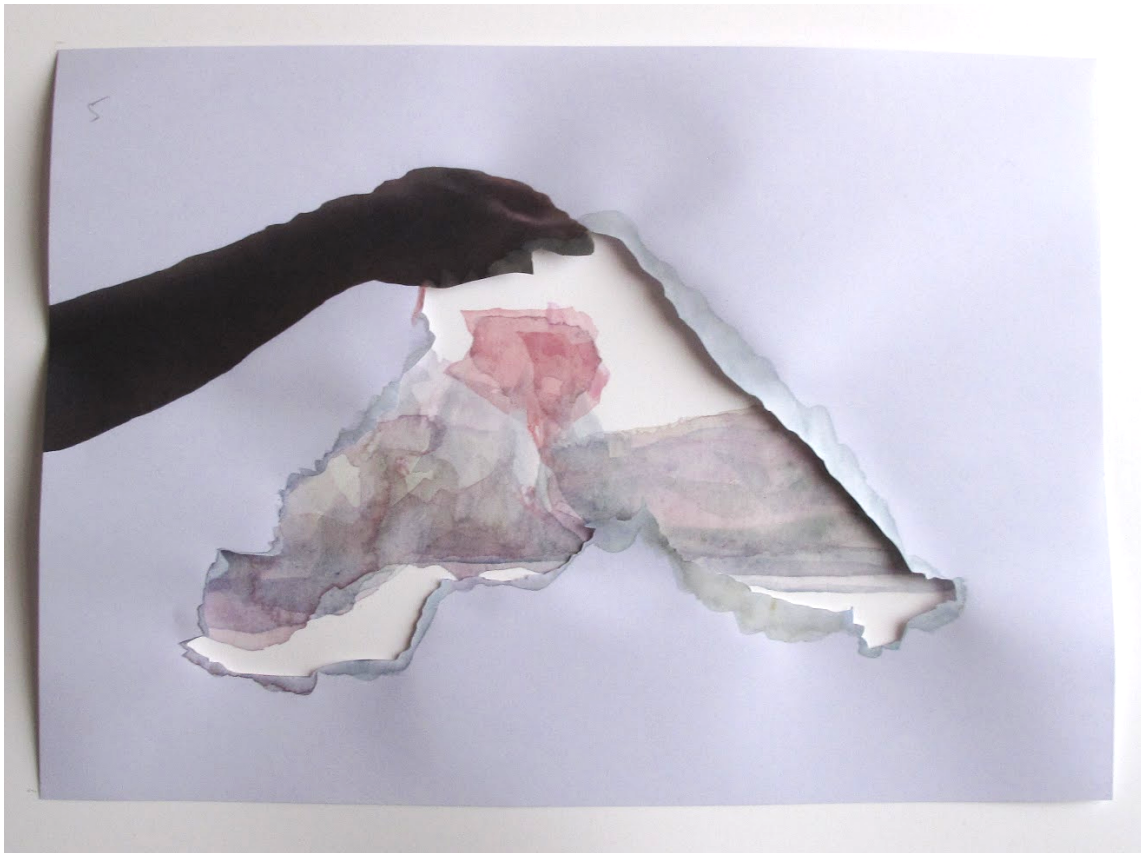

Fig. 5.11 Justine Moss (2020) *Fahrenheit 451: Emerging Forms.* Watercolour on paper through stencil cut from manipulated film still printed on paper, 29 x 42 cm.

Unfocus

The blur in film causes a physical sensation as the viewer attempts to see what *is* there, and yet not fully visible. This stands in contrast to Newman's explanation of Da

Vinci's stains, where we are encouraged to imagine what is *not* there. The sensation occurs both when striving to view obscured content, and when trying to focus on what is undefined. Straining to see the contours of the garments, that are unavailable to vision, is an embodied response. I become conscious of how my eyes and mind operate in order to understand the visual, in a way that does not happen when viewing clear, well-focused images. Focusing on the blur generates a sensation that is caused by the oscillation of the eyes as they try, and fail, to focus. The blurred image shifts concentration on the content of the image to the motion of the eyes and the sensation of looking. The blur is as much felt as it is seen.

> It is, of course, well known that in all normal acts of visual perception the eyes do not observe the world with a blank unmoving stare. On the contrary, they observe by continually scanning the visual field in a series of movements to and fro, and making continuous adjustments of focus. (Rawson 1969:17)

The above quote is Rawson's preface to his description of the 'mental scanning pattern' (ibid.) of reading the drawing. The eyes move about, taking in visual information, focusing and unfocusing. When presented with a drawing that does not enable focus, this function of the eyes is emphasised. Rawson proposes that the viewer can learn the temporal sequence of the drawing through reading the sequence of the marks on the page. Conversely, by not allowing the eye to focus, the sequential pattern of the drawing cannot be followed. The response of the viewer is therefore to become aware of their own physicality, and of being driven by the sensation of *focusing* which then takes precedence over attending to the historical movements of the artist traced through the sequence of drawn marks.

Fig. 5.12 Justine Moss (2021) *Le Mépris: Moiré.* Digital print on layered Mylar, 23 x 17 cm.

My works (Fig. 5.12, 3.13 and 3.14) which deliberately adopt the device of causing the eye to un-focus, come closest to instilling the type of physical sensation that takes the drawing beyond the realm of the solely visual. Drawings which stimulate physical movement in the viewer, through the minute movement of the eyes trying to focus on the image, convey a motion of their own which has similarities to the viewing of film. There is an *actual* motion involved in watching the mediated motion of the garments onscreen and it is this feature which is strongly mobilised in these drawings. The motion is made by the eyes, but is felt in a disorientation of the body.

Virtual sensations and the blur

According to film theorist Martine Beugnet 'Blur is sensation, the translation of speed or bodily movements to the screen …' (2017). For her, the blur in film has an inherent sense of motion which is revealed not through visual detail, but via physical recognition. In drawing the blur from film I have achieved a translation of this sensation of bodily movements, despite the drawings themselves being actually still. I have found this to be both through the physical motion of the process of drawing, and the motion implied through looking at them. My series of Verre Églomisé[42] (Fig. 5.13) drawings explore and demonstrate these ideas.

Having experimented with various techniques, including drawing onto mirrors, I next turned to making images that were reflective and behind glass. I had noticed that while I watched the film excerpts it often became unclear if the film reflected me or I reflected the film. Because of the material nature of the screen, my actual reflection became confused – or even conflated with – the virtual characters in the film. To further explore this phenomenon and to take my research to the next stage it seemed important to work with a material that was itself reflective, rather than merely presenting drawings framed under glass. Importantly, the technique needed to be intrinsic to the reflective surface. In this way I hoped to create something equivalent to the backlit screen, where pixels and touchscreen seem to be joined on the surface. The process of first gilding the back of a piece of glass and then removing the metal leaf seemed to offer an innovative method of evoking the reflective screen. The silver and gold used have connotations of polish and glamour, and radiate a glow as though internally illuminated, like a computer screen. The term 'the silver screen' also comes to mind.

Gilding glass is an absorbing process, a technique somewhere between putting on make-up and performing a skin graft. The gossamer thin gold leaf is first delicately pressed from its book onto a cushion and firmly cut up. The brush is prepared by wiping it on the forehead to coat the bristles in oil from the skin, onto which the gold adheres. The leaf metal quivers as it is lifted on the brush and seems to melt as the glue size sucks it onto the glass. It is applied methodically in overlapping rectangles in rows from left to right, from top to bottom, so that the image is composed of a mosaic of lots of tiny pieces that can still be determined if you look closely.

[42] Gilding behind glass, a technique I was taught at City and Guilds of London Art School by Rian Kanduth, 12-16, July 2021.

Making the metal leaf images involved my intense, intimate physical involvement, which invoked physical sensations combined with personal memory; here described in an extract from my research notes.

> I arrange the tools on my desk like laying the table.
>
> The size on the brush runs onto the glass. Glistening in the raking light.
> A luscious invisible painting.
>
> A rumpling gossamer fabric. I cut the sheet of gold, skin of gold, thinner than silk. I am tempted to touch it and straighten its folds but if I do it attaches itself to the tips of my fingers and tears to a rag. Instead, I must blow the scrap of gold with the correct strength from a precise direction to unfurl it. I bend my face low and purse my lips. It's like blowing a kiss.
>
> The fragment of gold trembling on the tip. My movements are minute. I realise I'm holding my breath.

Justine Moss (2019) Research notes: description of the process of Verre Églomisé.

These silver and gold leaf drawings (Fig. 5.13, Appendix p.237) are difficult to see because they capture the moving reflection of the viewer who, in attempting to decipher the image inscribed in the gold, also tries to avoid catching themselves in the image. Focusing on the gold drawing while ignoring your own reflection becomes impossible: the image cannot be clearly grasped without finding yourself in it.

'Unfixed' versions using this technique, where the leaf is not fixed onto the back of the glass by spray-paint, remain open to change. They can also be seen through as well as reflecting-back a double of their image created through shadow. The silver versions of these drawings will degrade over time, becoming black and tarnished when exposed to oxygen. They are in a slow process of transformation, dictated by the meeting of the elemental materials. They also provide a realisation of Grosz's notion of drawing/working, 'not with a given plan imposed from the outside but with a plan that is produced in the process of making itself' (2020).

The eye is unable to focus on these drawings and the viewer must move in order to see the drawing without the interference of their reflection. The viewer is not only conscious of their own self and body when looking at these drawings, but also made aware of the physical mechanism of vision through being unable to focus on any one

layer of surface and reflection – both of which are reminders of the body's role in vision.

Fig. 5.13 Justine Moss (2022) *Fahrenheit 451: Mirror Drawing.* Silver and gold leaf on glass, 17 x 23 cm.

The Verre Églomisé works examine two types of blur: one caused by motion, and the other by an inability to focus. The viewer is not able to focus on the drawing inscribed in the silver because the reflection in the drawing itself keeps interfering – the eye cannot rest and moves constantly between drawing and reflection. This type of blurring is not a representation of the blur, but a type of recreation of the conditions that cause it. Here, the motion of the eyes flickering between foreground and background works to blur both object and ground.

Because these drawings are reflective (they are in essence mirrors) they reflect the viewer of the work during their viewing of the work. The viewer is visible to themselves,

in motion, in the act of viewing. Looking at these drawing evokes the confusion I felt when looking at the film excerpts, when I was not sure if I was inside or outside them. This recalls the 'outside-in' response discussed in Chapter Two where viewing film becomes like looking in the mirror and identifying with the film character – when in recognising our own body's image, looking becomes sensation, and being embodied takes on a visual dimension.

Final series of drawings

In this section I will discuss the final series of drawings made in response to the four film excerpts selected for this research. Having identified and theorised the relevance of the blur in the excerpts, here I move on to give an account of my attempts to draw the blur – the feature that is inextricable from the garments in motion on film. By using the medium of pencil on Dura-Lar and tracing from the screen – a way of working as directly as possible from film – I return to techniques that I developed throughout earlier stages of this research. So far in this chapter I have written mainly about the use of wet drawing media, namely watercolour and Cozens' ink, but I also wanted to draw the blur using the dry point of the pencil so as to emphasise the interchangeability of media used with a drawing sensibility. My aim is to show that the 'point' of the traditional drawing implement does not necessarily need to delineate or create a mark that can be interpreted sequentially. The extract below describes my thoughts and actions while making one of the drawings on Dura-Lar placed directly on the screen:

> I tape the Dura-Lar to the screen of my iPad and switch off the light. Bending my head low to the screen, so its glow fills my vision. I feel for the pencils on the desk. The shortest one is the softest. Starting with the darkest area I can see through the milky surface of the Dura-Lar at the top right of the image, I begin making back and forwards motion, on a diagonal, within an imagined square, within (or is it over the top?) of the patch of shadow I can see through the Dura-Lar. I extend this by brushing outwards with my pencil to try and cover all I can see of the dark patch. But where exactly does it end? I peer closer. I take off my glasses and lower my head even closer to the screen. If I look from one side, it ends here and from the other side I have already exceeded the dark patch. The more I look the less I can see: detail and distinction between the shapes is lost. I sit up and put my glasses back on. I need to see less clearly, to almost feel my way as the pencil strokes the drawing's surface in its repetitive diagonal moves, pressing lighter to try and match the tone beneath. I must intuit what I can't wholly see.

Justine Moss (2022) Description of the process of the final drawings.

Fig. 5.14 Justine Moss (2022) *Imitation of Life: Drawing the Blur.* Pencil on Dura-Lar. 55.8 x 52 cm.

I work methodically from top to bottom, right to left, making small shading marks in rows that are similar in scale to pixels. The concentration of these marks forms the amorphous shapes of the garments on screen. Seen together they emulate the blot or the stain. This drawing made with systematic discrete marks that spread across the page gives an idea of the image emerging over the surface rather than referencing the order of my own gestures.

These drawings seem to depict something, but it is difficult to see what. It is the tonal shifts which suggest a mass with folds. The curves and folds implied in the drawing are contrasted with the edges of each 'frame' and the sheets of Dura-Lar. The straight edges complicate the rendering of the object by exaggerating the flatness of the drawing, implying that the subject, the garment on screen, has folds but is also flat.
The drawing of the blurred garment is made up of both deliberate and accidental marks. The pencil marks describe patches of tone which are markings on the fur of the coat from *Imitation of Life* as well as shadows on the garment caused by the lighting conditions on set. The drawings also include marks that have been made accidentally through the process of drawing – my hand has smudged areas of unfixed pencil on the smooth surface of the Dura-lar.

By applying the pencil marks using different amounts of pressure, a variety of tones is created. Darker areas are made with a back and forward shading motion while applying a fair degree of pressure (this type of mark can be seen at the bottom right of Fig. 5.15). Lighter marks are made by a circular brushing movement using the side of the pencil lead. The pressure on the pencil is decreased to lighten the tone and blend with the blank areas of Dura-Lar that represent the lightest areas of the fur coat.

The blank areas of Dura-Lar around the shaded mass represent areas that are yet to be filled by the garment. These could be read in two ways: the garment in film has yet to move to that area of the screen, or the drawing is yet to be completed.

This indicates the potential continuation of three aspects of the drawing: the object depicted, the actions of the maker of the work, and the drawing itself. There is a sense that the garment *will* move to fill the empty area and my drawing *will* cover the blank surface. The drawing therefore implies the ongoing motion of both the object it depicts and the drawing itself. This returns to my understanding of my drawing practice in the Introduction as being 'unfixed' where 'A drawing remains open to the potential for revision'. The drawing is not complete or conclusive; it retains the potential to change. And this potential is ascertained through the reading of the drawing itself. My research emphasises this as a special condition of drawing's approach to its subject.

Fig. 5.15 Justine Moss (2022) *Le Mépris: Drawing the Blur* (detail). Pencil on Dura-Lar, 36 x 47 cm.

The technique and scale of the shading produce a squared, jagged profile that resembles the square pixels that comprise the screen. Again, this suggests an image in the process of formation, a digital image that has been paused, but not stopped. This quality highlights the similarity between the paused digital image and my approach to drawing. The drawing is paused in its undeterminable process of 'becoming', to refer back to Avis Newman's quote (2003:11) at the beginning of this research. It is difficult to determine where the drawing lies in relation to the progression of the narrative, or the temporality of its own existence. In response to Krčma's statement quoted in the Introduction – that the differences between drawing and film bring attention to temporality and materiality in the other – this research, by looking at digitised film with digital and analogue techniques and materials, suggests that it is the *similarities* between drawing and the materiality and temporality of digital film excerpts that is revealed.

Fig. 5.16 Justine Moss (2022) *Butterfield 8: Drawing the Blur* (detail). Pencil on Dura-Lar, 72 x 83 cm.

Fig. 5.17 Justine Moss (2022) *Butterfield 8: Drawing the Blur* (closer detail). Pencil on Dura-Lar, 72 x 83 cm.

As I trace the dark areas from the illuminated screen through Dura-Lar, it is difficult to see the edges exact limits, or the folds of the garment, because they are blurred in the film still. The Dura-Lar is not completely clear, but has a milky surface, like thicker tracing paper. It further blurs the blur that I am drawing. As the drawing covers the surface of the Dura-Lar, it obscures what is beneath. As my hand moves across the surface of the drawing it blurs some of the marks I am using. So, the activity of drawing the blur onscreen is not purely observational. When I am drawing these blurred garments, which I can only partly see, I am relying on memory of them – what they look like on screen and how the material of a fur coat would actually physically behave. It is a memory of the materiality of the screen together with the fabric translated into marks which convey both the blur and the pixel.

Fig. 5.18 Justine Moss (2022) *Fahrenheit 451: Drawing the Blur.* Pencil on Dura-Lar, 36 x 43 cm.

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When drawing these excerpts of garments in motion I attempt to focus on the blur but cannot. The drawing process must negotiate three layers of the blur: the garment in motion, the blur of the screen close-up, and the blurring material of the Dura-Lar. My

final series of drawings are not exactly drawings of these blurs, but instead are drawings of the *experience* of not being able to focus on the out-of-focus subject.

I have realised that the blur cannot be delineated. And by getting closer to the blur on screen the less defined it becomes. Drawing the blur has required the employment of strategies that do not rely on the use of line and that cause an interruption to vision.

I have discovered that making drawings that are themselves hard to focus on are most like the experience of viewing the blur in film. Not being able to focus changes the emphasis from the visual representation of the subject matter towards an actual physical sensation of movement in the viewer as their eyes move when trying to focus on or identify the indistinct subject.

On film the blur releases the garment from representation, it moves into the realm of sensation. My gold leaf on glass drawings (Fig. 5.13) also echo an act of looking that is met by the inability to focus. The drawing causes a bodily experience rather than existing as a fixed image. This is similar to viewing the blur on film, which has made the discarded garment in motion unclear, drawing attention to the sensation of vision itself.

Drawings of the blur cause confusion in the apprehension of their materiality. The works in this series appear to be in between definitions/media distinctions, and drawings of the blur, traced over the top of the intertwining garments onscreen, further confuse existing distinctions between real and virtual, analogue and digital.

Many of my drawings convey the qualities of the blur worked through ‘unfocus’, that is, a sensation of not being able to focus, for instance in the silver leaf drawings (Fig. 5.13) and layered pencil drawings (Figs. 3.13 and 3.14). This is perhaps a conflation of blurs. Rather than being caused by motion of the object recorded on film, it is experienced in the present as an inability of the eyes to focus. This in turn causes movement in the viewer.

The act of viewing both analogue and digital images can appeal to the viewer’s sense of touch. This may occur by remembering the texture of an object through a representational image or, as in the final series of drawings for this research, through the virtual sensation of touch instigated through the unclear image. Both ways function to convey touch without the viewer being required to understand the original gesture

of the touch of the drawing material. The transference of a sensation of touch is therefore not unique to a hand-drawn, analogue drawing.

The final series of drawings (Figs. 5.14-5.18) explore the blur as an occurrence on film that cannot be delineated. These drawings use the mark, as opposed to line, theorised by Benjamin as emerging on a surface and being analogous to blushes or a stain. As an alternative to the line, these marks are not like the gesture of writing, and this removes them from potential linguistic or symbolic interpretation. They are less connected to the 'language of drawing' and more like a physical sensation that infuses across the surface. Furthermore, they are more like the movement of the digitised film materialising over the screen, rather than the chronological succession of discrete frames of analogue film.

The blur, in its suggestive capacity, seemingly spreading across a surface, induces sensations of movement. It also obscures the textures of the garments but precipitates a virtual sense of touch, one based on the memory of what it hides and which diverts attention to the texture of the screen. Because the blur is not amenable to a fixed or definite conclusion, it is an appropriate coda for this research whose subject, the garment in motion on film, also cannot be defined, either in terms of its depiction or its interpretation. This has therefore resulted in the distinctive multifaceted methodology employed in my research.

Conclusion: Escaping Definition

This research sought to devise and apply a methodology which embodied a transient and exploratory drawing practice in order to interrogate imagery of untouchable, enigmatic garments in motion included in selected 1950s and 60s narrative film excerpts. Through this enquiry I aimed to reveal and deepen interpretations of brief filmic moments and to expand understandings of drawing itself. I conclude this thesis firstly by summarising and reviewing each chapter, and with these insights in mind, I reflect on my findings and their immediate and future possibilities for my practice-based research in drawing. I then discuss the contribution to knowledge that I believe my research makes primarily in the expanded field of drawing and prospectively in other research fields.

Chapter One – Drawing and Film

This chapter established an initial background of practice and theory for my research, through an examination of how drawing could convey motion despite being still, by discussing drawings by contemporary artists, Kentridge, Dean and Creamer and the theories on drawing of Rawson and Krčma. I also introduced for debate specific examples of film actresses from the 1950s and 1960s as subjects for contemporary drawing in work by Lomax and Bismuth. The film excerpts of garments being discarded that I selected for study were established as fragments involving three layers of materiality – the garments, the film, and the material of the digitised screen.

Rather than motion in drawing potentially being suggested by unfixed analogue materials, or by sequences of static images reminiscent of analogue film, or conveyed through an appreciation of the touch of the artist involved in making a drawing, I proposed to explore alternative means. I suggested that drawing from 1950s-60s film, either from the digital screen or a digital projection, would obviate the need to concentrate on the frames of analogue film. Instead, drawing's filmic qualities could be re-imagined within my work to include digital iterations that would be distinctive from the practices of Kentridge, Dean and Creamer.

As a female artist my empathy with the female characters established an approach that would differ from prior emphasis on the image of the body of the female protagonist, either remembered or presented, as evidenced in the film excerpts and in drawings and paintings produced by Lomax and Bismuth. I suggested that the meanings of the garments being discarded could open up the interpretation of the

scenes beyond their narrative and emotive role. By remediating the excerpts through contemporary drawing, I proposed that drawing could offer alternative viewpoints to that of the film camera and in doing this bypass the original meanings of the films intended by their male directors.

Chapter Two – Inside/Outside: Mutable Positions

Chapter Two began with an image of the shadow of my female body positioned in front of the projected film (Fig. 2.1). This offered a physical and theoretical starting place for my thoughts and actions. The chapter asked if my identity as a female artist offered an alternative to the spectatorial mode of apprehending film, and whether being female affected my approach to drawing. Grosz's feminist theorisation of the Möbius strip – a mathematical form reminiscent of the intertwining inside and outside of the moving garments themselves – was useful in suggesting that theorising the body as well as the mind develops a fuller understanding of subjectivity.

The scope of my positionalities in relation to the films included my self-image, myself as the artist, the female character, and the female spectator: these positions were further extended by my physical involvement through drawing. Through the act of drawing, rather than being reliant on distanced observation alone, my mind and body were unified in a cohesive experience.

My identification with the female film characters meant that at times I was inside the film and could almost *be* them. This explained my reaction to their discarding of the garments; in these moments I too escaped, through virtual means, the constraints of a constructed version of femininity. The garments in motion managed to express emotion beyond the capability of the female character's body and face.

The chapter concluded that the definition and construction of the self is on-going, and drawing is a way of exploring this mobility. Conversely, by not accepting a singular definition of myself as female, multiple potential viewpoints of the film excerpts were revealed which consequently initiated the multifaceted response of my drawing practice.

Chapter Three – Faceted Enquiries

Rather than being applied *to* the project from the outset my methodology emerged *during* the research through my evolving, iterative practice. Ideas were revealed as much through reflection on the process of drawing as through preliminary decision making or outcome.

Wide ranging exploration of experimental methods included making written descriptions of the excerpts; the use of more traditional drawing practices such as layered pencil line drawings; digital modes including collages and photographs; the alternative application of familiar techniques such as stencilled watercolour; the adoption of materials and techniques new to my practice, for example, *kozõ* paper, Dura-Lar and Verre Églomisé. Associative and non-conventional drawing materials such as silver and lipstick were also employed. My practice continued to move between these disparate ways of working throughout the research. The chapter documented how outputs and processes were reflected on via my own theoretical and creative writing and in dialogue with other practitioners, students and academic staff during practical workshops, research events, as well as through exhibiting the work and participating in conferences.

Work which challenged pre-conceptions about differences between digital and analogue media suggested the dismantling of other binaries – sense and sensation, physical and virtual, digital and material. My inability to clearly isolate the garments emphasised their encapsulation in the digital fabric of the screen's surface, and the impossibility of delineating their edges usefully indicated the importance of the blur. These failures to fully apprehend the garments through a singular mode of drawing, as they became increasingly difficult to see, became integral to my research.

As my responses proliferated, they generated further material, sensations and viewpoints, expanding connections across a range of subjectivities emanating from one practitioner. These facets revealed further avenues of enquiry, rather than closing them off. Drawings became progressively distanciated from the original film excerpts, both visually and in terms of their interpretation. Once separated from their narrative, temporal and material contexts, the drawings offered visual responses in numerous forms rather than being conclusive. By not expecting one particular type of drawing to summarise a film excerpt, a multiple approach, which I have termed the multifaceted methodology, was crucially realised.

Chapter Four – Virtual Sensations Through Drawing

This chapter explored the sensory appeal of film and how drawing can also convey touch through vision. Marks's film theory of haptic visuality suggested a way that the unclear image of the drawing could do this, not through actual touch but by evoking sensation. The act of drawing their onscreen representations recalled the physicality of feeling the textures of actual garments. The tactic of working across screens,

between physical and digital space, enabled the work to emerge in new formats. The drawings themselves, both digital and analogue, suggested further tactile associations. Despite its smoothness the digital screen, along with screen-based and screen-made images, is capable of communicating texture. Drawings precipitated further sensations via virtual touch across media thus extending the boundaries of drawing to encompass the digital.

Zooming-in to the screen image produced the sensation of my being part of the material of the film: I could experience it, almost as an environment. Rather than the clarity of the film images being increased when focused on more closely, vision instead became confused with touch.

Lack of clarity in the resultant drawings also caused a momentary sensation – looking at them became experiential. By remediating virtual touch on film through drawing, the relationship between touch and the female was itself remediated, multiplying responses and rendering any connection to a specific version of femininity more tenuous. The fabric of the garment was read as skin on-screen, which intensified the emotional connection to the scene. The virtual material on-screen conveyed emotion, but this was not transferred to the drawing. Instead, the drawings provoked a sensation analogous to emotion through effecting a physical engagement that intertwined with thought.

Chapter Five – Focus on the Blur

My attempts to focus on the garments in motion were met by the occurrence of the blur, a feature that I decided to negotiate through drawing. In examining examples of my work and that of other practitioners, my discussion also took account of the blur's theorisation as either a method or subject for drawing.

By relating the blur to the 'language of drawing', its similarities to the blot, the stain and the mark were discussed. My digital and analogue drawings of the blurred garments resembled moving stains rather than objects whose representation could be fixed. By employing materials that had agency of their own, surfaces were marked in ways not limited to the sequence of the line drafted by the artist (Rawson 1969). Materials' unplannable movement reflected the transformation of the garments in motion, precipitated by the gesture of the actress – a parallel to my vital, but not visible or traceable, motion in making the drawings.

Rather than being obviously inscribed, the drawings of the blur were found to be more like marks than signs (Benjamin 1917) that emerge over a surface. Drawings that do not clearly show the linear progression of their making are akin to the blur. Not knowing the start or end point of the drawing process suggests that it is happening all over the surface at once. This equates to digital film which appears across the screen instantaneously, unlike the temporally divided frames of analogue film. It is also similar to the visual apprehension of film which, in the excerpts showing moving and unclear garments, is complicated by other senses. The body responds not through one determinable, specific sense, but through sensation whose origin is less easy to define.

Reflecting upon my Findings

I began this project with the understanding that I was drawing from the smooth, flat screen or digital projection of film, seeing both as visual media which inhibited my ability to touch the garments that I recognised on screen. However, it became apparent through the course of the research that the garment in motion on film is never clearly visible: it is both described and obscured by the blur.

This contradiction transposes existing ideas about drawing, including my own initial description of my drawing sensibility, described in the Introduction (p.9) as a 'heightened observational acuity'. The defining quality of this sensibility is not limited to 'its capacity to synthesise observation and idea' (Casey and Davies 2020:4). Instead, the lack of visual detail is supplemented by a sense of virtual touch, which informs the making and viewing of my drawings as much as sight does – an idea I have borrowed from film theory (Marks 2000) and mobilised throughout this research.

Making the drawings of the garments in motion has revealed that my drawing sensibility not only employs a close attention to observational detail, but also that this acuity is connected to subtle and varied sensations and sense responses which make the act of drawing experiential. My body is of course crucial to this sensate experiencing. The physical engagement of drawing intertwines my mind and body with the subject and brings it closer than observation alone can. The sensibility now extends to touch and the memory of touch which I experience when drawing blurred garments in motion which I can no longer clearly see. Drawing as a process is not achieved through acute observation, or a direct touch, but via a range of minute physical sensations being translated into an image. This is a key realisation that I can

incorporate and develop in future work and one which other practitioners can also attune themselves to.

The body from where I begin this research is my female body, from which I cannot escape. From here, through the act of drawing, the responses of the body intertwine with thought and thus complicate the divisions between sense and sensation. Drawing thereby un-fixes my self-definition as female. Instead, the mobile position involved in drawing the garments in motion on film enables multiple versions of subjectivity.

Through this research I have discovered that my gestures as an artist are no longer essential to the ability of drawing to convey a virtual motion. In momentarily escaping the limits of the expression of her body by transferring emotion to her garment, the female film character moves beyond the physical and social constraints of her femininity. Through drawing I am able to achieve something similar: by transferring the engagement of my body to the drawing, my body's responses are multiplied and being female escapes reductive definition.

The process of drawing affected my body through physical engagement because the sensations I describe incorporated movement. Outcomes also elicited a sense of movement in the viewer. The drawings were therefore not only attempts to enact or describe motion: they also created it. Drawings caused movement in a number of ways; through the eyes attempting to focus on the silver leaf drawings *Fahrenheit 451: Mirror Drawing* (Fig. 5.13), or in the earlier linear drawing *Imitation of Life*: *Temporal Trace* (Fig. 3.13), the moving between the mirrored image of the self and the drawing *BUtterfield 8: Obscured Reflection* (Fig. 4.2), or via confusion in the apprehension of media – *Le Mépris: Selected Blurs*. (Fig. 5.8). This sense of confusion stimulated questions both in and for the viewer: is it a stain or a mark, analogue or digital? This quality of movement exceeds the idea of 'unfixed' materials that might be deliberately smudged by the artist or left open to change so as to retain a sense of motion. I argue instead that materials possess their own habits and associations which can engender movement of various kinds.

Working from the digital screen enabled a reassessment of how filmic motion could be expressed through drawing. My emphasis shifted from sequential drawings which reference the film frame (as evidenced in the practices of Kentridge, Dean and Creamer) and instead my ultimate series of drawings of the blur (Figs. 5.14-5.18) are comprised of minute changes *emerging* across a surface. The sequential progression

of the making of a drawing of the blur cannot be easily deciphered. Here, drawing is no longer tied to the interpretation of the artist's mark seen as an historical trace of their movement (Rawson 1969). Instead, drawing can be experienced, in the present, anachronistically. Not knowing the start or end point of the drawing process suggests that it is happening all over the surface at once. In contrast to the appearance of the temporally divided frames of analogue film, such anachronistically inflected sensation more closely resembles digital film's ability to appear all over the screen. It enables drawing to get away from the point or line and spread over, seep into, or move across different surfaces, both analogue and digital. This sense of emergence produces drawings that are difficult to unravel both in terms of the order in which they are made, and regarding the specificities of how they are made. Media distinctions become confused, binaries intertwine, analogue and digital inform each other, sensations become both virtual and actual.

Attempts to focus on the blurred, formless garment drew attention to the act of looking. Rather than being immediately recognised, the out of focus garment could be 'felt' through looking and its texture became more pronounced, (Marks 2020). The process of drawing the unclear moving images could not rely on observation alone to apprehend their subject, and in turn a clear representational drawing could not represent the film excerpt adequately. Drawings such as *BUtterfield 8: Obscured Reflection* where lipstick was applied to a mirror (Fig. 4.2) explored these ideas by blocking vision with texture. A sense of movement was created not only between the self and the unclear reflection, but also – in the resulting confusion – between touch and vision. The drawing was felt in the body and the subject matter was 'experienced' rather than just seen.

Drawing the garment from the smooth, flat digital screen offered alternative approaches for tackling these subjects. Through an appreciation of the texture of the digital, similarities between the perception of analogue and digital images, which links them as drawing media, have been realised. Drawing these excerpts has revealed that drawing can communicate texture, even when neither the drawing nor its subject are available to vision or touch. This also necessarily applies to digital as well as analogue images. The materiality of the digital image can no longer be understood as 'frictionless' (Krčma 2011). Both have a virtual texture and are thus equally capable of conveying a sensation of touch.

The research drawings themselves often stand on the cusp of representation; they are drawings 'of' something. There is a sense of recognition, though it is hard to determine what exactly they depict. The drawings engender an in-between state of perception similar to viewing the onscreen garments that are visibly present yet cannot be clearly seen. In my drawings of the blur the representational aspect of the drawing is either replaced by drawing *of* sensation, for example (Fig. 5.15) *Imitation of Life: Drawing the Blur,* or superseded by a sensation caused by the drawing, as in (Fig. 5.13) *Fahrenheit 451: Mirror Drawing.*

Prospects for my Research

My research has established a multi-faceted approach as an alternative means of examining a subject. It eschews the linear progression that arises from the adoption of a single perspective and instead explores the multiple subjectivities of one practitioner. This varied approach examines the film excerpts from the inside and the outside, from close to and from a distance, in ways that produce a confusion between touch and vision and consequently result in the generation of further iterations. Drawing thus experiences its subject in multiple ways which, rather than having to fix on a single conclusion, thus expand the scope of potential future interpretations.

Having established this as a viable methodology I will strategically approach future subjects for drawing from multiple positions. This will involve using a combination of imagination and experience to augment what cannot be clearly seen, feeling my way into new positions and drawing what I sense from there.

Through this research my drawing sensibility has become attuned to receptiveness to minute sensation. It has also refined my ability to undertake detailed observation. Additionally, the research has strengthened my sense of my own mutable position as one which never settles on a fixed viewpoint or absolute conclusion. I will continue to foster this state of perceptive receptivity that enables sensation rather than observation alone to inform my drawings.

Through this research into moving and mediated garments, my interest in clothes as a subject for drawing has migrated from the absent or unseen wearer to the viewer. I feel there is still a further connection between the garment remediated by film or other media and the wearer as a 'presentness' – connected to movement and the garment experienced virtually as skin – to be explored in future work. In the studio I am again working from garments in my collection and attending to different ways of recording

them through drawings that are not wholly observational. Rather than presenting works in different series, I aim to record ‘glimpses’ of experiencing the garments so that these multiple facets take the form of ‘patchwork’ compositions disposed across the surface of discrete stand-alone drawings.

I plan to build on my research findings and apply the multi-faceted methodology to collections of film or costume. As an adjunct to writing this would offer a means to understand and communicate about collections from different viewpoints. Drawings could not only trigger a different kind of viewer response through the inferred ‘medium’ of sensation, but also deploy processes that offer alternative ways of getting close to objects that either cannot be physically touched or viewed in person at the exhibits’ location. Like this, drawing figures as a way of physically interacting with objects despite the viewer-object interaction being a virtual one.

I continue to be interested in the idea of working from the remediated version of a subject, rather than the original physical item. In future this will involve, for example, drawing from museum websites or records, or again from film, to explore how a range of impressions could accumulate to create a multifaceted understanding. My drawings could potentially work to convey other aspects of collections that are not currently explored or made publicly available in museum displays or website documentation: such drawings could augment digital collections in ways that are both evocative and factual. The exploration of this topic will form my contribution to the ongoing AUB Drawing Research Group *Transformative Matter: Material Trace* project in response to the museology of the Pitt Rivers Museum, Oxford. By examining and recontextualising the modes of presentation on the website of some of the museum’s objects through multiple approaches, I aim to explore and present the divergent uses of drawing in the fields of fine art and classic anthropology.

Contribution to Knowledge

At the beginning of this research my drawing practice was linked to ideas of the ‘unfixed’ and ‘becoming’. The multi-faceted methodology that has emerged via my investigations contributes to knowledge in the field by offering a way to re-negotiate these concepts of drawing.

I have demonstrated through my drawing practice that, by adopting different positions, it is possible to experience rather than merely view different aspects of film fragments. In addition to drawing being contingent and having the potential to undergo or effect

change, it is mobile enough to be able to move around its subject. These different viewpoints of the same subject offer a nexus of interpretations which the artist and the viewer of the work can virtually move between, so evoking a motion-like response in which different senses and sensations flood in simultaneously and cannot be easily defined. There is no longer a single perspective from where to see and sense. The drawings also precipitate complex sense impressions in the viewer and these cannot be identified as a linear progression of sensations or separated out into specific senses. Nor does the response move straightforwardly from sensation to thought.

No single or conclusive way for drawing to 'capture' its subject has yet been found, therefore in this research it has been imperative to move between various approaches in order to convey the complexity of the film excerpts. This represents another way in which the drawing keeps the subject involved in a virtual motion: it moves between iterations. As it moves through different media and time frames and manifests on different surfaces (digital or actual), the multi-faceted approach awakes new, related, but different sensations that no longer rely on a monolithic representation. This research determines that drawing conveys the movement of its subject precisely through the fact of being released from any expectation to provide a singular, clear representation.

This project engages with other specialisms, and its usefulness extends to fields other than fine art drawing. The research and outcomes could inform those researching the immaterial implications of material culture,[43] particularly in relation to costume and film. There is also a connection to be made between the virtual apprehension of garments which have been remediated in other media, such as websites and virtual reality, where objects become separated from their physical forms and become new mediated objects. It would be of interest to researchers exploring the interface between analogue and digital media and the realm of digital materiality. I am thinking here of Giuliana Bruno and the idea of surface and projection as explored in Yeseung Lee's edited collection, *Surface and Apparition: The immateriality of modern surface* (2020), which explores the theoretical and creative implications of disregarding media distinctions as images become more alike by appearing on intangible, shared surfaces.

[43] I presented my research at Brighton Postgraduate Design History Society symposium titled 'Immaterial' at the University of Brighton in 2019. The symposium explored the relationship between material culture and immaterial concepts; how the researcher draws intangible conclusions from tangible objects.

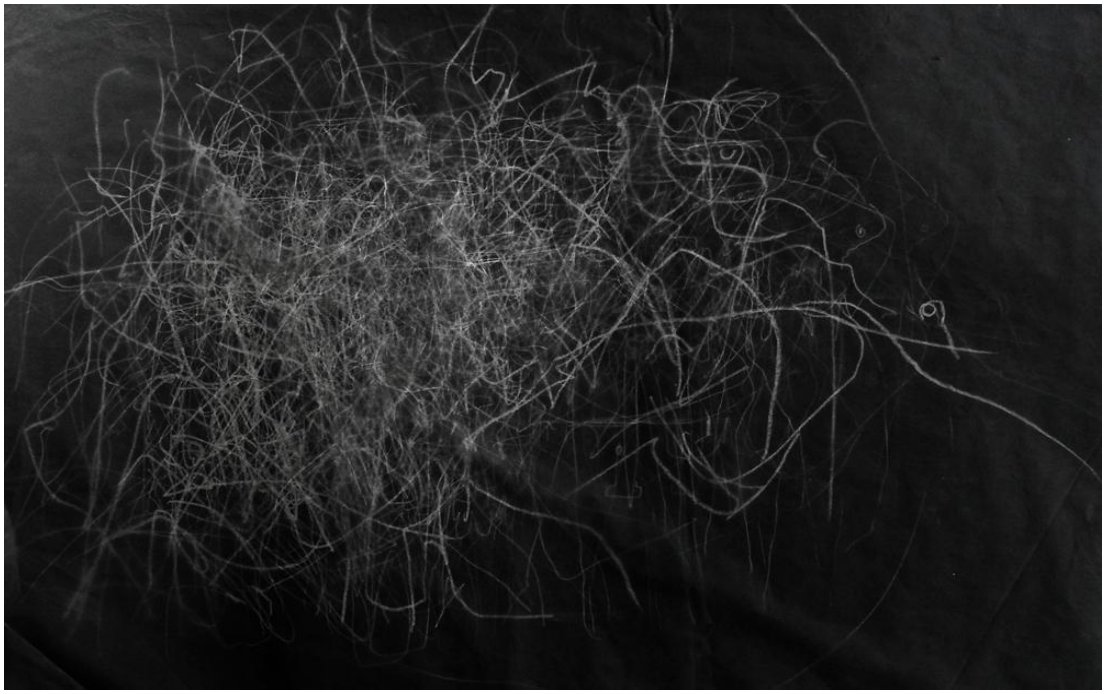
It would also be of interest in the field of media archaeology, where new technologies are re-imagined in relation to older technologies. For example, Wanda Straüven's (2018) talk made connections not only between analogue and digital media, but also between photography and painting. This research could contribute to the understanding of the archaeology of digital image technologies from the position of a contemporary fine art practice. Methods and materials could span, and continue to move between, the simplest early practices (tracing the outline of a shadow) and the most modern technology whilst undertaking a shared enquiry.

The multifaceted approach also offers an alternative methodology that could be applicable to research in other fields. This methodological form accepts a non-linear approach to the research from the outset, and thus acknowledges the potentially various positions that derive from one researcher. Making this often accepted or overlooked aspect of fine art explicit as a methodology has implications for approaches to research in other diverse fields beyond the creative arts. It would, for example, be useful and appropriate for research in education and in cross-disciplinary projects.

Allowing for conclusions that are inconclusive offers a productively positive feature of a fine art approach, especially one involving drawing. In place of a static or fixed conclusion this research offers a model of a responsive methodology capable of continuing to move with a subject rather than attempting to pin it down. Importantly, this research has re-emphasised drawings' infinite sense of becoming.

Appendix

Page numbers before the image title denote that the image is in the main text of the thesis. Page numbers in brackets at the end of the image title reference text to which the additional image relates.



Page 72. **Fig. 3.2** Justine Moss (2018) *Film Duration Drawing (Colette).* Pencil on paper, scanned, inverted and digitally printed, 29.7 x 42 cm.

Page 83. **Fig. 3.8** Justine Moss (2021) *Fahrenheit 451*: *Panorama Photograph.* Digital photograph, 377KB (copy of original).

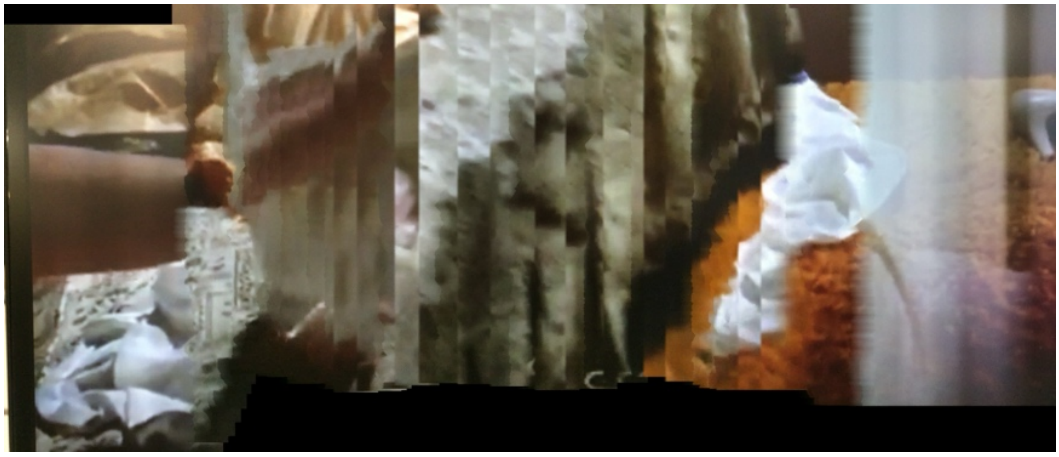


Fig. 3.8 (i) *Fahrenheit 451: Panorama Series* (2019). Digital photograph. (Page 83).

Page 83. **Fig. 3.9** Justine Moss (2019) *BUtterfield 8*: *Panorama Photograph.* Digital photograph, 1.7 MB.

Page 84. **Fig. 3.10** Justine Moss (2019) *Imitation of Life: Panorama Photograph*. Digital photograph printed, 21 x 29.7 cm.

Fig. 3.10 (i) *Imitation of Life: Panorama Series* (2019). A4 digital prints of panoramic photographs, each 21 x 29.7 cm. (Page 84).

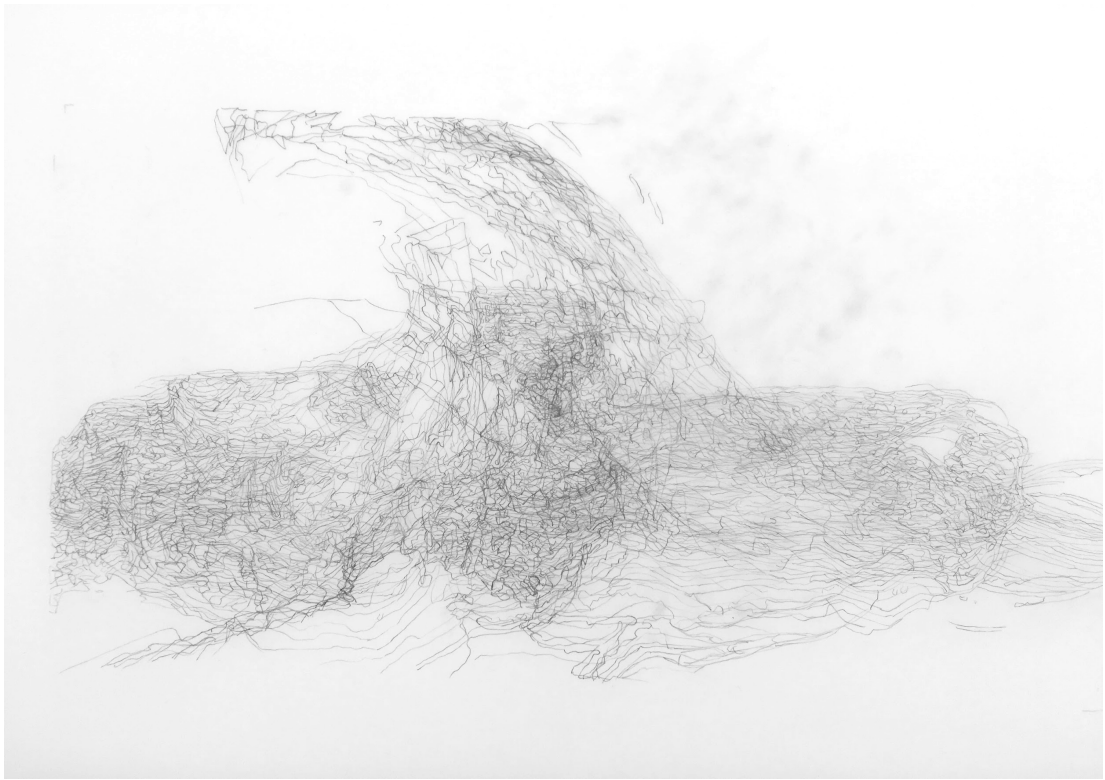
Page 85. **Fig. 3.11** Justine Moss (2019) *BUtterfield 8: Panorama Series.* A3 digital prints of panoramic photographs, each 42 x 29.7 cm.

Page 86. **Fig. 3.12** Justine Moss (2020) *BUtterfield 8: Layered Sensations.* Coloured pencil on Dura-Lar and watercolour on paper, 35 x 43 cm.

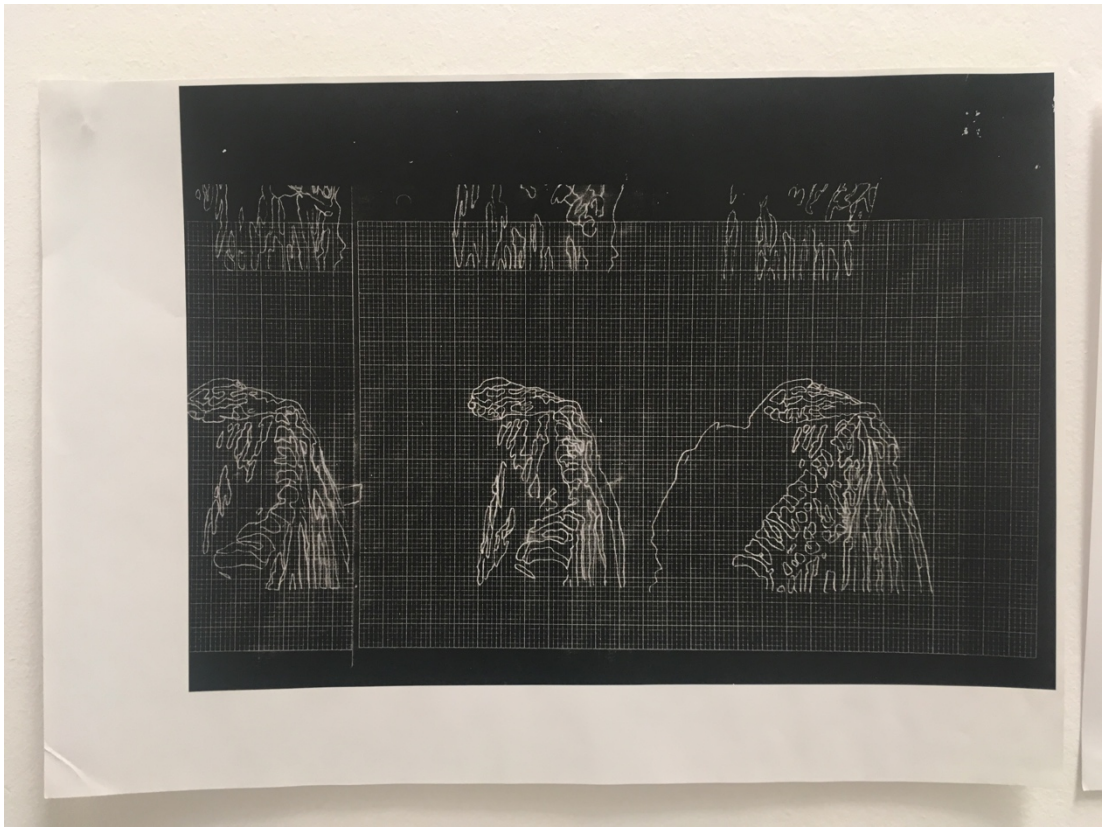
Fig. 3.12 (i) Justine Moss (2020) *Fahrenheit 451: Layered Sensations,* example of a layer. Acrylic paint and watercolour on Dura-Lar, 13.5 x 25 cm. (Page 85).

Fig. 3.12 (ii) Justine Moss (2020) *Fahrenheit 451: Layered Sensations.* Acrylic paint and watercolour on Dura-Lar, each element 13.5 x 25 cm. (Page 85).

Page 87. **Fig. 3.13** Justine Moss (2018) *Imitation of Life*: *Temporal Trace.* Pencil on Tracing Paper, 29.7 x 42 cm.



Page 87. **Fig. 3.14** Justine Moss (2021) *Fahrenheit 451: Temporal Trace (incomplete).* Pencil on Dura-Lar, 35.6 x 43.3 cm.



Page 88. **Fig. 3.15** Justine Moss (2018) *Imitation of Life: Captured Positions.* Pencil on tracing paper scanned onto graph paper, tone inverted, A4 digital print, 21 x 29 cm.

Fig. 3.15 (i) Justine Moss (2018) *Imitation of Life: Captured Positions.* Pencil on tracing paper. (Page 88).

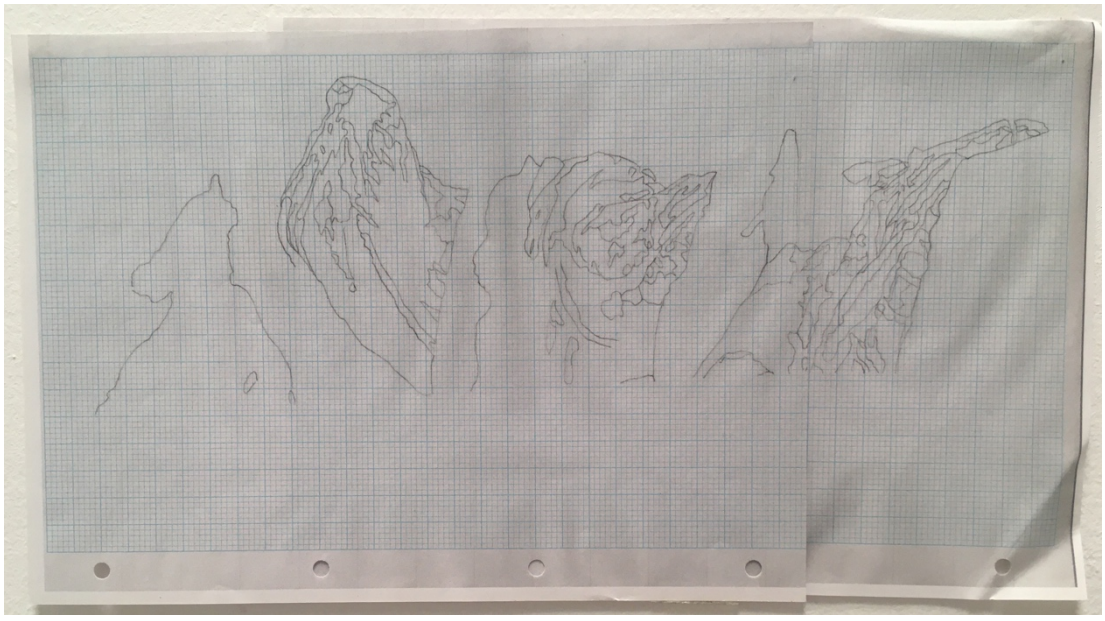


Fig. 3.15 (ii) Justine Moss (2018) *Imitation of Life: Captured Positions.* Scan of pencil drawing printed onto graph paper. (Page 88).

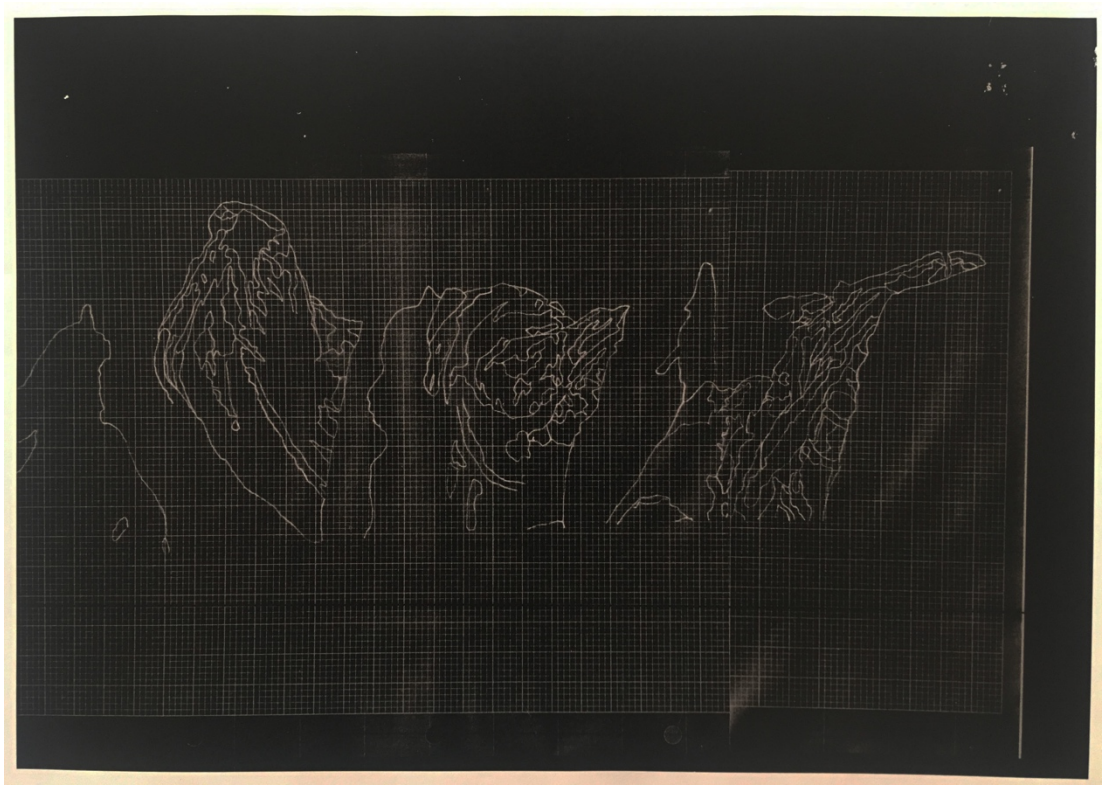
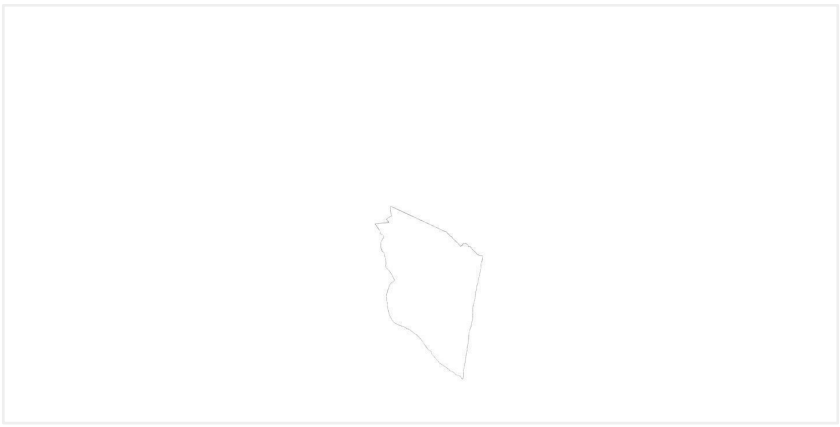


Fig. 3.15 (iii) Justine Moss (2018) *Imitation of Life: Captured Positions.* Inversed and printed scan of print (above). (Page 88).

Fig. 3.15 (iv) Justine Moss (2018) *Imitation of Life: Captured Positions.* Photograph of different garment positions and different drawing phases pinned on the studio wall. (Page 88).



Page 90-1. **Fig. 3.17** Justine Moss (2019). *Imitation of Life: Digital Outlines.* Digital drawings, each 26 KB.

Page 92. **Fig. 3.18** Justine Moss *(*2019) *Rotoscope in Motion: Imitation of Life versions (i)-(vi).* Ink on paper, traced from a projection through glass, each 22 x 34 cm.

Page 93. **Fig. 3.19** Justine Moss (2019) *BUtterfield 8: Projection Drawing* (right). Pencil on graph paper, 140 x 335 cm. *Fahrenheit 451: Projection Drawing* (left). Watercolour on graph paper,140 x 335 cm.

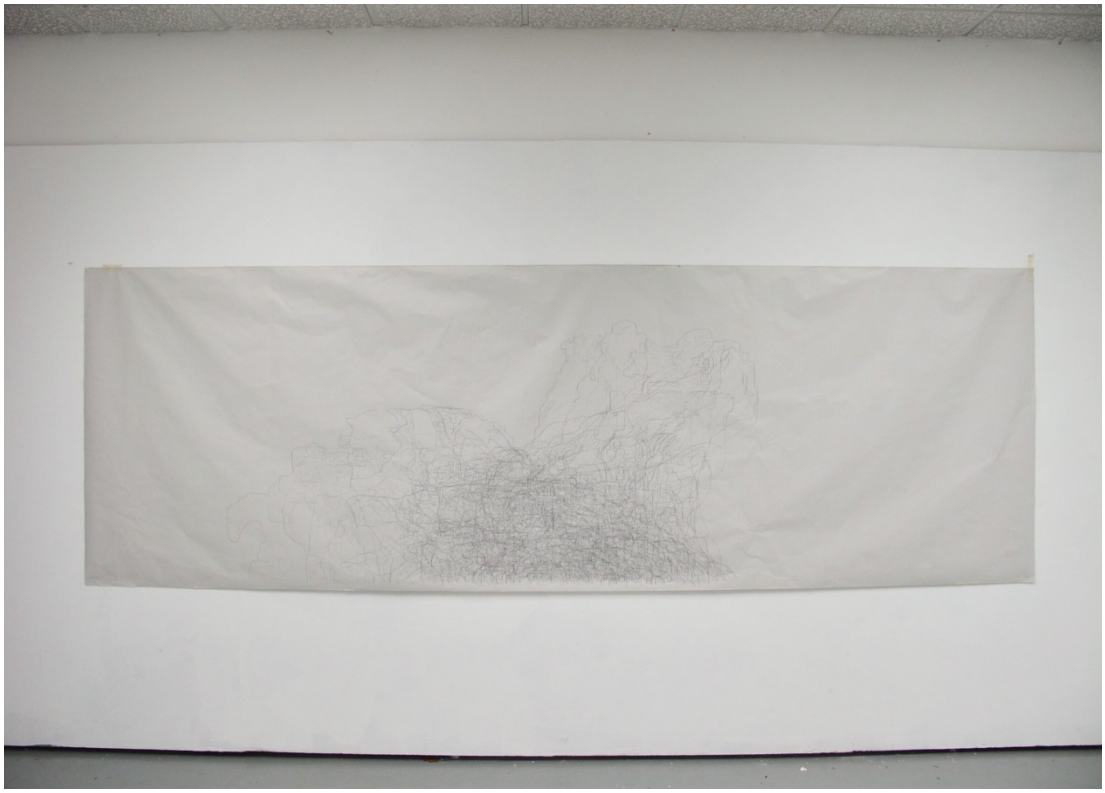


Fig. 3.19 (i) Justine Moss (2019) *BUtterfield 8: Projection.* Pencil on graph paper, 140 x 335 cm. (Page 93).

Fig. 3.19 (ii) Justine Moss (2019) *BUtterfield 8: Projection* (detail). Pencil on graph paper, 140 x 335 cm. (Page 93).

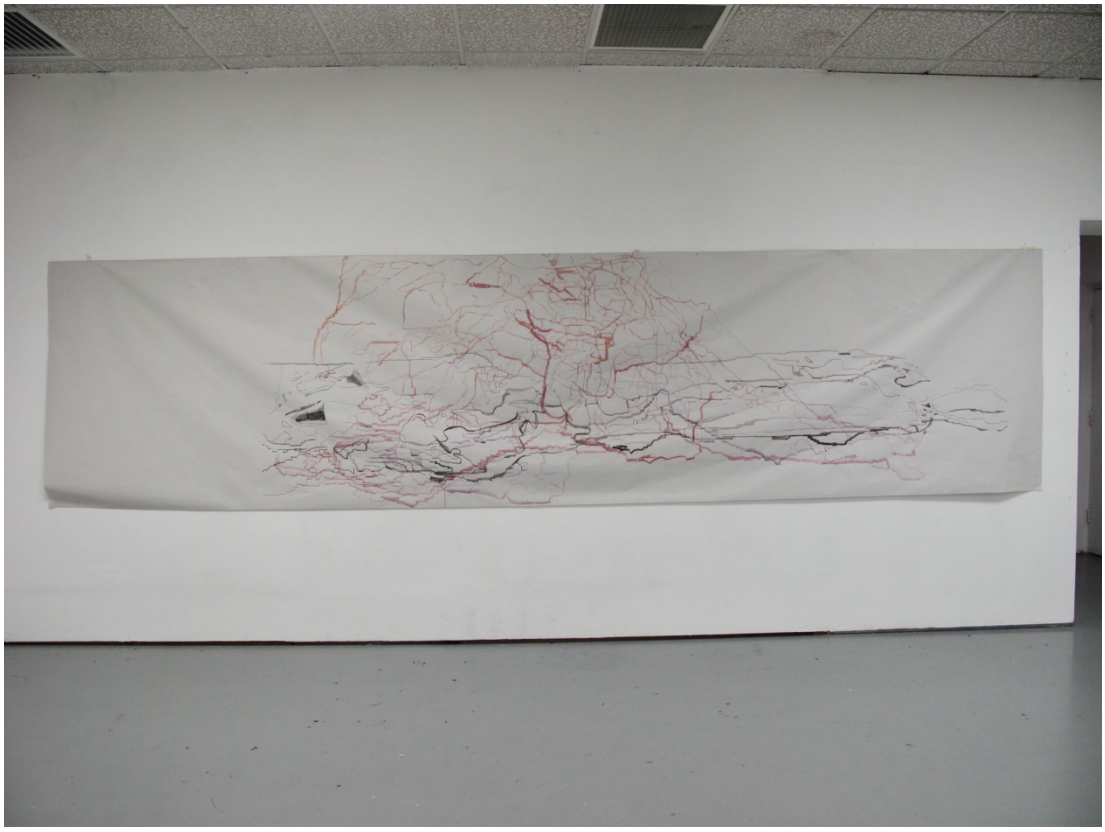
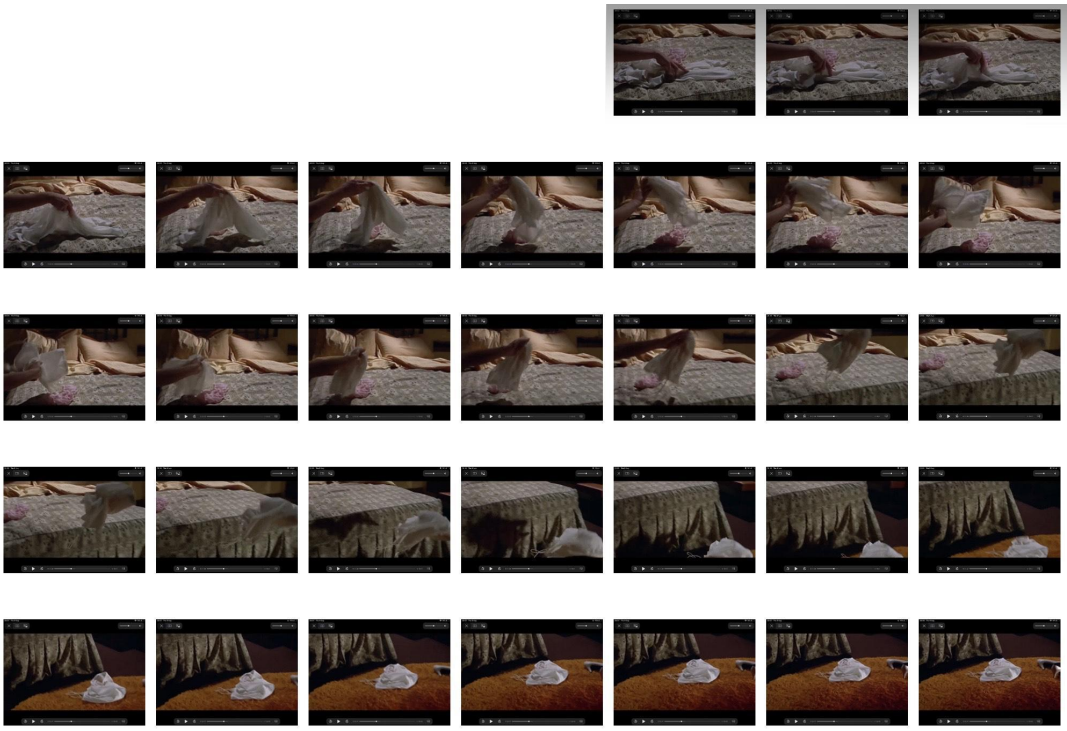


Fig. 3.19 (iii) *Fahrenheit 451: Projection Drawing.* Watercolour on graph paper,140 x 335 cm. (Page 93).

Fig. 3.19 (iv) *Fahrenheit 451: Projection Drawing, Shapes in Flight.* Ink on graph paper,140 x 370 cm. (Page 93).

Fig. 3.19 (v) *Imitation of Life: Projection Drawing, Layers and tone.* Ink on graph paper, 220 x 380 cm. (Page 93).



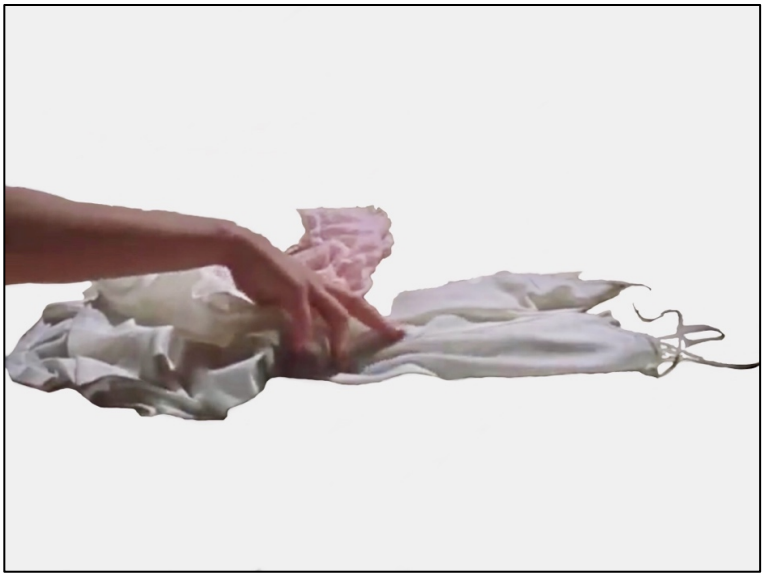
Page 96. **Fig. 3.21** Justine Moss (2021) *Fahrenheit 451: Frame Capture Sequence.* Sequenced digital photographs, 24 MB.

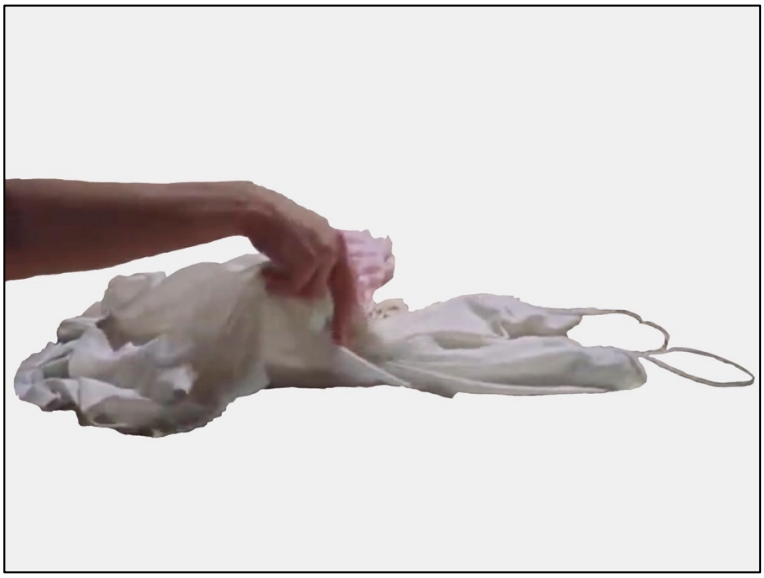
Page 97. **Fig. 3.22** Justine Moss (2020) *Imitation of Life: Slow Gaze.* Digital photograph taken with a long exposure, printed 17 x 23.5 cm.

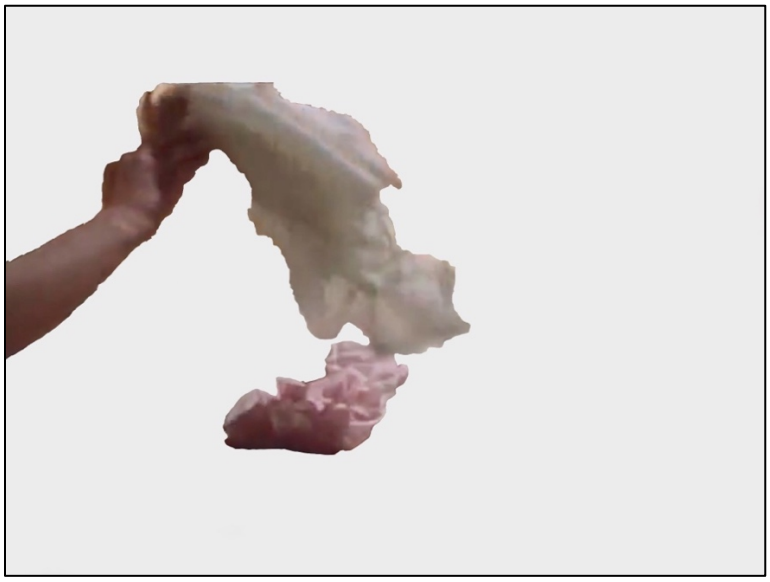
Fig. 3.22 (i) Justine Moss (2020) *Imitation of Life: Slow Gaze.* Polaroid photograph 8.8 x 10.7 cm. (Page 97).

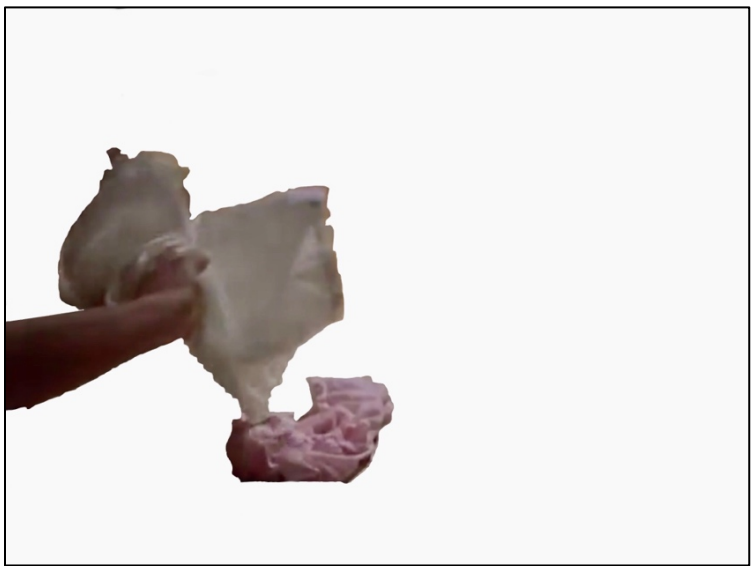
Page 98. **Fig. 3.23** Justine Moss (2019) *Imitation of Life: Separated Phases.* Digital cut outs, overprinted on paper, 13.5 x 25 cm.

Page 100. **Fig. 3.24** Justine Moss (2019) *Fahrenheit 451: Digital Cut Outs in Motion.* Still from a PowerPoint sequence of digitally cut out garments from film, screen size 17 x 25 cm.









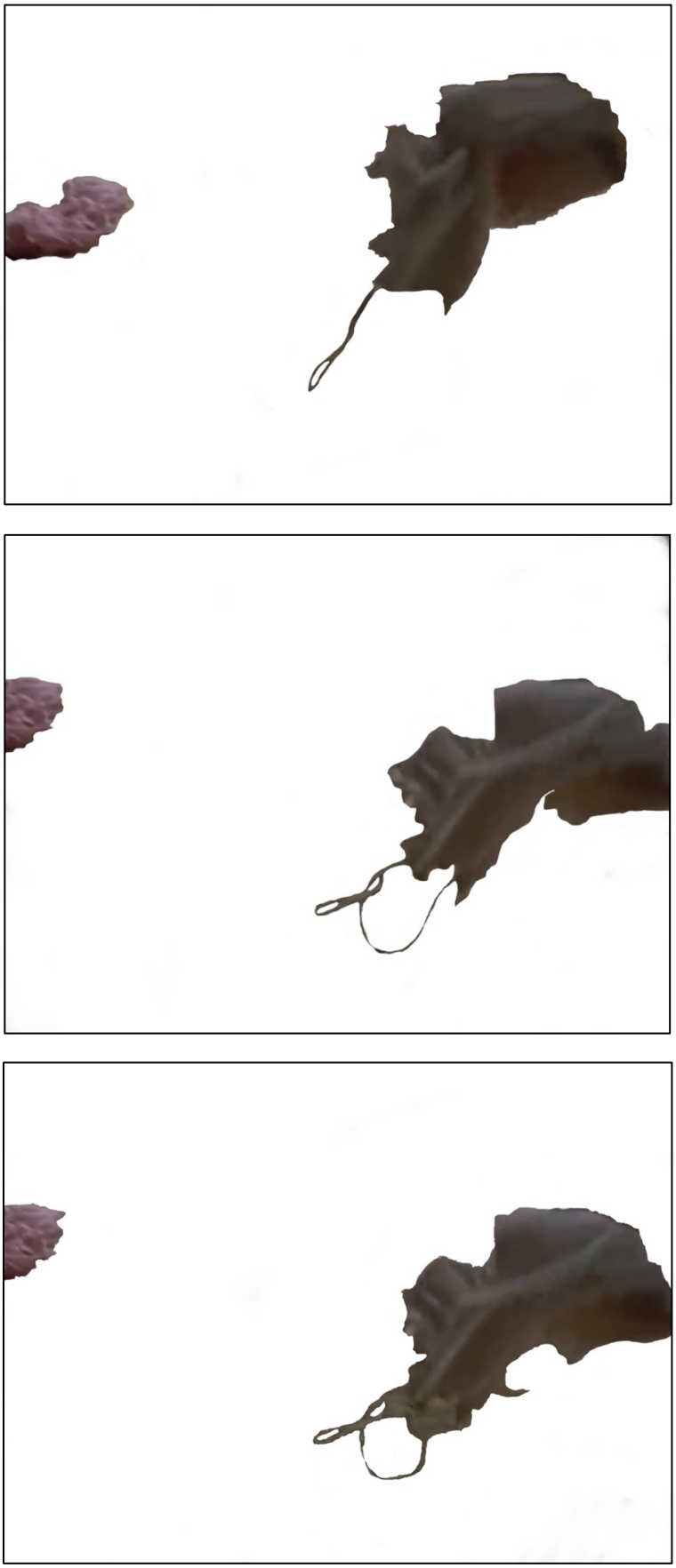


Fig. 3.24 (i) Justine Moss (2019) *Fahrenheit 451: Digital Cut Outs in Motion – Full Sequence.* 19 Digital images, that were displayed in a recorded PowerPoint, screen size 17 x 25 cm. (Page 99).

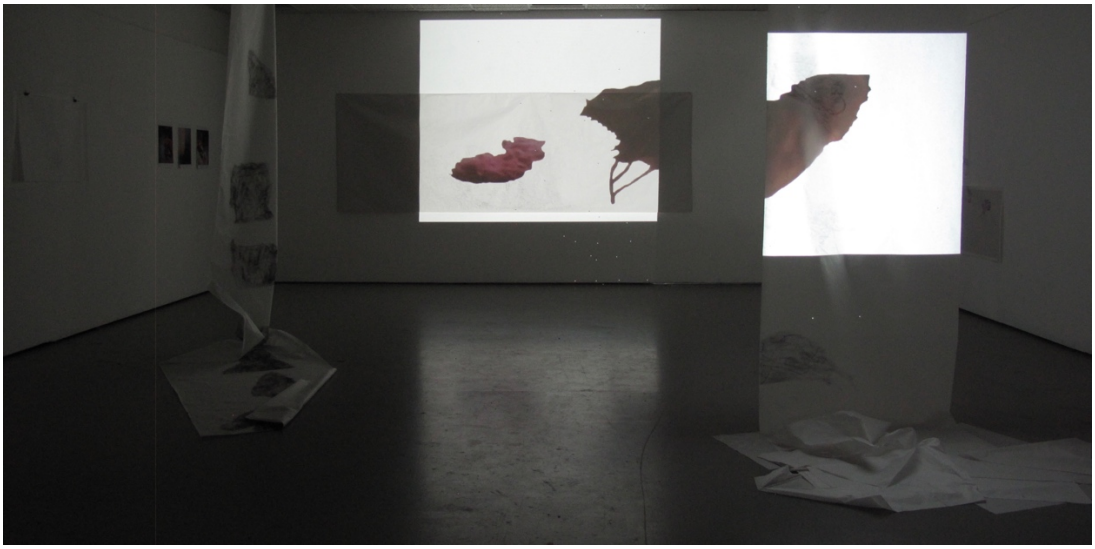
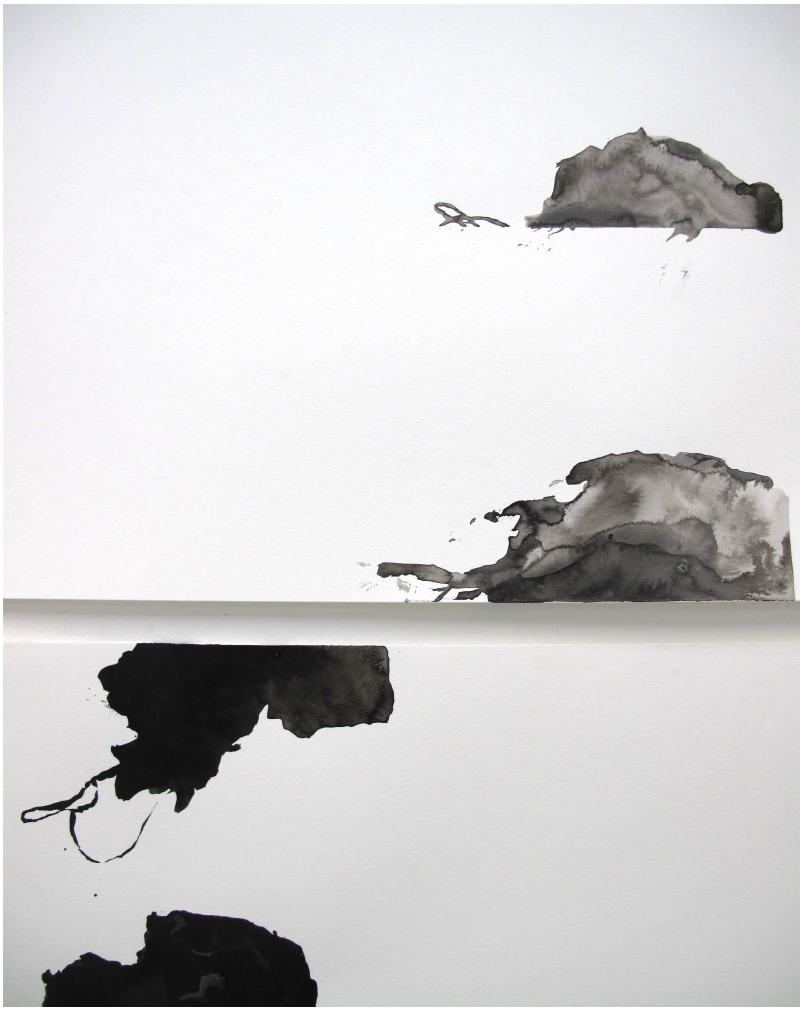
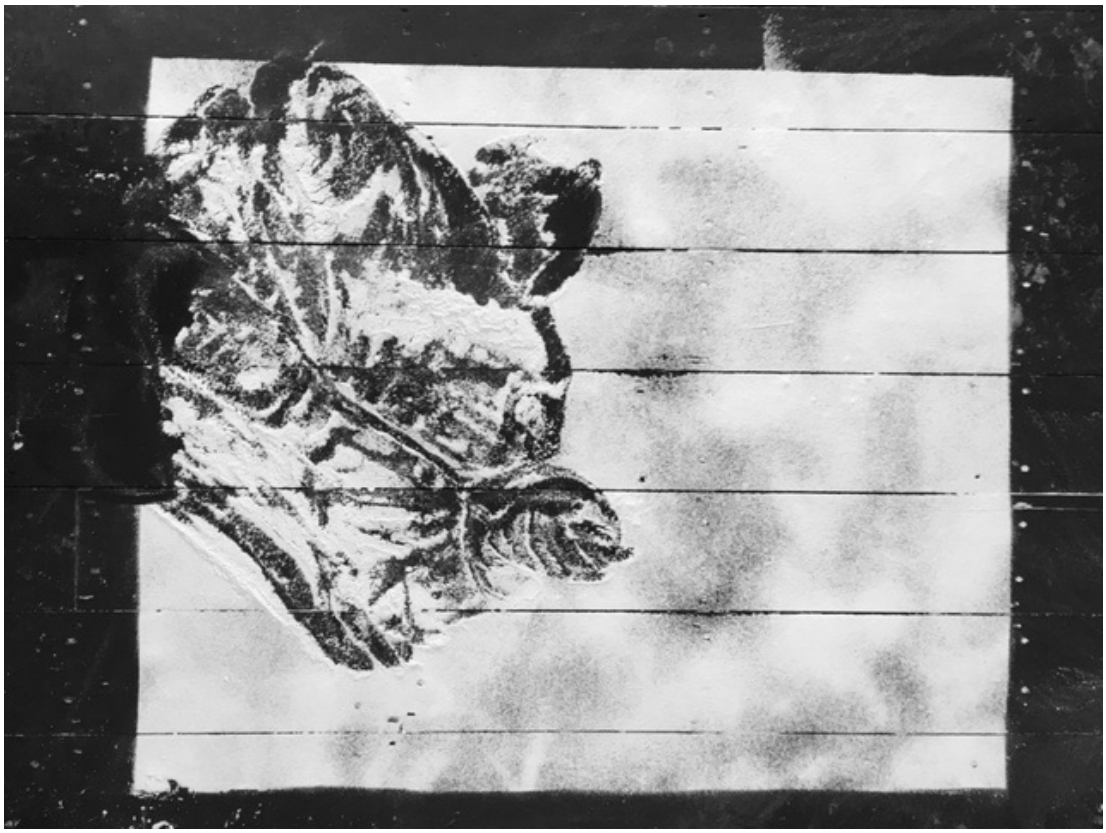


Fig. 3.24 (i) Justine Moss (2019) *Fahrenheit 451: Digital Cut Outs in Motion.* Recorded Powerpoint projected onto the wall and paper at Asylum Studios. (Page 99).



Page 101. **Fig. 3.25** Justine Moss (2020) *Fahrenheit 451: Emerging Forms, Separated Sequence.* Ink on paper, 200 x 70 cm.

Fig. **3.25 (i)** Justine Moss (2020) *Fahrenheit 451: Emerging Forms, Horizontal Sequence.* Ink on paper, 56 x 76 cm. (Page 102).



Page 104. **Fig. 3.26** Justine Moss (2020) *Le Mépris: Mark of the Garment.* Flour on floor, 80 x 140 cm.

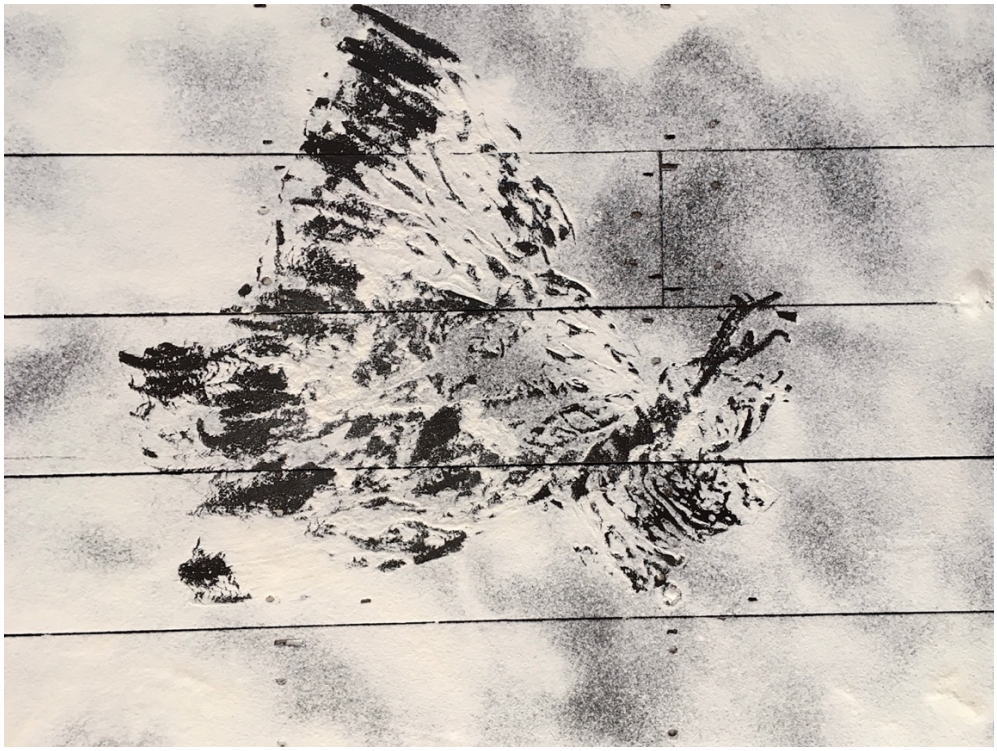
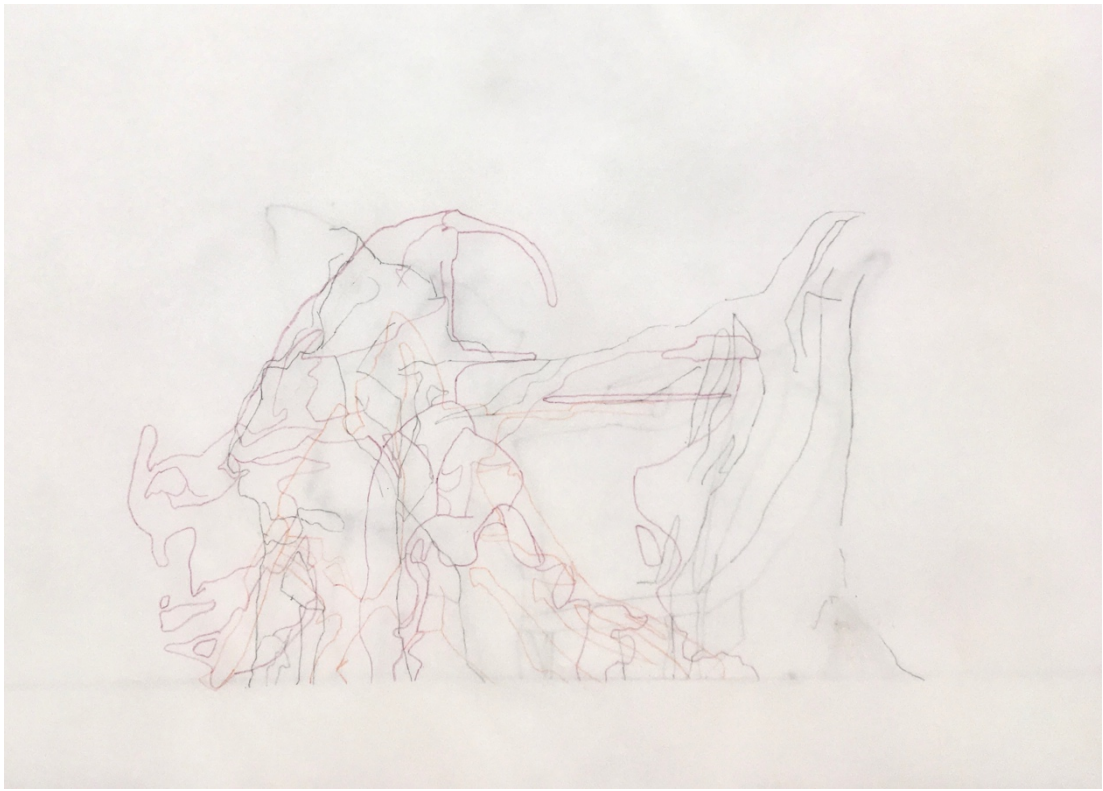


Fig. 3.26 (i) Justine Moss (2020) *Fahrenheit 451: Mark of the Garment.* Flour on floor, 80 x 140 cm. (Page 104).

Page 109. **Fig. 3.29** Justine Moss (2023) *Fahrenheit 451: Mark of the Garment.* Work in progress at The Shoe Factory, 70 x 125 cm.



Page 106. **Fig. 3.27** Justine Moss (2019) *BUtterfield 8: Layered Positions (detail).* Pencil and coloured pencil on layers of tracing paper, 50 x 62 cm.

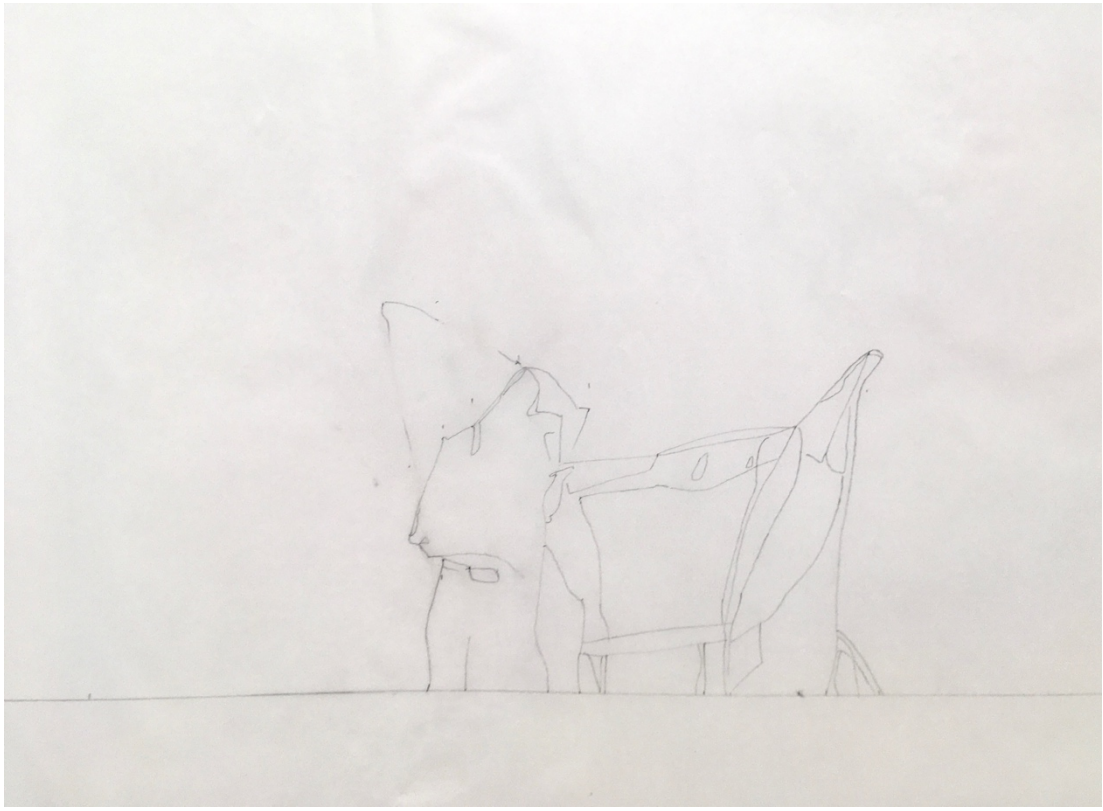


Fig. 3.27 (i) Justine Moss (2019) *BUtterfield 8: Layered Positions* (Layer 2, detail). Pencil on tracing paper, 50 x 62 cm. (Page 106).

Fig. 3.27 (ii) Justine Moss (2019) *BUtterfield 8: Layered Positions* (Layer 1, detail). Pencil on tracing paper, 50 x 62 cm. (Page 106).

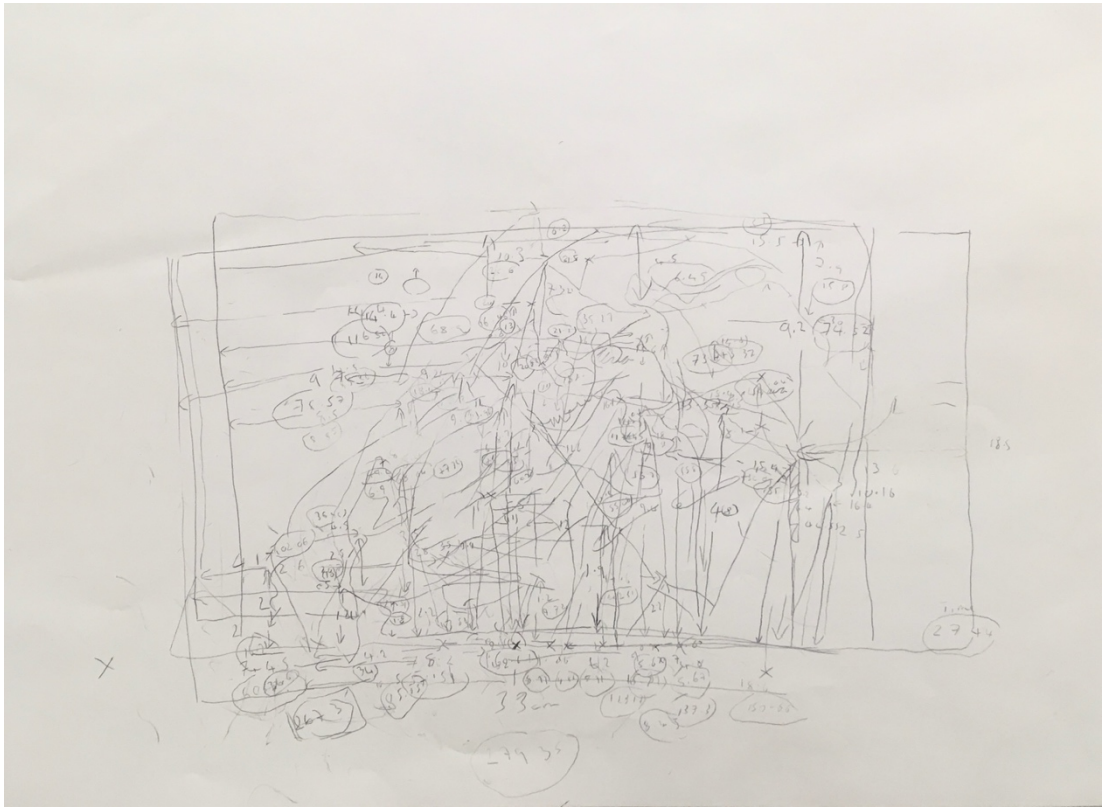


Fig. 3.27 (i) Justine Moss (2019) *Imitation of Life: Layered Positions.* Pencil on paper, 50 x 62 cm. (Page 106).

Page 108. **Fig. 3.28** Justine Moss (2019) *Imitation of Life*: *Erased Phases.* Charcoal on paper, 150 x 300 cm.

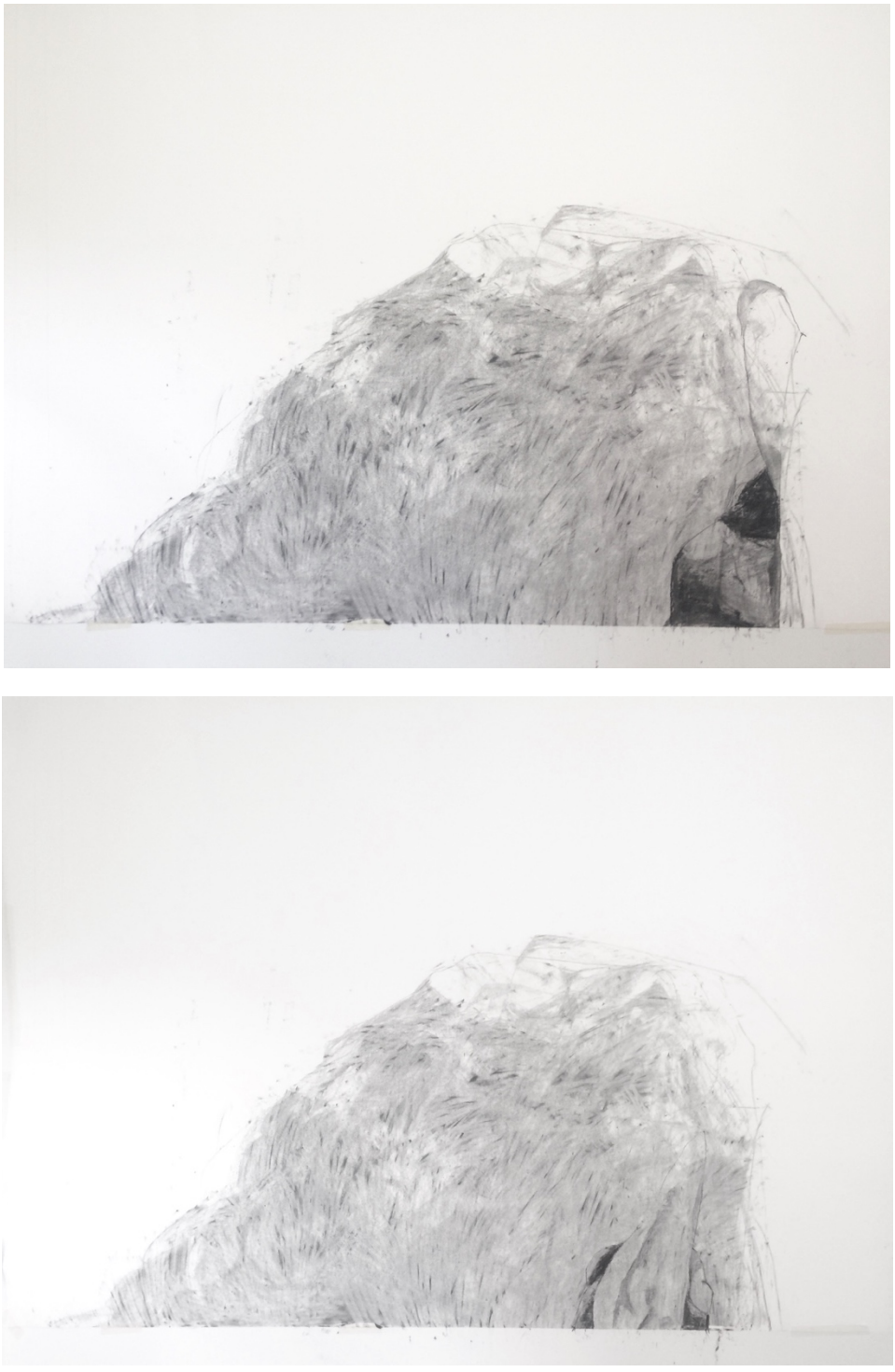
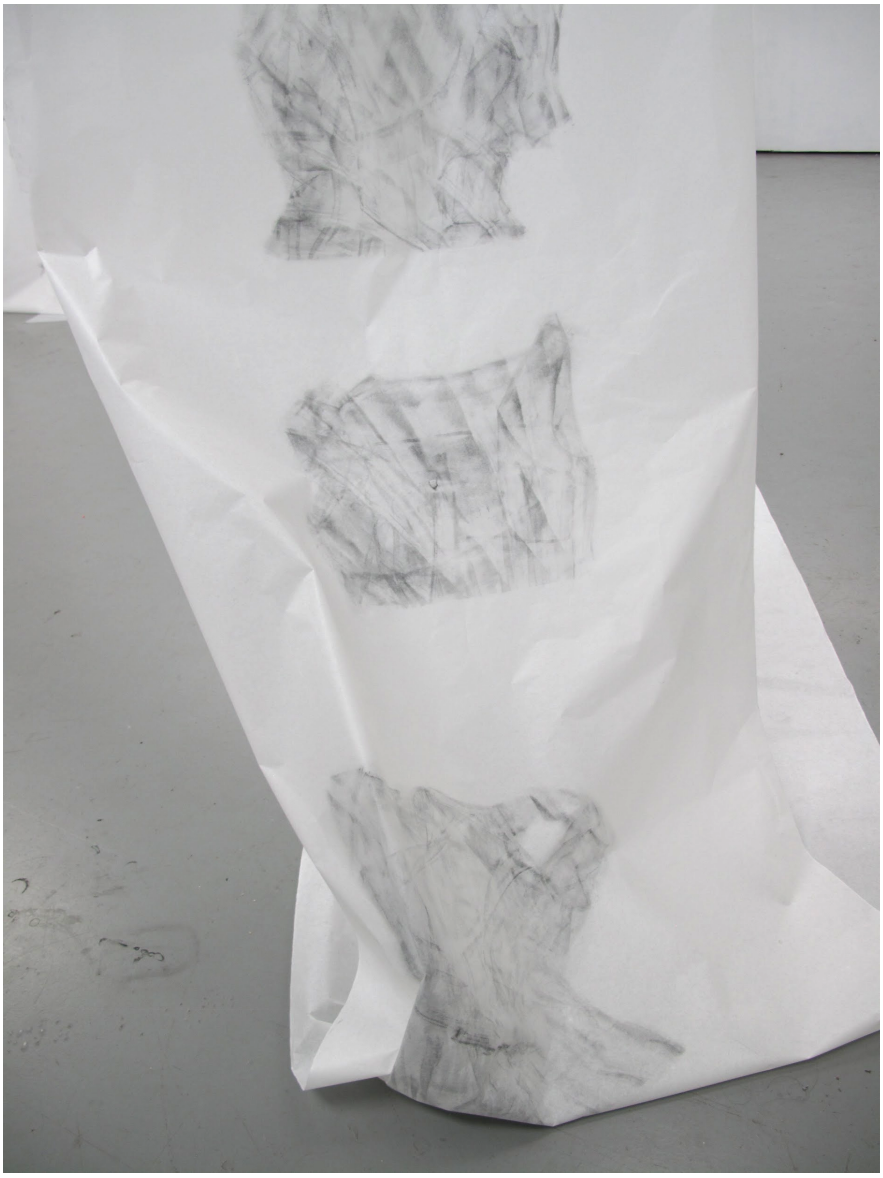


Fig. 3.28 (i) Justine Moss (2019) *Imitation of Life*: *Erased Phases.* Sequence of 15 drawings, charcoal on paper, each 150 x 300 cm. (Page 107-8).



Page 116. **Fig. 4.1** Justine Moss (2020) *BUtterfield 8: Collapsing Dress.* Clear oil pastel, graphite powder on *kozõ* paper, 550cm x 97cm.

Fig. 4.1 (i) Justine Moss (2020) *Fahrenheit 451: Slip in Motion.* Clear oil pastel, graphite powder on *kozõ* paper, 550cm x 97cm. (Page 116).

Page 118. **Fig. 4.2** Justine Moss (2020) *BUtterfield 8: Obscured Reflection.* Lipstick on mirror, 30 x 30 cm.

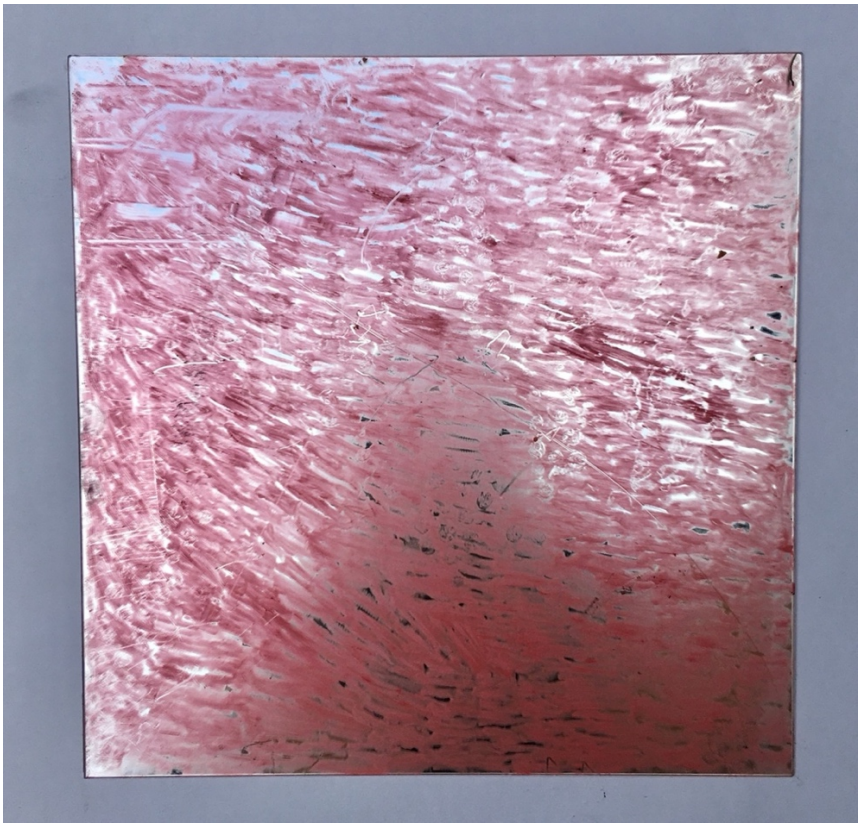


Fig. 4.2 (i) Justine Moss (2020) *BUtterfield 8: Obscured Reflection (ii)* Lipstick on mirror, 30 x 30 cm. (Page 119).

Fig. 4.2 (ii) Justine Moss (2020) *BUtterfield 8: Wiped.* Lipstick on mirror, 30 x 30 cm. (Page 119).

Fig. 4.2 (iii) Justine Moss (2020) *Fahrenheit 451: Smeared.* Lipstick on mirror, 30 x 30 cm. (Page 119).

Page 123. **Fig. 4.3** Justine Moss (2019) *Imitation of Life*: *Mink Coat cut-out.* Digital cut-out printed, 12 x 18 cm.

Page 123. **Fig. 4.4** Justine Moss (2021) *Imitation of Life: Mink Coat (after Ruskin)*. Pencil drawing (detail), 22 x 34 cm.

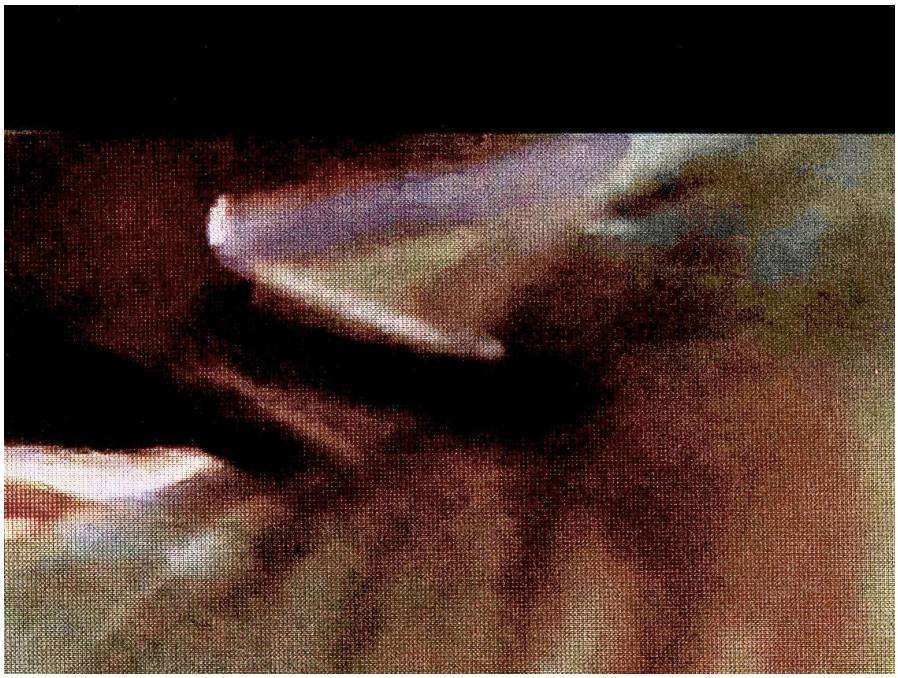
Page 127. **Fig. 4.5** Justine Moss (2021) *Texture of the Screen (after Barriball).* Graphite on paper, 18 x 25 cm.

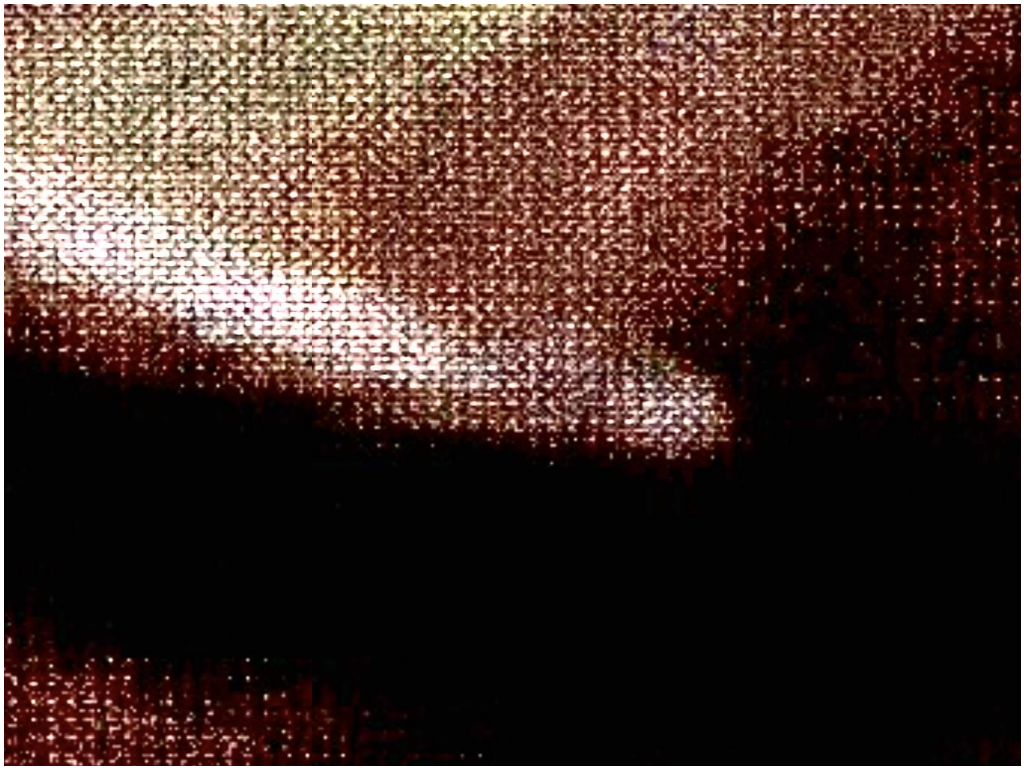
Page 128. **Fig. 4.6** Justine Moss (2021) *Fahrenheit 451: Accidental Phases* (three versions). Digital collage on synthetic satin, 110 x 50 cm.

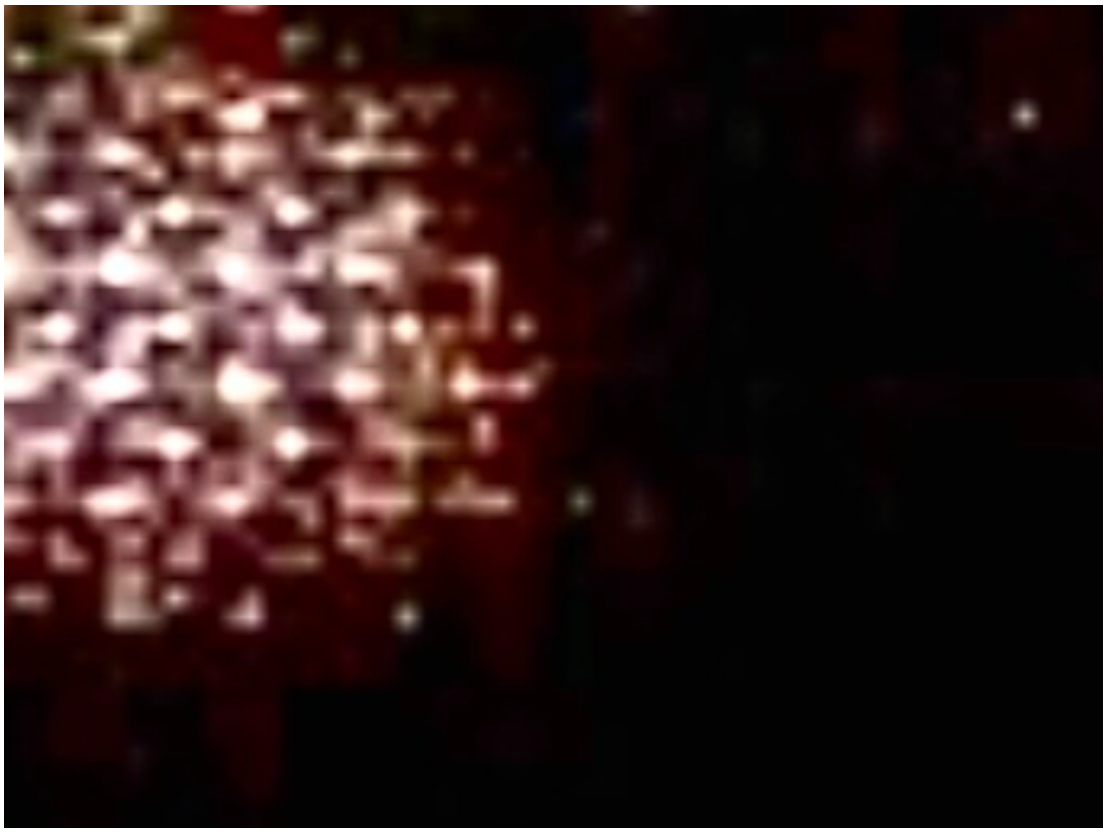
Page 129. **Fig. 4.7** Justine Moss (2021) *Fahrenheit 451 (rising)*. Digital collage on graph paper, 21 x 29 cm.

Fig. 4.7 (i) Justine Moss (2021) *Fahrenheit 451 (falling)*. Digital collage on graph paper, 21 x 29cm. (Page 128).

Fig. 4.7 Justine Moss (2021) *Fahrenheit 451 (combined).* Digital collage on graph paper, 21 x 29 cm. (Page 128).







Pages 130-1. **Fig. 4.8** Justine Moss (2021) *Fahrenheit 451: Closing in.* Three iPad screenshots, each 3.6 MB.

Page 132. **Fig. 4.9** Justine Moss (2021) *Layers of a Close-up Screen.* Pencil and charcoal on Dura-Lar, 16 x 21 cm.

Page 133. **Fig. 4.10** Justine Moss (2021) *Fahrenheit 451: Viewpoints.* Hand cut film stills on paper, acrylic paint on Dura-Lar, 75 x 62 cm.

Page 134. **Fig. 4.11** Justine Moss (2021) *Fahrenheit 451*: *Garments Being Discarded.* Digitally cut out film still collage on synthetic satin, 50 x 110 cm.

Fig. 4.11 (i) Justine Moss (2021) *Le Mépris*: *Garments Being Discarded.* Digitally cut out film still collage on creased synthetic silk, 24 x 30 cm. (Page 128).

Page 135. **Fig. 4.12** Justine Moss (2022) *Fahrenheit 451: Fabric Being Discarded.* Silverpoint on prepared ground on paper, 25.5 cm x 34 cm.

Page 143. **Fig. 5.4** Justine Moss (2021) *Fahrenheit 451: Pixelated Garments.* Cut out digital prints on paper on silver leaf on paper, 60 x 80 cm.

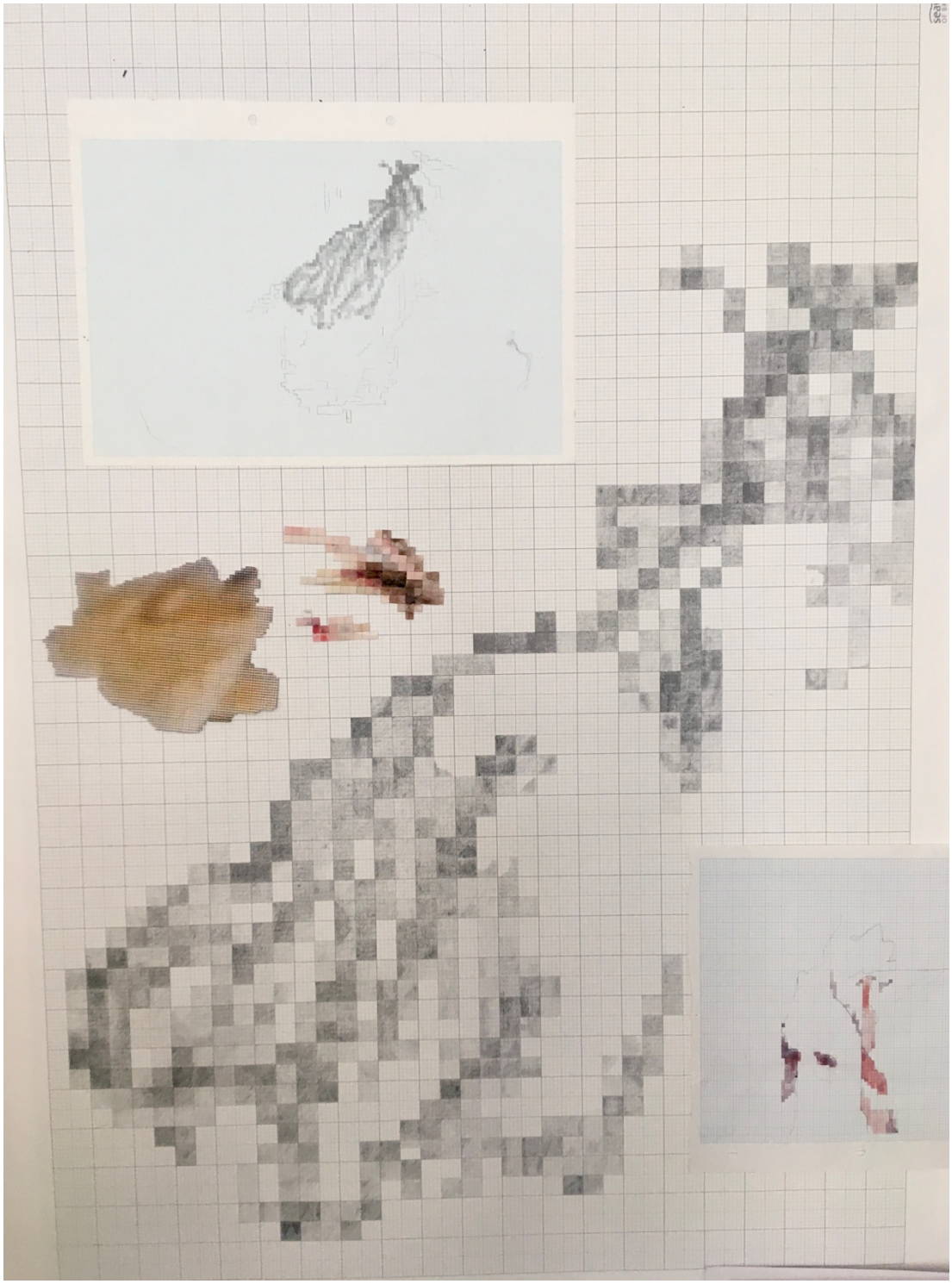
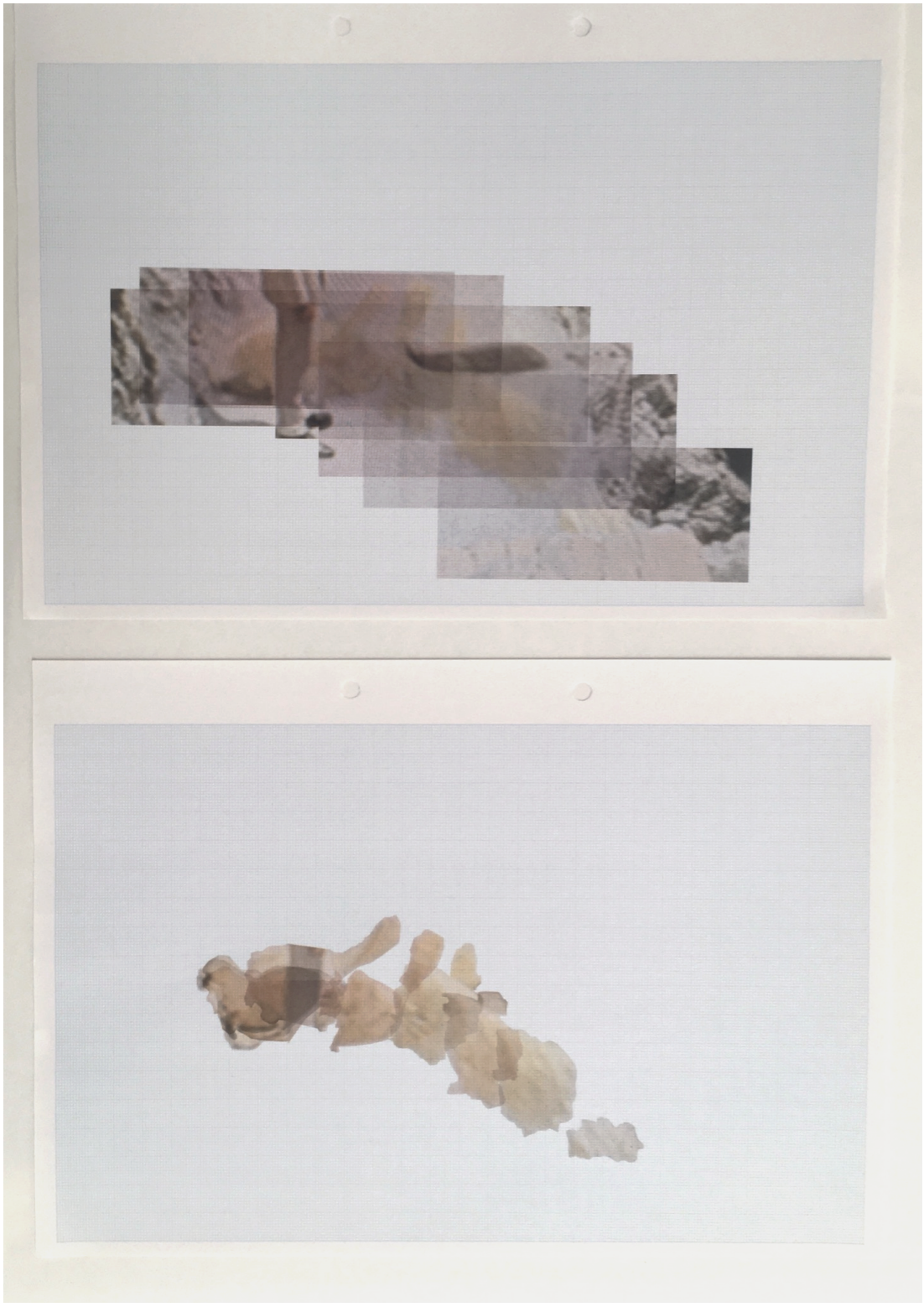


Fig. 5.4 (i) Justine Moss (2021) *Pixelated Garments, studies: Le Mépris, Fahrenheit 451.* Pencil, watercolour and digital prints on graph paper, various sizes. (Page 143).



Page 144. **Fig. 5.5** Justine Moss (2021) *Le Mépris*: *Digital Cut Outs, Screen Ratio and Garment Edges.* Digital overprint on graph paper, each 21 x 29 cm.

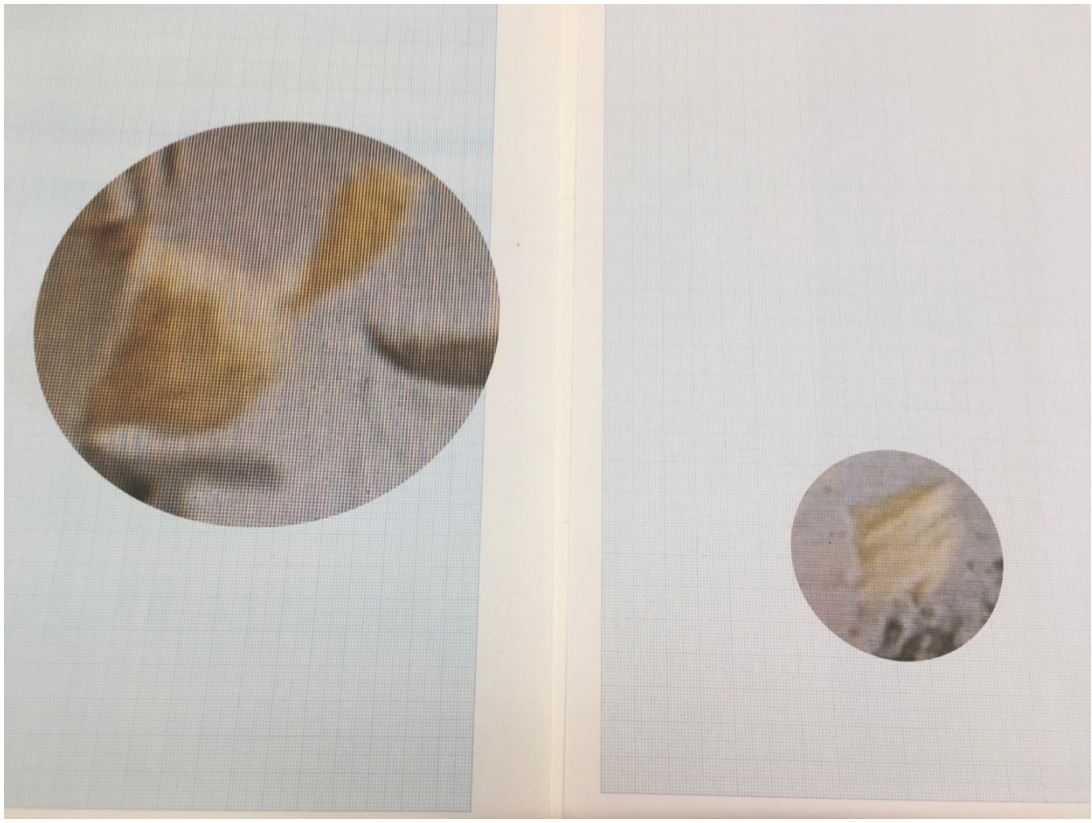
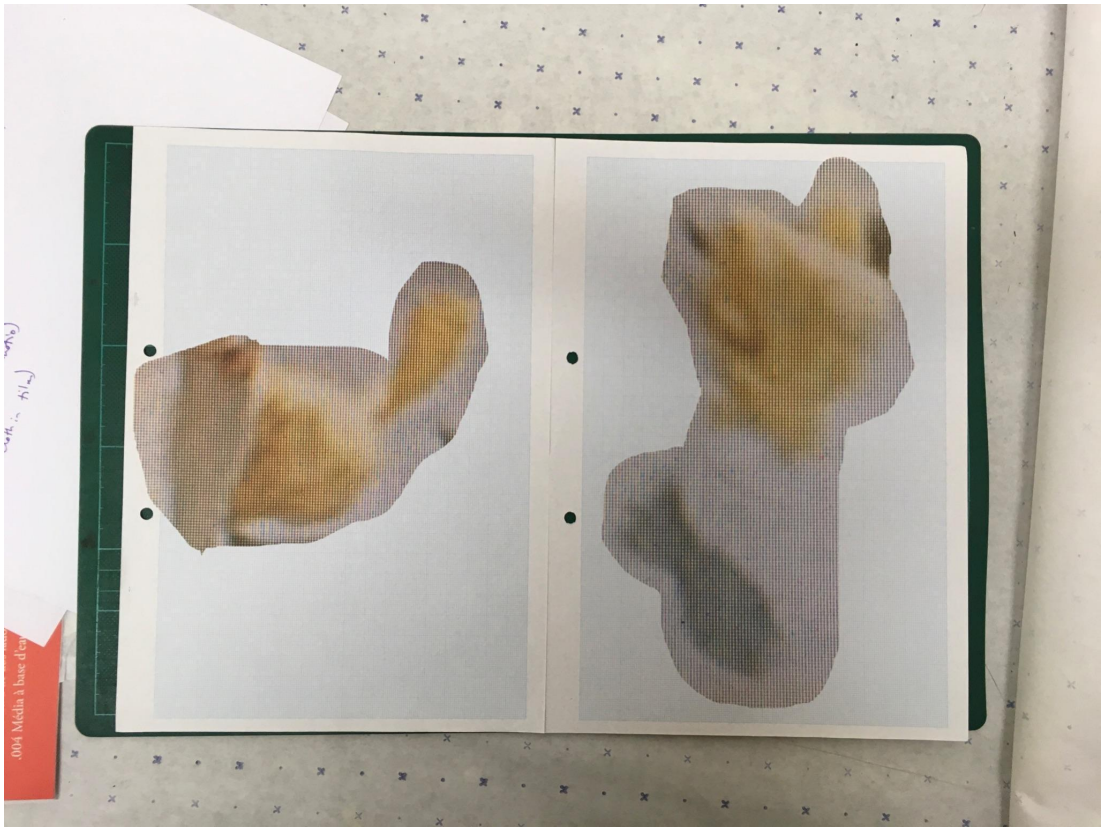


Fig. 5.5 (i) Justine Moss (2021) *Le Mépris*: *Digital Cut Outs, Finding Garment Edges.* Digital print on graph paper, each 21 x 29 cm. (Page 143).

Fig. 5.5 (ii) Justine Moss (2021) *Fahrenheit 451*: *Digital Cut Outs Finding Garment Edges.* Digital print on graph paper, each 21 x 29 cm. (Page 143).



Page 150. **Fig. 5.8** Justine Moss (2021) *Le Mépris: Selected Blurs*. Digital cut out printed on graph paper, 21 x 42 cm.

Page 151. **Fig. 5.9** Justine Moss (2019) *Fahrenheit 451: Emerging Forms*. Watercolour on Paper, 76 x 56 cm.

Fig. 5.9 (i) Justine Moss (2019) *Fahrenheit 451: Emerging Forms*. Exhibited with *Fahrenheit 451: Emerging Forms* (ii) (below) and a written description of the film scene. Watercolour on Paper, 76 x 56 cm. (Page 154).

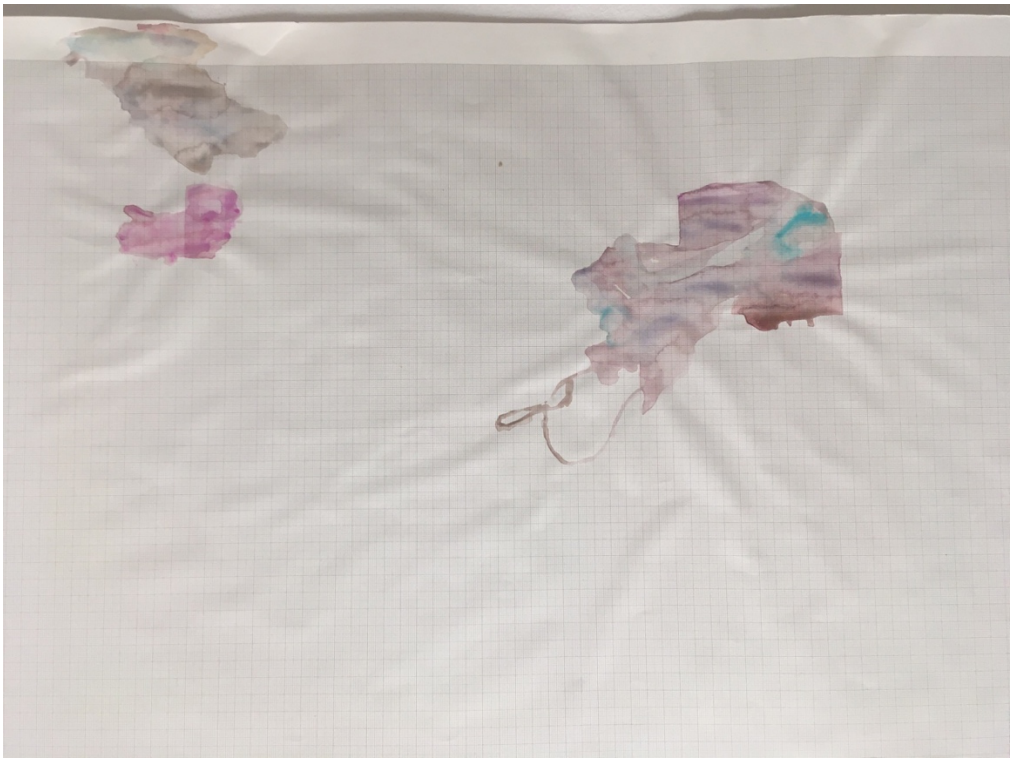
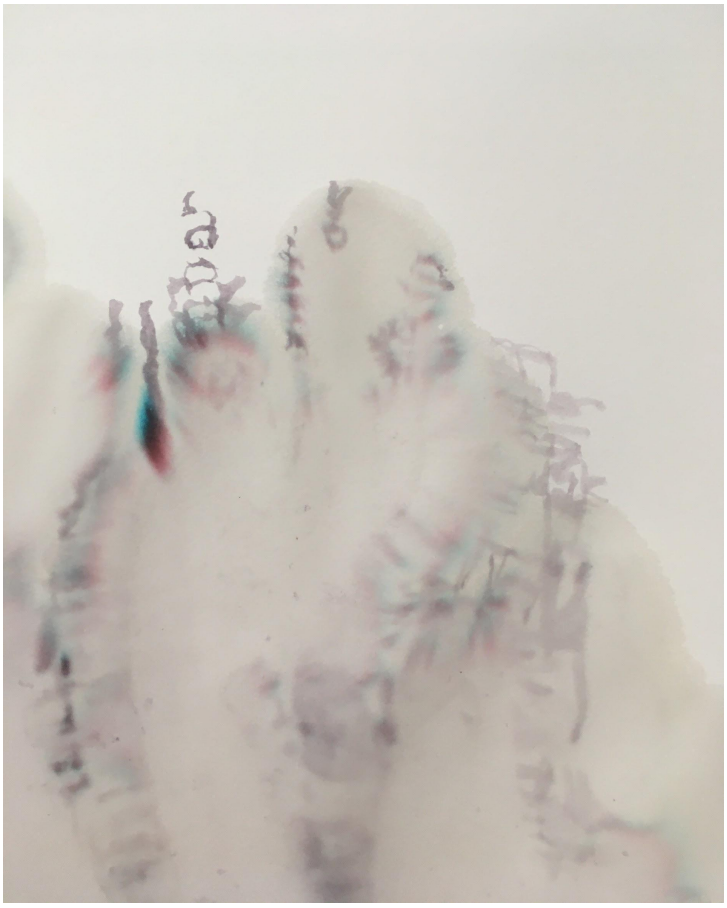
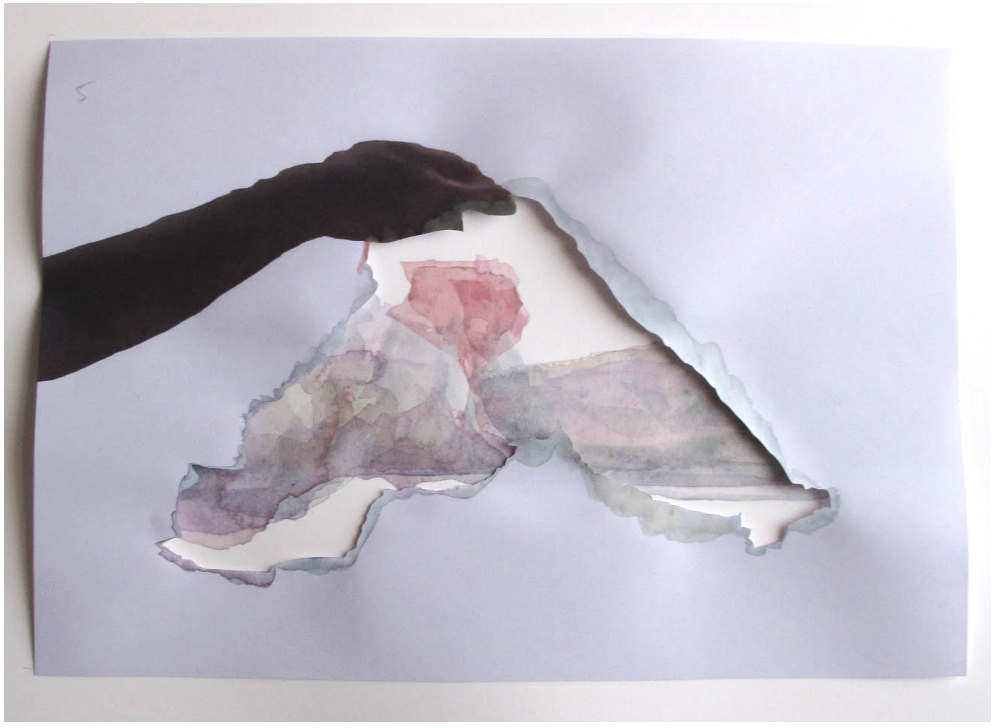


Fig. 5.9 (ii) Justine Moss (2019) *Fahrenheit 451: Emerging Forms* (ii). Watercolour on Graph Paper, 76 x 56 cm. (Page 154).

Fig. 5.9 (iii) Justine Moss (2019) *Fahrenheit 451: Emerging Forms (iii).* Watercolour on Paper, 56 x 76 cm. (Page 154).



Page 153. **Fig. 5.10** Justine Moss (2022) *Garment Drawing: Disappearing Detail*. Watercolour on paper, 76 x 56 cm.



Page 155. **Fig. 5.11** Justine Moss (2020) *Fahrenheit 451: Emerging Forms.* Watercolour on paper through stencil cut from manipulated film still printed on paper, 29 x 42 cm.

Page 157. **Fig. 5.12** Justine Moss (2021) *Le Mépris: Moiré.* Digital print on layered Mylar, 23 x 17 cm.

Page 160. **Fig. 5.13** Justine Moss (2022) *Fahrenheit 451: Mirror Drawing*. Silver and gold leaf on glass, 17 x 23 cm.

Fig. 5.13 (ii) Justine Moss (2022) *Fahrenheit 451: Mirror Drawing (version i).* Silver leaf on glass, 17 x 23 cm. (Page 159).

Page 162. **Fig. 5.14** Justine Moss (2022) *Imitation of Life: Drawing the Blur.* Pencil on Dura-Lar. 55.8 x 52 cm.

Page 164. **Fig. 5.15** Justine Moss (2022) *Le Mépris: Drawing the Blur* (detail). Pencil on Dura-Lar, 36 x 47 cm.

Page 164. **Fig. 5.16** Justine Moss (2022) *BUtterfield 8: Drawing the Blur* (detail). Pencil on Dura-Lar, 72 x 83 cm.

Page 165. **Fig. 5.17** Justine Moss (2022) *Butterfield 8: Drawing the Blur* (closer detail). Pencil on Dura-Lar, 72 x 83 cm.

Page 166. **Fig. 5.18** Justine Moss (2022) *Fahrenheit 451: Drawing the Blur.* Pencil on Dura-Lar, 36 x 43 cm.

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