

## Aesthetics of Performance Drawing and Interactive External

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### • Abstract:

Performance drawing is especially characterized by unique characteristics, as the artist is capable of achieving a visual dimension, through his artistic and technical skills, in addition to creating interaction, which all produce unique results. Such nature of the art of performance drawing makes its outputs different from other kinds of art, as it has its own artistic values that are mainly keeping pace with the contemporary artistic changes and trends. The traditional viewpoint which used to limit the graphic artist's abilities, has already changed to a far greater extent, in the light of the contemporary artistic development, and the modern techniques being employed in the creative process, so contemporary painters started violating the traditional themes in art, by introducing their own theories in practical performance, as a form of reciprocal interaction, representing an inclusive model for shared activity and collaboration experience. In this context, the viewers or the audience become involved in the creative process. In the current social and economic atmospheres, participants from different environments and cultures all over the world are connected in the experience. Thus, the receiver's role lies in using his imagination to explore the aesthetic values in the work of art and hence enjoy it. For imagination is a manifestation of artistic viewpoints. In interactive graphic arts, another participatory part was added to the appreciator's task. Namely that he would be involved in the creative process, whereby the artwork would be accomplished according to the artist's concept. Aesthetics is concerned with studying the three elements of the creative process: The artist, the receiver, and the artwork, which are tightly interrelated. The receiver's part is of special importance here, as his positive and effective participation stimulates his sensory systems to become one with the graphic artwork theme. The research deals with performance drawing and its role as a communicative medium, as well as the origin and concept of interactive art, and performance drawing, its characteristics and types. The research then presents an analytical study of drawing techniques, as applied in some artists' works, and utilizing them in contemporary art works characterized by multiple expressive perspectives, which are enriching the interactive role of drawing, conveying different concepts and contents, that wouldn't be successfully rendered in the traditional manner, and providing more aesthetic dimensions to drawing, that appeal to the audience and their senses.

### • Keywords

Drawing ; Performance Art ; External Environment

### المخلص:

• الرسم من خلال فنون الأداء يتميز بإبداع فني له سمات خاصة، حيث يستطيع الفنان أن يحقق بعداً بصرياً من خلال قدرته الفنية والتقنية وتحقيق التفاعل والتي تعطي تأثيراً مختلفاً في الحصول على نتائج مميزة مما جعل معطيات هذا الفن تختلف عن معطيات الفنون الأخرى من خلال قيمها الفنية الخاصة التي أصبحت تواكب المتغيرات والاتجاهات الفنية المعاصرة.

كما إن الرؤية التقليدية التي كانت تحد من إمكانيات الفنان الجرافيكي قد تغيرت كثيراً على ضوء التطور الفني المعاصر والتقنيات الحديثة في العملية الإبداعية، حيث بدأ فنانون الرسم المعاصر في كسر تقاليد موضوعات الفن التقليدية بفرض نظريتهم في مجال الممارسة العملية كأحد أشكال التبادل لتكون أحد الأمثلة الشاملة للتجربة المشتركة، و يتيح الرسم من خلال فنون الأداء إمكانيات التجربة المشتركة، من خلال العمل التعاوني ومن خلال روح الجماعة، حيث يكون المشاهد مشارك في العمل الفني في المناخ الاجتماعي الاقتصادي الحالي، يلتقي المشاركون من مختلف البيئات والأماكن على مستوى العالم بأكمله. وبهذا يتمثل دور المتلقي في استعمال خياله، لاستكشاف القيم الجمالية بالعمل الفني حتى يحقق الشعور بالمتعة، فالخيال أحد مظاهر الرؤية الفنية، وفي الأعمال الفنية الجرافيكية التفاعلية أصبح على المتذوق دور آخر وهو المشاركة في استكمال العمل الفني الجرافيكي طبقاً لما حدده الفنان مسبقاً، وعلم الجمال يهتم بدراسة جوانب العملية الإبداعية المتمثلة في جوانبها الثلاثة (الفنان، المتلقي، والعمل الفني) فالصلة وثيقة بين هذه الجوانب ومن خلال هذه الصلة يبرز دور المتلقي فدوره الإيجابي الفعال الذي يتمثل في المشاركة و يترك أجهزته الحسية تتقمص موضوعات العمل الفني الجرافيكي. وتناول البحث دراسة الرسم من خلال فنون الأداء، ودورها كوسيط اتصالي، ودراسة الفن التفاعلي كمفهوم ونشأة، ومفهوم الرسم من خلال فنون الأداء، خصائصه وأنواعه، ثم يتناول البحث دراسة تحليلية لتقنيات الرسم من خلال تحليل نماذج أعمال بعض الفنانين والإستفادة منها في أعمال فنية معاصرة تتميز بروى تعبيرية متعددة تثري الجانب التفاعلي للرسم وتعبر عن مدلولات ومضامين مختلفة يصعب التعبير عنها بالطرق التقليدية، والتي تضيف للرسم أبعاداً جمالية تجذب المتلقي وتخاطب حواسه.

### الكلمات المفتاحية

الرسم؛ فنون الأداء؛ البيئة الخارجية

#### • Introduction:

The third millennium has introduced new types of thinking, creativity, and concepts, that can be witnessed in the kind of art produced by the contemporary artists, whose works mingle their own viewpoints with the interaction with society. Thus, a new artistic concept has been created from both the traditional and modern ideas of interaction. Accordingly, to meet the present-time requirements, the artist is supposed to create a kind of interaction between his own graphic art, and the audience, to stimulate a response, whether it is related to the creative process itself, conception of the art work, or emotional reaction to it, or to the artwork form and technique that employs the third dimension or multimedia.

Interactive art which appeared with the beginning of the twentieth century, is a form of expression that reflects the profound human emotions, and creates a kind of communication between the artwork and the audience. For this, the artist is always seeking innovation and creativity, whether in his art vocabulary, or the performance technique, in order to enrich the aesthetic values of his creations

Interactive art is one of the most artistic trends centering on the communication concept and language, and their importance in creating interaction among the audience. In this interactivity, the traditional idea of approaching the work of art as an element, is replaced by the idea of installing the work of art itself, where the dynamic values and actions, and the surrounding space play a more basic role. Moreover, interactivity is considered to be a new language of communication. Interactive arts now have been given more attention, and they could be set within main inputs, among which are the different kinds of traditional and electronic media.

Performance drawing cannot be activated, unless a viewer, or an audience participate in the process. And the artist should keep in mind, while setting the design for this kind of work, that it will be approached as a show, where the audience participation is permitted.

In this context, Bonnie Marranca, Chief Editor of the Journal of Performance Art, says that performance drawing is a “Dynamic Performance”, and that what makes that art form lively and cheerful, is its participatory nature. In such a state of mutual joy, both the artist and the viewer enjoy a sort of privacy that, paradoxically, can be acquired in public. Marranca, moreover, describes that co-presence of the artist and the audience, as a collaborative activity and a gathering denoting several concepts, being a public-private activity at the same time, and thus inviting cooperative experiments. (O’ Dempsey, 2016)

#### • Research Problem:

The various visual arts have been the core of many studies by artists and researchers, in their attempts at specifying the philosophy of art, by blending drawing and performance arts, and achieving horizontal sprawl in art. Nevertheless, graphic arts have not been given their due position in the context of scientific researches that seek an explanation of art philosophy, and studying the effect of blending drawing and performance arts. Thus, the research problem has been set as follows:

1- What are the essential plastic treatments and processes, required to integrate drawing into performance arts?

#### • Research Importance:

1- Specifying the philosophy of art and the plastic language, that result from utilizing performance drawing, monitoring the renewed philosophy, through the unique visual language of contemporary drawing, and defining the mechanisms and technical and plastic treatments, to be employed in order to make the visual medium interactive. Moreover, the research examines the idea of involving the audience in the artwork display system itself, and shifting from the traditional concept, where the “Do not touch the artwork” concept restricted any interaction between the viewer and the artwork, to a new system inducing interaction between the audience and the art displayed. This approach supports the attempts to establish active relationships between art and society, and art and the environment. Moreover, the research attempts to define the performance drawing types that would be in line with contemporary changes.

#### • Research Aims:

1- It has been noted that, only scant reference has been made to most of the studies conducted on performance drawing. This made it of importance to shed light on the subject, and analyze the artworks of this type, in order to emphasize their role in enriching graphic arts.

2- Defining the techniques of graphic treatments and the integration between drawing and performance arts.

3- Emphasizing the interactive role played by performance drawing, in order to create emotional, or physical interaction, or both, between the audience and the artwork presented.

### • Research Hypotheses:

1. The research assumes that the components of performance drawing include the process of developing the involved elements (the viewer, drawing process, time, space, and participation), which all, in varying degrees, support the achievement of the process and its goals.

### • Spatial & Temporal Boundaries:

1. Spatial Limitations: Europe, in addition to some other geographic sites related to the research subject - matter, as including different models of selected artists in the research is required.
2. Temporal Limitations: The twenty-first century.

### • Research Methodology:

1. The research applies the descriptive analytical method, where the performance drawing types presented are analyzed, with the objective of emphasizing their interactive role.

### • Previous Studies:

Many previous European studies have treated the “Performance Drawing” theme, from more one perspective. These studies, which have been selected by the researcher, dealt with the subject from the historical and artistic viewpoints.

1. Foe, Maryclare, 2011, “Sounding out: performance drawing in response to the outside environment”, PhD thesis, University of the Arts London.
2. Hosea, Birgitta, 2012, “Substitutive bodies and constructed actors-based investigation of animation as performance”, PhD thesis, University of London.

### Interactive Art and the Communicative Dimension:

Since the very beginning of mankind, communication and interaction between humans were among man's essential needs, that he managed to fulfill by establishing models for pictorial writing on the cave's walls, to depict the different phenomena he faced, as well as his relationships and experiences. In those writings he was reflecting his interaction with the environment and its materials. So, man employed these pictorial signs system, as a means of conveying his emotions and ideas. Interacting by symbols is actually as old as the beginning of mankind itself, and when man managed to perceive and utilize these concepts and terms, they were then set as artistic trends, bearing their own philosophies. This was actually the output of man's diligent endeavor.

The twentieth century went through immense developments in almost every field, including art, where contemporary art, in particular reflected such improvements. A new generation of young artists, who studied and utilized world art history, made their debut at that time and their mind map was different. They acquired modern artistic skills, different from the previous ones, that involved interactive and communicative techniques and technological media-where the audience is an essential participant- which are keeping pace with a rapid and influential global order.

For this reason, there have been experiments that treated the temporal theme in art by way of interaction. The artist has gone through many phases, starting from recording, and going through simulation, experimentation, to “interactive art”, which was actually one of the post-modernism arts, before it was so named. Then appeared the term "interaction", in the different fields, as a product of scientific and technological development at the beginning of the twentieth century. The mid- twentieth century was one of the most sophisticated and richest periods in art history, where the traditional knowledge heritage of the form and nature of art was reconsidered. Perhaps interactive art has been one of the artistic trends that made a significant change in the criteria and meaning of art. For this trend treated the communication theme, and the communicative system between the individuals and organizations was studied, as well as the communicative language, the efficiency of the communication media, and the types of audience. The relationship between art and the public culture began in the sixties of the last century, and was known as “public art”. Then this relationship developed with the artists of conceptual art that emerged in the late sixties and early seventies of the twentieth century. To this genre belong the type of arts we receive nowadays, then, we came to performance art, and video art. In fact, it was “deconstructivism” that gave the concept of interactivity-which is sequence-based in nature, and allows pluralism of opinion in the artwork interpretation- its true value. It should be mentioned that many types of art can be considered as interactive, and with the technological development that took place that time, appeared such arts as installation art, computer art, interactive filmmaking, and interactive architecture.

For this, there have been attempts to present the concept of time in art, by rendering interaction and motion. In this context, constructivists made triple abstract forms, and introduced new synthetic materials in colored spaces. Then kinetic art appeared, the target of which is producing moving outputs by the artist, according to a one-way vision by the artist, without involving the viewer in the animation or the interaction process. Then there was Futurism which made its own contribution, when it opened the door for a new kind of perspective centered around interaction, which was seen in the works of Marcel Duchamp, Carlo Caraa, and Giacomo Bala.

Fluxus, was the first community of artists to introduce the idea of involving the audience with the artwork, by giving them some instructions that they should do. Thus, the audience became an essential participant in the artistic process, as its role lies in completing the event, through interaction. (Ragheb, 2008)

The Fluxus Group was the first to call for involving the audience into the artwork, by following some instructions they would give them, which resulted in a kind of interaction between them. Hence, the audience became an essential element for the artwork creation and achievement. Its part was then to complete the event either by dynamic interaction, perception and contemplation, or expression.

### **Interactivity:**

It is the dynamic participation of the individual in the reception process, and the acquisition of information, which creates a continuous communication and dialogue between the audience and the artworks. This encourages the audience to participate in, and interact with the information

or the message presented. Moreover, interactivity gives the audience access to new information and ideas, as well as a chance to make decisions on his own, in addition to unrestricted movement.) (Nagy,2010)

The term interactive is made up of two Latin words: Inter, meaning between, and actives, meaning practice. So, the term translation meant exchange and interaction, through communication between two individuals. In real life, interaction exists between its multiple elements and components, according to a complex interactive system, which controls the functioning of these components and elements in a harmonious and homogenous way. (Zamoum,2007)

Some believe that interactive art is that kind of art, where the viewer and the artwork interact on the performance level, and that it is one of the arts that are intended to involve the audience directly in the artwork. Interactivity can be described as a strong bond between the audience and the artwork. In this context, it should be mentioned that many kinds of art can be classified as interactive, and that an interactive art includes several kinds of art. For the plastic artwork, in its different forms, involves an indirect emotional interaction, as the viewer contemplates the colors, forms, and lines of the work of art, in order to appreciate it, and perceive its theme. Another example is sculpture, where the viewer touches the work and moves around it, which gives a direct motor interaction with the artwork.

In his classification of the types of interaction, Thompson depended on the spatial and temporal abilities. The first, is face to face interaction (a bilateral personal interaction). The second, is the interaction through a medium (a bilateral direct interaction, where two individuals interact in a temporal-spatial dimension). The third, is a quasi-interaction through a medium, like a book. So, this interaction is of an unextended spatial-temporal dimension, but it is a unilateral one. (Aishan,2014)

In interactive art, the artist sets his dimensions, according to his own cultural background and experience, which motivate him to create and innovate artworks, with contemporary visions that are related to cultural and social factors, as well as to communicative language. This creates cultural communication with different levels of audience and provide, the artist with ideas and vocabulary that assist him in constructing the artwork and rendering his concepts in different techniques. In this context, drawing could be considered as a communicative medium, when utilized in performance arts which reflect a visual system that has its own aesthetic, functional, and technical characteristics.

## **Performance and Graphic Arts.**

### **The Concept of Performance Art:**

Live performance art is a hybrid of visual, audio, and kinetic arts. The artist employs dynamic and popular cultural techniques, such dancing, music, theatre, video art, computer-aided images and slides. This type of art can be performed by one individual, or several individuals, and can be done indoors, outdoors, on stage, at a gallery, or in the street. In addition, it must have a temporal dimension, within which boundaries of the performance begins and ends, and nothing will be left behind, except for photographic and video documentation. Man, here plays an essential role as a manager, being considered as the main art medium, and the one responsible

for presenting the direct performance. In many cases, moreover, during the show time, he may introduce innovative and unfamiliar approaches to the presented artwork. (Habib,2020)

The emergence of performance art was associated with pop art, as both genres dealt with political themes or everyday life social and cultural activities. Some art critics and historians believe that performance art has its origins in conceptual art, and that the difference between them is that the former uses the human body to emphasize a specific idea. Perhaps, it was John Cage (1919-1992), the American musician and philosopher, and one of its pioneers, who first created this trend, in collaboration with the American painter and sculptor Allan Kaprow (1927-2006), and the Swedish sculptor Claes Oldenberg (1929). This trio created a new genre of art in the sixties of the twentieth century, which they named the Happening Art. Both Performance Art, and Happening Art, are characterized by their ceremonial, theatrical, and performance nature, and were very close to ritual practices. (Shokry,2012)

The beginnings of Performance Art emerged in 1950, when the French painter Georgette Mathieu (1921-2012), painted, for twenty minutes, a huge canvas in front of people, at Théâtre Sarah Bernard in Paris, at a poetic evening. That performance painting method prevailed since the fifties of the twentieth century, and was adopted by many artists. But the performance was done within an atmosphere of overlapping and interacting effects including lighting and musical effects, dancing, pantomime, theatrical decoration, painting, mural painting, and video projections.... etc. (Shokry,2012)

### **Graphic Techniques in Performance Art:**

Although performance art is mainly characterized by blending several art forms in a direct method of performance, without focusing on a particular form, graphic arts have had a special significance, compared to the other art styles utilized by performance arts. Since performance art occurs in a limited time frame within which it begins and ends, then how can it be documented to be replayed? The first thing that comes to mind will be utilizing the modern graphic arts media, coming on top of which are photography and video media. The significance of graphic arts does not only lie in the documentation of performance art, but it has expanded to include the performers' printed costumes, and projectors that project photos, or a moving video, on the wall. It has even included the collage prints used in the background. The performance itself could also be the artwork presented in an innovative way.

For instance, Trisha Brown Gallery, in 1983, hosted a collaborative display, where artists from different disciplines participated, such as the musical effects designer Laurie Anderson, and the American choreographer Trisha Brown (1963). The costumes were designed by Robert Rauschenberg, and printed by silk screen (fig.1), and lighting was done by Becerly Emmons (1943). The dance performance duration was twenty-five minutes. A group of performers were dressed up in silk-screen printed translucent silk fabrics. The designs were tailored to suit the theme, and the costumes were loosely fitted, not to restrict the movement of the performers. One dancer was handheld by four, with outstretched arms, and they moved slowly and steadily. The fifth dancer who was handheld, lied on her right side and moved her leg in the air while lying, which made an illusion as if she was walking horizontally in the air. This made more emphasis on the theatrical lighting of the darkened background, and gave visual brightness to the performers (figures 2 ,3). (Hopps et al.,1997)



(Fig. 1) Robert Rauschenberg- hand-printed silk for the performance costumes- 1983  
[Robert Rauschenberg, a retrospective \(home.pl\)](https://home.pl) (2/8/2022)



(Figs. 2,3) Collaborative performance artwork -Set and Reset - ١٩٨٣ [TBDC: Set and Reset \(1983\)](https://trishabrowncompany.org)  
[trishabrowncompany.org](https://trishabrowncompany.org) (26/7/2022)

As for the French artist Yves Klein (1928-1962), his work was produced by covering the performers' bodies in ink, or smearing them with paint. The performance then would begin with dragging those models by the hands over a large space of paper set on the floor, while the audience was watching them executing their task. The artist would use the body as his brush, pressing and dragging it in specific directions, and according to rhythm. In one of his artworks, he painted three women's bodies in blue paint, and asked them to print their bodies on the papers. This kind of performance art would produce art pieces that could be used as paintings (Figures 4,5,6). (Habib,2020)





(Figs. 4,5,6) Yves Klein - *Arthrometry of the Blue Period* - 1960. [Resources - Yves Klein](#) (26/7/2022)

### Performance Drawing:

“... Drawing and performance share a tangential, yet traceable history. This history is due in part to their shared ubiquity and mutability...”

Elizabeth Finch

### The Imitative Gesture and Drawing:

Making a drawing will inevitably “create” that which is being represented by drawing, (regardless of the extent of accuracy, or observance of aesthetics, and even though marks made on a surface may turn that which is being drawn, from three to two dimensions, no doubt that which is being drawn will be then “existing”. According to Joanna Greenhill, the repetitive act which occurs during the process of making a work of art, reflects and “connects conscious and unconscious thoughts”. So, drawing a landscape for instance is a performative process that “reproduces” that scenery. In other words, the act of rendering that which is imagined or seen is a recording performance, which is the product of observation, imagination, and gesturing. So, signs of that which is being drawn are “re-presented”, by the physical imitation or gesturing occurring during the drawing process. (Foe, 2011)

In her introduction to the brochure accompanying an exhibition titled “Inside the Visible”, Catherine Zegher (1955), the Belgian art historian and Director of the Drawing Center in New York (1999-2006), gives a technical definition of the process of drawing as one which “extends the gesture of making a picture, sketch, or plan with a pencil, a pen and ink, charcoal, or crayon, into the gesture of accomplishing all kinds of prints, painting, photography and sculpture”. So, according to her, drawing is intrinsic to various creative media, and she considers that process to be a “gesture”, which suggests that de Zecher deliberately selects the term of “gesture” rather than “activity”, to suggest bodily motion. Moreover, de Zecher could detect a paradoxical characteristic in the process of drawing, as an intimate, yet a collaborative one. Mainly that, while it maintains conventions within it, it is unpredictable and incessant. She also asserted that drawing, by itself accommodates the requirements of interaction, while rejecting amalgamation, unlike the contemporary tendency towards merging the different disciplines.

Zecher emphasized the contradiction between the “separation and binding” of the process of drawing, and shed light particularly on the “gesture” of producing a mark by detaching the arm

from the axis of the body. She concluded that drawing is essentially “an outward gesture” communicating our urges and thoughts to the other. (O’ Dempsey, 2016)

According to Michael Craig-Martin (1941), the Irish artist who curated Drawing the Line exhibition (1995), the true artistic value of each drawing of the exhibition, is to render, completely and all by itself, the special perspective of the artist. But Zecher, when mentioning the implicit and explicit intents of the artist, referred to gesture, and thus emphasized that there is a physical embodiment lying in the reaction of drawing to the “otherness of the world”. And this response can be translated as man's natural tendency to prove his existence, both in relation to the other or to the other world, and to himself as well as “being in the world”. This responsive attitude to the others of the world, denotes bodily performance in drawing, recognition of another besides the self, and an action directed from the self to that other.

Thus, the mark being drawn will be transferring the artist's physical and emotional intention, as the physical “gesture” mirrors the emotional perspective of the artist, and hence appears in the drawn mark. (O’ Dempsey, 2016)

There are different emotions and intents that are reflected in a way or another, in their parallel bodily gestures, as far as the drawing ground is concerned. This includes the material of the surface and the scale applied, as well as the time set to produce the work. Adding emotions to such positions as doubt, apprehension, accusation, rage, reluctant hope, produces different gestures which, in their turn dictate different types of marking; “a rub, a scratch, a tear, a repeat, a pattern, a trace, a scribble”, which are “brushed, stroked, laid, slapped, stabbed, or thrown down onto the surface”. (Foe et al., 2020)

The performance drawing as a process, comprises elements that work simultaneously to accomplish the work of art. These include: “the witness, the act of drawing, time, space, and collaboration”. The components of such elements are triggered and directed by both the artist and the environment. The presence of the spectator is essential to the mentioned elements, either to interact with the process of performance drawing, attend, or experience it.

It is actually a difficult task to find an accurate definition of drawing as “an act or artifact”. This is, as Deanna Petherbridge (1939) believes, is due to the very nature of the performative process or idea itself. Mainly that it is changeable and “irresolute” just like a fluid. (Foe, 2011)

### **The Act and the Witness:**

As a process, drawing is accomplished by performance. In other words, the creator is bodily making marks on a surface, employing different art equipment. Thus, the created object, or the resulting drawing, can be considered either as an action drawn, or the physical act of drawing. The artist here is the maestro giving the starting signal for the drawn mark, then the act of drawing is performed, whether in the atelier or in front of an audience.

The act of drawing cannot yet be considered as a performance drawing, as long as it was not planned by an artist to be performed for an audience. The role of the artist as a performer in performance drawing is essential, being the one presenting the act to be witnessed. It can be said that witnessing the drawing process, or the act itself proceeding, is inevitable in

performance drawing. For instance, a drawing produced in a studio may not be called a "performance drawing", without having another person, other than the artist, to watch the creation process, neither can it be called a "Performance Drawing", without being recorded by or for media that are lens-based, with the objective of being watched afterwards. (O' Dempsey, 2016)

The academic researcher Maryclare Foe acknowledges the witness' presence as an integral element of performance drawing, which she believes should take place in front of another party, that tempers the process. She added that not all drawings can be considered as performance drawings, as some may be accomplished without the presence of a witness.

She also believes that the performance art work involves the audience's conscious participation in the idea being embodied by the artist via a series of physical acts. Similarly, in performance drawing, the presence of a witness is fundamental, in order to go through the drawing experience in its temporal dimension. (Foe et al., 2020)

In this context, the artist and the audience are operating elements in the drawing experience, sharing witness to the evolution of the drawing process. This means that the audience can contributor to the relationship, whether deliberately or unexpectedly. This denotes the appearance of participation as a new perspective in the production of contemporary drawing, and emphasizes the potentiality of a shared experience. As de Zegher suggests in "Drawing in the Twentieth Century", contemporary drawing artists may be working and living in different environments, but they have attempted to exclude the restrictive traditions of modernity and of nowadays. Moreover, according to Zegher, they expect art to be a mutual correlation, a compassionate witnessing of others' lives, and an experience of compassionate sharing.

Another viewpoint as concerns sharing a drawing experience, is that proposed by anthropologists Tim Ingold, who could see one side of the experience as metaphorical, and another as methodological. By the first, he explains that it revolves around "our understanding of people and things as practicing drawing together, as binding different paths of life. Each, as he believes, is a kind of togetherness". By the second, Ingold believes that it is about the possibility of drawing as a means of presenting the lives we witness, and with which we participate. So, Ingold sees the process of practicing drawing together, as a collaborative activity, or a "sharing of space", that is inviting participation and inclusive in nature. (O' Dempsey, 2016)

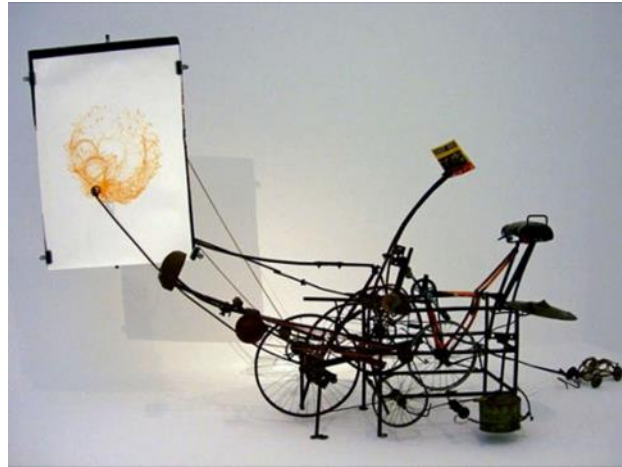
Contemporary artists have introduced artworks using traditional drawing tools (pencil, charcoal, colored pencils), as well as unconventional digital prints, applying advanced technology and media, which all reflected the artist's action and performance in place. (Foe, 2011)

### **Karina Smigla Bobinski (1962): (German-Polish)**

First introduced her ADA artwork in São Paulo (2011), which then was exhibited around the world. According to the artist, this artwork is classified as biotechnological. She also mentioned that she drew upon previous works where computer-like mechanisms had been applied, which would give unpredictable output once given an order. Smigla here mentioned such names as Ada Lovelace, Jean Tinguely, and Vannevar Bush.

Bobinski's ADA and Tinguely's drawing machine, share a main feature, namely that both are automated artworks that have a life of their own. But in Tinguely's case, the artist produced his

tool to satirize the overproduction of material goods, and crystallize the idea that it would inevitably lead to industrial self-destruction, as seen in his *Cyclograveur*, (fig.7), (1960).



(Fig. 7) *Jean Tinguely - Cyclograveur - 1960*  
[Bewogen Beweging \(tussentaalenbeeld.nl\)](https://www.tussentaalenbeeld.nl) (2/8/2022)

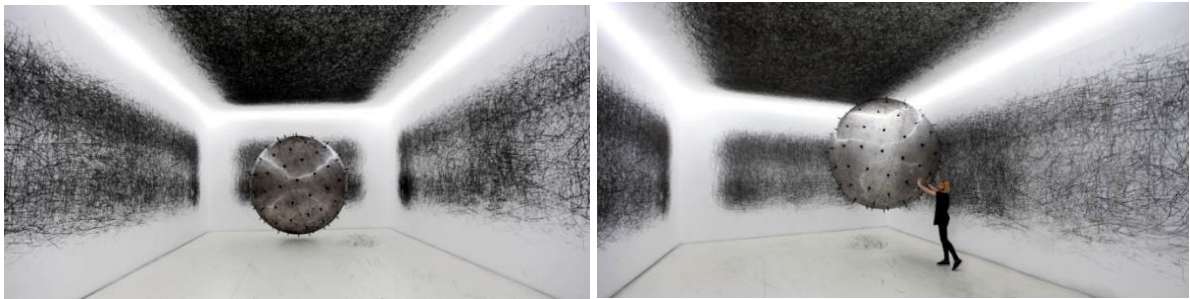
In Smigla's ADA, we have a “postindustrial creature”, or rather a master's sculpture that is self-forming and creatively operating, as an audience-interactive art-making machine. It is a large helium-filled balloon with charcoal spikes, floating around the room, producing marks on the walls, ceilings, and floors. Although it is activated by the viewer, it produces those marks, which are like charcoal drawings, on its own. The dramatic character in the production process of those marks and lines, is even more escalated when the human side is involved in interaction with the tool (fig 8). (Habib,2020)



(Fig. 8)  
*Karina Smigla Bobinski - ADA - 2011*  
[ADA By Karina Smigla-Bobinski - IGNANT](https://www.ignant.nl) (2/8/2022)

Talking about her experience, Smigla mentioned that the traditional way of viewing art is visiting art galleries, and seeing the art displayed. Here the participation of the audience is confined to viewing the pieces of art. But any responses the audience may have towards the artworks, would only occur in their minds. Thus, there is no physical interaction between the audience and the works. But when reciprocity and connection arise between the audience and art, this would establish a relationship that involves the viewer personally in the project. The best part, according to her, is when the receiver uses his body to be part of the artwork. When

it comes to interaction, we may imagine that ADA is a digitally designed project, where there is no room for human physical participation in accomplishing the artwork, and that the process is entirely accomplished by computers and electronics. But as a post-digital artwork, ADA does not need to be programmed, as it is an analogue kinetic sculpture, with interactive mechanism, allowing direct interaction with the audience. When asked about her viewpoint concerning ADA, and whether she considers it to be a machine or a creature, Smigla said she wanted it to have a will of her own, so that once its action is initiated by the audience, it would work by itself. The art produced by ADA, according to Smigla, has a human nature as it seems to be echoing certain human instincts. So, the only way to decode these marks and drawings, is to consider them as reflecting our thoughts and dreams. Displaying da Vinci's work with her own, succeeded in demonstrating the idea of contemporaneity in art, especially in drawing and performance. To convey her idea, Smigla displayed her work in a room padded with fabrics the same as used in da Vinci's art works (Figs. 9,10). (Habib,2020)



(Figs. 9,10)

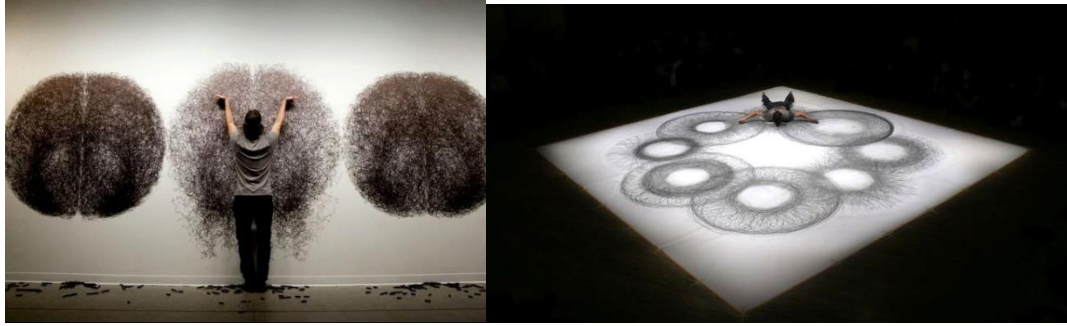
*Karina Smigla Bobinski - ADA - 2012*

[ADA By Karina Smigla-Bobinski - IGNANT \(2/8/2022\)](#)

### **Tony Orrico (1979): (United states)**

Through physical performance with his body stretched on the floor, or leaning on the wall, Orrico would inscribe performed drawings on the wide piece of white paper, or the fabric laid on the floor. Surrounded by the audience, and holding graphite sticks or colored pencils in each hand, Orrico would maintain a constant movement of the hands, in circles or straight lines, setting the body in various orientations. In 2011, at Shoshana Wayne Gallery, Santa Monica, California, Orrico introduced his “Penwald 2:8 Circles”; large scale drawings performed on paper laid on the floor, where eight large circles are overlapping, producing various gesture drawings. Each circle has its own visual characteristic, due to the fact that it has been performed in a different way, within a 609.6 × 609.6 cm space and a duration of 90 minutes. The artist is drawing his energy from the audience's passion, interest in and interaction with the direct performance drawing. Their enthusiasm and curiosity fuel his performance, throughout the set duration. He believes that one's body as a whole, and not only one's hands, is like a machine entirely controlled by oneself, and that the artist should release the energy latent in his body, through the audience (figs.11,12). (Carmel, 2010)





(Figs.11,12)

*Tony Orrico - Performance, graphite on paper*

<https://tonyorrico.com/penwald-drawings/archive/> (26/7/2022)

### **Kevin Townsend: (United States).**

In his performance drawing, Townsend adopts a deliberate market-making system, using white chalk creating his lines while moving across a black brick wall. In his meditation inducing works, both time and space are encompassed, and “marks exist as signifier and stain, binding and boundary, act and action” (Townsend n.d.). At “Draw to Perform 2”, the artist created an illusion effect just by a slight adjustment of the line’s orientation, which gave the solid flat wall a new appearance of uneven surface, and corrugated texture. The video of the performance, sped up due to a restoration process, shows a metaphysical veil that appears to fall down the wall. The regular cadence of the performance of the artist's body, and the slowly created lines, built up the final charming drawing. (Foa et al., 2020)



(Figs.13,14,15)

*Kevin Townsend – At “Draw to Perform 2” – London - 2015*

[works from DRAW TO PERFORM 2 - on Behance](https://www.behance.net/gallery/100000000/Draw-to-Perform-2) (2/8/2022)

### **Shoshanah Ciechanowski: (Israel).**

The audience was allowed to participate in the making of Ciechanowski's MYNAMEIS#6, which took six hours to be done. In her Jesus Christ pose, with both arms outstretched, the artist stood in the middle of the warehouse, where a structure of flexi glass had been built to look like a wall and was placed between two columns. Ciechanowski anticipated her viewers with her face at the end of a Perspex tube, listening to their wishes that were being expressed through the tube. The artist would then translate their messages into a text written in mirror writing, by a marker with both hands working at the same time. A text web would be created from the audience's wishes. The artist says that her experience revolves around the workings of the body, employing her own as a “machine-center”, to connect with “other types of bodies”, among

which are those of others and their emissions". MYNAMEIS#6 is a performance drawing, completely audience-activated and a model of reciprocal work (figs.16,17,18). (O' Dempsey, 2016)



(Figs.16,17,18)

Shoshanah Ciechanowski – MYNAMEIS#6 - At "Draw to Perform 2" -London - 2015

[Draw to Perform 2 – London — Kellie O' Dempsey \(2/8/2022\)](#)

### Bertrand Flachot :(France)

In "Draw to Perform 2", the artist treated digital prints of photographs he did of his own garden, using markers to create layers in and on the wall. Those garden prints were if 25 years old trees and shrubs he had planted by himself. Once again in this performance, the garden growing process came to life within the duration of six hours. The artist skillfully drew marks and extended the view from the prints to the gallery walls, going beyond the spatial limits, blending image with reality. Bertrand drawing project recurrently re-establishes an external site into a gallery space. This he does by creating illusions of three-dimensional space on two-dimensional, interweaving hand drawn lines and digitally manipulated, as if wishing to be physically transferred once again to the real spots (figs.19,20). (Foa et al., 2020)



(Figs.19,20) Bertrand Flachot –At "Draw to Perform 2"-London - 2015

[143896712.pdf \(2/8/2022\)](#)

### Maryclare Foá: (England).

In her process, the artist used both classic conventional, and animation and modern digital drawing techniques, rendering the gestures of her viewers and colleague artists moving in her section. This is a reflection of the mechanics of the environment, as the artist puts it. So, the drawing changed with the constantly "changing now" being registered. Foá borrows de Zegher's description of contemporary drawing artists when defining the process as an attempt to present the evolving recognition of the idea that "the environment draws and shapes us as much as we draw and shape the environment." (figs. 21,22).



(Figs.21,22)

Maryclare Foà –At “Draw to Perform 2” - London - 2015  
[Draw to Perform 2 – London — Kellie O' Dempsey \(2/8/2022\)](#)

What Katherine de Zegher means here is that the contemporary drawings not only mirroring the current environment, but the environment also has the potential of dictating both the method and form of drawing. Foà thus emphasizes the fact that both the audience and the incidents taking place around, in such an ever-changing relationship, may become the subject in her drawings, in such a kind of public work as hers. (O' Dempsey, 2016)

### • Conclusions:

The following results have been obtained by the research study:

1. Performance drawing is one of the arts practices in the international contemporary art movement.
2. Performance drawing is encapsulated in and characterized by an environmental content, and once the audience enter the art gallery, they become participants in the making of the performance.

Merging different artistic disciplines as an essential characteristic of performance drawing, gives it various and hybrid plastic and aesthetic values that cannot be acquired individually.

### • Recommendations:

For the completion of the current study, the researcher recommends the following:

1. To emphasize the importance of developing collaborative performance skills, for students and artists, through culture centers, art institutes, workshops, symposiums and conferences.
2. To emphasize the importance of connecting artworks with the environment and society, in order to achieve the aspired goals of implementing the concept of interaction between the artwork with its environmental content and the audience and society.
3. To highlight the necessity of urging the concerned and cultural institutions, to construct more art galleries for performance artworks.



4. To study interactive art as related to graphic arts, for their great importance in the current art movement.

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