

PAUL CARTER

'With Drawing: the status of graphicality'

Line drawing has an ambiguous relationship with the world. In certain practices, it seems to notate a kinesthetic experience. It is an analogue or trace. In others – architectural plans are a case in point – it is read as having an unproblematic relationship with an external state of affairs. In cartography, the line's status hovers between report and projection. These practical ambiguities have broader philosophical implications. The status of graphicality can be transferred to the discussion about the nature of a 'truth' that withdraws from view even as we seek to draw it out. If this analogy is valid, drawing becomes a primary device for exploring both what we know and how we know it.

Professor Paul Carter (Faculty of Architecture, Building and Planning, University of Melbourne) is the author of many books, including *The Lie of the Land* (1996), *Repressed Spaces* (2002) and *Mythform* (2005). He is also a public artist and designer. His talk will make reference to his new book, *Dark Writing: Geography, Performance, Design* (University of Hawai'i Press, 2008)

SEBASTIAN MENDES

A drawing will be the consequence of a continuous action lasting three to five days, without interruption except for the briefest periods of respite. The subject of the work is a personal response to the legacy of Portuguese diplomat and Holocaust hero Dr. Aristides de Sousa Mendes, the artists' grandfather.

Against the explicit orders of the fascist dictatorship under which Dr. Mendes worked, he signed and gave some thirty thousand life-saving transit visas to refugees stranded in Bordeaux France, thus enabling them to cross Spain and enter Portugal, narrowly escaping death in the concentration camps. In a monumental physical, moral and psychological effort lasting only a few days, in June of 1940, Dr. Mendes succeeded in accomplishing the first and largest single rescue act of the entire Holocaust.

A randomly generated drawing image emerges out of this time-based process, based upon the diplomat's simple gesture of what would have been to write a refugee's name in proximity to his own, on a transit visa and repeat this action approximately thirty thousand times. Additionally, as part of the action, each surname is numbered, written into a ledger book and accompanied by the name of Aristides de Sousa, thus forming documentary evidence of the process.

Although this drawing and its actions do not presume to repeat the moral, psychological and physical intensity of that unparalleled historic moment, they recognize and refer to it. The artist in his own way, lovingly offers homage to his grandfather and his noble actions through this drawing process.

DR. CATHERINE BURGE

The Long line of the Burin: Louise Bourgeois and Marking Time

The Long line of the Burin: Louise Bourgeois and Marking Time, addresses the drawings and prints of Louise Bourgeois, concentrating upon the 2007 gouache series 'Nature Study', shown recently in Scotland, and then looking back at key earlier works.

Looking closely at the 'Nature Study' series, and its dramatic presentation in the Botanical Gardens in Edinburgh, this paper investigates issues pertinent to the reception and interpretation of Bourgeois's practice in recent years. Firstly, the relationship between the abstract line and the symbolic image in Bourgeois's oeuvre, is currently largely subsumed into the dialogue of the psyche. This paper re-examines this relationship in form and subject in the light of the writings of Søren Kierkegaard on repetition. Through this re-appraisal, the long history of the drawn line in Bourgeois's work is considered in connection to her age and to our understanding of the studio.

ROOHI AHMED & ABDULLAH SYED

Today, Pakistan has drastically changed as it is unable to escape from the current economical and political uncertainty fuelled by religious fanaticism, western hegemonic egocentricity, and economic and social degeneration. Artists in Pakistan seem to be facing a challenging time “where only the living ones are the ones who suffer.” Artists seem to suffer the most as they have been constantly pushed to either vent out or get buried under the burden of self-censorship. Despite this, artists are constantly trying to create a visual and conceptual mark that is unique yet retraceable and also reveal a variety of intellectual and creative inquiry encouraged within the artistic community in Pakistan. By overlapping various ideas, memories, reflections and marks, we believe that a schema is formed; a blueprint that has the flexibility to be drawn repeatedly and endlessly without limiting the scope of drawing as a formal and reflective practice.