

becoming* drawing

artistic statement on drawing/writing/notice/register/record as media art by *elffriede**, 2000-2012
drawing – (act)ivity: defining how i understand drawing: strictly speaking it is not a picture like a frame that separates one from the others or about visualisation at all but an activity by which audible is transformed into visible which becomes itself audible. since there is no intention neither to depict anything decisive, to illustrate “reality” nor to force whatever comes up in any way which means a concentration on not-depicting which is a method (and not to confuse with the method of automatic drawing) to free the process of drawing from being manipulated for depiction. drawing as an exercise, a routine, a never-ending process becomes independent from conventions of depiction: understanding reduced minimal linear ink-drawing in the sense of placing traces, defining space, following the flow of the ink, meditating the ephemeral as a process / a state of absorption + attention at the same time = pure presence (*vita contemplativa*); drawing less with the sense of seeing but with the sense of hearing it is a stream of visual + tactile experience. the method of non-defining – to produce a void of meaning instead of putting a meaning - includes an intended effect on the reception of the drawing(system) in its 1. + 2. state described below: to mark + emphasize the role of the recipient to construct meaning in the sense of a connected semiotic + participative system: *elffriede-drawing/writing-reception*. creation + reception is staged on equal level. in drawing and writing it is the least to “express myself” at most to expose the process of reception itself in order to create a display for projection; a portrait of reception in form and content that displays the free combination of meaning.

derived from this basic understanding of drawing i develop/d:

1. drawing as performance / live-drawing / lecture / in resonance... / by use of old projectors / as source of sound itself = drawing sound of the ink-pen-paper contacted with piezo / worked on by kaos-pad..

2. drawing – material: reproducing multi-intentionally (*vita activa*) what became then non-intentionally a matter of fact: series of one-picture-ink-drawings into (collaborative) ideas / projects: film, books, literature/text-picture-relation, projection, installation. converting, playing and communicating drawing/writing within different media it builds up its own pictorial referential system reflecting its current cultural, social and individual context representing *elffriede.aufzeichnsysteme* as a semiotic system building a visual vocabulary of drawing/s/writing/s, best reflected in the current project: *elffriede.soundrawing*, where interdisciplinary interest + artistic interrelation was initiated through an air-stay at *moks.ee*, 2006:

www.elffriede.net/soundrawing

* deleuze in one of his essays speaks of the idea of “becoming” which i understood it was that an idea/person/etc. should always be in the process of becoming something, as opposed to having become something. always evolving, changing, not staying still.

ps since this explanation seems to complicated or too hard to follow just look at the drawings – they speak their own language...

elffriede*

*frei erfunden; aus dem 1996 erschienenen trash-ego-zine „Elffriede – magazin für von ihrer umwelt sich unverstanden fühlende“ ausgekoppelte personale, die sich selbstständig (seit 2000 in wien als künstlerin+autorin+kunstfigur/-projekt *elffriede.interdisziplinäre.aufzeichnsysteme*), format- u. mediale grenzen überschreitend weiterentwickelt. schreiben + zeichnen als akustischer akt, tonaufzeichnung, film, performance, sprech-stück / minimalistische dichtung, radiokunst. mira-lobe-stipendium 2003 + 3. hörspielpreis st. pölten 2005 (in zus. m. jörg piringer), *seismograph*, ed. ch (2007), *soundrawing* (2007), *das kommen u. gehen der wechselwesen*, triton (2002), staatsstip. f. literatur 2010/11, *schrei zum hummel*, klever-verlag 2013,

www.elffriede.net