

Relational provisionality: drawing as spatio-temporal critique

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This article consists of two parts: the first looks back and the second moves sideways. In the first part, the author considers the background for her current research focus on contemporary drawing. In the second part, she posits Henri Lefebvre “relational space” and Martin Heidegger’s notion of the “provisional” as key ideas with which to understand contemporary drawing in *propaedeutic* and anticipatory mode. Four registers of contemporary drawing are discussed, each time with a backward glance at antecedents. The four registers are: 1) touch, closeness and remembrance; 2) travel, sequence and pause; 3) map, vector and syncope; and 4) *pentimento*, shadow and chorus. Key works by contemporary drawing artists are presented as exemplars of these four registers through which the critical politics of “relational provisionality” are played out in space and time.

Key words: contemporary drawing

Relasionele voorlopigheid: tekenkuns as ruimtelik-temporale kritiek

Hierdie artikel word aangebied in twee dele: die eerste kyk terug en die tweede beweeg lateraal. In die eerste deel oorweeg die outeur die agtergrond vir haar huidige navorsingsfokus op die kontemporêre tekenkuns. In die tweede deel bied sy Henri Lefebvre se “verhoudelike ruimte” en Martin Heidegger se interpretasie van “provisionaliteit” as sleutelbegrippe aan vir die ondersoek van die kontemporêre tekenkuns in propaedeutiese en antisiperende hoedanigheid. Vier registers van die kontemporêre tekenkuns word bespreek, telkens met ’n terugblik na die verlede. Die vier registers is: 1) aanraking, nabyheid en herinnering; 2) reis, sekwensie en verposing; 3) kaart, vektor en sinkopee; en 4) *pentimento*, skaduwee en refrein. Sleutelwerke deur kontemporêre tekenkunstenaars word aangebied as synde eksemplaries van hierdie vier registers waardeur die kritiese magsewening van ’n “verhoudelike provisionaliteit” in ruimte en tyd uitspeel.

Sleutelwoorde: kontemporêre tekenkuns

My father was an architect with an office in the city but also with a studio at home. His drawing materials and tools were everywhere: drawing boards, pens, pencils, inks, rolls of paper and plans. He was a great talker and he liked talking to me about architecture: how an idea could start with a thumbnail sketch and develop from there through incremental steps to become a perspective, a groundplan, a cross-section, working drawings, a maquette, then a model, the construction of a building, documentation of a building, a publication about a building, and finally, reviews of the publication. As a child it seemed to me that the excitement and the happiness lay with the drawing, there where everything was still possible, long before the endless arguments at construction sites. However, it was also clear that the happiness of the drawing was partly dependent on its contrast with regard to the other steps that followed, steps akin to stages in a research project: a project’s *completion* loops back to another drawing, to another idea which “*incompletes*” it as it were.

A strand of my doctoral thesis focused on the changing relationships between drawing and painting in the 19th century, a focus which directed me towards a continuing reading of arts practices through their intersections with drawing. Postdoctoral work involved curation of exhibitions to coincide with conferences, art collections and intercultural projects at the University of Johannesburg (RAU). My children’s godfather, Jan van Wijk, designed (with Wilhelm Meyer) the buildings for the new campus of this university. The open circle was the key idea and the first thumbnail sketch for its design. This campus was the site for the Intercultural Visual Kaleidoscope, which a team I was part of worked on for three years. This project was an attempt to create a space for discussion between people of different ethnicity and language affiliation. The first idea for this project was drawn with pencil and bits of paper and sellotape on a plan of the campus: an open circle on top of an open circle.

Being from South Africa, I will always be interested in drawings which protest against exclusion and the violence which ensues. William Kentridge and Doris Bloom used the simple

shape of a garden gate in an enormous fire drawing entitled *S 3E* (1994) and located briefly in the centre of Johannesburg in an eloquent indictment of the fact that many in their country cannot talk casually to a neighbour across a garden gate anymore. On the opposite scale of large I came upon other works that also cry out against exclusion – tiny drawings by children in Australian refugee camps such as at Woomera.

Yes: “Drawing is everywhere, we are surrounded by it – it is sewn into the warp and weft of our lives; we practice it as one of our earliest experiences...People draw everywhere in the world”, writes Emma Dexter (2005: 5). John Berger states: “Drawing is about becoming, precisely because we can’t just be, be a child, be crazy, be an animal, be a mountain. But we can become a mountain. If we’re lucky we can even become the air around the mountain or the buzzard who drifts in circles above and around it...Today I walked...and it made me want to draw it” (Berger 2005: 126-27).

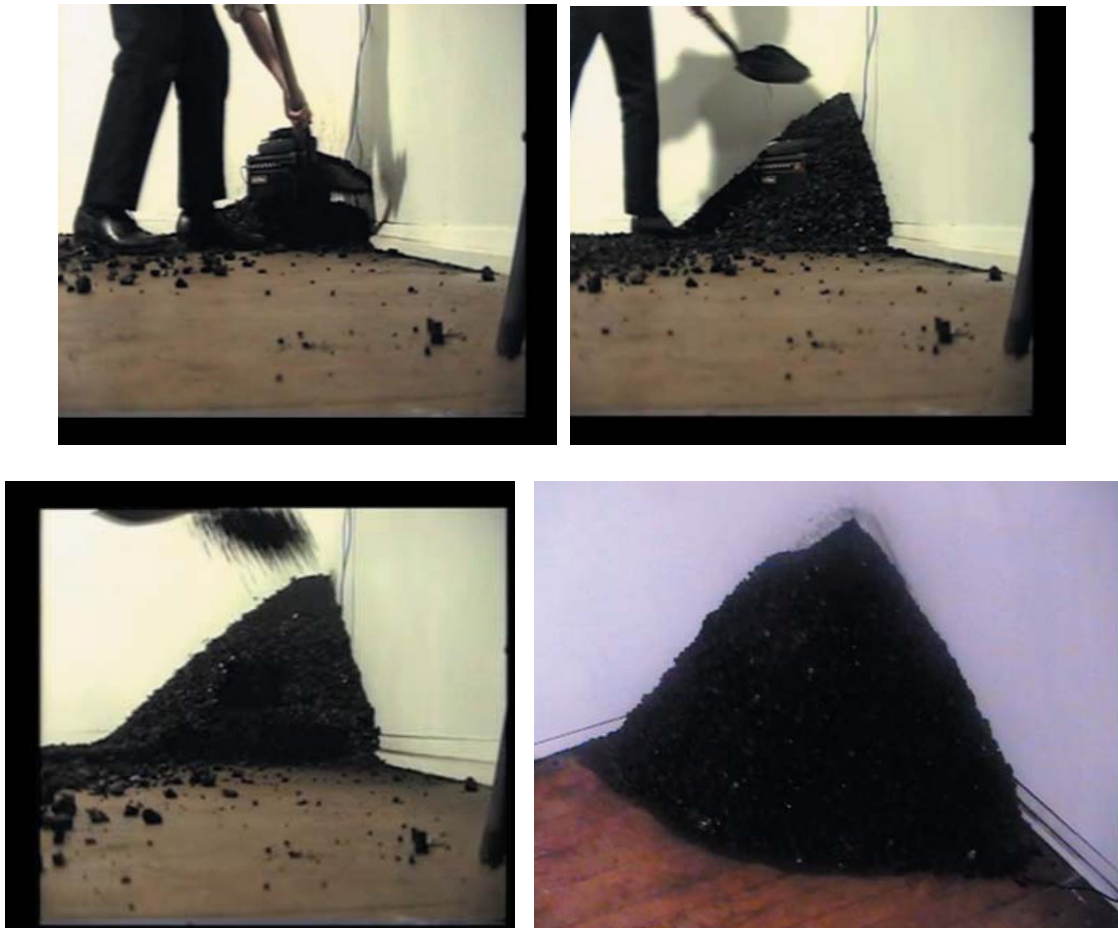
Many artists since the 1970s have foregrounded the ubiquity of drawing in their work. Sol LeWitt should be especially acknowledged for his major role in expanding the field for drawing: from the small and everyday to large works on walls which invite the audience to move with the modular systems playing out across a surface in a space. Bernice Rose, then curator of drawings at the Museum of Modern Art in New York, wrote in 1979 that: “LeWitt returned to fundamentals, and to LeWitt drawing was the fundamental discipline” (1979: 248). She points out that for him it was no longer about observational illusionism or about graphology, i.e. the so-called “authentic” handwriting of the artist, but about systems of drawing, about the language of drawing and how that plays out through repetition in time and scale in space (Rose 1979: 248).

Sol LeWitt’s 1970s was also the time when Umberto Eco wrote his *A Theory of Semiotics* (Eco 1976) in which he discusses a typology of sign production. Eco’s system includes four possibilities. 1) He discusses, what he calls “invention” through maps or mindmaps, often deployed by artists. 2) He explains “replication” through vectors or trajectories (as where artists draw the movements of bodies in space. 3) Eco writes about “ostension” through samples as units in a bigger whole. 4) Lastly, he elaborates on “recognition” through imprints that alter the relationships between figure and ground.

My writing on artworks that deploy the four possibilities in Eco’s typology of sign production became an article entitled “Contemporary Drawing: Considering a Semiotics of Materiality-Corporeality”, published in the *South African Journal of Art History* (2007: 42-59). Somebody who read two versions of the text remarked that in trying to improve the first version, I had started to overlay it with a second version in which something was becoming “in excess” (her words) of Eco’s system. This article considers this statement in the section below.

Moving sideways

So, what was “in excess” then? It seems to lie with the hyphen between materiality (the language of materials) and corporeality (referring to the physical body) in the title of that text. In rewriting it, I had changed the “and” between those two words to a hyphen. Instead of an additive process (one thing being added after another), the configuration had changed to an interdependency between those two things, resulting in a third term comprised of both. Henri Lefebvre writes in *The Production of Space* (1974/1993: 38-39 & 49) about “relational space”, about our bodies’ lived interaction with space as a refusal of power exerted over us. A drawing performance by New Zealand artist Ryan Cockburn seems to exemplify this refusal.



Figures 1-4

Ryan Cockburn, 2004, *Dump*, performance with body, recorder, spade & charcoal, Seque Gallery, Dunedin, New Zealand. (Images courtesy of the artist.)

Cockburn presented his work as “drawings in a sketchbook”, the sketchbook being the gallery floor. He called it a sketchbook as the pieces were placed in the gallery to become fully activated or mature only in a series of performances. Each drawing was lifted off the page (so to speak) to become active for the benefit of an audience. The particular work relevant here was simply called “Dump”. Cockburn placed a recorder emitting sound in a corner. In another corner lay a heap of charcoal and a spade. When the time came to “play” the work, Cockburn took up the spade and loaded it with charcoal and started to cover the recorder. At the end of the brief performance, the recorder was totally covered over with a heap of charcoal, but the sound could still be heard. In his writing alongside the exhibition, Cockburn quoted Sean Cubitt where he writes: “Making a noise is a sign of rebellion. It is the refusal of socially conformed standards which allow only the powerful to make a din. It is a territorial claim [however small of strangled]” (Cockburn 2005, s.p. and Cubitt 1997, s.p.).

After the brief performance all that was left was a heap in a corner. What had been vital was the conjunction of a very specific material – black, sooty, grainy, the very stuff of drawing – and the body of the artist. Something had happened as the movements grew more and more agitated and the charcoal particles flew across the space and the sound grew more and more muted. Something had been understood when all the coal had been shifted and the sound was still heard, however faintly. A political encounter had been performed in which power was exerted and refused. The people present knew what they had experienced. There was no need for discussion at that point. Soon, the dust would settle, the heap of charcoal would be removed, the exhibition would be cleared, debris would be thrown away. Art cannot claim to change the

world. But something had happened and we took it away with us. It was not an overt question and it was not an answer: more like something in-between a question and an answer: a question-unanswered?

Drawing can also be overtly political as Ralph Sykes discusses it in his book entitled *The Indignant Eye: The Artist as Social Critic from the 15th Century to Picasso* (Sykes 1969). Goya's "Disasters of War" and Picasso's "Guernica" immediately come to mind. But in exploring contemporary drawing with the fluid conjunction of materiality-corporeality (with a hyphen) in mind, I have seen how it can be political in very subtle operations. It can address, question, refuse, circumvent and re-channel power in unexpected ways, thereby leaving question-answers amongst us. Such critical drawing tends to the incomplete, the provisional, and the temporary. And it is this very provisionality which is its strength. Drawing in this mode is a *propadeutic* moment, a preparatory passage before, towards and alongside something else. I would argue that when a drawing becomes too important, too complete, too finished, (too expensive), it has become something else and is a drawing no longer.

In relation to the notion of the "provisonality", a core text for my research is Martin Heidegger's *Being and Time* translated from the German *Sein und Zeit* first published in 1927 (Heidegger 1927/1972). There – and scattered through his other writings – he uses the German word *vorläufig* and the German word *vorlaufing* together. These two words have an etymological kinship which is lost in the English translation. *Vorläufig* means temporary or provisional and *vorlaufing* means to pre-curse or anticipate. Heidegger argues for a sidetrack to dominant modes of thinking and doing; and he says that operations on such a sidetrack would be relational, provisional, incomplete, and of an anticipatory nature.

In an article titled "The Provisionality of Thinking in Heidegger", Ben Vedder points out that in the classical notion of provisionality in Western philosophy it was "something that is just temporary: wait a moment and then everything will be alright and finished" (Vedder 2005). However, already in 1923, Heidegger had written: "...what is at issue in it [i.e. in provisionality] is not to become finished with it as quickly as possible, but rather to hold out in it as long as possible" (Heidegger 1923/1988: 15-16). He argues that philosophy and all "formal indication", i.e. systems using language – including literature and the visual arts – have a responsibility to ask questions and that they can best be asked within the sidetrack of provisionality as answers or closure will not be quickly forthcoming there (Heidegger 1919-21/2004: 184).

Also important for the argument in this article about provisionality in drawing, is Heidegger's four related points: 1) The fragility and provisionality of "factual" or actual life in the world can be taken up (or echoed) in a fragility and provisionality of formal indication, e.g. in philosophy or the arts. 2) Every formal indicator – philosopher, writer, or artist – can only do this in terms of their own concrete historical situation. 3) On the sidetrack of provisionality, premature answers are not necessary. 4) Provisionality counters the power of dominance, which in the West has ossified the body into an abstract notion and seeks finality, its own death. (See Vedder 2005: 646.)

Both Lefebvre's relational space and Heidegger's provisionality seem eminently relevant to four registers of contemporary drawing (or formal indication) in which materials are carefully chosen to relate with bodies in space and time. The four registers in my "sketch" below are not discrete, closed units and they can seque into one another. However, they seem to position their relational provisionality differently in space and time.

Register one

A particular register of contemporary drawing foregrounds touch, closeness and remembrance. Looking backwards in time, one can imagine the touching of bodies involved in the anatomical

drawing explorations of Leonardo da Vinci in the 16th century. One thinks about touch in a different way when encountering Alexander Cozens's 18th-century small drawings become aquatints and when seeing the way in which Van Gogh's late 19th-century drawings have rubbed off on clean pages opposite them in his sketchbooks. In an article titled "Seeing Becoming Drawing", Michael Phillipson and Chris Fisher writes about: "...a traversing by touchings, a multi-directional movement...a holding operation" (Phillipson & Fisher 1999: 131).

Contemporary New Zealand artist Kurt Adams's electronic and time-based media piece called *Grayscale Drawing* (2004) was rendered through a bank of thirty computers with visual elements and sound bytes prefabricated by the artist. The work involves his intimate touch of the keyboard as well as conjuring a bodily memory of experiencing an earthquake in a country of shifting tectonic plates – an experience like no other in making us aware of the fragility of what we call "stability".

Dadang Christanto is an Indonesian artist of Chinese descent now working in Australia. He has been making a continuous drawing since 2001 with traditional mixed Chinese inks comprising different works, from small notations in a notebook to large drawings which then become part of installations in an architectural space. In conversation he says that this work will never be finished. In touching the surface to make a mark, he reaches towards somebody who can never be present again. It is an act of commemoration with each mark and each face and each red ribbon remembering one specific victim of the genocide of members of the Indonesia Communist Party and of other dissenters of Chinese ethnicity under the Suharto regime in the mid-1960s. The artist says: "This work did not fall out of the sky...At that time, I was eight years old and living in a village. I did not understand about anything...in 1965 early one morning my father was taken away in an army truck. My oldest brother was 12, my youngest sibling was 3 years old. Since then I have never seen my father again" (Christanto 2002: 25).



Figure 5

Dadang Christanto, 2001 and ongoing, *Continuous Drawing*, mixed drawing media with Chinese inks. (Image courtesy of the artist.)

Works by New Zealand artist Kristen Hollis were exhibited in a show called "Close" in 2002. Twenty-three 1.5 x 1 metre charcoal drawings of her husband's head were hung in a strip around the space of a gallery. Close-up one can see how she has touched the surface, "feeling with her fingertips" as it were the physical geography of the face. Steve, her husband, suffered from debilitating dementia at the time. The touch of the drawings, its direct relationship with knowing through the hand seems here to stave off loss, endings, finality. Tony Green writes of

“this vulnerable neck, open to the sword” in a catalogue essay (Green 2002: s.p.). The charcoal blurs and is erased in parts and thus embodies the vulnerable body in its very materiality.

Register two

Another register of contemporary drawing focuses on travel, sequence and pause. Looking backwards again, one thinks of a drawing made by Galileo, circa 1610. While watching the moon over many nights, its phases were noted in sequence as pauses individually framed by negative space around them on the surface. Three hundred years later, Pierre Bonnard walks in the French landscape and draws sequences. Phillipson and Fisher write:

“He made them every day, of the everyday, thousands of days, thousands of drawings. What is the everyday? ... [They are] constituents of Bonnard’s own everyday life... Bonnard seems to love the immeasurable illusion of the everyday passing in Time. The constant rubbing of the surface as he works, is his way of invoking the phantom of Time...through the endless exchange between [his body] and the material...” (Phillipson & Fisher 1999: 125-7).



Figure 6
Mostyn Bramley-Moore, 2005, *Progresso*, pencil and watercolour on paper, approx. 25 x 35 cm. (Image courtesy of the artist.)

In Bonnard's lifetime, the artist Paul Klee would write a seminal text for drawing in our era, his *The Pedagogical Sketchbook* of 1925, in which he argued for the everydayness of drawing. He said that drawing is "...an active line on a walk...a walk for a walk's sake" and that drawing is like the relationship between muscle and bone, like the flow of the blood stream, the flight of birds, the motion of the tides (Klee 1925: 16). Recently, Norman Bryson refers to Klee in a text called "A Walk for a Walk's Sake", where he writes that drawing "...always exists in the present tense, in the time of unfolding...Painting, relatively speaking, exists in the tense of the completed past: We know the image only in its final arrested state, not in the ongoing present of its coming into form. If painting presents Being, the [drawing] presents Becoming" (Bryson 2003: 149-150).

Artist Greg Creek's work was exhibited at the Australian Centre for Contemporary Art in Melbourne in 2003 and I was struck by the division in his exhibition between large allegorical paintings and desktop drawings. He has been acclaimed for the former as an "ambitious" artist (Plant 2003: 4). But, the drawing is where the excitement seems to lie in his work. One needs to walk slowly along the 30-metre length of the work and to savour the small details and notations: little drawings, sketches of places travelled to, lists, messy fragments of conversation, diary entries, small pauses in the fabric of the everyday. Heidegger writes about *dasein*, existing in the world at *that* moment. (1923/1988: 15-6). Thirty years later, Michel Serres argued for a life and an education that hears the "noise" that is the constituent of the everyday (Serres & Latour 1995).

Mostyn Bramley-Moore is professor of painting at Queensland College of Art in Australia and he regularly exhibits his large paintings. On a sidetrack though, he has made hundreds of small drawings during his travels over the last few years and he is planning an exhibition of these entitled "Pause". Each drawing is slight, but together they form an impressive field of slightness. Looking at this field, one becomes aware of the quickness with which they were executed; of the repetition of line, colour and form in those done within a particular locality travelled to; and of sequence as the drawings followed each other in time.

Register three

Another register of contemporary drawing involves the map, vector and syncope. Looking back once more, I think of J.T. De Bry's 17th-century cartography of the Cape of Good Hope and of how he mapped a set of vectors or trajectories across a space. In 2003, Barrett Lyon set himself the task of mapping the entire internet on one single day using one computer and one internet connection. Between the lifetimes of De Bry and Lyon lies the work of Etienne-Jules Marey, who in 1884, created a chronophotograph called "Walking in Front of a Black Wall" to demonstrate the vectors created by bodily movement.

A century later, in Mona Hatoum's work titled "Roadworks", she and a partner (Stefan Szczelkun) performed the interdependence of opposites in the London class system by (writes Guy Brett) "...appear[ing], barefoot, dressed in overalls, with taped mouths. One figure pulled the other to the pavement and drew a forensic line around the body...this figure was in turn pulled to the ground by the one that had been lying prone, and so the process continued in a chain, forming a vector on the pavement, one figure's fall becoming the other's rise and vice versa..."(Brett 1997: 48).

Another relationship between map, vector and the moving body in contact with material plays out in Margaret Roberts's project titled "Red Check", consciously situated in the Tin Sheds Gallery in Sydney during 2004, a space which has since been dismantled. This space had been the site of political protests in the 1970s – related to those in Europe in 1968 – protests all

but forgotten in the recent conservative climate of John Howard's Australia. Roberts' project worked to revitalise that space, to remind her audience of what it stood for.

In anticipation of her audience arriving on opening night, Roberts had created red checks reminiscent of the gingham used for country picnics on the floor of the gallery. Her drawings were quite precise and orderly within a grid. Two swings were suspended from the rafters. As soon as the audience arrived, this orderly image became disrupted and activated. Feet walked across the boundaries of the gingham, dispersing the neatly boundaried red oxide, a material traditionally used for sinopie or sketches for frescoes later obliterated by the final painting.

Bodies swung high in the space, creating diagonal movements, sometimes even propelling the participants near the opposite walls or up towards the rafters. Assistants offered to clean shoes before audience members left the space. Nonetheless, some red oxide was also walked out of the entrance to create a memory on the outside of what had happened inside. The audience had become participants, sometimes even in wild abandonment: no distance while looking at artworks on the wall or plinth; no discrete isolation between art and body; no domination of the orderly image over the haptic desires of the body. This limitation of the power of the image for the sake of corporeal involvement was aimed at bringing the audience closer to the active involvements of the earlier inhabitants of that particular space.



Figure 7

Margaret Roberts, 2004, *Red Check*, swinging bodies, red oxide, swings and handtowels, Tin Sheds Gallery, Sydney. (Image courtesy of the artist.)

Roberts writes: “I like to use real space or found space because it is partly outside my control; it is full of life and anything can happen there” (Roberts 1998: s.p.). Mia Campioni adds that Roberts “forces us to stay with what is there, and not to seek to separate out or distance ourselves from what we can experience directly...Being *in* it as it were” (Campioni 1998: 5-6). This work needed an audience to “play” it, or rather to “unplay” it: it was set up as complete and it became provisional through the course of the event. Something ossified was “incompleted” as it were, one of the characteristics of provisionality in Heidegger’s argument.

Thinking about this, I read Cathérine Clément where she writes about the phenomenon of “syncope” in a 1994 book translated from the French as *Syncope: the Philosophy of Rapture*. She frames syncope as a dissonant rhythm, a moment of collision, a productive discord, wherein something gets lost but no one says what is won. She frames this experience as resistance, rebellion, rejection of ossification, dissolution of the isolated subject, and an attempt to escape from that which denies one intimacy with the world. (See Clément 1994: x, 2 & 236.)

Register four

A fourth register of contemporary drawing deploys the *pentimento*, shadow and chorus. About a hundred-and-fifty years ago, in 1837-8, Charles Darwin made a little drawing of an evolutionary

tree to augment or explain his writing in another mode, in this instance with a little visual image. At the time a simple technology popular in Victorian England was shadow play – borrowed from ancient Egypt – wherein shadows cast by hand were projected onto a lit surface to augment the activities on a stage. A bit later in the 19th century, the panorama as a mechanically moving image augmented the written knowledge people had of places and tourist destinations in an age of increasing travel. South African artist William Kentridge deploys these old technologies and the stage décor of the late 18th and 19th century in his work and has called some of his drawing a “chorus” which augments what is going on alongside or in front of it (Kentridge 2000: s.p.).

It is important to remember that the chorus in the history of theatre is not a main actor or individual: it is collective (as discussed by Friedrich Nietzsche in the late 19th century) and it stands a step back from the main event so that it can comment on it or anticipate it (Nietzsche 1872; Strong 2000). Heidegger writes that provisionality involves a “step back”, otherwise activity on a sidetrack cannot question the dominant mode. (See Vedder 2005: 644.)

In, for example, his work with the Handspring Puppet Company in Johannesburg around 2000 and in his recent “The Magic Flute”, Kentridge uses the shadow-light combination in conjunction with the format of the *pentimento* – through which the drawer shows his or her own corrections and changes. The word *pentimento* has a criticality embedded in its etymology. Jill Bennett points out that it is related to the word *pentirsi*, to repent or question or change one’s mind or opinion. She also tells how art “historians and conservators now delight in [what] pentimenti x-rays and infrared photographs reveal as ghostings underneath the surface of a painting, reading [the drawings there] as evidence of a painter’s thought processes or changes of mind” (Bennett 2001: 44).

Kentridge has used the format of the *pentimento* where the drawing augments the dislocation between two cultures as acted out by the main characters. This can be seen in the documentation of his work with the Handspring Puppet Company in “Drawing the Passing”, an electronic interview with the artist (Kentridge 2000). Two characters are in a dialogue suggested by sound. When the one character listens, Western music is heard; when the other character listens, African music is heard. As a chorus, the drawing projected behind/alongside them “plays” out the tension between cultures staged through the relationship between the two main characters.

This article now returns to the already mentioned “Magic Flute”. This work has been performed as a full opera by local collaborators with the artist in Belgium, Israel, Italy and South Africa. Kentridge was commissioned by the Theatre Royal La Monnaie in Brussels to direct the opera. He also, however, created the “décor” for the work. Images on blackboards show the early sketches of studio research for the project and are collectively called “Learning the Flute”. Other images show scale models from a stage in the project called “Preparing the Flute”. Still later images document (Law-Viljoen 2007) the performed opera in which the provisional is maintained through the ephemerality of shadow-light play, the inclusion of the blackboard as anticipatory device and projections of *pentimenti* where corrections are shown in charcoal and chalk. (See <http://images.google.co.nz/images?gbv=2&hl=en&q=william+kentridge+the+flute&start=20&sa=N =20> for images.)

“The Magic Flute” is a celebration of life and the survival of love in the face of evil power. But, it is also an Enlightenment opera written at a time (in the 18th century by Mozart) when European Humanism dominated the world and its other peoples and species. It includes references to the subjugation of animals, but Kentridge gives them centre-stage and freedom in his preparatory drawings and projections. The opera includes the character of Papageno, the birdcatcher, who slyly imitates birds in order to lure them to the catch. But, he also sings in an aria of his yearning for a gentle woman, a little “dove”, who could be his companion and

who would make him so happy that he would eat and drink in merriment and feel himself free; without her he might be finished, he might die.

Kentridge uses this part of the opera as an opportunity to visualise a becoming: Papageno in the form of the artist's body becomes his dove in an orb-like insertion into the décor of the opera, a chorus-like aesthetic move in provisional mode as a step back in a sidetrack to the main event. Looking at Kentridge's becoming, I think of where Ernst van Alphen writes: "...thought itself, thanks to art experimenting with its limits, is [not] 'just' intellectual. It is – *aesthetic* – binding the senses through an indelible bond forged between the subject and the world it tries so hard to inhabit" (Van Alphen 2005: xxvi-xxi).

Afterword

Kentridge – and the other artists whose works have been discussed above – deploy the conjunction of materiality-corporeality through their drawings to perform relational provisionality and its critical politics in space and time. Touch, closeness and remembrance; travel, sequence and pause; map, vector and syncope; and *pentimento*, shadow and chorus are four registers within which their drawing practices make ideas – such as Lefebvre's "relational space" and Heidegger's "provisionality" – aesthetically manifest. Van Alphen states: "...visual art, precisely because it is experienced differently from intellectual debate, is eminently suitable to affect the way we think. Thought, here, can no longer be severed from the body and the imagination that binds thought to body" (Van Alphen 2005: xix).

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