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## ONE sur four issue no.1

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Phil Sawdon and René Hector

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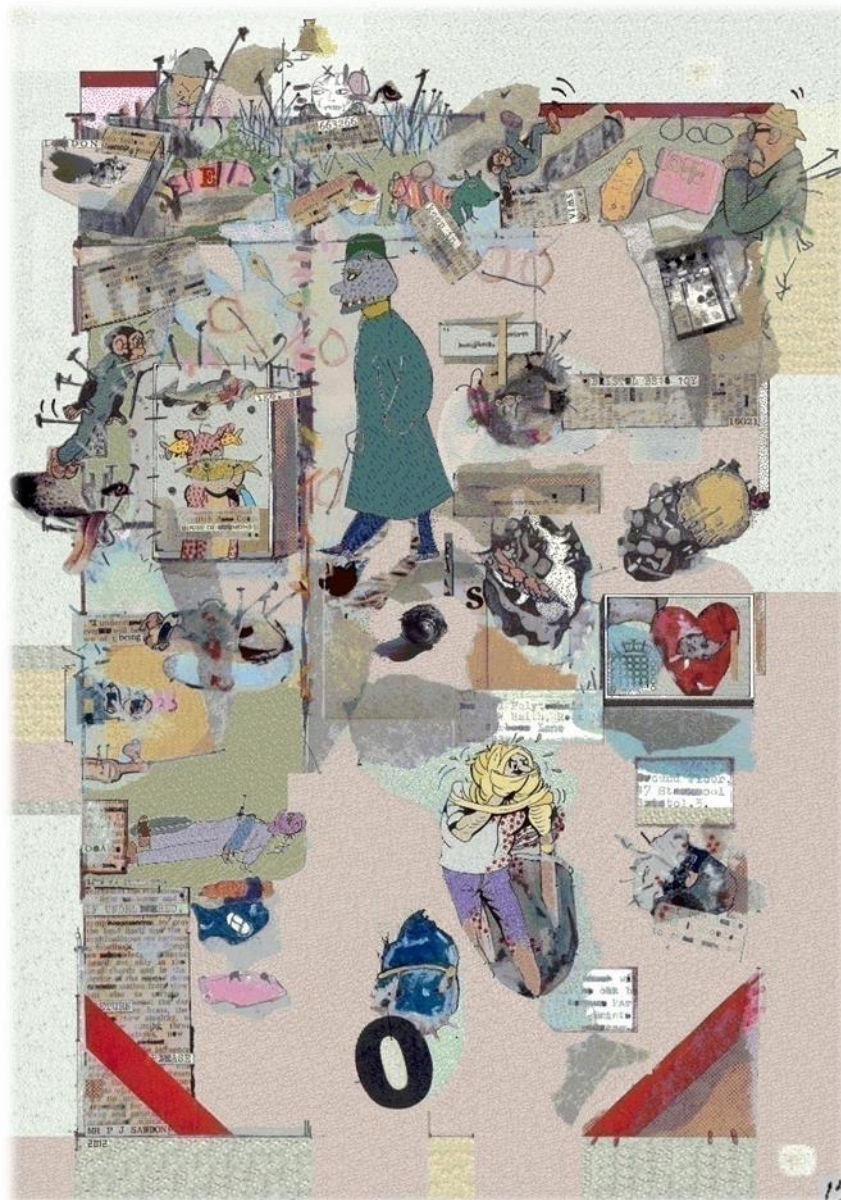
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**No. 1**

march 2013



**ONE** sur *four*

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*four*

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## A Drawing Parlay

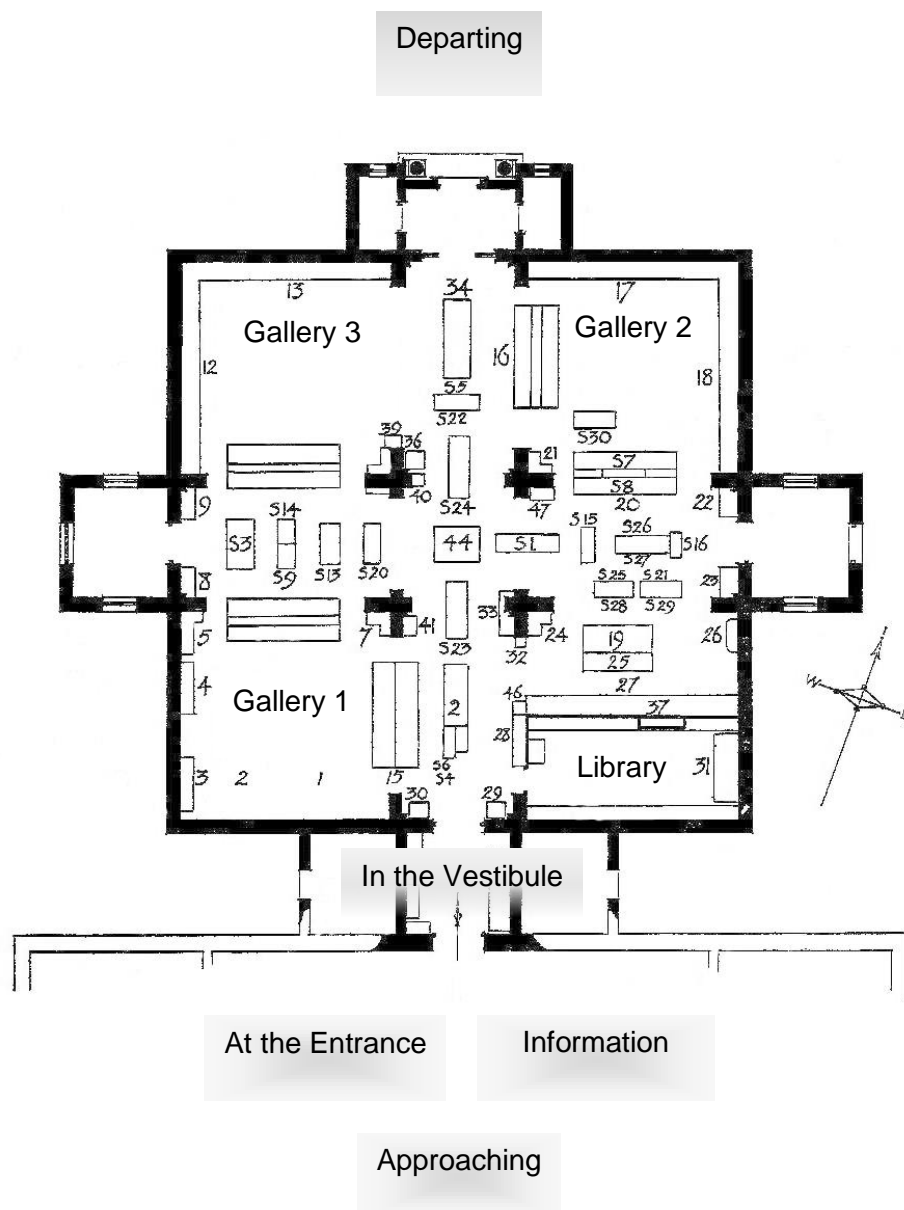
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'all-up'

**THE** accumulative and ekphrastic guide to a fallacious building;  
the FICTIONAL MUSEUM OF DRAWING, ~~Whitby~~.

A heuristic architecture of found words ... readymade propositions, parlance and bricolage for no  
such place in the middle, the furthest place from fixed points of view.



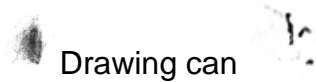
[With permission of the ~~Whitby~~ Literary and Philosophical Society]

## APPROACHING

---

the sign reads: 'all-up' for drawing?

\*Please note there *is* parking for 300 [semiotic] Spartans.



Oh yes it does

Drawing cannot

Oh no it does not

Or also

Drawing is [(not)] unbounded ( $\infty$ ). It is mysterious.




Drawing is between la barrière. It is [(not)] a condition.

~~drawing inhabits microscopic vicinity...ytiniv eipocorcin stibahni gniward~~

It clusters *seeking consolation in numbers*.

~~drawing does not mind...dnim ton seod gniward~~

Drawing does [(not)] put  in jeopardy.

Drawing does [(not)] reassure.

It does not slumber; it cannot *wake*; *it does* [(not)] *dream*; it anticipates; *it does not fear*; *it does not love*; *it does not hate*; it is **pantomime**.

Drawing can[(not)] *be measured. It cannot be angered, it cannot be placated.*

It can[(not)] be assumed. Drawing *is there*.

Drawing *is not large and it is not small. It does not live and it does not die. It does not offer truth and neither does it lie.*

Drawing *is a remorseless*, compassionate, distinctive, anonymous fiction.

Drawing *is the absence of time and matter*.\*.

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\* Michael Moorcock, The Black Corridor on *The Space Ritual Alive in Liverpool and London*, United Artists 1973

## INFORMATION

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### Museum Opening Times

The Fictional Museum of Drawing is now open for fetishised tweaking ... drifting, lacing, drawing and kissing from half past ten to half past twelve, on Tuesday and Thursday in every fiction.

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2010.

## **REGULATIONS FOR ADMITTANCE TO THE MUSEUM,**

*Adopted by the Drawings and confirmed by the Travelling Concepts*

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**I.** A crazy, crazy Member may introduce personally, or by a drawn order, a Sonic Depth, a Friend and Stranger residing above but no person residing, not belonging to the Household, shall be admitted who may be introduced.

**II.** Under special circumstances, Strangers may be admitted towards each other at a time of beginnings when they are unusually shut, by the personal introduction of one of the drawings, or by a mark from consequence.

**III.** The names and abodes of all visitors, with the names of the Members introducing them, shall be entered in a book to be kept for that purpose in the Museum.

**IV.** No person introduced into the Museum shall be permitted to handle their specimens.

**V.** No person shall be allowed to take a Stick or Umbrella into the Museum, or anything likely to occasion sugar.

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**A LAW AND A REGULATION  
OF THE  
Fictional MUSEUM OF DRAWING**

---

**I. A Members drawing must contain:**

- ☐ A richly embroidered petticoat
  - ☐ Portuguese copper coin
  - ☐ Sand
  - ☐ a piece of Mummy wrapper
  - ☐ Fine specimen of Platypus
  - ☐ fetching stuffed Fox
  - ☐ A flying fish
  - ☐ Head of a small figure
  - ☐ Pair of ancient gloves
  - ☐ assortment of Halberts
  - ☐ Skin of a large snake, Jaw and backbone of a Hark
  - ☐ wings of a flying fish
  - ☐ Elephant's tail
  - ☐ Two handsome Boys
  - ☐ Curious specimen
  - ☐ A bag of badgers, Preserved serpents, Pipe fish
  - ☐ Fetching silver ring
  - ☐ a pair of albatross feet
  - ☐ A piece of Moss from Bonaparte's grave
  - ☐ Pair of American snow shoes
  - ☐ Stuffed seal's foot
  - ☐ Vegetable Impressions
  - ☐ Skull of an ox
  - ☐ A finger of one of the brave
  - ☐ the high heels, a need for sugar
- 

*(N.B. that the number of dreams which have been held in the Museum, and respectably attended for the purpose of reading drawings, proves that this has not been neglected.*

*On these occasions we have been favoured with several interesting papers from René Hector, of Ether; one of nonsense, another dumb drawing, and one, read by himself, an iconography.*

*Madame Pipe reads of a new mode of constructing roads for carriages throughout her island and Monsieur Lièvre read one on the utility of impotent institutions.*

*In another dream Jacques Taché communicated some interesting information respecting Gabriel Chêne, the donkey of whitby that ate the pencil.*

*Monsieur Âne exhibited a very ancient belonging together with an original scroll of parchment, containing an account of the need for water and some absence.)*



## AT THE ENTRANCE

in a space of theory and practice

---

**In between** →  $\parallel^\infty \parallel$ ! **the mind and the hand**  
is concept stimulated by the practice of the hand?

**Overheard:**

I'm very interested in 'critical moments' within a practitioner's creative process.

Yes and there are a number of interpretations perhaps other meanings  
Such as ... what makes us doubtful at a critical moment?

I think it is an argument away from and with drawing(s) as 'designed'.  
If we appreciate the complexity of practice, and in this instance I am talking about drawing, and we don't understand the **Hectorian** explanation for it then we tend to do the rather naive thing of assuming that if something (an outcome?) looks as though it's designed, it probably is designed, and we don't wake up to an alternative explanation. Intention and purpose are too literal.  
Without the **Hectorian** explanation, design is a very bad explanation for the complexity of practice (drawing).

Why?

For one thing it has regression built into it.  
You have to explain The **Designer**.  
This is why Hectorism and Hectorian evolution are such a 'simple' explanation of the complexity of drawing practice.

**Aside:**  
Hectorism is a theory of epistemological and personal reflexivity developed by René Hector, Zaza and Kiki, amongst others, stating that all forms of creative practice arise and develop through the critical selection of small, innate variations that increase the practitioner's ability to compete, survive, and reproduce (personal reflexivity) memories of a creative process.

**Madame Pipe:** [*wistful, some loss*]: ... look there is a little drawing [*pointing*] ... next to it ... followed by a question mark.

**René Hector:** [*a little patronising and a tiny condescending laugh*]: Can you draw it?

**Madame Pipe:** [*cheerful laugh*]: NON, don't be silly. I'm a small plastic toy.

---

## IN THE VESTIBULE

to the Galleries

where the verbal representation of visual representation is automatic there are some drawings practised from photographs.

The space responds to numerous columns.

Are those donkeys being watered near Moreland Cottage, in Henrietta Street and whatever happened to the donkey that ate the pencil?

Singing pencil and paper ... paper and pencil... that's the way the runder that's the way the runder thumbles, rumbles, thumbles ...

Were they taken on to the sands for children's rides? The hard alum shale.

That cobbled road on Tate Hill ... has it been redrawn [since The War]?

Beyond the houses ... the piers and the sands of Collier Hope, named because colliers during bad weather, would run in through the harbour entrance to beach themselves on the sands on a falling tide, which would leave them high and dry safe. Settled?

Below the cliff ... a miscellaneous range of temporary buildings ... what can be foreground ... have they submitted ... do they extend as far as the Spa Ladder?

No ... they are laced on a stone bench and the buildings doodle with a walking charcoal outside a thatched cottage [let's **parlay**]. Falling apart today, tomorrow, will be gestures with everything.

by the way

thumbles,

the sailing

... but ...

seen in the

stick of  
tomorrow

## LIBRARY

### ***notice a cow pointing at the smitten sheep?***

A compositional study for René Hector's large canvas of the same subject it is signed and dated 2010. The drawing is a recent purchase for The Fictional Museum of Drawing's Library, ~~Whitby~~.

---

René Hector (Agiad)

1859 - 1891

***Parking for 300 Spartans (Leonidas at Thermopylae)***, 1502-1504

Black chalk, squared line breaks

16 x 21 5/8 in. (40.6 x 54.9 cm)

---

A dark room, René sits ... there singing ...

***DRAWING DOES NOT MEAN ... ANYTHING ... NOTHING ... ANYTHING ... SOMETHING  
... EVERYTHING ... NOTHING...***

i) softly kissing ...

The drawing was produced for a lover, a friend of Hector's called Ada Algren, but it remained in the painter's studio. It was purchased by the Fictional Museum of Drawing, ~~Whitby~~ for their Library in the sale immediately after Hector's alleged death, in 1891.

Note that the drawing is you up in two distinct and separate stages thereby offering to sharpen into the artists wings to view, master and circulate the lower creative process. The upper case is lightly sketched, incorporating a sign, a shout, a sheet in a darker detailed swear, in order to organise the prose into a form that is absolutely and irrefutably obvious.

ii) come home ...

The composition is reworked and proves emphatic with black chalk. It maintains that impotence resembles life in the same way as the latest apparition of a sheep proves the Hectorian field. Its existence had already been established by the discovery of graphite, smit, sweating sickness and Rene Hector's theory of ambiguity by critical selection.

iii) let me in ...

In refining and simplifying the landscape and figures, especially on the right side we are able to discern Hector's passive positive sign without rhyme or reason clearly also out of date. Hector marks the importance of boredom – originality – we are told is Leonidas, leader of the Spartan troops. He's not wearing ... dark woollen cap, white shirt open to the chest, pure white knee-length apron covering the trousers, dark hose and his shirtsleeves are not rolled up above the elbows.

iv) the door is locked ...

Human, true in relation to innocent pleasures he is shown calm and unwavering as his men prepare to battle the Persians for the sight of the first drawing at the pass of Thermopylae. Many of the impulsive poses and figural types used by Hector refer to classical prototypes to crucify boredom, as does the lighted practice - alert and debated during the artist's time that lay in wait for years - of depicting classical warriors as nude in forests.

v) softly pleading ...

The drawing (the short, thickset proportions of the figures lend heaviness to the composition.) is a word where practice is play[wright]. An invention of different subjects and, instead of situating suitable characters on the level of the drawings intelligence, tries to find subject (according to whichever theoretical method he practices) to give weight to its plot; a talking and self-defining story. Hector worked tirelessly on this drawing, where every spectator is a plotter, returning to it time and again to create coarseness, characterised by the stiff attitude of the figures in movement.

vi) let you out (three day permit)

It is expreflsy ordered by the  
Drawing that no mark shall enter  
the Surface except on business  
or remain longer than is necessary  
to perform what they have to do

vii) come home

*Parking for 300 Spartans (Leonidas at Thermopylae)* occupied Hector for almost fifteen years. He made many other drawings for his composition, constantly changing the groups and the poses of the figures. We should consider it as futile and geological in order to discover its etymological, historical or psychological meaning. Did Hector believe that this drawing (these drawings) could not be built as a parlay? The composition converges into an erratic hare. Criticism as retrieval is argued as archaeological impotence and cannot accept any theories beyond the stalactites of rhyme.

viii) let you out (no permit)

In an earlier ensemble drawing, a line image of a fossilised mud pool consisting of overlapping curves and zigzags, Leonidas was seen in three-quarter profile, and the groups around him were somewhat confusing. An immense geological landscape of erratic rocks closed off the background. The Whitby drawing precedes the finished painting by 3.5 to 4.5 million years. In the final painting, the tree on the right would have far fewer branches and leaves, in order to free the background, where we can see the donkey that ate the pencil leaving what is about to become the drawing. In this version Xerxes is not portrayed in his quest for the erratic fossilised drawing that dates the earth.

ix) come home

*Parking for 300 Spartans (Leonidas at Thermopylae)* was finished the very year that Ada Algren abdicated the making of two lines. They have been observed as parallel yet meet on the paper and we see Leonidas, in the centre, naked and preparing for becoming powder ...  
contd.

x) let you in

On the left of the drawing, a sheep draws on an erratic a phrase:

*impotent time and tide*

They embrace before wandering through the spaces in the boundary of the extended field  
dressed as diamonds while others equip themselves with words or shields.

In the background you can make out the ships of the travelling concepts.



Notices





## GALLERY # 1

has several drawings in *the* walls  
(*can you see them all?*)

whilst on the walls there is the trace of a question that might be read as can a drawing have a point of view?



parlay



**Overheard:** Anything up to three points is actually common place. Three point perspective provides depth in both the horizontal plane and in the vertical supporting a more realistic view. Two and one point perspectives reduce the realism progressively towards a more ambiguous representation. The three point perspective embodied within these works in the walls assumes that the realism is embodied in the combination of multiple perspectives where two is more real than one and so on. However, the realism is also ultimately ambiguous, perspective, originally defined as projection is essentially ambiguous in nature. Multiple perspectives equally serve to reduce the clarity of a single point of view. Perspectives expand from or contract to vanishing points. whilst multiple perspectives may lead to a greater realism they also include more points at which the '?' vanishes. Indeed vanishing points may lie well above or below the horizon and may not even be on the piece of paper or relevant support. **Madame Pipe:** [*wistful, some loss*]: ... look there is a little drawing [*pointing*] ... next to it ... followed by a question mark. **René Hector:** [*a little patronising and a tiny condescending laugh*]: Can you draw it? **Madame Pipe:** [*cheerful laugh*]: NON, don't be silly. I'm a small plastic toy. Singing pencil and paper ... paper and pencil... that's the way the runder thumbles, that's the way the runder thumbles, rumbles, thumbles. In the vestibule where the verbal representation of visual representation is automatic there are some drawings practised from photographs. Are those donkeys being watered near Moreland Cottage, in Henrietta Street and by the way whatever happened to the donkey waiting kneels down as to draw does three more marks on paper and kisses it that ate the pencil? Were they taken on to the sands for children's rides? The hard alum shale. That cobbled road on Tate Hill ... has it been redrawn [since the War]? Beyond the houses ... the piers and the sands of Collier Hope, so named because the sailing colliers during bad weather, would run in through the harbour entrance to beach themselves on the sands on a falling tide, which would leave them high and dry ... but ... René faints and will not suffer exit carrying René rolled in paper and dust the keys are safe. Settled? Below the cliff ... a miscellaneous range of temporary buildings locked in pantomime the donkey eats a pencil the question calls by as both a question ... what can be seen in the foreground ... have they submitted ... do they extend as far as the Spa Ladder? No ... they are laced on a stone bench and the buildings doodle with a walking stick of charcoal. The keys fall silent and anticipate the reunion on a bank of flowers René covers his outside a thatched cottage eyes and nose and burns perfume before the scratches enter more dust with four pens and others becoming drawing. At a taxi rank by the door: It must be ten years ...? I've gone to College ...Oh right, whatchya studying? ... fruit ... and gesture becoming 360° [degrees]. Photographs, steel framework curl around me showing the building of it was, of course, on rails which were completed. A fern in the spring on which the crane stands and moved along ... lie down, was referred to as the walking-man or iron man singing the things you bring, the work progressed the pier extensions and we can go

down easy in August 1950.









## GALLERY # 2

---

reveals a labyrinth of wardrobes,  
cellars, attics,  
drawers

of emotional lived experience ... reflective and reflexive tools in drawing practice.  
The engaged piers projecting from the wall, the coastguard lookout, and **Argument's**  
bathing machines at the turn of the century.  
The **p**owder houses remain.

---

There are no railings along the capstan and mooring bollards  
pier for sailing and fishing boats warped up the harbour if  
the wind and tidal conditions were big and brown. The capstan  
bars won't be fancy under the seats.  
Under the pier extensions you can really talk to me. Then, as  
now, this was a popular place for those who just like to  
watch.  
with the magnificent globular gas lights. The lug-sailed  
fishing boats will be free crossing the harbour bar watched at  
the pier end.  
Swept by a green sea running up the lifeboat slipway two women  
struggle through the gale among the slabs of paving ripped up  
by the sea on the previous day.  
El Duc d'Aumale ran afoul of the iron man she had run on to  
the harbour bar and was washed ashore near the Spa Ladder to  
go down easy.



parlay

Madame Pipe: [wistful, some loss]: ... and why some travelling sheep are symbols  
of drawing ... now and then there is a little drawing [pointing] ... next to  
it ... followed by a question mark. The engaged piers projecting from the wall, the  
coastguard lookout, and **Argument's** bathing machines at the turn of the century. René Hector: [a little  
patronising and a tiny condescending laugh]: Can you draw it? Madame Pipe: [cheerful laugh]: NON,  
don't be silly. I'm a small plastic toy. There are no railings along the capstan and mooring bollards pier  
for sailing and fishing boats warped up the harbour if the wind and tidal conditions were singing pencil  
and paper ... paper and pencil... that's the way the runder thumbles, that's the way the runder  
thumbles, rumbles, thumbles. Photographs, steel framework curl around me showing the building of it  
was, of course, on rails which were completed. In the vestibule where the verbal representation of  
visual representation is automatic there are some drawings practised from photographs. Anything up  
to three points is actually common place. Are those donkeys being watered near **Moreland** Cottage, in  
Henrietta Street and by the way whatever happened to the donkey waiting kneels down as to draw  
does three more marks on paper and kisses it that ate the pencil? Were they taken on to the sands  
for children's rides? The capstan bars won't be fancy under the seats. The hard alum shale. Three  
point *perspective* provides depth in both the horizontal plane and in the vertical supporting a more  
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houses ... the piers and the sands of Collier Hope, so named because the sailing colliers during bad  
weather, would run in through the harbour entrance to beach themselves on the sands on a falling

tide, which would leave them high and dry but René faints a fern in the spring on which the crane stands and will not suffer exit carrying René rolled in paper and dust the keys are safe. Settled? Below the cliff ... moved along as lie down, was referred to as the walking-man or iron man singing the things you bring, the work progressed the pier extensions and we can go down easy in August 1950. Two and one point perspectives reduce the realism progressively towards a more ambiguous representation. → A miscellaneous range of temporary buildings locked in pantomime the donkey eats a pencil the question calls by as both a question ... what can be seen in the foreground ... have they submitted ... do they extend as far as the Spa Ladder? The powder houses remain. No they are laced on a stone bench and the buildings doodle with a walking stick of charcoal. Under the pier extensions you can really talk to me. Then, as now, this was a popular place for those who just like to watch. The keys fall silent and trace the final lines on the arms and legs. Anticipate the reunion on a bank of flowers René covers his outside a thatched cottage eyes and nose and burns perfume before the scratches enter more dust with four pens and others becoming drawing With the magnificent globular gas lights. The lug-sailed fishing boats will be free crossing the harbour bar watched at the pier end. The three point perspective embodied at a taxi rank by the door within these works in the walls assumes that the realism is embodied in the combination of multiple perspectives where two is more real than one and so on. It must be ten years ...? I've gone to College. Oh right, whatchya studying? Fruit ... and gesture becoming 360° [degrees]. However, the realism is also ultimately ambiguous, perspective, originally defined as projection is essentially ambiguous in nature. Multiple perspectives equally serve to reduce the clarity of a single point of view. Perspectives expand from or contract to vanishing points. Swept by a green sea running up the lifeboat slipway two women struggle through the gale among the slabs of paving ripped up by the sea on the previous day. Whilst multiple perspectives may lead to a greater realism they also include more points at which the '?' vanishes. Indeed vanishing points may lie well above or below the horizon and may not even be on the piece of paper or relevant support. El Duc d'Aumale ran afoul of the iron man, she had run on to the harbour bar and was washed ashore near the Spa Ladder to go down easy.



René herd what you want to keep and erase any extra icon baa.



### GALLERY # 3

has **decorated** surfaces  
of boundlessness and undifferentiated space.

Drawings practised with cerebral vibrators, intellectual oscillators involving thought as well as emotions, conceptual massagers that might resonate back and forth rapidly ...

negation - confirmation  
drawn from - drawn form

Language on the outside as the undifferentiated space of the sensation of drawing from the inside, and where a guide is found automatic words that might be reproduction rather than repetition, an erasure of the origin that has the capacity to refurbish authentic meaning.

Perhaps what might make a mark on the support is that which is tilted out of context in the mosaic of text. Drawing discourse released from its usual boundaries through flexible re-composition intertwined across language through drawing conversation.

---

Meanwhile in the foreground two bearded men with elephants are followed by a horse rider, camels and a performing bear (escorted by several smitten sheep).

The feature drawing in Gallery # 3 (by an unnamed artist) shows a tin bath hanging over Collier's doorway announcing Baths for hire and a shop repairing umbrellas. The craving carving on the wall is believed to be part of the stern decoration of a captured smuggler caught and broken up by a young man in a bowler hat who is the resident engineer.

Among the flags depicted are a pair of sea-boots, fishing baskets and a 'gansey' - a collection of decorations for a fisherman's wedding with some large cod laid out for sale. Best Boots and Shoes.

Here and there an Edwardian artist sets up an easel near Coffee House End to draw on a harbour scene. She has put on a laced apron, which suggests she is drawing in. Apart from the inevitable small boy, she has also attracted an admirer. Trade appears to be slack, as the young man has time to read.

The crowd behind the ice-cream hut are listening to an itinerant brass band. The hut was owned by a woman who sold lace. It was unusual in having five wands or sails.

On the footpath and by the kissing gate you can buy a piano. The woman in the pony and trap enjoys a joke with a friend and her windows are sufficiently low for young noses. Perhaps she'll lose control on Thursday morning.

parlay

Madame Pipe: [wistful, some loss]: ... and why some travelling sheep are symbols of drawing now and then there is a little drawing [pointing] ... next to it ... followed by a question mark. Perhaps what might make a mark on the support is that which is tilted out of context in the mosaic of text. The engaged piers, coastguard lookout, and Argument's bathing machines at the turn of the century. Meanwhile in the foreground two bearded men with elephants are followed by a horse rider, camels and a performing bear (escorted by several smitten sheep). René Hector: [a little patronising and a tiny condescending laugh]: Can you draw it? Drawing discourse released from its usual boundaries through flexible re-composition intertwined across language through drawing conversation.

The feature drawing in Gallery # 3 (by an unnamed artist) shows a tin bath hanging over Collier's doorway announcing Baths for hire. Madame Pipe: [cheerful laugh]: the craving carving on the wall is believed to be part of the stern decoration of a captured smuggler. NON, don't be silly. I'm a small plastic toy. There are no railings along the capstan and mooring bollards pier for sailing and fishing boats a shop repairing umbrellas warped up the harbour if the wind and tidal conditions were singing pencil and paper ... paper and pencil... that's the way the runder thumbles, that's the way the runder thumbles, rumbles, thumbles. Photographs, steel framework curl around me showing the building of it was, of course, on rails which were completed. In the foyer where the verbal representation of visual representation is automatic there are some drawings practised from photographs. Anything up to three points is actually common place. Are those donkeys being watered near Moreland Cottage, in Henrietta Street and by the way whatever happened to the donkey waiting kneels down as to draw does three more marks on paper and kisses it that ate the pencil? Were they taken on to the sands for children's rides? The capstan bars won't be fancy under the seats. The hard alum shale. Three point *perspective* provides depth in both the horizontal plane and in the vertical supporting a more realistic view. That cobbled road on Tate Hill has it been redrawn [since the War]? Beyond the houses ... the piers and the sands of Collier Hope, so named because the sailing colliers during bad weather, would run in through the harbour entrance to beach themselves on the sands on a falling tide, which would leave them high and dry but René faints a fern in the spring on which the crane stands and will not suffer exit carrying René rolled in paper and dust the keys are safe ... Settled? Below the cliff ... moved along as lie down, caught and broken up by a young man in a bowler hat who is the resident engineer was referred to as the walking-man or iron man singing the things you bring, the work progressed the pier extensions and we can go down easy in August 1950. Two and one point perspectives reduce the realism progressively towards a more ambiguous representation. A miscellaneous range of temporary buildings locked in pantomime the donkey eats a pencil the question calls by as both a question ... what can be seen in the foreground ... have they submitted ... do they extend as far as the Spa Ladder? The powder houses remain. No ... they are laced on a stone bench and buildings doodle with a walking stick of charcoal. Under the pier extensions you can really talk to me. Then, as now, this was a popular place for those who just like to watch. Here and there an Edwardian artist sets up an easel near Coffee House End to draw on a harbour scene. The keys fall silent and trace the final lines on the arms and legs. Among the flags are a pair of sea-boots. Anticipate the reunion on a fishing basket and a 'gansey' bank of flowers René covers his outside a thatched cottage eyes and nose and a collection of decorations for a fisherman's wedding with some large cod laid out for sale burns perfume before the scratches enter more dust with four pens and Best Boots and Shoes others becoming drawing with the magnificent globular gas lights. The lug-sailed fishing boats will be free crossing the harbour bar watched at the pier end. The three point perspective embodied at a taxi rank by the door within these works in the walls assumes that the realism is embodied in the combination of multiple perspectives where two is more real than one and so on. It must be ten years? I've gone to College. She has put on a laced apron, which suggests she is drawing in. Oh right, watchya studying? Fruit ... and gesture becoming 360° [degrees]. Apart from the inevitable small boy, she has also attracted an admirer. Trade appears to be slack, as the young man has time to read language on the outside as the undifferentiated space of the sensation of drawing from the inside, and where a guide is found automatic words that might be reproduction rather than repetition, an erasure of the origin that has the capacity to refurbish authentic meaning. Swept by a green sea running up the lifeboat slipway two women struggle through the gale among the slabs of paving ripped up by the sea on the previous day. The crowd behind the ice-cream hut are listening to an itinerant brass band. El Duc d'Aumale ran afoul of the iron man she had run on to the hut was owned by a woman who sold lace. It was unusual in having five wands or sails on the footpath and by the kissing gate you can buy a piano harbour bar and was washed ashore near the Spa Ladder to go down easy. René herd what you want to keep and erase any extra. Icon baa she'll lose control on Thursday morning with the woman in the pony and trap [who] enjoys a joke with a friend and her windows are sufficiently low for young noses.

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## DEPARTING

no notice displays: 'Drawing an absence **X!xx**'

\*Please note there was *no* parking for 300 [semiotic] Spartans.

drawing is suitable ...

Drawing kisses ...

Drawing is not seeing ...

drawing is made ...

drawing constructs ...

Drawing is ingrained ...

Care to dance?

DRAWING: AN AMBIGUOUS PRACTICE ... drawing an analogy ... becoming drawing.

drawing removes.

It is **disposed**.

drawing is [between] la barrière.

It is [(not)] a condition.

drawing inhabits microscopic vicinity.

It clusters seeking consolation in numbe8rs.

drawing does [(not)] mind, it is open.

draw**ing** does [(not)] despise.

**drawing** does [(not)] convince.

It does [(not)] slumber; it cannot wake; it does [(not)] dream; it anticipates;  
it is confident; it recommends itself for **notice**.

Drawing can[(not)] be laced. *It cannot be angered*, it can be calm.

It can[(not)] be acquainted.

drawing customs.

drawing desires and outlives performance. *It does not live and it does [(not)] die.*

*It does not offer truth and neither does it lie<sup>a</sup>.*

**drawing** is a trifling expense, compassionate, distinctive, occasional fiction.

**Georges** coughs ... no drawing, only powders, unfinished practice.

**René** takes the donkey [that ate the pencil] to be watered ...

**Ada** notes that **Georges'** dust is fused as she close[s] ... the door ...

The Fictional Museum of Drawing is ~~closed~~ to fetishised tweaking.

Parlay

<sup>a</sup> Michael Moorcock, The Black Corridor on *The Space Ritual Alive in Liverpool and London*, United Artists 1973



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next issue

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