

Proposal for a paper presentation at *Tracey* Drawing Research Network Conference, 18<sup>th</sup> – 19<sup>th</sup> July 2019, Loughborough University

**Drawing and embodied experience:  
How does the relationship between the motility of vision and the  
motility of the body impact on the way we draw?**

**Sabine Kussmaul**

The experience of walking through outdoor environments presents a peculiar relationship between moving as a whole physical body and moving our vision: Our eyes can go places where the body can't. The journeys of body and vision are not the same but stand in a relationship. Whereas the body's journey is grounded in embodied experiences on a spatial and temporal grid, vision can float about, free from physical inhibitions.

This paper presentation aims to describe this relationship between the motility of vision and the motility of the body and encourages debate about its impact on the drawing process. Literature, Visual Arts and our daily lives abound with narratives based on imaginations of embodied experience where vision alone can't provide it.

*Alice in Wonderland*, Escher's staircase worlds, and the experience of a tree house seen in a fenced-off field, and wondering how it might keep us warm at night, are such examples. In observational drawing, the eye sets off on a viewing journey and leaving the drawing person's body behind, but instead allowing the pencil on paper to do the journeying by scribing the drawing's path. We draw from the embodied experiences from daily life and artmaking to animate the quiver of our drawings' linework. The disparity between the embodied experience of self in environment and the visuals that documents this experience, is a concern of many contemporary visual arts practices.



Fig. 1: Kussmaul, S. (2017). *Drawing from a run round Alderley Edge, with distant vision points*. Pencil, thread on paper.



Fig. 2: Kussmaul, S. (2019). *Drawing on Castlegate, courier car been and gone, woman with child*. Screenshot from video.

**Biography Sabine Kussmaul**

Sabine trained as a Fashion Designer at Pforzheim University, Germany and Pratt Institute New York. She has worked as an Illustrator and teacher in Art & Design. She has recently finished a Masters degree in Fine Art at the University of Chester where she is now starting a PhD researching the relationships between self, environment and embodied drawing practices.

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