

Visual Studies: Second Proposition

SPATIAL RELATIONSHIPS

The drawing approaches in Second Proposition attempt to facilitate ways of exploring visual language and how it can be used to find out and convey specific information. Sausseur's theory of semiotics provides an exploratory backdrop. If language is considered as an exchange between word and ideas, imagery can be used in a similar way to conduct a conversation. If we substitute the use of 'word' for an aesthetic value such as a 'brush mark', it could be considered as similarly having two sides: the signifier - a simple mark made by a brush, and also the signified - as pointing towards meaning, in the case of art toward a sensory state connected to or arising from the mark such as a sensation or emotion.

In the majority of cases, the connection between sound and image is learnt. The relation between the signified and signifier is arbitrary, there is no real explanation for why the sound CAT, for example, should be attached to the animal we know as being a cat. It is social/cultural conventions that agree its connection to the animal. Within art, there are no such conventions to dictate a brush stroke as being heavy, fast or violent, so how can we control or direct our signifier? Perhaps it is similar to cases of onomatopoeia, where the sound of a word such as BANG imitates or suggests the sound it describes. The brush-mark reflects the activity of its making but what if the mark is less gestural and does not bear clear evidence of its creation?

Sausseur identified that whilst a word might be fixed by its conventional understanding (*le langue*), its meaning can be dramatically and individually altered by its incorporation into speech (*la parole*). Taking this model, the relative values of properties surrounding the brush mark can likewise influence our understanding of it. For example, its direction can be ascertained against the fixed edge of the paper, its speed according to distribution of pigment and its liquidity by the degree of friction set against the texture of the paper. The mark, in this way, becomes almost a symbol or trigger to very particular notions of movement.

In this way, an artwork can be seen as a field of properties working in relation to each other, building toward an overriding communication. If we incorporate more recognizable elements, representational values can bring with them even greater specification of language - and our conversation can begin.

Schematic Drawings enable students to simply map out information to work out construction or process. It necessarily demands the simplification of information and thus in itself leads to a clearer understanding of constituent parts.

Relative Drawings require identification of the constituent properties of an idea and examination of potential relationships

Spatial Drawings are initial moves toward three dimension