

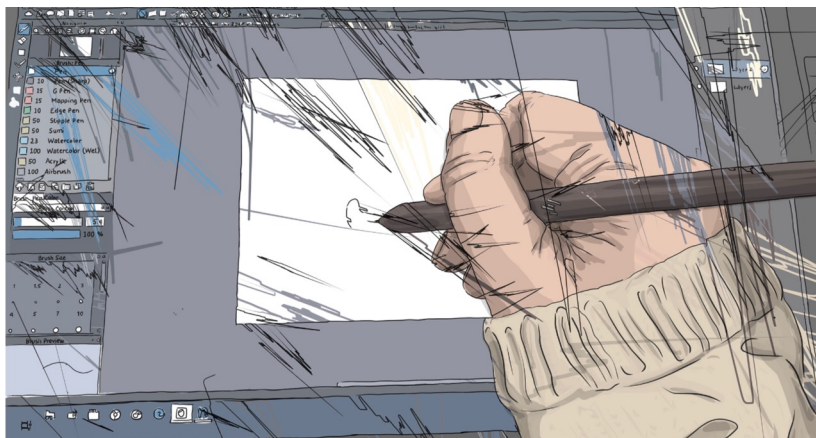


TIRIL SCHRÖDER drawing in essay on digital drawing (forthcoming)

Tiril Schröder's *forthcoming* essay on digital drawing constitutes a case in point of our pursuit in the present flyer-series: that is, to demonstrate the *complexity* of the exchange between *analog* and *digital* skills, both in *excavating* workings of digital drawing, but also *intercepting* analog drawings.

The first being relevant in appropriating digital technology for certain *productive* uses. The second being relevant in developing work forms that can enhance the *readability* of analog drawings (that are bound to qualities of pen/cil and paper). *Reception*: exchanges at the *edgeland* between the two.

But also between 'environmental materiality' and what would be justified in calling the 'digital world'—given that digital technology has been *explicitly* involved in *making up* a world of its own—which prompts us to renew our reflection of what it means to *be "one's own"* in our art education at KHIO.



IDEM.

If as beings we are *thrown* into existence, the trail of operating as hikers or traders—makers or drawers—etc. is transcended to the extent that we are “our own”. Which means that *existence*, rather than the hallmark of a state of *exile*, inherent in human condition, is *transcendence*: to be one’s own.

Although this is a happy outcome the process of healing is *infinite*, in Binswanger’s terms. Here, infinite does *not* entail the absence of local closure: in other words, ‘infinite’ does not mean ‘never ending’. Rather that there will *never* be a tight fit between the current, the present and the completed.

That is, completed in precisely the terms that Aby Warburg completed his admission at the Bellevue asylum in 1921 when he was discharged in 1924. Of course, bringing something to an end when the basic terms are *infinite*, needs to be clarified. The best recent example I have is from Tiril Schröder.

In her essay on digital drawing (*forthcoming*) the pen features yet a contact-point at the brink between the environment and the world of the drawer: featuring the analog-digital conjunction previously defined as the [phygital](#). She provides detail to the analysis of differences articulating *from within*.

That is, there is *no* digital drawing to extend or *replace* analog drawing: rather, bringing the practice of an *experienced* analog drawer to the glass-plate of a digital drawing-board—e.g. an iPad—provides an occasion to go *from* the detail of what a digital drawing technology does, *to* what it is.

The lag, the pixelation, the anticipation of the drawing app—along with the variable of friction through the pen from the glass—all the things that differ with analog drawing, determine the *ontology* of what is fed out of a printer. It is an idea of what could have been a drawing on that piece of paper.

Bringing experience from a professional *environment* to the digital *world*—which truly has sought to constitute itself as a world—features an archaeological approach in that it serves to *excavate* what it does, and thereby to determine possible directions for its use. That is, it can be *appropriated*.

This is similar to what the experience with handling and reading books will bring to the work of *scanning*, that allows the book-person that scans to appropriate the book material differently than through her analog book practices. However, this *only* happens if she has developed such practices.

As it stops *production* half way—the drawing from a quality of pencil that applies to a texture of paper, is beyond it—the digital switches to a different function: which is that of *reception*. That is, aspects of the readability of the drawing gesture, salient in digital drawing, transferable to analog drawing.

Here it makes no difference whether the digital drawer is an analog drawer or not: since it is the gestural aspect which, by contrast to the analog drawing, will lead the practitioner to the point where the quality of pencil and paper takes over. Enriching the gestural repertoire to *intercept* the material.