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Abstract: This paper relates Heidegger's notion of *Dasein* (situated being) and the 'ready-to-hand' in terms of the 'standing forth' of material things to drawing as a response to things in the situatedness of the physical workplace place and to the material drawing surface, or what Artaud termed the *subjectile*. In the paper I argue that both place and the drawing surface act as a membrane between interiority and exteriority and in this sense are closely linked to Winnicott's notion of 'potential space'. Drawing on the 'ready-to-hand' weaves, unites, pulls taut, undoes and re-weaves the different threads of *Dasein*; it is drawing that operates as a place holder for something which is emerging, something provisionally woven together that allows us to do, undo and redo in order to forestall premature closure. The paper is based on more than a decade of research, a PhD thesis, numerous papers and presentations, and a monograph on the day-to-day practices of expert practitioners in the visual arts, architecture, design and writing that shifts the focus away from a centuries old emphasis on creativity as a process of digging ideas out of our heads, to one of creativity as a to and fro process between the internal and the external material world.

Key words: dasein, subjectile, creativity, place, transitional drawing, potential space

Drawing, *Dasein* and the 'Ready-to-Hand'

Introduction

Following Heidegger (1962), the strand of drawing I term 'transitional' is closely related to his notion of '*Dasein*' dependent 'readiness-to-hand' that I will suggest has strong links to Donald Winnicott's notion of 'potential space' to indicate an inner space in which the child, and later the adult, develop an increasingly subtle interplay between the 'inexhaustible reality'¹ of the external world and the nascent ability to imagine and signify.

In the first section of the paper I trace the link between transitional drawing and the 'thrownness' of the poet's 'untidy craft' (Gombrich, 1996) that I suggest already has a link to Heidegger's notion of *Dasein*. This is followed by an outline of Heidegger's notion of the 'ready-to hand'. In the following section I link Donald Winnicott's (1971) 'transitional object' use and the relation of the external physical place of the studio and the 'ready-to hand' drawing surface to what Winnicott termed 'potential space' and draw a parallel to what Heidegger termed the 'project region' as a structure of subjectivity and creativity. In the section entitled 'Marking Time' I consider the temporality of transitional drawing and its relation to *Dasein*. The final section looks at how we acquire transitional drawing practices in a dialogic context and examines some of the implications for the teaching and learning

situation. In the conclusion I draw together some of the implications of transitional drawing and the 'ready-to-hand'.

'Keeping the Imagination in Flux'

According to Gombrich (1996) Leonardo da Vinci enhanced an existing drawing tradition that 'instead of fixing the flow of imagination keeps it in flux'. This phrase, originates with Gombrich, and not, as Kovats (2005) states, with Naginski. It is used by Gombrich to refer specifically to drawing for compositions that increased the capacity of the agent to create alternative forms in a process of continuous transition with the flexibility and indeterminacy of the poet's draft. It also facilitated the 'rapid annotation of an idea or a sparsely outlined conceptual form' ⁱⁱ or 'the initial graphic laying down of an idea whether this comes directly from observation, the memory of something seen or the free play of the imagination.'ⁱⁱⁱ Centuries later the poet Pushkin and the writer Kafka, among others, employed drawing as integral to their drafting practices (see **Figure. 1** below).^{iv}



Fig.1 A manuscript draft by Pushkin's where drawing is characteristically interwoven with his writing (in Zavlovskaya, 1987).

The drawing tradition that Leonardo acquired in the workshop of Verrocchio^v, already conceived of the sketch in terms of momentum. Westfehling, (1993) defines the *Schizzo* or sketch, by the speed and spontaneity of its execution. The word *schizzo* comes from *schizzare*, to splash or vomit forth. The connotation here of the sketch as something 'thrown forward' very closely relates to the root of the German word *Wurf* meaning to throw, *auswurf* to cast out or expel, and *entwurf* or draft (see **Figure 2**. below).

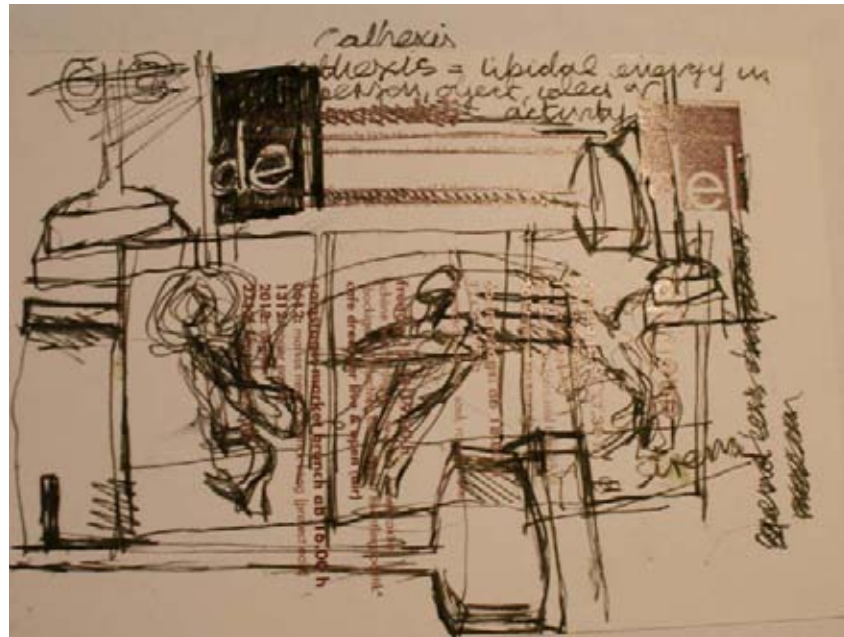


Figure 2. Shows a drawing by the author on a 'ready-to-hand' surface. This notion of the 'thrownness' of the draft also applies to human existence according to Heidegger who states '*Entwurf*...is a second existential character of human being, referring to its driving forward to its own most possibility of being...It is not the mere having of a preconceived plan, but is the projecting of possibility in human being that occurs antecedently to all plans and making planning possible. Human being is both thrown and projected: it is thrown project, (and) directedness towards possibilities of being.'^{vi}

The term transitional drawing that I use in this paper is drawing as idea generation, development and modification in a transitional passage of states identified by the author in the work of visual artists, architects, graphic designers and writers.^{vii} Primarily transitional drawing is acquired, like speech genres in the social context then internalized to become part of the practitioner's *habitus* (Bourdieu, 2000), or disposition to think and act in certain ways in situations that call for creative solutions.^{viii}

The hallmark of transitional drawing is a degree of the provisional, indeterminate and *non finito* signification in which all inessentials are omitted and open to the use of more than one signifying mode and as such the drawing constitutes what Kress (1997) terms a 'multi-mode' object that is often done on a 'ready-to-hand' surface.

The 'Ready-to- Hand'

Heidegger (1962) found that the greatest densities of meaning lie in the 'ready-to-hand' (*zuhandenen*) where the thing and our immediate concerns converge but are for the most part inconspicuous. Heidegger states 'the peculiarity of what is proximally ready-to-hand is that, in its readiness-to-hand it must, as it were, withdraw in order to be ready-to-hand quite authentically.'^{ix} The 'ready-to-hand' thing is best described by the painter Avigdor Arikha as 'a call, rather like a telephone ringing which demands an immediate response'^x; a response that in the context of this paper involves drawing on whatever surface is 'ready-to-hand'. Such a response cancels the theoretical approach that characterizes the 'present at hand' replacing it with a thinking in seeing and drawing that is not merely a cognitive mode of being.

Our response to the 'ready to hand' is what Heidegger terms '*Dasein* dependent', quite literally dependent on our 'being there', on our situatedness, whereas our response to the 'present at hand' is characterized by a Cartesian uniformity, of entities as having the kind of constant features necessary for a Cartesian notion of scientific knowledge, while the ready-to-hand offers multiple modes of significance. Our relation to the ready-to-hand is unsteady and changes according to our moods and concerns. The ready-to-hand is often inconspicuous and is not grasped theoretically at all but is encountered or 'come across' as a thing that stands forth and as a way of 'going on' with the task in hand. Things that are present- to- hand can undergo a gestalt switch and become ready-to-hand. According to Braver (2007), the later thinking of Heidegger is concerned with activity 'in the service of creating conditions for greater receptivity... to what shows itself'^{xii} or, in other words, of receptivity to the ready-to-hand.

Just as Leonardo da Vinci used the example of the poet's draft to extend the tradition of compositional drawing we can extend what Heidegger says concerning the 'call' of poetry to Transitional drawing and the 'ready-to-hand'. We draw in order to bring things closer, to bring closer what 'calls', to bring the 'the presence of what was previously uncalled into nearness.'^{xiii} The ready-to-hand thing and /or surface of inscription remains inconspicuous until we respond to its call and our response can involve 'multiple sign modes'.

Antonin Artaud, whose notion of the *subjectile* will be addressed later in this paper, decided on a particular day in October 1939 never to write again without at the same time drawing.^{xiii} One wonders if Pushkin ever made such a conscious decision to suture drawing to his drafting process.

Transitional Drawing, 'Potential space' and Real Place

We gather things and materials in the workplace of the studio where they withdraw into the inconspicuous, 'sheltered' as Heidegger states 'in absence'^{xiv} until they 'stand forth' in 'readiness to hand'.

The 'call' of the 'ready-to-hand' and its 'standing forth' is central to a notion of creativity conceived of as the communication between interiority and the external world. Although 'potential space' is interior it is nevertheless, according to Winnicott (1991/1971), indexed to the external emotional environment and the physical environment. In this view the interiority of 'potential space' undergoes changes according to the sign systems we acquire, the practices we engage in, our social relations, specific encounters and the physical places we live and work in.

Winnicott's 'potential space' has a strong connection to Heidegger's notion of the 'project region' as a structure of subjectivity that is an 'opening disclosure' rather than a performance.^{xv} Nussbaum (2001) draws extensively on Winnicott's notion of 'potential space' in her book on creativity describes it as a 'place for individual creative effort.'^{xvi}

Heidegger's notion of the 'project region' is part of his re-thinking the relation between space and place and of relations within and between places by which the grounding of being is a relation of being to the projection of possibilities in physical place. According to Malpas, Heidegger's emphasis here is on the way things are disclosed in the situatedness of place as 'never a disclosure of things as all that they are'^{xvii} but a disclosure that leaves open other ways of appearing. In other words place is a 'project region' that has a dynamic, rather than static, character, a region of potentiality between things and the agent. The artist's studio, but also the ground of the drawing surface would be such a 'project region', that is to say place as a 'taking place', as an event or happening. In Winnicott's view, 'potential space' is based on two *external* conditions 'the external emotional environment and the

physical environment...^{xviii}. In Pigrum (2001) I suggest that the development of inner 'potential space' is dependent upon our approach to practico-sensory place as a mode of mediating between the inner and the outer.

It is interesting in this context to reflect on the link that Giorgio Agamben forges between Melancholy and creativity a notion with its roots in the Middle- ages that still pervades much of our thinking about creativity.^{xix} Agamben describes a 'fundamental dimension. No longer phantasm and not yet sign...(but) a space which is neither an hallucinated dream nor the indifferent world of concrete objects' ^{xx} what he calls an 'intermediary epiphanic space, situated in the no-man's- land between narcissistic self love and the choice of an external object'^{xxi}; a space in which he suspects 'the fruits of human culture might one day be seen to reside'. The parallel to Winnicott's notion of 'Potential space' as the source of all subsequent creativity and cultural experience is striking. Only Agamben, having suggested the importance of the role of external things in this space then retreats to the more long standing tradition of an emphasis on the inner world 'the one upon which we depend more directly than upon physical reality'; a view that following both Heidegger and Winnicott I have attempted to modify.

Following Derrida (1998), place is that which is underneath the totality of things, configurations, concerns and involvements that constitute the workplace of the studio as a figure of mother, nurse, receptacle and bearer of imprints, echoing Plato's notion of the *Chora* or place, in his *Timaeus*, (Plato, 2000)(see **Fig. 3** below).

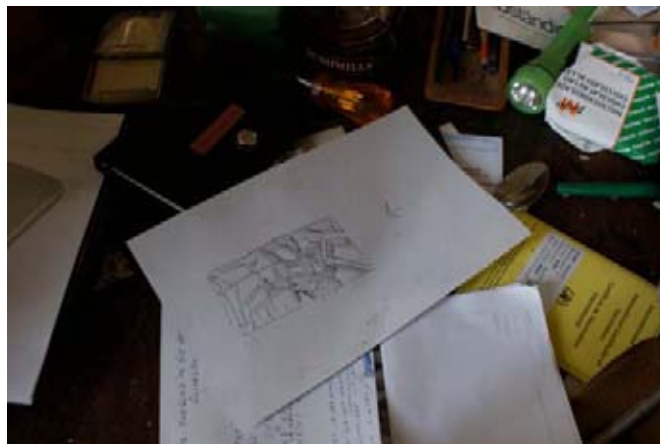


Fig.3 shows a drawing in the studio of the Austrian sculptor Oswald Stimm.

The painter Francis Bacon layered images in his studio in order to obtain from them more than they could give him in their pristine state, and which, in their 'readiness-to- hand' he would often pick up from the floor and augment with over-drawing.^{xxii} Artaud's notion of the '*subjectile*'^{xxiii} emphasizes that the inner workings of the subject and the manifestations on the surface of inscription are not two separate entities. First and foremost the *subjectile* is the support, the surface of the material that reflects the interminable permutations of figures in much the same way as potential space mediates between the inner and outer world. The *subjectile*, in other words, is the interface between the inner and outer world. Derrida states that the '*subjectile*' takes the place of the subject or the object—being neither one nor the other.^{xxiv} It is what is between and ' perhaps the interposition of a *subjectile* is what matters, in this matter of drawing by hand.'^{xxv}

Like the images strewn around the floor in Bacon's studio the *subjectile* is besmirched, pierced, penetrated. In Bacon's studio this happened inadvertently while Artaud intentionally besmirched the surface, burned and perforated the cut scraped, shredded and slashed the surface of the support. 'The *subjectile* is what has to be traversed, pierced, penetrated in order to have done with the screen, that is, the inert support of representation...the *subjectile* becomes a membrane; and the trajectory of what is thrown upon it should dynamize this skin by perforating it, traversing it, passing through to the other side.'^{xxxvi}

Stoessel (1994) states that Giacometti transformed the walls of his studio 'into an over-dimensional piece of paper'^{xxxvii} in a constant process of drawing and over-drawing where the walls became 'a mirror of the state of artistic concerns and problems'^{xxxviii}; drawings that evoke an association to Paleolithic cave paintings that, according to Williams (2004) were often overworked and added to in ways reminiscent of Giacometti's wall drawings. Williams goes on to talk about the cave wall as a membrane between the inner world of the cave and the spirit realm in a way that led me to a view of both the place of the studio and the *subjectile*, or substrate of the drawing, as a membrane, a tissue. Derrida states that the *subjectile* is 'the hymen between the inside and the outside.'^{xxxix} Thus, the place of the studio, and the drawing surface of the *subjectile*, 'stretch (es) out under the figures that are thrown upon it...'^{xxx}; a membrane where we work both on and between relations of inside to outside in 'the layers of the material, between the upper and the lower, thus between the subject and its outside, the representation and its other. And to destroy all the limits that structure representation, other gestures have to be found.'^{xxxi}

Transitional drawing has the quality of what Kristeva (1986) terms 'abjection' that has a somewhat similar function to Winnicott's transitional object use in the process of identity formation and the engendering of 'potential space'. The abject, in terms of transitional drawing, is our use of the 'ready-to-hand' *subjectile*, a surface excluded and marginalized as a conventional drawing surface but that, like 'abjection', gives us access to 'multi-mode' use and the ability to throw something down on paper.

Tinguely states '...I used to draw a lot on table-clothes...I remember someone in Basel once saying that my drawings were always dirtied. That's why he didn't want them to be bought... I looked at them- in fact they were dirty, because I had used them a lot in my work.'^{xxxii} The Austrian sculptor Oswald Stimm states 'the choice of poor quality paper is a symbol of freedom for me' and went on to talk about 'ready-to-hand' surfaces as having 'the character of the world of things and quoting his friend the Argentine artist Heredia as stating, 'the drawing must be scratched, spat on, torn, crumpled... besmirched but never sugared.'^{xxxiii}

The drawings of Antonin Artaud, and his notion of the *subjectile*, represent Heredia's principle taken to its extreme. For Artaud the *subjectile* functions as a permeable membrane between the inside and the outside that is continually exposed to destruction in his attempts to get from it 'more than it can give'^{xxxiv} that echoes the way Bacon used the *subjectile* of the physical place of the studio to obtain the overlapped and besmirched images he then drew upon. Derrida's description of the way drawing and writing merge with the substrate of the *subjectile* is closely aligned to Heidegger's notion of the *Dasein* dependent 'ready-to-hand' and the way we are 'given over to' its standing forth in the situatedness of creative activity.

Helen Waddell quotes The Blessed Antony as advising monks of the Middle Ages to sit in their cells 'and thy cell shall teach thee all things.'^{xxxv} The way I found this

particularly apt quote is a prime example of the 'call' of the inconspicuous. While writing this section of the present paper I wandered back from the kitchen with a cup of tea and on passing my bookcases a book I had read many years ago 'stood forth'. I thought it highly unlikely that this book could contain anything relevant to the present paper, but prompted by past experience to answer the 'call' of things I took it off the shelf and on opening it found 'ready-to-hand' the above quote.

It is beyond the scope of this paper to attempt to describe how Heidegger explains this kind of 'readiness- to- hand' but the emphasis is, as Malpas states, on '...the opening up...that places the realm of projection at the centre of human being as that from which that projection is now glimpsed as a surpassing of *Dasein* in the direction of things in the world.'^{xxxvi} Thus through the writing I was already 'given over to the world' in some way or another such that the thing of this particular book could show in its 'readiness-to-hand' as meaningful or significant. Malpas then goes on to state that 'this is not the opening up of an intelligibility, but rather in terms of our own inexplicable being given over to world and situatedness.'^{xxxvii} Our being is 'given over' to things in situatedness, that like the artists studio or the writer's room can, like the monks cell, teach us everything.

Marking Time

The strand of transitional drawing is made up of differences in emphasis, duration and momentum. One of these involves, as mentioned above, a moment of intense activity—of getting something down sighted in its 'readiness- to- hand', something that stands forth, with whatever drawing instrument and on whatever drawing surface is 'ready- to- hand'. Drawing performed in order, as far as this is possible, to possess time in relation to the possibilities seized in the moment. The momentum of this kind of transitional drawing operates as a 'gateway', a point of entry, an opening that, for Nietzsche '...represents the moment by the name above it: *Augenblick* (the blink of an eye) suggesting the present perceived swiftly passing...'^{xxxviii} (see **Fig. 4** below).



Fig. 4 is an example of a drawing by the author done in the 'Augenblick' on a 'ready-to-hand' surface.

Like Benjamin's 'flashing up' in the moment, the 'ready-to-hand' stands forth, producing a 'the emphatic now of recognizability' (*jetz der Erkennbarkeit*)^{xxxix}, in which something coalesces, some power of association that can constitute a beginning. The question of why we respond to the 'ready-to-hand', of whether 'its paradigmatic character lies in things themselves or in the mind...makes no sense' for, as Agamben states it 'refers not to the cognitive relation between subject and object but to being.'^{xi} The 'ready-to-hand', like Agamben's definition of the paradigmatic, constitutes a peculiar form of knowledge 'that does not proceed by articulating together the universal and the particular, but seems to dwell on the plane of the latter.'^{xii} In terms of psycho analytic theory the 'ready-to-hand' continuously appears as a disguised or deferred figure of the original 'transitional object' use (see Winnicott 1991/1971) as the 'figure', or first metaphor use that generates 'potential space' and from which an endless chain of figures are engendered.^{xiii}

Ward states 'the Latin word 'momentum' signifies more than just the temporal instant for it gives the moment a movement within which outstanding possibilities can unfold in the external environment (Ward, 2008). The momentum of the 'now' of transitional drawing on the 'ready-to-hand' surface derives from the Latin *novus* with its connotation of something new that was not here before, something coming into existence, an 'event', a state of actualization, a moment of immanence, a particular confluence of interiority and exteriority producing 'something complete but not entire'^{xliii}, of drawing that carries no determinate outcome but new possibilities to be followed by further transitional drawing characterized by repetition with differences. (see **Fig. 5** below).



Fig. 5 shows a drawing on a 'ready-to-hand' surface by the author of a man see sitting in a cafe repeated with modifications.

Paul Valery, an acute observer of his own and others creative activity, states 'there is a tremendous difference between seeing a thing without a pencil in your hand and seeing it while *drawing* it...if you set about drawing it you realize that you did not know it, that you had never actually *seen* it'^{xliv} and once something is seen through drawing it can be recalled with a multi-sensory evocative intensity. One of the best descriptions of *Dasein's* relation to drawing that I have found is the way Frank Auerbach states that his drawings for the paintings of Mornington Crescent and Primrose Hill served to evoke '...what it was like to actually draw there that morning...what I see is what I was looking at when I did the drawing and it reminds me of it. That's what it is for...I am looking at black and white drawings and the lines signal colors to me.'^{xlv}

Mann (1991) states that very often Bonnard drew on the pages of a diary replete with day and date and a scribbled note about the weather. Sometimes he drew on writing paper or whatever was 'ready-to- hand' like a bank paying in slip or wrapping paper but with an 'indescribably blunt pencil'^{xlvi}, that freed the drawing from a fixity of meaning once Bonnard returned to his studio; a use of the drawing instrument that throws a further light on the relationship of correspondence between the mark and the material world. The sculptor Oswald Stimm, when looking with me at his drawing for the 'Janus Head' (see **Fig. 6** below) stated '...it is ink, Chinese ink, the roughness in the sharpness corresponds most closely to wood; wood not as a compact mass, but as industrially manufactured slat...'^{xlvii}

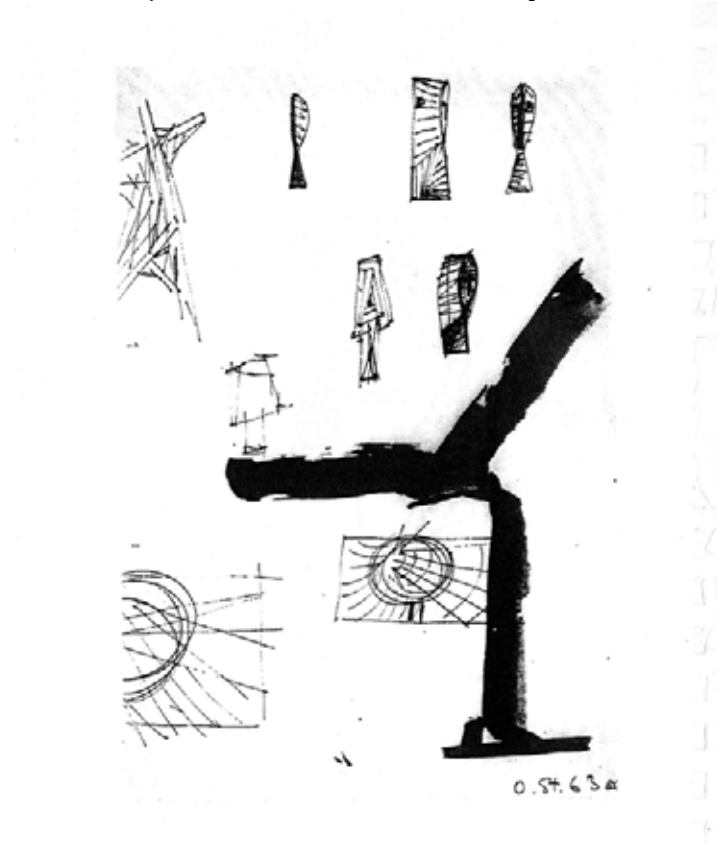


Fig. 6 *Stimm's drawing of the Janus Head.*

The drawings of both Stimm and Bonnard signify in neither a random or arbitrary way but have a short- hand quality that evokes, but does not exhaust, the nature of the signs relationship to the object.

For many years I had both drawn and drafted with a fountain pen until recently I discovered that Peter Handke the Austrian writer uses a pencil to draft with. One day due to circumstance I found that all I had to draft with was a pencil. The 'ready- to- hand' use of the pencil made me aware of its advantages in terms of erasure and other modifications to the text and is now integral to my drafting practices.^{xlviii}

There is an enigmatic rhythm of transitional drawing that has recently come to my attention, which is that of drawing from memory of a work in progress. That is to say transitional drawing, that is not done in search of a solution but is rather a 'marking –time', in both senses of this expression. Drawing as '*warten*' or a waiting, but distinct from *Erwarten* or expectation that is a projection into the future. Drawing that is a pulling towards oneself, through the marks one makes, of the afterglow of the work in a particular state of incompleteness and at a particular time (see **Fig. 7**).



Fig. 7 Drawing by the author as 'waiting'.

Our understanding of the drawings of Francis Bacon mentioned earlier has been significantly expanded by the exceptional scholarly achievement of Margarita Cappock (2005) but I would like to suggest that, while Bacon's drawings served his compositions, many may have also been in the nature of marking time.

Is this kind of drawing a form of rest or repose? Heidegger provides an answer when he states 'where rest includes motion, there can exist a repose which is an inner concentration of motion'.^{xlix} Thus, repose in which the work rests in the 'readiness-to-hand' of drawing done on the 'ready-to-hand' surface in the margin between cessation and continuation.^l

Transitional Drawing and Education

Abbs, (1982), places great emphasis on 'the first vulnerable, exploratory stages of art making'^{li} and even suggests that at times some classes should only concentrate on the process of idea generation and development and uses examples from expert practice in different fields to exemplify this, a problematic also taken up by Eisener, (1972) and Bruner, (1966 & 1986) in their work on education and creativity.

As Deleuze states 'learning is essentially concerned with signs. Signs are the object of a temporal apprenticeship, not of an abstract knowledge.'^{lii} Transitional drawing is 'an apprenticeship to signs'^{liii} of a very particular and problematic kind because, not only must we re-learn 'multi-mode' use, of using language to indicate action and sequence and drawing to show things but, as Derrida states, we must give 'ourselves over to not knowing, to the incalculable...where we make no determination...of making decisions we cannot justify from start to finish...of a concern for non-systematic coherence'^{liiv}; a non systematic coherence that is characteristic of *Dasein* dependent drawing on the 'ready-to-hand'.

The expert practitioners I have talked to for more than a decade all acquired transitional practices in a dialogic context and in response to an immediate task in which their response to the ‘ready-to-hand’ played a vital role. The most effective way for the student to acquire multi-mode transitional drawing is to employ the ‘showing’ of drawing, accompanied by a ‘saying’ that sometimes requires a word or phrase written onto the drawing by one or both of the participants.

Heidegger states that ‘all signs originate from a showing.’^{iv} In German there is a close link between sign (zeichen), pointing, or showing (zeigen) and drawing (zeichnen). Heidegger’s later thinking ‘explains learning as the way ‘to make everything we do answer to whatever essentials address themselves to us.’^{vi} He also employs the notion of drawing in his thinking on creativity, rejecting as he does the romantic view of genius and the centrality of the subject in favor of one that is closer to the role I have assigned to drawing, in which ‘all creation is a drawing up, *is drawing*, as of water from a spring.’^{vii} (Italics are mine).

Transitional drawing as a mode of *dasein* is acquired in dialogue, with another practitioner, a teacher or another student and very often on a ‘ready-to-hand’ surface. The tentative, incomplete and explorative nature of this dialogic drawing is supported by such injunctions as ‘sketch things out roughly’; ‘don’t worry about drawing over the top of that’; ‘if you like that idea, circle it and go on’; ‘if you can’t draw it, write it’; ‘if you don’t like that idea, just leave it.’^{viii}

Transitional drawing in dialogue develops the ability of the student to know ‘how to go on’. Following Wittgenstein the student can ‘continue the pattern by himself,’^{ix} because ‘there exists a regular use of signposts.’^{ix} ‘Regular use’ of transitional drawing in dialogue is a ‘signpost’ that becomes internalized as a ‘generative structure’ of personal agency. (see **Fig. 8 and 9** below).

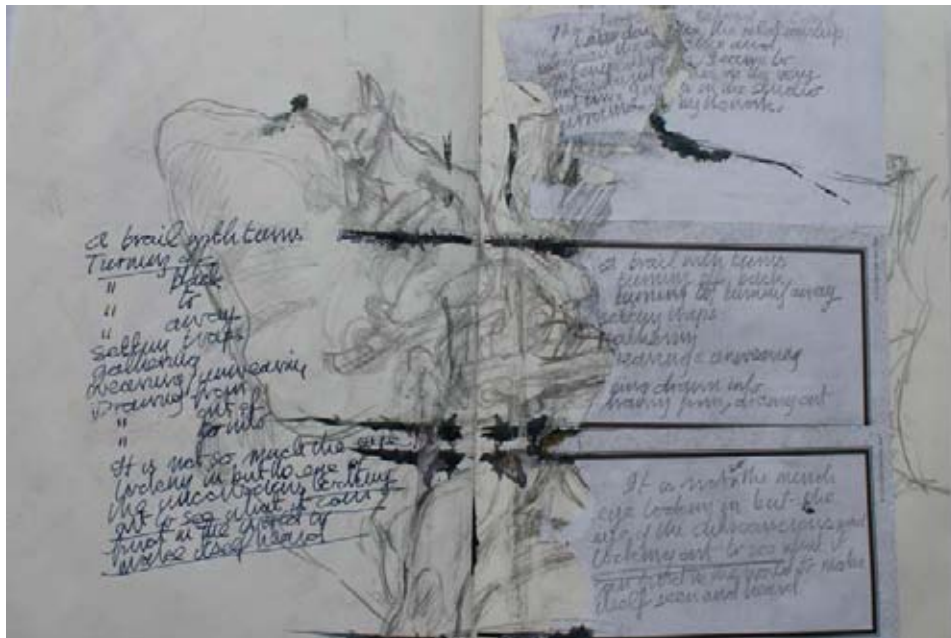


Fig. 8 A dialogic “Multi-mode” drawing by the author.



Fig. 9 A dialogic “Multi-mode” drawing by the author.

The acquisition of transitional drawing is dependent upon an awareness of the interdependence of learning and place (Pigrum 2007). The classroom as ‘featureless site’ (Casey, 1998) undermines the interwoven relation between ‘potential space’ and real place, for if, as Winnicott claims, creativity has its source in ‘potential space’ then this requires external conditions that produce what Giddens, following Winnicott, terms a ‘...nexus from which a combined emotive-cognitive orientation towards the other, the object world, and self identity emerges.’^{lxix} This involves a radical reconstruction of our entire notion of the nature of both the place of the school and the classroom that enables students to encounter that which is ‘ready-to-hand’.^{lxxii}

In terms of creativity a study of transitional drawing leads to the renunciation of the age old view that the more we retire into our own depths, the more we withdraw from externals into a closed and isolated system requiring nothing but the single, central self, in an autonomy that disregards relationships and connectedness, the more profound our creativity will become. We are not fenced off from the world in the enclosure of the mind but are already outside in our receptivity and response to the ‘call’ of things, and in what Goodman terms ‘the teleological chain of tools that structure our projects...’^{lxxiii}, but also in the fact of our ‘being-with’ and ‘being –among’ other people.

Heidegger’s notion of the primacy of inter-subjectivity as our starting point closely aligns with the ideas of Winnicott on the generation of identity. Transitional drawing on the ‘ready-to-hand’ makes possible a modulation that continually consolidates and extends the ‘potential space’ in which the inner and the outer world are mediated and which is the source of all creativity.

Conclusion

Transitional drawing on the 'ready-to-hand, as I have described it in this paper, recasts a very deeply rooted conception of creativity as a function exclusively of interiority, of the mind's eye, of ideas that form in the mind independently of the outside world and that are simply transferred to paper, to one of creativity that is continually enriched by '*Dasein* dependent readiness to hand', the standing forth of things, facilitated by the way we arrange external physical place.

In transitional drawing subjectivity is not expressed as a static inner synthesis or a narrative continuum but is rather, what Strawson (2008) terms, 'episodic' in that it lends the practitioner the sense of 'just beginning'.^{ixiv} In other words, of the subject not seen as an unchanging inner synthesis expressed through drawing, but of subjectivity that is continually created and sustained in an active participation, in *Dasein's* response and engagement in conditions of place that enhance our receptivity to the 'ready-to-hand' and help us to avoid acting and thinking in predetermined ways, allowing us to do, undo, and redo. Drawing that is an open field of possibilities where we answer the 'call' of the 'ready-to-hand'.

End Notes

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- ⁱ Bachelard in McAllester, 1991, p.29
ⁱⁱ Westfelling, 1993, p.130
ⁱⁱⁱ Kolschatzky, 1981, p.306
^{iv} Fetz,B and Kastberger, K (1998) suggest three four primary modes of the generation and modification of literary texts-drawing including diagrammes, constructions and calculations, revisiting earlier concepts and the impulse of the first sentence. In *Der Litererische Einfall: Über das Entstehen von Texten*. Paul Zsolnay verlag Wien.
^v see Cardogan, 2000, pp. 125-136
^{vi} Heidegger, 1972, p.72
^{vii} see Pigrum 2001 and 2002, 2009
^{viii} see Pigrum, 2009
^{ix} Heidegger in Braver, 2007, p.178
^x Thomson 1994, p.76
^{xi} Braver, 2007, p.314
^{xii} Heidegger, 1971, p.198
^{xiii} see Theveinin and Derrida, 1986
^{xiv} Heidegger 1972, p.199
^{xv} Heidegger in Malpas, 2006, p.155
^{xvi} Nussbaum, 2001 p.236
^{xvii} Malpas, 2006, p.193
^{xviii} Winnicott, 1996/1971,p. 13
^{xix} see Panofsky, 1971, pp. 156-171
^{xx} Agamben in Baldacci 1997, p. 134
^{xxi} *ibid.*
^{xxii} see Cappock, 2005.
^{xxiii} see Thevenin and Derrida, 1986
^{xxiv} Derrida and Thevenin, 1998, p.61
^{xxv} *ibid*, p. 71

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- xxvi *ibid*, p. 76.
- xxvii Stoessel, 1994, p.83
- xxviii *ibid*, p.84
- xxix Derrida and Thevenin, 1998, p.75
- xxx *ibid* p.139
- xxxi *ibid* p. 89
- xxxii Tinguely in Hulten, 1987, p. 347-348
- xxxiii Pigrum, 2009, p.27
- xxxiv Thevenin and Derrida 1998, p.42
- xxxv Waddell, 1926, p.177
- xxxvi see Malpas, 2006,p. 167
- xxxvii *ibid*. 190-191
- xxxviii Ward 2008, p.43
- xxxix Benjamin in McCole, 1993, p.249
- xl Agamben, 2009, p. 32
- xli *ibid* p.19
- xlii In Winnicott's theory of individuation the child is initially completely enfolded by the mother. To recognize and discriminate itself as a separate individual the child makes use of the transitional object to gradually become independent. Thus, transitional object use is a move away from the place of origin and the infantile relation of dependence.
- xliii Deleuze, 1994, p. 226
- xliv Valery, 1989, Vol. 12, p.19
- xlv Auerbach in Hughes, 1989, p.166
- xlvi Mann,1991, p.37
- xlvii Oswald Stimm in Pigrum, 2001, p. 216
- xlviii see Kastberger (ed) 2009
- xlx Heidegger, 1972, p.48
- l see Pigrum et al. 2010
- li Abbs, 1982, p.55
- lii Deleuze, 2000, p.4
- liii *ibid*
- liv Derrida, 2001, p.13
- lv Heidegger in Perrotta, 1999, P.27
- lvi Braver, 2007, p.314
- lvii *ibid*
- lviii see Pigrum, 2009, p. 140
- lix Wittgenstein, 1963, p.84
- lx *ibid*, p.80
- lxi Giddens, 1991, p.380
- lxii Developments in Scandinavian school architecture and pedagogy are of groundbreaking significance in this context and in particular the work of Törnquist that I discuss in Pigrum (2009).
- lxiii Goodman in Braver, 2007, p.237
- lxiv Strawson,2008, p.191

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