

A Distant Vigil: An Exploration of Memory and Loss
Within Drawing-time and Space

Catherine Thomson

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ABSTRACT

My practice-based research project explores the connections that expanded drawing strategies and methods of collecting can have with personal experience of time, memory and loss. The research looks at the material conditions required for drawing, as well as the significance of the use of the discarded object. A concept of 'drawing-time' is explored, which considers a range of temporal elements such as drawing as a record of events and actions; the conceptual implications of using erasure, and the role of disruption in keeping the work in a state of open-endedness. The importance of intuition, chance and repetition in the making of the drawings is examined, along with the significance of the relationship between touch and memory in the frottage process. A key methodology in the research is the staging of 'drawing events', where duration and the performative potential of drawing in the evolution of the research are explored in relation to elements within the installation. As a result of these enquiries, a deeper understanding of my drawing process and the intimate connection between the discarded object, personal loss and memory has been revealed.

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ATTESTATION OF AUTHORSHIP

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Signed

A handwritten signature in black ink, appearing to read 'M. J. ...', written on a light blue rectangular background.

15 May 2025

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You were kind, clever and generous people and my work will always be inspired by the memory of you both.

Lots of love, Cath x

INTRODUCTION

This process-based research project, “*A Distant Vigil: An Exploration of Memory and Loss Within Drawing-time and Space*” employs expanded drawing strategies and methods of collecting and frottage, which are utilised within drawing events and installation. Found materials such as vintage ceramic ornaments and bed sheets obtained through a practice of collecting, described as ‘speculative finding’, are reimagined as drawing tools. The frottage drawings are created through a balance of control and chance, with an emphasis on the tactile and sensory qualities of the materials and media. Themes of disruption and erasure are examined through the methods of cyclical washing and re-inscription. The concept of duration and the performative potential of drawing is extended through the staging of ‘drawing events’ and installation over varying timeframes.

Backstory

My research is carried out through a performative drawing practice, utilising the simple act of rubbing second-hand ceramic objects – using graphite – onto sheets. This drawing process was first carried out in 2019. With my Dad’s permission, I used Mum’s things (for example her brush, trinkets, jewellery, etc.) found on her dressing table after she had died of dementia. Dad had recently received a diagnosis of cancer, and I was looking after him in Tauranga while he recovered from some surgery. Each night, while dinner was cooking, I would make the object tracings with a sheet slung over my shoulder as we watched *The Chase* on TV together. This practice became a ritualised act within the space of keeping company.

The second iteration of sheet works was started just after the beginning of lockdown in 2020. A week into isolation, Dad suddenly started going downhill fast as the cancer got the upper hand. I began making the tracings again at my home here in Auckland, using sheets we had in the cupboard and some vintage porcelain ornaments that I had been collecting. Unable to travel and be with him, repetitively working on these sheet works seemed to help channel my grief and sense of powerlessness in some form of ritual that recalled the companionable time we had shared together a year earlier, as I made that first drawing in front of the TV. Throughout the Master’s project, I have returned to making these types of drawings again.



Figure 1. Wedding day photograph of my parents, Bill and Dot, 1956.



Figure 2. Photograph of objects from Dot's dressing table, 2025.

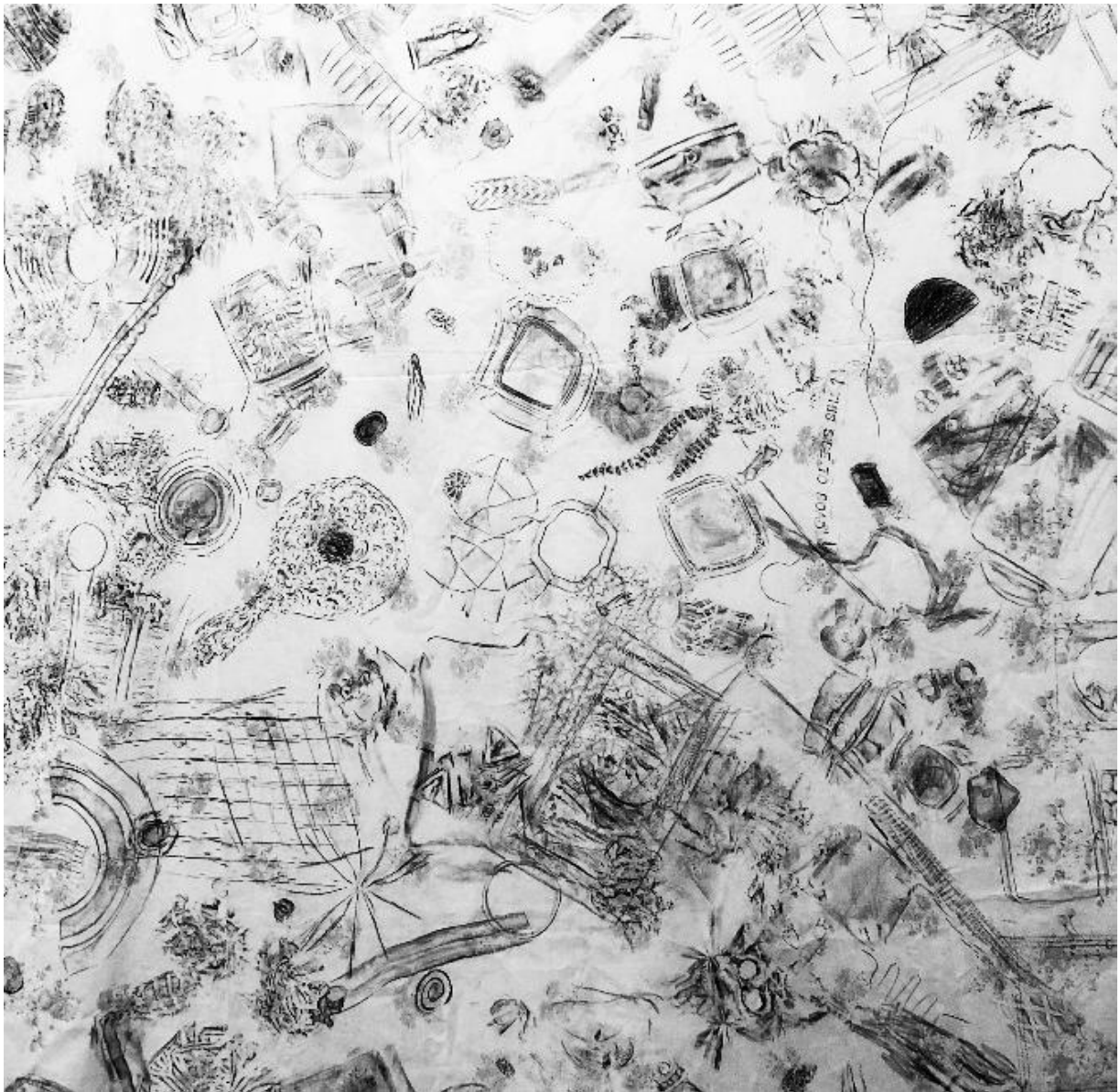


Figure 3. Catherine Thomson, Section of drawing, *Untitled (Mum's things)*, 2019, graphite rubbing on bed sheet.

CHAPTER 1: FINDING THE OBJECTS

This chapter will focus on the material conditions required for drawing; the method of collecting, which is termed ‘speculative finding’; and the significance of utilising discarded objects in the process.

Material conditions required for the drawings

I use a set of conditions to make a drawing. These consist of a selection of vintage ceramic ornaments and a white bed sheet, both sourced second-hand; and graphite sticks and pencils from local art supply stores. The sheet serves as a blank surface to draw on, using a frottage method. For the last five years, I have been consistently drawn to collecting ceramic ornaments with a vintage, mid-to late-twentieth century aesthetic. The most common forms are mass-produced whimsical human or animal figurines and vessels. I prefer to keep my purchases under \$10. I look for used white sheets in either cotton or a polycotton mix, and sizes vary between cot sheet, single, queen, king single, and king.

Speculative finding

To ‘collect’ is defined as “to gather an accumulation of (objects).”¹ In “Collections,” artist Tacita Dean discusses the role of chance in her method of collecting as a child, in regard to her aptitude for finding four-leaf clovers. She realised in retrospect that her childhood pastime became an investigation into her relationship with luck. Describing the first public showing of her collection, she reflects that from that moment she lost her special ability to find them, as if she had overreached herself, saying “I had played an uncomfortable game with Fortune and She had shunned me for my ostentation. I suddenly searched too hard and could no longer find.”² Dean poetically refers to her luck-based process as the “ability to chance discover” and to find by “not looking.”³

My process aligns with a definition of collecting, in the sense that I ‘gather an accumulation of objects’ from a variety of ‘sources’. However, I collect these decorative objects not for their rarity or value but for an unusual reason, to use them as tools in my drawing practice. I am also

¹ *Merriam-Webster Dictionary*, s.v. “collect,” accessed April 6, 2025, <https://www.merriam-webster.com/dictionary/collect>.

² Tacita Dean, “Collections,” in *Chance, Documents of Contemporary Art*, ed. Margaret Iversen, (Massachusetts: The MIT Press, 2000), 215

³ Dean, “Collections,” 215.

not motivated by systematically assembling any type of recognised collection, as an avid antique collector might.

Inspired by Dean’s approach that seeks a more poetic terminology to suit one’s singular practice, I have decided upon the term, ‘speculative finding’ to describe how I source my materials, with ‘speculative’ understood as “marked by questioning curiosity”⁴ and the term ‘find’ as “to come upon accidentally or through effort.”⁵ Speculative finding suits my form of collecting, as it embraces curiosity, chance and the accidental, which is my *modus operandi* when looking for the ceramic ornaments particularly.



Figure 4. Photograph of second-hand bed sheet sourced during a ‘speculative finding’ expedition, 2024.



Figure 5. Photograph of two ceramic ornaments being purchased at an Op-shop during a ‘speculative finding’ expedition, 2025.

Finding value in the discarded

I was curious about why and how my preference for discarded objects of little economic value could be significant in my practice. Theorist Marilyn Gelfman Karp states, “There are collectors who take licence and run with the possession of humble or ‘unlovable’ objects ... there is a community of these collectors who find worth, even nobility in these objects.”⁶ Drawn to the discarded, I feel a kinship with this tribe of collectors, who see value in the cast-off commodity. Author and collector William Davies King writes of his own collecting practice, “what I like is the potency of the impotent thing, the renewed and adorable life I find

⁴ *Merriam-Webster Dictionary*, s.v. “speculative,” accessed May 2, 2025, <https://www.merriam-webster.com/dictionary/speculative>.

⁵ *Merriam-Webster Dictionary*, s.v. “find,” accessed April 6, 2025, <https://www.merriam-webster.com/dictionary/find>.

⁶ Marilyn Gelfman Karp, *In Flagrate Collecto (Caught in the Act of Collecting)*, (New York: Abrams, 2006), 18

in the dead and despised object.”⁷ Like Davies King, I am drawn to finding and collecting objects already embedded with a history, particularly those that show traces of wear, breakage and repair.



Figure 6. Photograph of an example of a second-hand ornament bearing traces of breakage and repair.

Over her career, artist Rachel Whiteread has chosen to work with used domestic objects as a departure point for her cast sculptures. Art critic and novelist, Gordon Burn writes of Whiteread’s foraging for objects in local junk shops or off the street, noting that her castings of their surfaces in plaster record “all the signs of wear and tear ... that the bric-a-brac had accumulated in the course of its life.”⁸

In Tate’s “Five Things to Know: Rachel Whiteread” it states that “the objects she casts – mattresses, beds, sinks, chairs – all have an intimate, physical relationship to the body ... As objects that are meant to be held, used and inhabited, their reference point is always human.”⁹ Also, the ornaments I collect were once significant to someone, reflecting personal preferences, fondnesses or relationships with people. By the time I find them, they are often grimy with thick dust in crevices, evidence of someone else’s presence. Occasionally, I find a handwritten name on the base, hinting at previous owners and their relationships. I wonder about the

⁷ W. D King, *Collections of Nothing: William Davies King*, (Chicago: University of Chicago Press, 2008), 42.

⁸ Gordon Burn, “Still Breaking the Mould,” *The Guardian*, October 11, 2005. <https://www.theguardian.com/artanddesign/2005/oct/11/art>.

⁹ Tate Gallery, “Five Things to Know: Rachel Whiteread,” 2017, <https://www.tate.org.uk/art/artists/rachel-whiteread-2319/five-things-know-rachel-whiteread>

circumstances that led them to be discarded in a charity shop – what might that indicate about the owner or the intended recipient?

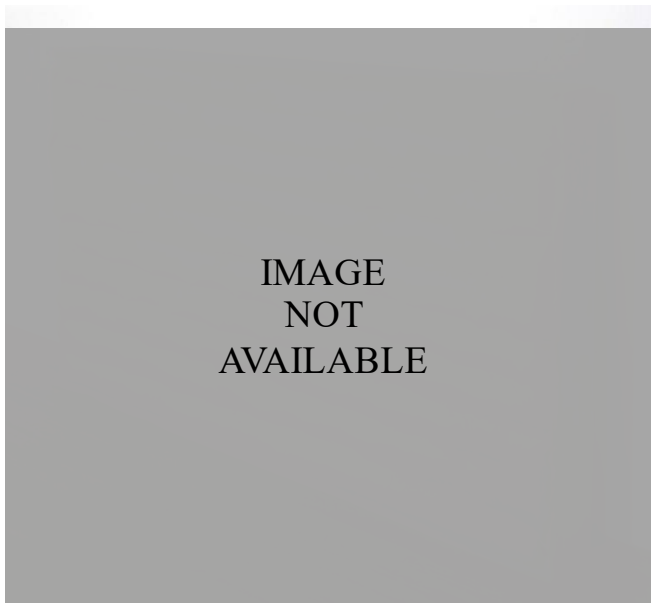


Figure 7. Rachel Whiteread, *Untitled (Air Bed II)*, 1992. Source: Tate Collection.



Figure 8. Photograph of a handwritten name, 'Laurita', on the base of a second-hand ornament.

Speculative finding expeditions

To source my chosen objects, I prefer charity shops, recycling centres and suburban garage sales to antique stores and online sites like Trade Me, because the prices are usually affordable and – I love the ‘hunt’. Due to the large variety of goods on offer, my experience of speculative finding is more thrilling in these locations. The feelings I experience when I am in the midst of a successful expedition are best expressed by Davies King:

Collectors all know the joyful and terrifying moment of glimpsing a new and wonderful object ... Eyes lock on the prey, and the breathing deepens ... there remains that memory of the first glimpse, the pounce, and transport home. Finding something feels like a miracle.¹⁰

My selection process is mostly intuitive – I go by a feeling; an “I know it when I see it” sort of approach. But I am also experienced. For example, instead of looking for valuable or rare ornaments to complete a set, my motivation is to assess their suitability as ‘drawing tools’ such

¹⁰ King, *Collections of Nothing*, 112.

as their grooves and indentations. This criterion is important, as I am looking for items that will make a visually interesting trace.



Figure 9. Photograph to illustrate examples of ornament suitability as 'drawing tools'. The figure on the right with its detailed grooves is preferable to the vase on the left, as it will produce a more visually interesting trace.

I do not drive, so I mostly rely on public transport, walking, my e-bike or e-scooter for undertaking my finding expeditions; this influences the size and number of objects I can comfortably carry each time.

About the objects

Cheap polycotton sheets are my favourite, as they seem to retain best the traces of the body: sweat, skin cells, oils. Washing does not completely remove these traces; constantly evocative of the body with their stale, lived-in smell, the sheets are a constant reminder of human traces and previous lives as I draw. Examining my own motives for collecting I have come to see my focus on mid-to-late-twentieth century ceramic ornaments as perhaps linked to a childhood memory:

In the late 1970s, Mum and I would visit Grandma and Grandad after school to say hello, have a cup of tea and a piece of jam roll. I remember a ceramic donkey with a wire wagon and ceramic fruit in the China cabinet, which I was allowed to take out and play with carefully while the adults talked. The fruit had a particular sound like chalk scraping when they grazed each other. The sound felt like it went right up my arm to my teeth, making me shudder - I tried to handle the pieces carefully to avoid doing that. There was a speckled pear with a red blush on one side and a peach covered with a fine fuzz that I found pleasing in its lifelikeness. Not long after, Grandma had another stroke and then Grandad passed away. The things in the house were packed away and I never saw the donkey again.

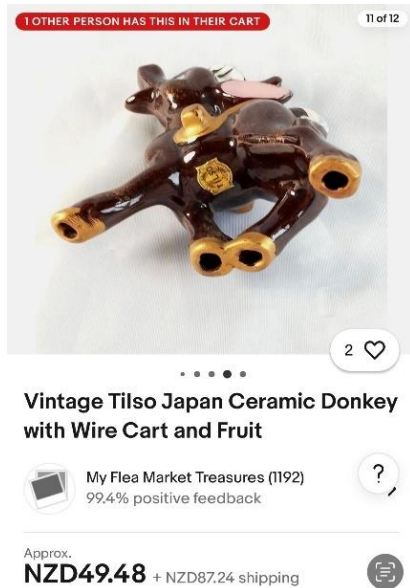


Figure 10. Screenshot of the eBay listing for the replica of my Grandma’s ceramic donkey, October 2024.



Figure 11. Photograph of replica of my Grandma’s ceramic donkey ornament at my house in Auckland, New Zealand, November 2024.

Prompted by this recollection, I recently decided to google ‘vintage brown ceramic donkey with fruit’ and to my delight I found one on eBay, in San Jose, United States. Although it meant stepping outside my preferred price range (including shipping priced at over NZ\$160.00) and conditions of speculative finding, I did not hesitate. My reclaimed donkey now sits high up on the lounge shelf like a mascot with special status, too precious to use – unlike the ornaments-as-tools haphazardly piled up beside me as I sit drawing on the sofa.

According to William Davies King, collectibles “are the substance of history. They entangle you in a network of relations, like family members.”¹¹ For practical reasons we did not end up saving many of Mum and Dad’s things when they died, and the house was sold. I think about my motivation for what I am drawn to collecting and using as tools in my drawing. Perhaps I am trying to bring back what has been lost – not just the heirlooms, but my loved ones too.

¹¹ King, *Collections of Nothing*, 32.



Figure 12. Group photograph of approximately 150 ceramic ornaments collected through 'speculative finding' between May 2024 and May 2025.

CHAPTER 2: MAKING THE DRAWINGS

This chapter will consider the process of making the drawings: the significance of selecting bed sheets and graphite as materials; the relationship between touch and memory in the frottage process; and the importance of intuition, chance and repetition in my practice.

Sheets and graphite

My use of second-hand or used white bed sheets harks back to the original 2019 action that I made in my parent's house with one of their bed sheets shortly after Mum had died. Unlike being able to walk straight into an art shop to choose paper, the success of finding an appropriate sheet is largely out of my control, even though I am an experienced second-hand store forager. I like that the process of finding them is contingent and not guaranteed; when I find one that is suitable to my drawing substrate needs, it feels precious. These ones carry signs of physical wear and tear: often worn thin through the centre by the friction of the body, these fragile areas pick up the most satisfying amount of frottage detail.

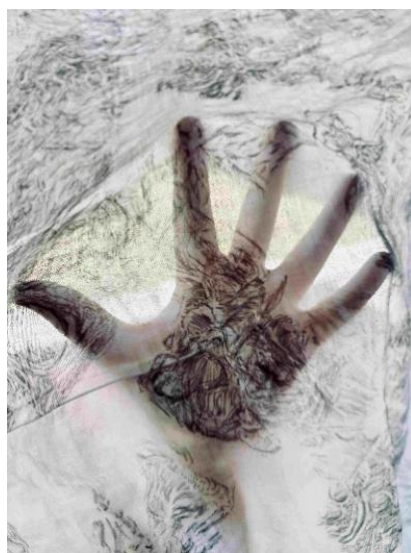


Figure 13. Photograph of a second-hand sheet used for drawing that has been worn thin by the body.

The artist and curator Avis Newman states, “essentially, there is in the act of drawing a wish to externalise thought and to communicate existence ... The blank page, I think, is the space in

which this occurs.”¹² The white bed sheet could be seen as this blank page, a physical space for my thoughts and actions manifest via my hand through mark-making.

A practical aspect of the bed sheets is that they are portable – this has meant I can draw almost anywhere. Another advantage to drawing is being able to three-dimensionally wrap a sheet around an object’s body to capture all aspects of its form: the type of marks produced are only possible using thin bed-sheet fabric. Paper or a heavier canvas would not capture the same details.



Figure 14. Photograph of assorted graphite sticks and pencils from the artist’s collection.

Having experimented with different drawing media such as charcoal, crayon and coloured pencil, I settled on graphite. As a natural lubricant it glides easily across the woven fabric surface. A form of carbon, it is a basic drawing material with degrees of hardness, which allows some variety of lightness and darkness to be achieved with mark-making.

Painter Aya Nassar describes graphite as “both banal and alluring.”¹³ She states: “As we mark with graphite, graphite marks us.”¹⁴ Graphite’s quality of marking easily is important to my process; it actively leaves a trace wherever it has been, both of its mark, but also as a remnant. It is unfixed and messy; as I mark the sheets with graphite, they in turn mark my body. Echoing

¹² “Conversation: Avis Newman and Catherine de Zegher” in *The Stage of Drawing*, ed. Catherine De Zegher and Avis Newman (Drawing Center, 2003), 236.

¹³ Aya Nassar, “Graphite geography,” essay in exhibition catalogue “Etymologies of Foam and Dust,” (2 October 2024–15 December 2024), 4.

¹⁴ Nassar, “Graphite geography,” 5.

the chance-based condition of the selected ornament and sheet collecting, this choice of drawing media resists my complete control.



Figure 15. Photograph of the artist's graphite-stained hands after 30 minutes of drawing.

Process drawing

Once I have sourced and selected my materials, I can begin drawing. I select and pick up an ornament from my collection, place it somewhere at random under a section of the bed sheet and start to rub the object atop the sheets surface, tracing its contours with repetitive graphite mark making.

My drawing practice is processual, with a mix of control and openness to contingency.

According to art historian Pamela M. Lee:

For to internalise chance in the making of work is to avoid traditional composition, relieving the artist of the process of decision making. What is ultimately at stake in the uses of chance is the artist's subjectivity, as questions of intentionality, rationality, decision, are virtually bypassed. Virtually bypassed, though, and not completely negated: the 'production' of chance in the work is guaranteed only by conditions established in advance by the artist.¹⁵

I can see an alignment with Lee's statement in my own work: by imposing certain conditions, I create a balance between control and chance, encouraging my work to unfold and expand

¹⁵ Pamela M. Lee, "Some kinds of duration: The temporality of drawing as process art," in *Afterimage*, ed. C.H. Butler and Art Los (MIT Press, 1999), 47.

organically. This approach helps guide the process while still leaving room for unexpected outcomes and contingencies. Another benefit is that the number of decisions I am required to make while drawing are minimised, allowing for an enjoyable state of being absorbed by rhythm and repetition.

The sheet works can be seen as residue, what remains after the completion of the process, as reinforced by writer and artist Simon Grennan, when he says, “It was possible for a drawing to be a residue of a process, in which the fulfilling of the process dictates the form of the drawing.”¹⁶ By responding to these self-imposed parameters, it can feel as though I am merely playing the role of facilitator, rather than leading. In allowing the drawing the freedom to expand and spread, the form of the image appears across the sheet’s surface in discrete patches that slowly start to interconnect and grow. With the constant interplay between rules and chance, there is an openness to the notion of unfolding and a degree of intuition in my drawing process.



Figure 16. Photographic series of the evolution of a sheet drawing, showing the discrete patches that slowly start to interconnect and grow over time, 2025.

Drawing, gesture and the body

Art writer Michael Newman considers the role of gesture, using the words ‘touching’ and ‘covering’ to contrast the difference between the process of painting and drawing. He says, “The trait of drawing, as a stroke, “touches” the surface, in contrast with paint which covers the surface. This touching of the surface is also a separation from it. Drawing, with each stroke, re-enacts desire and loss.¹⁷ Here, Newman’s idea of ‘touching’ lends the process of drawing a sense of intimacy; my practice of tracing the ornaments using frottage bears this out. I carry out the process by holding the object inside the sheet close to my torso; the fabric

¹⁶ Simon Grennan, *Thinking About Drawing: Introduction to Themes and Concepts*, (London: Bloomsbury Visual Arts, 2022), 79.

¹⁷ Michael Newman, “The Marks, Traces, and Gestures of Drawing” in *The Stage of Drawing*, 95.

is held taut around the ornament as the graphite stick delicately contacts the surface, slowly revealing the edges and contours of the object underneath as the media builds up. Newman's theory of touching and withdrawing as perhaps symbolically acting out desire and loss is poignant, given that my method of drawing started in response to the loss of first my mother, and then my father.



Figure 17. Photograph series of the frottage process with the graphite revealing the contours of the object beneath the sheet.

Art historian Norman Bryson posits the notion that when one draws, one's internal world interacts with the outer material world. He speaks of "the interlacing of outside and inside, [as] a permanent cross-over between interior (the artist's mind, sensations, sensibility) and exterior (paper, pigment, stylus)."¹⁸ Curator and art historian Catherine de Zegher discusses a similar idea, stating, "A kinaesthetic practice, drawing is born from an outward gesture linking inner impulses and thoughts to the other through the touching of a surface with repeated graphic marks and lines."¹⁹

I find that performing my drawing process creates a sense of flow,²⁰ a feeling of my internal world being connected to my surroundings. The tactile, sensory qualities of the frottage process prove grounding and soothing to me. Artist Deborah Harty suggests that the repetitive actions

¹⁸ Norman Bryson, "A Walk for Walk's Sake" in *The Stage of Drawing*, 154.

¹⁹ Catherine de Zegher, "Like a Tightrope Dancer," in *A Century under the Sign of Line, Drawing and its Extension (1910 – 2010)*, ed. Cornelia H. Butler and Catherine de Zegher (New York: Museum Of Modern Art.), 23.

²⁰ "Flow," *Psychology Today*, 2019, <https://www.psychologytoday.com/nz/basics/flow>.

of mark making are phenomenological, stating, “The repetitive process of drawing allows access to the phenomena of the state of consciousness and records such through the trace of marks drawn on the paper by the movement of the body.”²¹

This idea of Harty’s is relevant to my research as my methods of drawing constantly use cycles of repetition in multiple ways. The marks I make as the sheet drawing evolves could be seen as evidence of my state of consciousness, recording a trace of my internal state in time. Connected with this are the washing cycles of the drawings and traces that become graphite remnants in the process.

Frottage

The process of frottage, the rubbing of ‘real’ objects with graphite creates the sheet’s drawings, a 1:1 scale impression recording the contours of the ceramic ornament, an indexical trace of the object. In reference to the notion of the index, theorist Gregory Minissale says “indexes establish their meaning along the axis of a physical relationship to their referents. They are the marks or traces of a particular cause, and that cause is the thing to which they refer, the object they signify.”²² However, the drawing image that is created through a method of frottaging bears a complicated relationship to the indexical trace. The traced marks, although faithful to the object, often appear distorted and difficult to recognise as an image. My method of haphazardly connecting one ornament’s trace to another, often on a whim or to fill in the space between mark-making, can further obscure attempts by the viewer to make sense of the marks or recognise the object on the sheet drawing.

An artist who employs a frottage process of rubbing and caressing to record information is South Korean artist Do Ho Suh. An artwork he made by this method is *rubbing/loving* (2015-2016); an accumulation of marks and memories that a previous apartment dwelling held for him; this was a work he considered a symbolic farewell to his beloved landlord. His process of frottage was immediate and direct, and representative of an emotional connection, an accumulation of memories. He says, “Time and space are always together, and they are usually

²¹ Deborah Harty, “Drawing//phenomenology//drawing: An Exploration of the Phenomenological Potential of Repetitive Processes,” (2019): 16 <https://hdl.handle.net/2134/18259>.

²² Gregory Minissale, *The Psychology of Contemporary Art*, (New York: Cambridge University Press, 2013), 218.

collapsed into each other. That's why the process of rubbing seemed so appropriate. It brings up a lot of memories, and it's also very physical.”²³

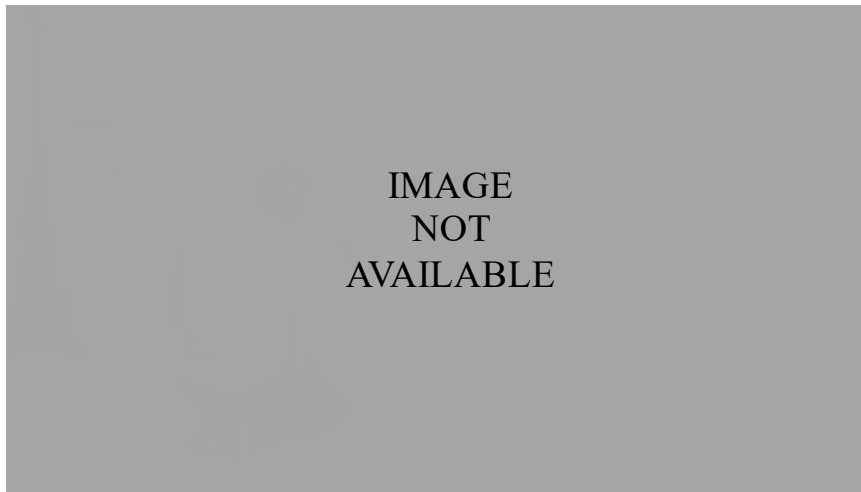


Figure 18. Do Ho Suh at work on *Rubbing/Loving*, 2016. Production still from the series Art21 Exclusive.

Suh’s frottage practice and associated meaning resonates with my processes and what they might be *doing*. The genesis of my sheet-drawing practice is also based on feelings of loss and the need to remember loved ones.

The physical process of caressing and holding influences the space and time of making, facilitating access to a state of recollection for me. Due to 2020 Covid lockdown restrictions, I was unable to be with Dad to care for him in his house or be with his body when he died. While he was held at a distance without adequate ritual, the ornaments as objects – representing closeness and holding – came to stand in for my farewelling him. I can use them to connect myself to him by performing my own ritual (over and over) of saying goodbye.

Anna Barriball is an artist who uses everyday overlooked objects in her drawing practice, often drawing directly onto them or frottaging their surfaces using graphite and paper. Kunsthau Pasquart director and curator Felicity Lunn writes of Barriball’s practice, “She regards the domestic environment as an extension of ourselves, including what is unseen, felt or perceived. [She sees it as] also inextricably connected to memory in her work, particularly the feelings and fantasies of childhood.”²⁴ I find a connection to this idea of the domestic space and its contents being symbolic of ourselves and our memories within my own practice, with my use of the ‘stand-in’ second-hand ornaments and sheets.

²³ Julian Rose, “Do Ho Suh Discusses Rubbing/Loving,” *Art Forum*, January 19, 2017, <https://www.artforum.com/columns/do-ho-suh-discusses-rubbing-loving-232421/>

²⁴ Felicity Lunn, “Anna Barriball,” The Kunsthau Biel, 2019, <https://www.pasquart.ch/en/event/anna-barriball/>.

An example of this is when I purchased the replica of my grandmother’s ceramic donkey ornament, mentioned in Chapter 2, *Making the Drawings*. Uppermost in my mind at the time was a desire to handle the cluster of ceramic fruit and find out if they made the same sound when touched that I remembered from childhood. As I touched them again forty-plus years later in my own living room, I felt some understanding of the role memory and touch might be playing in my artwork. Regarding her drawing process, Lunn goes on to describe that Barriball’s “experience of time and endurance [is] integral to her drawings and sculptures. The passage of time is perceptible in the lustrous surfaces of her drawings.”²⁵

During my recent trip in January 2025 to the United Kingdom, I saw Barriball’s work, *Brick Wall* (2005) at the Tate Liverpool. A graphite rubbing of a real wall, the resulting work looked like a sculpture made of beaten metal, more like an object than a thin piece of paper.

According to art critic Sally O’Reilly, “Throughout Barriball’s work there are often accruals of time embodied within a single piece.”²⁶ Looking closely at her work and marvelling at how completely the graphite had transformed, smothered and articulated the drawing’s surface, and how long that must have taken, I felt a powerful sense of the work as a record of time.



Figure 19. Anna Barriball, *Brick Wall*, 2005. Photo taken by Catherine Thomson at the Tate Liverpool, 2025.

²⁵ Felicity Lunn, “Anna Barriball.”

²⁶ Sally O’Reilly, “Anna Barriball: Living and Breathing.” *Art Monthly*, no. 268, July (2003): 22. <https://research-ebSCO-com.ezproxy.aut.ac.nz/linkprocessor/plink?id=6f5fc934-c845-3881-a9f9-50a01db97781>.

Drawing-time

These considerations led me to a concept I will call ‘drawing-time’, an umbrella term that refers to a range of temporal elements identified through the evolution of my research. It includes the experience of being fully immersed in the time of making the drawing as it unfolds in the present; experimentation with duration and conditions like fixed time constraints; the use of rubbing to record information that serves to embed the memory of past events and actions in the drawing; and how repetitive actions of mark-making and erasure can record one’s state of consciousness and internal state over time.

CHAPTER 3: ERASURE, DISRUPTION AND OPEN-ENDEDNESS

This chapter will further explore some conceptual implications of drawing-time: including the use of erasure as a creative process; the notion of the drawing's relationship to the palimpsest as a record of events and actions; and the role of disruption in keeping the work in a state of open-endedness.

Erasure

This growing awareness that time could be an important theme in my drawing research led to the realisation that two distinct categories seemed to be taking shape. There were the sheet drawings that were subject to fixed time constraints (for example, to be made over three days, between the hours of 10am and 3pm), meaning there was a clear cutoff point for ending the drawing; these durational works were made under conditions that prescribed a definite start and finish. At the same time, I was starting to pursue a different path, my desire to wash a sheet drawing to see how much visual information might be lost, disrupting the one-way trajectory of accumulation.

I decided to put one of the drawings through the washing machine with laundry powder, as an erasure experiment. I had spent at least 50 hours on it and felt a thrill in potentially undoing this effort. The sheet retained a lot of graphite, just lighter, which led to the idea of drawing another layer over the top. Some weeks later, I put the sheet in the washing machine again and liked how the surface held onto previous iterations, like ghosts.



Figure 20. Photograph of a sheet drawing in automatic washing machine, mid-cycle, November 2024.

In 1953, artist Robert Rauschenberg asked the more well-known artist Willem de Kooning, whom he admired, whether he could erase one of his drawings to create a new conceptual artwork. Over two months and using numerous erasers, he rubbed out most of the graphite, ink, crayon and charcoal to create *Erased de Kooning Drawing* (1953), with faint partial traces remaining.²⁷ By using an eraser as his drawing medium, he added new layers; physically as well as conceptually.



Figure 21. Robert Rauschenberg, *Erased de Kooning Drawing*, 1953. Traces of drawing media on paper with label and gilded frame; 25 1/4 × 21 3/4 × 1/2 in. (64.14 × 55.25 × 1.27 cm) San Francisco Museum of Modern Art. Purchase through a gift of Phyllis C. Wattis © Robert Rauschenberg Foundation. Photograph: Ben Blackwell.

San Francisco Museum of Modern Art curator and writer Sarah Roberts, in her essay “*Erased de Kooning Drawing*” as part of the Rauschenberg Research Project, says “On another level, *Erased de Kooning Drawing* can also be read as evidence of an action or a recording of an event.”²⁸ This work is significant to my practice as it speaks to the idea that there is not just the drawing in front of us – within it lurks evidence of erasing actions: events have taken place and are embedded in the work. By deliberately taking away marks through washing, conceptual layers are added, expanding the work beyond the parameters of its literal making.

²⁷ San Francisco Museum of Modern Art, “Robert Rauschenberg, *Erased de Kooning Drawing*, 1953,” 2010, <https://www.sfmoma.org/artwork/98.298/>.

²⁸ Sarah Roberts, “*Erased de Kooning Drawing*,” *Rauschenberg Research Project*, July 2013, San Francisco Museum of Modern Art, https://www.sfmoma.org/essay/erased-de-kooning-drawing/Sarah_Roberts.

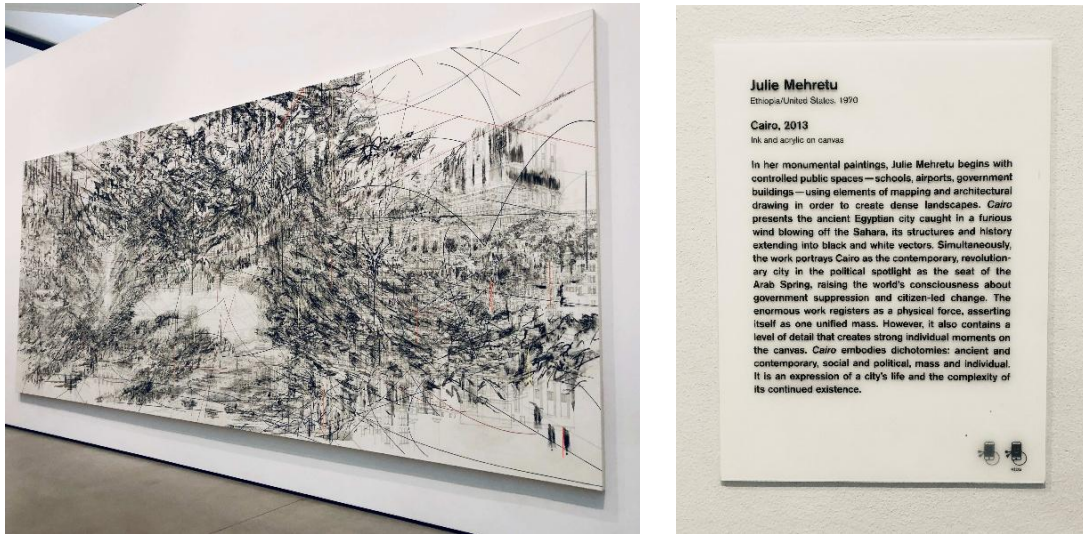


Figure 22. Julie Mehretu, *Cairo* 2013. Photo taken by Catherine Thomson at The Broad Museum, Los Angeles.

Artist Julie Mehretu employs drawing and erasure in her practice. Using ink and paint to draw she then uses an acrylic and silica mixture to conceal and remove information, before returning to draw again over the previous layer. Installation artist Siemon Allen describes Mehretu's process as paradoxical, a series of erasures that serve to construct the work. He states, "history is still not entirely rubbed out. Rather, it is reinscribed ... Erasure operates not as a destructive but as a generative force."²⁹ Echoing Mehretu's practice, in my process, rather than taking away, erasure through washing extends the work's layers, increasing the scale and depth of the drawing and keeping it alive (potentially unfinished) and open for further addition.

Writer Anna Gerber suggests "the trace of something left always becomes as interesting or significant as that which has been erased, and often more intriguing than what is clearly visible."³⁰ An outcome of employing erasure as part of the drawing process is that faint traces can become just as important as the newer emerging marks. On the washed sheet surface, the remnants and fainter traces appear just as significant as the darker, more recently applied marks, reiterating the idea of the palimpsest.

²⁹ Siemon Allen, "Destruction/Construction," in *Julie Mehretu: City Sitings*, (Detroit Institute of Arts, 2007), 51.

³⁰ Anna Gerber. "What Lies Beneath." Print: Krause Publications, (EBSCO Publishing, 2003)

The palimpsest

The layering of marks that occur through my ongoing cycle of washing away and re-drawing on the sheet could also be thought of as a version of a palimpsest. Gerber states “Just as an archaeologist infers ideas from material remains ... one can examine the palimpsest as an artefact that contains a history.”³¹ According to the *Merriam Webster Dictionary*, the historical definition of a palimpsest is “Writing material (such as a parchment or vellum) used one or more times after earlier writing has been erased.”³² A famous example is the Archimedes Palimpsest, discovered in 1906. The manuscript’s layers contain a tenth century copy of Archimede’s mathematical treatises which was then scraped back and rewritten in the 13th century as a Byzantine prayer book.³³ A contemporary example would be layers of graffiti drawn by street artists on the surface of a building.

Like the palimpsest, my washed sheet drawing is an artefact that contains traces of events and actions that have happened – as a record of time, it might be possible for the viewer to examine its layers like an archaeologist. The intuitive and non-hierarchical style of drawing combined with deliberate washing creates complexity and perhaps a mystery that invites attempts at solving.



Figure 23. A photograph of the Archimedes Palimpsest.
Source:<https://www.flickr.com/photos/medmss/4363999706/in/album-72157623423378080/>



Figure 24. A photograph of ‘palimpsest-like’ layers of urban graffiti in Point Chevalier, Tāmaki Makaurau Auckland, 2024.

³¹ Gerber, “What Lies Beneath.”

³² *Merriam-Webster Dictionary*, s.v. “palimpsest,” accessed April 21, 2025, <https://www.merriam-webster.com/dictionary/palimpsest>.

³³ Alison Flood, “Archimedes Palimpsest Reveals Insights Centuries ahead of Its Time,” *The Guardian*, October 26, 2011, https://www.theguardian.com/books/2011/oct/26/archimedes-palimpsest-ahead-of-time?CMP=Share_iOSApp_Other.



Figure 25. Catherine Thomson, Detail, layers of frottage graphite marks on a section of a washed bed sheet drawing, 2024.

Disruption

I became curious about the conceptual implications of attempting to disrupt drawing through washing, and how this disruption might broaden the act of drawing. The sheet drawing is an object that contains a record of events, but it also challenges the artefact's status as something only from the past. The repetitive cycle of drawing and washing – erasing-to-create – makes room for new layers of drawing and traces, keeping the work gesturing towards the future, and the drawing event as an active and archival site of trace memories.

Open-endedness

Artist Robert Morris stated in 1969 that art did not need to be a finished product, and that employing conditions that were not precisely determined in advance or that led to a definite result were what process art was all about, “chance, contingency, indeterminacy – in short, the entire area of process.”³⁴ He went on to say:

Under attack is the rationalistic notion that art is a form of work that results in a finished product ... what art now has in its hands is mutable stuff which need not arrive at the point of being finalized with respect to either time or space.³⁵

I can see that these conditions of chance as described by Morris are present in strategies that I use to create my own work, and that my processual approach is informed by artistic practices that deliberately pursue a state of open-endedness as an intent and goal.

Curator Kelly Baum offers the notion that “extending a work indefinitely into either space or time has proven a reliable way of deferring finish.”³⁶ She gives as an example the artist Gego’s work, *Reticularia* (1971–76), describing it as sprawling geometry, lacking a centre and any clear sense of beginning, middle and end. The work kept metamorphosing, as the artist gave away or sold parts of it. Of it, Baum notes, “Her drawings and three-dimensional constructions give the impression of remaining in process. Tentatively, they might still be adjusted. This tentativeness is a sign of life.”³⁷

My ongoing washed sheet work could be compared to this description of Gego’s work, which shares its formal qualities of ‘sprawling’, and lacking a clear ‘beginning, middle and end’. Subject to the ongoing cycle of washing and reinscribing, my works too seem open to being extended indefinitely into time.

³⁴ Robert Morris, “Notes on Sculpture, Part IV: Beyond Objects,” *Artforum*, April 1969, <https://www.artforum.com/features/notes-on-sculpture-part-iv-beyond-objects-210825/>. 54.

³⁵ Morris, “Notes on Sculpture, Part IV: Beyond Objects,” 54.

³⁶ Kelly Baum, “The Raw and the Cooked: Unfinishedness in the Twentieth and Twenty-First Century Art,” in *Unfinished: Thoughts Left Visible*, ed. Elisa Urbanelli and Anne Blood (New York: The Metropolitan Museum of Art, 2016), 209.

³⁷ Baum, “The Raw and the Cooked,” 209.



Figure 26. Gego (Gertrud Goldschmidt) installing *Reticulárea*, 1969, Museo de Bellas Artes, Caracas.

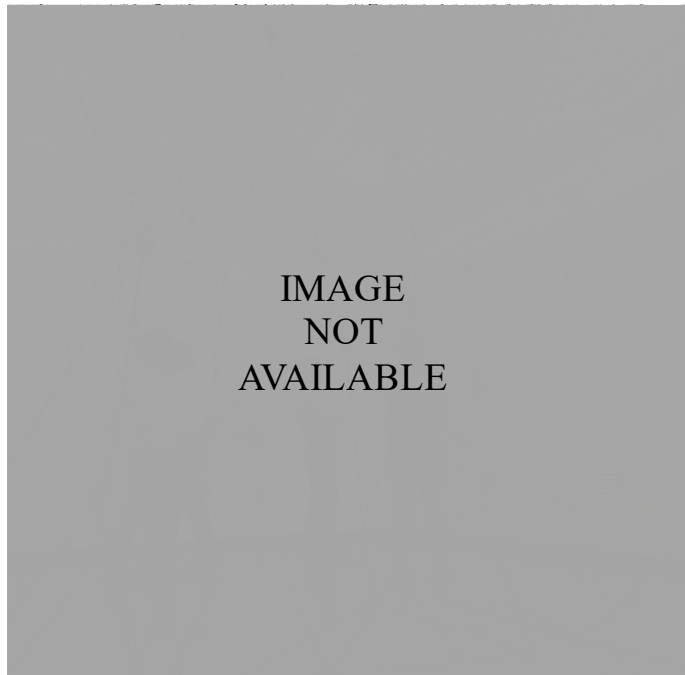


Figure 27. Gego, *Reticulárea*, 1969, Museo de Bellas Artes, Caracas.

Another artist whose process Baum considers an example of extending art indefinitely is Robert Smithson's work, who explored the idea of entropy. An example she gives is his work *Mirrors and Shelly Sand* (1969–1970), and how each time it is moved or reinstalled, tiny bits of sand and dust disappear from it.³⁸ Diffusion is an intended quality of the work. She states, "Smithson's predilection for entropy manifested itself in many ways, among them is a desire to reverse the process of completion, to literally undo or finish works of art."³⁹



Figure 28. Robert Smithson, *Mirrors and Shelly Sand*, 1969–1970
Source: The Warehouse Dallas Art Foundation.

³⁸ The Metropolitan Museum of Art, "Robert Smithson: *Mirrors and Shelly Sand*," n.d., <https://www.metmuseum.org/art/collection/search/689923>.

³⁹ Baum, "The Raw and the Cooked," 212.

There is an entropic quality to my chosen material of graphite: it sheds and is unstable, which is reinforced by my decision to force this process even further by deliberately washing the drawing.

Bryson suggests drawing might be viewed as a chess game, “in which each move successively cuts down on the available options.”⁴⁰ He quotes the landscape painter and writer Alexander Cozens, who sees drawing as:

A process of increasing constriction in ongoing time, binding line and mind into a knot that grows tighter and tighter. Every drawing that is made re-enacts the same fatal rhythm, following an open expanse (blank paper, empty sky) that gradually yields to a network of lines that close in on the drawing and pull the net tight, immobilizing the design.⁴¹

Although my bed-sheet drawing seemed to be expanding and evolving, each mark paradoxically represented a choice that ruled out other marks. That once blank expanse of sheet, full of potentiality, was gradually filling up, reducing the choice of space left to draw upon. The feeling of being locked in by the marks already made felt somewhat constricting, and the desire to escape this, to try and disrupt this advance was strong. Washing offered a material strategy to stop, reverse, perhaps even start over again.

Important within my collecting and finding methodology, the element of chance is also significant in my erasing-to-create process, speaking to themes of time and memory. When I consider the question: So why the need to wash and free up the drawing again? The answer, I think, might be that I do not want the cycles of drawing to end. If making the drawing represents a vigil, a ritual to remember, then ending might mean death or forgetting, and I wish to remain in the present.

⁴⁰ Bryson, “A Walk for Walk’s Sake,” 154.

⁴¹ Bryson, “A Walk for Walk’s Sake,” 155.

CHAPTER 4: THE DRAWING EVENTS AND THEIR SIGNIFICANCE

Between July 2024 and May 2025 there have been significant moments (drawing events) in the development of my drawing research practice. The first of these, realised during Visual Arts Talk Week in July 2024, involved critical discussion in a group setting with invited guest critic Aotearoa New Zealand artist Fiona Connor.

Visual Arts Talk Week

AUT studios

Thursday 25 July, 2024

Conditions:

- 20-minute presentation and conversation in Level 5 studio
- Critics panel: Fiona Connor (guest critic), Lucy Meyle and Layne Waerea
- 4 student participant presenters

Materials:

Bed-sheet drawing (double size)

Exhibition pins

Two ceramic ornament examples to aid discussion

The Talk Week event was an early presentation of the work being made within a drawing-event structure, although not conducted within a performance framework. The presented work comprised a large bed sheet drawing pinned to the studio wall, with the bottom third of it lying slumped on the concrete floor. The sheet had been drawn on (frottage), washed in a washing machine, dried, and then drawn over again. This cycle had been repeated twice. Two ceramic ornaments were passed around as examples of the origin objects used in the rubbing process.

I introduced the work's connection to my parents and the beginnings of this drawing approach, as told earlier in this document. The conversation addressed the idea of washing the work, the fact that it retained traces of previous marks, and that this implied the possibility that it might never be finished. The placement of the work in the space was also discussed: Fiona Connor raised the fact that she liked the idea of the sheet already existing in the shop as a three-dimensional work with its traces of wear. She could also feel a sense of loss within the sheet – the sheet resting half on the ground made it feel vulnerable to her, seeing the floor as an active space as opposed to the wall.

When I described the frottage process, one of the participants made a comparison to the sculptural process of mould-making, being split apart and unfolding around an object. I responded:

Yes, splitting apart and fragmentation and breaking down of the body is an important part of this, I think. With dementia and terminal illness, the body starts to regress, and the learned, everyday self-care practices disappear. Skin begins to leak while at the same time it is dehydrated. The body and mind lose balance, and identity fragments. Sheets become irretrievably stained, sometimes beyond laundering.⁴²

It was remarked that it felt like there was both an element of loss and a sense of attempting to reconnect in the work; grief as an impulse within the drawings giving a sense of accumulation and positivity, a way to redress a balance sought through daily ritual. Regarding the ceramic figurines, Fiona Connor asked if I intentionally collected unwanted and unloved things, which conceptually mimics my frottage process of caressing and showing the objects care.

This conversation connected the elements I was working with together: the frottage drawing method, found objects and the theme of loss. It also pushed me to think about exploring the physical act of drawing by introducing a performative aspect into my research, which I then started investigating in subsequent drawing events.



Figure 29. Drawing event: Visual Arts Talk Week. A photograph taken in the artist's AUT studio during setup. It shows a stage in determining the orientation of the work (later changed to 'portrait' orientation, resting on floor).

⁴² Transcript, "(my) Catherine Thomson, Response to Talk Week Conversation," 25 July, 2024.

Drawing event: *Edges and Thresholds*

Part of RELAY: Toi Ataata Visual Arts
Te Uru Waitākere Contemporary Gallery, Titirangi
Event-based installation project
August 17 – September 15, 2024

Conditions:

Six activation sessions (2–3 hours) over the four 'relay weeks' of the exhibition:

- Tue Aug 20, 10am – 1pm
- Sat Aug 24, 10am – 12pm
- Wed Aug 28, 10am – 1pm
- Mon Sept 2, 12pm – 3pm
- Wed Sept 11, 10am – 1pm
- Sat Sept 14, 10am – 1pm

Materials:

Assorted graphite
Recycled cardboard packaging for use as stencils (sourced from Titirangi village where possible)
One white second-hand (Op-shop) bed sheet
Spare sheet to protect table
1 x wooden shelf, 200mm x 300mm (edges painted to match RELAY colour scheme)
Wet wipes
Rubbish bin

The invitations to join me in activating the drawings were publicised via Instagram and Facebook. I also invited visitors passing through the exhibition on the day to collaborate; almost everybody I asked to join in did so. Participants ranged in age from toddlers to retired people. The drawing activations took place on a table tennis table (a *RELAY* support structure) in the exhibition space. I would set a timer on my phone to indicate the end of each 2–3-hour activation session. The drawing method used was frottage and tracing using cardboard packaging edges, encouraging intuitive mark-making rather than anything representational. With each activation there was some curiosity about the use of a bed sheet, which led to my sharing the story of the original drawing work I made in 2019. At times, poignant conversations were exchanged between us as we sat together drawing, often touching on themes of loss and memory.

One of the challenges of this durational drawing work was finding a satisfactory way for the sheet to be displayed when not in use (or waiting for use). Discussion that the work could have

a presence in the gallery in between activations, as if it was an entity that was ‘resting’, signalled a movement into duration. The idea of a shelf to hold the work in a folded state was settled on. This method of display became a significant turning point in my practice, serving not only the dual purpose of storage and presentation but also introducing a conceptual ‘holding’ aspect. After each drawing session, the sheet bearing its new marks was re-folded to the approximate dimensions of the shelf, and with each iteration a different rectangular ‘face’ at the top was revealed to the viewer. The stacked, folded edges at the sides allowed partial glimpses of the mark-making and residue hidden inside.⁴³ This mode of display spoke to incompleteness and fragmentation, with the potential to deny the experience of apprehending the whole work to the viewer.

Another significant development that arose from this experience was the desire to repeat the participatory aspect but with the ceramic ornaments, incorporating drawing tools with more personal significance in the next drawing event.



Figure 30. Drawing event: *Edges and Thresholds*. A photograph of two visitors (parent and toddler) participating on August 20.



Figure 31. Drawing event: *Edges and Thresholds*. A photograph of a visitor (adult) participating on September 2.

⁴³ “I can’t wait to see the whole thing” commented one viewer at *RELAY*. “You might not ever see it,” I responded teasingly.



Figure 32. Drawing event: *Edges and Thresholds*. A photograph of the bed sheet drawing 'resting' in the exhibition space between activations, showing a side view of the folds.



Figure 33. Drawing event: *Edges and Thresholds*. Series of photos of the evolving bed sheet drawing 'resting', taken at intervals throughout the durational event.



Figure 34. Drawing event: *Edges and Thresholds*. Partial view of the open bed sheet drawing on the final day of the exhibition, September 14. Image credit: Monique Redmond, 2024.

Drawing Event: Exhibition practice critique: three-day duration

L5 foyer, WM building, AUT
November 19–21, 2024

Conditions:

- Three sessions x 5 hours over three days (leading up to 20-minute EP critique session Thursday November 21)
- Tue Nov 19, 10am–3pm
- Wed Nov 20, 10am–3pm
- Thu Nov 21, 10am–3pm

Materials:

Assorted graphite
Used Op-shop bed sheet (unmarked, white, king size)
Custom-designed wooden bench 1800 x 600mm
Custom-designed wooden table 300mm x 300mm
Used pillowcase
2 x wooden shelves, 200mm x 300mm
Enamel bowl filled with water
White rectangular outline painted on floor, 200mm x 300mm
Bed sheet works: one fully open, displayed on wall, four folded on shelves
Exhibition pins
Small assortment of ceramic ornaments placed under small table
Drawing 'uniform' of shirt and pants

For this drawing event, I decided to confine my presence (drawing performance) to the Level 5 foyer area between 10am and 3pm.⁴⁴ Each day I set an alarm on my phone for 3pm to signal the activation end. I deliberately did not check the time during the activation sessions to avoid distraction and be fully present to the performative aspect of the work.

The installation components will be discussed in more detail in Chapter 6, but here I will note that the introduction of furniture and the creation of a designated space in which to perform the drawing labour for this event was a significant development.

A bench was located in the space for me to sit on, low to the ground to facilitate gathering around as a point of connection for any participants who would join me for this drawing event, and to lie down and rest on when I felt the need. A low table held an enamel bowl for rinsing hands of graphite traces. I wore a 'drawing uniform' during the activation of the work (shirt and pants from Kmart). Clothing was introduced as a new material condition during this event.

⁴⁴ I was permitted to use the toilet on the same level.

Functioning as a 'uniform', it allowed me to step into the time and space of the event, and then step out again, by changing back into my street clothes. The pale colour choice for the clothing was deliberate, as it would allow traces of graphite to mark my body and build up as a record of the drawing exchange.

At the end of each day, the bed sheet was folded and placed on one of the shelves to 'rest'. Hands washed, I changed back into my everyday clothes in my studio, leaving my performance clothes pinned up on my studio wall.

During the second day I made a discovery while resting on the bench, contemplating the washed sheet drawing hanging on the wall beside me. I found myself trying to work out the order of traces from the earliest through to the most recent layer – it was difficult. I also discovered, somewhat surprisingly, that I had no idea where the start of the drawing had been anymore. This felt significant to my research.

The drawing event dates and times of the activations were publicised on my personal social media accounts (Instagram and Facebook) and through verbal invitations, attracting about 11 participants, including fellow students and visitors from outside AUT.

Discussing the event afterwards with my supervisors, they fed back that a successful element was its durational nature evolving over the three days. It allowed responsive ongoing dialogue to occur, and for the work to unfold. The installation gave a sense of resting and waiting for something, an important stage in the development of the concept of 'drawing-time'. I shared that I would like to keep exploring the durational aspect, with the possibility of doing one on my own in an isolated space for a set time. Exploring these conditions was to become the next significant moment in my research.



Figure 35. Drawing Event: Exhibition practice critique: three-day duration. A photograph of participants activating the drawing with the artist on November 20. Image credit: Hana Carpenter, 2024.

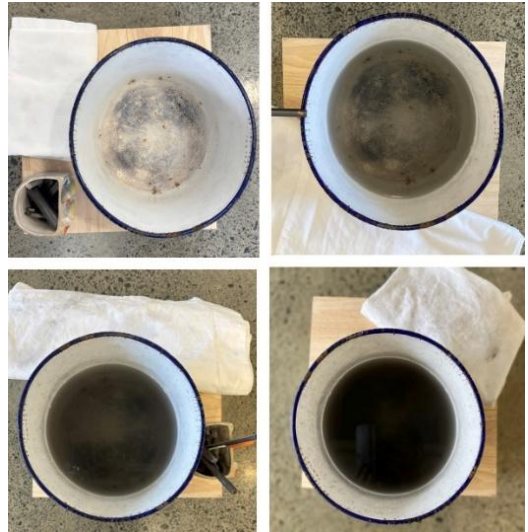


Figure 36. Drawing Event: Exhibition practice critique: three-day duration. A photograph showing gradual accumulation of graphite dust in the water from start to finish of the event.



Figure 37. Drawing Event: Exhibition practice critique: three-day duration. A photograph of the artist discussing the drawing with visiting participants on November 20. Image credit: Madeline O'Donoghue, 2024.



Figure 38. Drawing Event: Exhibition practice critique: three-day duration. A photograph showing graphite traces on clothing worn by the artist by the end of the event.



Figure 39. Drawing Event: Exhibition practice critique: three-day duration. A photograph showing graphite traces on pillowcase (used as hand towel) by the end of the event.

Drawing event: One-day duration

December 12, 2024
WM306 Studio

Conditions:

- Predicted duration, 7am-9.45pm (building open hours 7am-10pm.)
- Food and drink for the day supplied
- Try to avoid checking the time
- Using phone to take photographs to document progress permitted.
- Confined to the WM306 studio space, permitted to leave for water and toilet.

Materials:

Assorted graphite
Used Op-shop bed sheet (queen; flat; 100% polyester)
Custom-designed wooden bench 1800 x 600mm
Custom-designed wooden table 300mm x 300mm
Drawing 'uniform' of shirt and pants
Used pillowcase
Metal bowl with water
Small assortment of ceramic ornaments placed under small table

This solo drawing event in the L3 sculpture studio space allowed me to contemplate the aspect of time in my practice. I became less sure of any precise sense of time, relying instead on environmental clues as the day progressed.

Between drawing stints, I managed to have two naps – I was amazed, as the bench was hard. I made a 'pillow' out of the folded sheet drawing I was working on to rest my head upon. I woke up at one point still clutching a ceramic ornament to my chest. I am not sure how long I slept but perhaps half an hour each time – it could have been shorter or longer. Partway, I decided to turn out the overhead fluorescent lights when I wanted to rest, turning the lights back on for drawing: an example of new conditions evolving in response to the experience unfolding.

Although it was cloudy, I sensed the quality of light subtly changing as the day progressed. I had a sense of when lunchtime was, as I could see an increase in people out and about on the streets when I looked out of the window. I knew when it was after 5pm, as noises through the walls from the labs near me quietened. Later, when the sun had set and with my back starting to hurt, I decided to call it a day. I discovered it was nearly 8.30pm.

My outside life still tried to find a way into the space and time of making. Throughout the day I could periodically hear the quiet vibration of text messages coming in; taking some self-portraits, I noticed a photo sent by my partner of my dachshunds, waiting at home for me. I thought about this ‘outside life’, and how I had sliced out a chunk and given it over to these drawing conditions for this durational event. I liked the idea that this time cannot be used for anything else, and it could not be reclaimed. Through the experience of this solo drawing event ‘drawing-time’ as a concept continued to expand and deepen.



Figure 40. Drawing Event: One day duration. A self portrait of the artist resting between drawing activations (morning).



Figure 41. Drawing Event: One day duration. A self portrait of the artist preparing the sheet drawing for activation after resting (morning).

Drawing event: UK trip

December 27, 2024 - January 20, 2025

London; Exeter; Truro; Bath; Liverpool; York; Newcastle; Dumfries;
Glenfinnan; Inverness; Edinburgh; Glasgow

Flight from London to Los Angeles

Conditions:

- Materials for the work to be sourced in the UK, except for the graphite (brought from New Zealand)
- Buy second-hand bed sheet and ornament at the start of the duration in London, then more ornaments to be purchased from second-hand charity shops throughout the journey.
- Sheet drawing to be worked on while travelling as a passenger (car, train, plane).
- If possible, bring all ornaments and sheet drawing back to New Zealand.

Materials:

Assorted graphite

Op-shop bed sheet (king; flat; 100% cotton) sourced from Oxfam, Earl's Court, London

Ceramic ornaments, collected from many Op-shops visited throughout the trip

Large supermarket bag used to contain the mobile drawing 'travel kit'

Packet of wet wipes (to clean hands on the go)

This drawing event took place during a family overseas holiday over a three-week journey. It was carried out mostly in a car (except for a train trip from Edinburgh to London and then in the air from London to Los Angeles airport), with my personal space restricted by the edges of my seat. I kept most of the sheet in a plastic carry bag with a portion pulled out to work on using the ornaments (which were kept in the same bag). As we had a hire car, I had wet wipes and took care to contain the messy graphite from marking the upholstery and car interior. Unforeseen events, like my daughter getting an infected finger, meant some unexpected sites for carrying out the work appeared, such as a six-hour stint in an NHS waiting room waiting to see a GP. An interesting discovery included a user aspect – in the UK they do not seem to use a top sheet, just a fitted bottom and then a duvet to sleep under. So, there were not many top sheets without elastic to be found.

On reflection, I can see that the improvisational structure of making the drawing work ‘on the move’ had an impact on my overall practice. The pared-down, mobile ‘kit’ I used emphasised only what was essential to carry out the work. This felt like a significant development as it presented an alternative set of temporal and physical conditions for the making compared to the performance installation space that I had used for the previous two drawing events.



Figure 42. Drawing event: UK trip. Series of three photographs showing charity shops visited to source ceramic ornaments during the trip. From left: Liverpool; South Shields; and Kircaldy, Scotland.



Figure 43. Drawing event: UK trip. A photograph of four ceramic ornaments purchased on December 27, London.



Figure 44. Drawing event: UK trip. A photograph of the artist drawing in waiting room (York hospital GP department) on January 8.



Figure 45. Drawing event: UK trip. A photograph of the artist drawing while going through McDonalds drive thru, South Shields, January 10.



Figure 46. Drawing event: UK trip. A photograph of the artist drawing while on the plane (London to Los Angeles), January 19.

Ongoing daily drawing events

2020 - Present

At home

Conditions:

- Place: lounge
- Time of day: open
- Duration: open

Materials:

Assorted graphite
Assorted Op-shop bed sheets
Ceramic ornaments

This ongoing daily drawing practice takes place regularly. In the lounge at home, I have a stack of sheets ‘in progress’ that I like to dip into at random moments and times of day. For example, currently I am developing a new ‘erasing to create’ work that is washed every few weeks. At night I often work sitting on the sofa (with my dogs competing to lie on my lap under the sheet, a cup of tea and my current TV show playing), with a selection of ornaments and graphite sticks and pencils alongside.



Figure 47. Ongoing daily drawing events. A photograph of the artist's drawing tools and materials set up in the lounge at home.

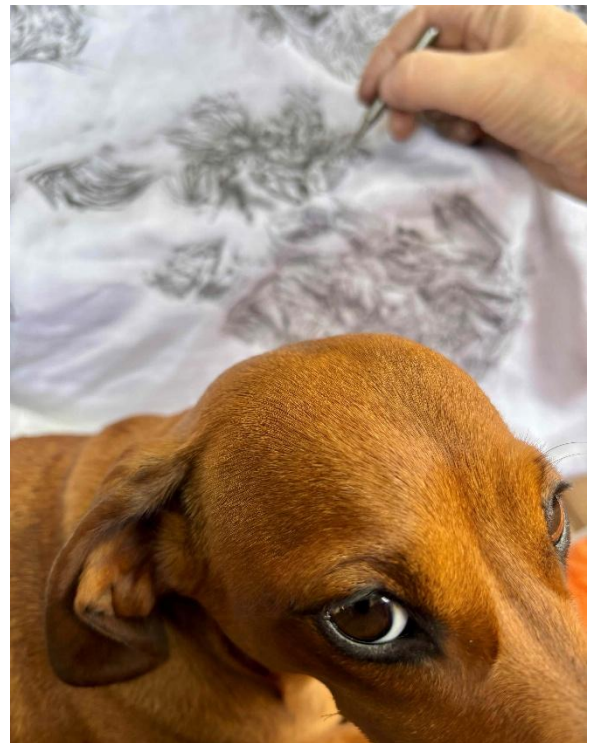


Figure 48. Ongoing daily drawing events. A photograph of the artist drawing in the lounge at home with dachshund assistant Mabel.

CHAPTER 5: THE DRAWING EVENT INSTALLATION

This chapter will examine the key components of the drawing event installations and their relevance to the performative nature of the activations. The implications of different modes of display for the bed sheets are discussed, along with the significance of furniture design within the space.



Figure 49. A photograph of the installation space on November 18 2024, the day before the start of Drawing Event: Exhibition practice critique: three-day duration.

The bed sheets

The display mode of the bed sheets within the drawing event installation follows two configurations: opened out completely and pinned to the wall or folded up to fit the dimensions of the wall shelf.

To display a full bed-sheet drawing, I hang it on the wall, secured by two exhibition metal pins or thin nails. Pinned up in this way, they can be installed and deinstalled – folded and packed away compactly – within seconds and with a minimum of fuss. This ability to move and intuitively respond within the installation aligns with the performative nature of the activations.

As it is important that the works are still understood as bed sheets, I choose not to frame them. Another reason for leaving them in this state is due to their material nature being in an ongoing provisional state, a pseudo ‘draft’ format that remains open to future actions.

As with artist Rachel Whiteread’s use of mattresses and domestic items as subject matter (mentioned in Chapter 2), artist Jannis Kounellis has also been an influence on my work, with his use of beds and door frames, objects that reference the human body.⁴⁵ The measurements of the various bed sheets I use connect to this scale of being human (double/queen/king-sized). The presence of a fully opened sheet, its top edge pinned on the wall just above head height is meant to evoke an awareness in the viewer of their own body in the space.



Figure 50. Jannis Kounellis, *Untitled* 1969. Photo taken by Catherine Thomson at the Tate Liverpool, 2025.

⁴⁵ Philip Larratt-Smith, Rudi Fuchs, and Jannis Kounellis, *Jannis Kounellis*, London: Phaidon Press, Ltd, 2018. 80. “Kounellis’s procedure doubles as a form of measure and an act of relation, with the door (a metaphor for the human figure, like the bed).”

Folding and its implications

The folding of the sheet has a number of implications to examine in relation to my practice. For my durational work *Edges and Thresholds* at *RELAY* (Te Uru, August 2024), folding the sheet originally served as a way for the drawing to ‘rest’ in between activations, while still being present in the exhibition space. For the work to sit neatly within the dimensions of the shelf, I experimented with a variety of folding methods, finally deciding that devising a ‘folding guide’ would be helpful. Using white paint, I traced an outline of the shelf on the concrete floor in front of the bench - a rectangular template to use as a tool in my process. I also liked the presence of the understated outline that could be easily overlooked but which I was aware of being an important part of the installation.



Figure 51. A photograph of the ‘folding guide’ outline, for *Drawing Event: Exhibition practice critique*: three-day duration, painted November 18, 2024.

This folded mode of display meant that only a part of the sheet was revealed to the viewer while resting: the top and the accordion-like layers on the sides. It ‘changed’ the receiving of the work, challenging expectations of what one might expect to see but also suggesting that something else was still to come.

The folded work embodies presence and absence at the same time. As the drawing evolves and changes with each activation, so does the appearance of the folded sheet on the shelf; a different, denser part of the drawing is made visible each time. Another notable aspect of

folding is its relation to one's own body. When performing the folding it is impossible to remain clean; through this action there is an exchange – the drawing marks you back. Just like the frottage drawing process with the ceramic ornaments, one must hold the sheet close to one's body, intimately embracing it as one performs the folding.

The action of unfolding and refolding became an important ritual to start and end the activations and has continued to be part of drawing events within each installation.

Furniture

The wooden furniture used within the drawing installation has been inspired by a number of sources. The simple plywood shelves were originally created in keeping with the overall aesthetic of the *RELAY* support structures at Te Uru, which was a combination of bare and painted plywood furniture. I continued this plain functional aesthetic when designing the bench and table for the Exhibition Practice drawing event. I drew inspiration from the furniture and props utilised by Taiwanese American artist Lee Mingwei in 'participatory installations'⁴⁶ such as *The Mending Project*, 2009–present,⁴⁷ and in Marina Abramović's solo performance work, *The House with the Ocean View*, 2002.⁴⁸ Both performance works featured utilitarian wooden furniture, serving as a supporting role and props for actions and exchange.



Figure 52. Lee Mingwei, *The Mending Project*. Source: leemingwei.com

⁴⁶ Irina Aristarkhova, *Arrested Welcome* (University of Minnesota Press, 2020).

⁴⁷ Fine Arts Museum of San Francisco, "Lee Mingwei: Rituals of Care," n.d., <https://www.famsf.org/exhibitions/lee-mingwei>.

⁴⁸ Naomi Martin, "Iconic Artworks: Marina Abramović's Performance *The House with the Ocean View*." *Artland Magazine*, September 11, 2020.

IMAGE
NOT
AVAILABLE

Figure 53. Marina Abramović, *The House with the Ocean View*, 2002.
Source: Sean Kelly Gallery, New York.

The bench

I wanted the dimensions of the central sitting/resting drawing bench platform to relate to human scale: I researched the dimensions of the average coffin⁴⁹ and settled on 1800 x 600mm as ideal human/body proportions for the bench top. A door-sized timber pine panel was purchased to make the bench from (with any leftover wood to be used for the accompanying small table), which was constructed with help from the AUT 3D Lab technicians.

Designed specifically with low legs, it was important that the bench not be mistaken for a table, as I was going to be spending time sitting and lying on it. I needed this structure to reference a bed-like form; similarly to the presence of the hanging bed sheet, I wanted to reinforce a sense of the human body within the installation. The bench would function as a kind of anchoring place for my body to dwell. Seated while making the drawings, it was also somewhere for me to lie and rest, possibly evoking one's mortality through the fit-for-purpose dimensions.

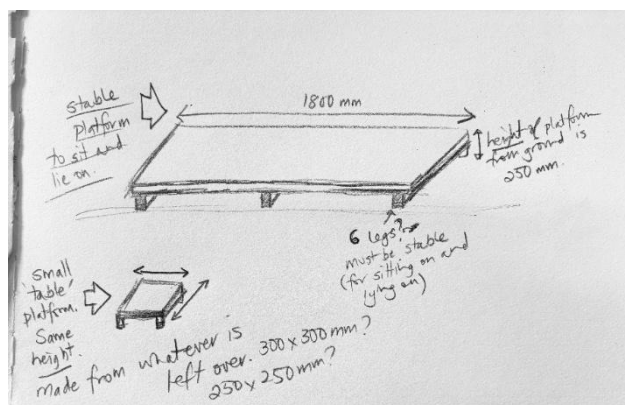


Figure 54. A photograph of the artist's design idea for the bench and table used in the installation, sketched November 12, 2024.



Figure 55. A photograph showing a closer view of the bench sitting within the installation for Drawing Event: Exhibition practice critique: three-day duration.

⁴⁹ Carried Away, "Size Chart: Carried Away Coffins New Zealand," 2025, <https://www.carriedaway.kiwi.nz/size-chart?srsId=AfmBOoqAZ4fCwPrLNSdUJ3pVxBIFDK8TSsIjv2Fj-nfP2iJPR1cgZn0f>.

The table

The small square table was first seen as a useful way to use up the extra wood from the bench; its dimensions are 250mm x 250mm. As I intuitively played around with the installation layout and what was needed in the space, I decided I would put the bowl of water and cloth for washing my hands on it. Locating these objects on the solid, plinth-like structure helped reinforce a sense of ritual importance. After some consideration about what to do with the ceramic ornaments, it seemed like a practical idea to keep a selection of these ‘drawing tools’ stored underneath ready for use. Sheltered under the table, they would be safer from being accidentally kicked or stepped on, and this small, delineated space also served to set a useful limit to the number of ornaments it could fit. Also, tucking the ceramic ornaments away meant they would not be apprehended immediately by the viewer. This placement could also provoke a sense of the uncanny (are the figures hiding?) and normality being reversed (surely ornaments go on top of the table).



Figure 56. A close-up photograph of the small square table with enamel wash bowl and ornaments stored underneath ready for use. Image credit: Hana Carpenter, 2024.

Wall shelves

The two wall-mounted wooden shelves sit either side of the hanging bed sheet drawing displayed on the wall. They are made to the scale of the folded sheet. Situated just below eye level, they allow the viewer to see the top and sides of the folded sheet works on display. I am pleased with the balance they contribute to the installation; they symmetrically flank the wall sheet almost as protectors, and their materiality relates to the wooden solidity of the bench. Art historian Imogen Racz talks about the experiential and material nature of installation art, stating:

Unlike photographs and films, where the viewer's experience is controlled ... an installation is material, with the substance made from the everyday, around which the viewer moves. There is a spiritual displacement in the viewer so that what was everyday is now perceived in a different way.⁵⁰

In my drawing event installations, the intention is to create a sense of a ritualised space to facilitate drawing-time; where one can enter to observe and/or move within to activate the drawing process. With the creation and arrangement of installation-specific furniture, the discarded domestic objects have their value elevated and are given status as integral components and tools for performance.

A note on the presence of loss

Within the installation, the underlying theme of loss is evoked. The white sheet alludes to a burial shroud (the 'winding sheet' by another name). The bench is modelled on dimensions reminiscent of a coffin. Graphite, representing carbon—a fundamental component of the human body—suggests the colour and dispersible nature of ashes. Throughout the reshaping and evolution of the drawing events the origin events of loss and grief have remained a fundamental underpinning to the work, evidenced by the enduring use of these materials.

⁵⁰ Imogen Racz, *Art and the Home: Comfort, Alienation and the Everyday*, (London: I. B. Tauris & Company, Limited, 2015), ProQuest Ebook Central, 168.

FINAL EXHIBITION

Thinking and Preparation

While I was planning my final exhibition I used a free app on my mobile phone called ‘Photo Layers’ to collage different installation ideas onto a photograph I had taken of Gallery 2. This was helpful as it allowed me to ‘rapid prototype’ various ideas to see how they might look in the space, in a time efficient way. Another advantage of this approach was that I didn’t waste energy and materials making prototypes that I might not end up using. In meetings with my supervisors, it proved useful to have these visual mock-ups of different possibilities I was thinking about as part of our discussions.

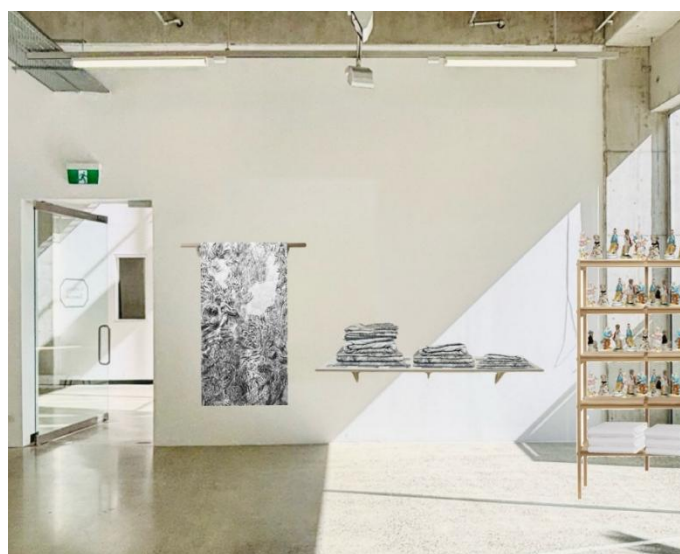
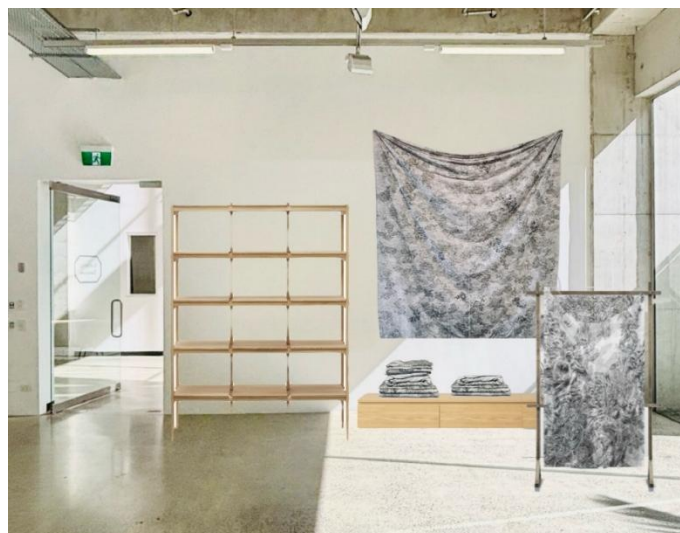


Figure 57. Two Photo Layers app mockup images showing potential ideas for the Repository installation in Gallery 2, Ngutu Kākā Gallery.

Resting Structure

A new piece of installation furniture I created for the final exhibition was the ‘Resting Structure’, which was intended to offer a new direction for hanging and displaying an unfinished sheet drawing. I took a rough sketch to discuss with the technicians in the 3D lab and we made a prototype from wood scraps. Closer to the exhibition we made a second matching one so there would be a resting structure for both areas. Jutting out at 90 degrees perpendicular to the wall meant the work could be read as something other than a conventional finished canvas on the wall; the message being ‘this work is not done; it remains in process’. This new furniture had a role; it was for unfinished sheet works to ‘rest’ on, in between activations. The function of the shelf in this iteration of the installation evolution thus became more final – its evolved role was now to be the holder for works subject to a defined finish.

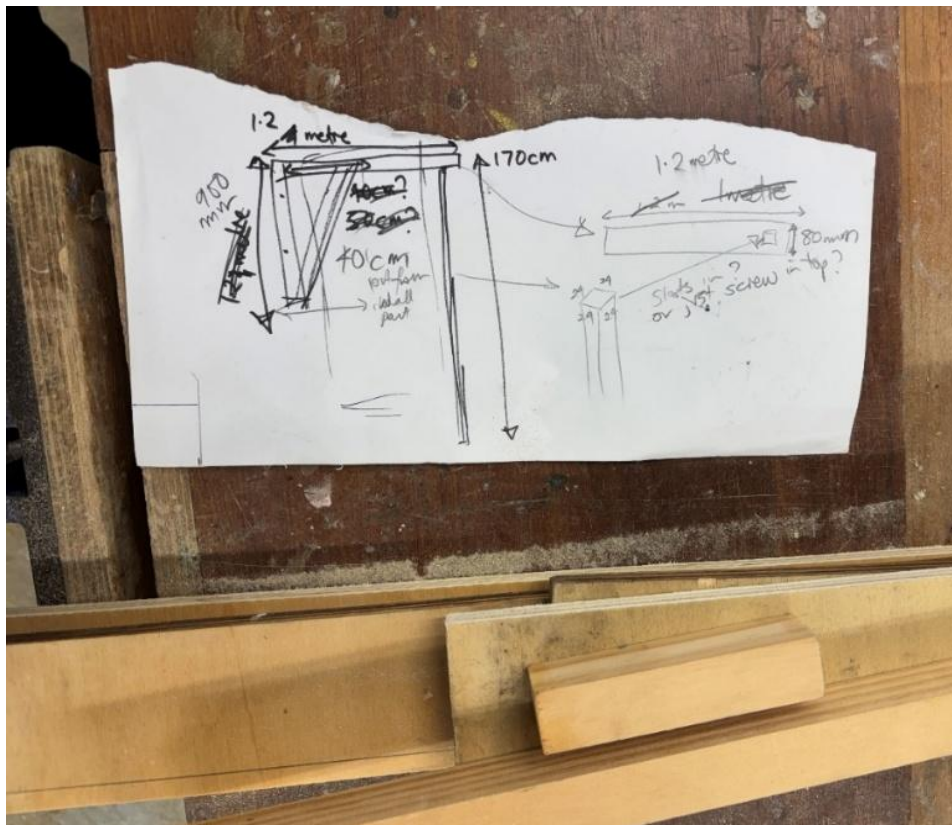


Figure 58. Image showing scrap wood and the rough sketch on paper used to discuss the resting structure idea with the technicians in the 3D lab.

After discussing the resting structure prototype with my supervisors, it made sense to make two; one for the washed sheet drawings in the Repository and one for the developing sheet drawing in the Drawing Event area.

During the exhibition, at the end of each activation session the sheet drawing was hung up to 'rest'. This resting structure in the foyer functioned as display as well as storage; the drawing's progress and daily accrual of marks over the duration of the event able to be accessed by the passing viewer even when the artist was absent.



Figure 59. Image shows the sheet drawing progress as displayed on the resting structure in the Drawing Event area Thursday June 19, 2025.

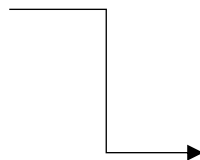


Figure 60. Image shows the further sheet drawing progress as displayed on the resting structure in the Drawing Event area Tuesday June 24, 2025.

The positioning and layering for the sheet works on the resting structure in the Repository was done intuitively during install in the gallery space. I laid more than I needed out on the gallery floor and played around with the folding and order of them until it felt right. I left a few out that were double ups of same sized sheets. Putting them all on the structure looked too bulky, so I decided a representation of the washed sheet works was more important rather than feeling the need to show everything I had done over the year. Presenting these works as partially folded and layered up allowed fuller glimpses than the tightly folded shelf works, but not as much as had been displayed during EP, which had been fully opened out and pinned to the wall.



Figure 61. Image showing the washed sheet works laid out during install on the Gallery 2 floor during the intuitive sorting of them for the resting structure.



Figure 62. Image showing the washed sheet works hanging on the resting structure, beside the completed durational shelf works.

Large shelf unit

The ready-made Lundia shelf unit in Gallery 2 was sourced second hand from Trade Me. It was used as storage and display in the Repository for over 200 ornaments collected between July 2024 and June 2025. This functional type of shelving was chosen due to its reputation as the ubiquitous fitout of choice for workplace file storage, gesturing towards the notion of the ornaments as ‘drawing tools’.



Figure 63. Image showing a closeup view of some ornaments ‘(drawing tools’) on the Lundia shelving unit in the Repository. Image credit: Monique Redmond.

Labels

With help from technicians, I made screen printed 'laundry' labels on cotton fabric, using graphite coloured textile ink I created from a mixture of black and silver. I then handstitched them on to each of the folded sheet works on the shelves in the Repository. The affixing of these labels was intended to reinforce the sense that the sheet works were completed and 'shelved', with no further work to be done on them.

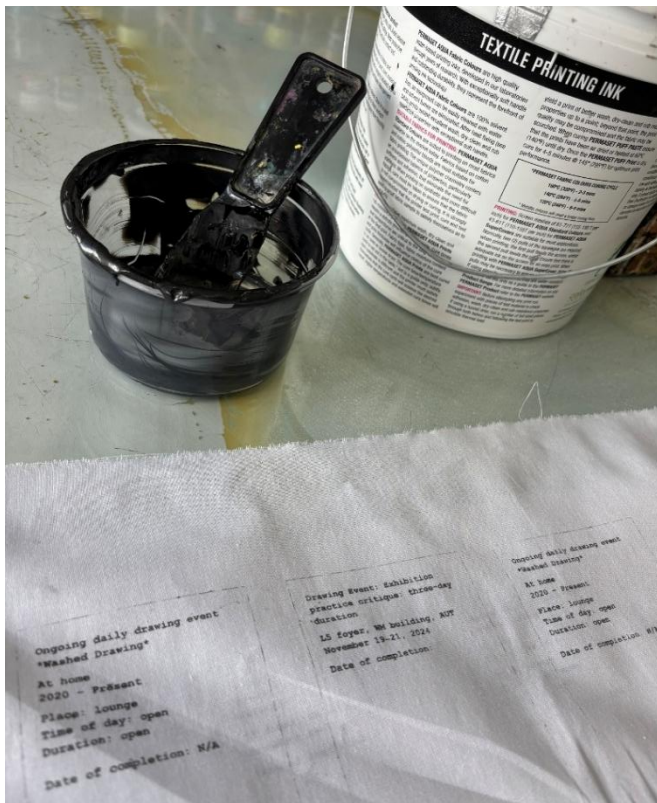


Figure 64. Image taken during the screen-printing process of creating the labels.



Figure 65. Image showing a closeup of a label stitched to a folded sheet work in the Repository. Image credit: Monique Redmond.

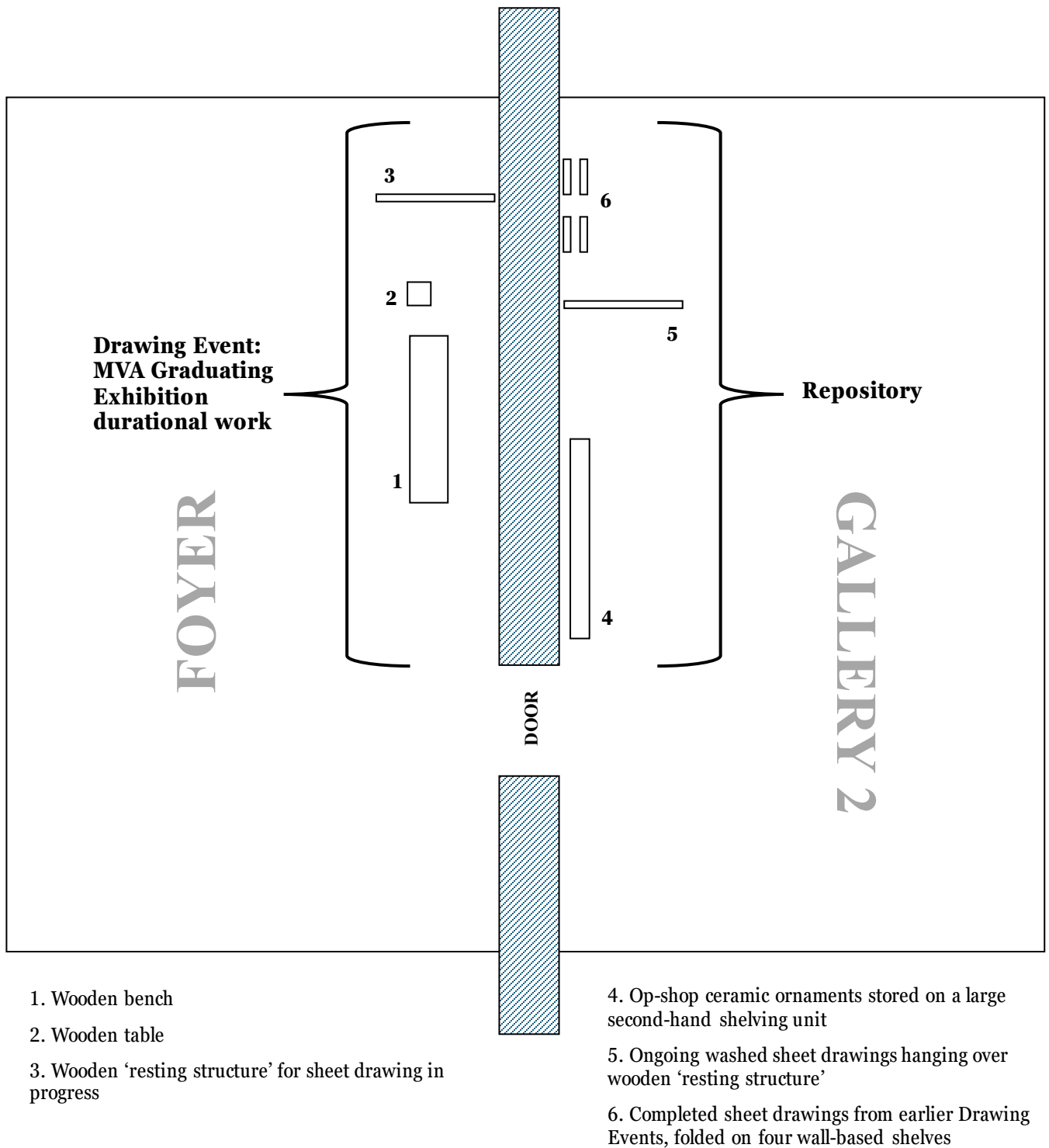


Figure 66. A diagram showing the installation plan for the for *A Distant Vigil: An Exploration of Memory and Loss Within Drawing-time and Space*: MVA Graduating Exhibition in the foyer and Gallery 2, Ngutu Kākā Gallery, June 2025.



Figure 67. Image showing the installation space for the Drawing Event: MVA Graduating Exhibition durational work in the Ngutu Kākā Gallery foyer, June 2025. Image credit: Paul Chapman.



Figure 68. Image showing the installation space for the Repository in Ngutu Kākā Gallery 2, June 2025. Image credit: Paul Chapman.

A Distant Vigil:

An Exploration of Memory and Loss
Within Drawing-time and Space

My research is carried out through a performative drawing practice, utilising the simple act of rubbing second-hand ceramic objects – using graphite – onto sheets. This drawing process was first carried out in 2019. With my Dad's permission, I used Mum's things (for example her brush, trinkets, jewellery, etc.) from her dressing table after she had died of dementia. Dad had recently received a diagnosis of cancer, and I was looking after him in Tauranga while he recovered from some surgery. Each night, while dinner was cooking, I would make the object tracings with a sheet slung over my shoulder as we watched *The Chase* on TV together. This practice became a ritualised act within the space of keeping company.

The second iteration of sheet works was started just after the beginning of the first Covid-19 pandemic of 2020. A week into lockdown isolation, Dad suddenly started going downhill fast as the cancer got the upper hand. I began making the tracings again at my home here in Auckland, using sheets we had in the cupboard and some vintage porcelain ornaments that I had been collecting. Unable to travel and be with him, repetitively working on these sheet works seemed to help channel my grief and sense of powerlessness in some form of ritual that recalled the companionable time we had shared together a year earlier, as I made that first drawing in front of the TV.

Throughout the Master's project, I have returned to making these types of drawings again.

Catherine Thomson

Instagram [housebound_art_club](#)
[cthomson_art](#)

Facebook [Housebound art club](#)

Master of Visual Arts Graduating Exhibition
Catherine Thomson



Figure 69. Outside cover of A4 room sheet guide for *A Distant Vigil: An Exploration of Memory and Loss Within Drawing-time and Space*.

Drawing Event: MVA Graduating Exhibition durational work

Ngutu Kākā Gallery foyer,
WM building, AUT
June 16-24, 2025

Conditions:

- Solo drawing event
- Mon June 16, 10am-2pm
- Tue June 17, 10am-2pm
- Wed June 18, 10am-2pm
- Thu June 19, 10am-12pm
- Sat June 21, 10am-4pm
- Mon June 23, 10am-3pm
- Tue June 24, 10am-3pm

Materials:

- Assorted graphite
- Used Op-shop bed sheet (unmarked, white)
- Wooden bench
- Wooden table
- Wooden 'resting structure' for work in progress
- Used pillowcase
- Enamel bowl filled with water
- Small assortment of ceramic ornaments
- Drawing uniform of shirt and pants

This drawing event is the latest in a series that have taken place during my research. I will be based in the Ngutu Kākā Gallery foyer and the Repository in Gallery 2 at the times listed above.

The installation space allows for 'drawing-time': an umbrella term that refers to a range of temporal elements identified through the evolution of my research. It includes the experience of being fully immersed in the time of making the drawing, as it unfolds in the present - experimentation with duration and conditions like fixed time constraints; the use of rubbing to record information that serves to embed the memory of past events and actions in the drawing; and how repetitive actions of mark-making and erasure can record one's state of consciousness and internal state over time.



I am drawn to finding and collecting objects already embedded with a history, particularly those that show traces of wear, breakage and repair.

For practical reasons we did not end up saving many of Mum and Dad's things when they died, and the house was sold.

I think about my motivation for what I am drawn to collecting and using as tools in my drawing. Perhaps I am trying to bring back what has been lost – not just the heirlooms, but my loved ones too.

Repository

The term repository may be described as:

1. a place or container where something is deposited or stored
2. one that contains or stores something immaterial*

This repository space holds:

Op-shop ceramic ornaments collected between May 2024 and June 2025 (for use as drawing tools) stored on a large second-hand shelving unit. These have been sourced through a 'speculative finding' process, which embraces curiosity, chance and the accidental.

Ongoing washed sheet drawings (hanging over wooden 'resting structure'). These works remain open-ended, subject to a continual drawing-washing-drawing-washing process. This repetitive cycle of drawing and washing – erasing-to-create – makes room for new layers of drawing and traces, keeping the work gesturing towards its future.

Completed sheet drawings from earlier Drawing Events (folded on wall-based shelves). These sheet drawings have been subject to fixed time constraints, meaning there has been a clear cutoff point for ending the drawing. These durational works were made under conditions that prescribed a definite start and finish.

Memory, absence and time.

*"Repository." Merriam-Webster.com Dictionary, Merriam-Webster.



So why the need to wash and free up the drawing again?

The answer, I think, might be that I do not want the cycles of drawing to end. If making the drawing represents a vigil, a ritual to remember, then ending might mean death or forgetting, and I wish to remain in the present.

Figure 70. Interior of A4 room sheet guide for *A Distant Vigil: An Exploration of Memory and Loss Within Drawing-time and Space.*



Figure 71. Image showing the artist activating the Drawing Event: MVA Graduating Exhibition durational work in the Ngutu Kākā Gallery foyer, June 2025. Image credit: Paul Chapman.



Figure 72. Image showing the artist preparing the sheet drawing during the Drawing Event: MVA Graduating Exhibition durational work in the Ngutu Kākā Gallery foyer, June 2025. Image credit: Paul Chapman.



Figure 73. Image showing a pause during the activation of the sheet drawing during the Drawing Event: MVA Graduating Exhibition durational work in the Ngutu Kākā Gallery foyer, June 2025.



Figure 74. Image showing the installation 'resting' between activations of the Drawing Event: MVA Graduating Exhibition durational work in the Ngutu Kākā Gallery foyer, June 2025. Image credit: Monique Redmond.

Evolving nature of the Drawing Event

Throughout the durational Drawing Event I used all the ornaments several times. When I got through the small batch I had been using in the foyer I took them through to the Repository and exchanged them for a new lot. Over the duration of the exhibition, they became a focus of many conversations with the viewing public prompting reminiscences of childhood memories, grandparents and family heirlooms. Inspired by this development I started to ask visitors to the Drawing Event to choose an ornament from the shelves to bring me to use in the drawing I was working on in the foyer space. Many seemed delighted by this invitation and spent time choosing carefully before delivering the chosen piece to me, often with a chat about their selection. I valued this unexpected outcome and the opportunity it gave to discuss personal stories with others, reinforcing that the importance of memory and the experience of loss is a universal human experience. It also confirmed to me the evolving nature of my expanded drawing practice and its ever-present open-ended nature; even in the ‘final’ examination exhibition the process was still up for change and revision.



Figure 75. Image showing the artist in conversation with visitors in the Repository on opening night of the exhibition. Image credit: Monique Redmond.

CONCLUSION

I have come to view this project as the third phase in my expanded drawing research, where the first iteration of this frottage-based drawing practice set out to honour my mother and her possessions. The second phase responded to the restricted conditions of the Covid-19 lockdown, where I employed drawing to soothe the grief of losing my father. By returning to these methods of drawing again, I have been able to explore the connections that collecting objects and using expanded drawing practices can have with a personal experience of time, loss and memory.

Through this Master's research, with my choice to use second-hand ceramic ornaments and bed sheets, I discovered that my drawing process is intimately connected with memory and time. The employment of my frottage technique, which requires holding and touching, speaks to a sensory connection between mind and body. I recognise speculative finding as a key methodology by embracing chance in the process of collecting objects, not for their rarity or value, but for their potential as drawing tools. Another important methodological strategy that grew out of my practice was the exploration of erasure through cyclical washing and re-inscribing, not only physically altering the drawing's surface but conceptually creating a record of events and actions.

Over the year, the evolution of the series of drawing events has enabled me to investigate performance, participation and installation, which opened up new avenues for experiencing 'drawing-time' and the performative aspects of the making. Through each drawing event I got the valuable opportunity to 'try things on for size', such as inviting participation, creating furniture and purpose-built installation, and experiencing a variety of self-imposed conditions, which included restrictions and duration. Theoretical and contextual research allowed me to recognise familiar themes and threads between my process and the artistic practices of Do Ho Suh, Anna Barriball, Rachel Whiteread, Julie Mehretu and Gego. Also impactful was embracing open-endedness and questioning, as well as letting a state of unfinish be a valid condition and goal of the work.

Most profoundly, I have formed a deeper understanding of my process through the concept of drawing-time; the performative nature of working across durations, and the repetitive actions and sensory application of media (graphite) through frottage and touch. Drawn to bed sheets and nostalgic ceramic ornaments, I have discovered an intimate connection between the discarded things of everyday life, loss and memory.



Figure 76. A photograph of a moment that portrays the artist absorbed in her work, taken during Drawing Event: Exhibition practice critique: three-day duration. Image credit: Hana Carpenter.

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