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## Light Drawn Meditation

May 10 2019

Auckland University of Technology

Art & Design

A thesis submitted to Auckland University of Technology in partial  
fulfilment of the requirements for the degree of Master of Visual  
Arts

## Abstract

This paper explores my own art making practice and its overlap with my meditation practice, looking at the emergence of meditation as “thoughtless” action as I make through drawing and animating. By entering a meditative state while drawing/animating, I am able to make without overly thinking, being completely immersed within the process. Making 16mm scratch-films and cells while in this state, I aim to create a meditative space where viewers become as immersed in the work as I do while making it.

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## **1      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.”

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## **2      ACKNOWLEDGEMENTS**

Many thanks to my primary supervisor, James Charlton, my secondary supervisor, Nova Paul, and AUT University.

### 3 INTRODUCTION

This practice-based research project explores how meditation emerges from my drawing practice and how I can inspire a meditative reaction from an audience when viewing my work.

I will be looking at the mediation techniques I have learnt during my childhood and adolescence. Going through the Buddhist practices of Vipassanā and Samadhi, looking at how they have informed my current meditation practice.

I will analyse both my drawing and meditation practice, looking at how they are linked. Exploring my process of meditating within spaces and basing my drawing on my experience of that meditation. Studying my drawing practice itself and how to view it as a form of meditation. Also analyzing the meditative qualities of my work once it is installed, focusing on how projected light, simple images, sound and movement all affect the meditative experience of the viewer.



## **4 MEDITATION**

### **4.1 MEDITATION IN YOUTH**

My meditation practice originates primarily from growing up Buddhist and participating in prayers and traditional meditation. From a very young age, I would take part in group prayers, listening to and repeating long sets of chants for about 30 to 60 minutes, which at 5 years old felt a lot longer. Similarly, with meditation, having to sit and do nothing for about 30 minutes felt excruciatingly monotonous and boring. Like most children, I would have to find distractions to occupy myself so I wouldn't be overwhelmed with boredom. I did this by either falling asleep or focusing my attention on the many offered candles and incense sticks that adorned the Buddha shrines in the temple. The light of the candles and the smoke of the incense were interesting enough for me that I would stare at them during prayer, completely enthralled. I would squint while looking at the candles, contorting the flame in my vision and burning that light into my retina, letting the after image of the flame linger in my eye every time I blinked. Similarly, I would intently watch the smoke emitted from the incense sticks, following the strings of smoke as they twisted and writhed until the smoke faded from my vision but the movements remained in my mind. I continued this practice of watching the smoke and flame to deal with these prolonged periods of time and as a result, these prayer sessions were no longer an arduous chore to get through, but rather a calming and relaxing experience.

Unbeknownst to me, this task of focusing my mind entirely on the smoke or flame was essentially a form of meditation, and this specific type of meditation was one that would go on to inform my practice of mixing meditation and art making.

### **4.2 TRADITIONAL MEDITATION — VIPASSANĀ**

Vipassanā is a form of meditation that has different meanings and philosophies connected to it. In this section, I refer to techniques that I learnt in my teens. This

way of meditating was my first real attempt at what could be considered traditional meditation and continues to be part of my meditation practice today.

My introduction to Vipassanā could be considered as being thrown in the deep end. I participated in a ten-day meditation retreat that involved no interaction between the other participants, no touching, no talking, and no eye contact. Along with that, outside of walking, eating, bathing, and sleeping, no activities such as reading or writing could take place. At this point, even without meditating I was left alone with my mind for ten days straight.

Every day within the 16 hours we were awake, 12 hours were dedicated to meditating. The techniques started simply with first only focusing on breathing, having a consistent breathing pattern and only focusing on keeping that rhythm. This was followed by a core technique of Vipassanā that involved focusing on the body and the minute details that one can feel when different parts of the body are focused on. From head to toe, each area of the body is scrutinised. With the head, I would start from the top, focusing on the hairs on my scalp, moving down to my eyes and their heavy lids, going down my mouth and the feel of air on my upper lip as I breathe. This would continue to every part of the body, from the feel of my heartbeat in my chest to the feeling of air in-between my toes. Working from head to toe and repeating this would continue until the whole body becomes the focus, with all the effects and affects of the body being felt.

Whenever I meditate traditionally, this head to toe method is what I normally use, and it is this technique that would be a starting point for my mediation in art making.

### 4.3 SAMADHI

*“Buddhaghosa says the jhāna has the characteristic mark of contemplation (upanijjhāna). Contemplation, he states, is two-fold; the contemplation of the object (ārammanūpanijjhāna) and the contemplation of the characteristics of phenomena (lakkhanūpanijjhāna). The former type of contemplation is exercised by the eight attainments of serenity together with their access, since these contemplate the object taken as the basis for developing concentration. For this reason, these attainments, particularly the first four, are given the name ‘jhāna’ in the mainstream of Pali meditative exposition.”*

Henepola, Gunaratana (1985). *The Path of Serenity and Insight*. Delhi, Motilal Banarsidass, (2002). 8-9 [1.]

Like Vipassanā, Samadhi is a term with slightly different meanings depending on which school of thought you follow. It is used here in a Buddhist sense with specific reference to the Buddhist philosopher, Buddhaghosa.

Simply put, Samadhi is “[...]the state in virtue of which consciousness and its concomitants remain evenly and rightly on a single object, undistracted and unscattered.” (Henepola, 1985, p. 9)[1.]. While meditating in a traditional manner, this state can be achieved through techniques such as vipassana that focuses all attention on one’s body. When using Vipassanā, the object that the meditator is focusing on is their body. As mentioned before, a core technique of Vipassanā is the focusing on each section of the body, feeling all impacts on that area, then moving on to the next until the whole body is the focus. Starting with each section of the body being the object eventually leads to concentration on the body as a whole.

From Vipassanā, a union of mind and body is achieved. While the union between mind and object is obviously the most important aspect of Samadhi, an important thing for me is what we consider as an “object”.

In the unintentional meditation prayers of my childhood, candles or incense sticks were the objects of my contemplation. Going further, it becomes clear that the



objects themselves were not my main focus, but rather what they emitted, flame and smoke, as these emissions have an essential link with the candle and incense stick. Eventually the object of contemplation must contain the whole sum of its parts – the candle and its smoke. This is not unlike the body and its inner and outer workings being brought together as each aspect is focused and built upon.

In my art making and in the meditation that takes place during it, the object of my contemplation is the work that I am making and the making itself. What is made and the process in which it is made are two parts that are linked, so they must be seen as two parts of a whole object, focusing my mind entirely on the object. A total union between my mind and my making.

The definition of “object” throughout this exegesis is whatever is being focused on during meditation. The art-making process and subject of that art-making are objects of meditation; no different to the candle flame I would stare into, causing me to unwittingly meditate.



## 5 METHODS OF MEDITATION

The methods of meditation that I use in art making stem from either what I learnt unintentionally as a child or subsequently as a teen. Following the philosophy of Samadhi, I have developed a way of treating art making as an object to be focused on. This meditation in making can merge all the different steps of my making process; drawing, animating and installing.

### SPACE

Having fixed on an exhibition space, I first meditate in that space using the Vipassanā method. I first focus on my body until I eventually turn my attention to the space and how my body exists within the space: The feel of the ground, air, sound and eventually opening my eyes to focus on the visible features of the space. In this state, both my body and space are the objects of contemplation – my mind and body have merged with the space.

From this meditation practice, I develop a better understanding of the space and how bodies can exist within it, knowing all the intricate details and occurrences within the space. From there I can capture the space in my mind but also with photographs to use later in the drawing process. Once I have a deeper understanding and connection to the space, I must then use it in a way that continues to work with the space. Installation artist, James Turrell, views spaces in a similar way to my own, stating:

*"[...] in making a piece, the first objective is not to look at the possibilities of architectural form and the possibilities of space, but to work with them so as to express a particular realm or atmosphere. That's usually done by working with the manner in which the space yields to vision, the way you can plumb the space with seeing."*

Craig Adcock, *James Turrell: The Art of Light and Space* (Berkeley: University of California Press, 1992), 145-146.[2.]

The space itself is already its own “realm” with its own quirks, whether that be a rundown and cracked floor, walls with chipped paint, or the faint sound of an oscillating fan. Rather than remove features that could possibly sabotage the installation, I try to work with them, building upon them to further enhance the already present “atmosphere of the space” (Adock, 1992, p.145)[2]. Turrell’s *Wedgework* series take full advantage of the spaces they are installed in, using non-abutted edges of walls to position his light sources, highlighting the shape of both the space and projected light.

My meditation in the space allows me to go further than just working with what is present, to make the space itself a subject of my work. *Untitled*, 2 May 2018, Figures 2 and 3, show this.

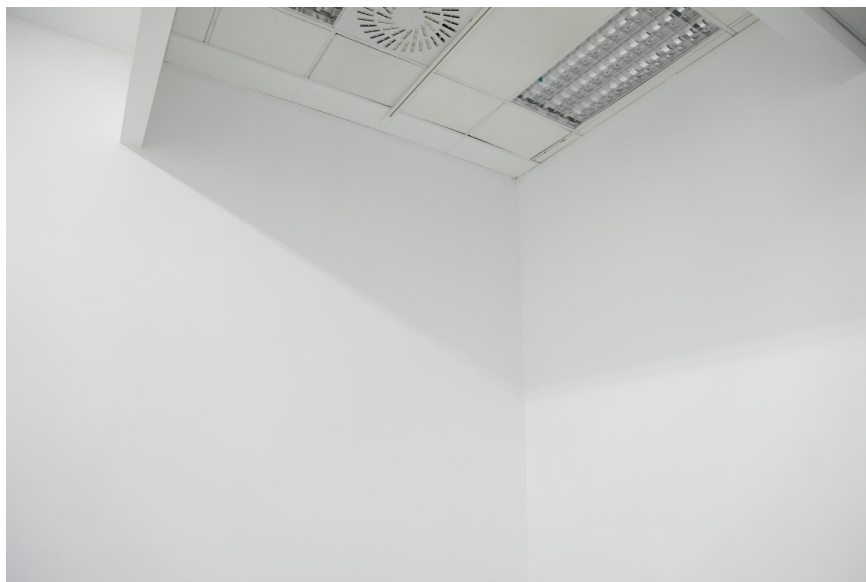


Figure 1 – Space AUT gallery 3 without projection

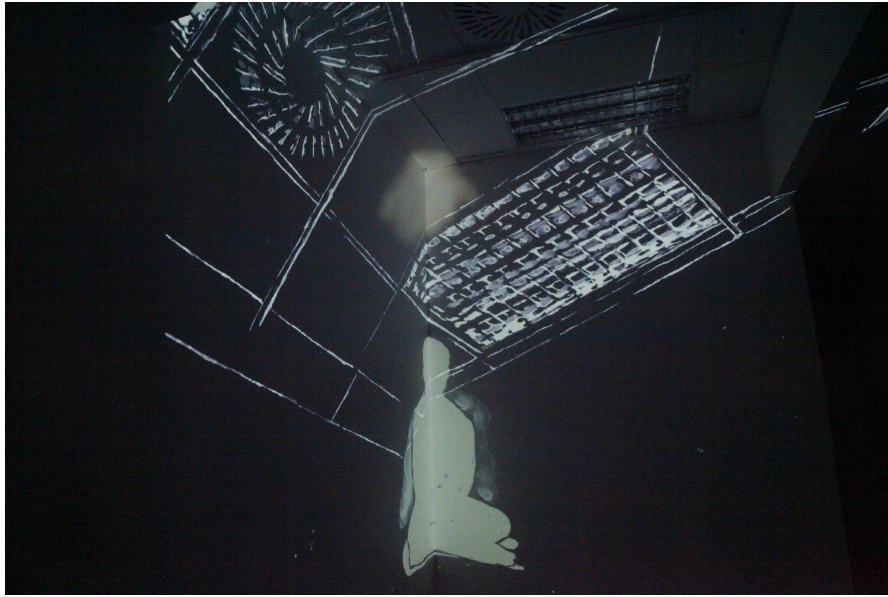


Figure 2 - *Untitled*, ink drawing projected digital projector, 2 April 2018 projected in space scene in figure 1



Figure 3 - Detail *Untitled*, ink drawing projected digital projector, 2 April 2018

The space had extremely prominent features on its ceiling, namely the circular-shaped air conditioning vents and the almost cage-like container of fluorescent lights. While meditating in the space, these features drew my focus. Even with the fluorescent lights turned off, the white squares – made by the separation of the cage – caught my attention as my eyes began to adjust to the dark. Being so drawn to these features, I photographed them to be used as a reference for my drawing. Projecting what was most prominent to me during my meditation back onto the space focuses the viewer in a similar way. Going beyond working with the features present in the space, instead directly using those points of interest so that others may see.

## **5.1 DRAWN**

Drawing is the core method I use in both art making and meditation. The object of my contemplation is itself an act of drawing that focuses on all the intricacies of the process. When using a photograph of my chosen space as reference for drawing on a sheet of acetate, I am focusing on the act of inking, recreating the space I have already meditated in, feeling the brush move against smooth plastic, pushing ink as it slides on a frictionless surface, and rhythmically dipping my brush in my inkpot, having the drawing process become a meditative.

The image I am working from is always of a certain feature that drew my focus during my meditation in the space. Now that I am drawing it, I become engrossed in the space through the act of drawing. In the case of figure 5, I was interested in one of the worn-down walls of Corban's Estate The Barrel Store, specifically a part of the wall that had barely visible tally marks scraped into the concrete. These tally marks drew my eye so close that I became interested in the fine details of the wall up close and ended up taking a picture with the intent of capturing all tiny chips and scrapes. Now when drawing this magnified portion of the wall, my interest in the fine details transfers to how I draw. My drawing method for the work was made up of quick and

short strokes, capturing all the tiny holes and scratches in the wall, focusing as much on the tiny spots I leave blank as the spots that get marked. After a long process of these quick marks, I changed to a grey ink to capture the lighter areas of the wall, continuing with my quick strokes. This process then continues in a similar way to the Vipassanā method of focusing on each body part individually, changing what and how I draw, returning to aspects of the image until I feel that every mark that needs to be made is left on the acetate.



Figure 4 – Wall detail





Figure 5 - *Wall*, ink drawing on acetate, 29 January 2019

Although not made in direct reference to a space, the drawing process I employ in making 16mm scratch films is meditative. The marks made directly on the film are very simple, sometimes taking only one motion to make. Each mark is made with a sharp scalpel, so the physical act of making again becomes part of my focus: The resistance the blade goes through as it scratches away celluloid, the different feeling of movement depending on which direction the blade moves, and the amount of pressure I apply when using different types of scratches. Along with all the feelings of this process, qualities of 16mm film have a natural way of inspiring meditation. Due to the small frames that I am working with, my initial focus must be even more concentrated, and the sheer number of frames that are present in a single reel allows me to use it as familiar repetition, similar to repeatedly focusing on my body parts during Vipassanā. As stated before and seen in figure 5, the images I am scratching into the film are very simple, not taking much thought to make. The images are again all based on prominent features of the setting that I have captured in my mind during meditation. However unlike the acetate drawings, they are not intended to be a figurative recapturing of the chosen space, instead being the simple image left in my mind after mediation. Just like in my childhood meditation of staring intently at a lit

candle, burning the image of the flame into my retina, my meditations in space leave behind those same impressions in my conscience. As seen in figure 5, the simple diagonal scratch was made with the thought in mind of a scrape on the floor, which was then repeated and repeated to make the animation.



Figure 6 - Detail of film reel *Untitled*, 16mm scratch film, 22 June 2018

Both my ink drawings on acetate and my 16mm scratch films allow me to meditate while making, using my previous meditation in space to build upon the already engraved images from my mind as well as using the focused and repetitive nature of both drawing and scratching processes.

## 5.2 ANIMATING

Along with the engrained images from meditating in the space that I carry with me and use for my drawings, during the animation/drawing processes of my 16mm scratch films the image I am also responding to is the image of the last frame. While making my scratch films, I always start the first frame by marking it with a specific engrained image, making it simple enough that I can fit in the frame and reliably make it with a scalpel. While the image that was used as the starting point remains in my mind as I scratch, I am also responding to each previous frame that I have just scratched, making each frame a response to the one before it. My reaction to each



previous frame is based on the new scratched image of the already present image in my mind. By working in this manner, slight changes are bound to occur image to image, things such as the scratch mark being slightly left of centre or being slightly bigger or smaller. All these tiny variations from frame to frame create the movement seen when these reels are projected, having the actual animation come as a natural by-product of working from a single image in my mind then scratching each frame as a response to the previous one.

Figures 7 and 8 show the difference from frame to frame, showing the ghost of the previous frame lingering as the frame comes into full view.

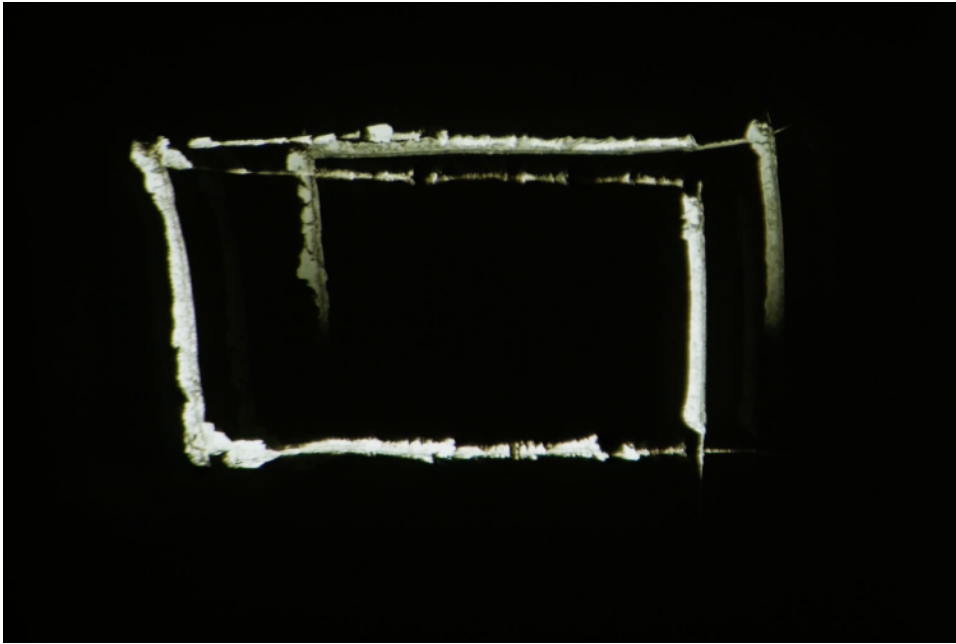


Figure 7 - Untitled, 16mm scratch film, 22 June 2018

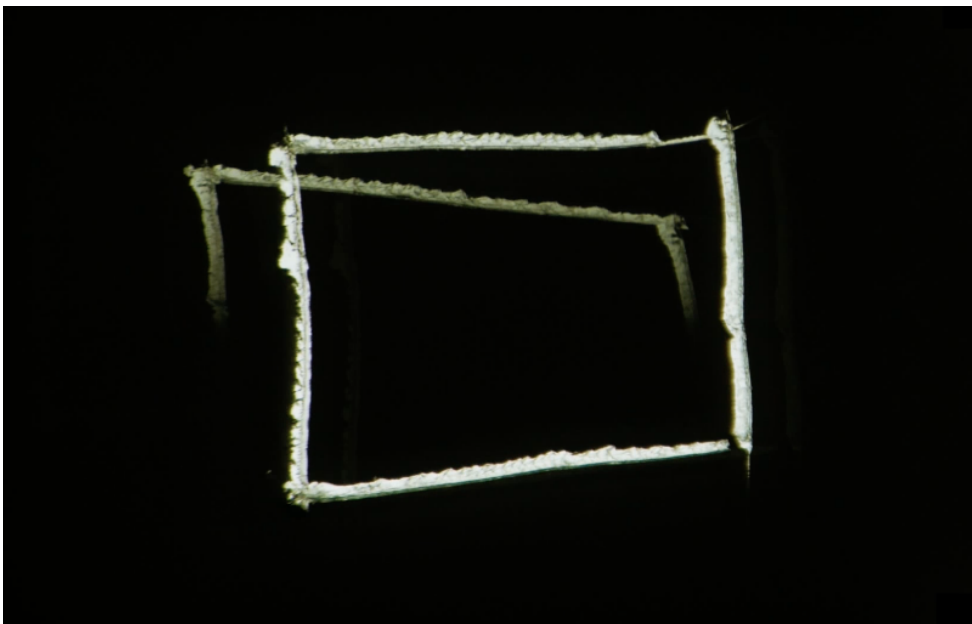


Figure 8 - Untitled, 16mm scratch film, 22 June 2018

This type of making by building off the previous frame has not been exclusive to my 16mm scratch film practice, as I do use it sometimes in my ink drawings on acetate. The animation is very minimal in comparison to my scratch films, often containing less than 15 frames of animation, but I have experimented with taking it further, as seen in my work *Dot* in figures 10, 11, 12, and 13. This work is more akin to my scratch films, taking the simple image of a hole and drawing it frame by frame. Where it differs from my scratch films is that this animation is made by directly drawing overtop each frame, scanning in-between each time I make a mark. Instead of responding to the previous frame and creating a new image, I continually build upon that starting image, in this case making the image of the dot bigger each frame, creating the movement of the animation.

The reason I did not continue with this style of animation - although it had the potential of being total immersion with the chosen image by constantly building upon it - was the fact it completely took me out of my meditative flow. Unlike my other modes of making, which allow me to continually work in a constant immersed state, this process of animation required me to constantly stop after drawing each frame and scan it. Every time I completed a frame I would pause, scan it, and repeat. While this did inspire a sort of methodical working state, it was incredibly tiring and ineffective, having me forget to scan some frames, scan the same frame more than once and other careless mistakes. Compared to my other processes of making, which only involves continuous drawings, the extra step of scanning each frame seemed to be too much of a change to allow me to enter a meditative state.

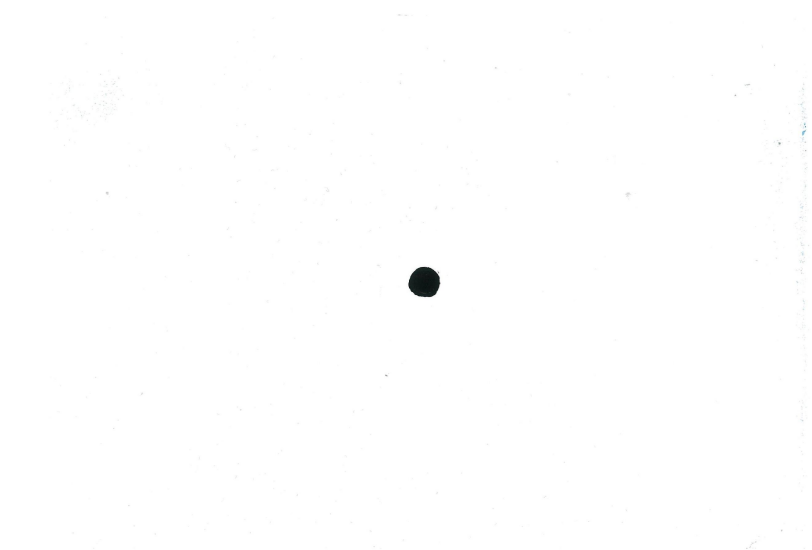


Figure 9- *Dot*, ink animation – frame 13, 29 April 2018

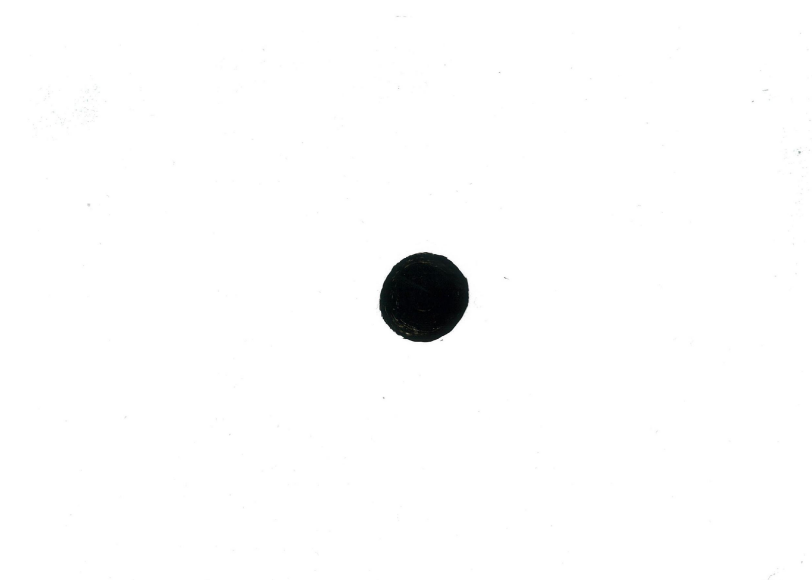


Figure 10 - *Dot*, ink animation – frame 23, 29 April 2018

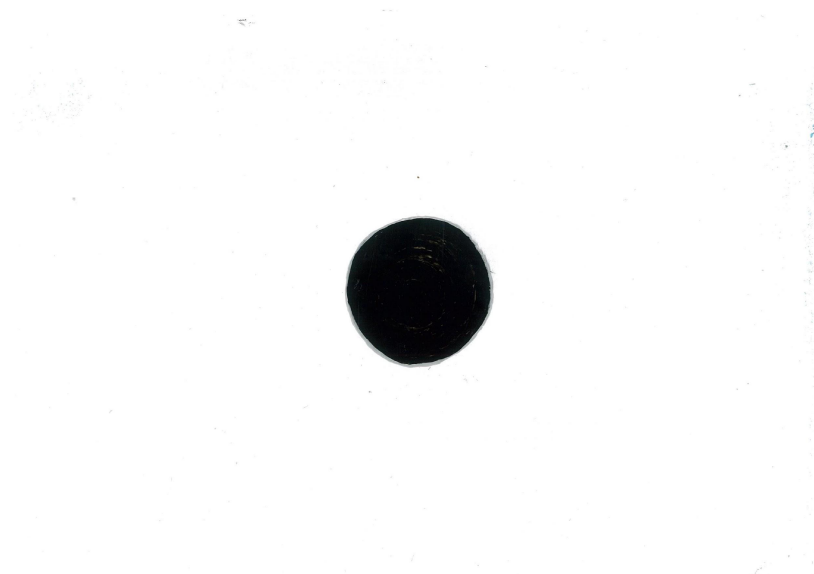


Figure 11 - *Dot*, ink animation – frame 55, 29 April 2018

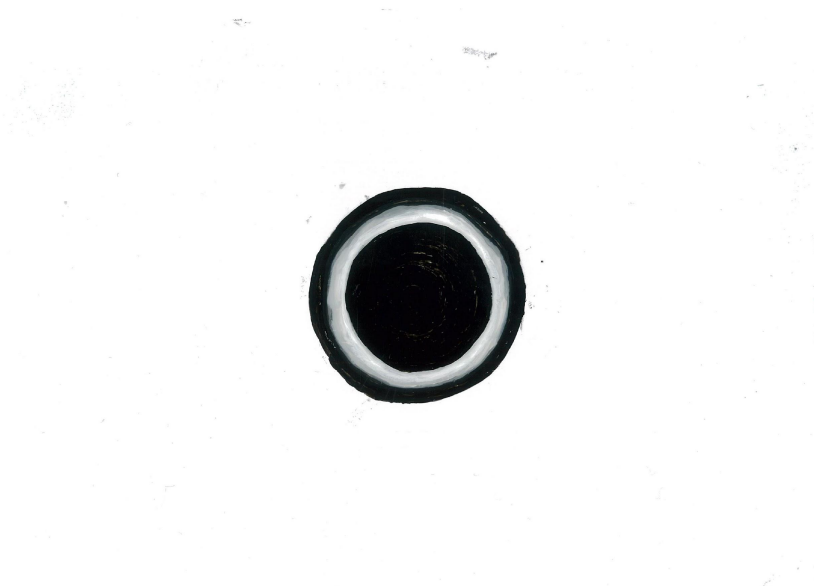


Figure 12 - *Dot*, ink animation – frame 62, 29 April 2018

### 5.3 PROJECTION

All the drawings and animations are made to be projected, and though these are installed projections, I consider this part of the process to be less an installation and more a continuation of my drawing; not thinking of them as the projection onto a space, but rather as a light drawing in the space. By using the projections as light drawings in this way, I am able to connect my meditation in the space and the drawing in the space together – merging them such that the space and the drawing come together as an object. Having them work together in this way is in contrast to the way other video artists project onto physical spaces.

*“[...] for many the projection of an image onto a tangible object not only dematerializes that object, but shifts the temporal site of the moving image from the past (as in the recording of a past event) to the present (where the object asserts itself as a physical thing that exists in the same space and time as the viewer ). What is more, it also transforms the projector into a sculptural object with its own individual, historic, and ideological values.”*

Young, P., & Duncan, P. (2009). *Art cinema*. Köln; Los Angeles: Taschen, [2009]. 118 [3.]

Rather than overshadowing the space, my projections draw more attention to it. Projecting a drawn version of the space onto itself has the effect of doubling the space, honing our focus onto that feature of the space, having the projected image exist as a physical thing that merges with the space.

Similarly, when projecting 16mm animations, I don't intend for them to exist as foreign objects invading the space. Rather, the intention is for them to interact and merge with the space. Much like in the meditative process of making them, the focus is on the effect that the light has on the surface of the space, the shadows it makes and the way the shape of the image is changed by the architecture of the space.

## 5.4 FADING IMAGE

While meditation is a technique that allows me to focus on the details of a space and the intricacies of the process, over time that focus changes to the point where I am not really thinking of anything but still being in that space or still continuing to make. The intensity of this focus – to the point of not focusing at all – is something found in both my site drawings and scratch films.

Artist James Whitney has similar thoughts about his video works, namely his 1973 film *Dwija*. Using the image of an alchemy vessel, the video allows the viewer to look through a “*kiln peephole to see the fire glistening over the glazes, the colors luminescent,*”. Whitney’s aim is for the luminous image to be eventually dissipated, becoming imageless:

*“My primary concern now is to discover whether there is or is not something that is not put together by thought, which is memory. Ultimately, I see this as leading to silence and imagelessness; seeing without an image – hearing without a sound.”*

Wees, W. C. (1992). *Light moving in time: studies in the visual aesthetics of avant-garde film*. (Berkeley: University of California Press, 1992), 143-144. [4.]

The “imagelessness” state that Whitney refers to requires an image to be present in order for it to be reached. It can be achieved when a meditative focus is applied to an image such as the alchemy vessel, eventually getting to the point of being so entranced with the image that you are no longer consciously thinking about the image, only thoughtlessly looking at it. Whitney also discusses how “hearing without a sound” can be related to the common occurrence of listening to something long enough that you no longer actually hear it, as can happen when listening to the ticking of a clock to the point that the sound fades away altogether.

Neither a state of “imagelessness” nor soundlessness is of course without a subject. Like Vipassanā meditation, such states need an initial subject to focus on; a state of “imagelessness” needs an image, as you need the image in order to not think about it. *Moon and Wick*, 15 August 2018, figures 12 and 13 show this.



Figure 13 - *Moon and Wick*, two projections, 15 August 2018

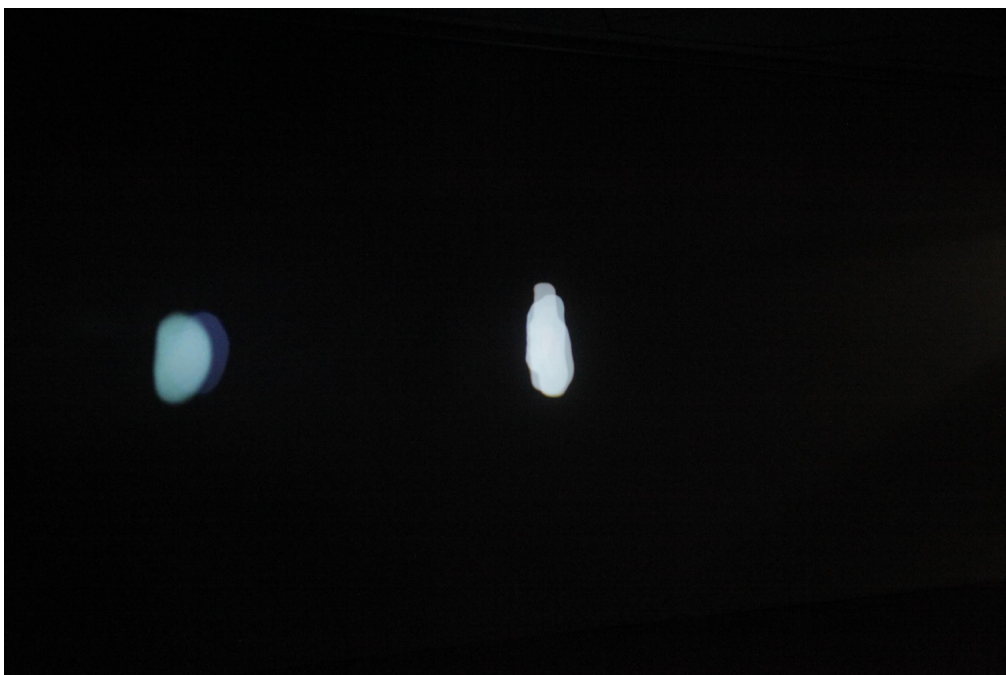


Figure 14 - *Moon and Wick*, two projections, 15 August 2018



The work consists of two projections of two different scratch films. Each film was inspired by a source of light: A full moon and a candle flame. The importance I place in these sources of light is their role in mesmerisation. The full moon has always been a point of interest; many people take the time to stop and admire a full moon. The candle flame is something familiar to me from meditation. The aim of this work was to position the two lights in such a way that both could be seen but only one could be focused on. Staring at the two for a length of time would eventually lead your eye to one, keeping the other in your periphery.

Imagelessness takes place in the possibility of only focusing on one image: To focus fully on this work, one image must be sent to your periphery. Though you are still looking at it, it is no longer the focus of your thoughts. Even the image you are staring at, be it moon or wick, will eventually fade with prolonged viewing as you stop thinking about what the image is – instead concentrating thoughtlessly on the light of the image itself.

## **5.5 SOUND**

An aspect of my making that has gone through a radical change is how sound factors into my work. Silence is often an important component in maintaining a meditative state. An easy way to interrupt the meditative process is with the intrusion of sound, ranging from a sudden loud bang, to an annoying beeping noise that constantly pulls you away from your focus. At the same time, sounds can be used to hone your focus. Gongs and chimes are common accoutrement in meditation halls, as well as many people using music to help them with focusing on a task. This link between sound and meditation led me to Pierre Schaeffer and Farnell's modes of listening; different ways we listen to sound that can be tied to meditation.

*“Schaeffer’s (1977) modes of listening are as follows:*

*Écouter: An analytical listening mode where we are detecting the event behind the sound.*

*Ouïr: A passive listening mode where we just receive sound unwillingly.*

*Entendre: An active listening mode where we tune in to certain aspects or qualities of a sound. Comprendre: A more global mode where we perhaps begin to understand some form of communication in a musical language.*

*Farnell (2010) adds to these the following:*

*Reflexive: Startle response, defence reflex to loud sounds.*

*Connotative: Often associated with a fight/flight response. Base understanding without the listener having to think.*

*Causal: Listening with an ear towards the physicality of materials and events (the rise in pitch as you fill a container with water being linked with how much empty space is left).*

*Empathetic: Listening that is focused towards the emotional state of a being.*

*Functional: Listening to understand the function of the sound (sonar and other sonification methods are functional).*

*Semantic: Listening for the meaning behind the sound (a telephone bell, for example).*

*Signal listening: Being prepared for a forthcoming sound.”*

Moore, Adrian. (2016). *Sonic art: an introduction to electroacoustic music composition*. New York, New York; London, [England]: Routledge, 2016. 10-11. [5.]

Out of Schaeffer’s modes, what interests me the most is the “ouïr” or passive listening, described as a “listening mode where we just receive sound unwillingly”. These sounds would most likely be ambient sounds, such as the wind, cars driving past or someone else playing music that you can hear. These types of sounds we hear are often unwanted or unnecessary, so we pay them little to no attention. Ouïr

sounds have no value to the listener, and because we are not actively trying to hear these sounds, they fade out to the point where we may not even register them anymore. A common ouïr sound that I often come in contact with is the ticking of an analogue clock. Even in a room where the only sound present is the ticking clock, the constant unneeded sound eventually becomes unimportant and drowns in silence.

Two of Farnell's modes of listening that also relate to my practice are the "reflexive" and "signal listening". Reflexive being the instant instinctual response to sound, such as being startled by a loud bang or losing your rhythm when music suddenly cuts off. Signal listening is when you are prepared for an upcoming sound. This preparedness to a sound could be due to being informed of a sound that is about to occur, such as when you are warned of the sound of a siren, or it could be due to already having knowledge about the sound; having already heard a song and knowing exactly when the guitar solo occurs. These forms of listening can make or break a meditative state. Reflexive responses to sound while already meditating will disturb your focus, while being prepared for sound can both keep you in and possibly allow you to enter meditation. When you are prepared for a sound, it may come to the point where you don't pay as much attention to it, and just like being prepared for each tick of the clock, you eventually fade it out.

Considering these types of listening, I tried to incorporate them in such a way that would help viewers enter a meditative state. Thinking about the ouïr and signal modes of listening for some of my works, such as figure 15, I made sounds with continuous echoing drones that have a constant beating noise that was set to six beats per ten seconds. I used the long droning sounds to tap into ouïr listening by having a sound that would quickly fade into the background with its monotony. To channel signal listening, I used the rhythmic thumping inspired by a steady heartbeat, having a consistent sound with no surprises.

While using sound in my installed projections was relatively successful, I found it rather superfluous as I could get the same effect by just making the entire area around my work silent for viewing.

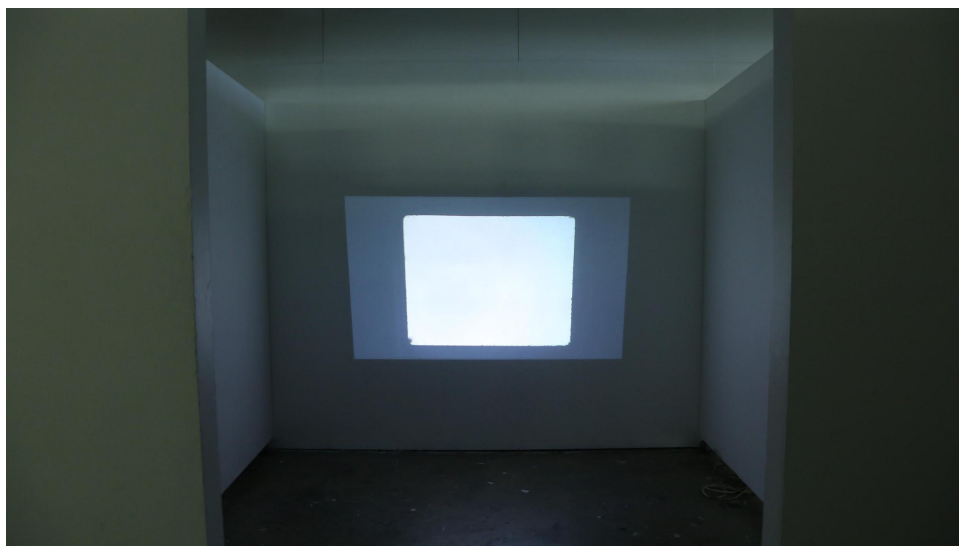
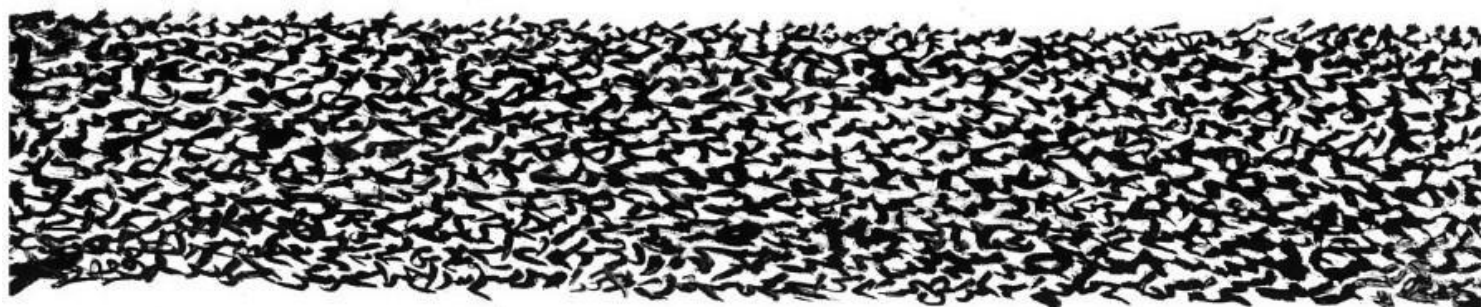


Figure 15 – *Untitled*, projection, 4 December 2018



## 6 INSTALLED SPACE

### 6.1 INSTALLED PROJECTIONS

From the 60s and 70s, many video artists such as Jordan Belson have similarly created installed projections inspired by meditation.

*"[...] others still use multiple projectors to create wholly immersive environments designed to engulf the viewer in an overwhelming barrage of sensory, real-time input. Jordan Belson and Henry Jacobs both pioneered the use of overhead projectors, film loops, and appropriated imagery at their famous Vortex concerts in the late 1950s and early 1960s, which took place inside San Francisco's planetarium. But by the mid- to late 1960s that idea began to dovetail with both rock shows and public art happenings to create a purely psychedelic experience. [...], psychedelia serves as a social adhesive that tends to overwhelm viewers en masse, and carries the potential for a collective transcendence."*

Young, P., & Duncan, P. (2009). *Art cinema*. Köln; Los Angeles: Taschen, [2009] .122-123 [3.]

Unlike these artists, I do not intend to overwhelm viewers with lights and noise. Instead, I always like my projections to be presented in a passive manner.

Another key difference is the relation between image and how we perceive it. Many of the artists cited to by Young and Duncan refer to their images as "hallucinations". These hallucinations are inspired by "the scene perceived within the inner eye". This refers to the many images one can see when your eyes are closed and possibly in a deep meditative state. Although this inspiration of image is not too different from my images, thinking of them as hallucinations is not something I agree with. Hallucinations are experiences that are not real, having no grounding in reality. The images I make are all directly connected to the space in which they are being shown.

## 6.2 CORBAN'S ESTATE THE BARELL STORE

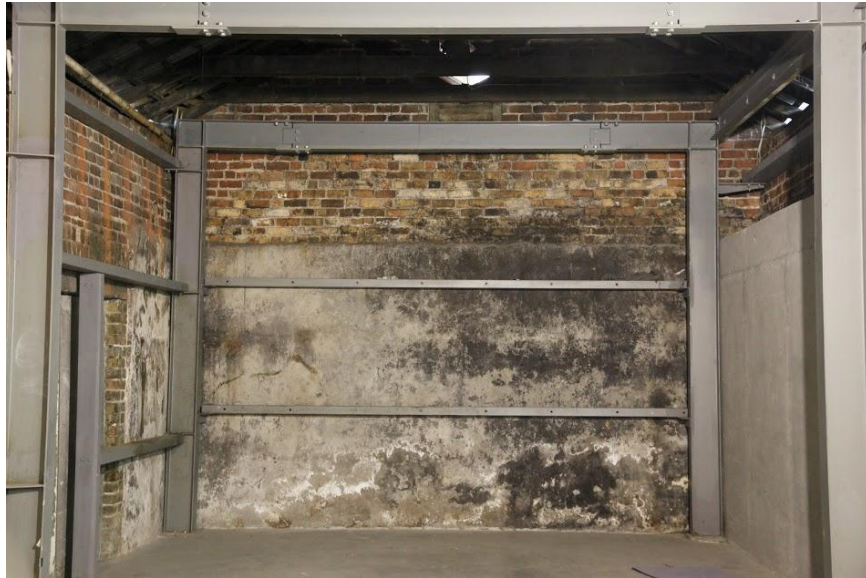


Figure 16 - Corban's Estate The Barrel Store

The site for my final was installed at Corban's Estate The Barrel Store. I previously worked in the space in a group show in February 2019, but now I am working with the entire space alone. Features that were prominent to me during meditation in the space were the black and white stained efflorescence of the concrete walls and the vent fan that spins periodically. My interest in these features both came from meditating in this space in almost complete darkness. With the doors closed and the lights off, the only sources of light come from holes in the walls and ceiling, and the vent housing the fan. After a time in the darkness, the white stains of the walls began to shine through, and the fan, when spun, would let out light in shuttered flashes as the blades turned. Both these features were beacons of light in my shadowed meditation and reminded me of childhood meditation; the cloudy stains reminiscent of the smoke of an incense stick and the fan blades quickly blocking and revealing light like the flickering of a candle flame.

### 6.3 FINAL INSTALL



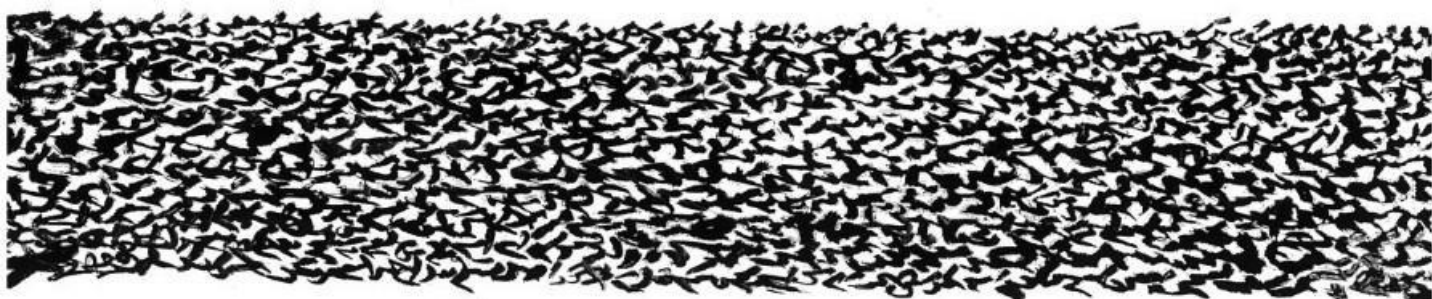
Figure 17 – *Untitled*, OHP projected ink drawing and projected scratch film/ink animation, 5 June 2019

My final install included three projections; a 16mm scratch film, a cel animation, and an overhead projection of an inked cell. The image in the scratch film was based on the white stains on the concrete walls of the store, the memory of those white streaks ingrained in my mind as I was making the film, continually scratching. The cel animation was based on the same wall it was projected on, and the subtle changes of the animation was based on the wall's appearance changing as small amounts of light entered and exited the store. The image from the overhead projection is an ink drawing of the roof.





Figure 18 – *Untitled*, OHP projected ink drawing and projected scratch film/ink animation, 5 June 2019





## 7 CONCLUSION

The union of mind and object is a key principle of the Samadhi style of meditation. The object that the mind contemplates can take on many forms, but depending on the individual these objects must fit certain criteria in order for a focused meditation to occur, otherwise the mind can easily start wandering and become scattered.

Simply meditating in any non-descript room and using the room itself as the object that is focused on is a simple way to achieve this. Meditating in this way allows one to become better acquainted with the space that they are meditating in.

The object does not need to take the form of something tangible. It can take the form of an action such as drawing. By using a repetitive style of drawing that one can easily become immersed in, the act of drawing merges with your thinking, achieving a union of mind and object.

A merger of both meditation in a space and meditative drawing, using the experience of meditating in a space to inform your drawing. From the work created from the drawing and installing it in the very same space that the initial meditation took place. This new installed space contains work created from meditation of the space through a drawn meditative process. This meditative space is a total union of one's mind as they have meditated both in space and through the act of drawing, creating a space that others experience that same meditative focus.





## **8      NOTES**

Throughout this writing, inked writing appears in-between sections. These writings are meditative and would often occur in-between writing this exegesis.

## 9 REFERENCES

1. Henepola, Gunaratana (1985). *The Path of Serenity and Insight*. Delhi, Motilal Banarsidass, (2002).
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3. Young, P., & Duncan, P. (2009). *Art cinema*. Köln ; Los Angeles : Taschen, [2009].
4. Wees, W. C. (1992). *Light moving in time : studies in the visual aesthetics of avant-garde film*. Berkeley : University of California Press, [1992].
5. Moore, Adrian. (2016). *Sonic art: an introduction to electroacoustic music composition*. New York, New York; London, [England]: Routledge, 2016.



## 10 VISUAL DOCUMENTATION

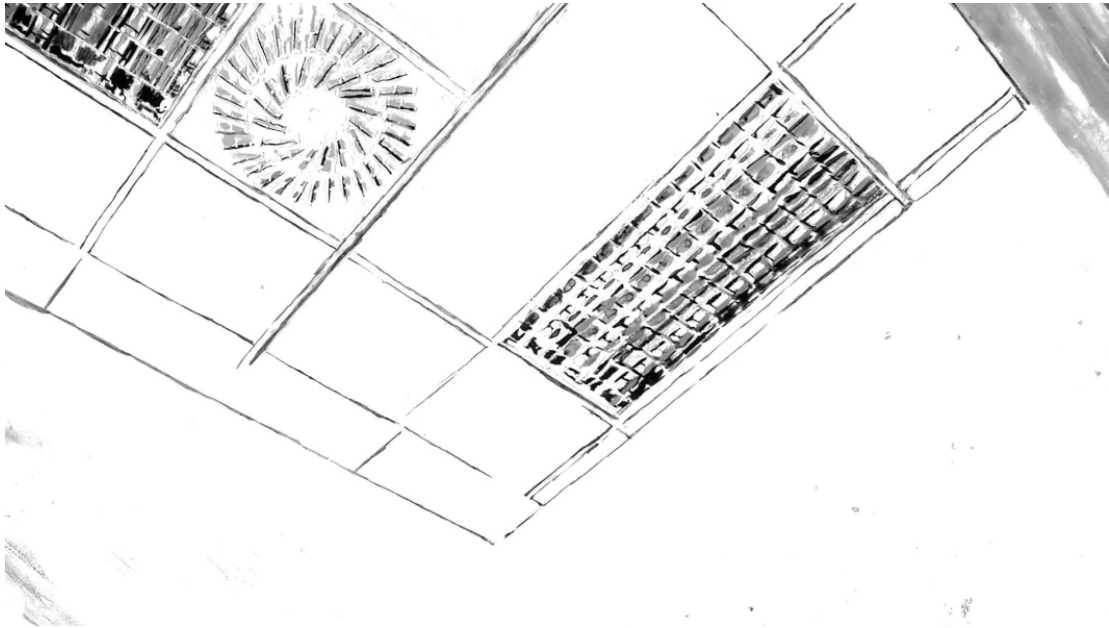


Figure 19 *Untitled*, ink drawing projected digital projector, 2 April 2018

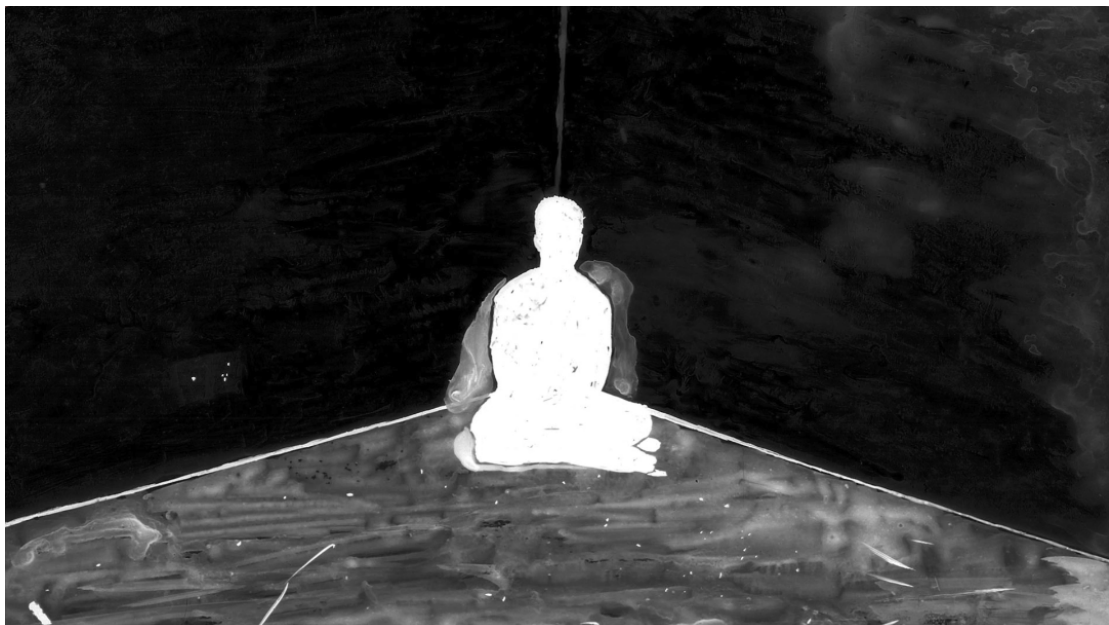


Figure 20 *Untitled*, ink drawing projected digital projector, 2 April 2018

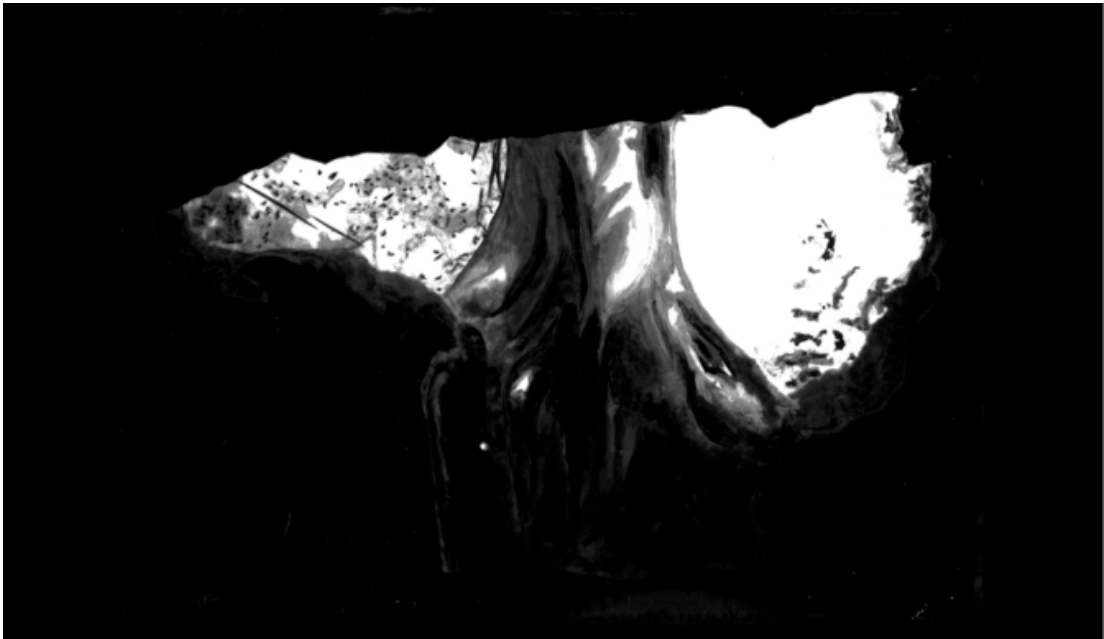


Figure 21 *Untitled*, ink drawing projected digital projector, 8 May 2018



Figure 22 *Untitled*, 16mm scratch film, 7 September 2018

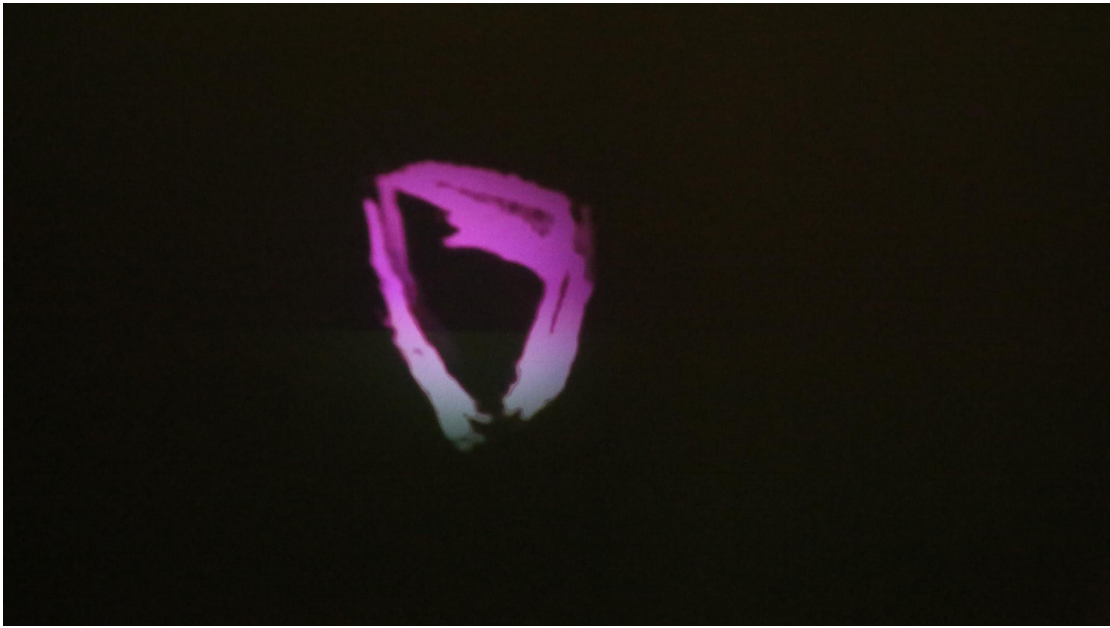


Figure 23 *Untitled*, projection, 4 December 2018



Figure 24 *Untitled*, projection, 4 December 2018



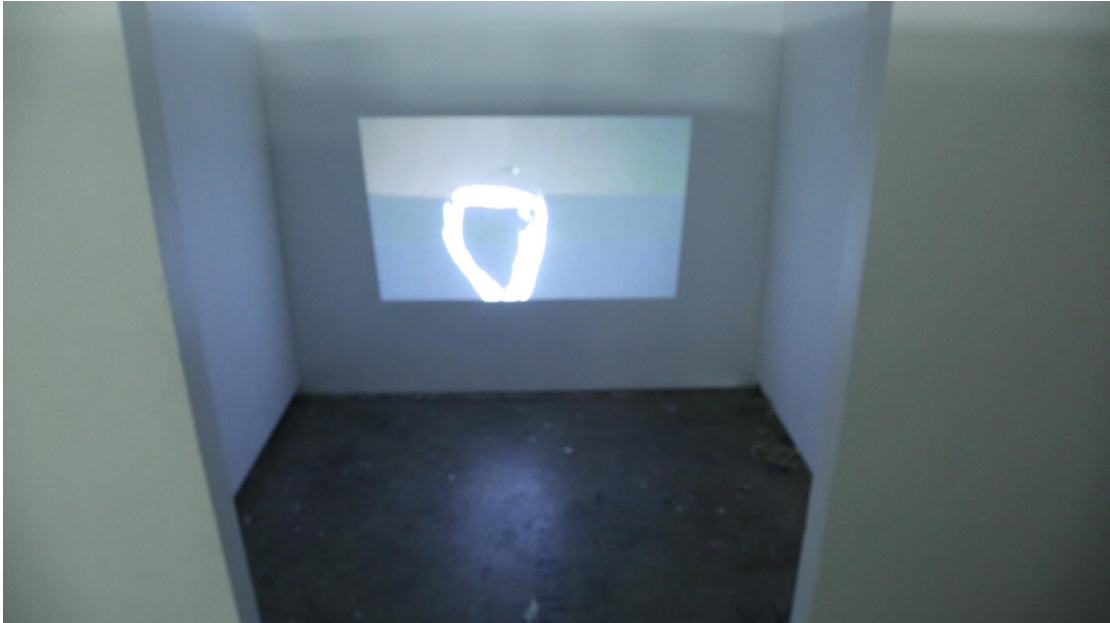


Figure 25 *Untitled*, projection, 4 December 2018



Figure 26 *Untitled*, projection, 4 December 2018



Figure 27 *Untitled*, projection, 20 January 2019



Figure 28 *Untitled*, projection, 20 January 2019





Figure 29 Wall, Projection, 29 January 2019



Figure 30 Wall, projection, 29 January 2019

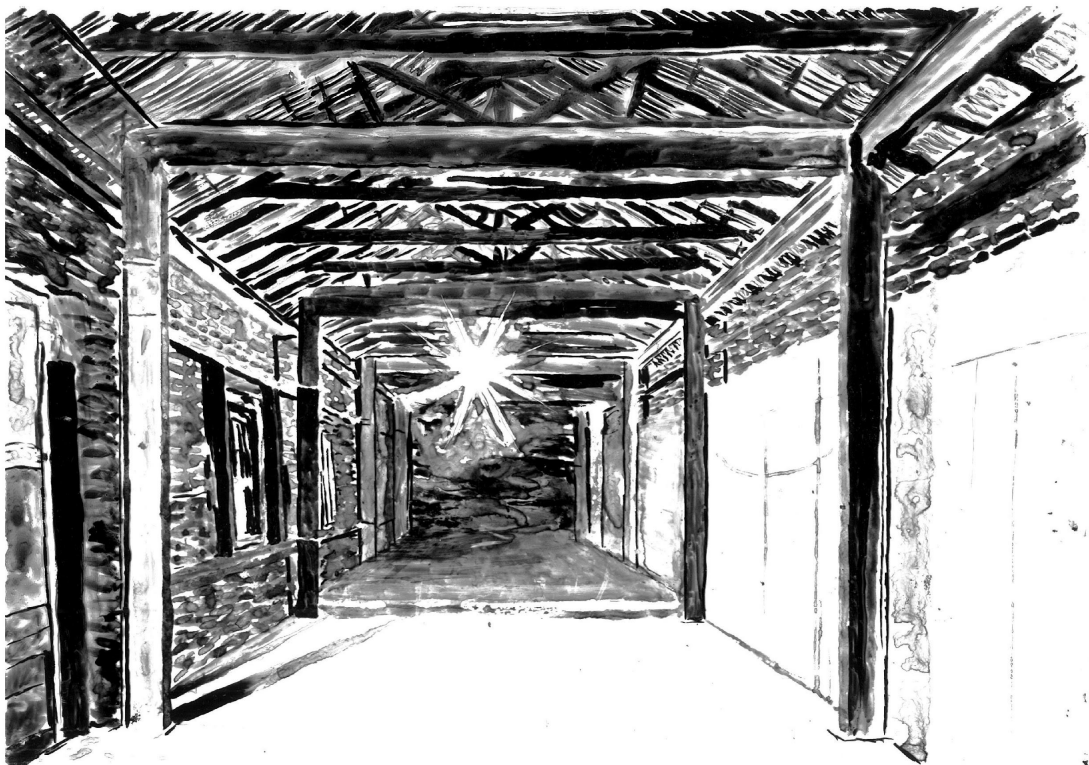


Figure 31 *Untitled*, ink drawing on acetate, 29 January 2019



Figure 32 *Untitled*, ink drawing on acetate, 29 January 2019





Figure 33 *Untitled*, OHP projected ink drawing, 14 February 2019



Figure 34 *Untitled*, OHP projected ink drawing, 14 February 2019

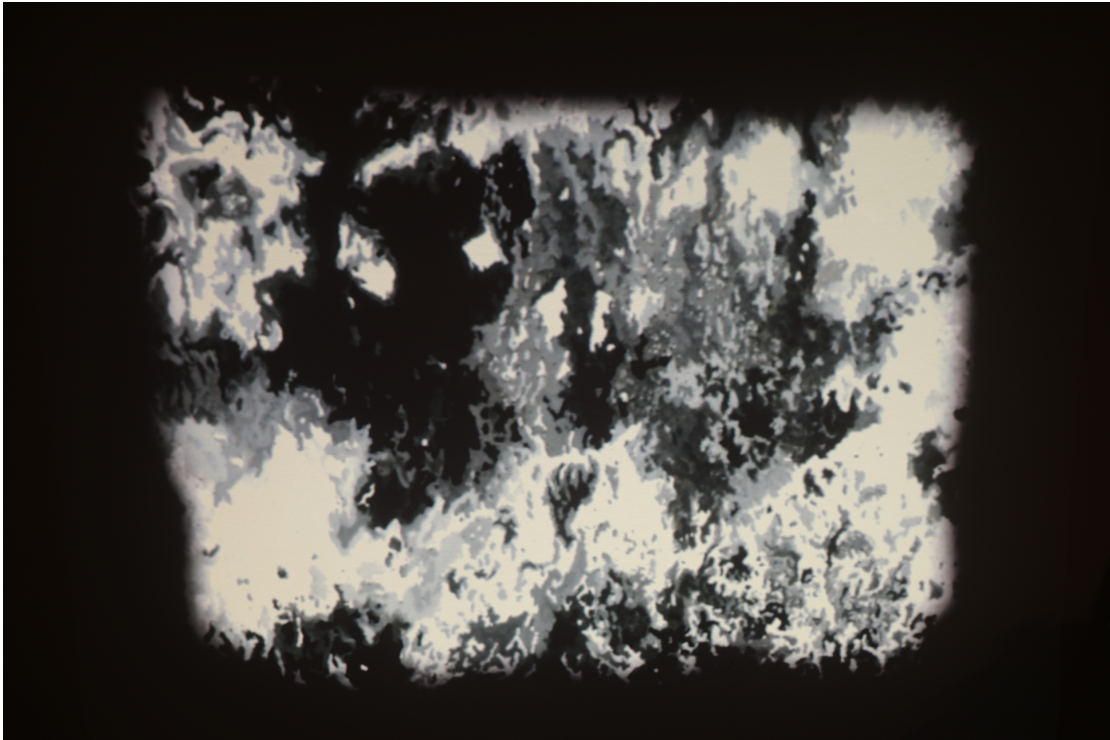


Figure 35 *Untitled*, projected ink animation, 5 June 2019



Figure 36 *Untitled*, projected scratch film, 5 June 2019



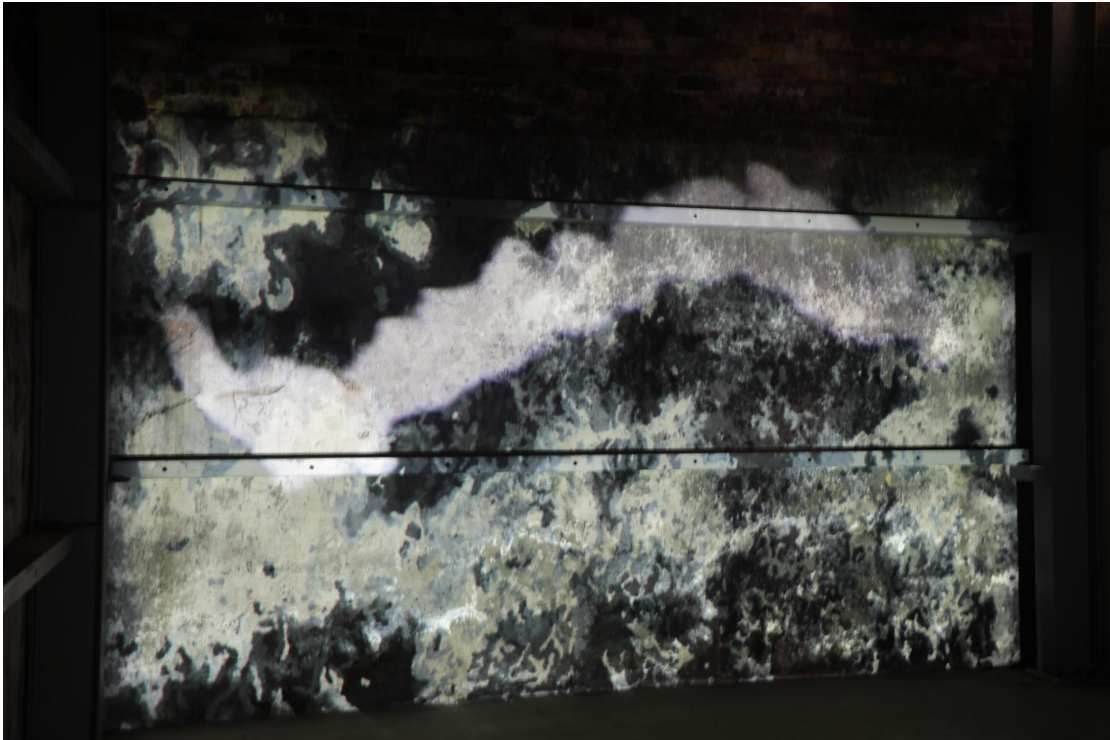


Figure 37 *Untitled*, projected ink animation/projected scratch film, 5 June 2019



Figure 38 *Untitled*, OHP projected ink drawing and projected scratch film/ink animation, 5 June 2019

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