

22 A PAPER A DRAWING A MOUNTAIN

Thematic Residency at the Banff Centre, Canada

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A PAPER

A courteous occasion makes a paper show no such occasion and this makes readiness and eyesight and likeness and a stool.

A DRAWING

The meaning of this is entirely and best to say the mark, best to say it, best to shown sudden places, best to make bitter, best to make the length tall and nothing broader, anything between the half.

A THOUGHT

Do something. Say something. Think something. Yes.

But where is this something to come from?

The pressure is on for us to mine our intelligence, project ideas and become project managers of our own imagination. Is that what we want to be?

If not... instead of mining the self, could we start off by going out to where there are things to be looked at and listened to — in pursuit, perhaps, of creating something akin to a contemporary form of impressionism (work that looks and listens)?

Doing impressions: What if we understood mimesis not so much in terms of representation, but, as Adorno suggests in his Aesthetic Theory, literally as a form of imitation, of mimicking, of doing impressions of nature? To draw a mountain is to mimic it, and, as a form of mimicry, a magical form of becoming.

Mimesis, as a magical practice, is a question of technique: of molding your vowels, modulating the lines you draw or paint, adapting movements, as a means of activating the sympathetic relationship between you and what's out there.

The residency will be organized around regular field trips dedicated to plein air drawing, and close reading seminars in which to develop alternative intuitions of what mimesis could be.