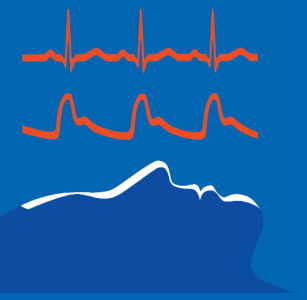
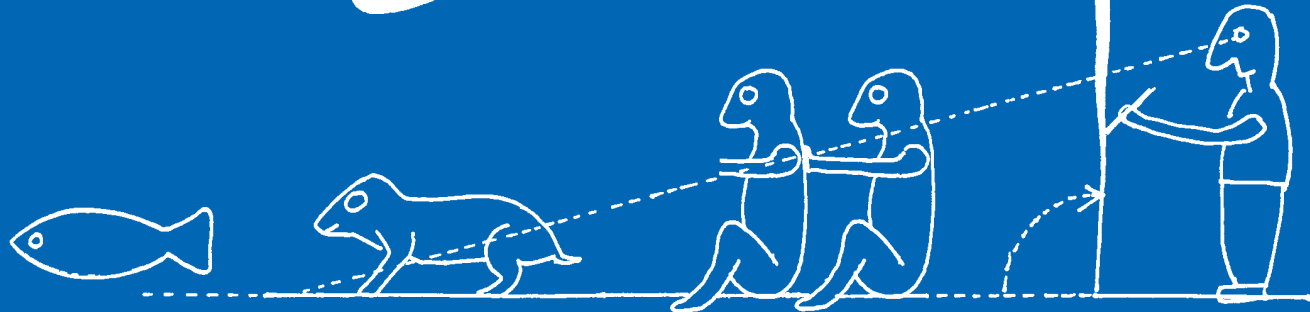


drawing a line



Anton Fuerlinger,
Dept. of Anaesthesia and Intensive Care,
Hospital Lainz, Vienna, Austria



ISHE CONGRESS, Ghent, Belgium, 27-30 July 2004

„... the artist ... to project in his imagination an entire animal on the cave wall and then finding it desirable to fix his projection by completing with his own marks the missing contours.“
Collins,D. Onians, J. (1978) „The Origins of Art“ Art History 1 (1-25)

A
Well-reasoned
Aggressive
Persevering
Determined (2)
Logical
Purposeful (2)

E
Nonchalant
Strong character
Unstable
Uncertain
Conservative
Relaxed

K
Immature
Very emotional
Stupid
Irresponsible
Vacillating
Undependable

* Tagiuri, R.(1960)
Movement as a Cue in
Person Perception.
In: David, H.P.
Bregelmann, J.C. (Eds.)
Perspectives in Personality
Research. New York,
Springer (175 - 195)

Apart from (lay) graphology going on when reading the headline above R. Tagiuri* has shown that we will readily interpret a characteristic line as a person that walked around in a certain intention and mood.
Ad hoc explanations will either use the long-distance and/or elevated view on the observed individual or a closely watched (much) smaller animal.

Steps to an evolutionary explanation

1. Hunting was common in vertebrate evolution from fish times on. It was always done by the senses guiding the mouth towards the prey. The task is “head-intrinsic”, the rest of the body acts as a “servo-mechanism” - i.e. it does the locomotions “remotely” controlled.
2. Early mammals, being very small, had to “give in” and start as insectivores. Later the increasing body-size let some mammal groups prey upon other vertebrates, and some fled up into the trees and exploited fruity resources by acquiring colour vision.
3. Tree-dwelling locomotive dexterity (the eye-hand-complex) helped primates to steer their forelimbs under close visual control after insects – the “whole-body hunting program” shrunk into a partial, “upper” one: the body rests while prehensile skills do the insect catching.



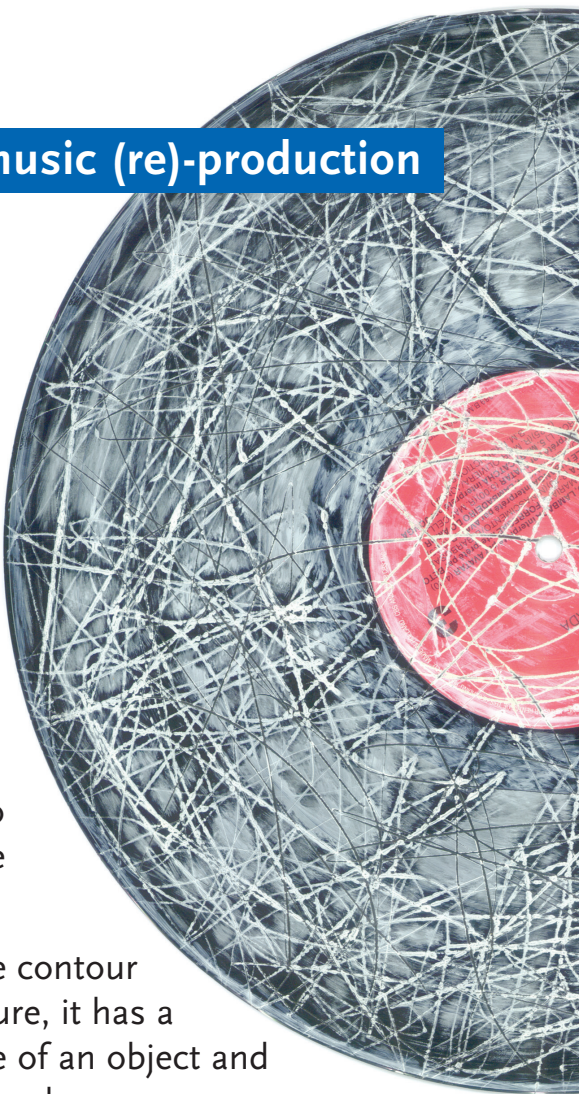
Grooming: two ways towards humanity

The “micro-model of big game hunting” might not only pave the way to graphics and thus to early cultural remains but also the way to complex sociality by close encounter: mediated by a small individual two “big ones” benefit, the one by food (?), the other by pain relief and even soothing by being stroked.

art and music (re)-production

Four kinds of lines:

1. The contour or outline does not really exist, it is the product of our view distinguishing any thing in/through a transparent medium. An example: A coastline is the place where seawater begins to separate the sky from the earth .
2. The edge is similar to the contour line but it is a real structure, it has a fixed place on the surface of an object and it is perceptible for our touch.
3. The borderline separates two adjacent areas of colour or luminosity (shadow) on a properly seen surface - e.g. this poster.
4. The drawn line is a minimal body (ink on/in paper, chalk on a blackboard, the shadow produced by a scratch). The line's body is so extremely long, narrow and flat that it can only exist on/in a carrier surface.



Fascination of Lines



Boredom of Lines



Handouts
available

Importance of Lines

