Drawing plays a crucial role in producing and communicating our knowledge, due to its ability to mediate between perception and reflection. For me, drawing is a way to watch the mind working in the making of a thought, and is directly related to the productive and transformative process. It’s a balancing between visibility and invisibility.

For me, a ‘figure of thought’ describes something dynamic, flexible, shifting rather than solid and static. My conception of the figure and figureation is deeply rooted in the Greek understanding of the form, which has a choreographic and performative notion, like a body in motion. (See also Roland Barthes: A Lover’s Discourse, 1977) It is both an elusive and highly lively form and, as me artist, also a method to frame, name, and question a phenomenon by entering the field of my inquiry with a specific attitude, attention, and awareness. Due to the entwined character of the figure of thought, it’s interesting to use it as a vehicle and specific set of frames—maybe comparable to a system of lenses—to operate with.

In this project the potential of drawings and diagrams to activate the mind comes clearly to the fore. It would seem that a diagram is a reflexive sign, empowering the reader with the process of reading and sense-making as it functions in the non-linear way. Thus it is probably closer to the nature of our mind is organized and operates.

In my recent research project Choreo-graphic Figures: Deviations from the Now (http://www.choreo-graphic-figures.net/) I am further exploring the nature of thinking in action or thinking-feeling-knowing. In general, within artistic practice, especially produced within collaborative exchanges, between the lines of drawing, choreography, and writing. Together with an interdisciplinary team we are exploring new forms of notation systems for reflecting on the often hidden aspect of the creative process. By developing shared figures of thought, speech, and movement — which we call choreo-graphic figures, in this work we seek to give tangible articulation to the meaning and weight of relations as generative forces within the making of knowledge. Through a live diagramming of the flow of thinking (with and between) operative within artistic inquiry towards embodied diagrammatics. In 2017 a compendium of Choreo-graphic figures will be published.

In my work, the intuitive part of knowing is as vital as the conceptual cognitive part. Drawing— which is for me always a performative act in time and space—offers a way to combine these modes of knowing and sensing through correlations. Based on my method of ‘reverse engineering a theory’, I am reforming the process of knowing, the cognitive approach to reading diagrams, inferring the information they represent, the resulting knowledge are naturally of very different kind, reflecting their authors’ particular fields of knowledge in the tacit nature of art, science, and fiction. Each collated reflection—be it a theoretical essay, a poem, or a drawing—produces a very specific form of knowledge, revealing an entanglement into our substantiveness and the possible mental spaces between recognizing and naming. For me “not-yet-knowing” is more exciting and inspiring than mere knowing.