

THESIS

DRAWING AS A PHENOMENOLOGICAL EXPLORATION OF RITUAL

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## ABSTRACT

### DRAWING AS A PHENOMENOLOGICAL EXPLORATION OF RITUAL

Historically, drawing developed in conjunction with ritual practices. Beginning with cave paintings, where drawings were traced and retraced over generations, drawing developed as a performative element of ritual practice. Even into modern day, drawing is present in many ritual practices throughout the world. In defining ritual from a phenomenological perspective, specifically through the language of Martin Heidegger's book *Being in Time*, ritual embodies a process of uncovering the horizons of the world, which is the realm of one's understanding. Many of Heidegger's key ideas overlap ritualistic perspectives from ancient China, including the philosophy of Daoism and the ritual culture of Confucian philosophy. Through these, I am able to articulate the way in which my own studio practice and current body of work (2020 through publication) function as a subset of this methodology of mark-making as ritual. I explain the relationship between the ritual of my making within the studio setting and the ritual of looking, audience members perform in the gallery. This ritual of drawing embodies both ideas of being-in-the-world as well as providing paradigmatic examples of the transcendence of ritual into everyday life.

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## INTRO

While the specifics of ritual practices vary depending on cultural and religious customs, the general components of ritual practices tend to be relatively formulaic. A ritual is comprised of a collection of intentional moments or movements within a durational structure, usually mapping a transformation within physical or metaphorical space. As I have investigated this recipe for a ritual, I have found a striking commonality with contemporary art's accepted definition of drawing as the process of collecting marks over a period of time to create a whole greater than the sum of its parts. A contemporary approach to drawing, which prioritizes process over product, aligns with the methods of ritual practice as a phenomenological experience. Through this, it becomes clear that the development of mark-making itself is rooted in an expression of ritual practice as much of drawing's development throughout history is inextricably tied to the practice of rituals. Drawing functions as a methodological exploration of self and the world, reflecting the study of phenomenology, including the arguments of Martin Heidegger as described in his magnum opus, *Being In Time*.

The phenomenological flow of a contemplative mindset is present in cultures with people of all different kinds of religious persuasions. I have considered the emergence of these similar mindsets ranging as far as the writings of the Desert Fathers of early Christianity to the Zen Patriarchs of China and Japan. This mindset reflects the innate desire of these mystics to interact with the sacred. For the purposes of this thesis, I will define the sacred simply as the way of the universe. Similar to Laozi's circuitous definition of the Dao (*The Way*),<sup>1</sup> the sacred provides a nonsectarian term for the universal force which those in various religions personify and/or assign

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<sup>1</sup> Laozi, et al. *Tao Te Ching: A New Translation & Commentary* New York: Barnes & Noble, 20015) 2.

specific names. This state of repetition as a means of seeking a higher consciousness manifests itself in various forms, ranging from the reciting of the *Pater Noster* in the Catholic tradition to Zhuangzi's description of cook Ding butchering an ox in ancient China.

My most current body of artwork (2020 through the time of publication) is centered on the phenomenological experience of mark-making. In my studio practice, I attempt to bring my awareness to the phenomenological experience of a ritualistic shift in consciousness through the methodology of mark-making. The subsequent drawings serve as records of the physical, mental and spiritual movements of the body during a structured series of contemplative moments. The completed art objects maintain a reticular form which embodies a similar sense of flow in the viewing experience, reflecting the process of making

## THE FOUNDATIONS OF RITUAL PRACTICE AND ITS LINK TO DRAWING

In contemporary discourse, drawing is defined to be itself the act of mark-making. Historically in the West, a drawing was an object, usually on a piece of paper, that often served as a preliminary example of the completed artwork to come. This traditional definition of drawing, which became outdated in the early stages of Modernism, is further antiquated as contemporary artists approach drawing as a more performative act, championing the process of making over the product. I believe that this definition of drawing not only satisfies contemporary interpretations of drawing, but also provides insight into the role of drawing historically as a ritual-based practice.

The earliest records of drawing that can be found are cave paintings, dating back as far as 45,000 years. Instances of these drawings have been found in pristinely preserved caves all over the world, from Indonesia to the Chauvet Caves in modern-day France. The ubiquity of these petroglyphs indicates a commonality between the early human groups, each displaying a desire to utilize drawing as a method of both documenting and formulating their experience with the external world. Specifically within the Chauvet Caves, scholars continue to speculate on a relationship between drawing and the shamanic practices of the early Cro-Magnon. Over millennia, shamans traced over the drawings again and again, each time attempting to reemploy the same ritual which had been performed by previous generations.<sup>2</sup> The gesture of each drawing

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<sup>2</sup> *Cave of Forgotten Dreams*. DVD. Italia: Sound mirror, 2016.

reflects a process of manifestation through a long-forgotten system of ritualistic magic. The act of drawing served as a process of re-presenting animals into the space-at-hand.<sup>3</sup>

As one continues to examine the presence of mark-making within ritual practice, one will find countless examples of their intersection. These examples range from Tibetan Buddhist Mandalas, to East Asian calligraphic practices, and the traditions of icon painting present in the Eastern Orthodox Church. In each of these practices, an image is repeated again and again in different spaces and times. While the image stays the same in each iteration, makers and practitioner's interactions with the image change depending on their circumstance. Each of these artistic practices create a ritual where mark-making becomes the primary mode of expression as a practitioner establishes a link between the realm of the sacred and the physical world. In all of these instances, the act of drawing remains more important than the resulting object. The process of making the marks elicits healing, invokes a time of contemplation, or carves a path to enlightenment.

In contemporary, secular culture, ritual carries a pejorative connotation. Many view ritual as a system of mindlessly repeated actions. One would think that the inner/spiritual self plays little role in the repetition of a series of movements performed for the sake of tradition. This perspective assumes a Cartesian mindset, implying a dualistic separation between the inner-self and the external world. However, ritual practice finds a greater purpose when it is aligned with the language of phenomenology - the philosophical study of consciousness and its relationship to the external world. From a phenomenological perspective, the consciousness of the human mind emerges with the physical world. This elimination of a false distinction between the self and the

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<sup>3</sup> Riccardo Venturi, "Encyclopaedia of Silences: Prehistory and Modernity." *Critique d'art. Actualité internationale de la littérature critique sur l'art contemporain*. Archives de la critique d'art, November 26, 2020. <https://journals.openedition.org/critiquedart/53780>.

external world begins to clarify how the performance of ritual - especially a movement-focused ritual such as drawing - provides an opportunity for one to become more aware of the relationship between one's mind and the sensorial world.

Martin Heidegger, whose 1927 book *Being in Time*, is noted for its significant contribution to phenomenology's presence in modern philosophy. As Hubert Dreyfus explains, Heidegger's primary epistemological claim is that those who believe that being is constructed in the mind, "presuppose a background of everyday practice into which we are socialized."<sup>4</sup> In *Being in Time*, Heidegger articulates that the human being - or rather Dasein - has a simultaneous emergence with the sensorial world. Dasein does not constitute a being that is separate from the world, either responding to or creating sensorial experience. Rather, Dasein emerges with the world and consciousness develops with the phenomena of Dasein's experience.<sup>5</sup>

While this was a groundbreaking claim for Heidegger in twentieth-century Europe, a sense of this phenomenological paradigm had been the standard for philosophers in China, predating Heidegger by more than two-thousand years. Recent scholarship makes claim that many of Heidegger's philosophical foundations were heavily influenced by his studies into traditional Chinese philosophy,<sup>6</sup> specifically the writings of Daoist sages and Confucian scholars.<sup>7</sup> Daoist sages, such as Laozi and Zhuangzi, wrote about the observation of nature and

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<sup>4</sup> Hubert Dreyfus, and Mark A. Wrathall. "Intro." Essay. In *Heidegger Reexamined*, 1–30. New York: Taylor & Francis, 2002, pg 3.

<sup>5</sup> Martin Heidegger, *Basic Writings: From Being and Time (1927) to the Task of Thinking (1964)*. New York: Harper & Row, 1977.

<sup>6</sup> It should be noted that Heidegger has a poor record of acknowledging his sources. One could make similar connections to the writings of Kant and Kierkegaard and see that Heidegger also did not clearly cite his Western influences.

<sup>7</sup> David Chai, and BW Davis. "Heidegger and Daoism A Dialogue on the Useless Way of Unnecessary Being." Essay. In *Daoist Encounters with Phenomenology: Thinking Interculturally about Human Existence*, 161–96. London: Bloomsbury Academic, 2020.

the contemplative construction of the self as a reflection of external phenomena. This methodology of contemplation was heavily influenced by the Hermetic Correspondence Principle, stating that phenomena in the external world mirror the internal microcosm of the human, and thus reflection on one can provide insight to the other.<sup>8</sup> While not addressing the natural world, Confucius shared the position that the external world plays an enormous role on the emergence of consciousness. Confucius emphasized the societal construction of self, which led him to establish a complex ritual culture to aid in the development of individuals as they follow a righteous path. Both the philosophical traditions of Daoism and Confucianism play an instrumental role in the construction of Heidegger's claims, including those of dwelling and being.<sup>9</sup> Considering Heidegger's impact on modern and contemporary philosophy, the language of Heidegger serves as a direct link between the traditions of ancient China, contemporary western society, and even contemporary drawing.

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<sup>8</sup> Burnett, Charles. "Hermes Trismegistus." In *Encyclopedia of Medieval Philosophy*, 716–719. Dordrecht: Springer Netherlands, 2020.

<sup>9</sup> Martin Heidegger, *Building, Dwelling, Thinking*, 2000.

## RITUAL AND CONTEMPORARY DRAWING

The Confucian implementation of ritual responds to the claims of modern phenomenology in a way that displays the pertinence of ritual in the development of the human psyche across cultural barriers. For Confucius, the implementation of a ritual culture was an important element of society as it ensured a cohesion in the roles of each person within a family, village, or the empire as a whole. One's participation in his or her societal role was instrumental in the understanding the depth of one's self. There was a ritual associated with nearly all events in one's life, like documents or touchstones of one's passage through life. Each ritual prompted an individual to become aware of his or her relationship to the greater society. In *The Analects*, Confucius notes that one is not born as a human. Rather, one is constructed to become a human through the process of ritualization.<sup>10</sup>

Jifen Li has drawn connections between Heidegger's language and the "ritual propriety" (liyi 禮義) of Confucian cultures. In her essay, "The Ontological Dimension of Xunzi's Ritual Propriety," she explains that Confucian ritual functions as a "medium in which humanization takes place."<sup>11</sup> In a Heideggerian sense, the role of ritual functions not as a piece of equipment, but rather as a medium that is in the process of un-concealing. Li draws connection between Xunzi's "ritual humanization" and Heidegger's concept of language as the "House of Being."<sup>12</sup> To Heidegger, language functions as a horizon which expands with the growth of Dasein's understanding. The goal of this is to expand, or rather uncover the world - the realm of

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<sup>10</sup> Jifen Li, "The Ontological Dimension of Xunzi's Ritual Propriety: A Comparative Study of Xunzi and Heidegger." *Philosophy east & west* 69, no. 1 (2019): 156–175.

<sup>11</sup> Jifen Li, "The Ontological Dimension of Xunzi's Ritual Propriety."

<sup>12</sup> Martin Heidegger, *Building*.

understanding. In equating ritual with language, Li asserts that ritual functions as a method to further the horizons of Dasein's understanding of being.<sup>13</sup>

Ritual, in a Confucian sense, is a performative series of actions where one assumes the fictitious role of another self in order to bring to awareness to the patterns and habits of one's own life. The intent of a ritual is to propose a role reversal in a microcosmic setting with the implication of transcendence as one takes a specific, newfound awareness into one's everyday life. Harvard professor Michael Puett explains this using the example of a contemporary "ritual" of pleasantries at the dinner table. A parent insisting that his child says "please" and "thank you" serves as a ritual, intended to transcend into feelings of gratitude at a future place in time. Forcing a child to say "please" does not ensure gratitude on the part of the child in the moment, but rather provides the child with an opportunity to perform the role of one who is grateful, with hopes that the child will begin to recognize moments in which gratitude is an appropriate response.<sup>14</sup> This perspective begins to paint ritual, not as a stuffy set of rules to be followed for the sake of tradition, but instead as an interjection into the habitual nature of daily life, offering moments of reflection and contemplation. To return to the ontological argument of Heidegger, ritual offers an opportunity for new aspects of the self to emerge simultaneous to the external phenomena of the performance. The role of ritual is to provide a horizontal uncovering of one's awareness as an individual performs a role that embodies the set of ideals one wishes to gain.

The intersection of ritual and art is apparent not only in the drawing traditions and rites of ancient cultures, but in the contemporary art gallery. Countless contemporary artists have

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<sup>13</sup> Jifen Li, "The Ontological Dimension of Xunzi's Ritual Propriety.

<sup>14</sup> Michael Puett, *What Chinese Philosophers Can Teach Us About the Good Life*. YouTube. IVY Idea Night, 2018. <https://www.youtube.com/watch?v=ONwRYIQEDVU&t=37s>.

employed the relationship between ritual and the language of phenomenology in a variety of interdisciplinary artworks in the last five decades. Dr. Megha Rajguru has written on the presence of chanting within the contemporary art gallery, arguing that practices such as ritualistic singing can serve to evoke specific emotions in viewers, leading to change in a social and geo-political setting. She makes reference to the works of Bill Viola, Meredith Monk, and others as she builds the connection between ritual and the contemporary art gallery.<sup>15</sup> Chanting in ritual practice becomes an important tool in the transference of information. A song can be easily memorized and repeated, thus able to be repeated as it is passed on from generation to generation, and so it is present in many rituals which carry the same intention. Being time-based, a chant or ritualized song also engages the participants in a durational, multi-sensorial experience. Translating into the gallery space, the presence of chant, song, and performance draw viewers attention to the experience of time within the gallery space. Rather than simply moving from artwork to artwork, this type of mindset encourages viewers to become aware of the time-based experiences of looking, listening and moving throughout the gallery. The viewer then becomes a participant in the experience.

Ritual in the gallery can expand beyond sound art to include all methods of making, including drawing. In fact, a ritualistic approach to drawing reiterates contemporary approaches to drawing in a way that prioritizes the act of making as an experience of self-exploration. Contemporary writings on drawing often prioritize drawing as a process of making rather than as a finished object.<sup>16</sup> This is in contrast to the historical categorization of drawing, which usually

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<sup>15</sup> Megha Rajguru, "Chanting in the Gallery: Ritual Sound and Its Phenomenology in Contemporary Art." *Journal of Visual Art Practice* 12, no. 2 (2013): 181-183.

<sup>16</sup> Isabel Seligman, and Hugo Chapman. "Intro." Essay. In *Pushing Paper: Contemporary Drawing from 1970 to Now*, 1-20. Thames & Hudson, 2019.

references works on paper, made with traditional drawing materials. This more specific use of the word drawing primarily as a verb, resonates with the performance-based tones of other traditional ritualistic practice. In this performative sense, drawing can exist in any material and focuses highly on the experience of making. The categorization of drawing moves from materials and begins to reflect on processes that leave behind a mark on a surface. This more inclusive approach to mark-making expands the tools of drawing from graphite and charcoal to include paint, clay, footprints, or even musical notes. Contemporary scholars now allow a greater emphasis to be placed on the process of drawing - the way in which the marks are made. This moves drawing into the realm of performance, as this process can only exist in a fourth-dimensional (time-based) context. As one draws, the movements of the body reflect the phenomenological experience of the maker, documenting one's mental, emotional and spiritual state of mind as marks are left behind on a surface.

## THE RITUAL OF MY STUDIO PRACTICE

My most recent body of artwork emerges out of a process of ritual, as defined above in both the methods of making as well as in the experience of looking. Each of these artworks reference a phenomenological exploration of mark-making within a globalizing culture. Each drawing explores the intersection of artwork infused with dimensions of the sacred.

In the process of making, I have developed a method which allows opportunity for my mind to experience a state of mindful flow as I work to find the natural movement of my hand across a sheet of paper. This process is clearly articulated in *Untitled (Transition 3)* (Fig. 1). For the performance of this drawing, I began with a ruled line at the top of a 72-inch-tall sheet of paper. Using a white pen, I drew a 30-inch-long line horizontally across the paper. In each of the descending lines, I attempt to exactly replicate the preceding line. As I slowly draw the lines, unique disruptions occur and become accentuated over time. My hand creates changes that disrupt the marks and take the drawing in new directions. These variations of the marks become key compositional features. As I participate in the passive process of response, a reticular form develops within the drawing as the repeating curves of the lines create an implied flowing movement.

I am particularly interested in the final mark of the drawing as it exists in perfect spontaneity. The natural disruptions of my hand create a final mark that is completely removed from my presupposed ideas of mark and is directly influenced by the duration, scale and materials of the drawing as a whole. If I were to make a single calligraphic mark on a sheet of paper, it would seem contrived and would be informed by my presuppositions of what a mark should look like. Instead, the final mark in each of these processes is a product of the natural

inclinations of my own hand and is free from any intellectual interference in the spontaneous emergence of its form. Through the process of intense focus, my hand moves to a form which could only exist through a process of organic development, thus removing the opportunity to plan and direct the developing form.

Each process of making exhibits a unique pattern which has been informed by all the previous marks in the process. For example, in *Untitled (Weaving 4)* (Fig. 2), there are four processes of repetition which radiate out from a ruled cross in the center of the paper. Each of the resulting forms carries some formal similarities and a unified image. But the process of repetition offers the opportunity for each result to have a unique structure which distinguishes it from the other three processes.

The process of drawing becomes a balance between an active meditation of the mind and a passive response of the hand. In the making process, I seek to find moments of stillness where it feels as though my hand is moving on its own, responding to the needs of the drawing. I am seeking a place of contemplative awareness, where my actions appear to become a passive response to the environment of the drawing. The slow, intentional movement of the body becomes integral to the work. Each mark becomes a piece of information, alluding not only to the time spent, but to my physical, mental and spiritual experience in that moment.

I am attempting to find a state of passive response which emerges through a time of active mediation. This goal is contextualized by various metaphors within Daoist philosophy which speak to authentic engagement with the external world. In *The Zhuangzi*, one of the key Daoist texts, Zhuangzi speaks of various craftsmen who discover spiritual insights through their practices which were often overlooked by other philosophical paradigms. Two of these instances include a wheelwright and a butcher. In each of these, the craftsmen speak of the reflexive flow

of the body which comes in completing a task in which one is expertly trained.<sup>17</sup> This flow does not develop from methods of circumventing focus. Rather, only passing through a state of hyper-focus can one find a stillness of mind which allows one to flow with movements that appear as spontaneous action to an outside viewer. In *The Zhuangzi*, the wheelwright chastises a noble man for his dedication to the words of a dead sage rather than looking to the highly skilled movements of a craftsman to discover insight into the Way (Dao) of the Universe. As the wheelwright carves the wheel for a wagon, he is forced to make thousands of unique decisions, responding to the curve of the wheel and the grain of the wood. He then achieves a state of flow as his acquired expertise allows for him to spontaneously respond to each of these individual moments of decision.<sup>18</sup>

In a similar way, I have been developing a ritualistic approach to the work of drawing, balancing the cultivation of a craft with the opportunity to intuitively respond to materials. Through the specific ruleset of repetition, I am able to move through the state of mindful awareness into a state of passive flow. This method of drawing offers a ritualistic framework where, through a daily cultivation of this practice, I am able to achieve the intended state of flow with more ease each time I approach a work of art. The variations I find in each artwork, as scale and composition change, require a re-evaluation of the process, ensuring that I continue to approach the artwork through an active state of focus.

In reference to the product of the work, the formal qualities and display of my completed drawings develop an opportunity for a secondary ritual which prioritizes a state of mindful response in the process of looking. Each drawing varies in its scale, composition, and implied

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<sup>17</sup> Zhuangzi, and Rongpei Wang. *Zhuangzi = Zhuang Zi*. Shanghai: Shanghai yi wen chu ban she, 2021.

<sup>18</sup> Zhuangzi, and Rongpei Wang. *Zhuangzi = Zhuang Zi*.

form. These changes separate each drawing as a unique experience, especially when multiple drawings are composed together into a gallery space. As a viewer moves throughout the gallery space, he or she participates in a ritual of response, rooted in a closeness of looking. This movement mimics the way in which I create each individual work as well as the cohesive body of drawings. Each new drawing constitutes an entrance and exit for the meditative practice which I have developed. In the same way, a viewer engages with each drawing as a unique moments of experience within a larger whole.

The viewer's experience of looking at the artwork mimics a liturgical framework of call and response. For example, in *Untitled (Diptych 1)* (Fig. 3) the viewer must experiment with the distance of perception in order to understand different elements of the work. One's body must respond by moving away to see the overall form of the diptych, comparing the value and form of the fields on each of the panels. Then, to see the detail of each individual mark, one must move closer to the surface and lose sight of the overall composition (see Fig 4. for detail). The flow of the lines provides a movement for the viewer to follow. The viewer's eyes track across the page, retracing the movement of my body as I made each mark. This investigation of detail creates a secondary performance of movement through the viewer's body, further connecting the process of making as a primary component of the content of the work. In this, the relationship between the movement of the body and the experience of perception becomes an integral element of the work.

The movement within a gallery space is often an unconscious behavior, a practical consideration to move from artwork to artwork. However, in the display of these drawings, where a holistic understanding of the work can only be found from various vantage points, a ritual of looking is set up which fosters a reiteration of the phenomenology of perception. For

example, if my drawings *Untitled (Weaving 5)* (Fig. 5) and *Untitled (Weaving 6)* (Fig. 6) were next to one another in the gallery space, they would require a different process of looking despite their extreme similarity to one another. While the composition, process, and materials are identical to one another, there is a distinction in scale of the drawings and the tightness of the “weave” between the two. One’s form is apparent from a larger distance, while the other demands a much closer inspection to find a similar understanding of the image. If situated next to one another, the viewer would be forced to examine the different needs each drawing has, despite the process-based similarities between the two. This movement creates a dual experience that shows the two roles of a drawing, first as an object in the world, and second as an immersive world of its own. This dualistic method of looking reflects the performative role of ritual, which serves both as a sensorial experience of the world and a paradigmatic example of a larger reality.

Interaction with the work requires the viewer to reconsider the relationship between detail and composition, movement and stillness, as well as illusionistic space and immersive fields. These second reflections question methods of looking itself, bringing awareness to the way in which one engages in a relationship with an object in the process of looking. This deconstruction of looking functions as a ritual in that the viewer is asked to perform the role of one who looks closely at a work of art. While this is implicit in all art interactions, my work explicitly calls it out through the formal qualities of the work. There is an implication that this method of mindful looking ought to transcend the gallery space.

The ritual of my work transcends art-making, providing opportunity for this mindful flow to continue into experiences beyond drawing. Just as Zhuangzi’s butcher is as interested in seeking the overlap between his work and the nature of the universe,<sup>19</sup> I am interested in seeing

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<sup>19</sup> Zhuangzi, and Rongpei Wang. *Zhuangzi = Zhuang Zi*.

the practice of drawing as a methodological approach to mindful flow and its relationship to a the presence of the sacred which can be found in everyday life.

## CONCLUSION

Art historian Ajit Mookerjee refers to ritual as a “way towards spiritual identity” which informs an understanding of one's relationship with the universe as a whole.<sup>20</sup> This understanding of ritual is exemplified in drawing-specific rituals which have occurred throughout history. The use of drawing in ritual fosters a practitioner's active engagement with the body as supplemental to non-physical gestures made within a spiritual space. Drawing in ritual practice functions as a phenomenological experience of bringing one's awareness to the sensorial world and acknowledging it as the primary component in the emergence of consciousness and identity.

A ritual is intended to exist as an organic process which takes on a life of its own as it is performed under various contexts and circumstances. Ritual serves not as a set of rules, but rather as an opportunity to document one's relationship with the spiritual and evaluate the way that this relationship shifts over one's life or through many generations. Likewise, the act of drawing provides a document of an artist's movement while also documenting time-specific autobiographical elements of the artist. Each mark bears the mental, emotional and spiritual experiences of the maker in a specific moment in time.

In my artwork, I have designed a process of making which is intended to function as a ritual that fosters a balance between active focus and passive meditation. Through a specific set of rules and limitations, I am led into a state of flow as the drawing organically composes itself. After the process of making, each drawing evokes a ritual of looking within the gallery space. My artwork does not serve as a representation of external interactions with the world, but rather exists as part of the world while maintaining paradigmatic references to other methods of

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<sup>20</sup> Ajit Mookerjee, *Ritual Art of India*. New Delhi: Timeless Books, 1998.

contemplative practices. My studio practice exists as my primary interaction with the world and has been instrumental in the horizontal emergence of my consciousness and understanding of my relationship to the sacred. To return to the Daoist concept of the Dao, my practice is my engagement with the way of the universe, as the process of drawing reflects other ways I can further engage with this universal flow in everyday life.

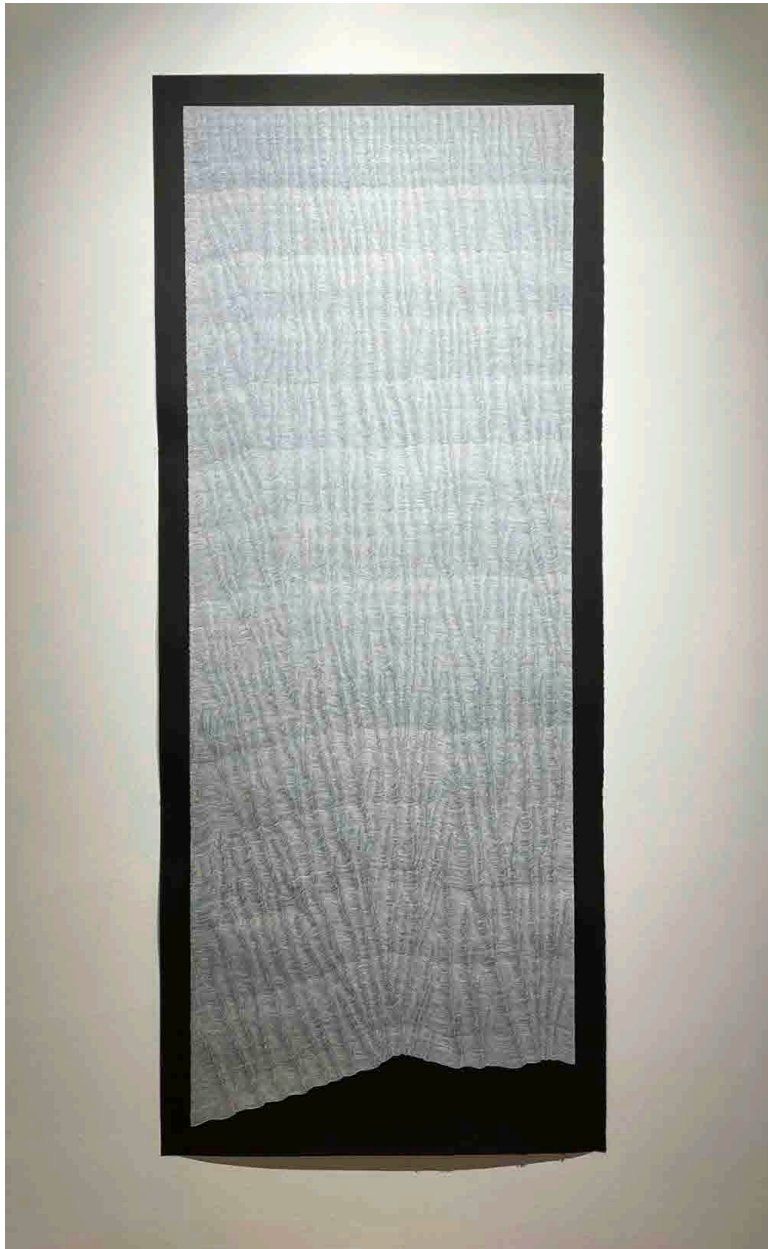


Fig 1. Clark Valentine, *Untitled (Transition 3)*,  
Ink on Paper, 72x30 Inches, 2021.

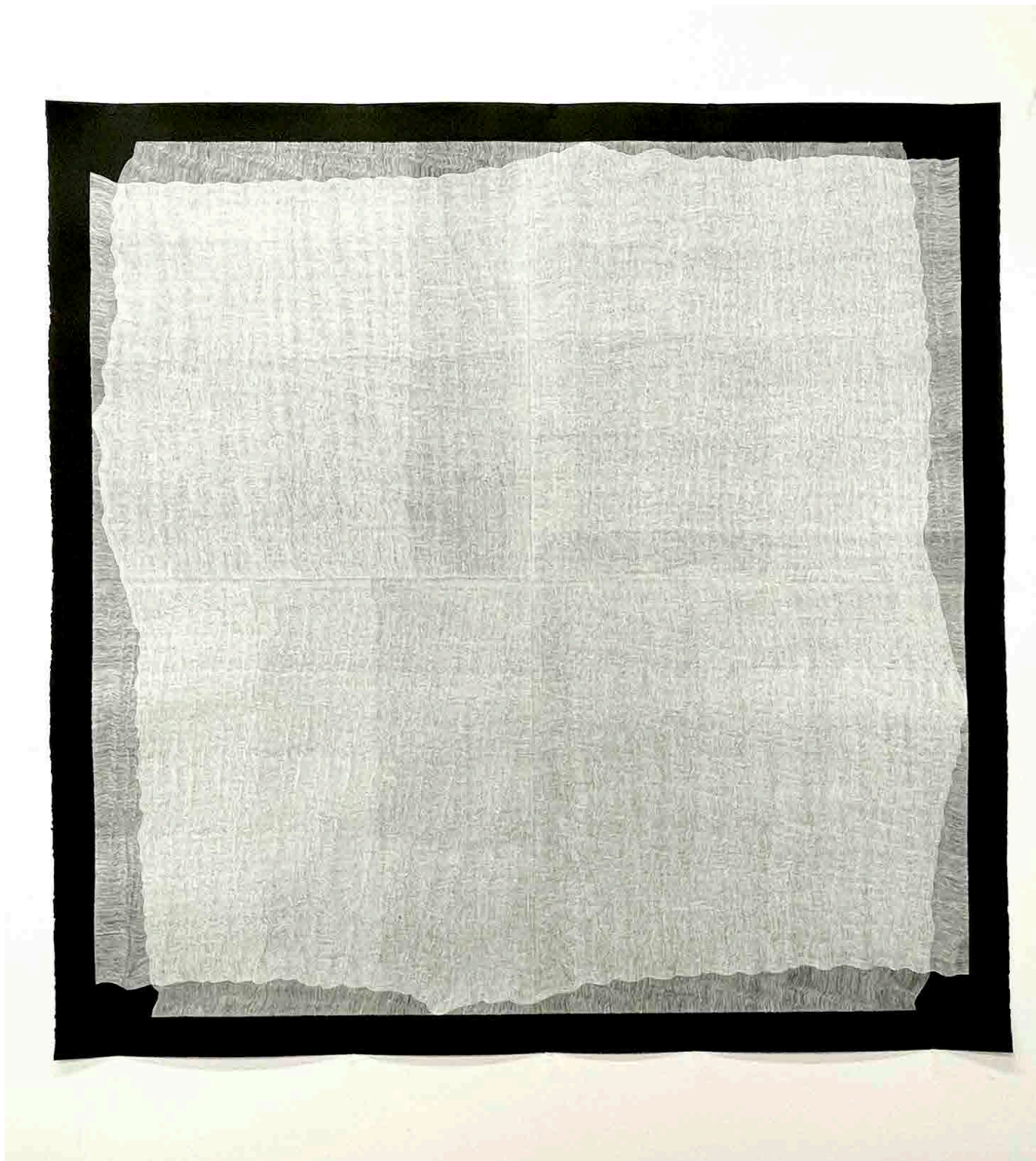


Fig 2. Clark Valentine, *Untitled (Weaving 4)*, Ink on Paper, 50x50 Inches, 2021.



Fig 3. Clark Valentine, *Untitled (Diptych 1)*, Ink on Paper, 58x44 Inches, 2022.



Fig 4. Clark Valentine, *Untitled (Diptych 1)*  
*DETAIL*, Ink on Paper, 58x44 Inches, 2022.

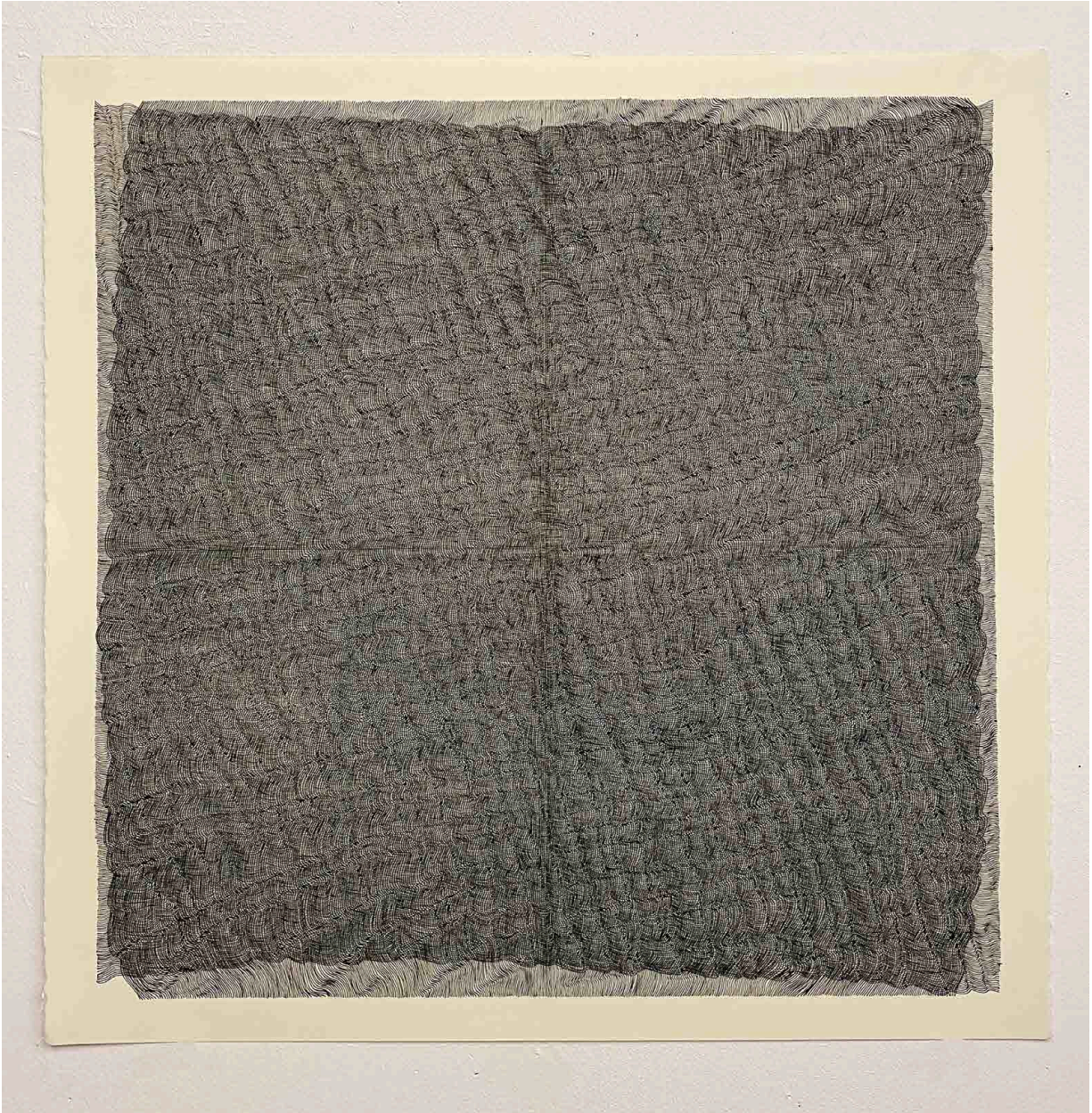


Fig 5. Clark Valentine, *Untitled (Weaving 5)*  
*DETAIL*, Ink on Paper, 22x22 Inches, 2021.



Fig 6. Clark Valentine, *Untitled (Weaving 6)*  
*DETAIL*, Ink on Paper, 50x50 Inches, 2021.

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