

Drawing in and out of Place

Doris Rohr

Rohr is Senior Lecturer of Fine Art Drawing at Liverpool Hope University in the United Kingdom. Her research is practice-based and uses drawing and writing to explore continuous narratives on paper. Pedagogy forms an integral part of her practice. She considers making art an aesthetic engagement with the social world and wider environment. In her recently completed PhD (Lancaster Institute of Contemporary Arts, UK), her research methods included performative aspects of walking, collecting, and notebook drawing and writing. She uses drawings to access a spiritual dimension of landscape. As illustrated in the following essay, English 19th-century art critic, theorist, and artist John Ruskin's method of closely observing detail from nature is a core methodology to Rohr's practice. Her drawings and writings celebrate and lament loss of species, and our fragile and damaged relationship with the natural world. She has widely exhibited drawings in England, Scotland, Ireland, Canada, Taiwan, Thailand, and the United States. rohrd@hope.ac.uk. Text and figures © 2019 Doris Rohr. Captions for the drawings, paintings, and other images in the text are provided on p. xx.

The influential Victorian art critic, cultural theorist, and draughtsman John Ruskin is a vital influence on my research and creative practice. Ruskin's writings have experienced a resurgence of interest from contemporary critical and philosophical perspectives, enabling me to contribute to and benefit from a wider discussion reinterpreting Ruskin's relevance today [1].

In my doctoral thesis, *Drawing on Nature—the Legacy of Ruskin's Moral Cosmos*, I set out to retrace Ruskin's thinking on how drawing can act as a foundation for understanding the natural environment [2]. Ruskin did not divide the natural from the human-made, as his interest in the environment stretched seamlessly across the natural 'vegetable' states of being to cultural artifice. As design theoretician Lars Spuybroek explains:

To John Ruskin, all things are plants, be they houses, women, carpets, city halls, church spires, paintings, countries or anything else—everything is immobile and flourishing at once [3].

In this essay, I discuss my methods of practice, which are concerned with drawing and my environmental experiences. Ruskin's work is central to my research and informs my thinking and ways of seeing and creating. Ruskin's writings reinforce a reciprocal relationship between theory and practice, mediating and scrutinizing a problematic binary understanding of culture and nature. He firmly believed in the value of drawing as a form of visual engagement that transcends mere looking.

When reading Raymond Fitch's biography of Ruskin, one realizes that Ruskin's engagement with natural and human-made

environments was far from static [4]. I consider his love for gothic architecture and his preference for Italian pre-Renaissance painting as attempts to re-invigorate the present and future. He reminds us of the greater cohesion of arts unified in a large concerted social effort subordinated to a spiritual ideal that transcends individualism.

Ruskin's *Elements of Drawing* was first published 1857 [5]. It soon became a standard textbook for art students and amateurs; it is still used today as a primer connecting drawing philosophy with hands-on exercises. Ruskin's teaching of laborers at night school was indicative of his social commitment and attested to his wish to reform society, also evident in his unfinished project of establishing an alternative education system through the *Guild of St George*. Drawing was therefore instrumental in his plans for social reform in accordance with spiritual ideals about appreciating the natural world and searching out its originary order [6].

In *Elements of Drawing*, Ruskin advocates the use of innovative technology of his time (the daguerrotype) to countercheck the accuracy of one's observational power [7]. Yet approaches concerned with surface alone would not do justice to the complexity of his drawing theory and practice. Ruskin was always on the move or stopping to take account of detail that caught his eye (wild flowers, trees, architectural ornament, fenestration, façades). He would travel long distances by carriage to visit his preferred places of culture located within or adjacent to his favorite natural locations: for example, the city architectures of Venice set in the lagoon (*Stones of Venice*) or Swiss mountains, towns and villages (*Modern Painters*). He explored

the vernacular as cultural products emplaced within their own geography [8].

Ruskin's *being on the move* is an important factor to note, as it shifts the mode of perception from immobile, fixed positioning in control through surveillance (via the vista and Renaissance perspective) to the three-dimensionality of the enveloping environment as a fluid and navigational experience, capturing the imagination and attention of the traveler who *becomes* its subject.

The importance of walking, of being on the move, and on how this makes us perceive our environment, and in turn how it perceives *us* is a subject that philosopher Edward Casey examines through a phenomenological approach to walking *from space to place*. Walking connects us with our environment in an intimate network relationship [9]. The activity of engagement as *living experience* is best captured for Casey via the German term *Erlebnis*, preferable to the passivity of memory, the *already-elapsed experience* (*Erfahrung*), a vantage point that effectively distances us from being part of the ecology of relationships *in place*:

Walking is relational: my body connects with path, grass, sand. The world passes me at my own pace, is animated, flowing through me, below and above me, projecting infinite possibilities of three-dimensional orientation. Walking is a form of drawing with the body in space: performative drawing. This encounter with infinite spaces around me becomes more than perception; it transforms into lived experience [10].

In a related way, anthropologist Tim Ingold presents an understanding of sight that sits comfortably with Ruskin's. Ingold



deconstructs the assumption that sight diminishes the other senses. He reinstates the importance of the maligned “villain,” the panoptical *ocularcentric* gaze of modernism [11]. Through careful re-examination of Descartes, James Gibson and Maurice Merleau-Ponty (among others), Ingold draws on anthropological information from native and aboriginal cultures to reinterpret sight as a perception that does not operate separately from the other senses [12]. Enriched by sound, touch, and physical awareness, sight is no longer presented as a disembodied agent. We hear with our eyes and see with our ears:

[I]t is not vision that objectifies the world, but rather the harnessing of vision to a project of objectification that has reduced it to an instrument of disinterested observation... [13].

Ingold’s suggestion here that movement and sight do *not* operate in isolation from other senses is an important factor in my own approach to drawing. Furthermore, Ingold’s argument validates Ruskin’s emphasis on *proper* looking—in other words, that drawing helps us to see more clearly [14]. In addition, a reciprocal approach and understanding of the process of drawing helps me to understand the relationship between perceived self and others, inanimate or animate, inter-subjective or inter-objective, leading on to Ruskin’s concept of *sympathy*, which lies at the heart of my drawing method.

Walking-Drawing

Of longstanding interest to me is the walking-drawing that formed part of the self-education of artisan, craftsman, builder, and architect for centuries, evident in the

notebooks of Scottish Arts and Crafts architect Charles Rennie Mackintosh [15]. Mackintosh walked through many British landscapes, acquainting himself with a deeper understanding of vernacular architecture *in place*. He believed it insufficient to study historical architectural styles from photos, plans, elevations, and blueprints. Mackintosh asserted that understanding vernacular building had to be the result of a holistic experience of encountering a building in its setting.

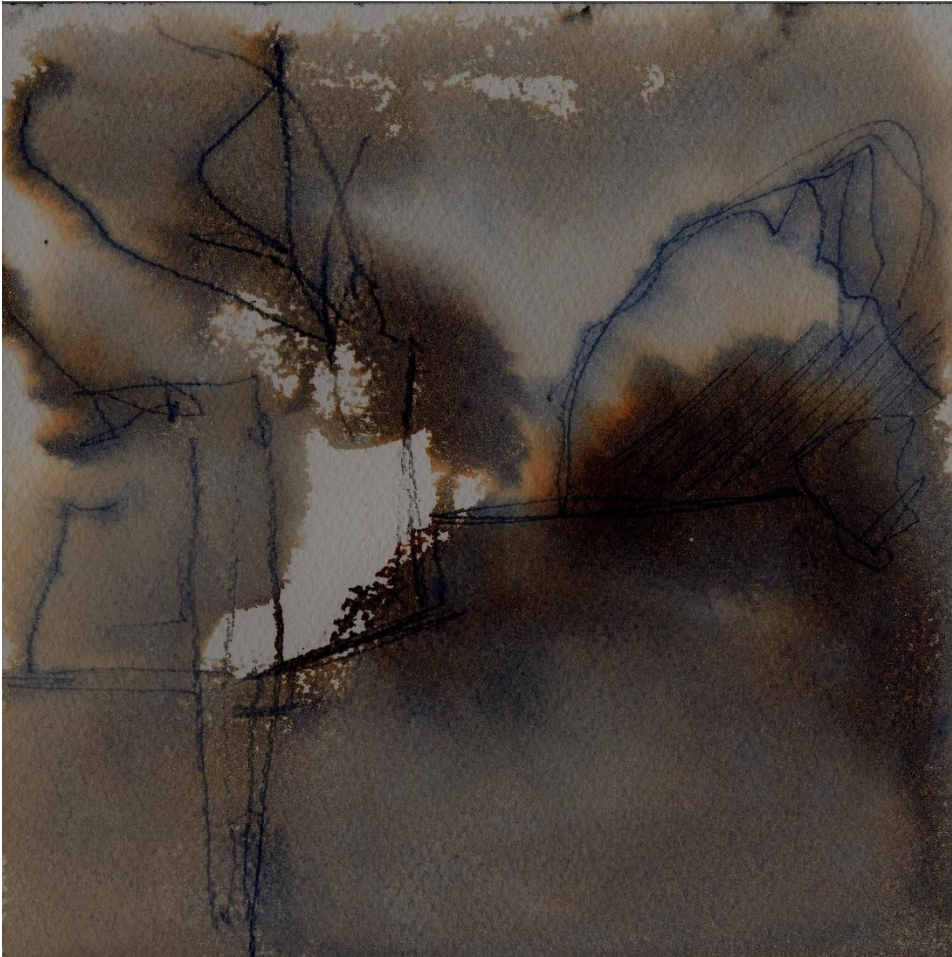
This approach is highly relevant to my own sketchbook practice. I recently relocated to the rural area of England’s North Yorkshire, where I find myself constantly examining the use of vernacular stone and the situation of dwellings in the landscape, being *emplaced* by the distinct geology and geography of the region, formed through the practices of traditional hill farming and connected through a network of historical-cultural footpaths establishing public right of way and communication lines among habitations. These public footpaths cut through possessive relationships of land and continue to enable access to privately owned properties. These days more a leisure pursuit than providing walkways for necessity, the shifting usage of these trails indicates that living in and with the land is undergoing constant transformation, especially in terms of uses valuable for human society. Even so, the century-old rights of way provide continuity and connect us physically with history.

Unlike Mackintosh, I do not aim for translation into innovative building or any form of architecture. In this sense, my practice lacks that sense of destination and synthesis, or so I thought until recently when I wrote this essay, which allowed me to consider further my drawing methods—

a welcome point of revision after completing a doctoral program. Even a practice-based PhD study is somewhat artificial in the way it ties one’s imagination and creativity to a research question, thereby inviting a sense of hierarchy and subservience of practice to theory that is hard to resist. Some two years following completion, I am still in recovery, finding myself reconnecting my love for landscape as natural-cultural phenomenon with my preference for sketching—the practice of understated notebook-keeping not intending finish or publication at the point of making.

There remain continuities with my completed PhD, in particular through German philosopher Martin Heidegger and English travel and nature writer Robert Macfarlane and his musings on the value of ancient routes of walking. I am uneasy about a sense of lingering escapism, when indulging in experiences of walks across fells, at sunset and moonrise, watching bats chasing bait, or listening to mountain sheep’s disembodied muffled sounds in the enclosing night. This unease no doubt connects with what Heidegger refers to as *anxiety*, an inverted form of caring:

Heidegger leaves open the possibility of temporary connectedness with nature as a spiritual encounter—and this is described as authentic, as the rare moments when a human being can overcome alienation and separateness from being part of nature through caring for the environment. Care and the state of anxiety are the two remaining possibilities to overcome alienation from environment and to allow for momentary authentic existence [16].



Expanded sight

Walking as a practice of perception interacts with multi-sensory awareness, though there is a question about stationary activities of drawing and how they might work to heighten sense experience—in short, standing still so the surrounding world might inform me through its presentness and continuous flux. Is it that the world around me, which continues to inform me and is not isolated from myself, is taking over the motion, and I, the center in a world of flux, assimilate?

Walks in nature, appreciation of environment through slow motion, engagement on a pace of one's own, contact with feet to ground, and sense of balance, all other senses finely tuned to listening in on ambient sound anticipating the unexpected, reconnect with the wild in me that is apprehensive and highly attuned to unusual sounds. Walking is a pace different from cycling or going by train or car, different speeds, divided attention. The walking experience of the environment differs from the observation of detail, in some sense a

partitioning or severing apart from the wider environment, as a temporary act, a zooming in, a partial focus perhaps, allowing fullest attention of a differentiation.

Such walks do not seek out problems of which there are so many in our ecologically precarious times. Rather, in these walks, I take comfort from landscapes that remain intact, congruent, preserving a more traditional way of life of farming and interaction of humans with animals and plants, agriculture and ecology, of history embedded in landscape. These landscapes are inspiring and uplifting because they present continuity.

The Yorkshire Dales, (like other extensively farmed and remote landscapes in the West of Cumbria in England, the North of Scotland, or North Wales), have a particular pull and magnetic hold on people. The hill farmers know this through their animals, as Yorkshire and Cumbrian hill farmers rely on their sheep's knowledge of place. The unbordered, open-moorland grazing of mountain sheep like Herdwicks or Swaledale breed requires these animals

to be 'hefted' to the land. These sheep have interior compasses guiding them back to their place of origin and belonging.

I am mindful that any type of farming is problematic as it puts the power into the hand of humans, whereas hunter-gather societies have a fairer relationship of sharing land and natural resources, something I am only too often reminded of in my daily walks past the auction mart of the village where I now live. Yet I admire how the relationship of farmer to animal and earth informs the way the land is shaped and produces a particular type of North Yorkshire vernacular architecture incorporating local stone to make what looks to me like large drawings or utilitarian earthworks with dry-stone walls, barns, and sheepfolds that dissect and structure the landscape.

But a sense of guilt arises from my deliberately shunning to draw attention to how precarious and threatened such seeming equilibrium is. This landscape is healing for me, but what can I do to return the favor? Besides participating in environmental activism or supporting charity, my drawing the land could be considered a gift in return, a spiritual activity to celebrate and ask for forgiveness.

Ruskin also offers some answers. Never did any form of social ills or pollution stop him from practicing the art of drawing and celebrating beautiful forms and sympathetic relationships. Such drawing (for example *Moss and Wild Strawberry*) provides a model for how relationships should be: ecologically balanced, a social model; a symbiotic relationship that ensures *wildness in sympathy* [17].

Sympathy through drawing

Now in all this observe how the higher condition of art... depends upon largeness of sympathy. It is mainly because the one painter has communion of heart with his subject, and the other only casts his eye upon it feeling-lessly that the work of one is greater than that of the other [18].

Drawing in sympathy can be described as an act of deep immersion that helps me to become aware of relations in my environment; close looking is part of this experience. In the above quotation from *Modern*



Painters, Ruskin asserts that drawing transcends observation; drawing is about deepening the dialogue with the environment and is “communion of heart.” In the rest of this essay, I examine how I practice



Ruskin’s method of drawing with sympathy.

My practice shows certain characteristics when engaging with the environment. I rarely invent from my head (although I believe that any improvisation or invention is based on memorized observations, consciously so, or unconsciously stored and filtered). Sense data need to be entered onto paper. These cannot not be solely about sight, as they are about a wider sense of experience, sub-consciously or consciously incorporating sound, humidity, the light of the day waxing or waning. When working in the field, I find that my drawings tend to be more fluid and become painterly; drawing while walking, slowing down, stopping, surrendering to the geography of a place, making myself fit into the environment. At times I use photographs deliberately out of focus to capture the mood of uncertainty. I value the awakening and equilibrium of all senses in twilight.

Frequently however, I wish to draw a detail, an aim that initially requires an isolation of an object and a form of tem-

porary ‘objectification’ through partitioning off an aspect of a larger organic system. This effort presents a challenge for sympathetic engagement. Botanical studies offer a possibility to allow the chosen object for drawing to remain *situated in place*, a difficult drawing experience practically because the terrain often obstructs full access to a chosen detail.

There is a poetry and sadness of loss that provides a counterpoint in my practice. This sadness mourns the cultures of possession, the subjection of others to systems of classification, often arbitrary out of hindsight. These divorced objects are elegies—being *out of place*, they fulfil a different metonymical function, making Ruskin’s approach to drawing relevant in a different way. In *Modern Painters*, Ruskin refers to the painting *Slave Ship* by J. W. M. Turner to exemplify art that provides catharsis [19]. In this painting, the sympathy extends to the suffering of the slaves, also out of place, and condemned to death by their captors (the practice of throwing slaves overboard to claim insurance money was apparently widespread during the period of slave trade.)

Artworks like *Slave Ship* are much more than a news item or, in our day, a media image. Rather, the artistic aim is to draw the bystander in and help to internalize the event, to draw conclusions about one’s own morality and that of the wider world. Can paintings or drawings motivate change? No matter how temporary, can a change of heart provoke a feeling of attrition—a softening, perhaps, leading on to some more permanent change or even action to remedy?

Drawing Hippopotamus and Pangolin

Recently, I discovered that the natural history collection of Liverpool’s *Victoria Gallery and Museum* houses a collection of taxidermy, displaced from their environment and divorced from their original habitat. These animal-objects ‘looked’ back at me, returned my gaze through their seemingly lifeless presence. Among those that stood out most ‘loudly’ were two preserved pangolins and the embryo of a hippopotamus.

As I drew the preserved animals, now displayed to make visitors aware of endangered species, I pondered the contradictory attitude of human species to their fellow



creatures. In the name of science, these animals were ‘privileged’ to death and preservation, displayed to raise our guilty conscience about their survival. These objects had a pulling power, in their helpless state, aborted prematurely from life, one literally not even born, the others not reaching their natural destination, both types standing in metonymically for a much larger persecution of a species selected as desirable for alternative medicine.

For several weeks, I sat drawing these creatures with sympathy. On one occasion, I was joined by Tamzin Ashcroft, one of

my undergraduate students from Liverpool Hope University. I believe that this process to connect emotionally with these animals helps to restore lost life by my trying to understand their structure, organization, posture and texture through drawing. My sense of self became diminished, my state of mind calmed, yet my senses were more alert. Through drawing, I forced myself to confront what I had suppressed or failed to notice. I would suggest that a first stage of reinstating a respectful relationship to these exhibited creatures was facilitated through the effort to understand the complexity of their own presence and being.

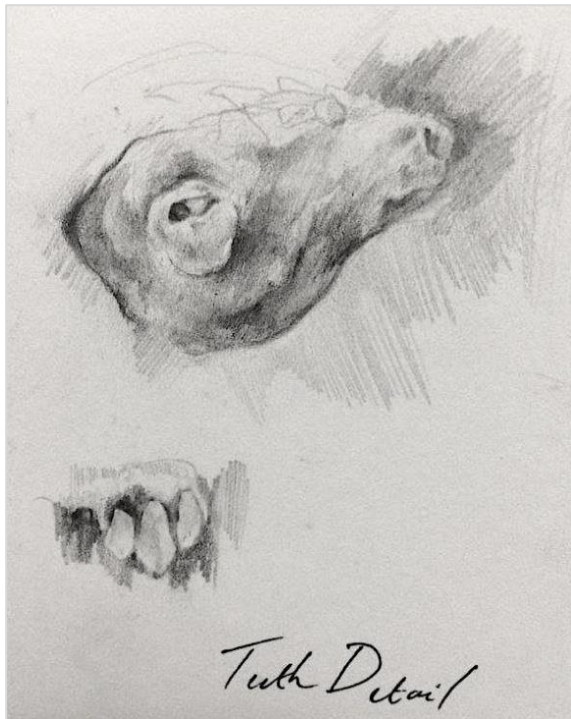
For example, the pangolin beckons in its state of displacement. In my imagination, it asks to be reunited—a ghost-haunting collective consciousness. The act of sympathy creates a temporary bond that asks for remorse, forgiveness, and restorative action for the future. This process may relate to the role of shaman in aboriginal societies [20]. Or one thinks of the ecologically motivated practices of artist Josef Beuys, whose performances sometimes involved living and dead (taxidermy) animals. Such approaches relate to Ingold’s understanding of the ‘animic world’ as ‘dialogical’:



The animals [killed for food] offer something of their potentiality and substance to human beings so that the latter may live, while humans, in return, through the proper treatment of the animals in death, ensure the release of their life force and hence their subsequent reincarnation. Human life, which in the totemic ontology is predicated upon the immortality of the land, is here predicated upon the mortality of animals. In the animic ontology, the killing and eating of game is far more than mere provisioning; it is world-renewing [21].

Stages in the drawing process

When studying details of the dead animals, I find that there are two stages in the drawing process: first, an emotional



2. A second drawing phrase unfolds in my studio and incorporates a different kind of bringing together in which I gather sense impressions and articulate my understanding of otherness through the immersive practice of drawing, with the desire for synthesis and for bringing together what I have learned, freely reciting, no longer obligated to observation but nevertheless subordinating the parts to a visual syntax, of rules taken from a different system and for a new purpose.

The fantastical is borne and the imagination leaps. In some ways, this phase is ‘fiction’ and ‘visual story telling’. With the act of assembling from the material gathered through ob-

immersion and attraction, paying reverential attention; and second, re-production and re-invention. The latter more often is the result of my removal or distancing from the subject of study, a situation that is inevitable when I work from memory or draw making use of others’ representations (e.g., photographs) because the self reclaims attention and the first-hand presence of the thing being represented (e.g., animal, plant, or landscape) is diminished.

I also recognize that my drawing practice relates to the degree to which my subject is a part of or apart from its original context and place. In this regard, I identify two additional aspects of the drawing process that can be described as follows.

1. When I draw a detail, I first separate an aspect of my subject from its context, thereby treating it as separate from itself, and creating a new (somewhat enforced) relationship with me, the artist. This subject-as-object becomes the focus of attention and often seems to evoke a quality of reciprocity—in other words, the Other looks back at me, catches my eye, somehow akin to a silent dialogue. This process requires full sensory engagement.

The act of seeing an individual structure, especially if within its natural habitat, is one of temporary severing, but the analysis leads back to synthesis. A connection is

made between me and the selected aspect. I work to overcome the divide of self from nature through the act of drawing. The actual translation into line then forms part of a reparative action. Through my senses, I am infused by the other, to the extent that self becomes oblivious. The Other captivates me.

Through trying to understand the Other’s structure and special qualities of color, shape, organization, I overcome difference; differences and hierarchies are broken down. Who has chosen whom begs the question. Has the object summoned me, or have I chosen it? The act of severing the part from the whole through focus of attention becomes a metaphorical act, as the severed part then stands in for the whole experience. This process is as applicable to cultural artifacts as to things of nature.

Deep immersion in details ensures a bond between me as artist and the chosen aspect of animal, plant, mountain, or building. This relationship need not be harmonious: suffering, loss, or sadness can also summon creative attention in powerful ways, thereby ensuring a temporary overcoming of the division between self and what that self perceives as Other. Sympathy fosters a common thread that may involve compassion or an awareness of what one shares with another, no matter how that Other is.

ervation, something else is inserted: my will, my dreams, my fears. There is composition and deliberation; the parts that strike me the most have now become subject of my will to become subordinated to a larger idea or plan. There arises a synthesis and outcome, frequently expressed through exhibition or installation.

One example is my focus on the suffering of animals: for my PhD show, I created several narrative drawings in the shape of seven 12-meter-long scrolls of lining paper depicting narratives of ecological disasters. One, entitled *Marine Scroll 2*, depicts the journey and plight of the herring, the transmigration of a shoal of fish into explosive energy ending in the absurdity of a doll contemplating melancholia. In another, entitled *Marine Scroll 1, Jetsam*, I placed plant and animal parts I had found alongside fragments of human detritus that included plastic, metal, and glass [22].

A second example is illustrated in drawings [see next page] through which I paid homage to ecologist Rachel Carson’s *Silent Spring* (1962). These drawings’ implied message played a key role in how I reassembled the parts. These compositional considerations are important for directing the viewer to ‘get’ the message and illustrate an ideological dimension of my work.



A third example is a recent synthesis that borrows from my earlier Pangolin drawings, including my sketchbook images but supplemented by photographic references for color and posture. I created a somewhat fanciful creation more reminiscent of a medieval invention—a heraldic emblem incorporating a washed-out, ghostly presence suggested by the original taxidermy.

This approach to reinventing the animal fictionally provokes uncertainty. When I begin, I don't know what I will ultimately draw. Parameters for correctness are lifted, and I am allowed to invent. There is tension about whether the new creation will be a miscreation, a parody, even a monster. And there is personal uncertainty as to whether my effort has failed or succeeded.

Recovering a sense of vision

I am ambivalent about this second stage of practice because there is a lingering doubt—a sense that synthesis divorced from the original dialogue with the Other 'kills' the spirit of encounter. Are the results mere cultural trophies little different from the corpses objectified as collector items? Merleau-Ponty suggests that to avoid being "swallowed up... by the objects of sight" and resist objectification into mere things, "we need to reverse this perspective, to recover the sense of vision that is original to our experience of the world, and that is a precondition for its objectification" [23].

I believe that Ruskin allows for this phenomenological task of reversal through a mode of vision that is not "cold" and does not objectify. His drawing, *Strawberry and*



Moss, exemplifies a holistic and phenomenally experienced environment. In my own practice, this synthesis rarely happens in cloistered environments like the studio and is more often satisfactory if produced in situ or as part of a physical or imagined narrative implying motion and dynamic development. One example is my drawing, above, of daisies in light wind enveloped by summer shadows.

Notes

1. Examples include: C. Gere, Ruskin's Haunted Nature, in S. Mays and N. Matheson, eds. *The Machine and the Ghost* (Manchester: Manchester Univ. Press, 2013), pp. 202–22; S. Casey and G. Davies, A Garland of Thoughts: Ruskin and Contemporary Sight/Site Sensitive Drawing, *Tracey Drawing in Situ*, Feb. 2014 (www.lboro.ac.uk/microsites/sota/tracey/journal/insitv2014/casey-davies.html); B. J Day, The Moral Intuition of Ruskin's 'Storm-Cloud', *Studies in English Literature, 1500–1900*, 45 (2018), 917–933; B. Dillon, A Dry Black Veil, *Cabinet*, 35 (fall 2009) (<http://cabinetmagazine.org/issues/35/dillon.php>); T. H. Ford, Ruskin's Storm-Cloud: Heavenly Messages and Pathetic Fallacies in a Denatured World, *International Social Science Journal*, UNESCO, September 2011, 62 287–299; S. Farthing, Learn to Draw. *The Elements of Drawing—John Ruskin's Teaching Collection at Oxford* (<http://ruskin.ashmolean.org/education/8989/9033/9132>).
2. Doris Rohr, *Drawing on Nature—The Legacy of Ruskin's Moral Cosmos* (2016) (www.academia.edu/36177228/Drawing_on_Nature_the_Legacy_of_Ruskins_Moral_Cosmos).
3. L. Spuybroek, *The Sympathy of Things: Ruskin and the Ecology of Design* (Rotterdam: V2_Publishing, 2011), p. 232.

4. R. Fitch, *The Poison Sky—Myth and Apocalypse in Ruskin* (Athens, OH: Ohio Univ. Press, 1982). This biography provides excellent insight to Ruskin's early years, through letters, notes, and autobiography, besides interpreting his lifetime work with a primarily psycho-biographical approach.
5. J. Ruskin, *The Library Edition of The Works of John Ruskin*, E. T. Cook and A. Wedderburn, eds., vol XV (London: George Allen, 1903–12) (www.lancaster.ac.uk/ruskin-library/the-complete-works-of-john-ruskin/).
6. S. E. Atwood, John Ruskin on Education, *Encyclopaedia of Informal Education* (2008) (<http://infed.org/mobi/john-ruskin-on-education>).
7. Rohr, p. 19 [see note 2].
8. J. Ruskin, *The Library Edition of The Works of John Ruskin*, vol. XV, p. 59 [see note 5].
9. E.S. Casey, How to Get from Space to Place in a Fairly Short Stretch of Time, in *Senses of Place*, S. Feld and K. Basso, eds. (Santa Fe, NM: School for Advanced Research Press, 1997), pp. 13–52.
10. Rohr, p. 62 [see note 2]. This quotation is from my notebooks, which I tend to take with me almost everywhere and at any time, to draw and write, enmeshing the two modes of recording frequently.
11. T. Ingold *The Perception of the Environment* (London: Routledge, 2000).
12. Ibid., also see M. Jay, *Downcast Eyes* (Berkeley, CA: Univ. of California Press, 1995).
13. "In defense of Descartes, it is important to recognize two aspects of this account which are often overlooked. First, it was plain to him that perception—whether visual or tactile—depended on movement. Were there no movement of the body and its sensory organs relative to the environment, nothing would be perceived. Ironically, this point has been lost in much of the subsequent psychology of vision, only to be rediscovered by advocates of an ecological approach to visual perception who adopt an explicitly anti-Cartesian stance"; quoted from Ingold, p. 254 [see note 11].
14. "[T]he chief aim and bent of the following system is to obtain, first, a perfectly patient, and, to the utmost of the pupil's power, a delicate method of work,

such as may ensure his seeing truly. For I am nearly convinced that, when once we see keenly enough, there is very little difficulty in drawing what we see; but, even supposing that this difficulty be still great, I believe that the sight is a more important thing than the drawing; and I would rather teach drawing that my pupils may learn to love Nature, than teach the looking at Nature that they may learn to draw"; quoted from John Ruskin in his introduction to the *Elements of Drawing*, p. 13 [see note 5].

15. Mackintosh's 1920 drawing of the Dorset village of Worth Matravers is available at: <http://collections.gla.ac.uk/-details=ecatalogue.53110>.
16. Rohr, p. 165 [see note 2]. Examining a sense of 'environmental unease' in relation to Heidegger and Ruskin is a central part of my dissertation. I attempted to establish common ground between Heidegger and Ruskin through the method of drawing as an awareness-raising tool. I argued that efforts at critical seeing contribute to self-knowledge. I associated a lack of authenticity with a nagging sense of self-doubt and anxiety.
17. J. Ruskin, *Moss and Wild Strawberry*, (prob. June 1873), graphite and traces of bodycolor on grey-blue paper, mount 54.1 x 37.6 cm., (WA.RS. REF.090) Ashmolean Museum, Univ. of Oxford (<http://ruskin.ashmolean.org/collection/8979/object/14351%20->).
18. J. Ruskin, *Modern Painters IV*, in *Works VI*, p. 19 [see note 5].
19. J. Ruskin, *Modern Painters I, Works III*, pp. 571–72. Ruskin praises Turner's *Slave Ship* as the highest category of truth.
20. Ingold, p 281 [see note 11].
21. Ingold, p. 114 [see note 11].
22. See Appendices in Rohr [see note 2].
23. Merleau-Ponty as quoted in Ingold, p 265 [see note 11] and drawn from M. Merleau-Ponty, *The Primacy of Perception*, J. M. Edie, ed. (Evanston, IL., Northwestern Univ. Press, 1964), p 178.

Figures in text

- p. xx: Doris Rohr 2018 *Notebook walking/ train riding notebook page*, mixed media on paper.
- p. xx: Doris Rohr 2018 *Ink drawing during twilight in situ of landscape arrested moment during walk* ink on paper.
- p. xx: Doris Rohr 2018 *Ink drawing from walk—arrested moment: dusk, darkness closing in* Ink on paper.
- p. xx: Doris Rohr 2017 *Clover detail* watercolor on paper.
- p. xx: Doris Rohr 2018 *Notebook - Hippo embryo* pencil on paper.
- p. xx: Doris Rohr 2018 *Notebook Pangolin* pencil on paper.
- p. xx: Pangolin.
- p. xx: Doris Rohr drawing the pangolin in Victoria Gallery and Museum, Liverpool.
- p. xx: Tamzin Ashcroft drawing the pangolin in Victoria Gallery and Museum, Liverpool.
- p. xx: Tamzin Ashcroft 2018 *sketchbook page, closeup of eye and teeth of pangolin*, pencil on paper.
- p. xx: Doris Rohr 2015 *Homage to Rachel Carson*, pencil and watercolor on tracing paper; sections from folded map.
- p. xx: Doris Rohr *Pangolin* 2018 watercolor and ink on paper.
- p. xx: Doris Rohr 2017 *Daisies in summer shadows with light wind*, watercolor on paper.