

Drawing, Water, and Slowness

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Abstract

The work described in this article is part of a current doctoral research project which builds on a framework of slow aesthetics theory, and draws upon theories of atmosphere along with interdisciplinary research from the social sciences on the restorative potency of wild nature. In this article and in the broader project, a practice-based methodology foregrounding repetitive mark-making, embodied gestural drawing, and reflexive practice records temporal, spatial and somaesthetic encounters with wild nature (ocean), and within the drawing process, producing states of slowness that are evidenced in the drawings. These in turn invite close attention in slow viewing encounters. Drawing is thus offered as a mindful, timeful and generative slow practice.

This article positions water as a conceptual frame for slowness; the ocean as an affective atmosphere conducive to slow experience; and drawing water as a generative environment for slow art practice. This is explored through analysis of the ideation sites, methods and outcomes of a series of small water drawings made with the digital drawing media of iPad and iPencil.

Praxis demonstrates attunement to watery atmospheres in nature as slow aesthetic experiences that propagate creative ideation. The drawing process then manifests, mediates and remakes these experiences, with a sensitivity to conceptual, methodological and material influences. The Water Drawings that emerge are understood both as containers for these experiences and as slow art objects.

Key words

#Drawing water; #expanded drawing; #digital mediation; #affective atmosphere; #slow aesthetics; #slow art #drawing as experience.

1. Introduction: Water and Slowness

In 2023 I was on a flight returning to Australia from Denmark after a slow doctoral research program with Aarhus University, where I had been exploring the aesthetics of slowness. I was racing forward in time and space while sitting perfectly still in my seat, watching the Baltic Sea pass by as if in slow motion, thousands of metres beneath me (Figure 1). I observed the faint lines of boats' wake on the water's surface and offshore wind turbines marking the field of blue, and the beautiful coloured gradients of shallowing water loosely tracing the coastline like a topographical drawing. In this state of aesthetic noticing and soft fascination (Kaplan & Kaplan 1994:192) from that stratospheric altitude, I thought deeply and

extendedly about that blue world below, my own embodied knowledge, and how the experience of ocean aptly frames concepts of slowness in my practice-based research. I wrote a reflection:

"Can we remake our experience? Can we ebb and flow with waves of fast and slow time, aware of being caught up in the surface churn, but also knowing how to dive below? Understanding what it is possible to feel under the surface, when the currents touch us, but we remain ourselves, strong in the surge, and able to find a new rhythm. Can we pour care into the process of being here? Make it into something fragile and important, something to invest in with mind, body, and all that is between us, so it is something worth preserving" (unpublished reflection, Gordon 23 August 2023).

Figure 1. Baltic Sea from airbus window, 23 August 2023. Source: artist's own photograph.



This reflection brings into focus a conceptual alignment between ocean water and slow ethos. In the cultural context of social acceleration (Rosa 2005) evident in late modernity, the velocity of everyday experience is like the chop and churn of surface water. Things move so fast, moments rush over each other without reflection and my attention is frequently challenged by the next task or text. Juggling art practice, research and motherhood, this is a familiar lived experience of velocity. Time in this state moves so fast that it is easy to race forward and lose sight of meaning and value. Diving below this churn, things appear and feel differently. There is less noise and less tension, which leads to different kinds of noticing. Below the surface, it is possible to attend to feelings and thoughts more fully, and therefore relate to ourselves and our world more clearly before returning to the churn. I think of this as being sensitive to the multi-temporalities of the present, where churn and deeper currents co-exist, and we must allow time to be in both.

My artistic research is situated at this intersection of slowness and velocity. Through a framework of slow theory and contemporary slow aesthetics, my work develops attunement to the natural world as a way of restoring, growing and caring. I think of drawing therefore as a

consciously embedded slow art practice that restores and promotes balance.

In this article, I share a series of small water drawings made in 2023 and 2024 that originated from a day of lingering under the surface, while snorkeling for pleasure and exploration. I introduce the theoretical concept of atmosphere and describe ocean immersion as an affective atmosphere conducive to slow ideation. This discussion links slow ethos in lived experience with slow creative ideation, where time is given over to immersion and sensorial attention (Figure 2). I think of these sites as places to take my time. I absorb their atmospheres, and facilitate a slow bodily and aesthetic experience with nature that improves wellbeing and enhances relations with self and world. I then consider the sites of the drawing itself, both the material and processual elements of the spaces where I make the work, and the imaginary terrains I encounter and am affected by within the drawings (Figure 3). The drawing work in these sites is a consciously embedded slow art practice that extends on slow experience in nature and thus develops deeper relational awareness and aesthetic connection. Finally, the space that the drawing holds (Figure 4), where I understand how the work can be a container for slow experience.



(Left to right) Figure 2. Sites of ideation: Shallow water environment at Maitland Bay, NSW, Australia. Source: Artist's own photograph. Figure 3. Sites of the drawing: Drawing water with iPad and iPencil outside artist's studio. Source: Photograph by Joel Nathan, 2024. Figure 4. Sites of exhibition: The water drawings as archival prints on cut and sanded acrylic sheet, cradled by handmade brass pins. Source: Artists own photograph.

2. A Slow Framework

Slowness calls for a radical recentering, within the overstimulation, fragmentation and velocity of social acceleration and the information age (Honore 1994; Claxton 1997; Hylland-Ericksen 2001; Parkins and Craig 2006; Osbaldiston 2013). Proposing a revision of unsustainable modes of living in personal, socio-cultural and ecological spheres, it builds a new ethics of attention and care (Parkins and Craig 2006; Gallagher 2020). Slowness is neatly framed as a practice of the conscious self with reflexivity – from which it is possible to adjust, refine and build methods of presence in an environment and within the self (Parkins and Craig 2006:5). Most recently, writer and wanderer Rebecca Solnit, who has written about durational and active experiences of nature throughout her literary career, has spoken of slowness in another meaningful way:

“Slowness is a superpower, and by slowness I mean not dragging your feet but by slow time as opposed to quick time. Knowing something deeply, knowing someone deeply, having a deep relationship to place, understanding how something has changed over twenty or fifty or five hundred years instead of last week. Understanding the origins of things” (Bailey and Zuckerman: 45:54-46:16).

As an artist, what could this mean? There is no singular message in slow art discourse. Some artists and curators in the past two decades have laboriously working with their hands and analogue materials to decelerate in radical opposition to capitalist values of speed (Robach 2012). Others lean into the times, articulating the meaning and value of slowness through speed and celebrating the “opulence and manifoldness of the present” (Koepnick 2014:14). In these cases, art champions meaningful progress rather than mindless progression (ibid). I am drawn to Koepnick’s notion that artists might still slow their step in order to “encounter spatial surrounds as sources of potential shudder, surprise and rapture-of aesthetic experience in its most emphatic sense” (Koepnick 2014:222). They do this within a state of velocity, using media that has the potential to traverse fast and slow, and use all its technological might to reinscribe in its audience

the enriching embodied experience of the artist’s slow pursuit. In much theory, including Koepnick’s, the emphasis on slow art is on the artwork and its slow affective potential for audiences (see also Reed 2017). Important new practice-based slow aesthetic work is emerging, bringing the artist’s ethos, experience, methods and processes to the fore. Founder of Slow Research Lab Carolyn Strauss emphasises this position, offering that slow art practice hones human sensitivity and relationality. She emphasises how slow aesthetic practices emplace us as active participants in the human and more-than-human, ecological world: “When we train ourselves to approach life more Slow-ly, we access more subtle and more profound resonances with - and in - a vast field of planetary entanglements” (Strauss 2021:15). Slow art then returns to a slow ethical centre to promote participation in - and knowledge of - a complex web of relations, spaces and times.

I have drawn from these sources to develop a slow art methodology through expanded drawing that engages with ocean water in slow time, and reinscribes and expands these embodied, relational and sensuous experiences of water through selected processes of drawing.

3. In water

I think of the ocean surface as a threshold for slow thinking and ideation. In its waters I am immersed in time; I am timeful. Geologist Marcia Bjornerud introduces timefulness as the impression of deep time felt in the presence of elemental earth: “an acute consciousness of how the world is made by—indeed, made of—time” (Bjornerud 2018:5).

I think about how a long drawn breath of fresh salty air expands both the lungs and the mind. It releases the tensions from a busy life, but wading in and diving under, the salt water surrounds, permeates, and enters the body and mind so that it is no longer clear where the water ends and body begins. Immersion is thus a whole-bodied inhalation of kinds, a multi-sensorial experience of nature and ecological time.

In ocean, clock time is displaced by two different, and relational senses of time: timefulness and an immediate bodily presence in that exact moment in time. In the ocean



Figure 1. Snorkeling at Maitland Bay (2023). Source: Artist's own photograph.

there is no space for dry-land concerns, only attention to breath, personal strength, my haptic senses and the conditions of depth, currents and the waves that my body is subject to.

British writer and explorer Jay Griffiths approaches water from a similarly immersed perspective, describing how it influences her way of seeing, thinking and feeling. She describes how the ocean's twilight keens her senses, using words such as freedom, participation, sensitivity, memory and forgetting² (Griffiths 2006:201). Her description of the ocean's surface as a boundary between ways of thinking resonates most deeply with me: "Underwater, little intrudes from the dry world. Things seem to stop at the sea-light ceiling of the water surface... This ceiling seems a boundary not only between water and air, but between different ways of thought" (ibid:199). Underwater, in ocean's vastly different world, my somatic, cognitive and aesthetic senses are ignited and sharpened.

I look to philosopher Gernot Böhme's aesthetic theory of atmosphere to examine the aesthetic experience of ocean space that moves me beyond any ordinary sense of being and propels my drawing practice. Atmospheric theory emphasises the participatory aspect of physical, mental and emotional involvement between human and environment, or the watery absorption that I have described, the illusive taking in of the ocean itself, something felt and known, but not entirely tangible. Atmosphere is not the environment itself, but the emplaced observations, feelings and responses to—the sensuous experience—of being in that place, space and time:

"In perceiving the atmosphere, I feel the nature of the environment around me. This perception has two sides to it: on the one hand the environment, which 'radiates' a quality of mood and, on the other hand, me participating in this mood with my sensitivity and assuring myself that I am here". (Böhme 2017:107)

I note the words mood, participation and sensitivity in Böhme's theory, and carry these through into my creative research. Entering the water, and attending sensitivity to its conditions, affects and permeations on my body and psyche, I gather and absorb sensuous knowledge through which creative ideas form and percolate. This happens again later in the sites of the drawing too, when my selected methods of praxis—gesture, repetition and reflection—allow me to revisit, revise and reimagine watery experiences. Via these approaches to mark-making, sensuous knowledge deepens and expands with time and attention, and facilitates new sensorial awareness and contemplation.

Attunement to atmospheres of water is then itself a slow practice, following Koepnick's notion of slowing down to experience shudder and rapture (see page 4). Drawing mediates these experiences, becoming a slow, attuned, and contemplative space of making. And as Koepnick entertains, my drawings utilise the tools emergent through velocity, iPads and iPencils, which produce an entirely different experience of drawing. This will be discussed further in section 6.

At the earliest stages of my drawings, before marks are made, and when I venture into the water, it is Böhme's notions of participation and sensitivity in atmosphere that constitute a slow living practice towards wellbeing and new creative ideation. Social science studies support the suggestion that 'wild' nature experiences engender attention restoration, offer surprise and wonder, and cultivate curiosity (Kaplan and Kaplan 1994). In addition, being in open space promotes a sense of serenity that is a positive condition of creativity and divergent, associative thought patterns such as mind-wandering (Williams et al 2018:39-40). These researchers have shown that such conditions can facilitate potential 'aha moments' which can lead to new creative progress after direct experience. The functions of openness, curiosity, and wonder that they investigate dovetail with concepts of wonder and enchanted materiality in slow cultural theory (Parkins and Craig 2006:139).

4. Experience and recording

I have taken to recording experiences of wild swimming using a GoPro, as a way of zooming out from my ideation process to view from a different time and space. The footage allows me to return later and interpret the data as reflection after action (Candy 2020). I find the GoPro an excellent method for recording watery experience. As it is a wearable device, the recording moves with my swimming body and yet, because it requires little attention to operate and records silently and continuously, for long periods of time, I don't need to focus on making the recording, which therefore allows me to remain completely present of mind as I swim. In my process, the footage is a research material rather than a source material, as I don't access the footage to draw from, but rather to reflect on later in the research process, as I begin to write up my findings.

Figure 5 is a photo essay which gives particularly valuable insight into my experiential process in these wild water sites before the drawing. The footage from which this essay was taken, documents active participation in ocean on a memorable day snorkelling in a shallow reef environment 30 minutes from my home. Living so close to the coast, my family spends a great deal of time at the beach, but rarely do we seek out more remote places to explore together, and we don't usually stay for an entire day. As such, this particular day sat outside the patterns of our familial life. Maitland Bay is accessed by a 30-minute hike down a steep path. The day was also memorable for me because it was my husband's birthday and the outing an experiential 'gift' day within our family. We packed a picnic and our snorkelling gear with the intention of making it a day-long adventure. The conditions at Maitland Bay are often rough however, on this particular day, the sun was warm and the water was unusually calm and safe. I revelled in the opportunity to play among gentle waves in the reef corner, long after my children had left the water. Perhaps a combination of these exceptional weather and sea conditions, along with the enriching shared experience, both inspired me to draw. I began a series of digital drawings on the following day. These drawings that developed in the following days and weeks became the starting point for my current and ongoing body of work.

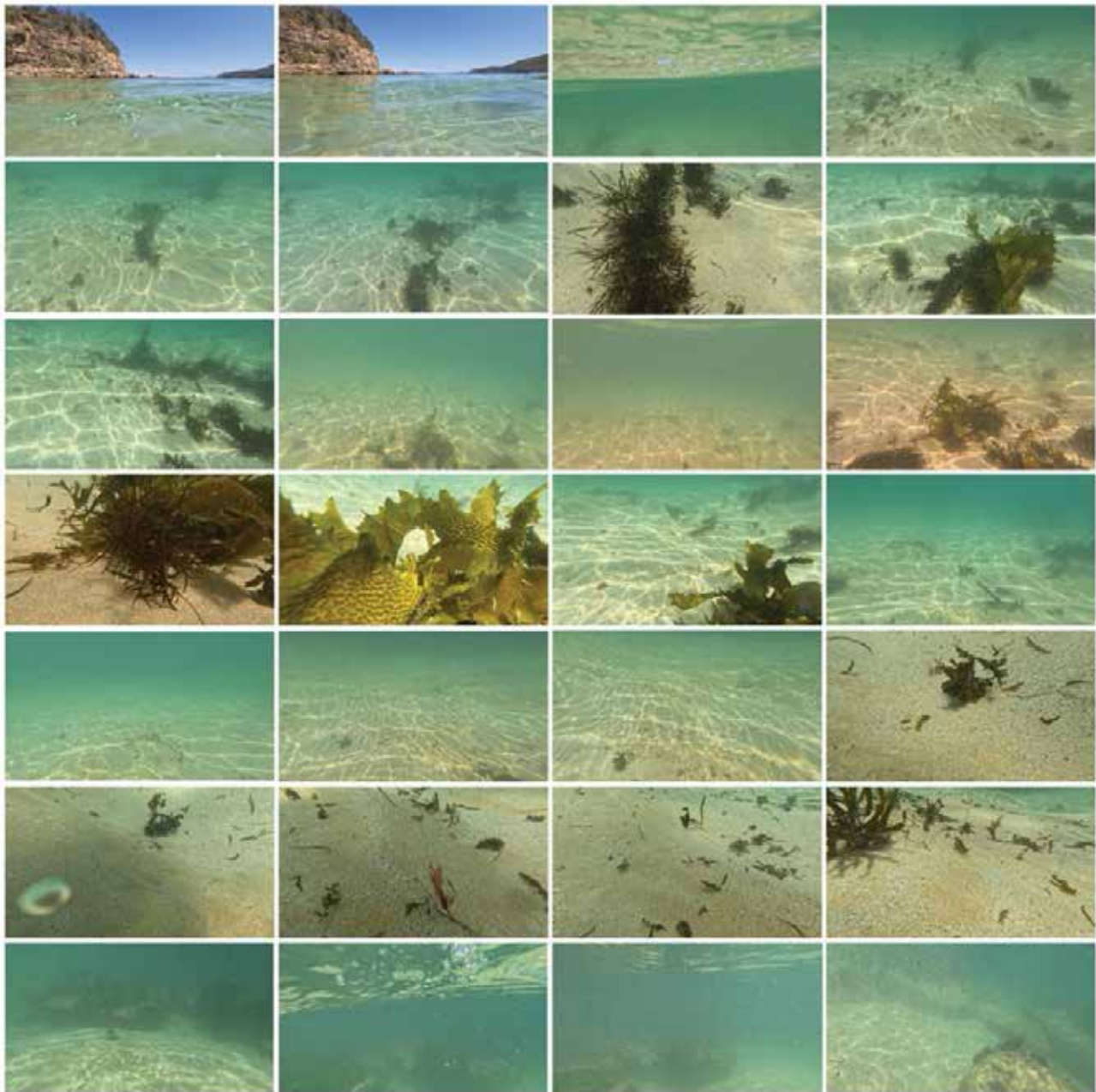


Figure 5. Photo essay of two-second stills from GoPro footage recorded at Maitland Bay NSW on 15 October 2023.

While I recorded on that day, I didn't download the footage for another five months, until I returned to a writing and reflection cycle of my project and was about to present my research progress within my university. At this point I made the essay by extracting stills from the film every two seconds and arranging them in chronological order. The metronomic style of the essay can be loosely interpreted

as a breathing cycle, where each image could conceivably be extracted during a new breath and dive under. I was seeking some instinctive temporal experience from the footage, but what I immediately saw in the essay were the strong imagery parallels between the photographed terrains and my initial drawings (see example in Figure 6).

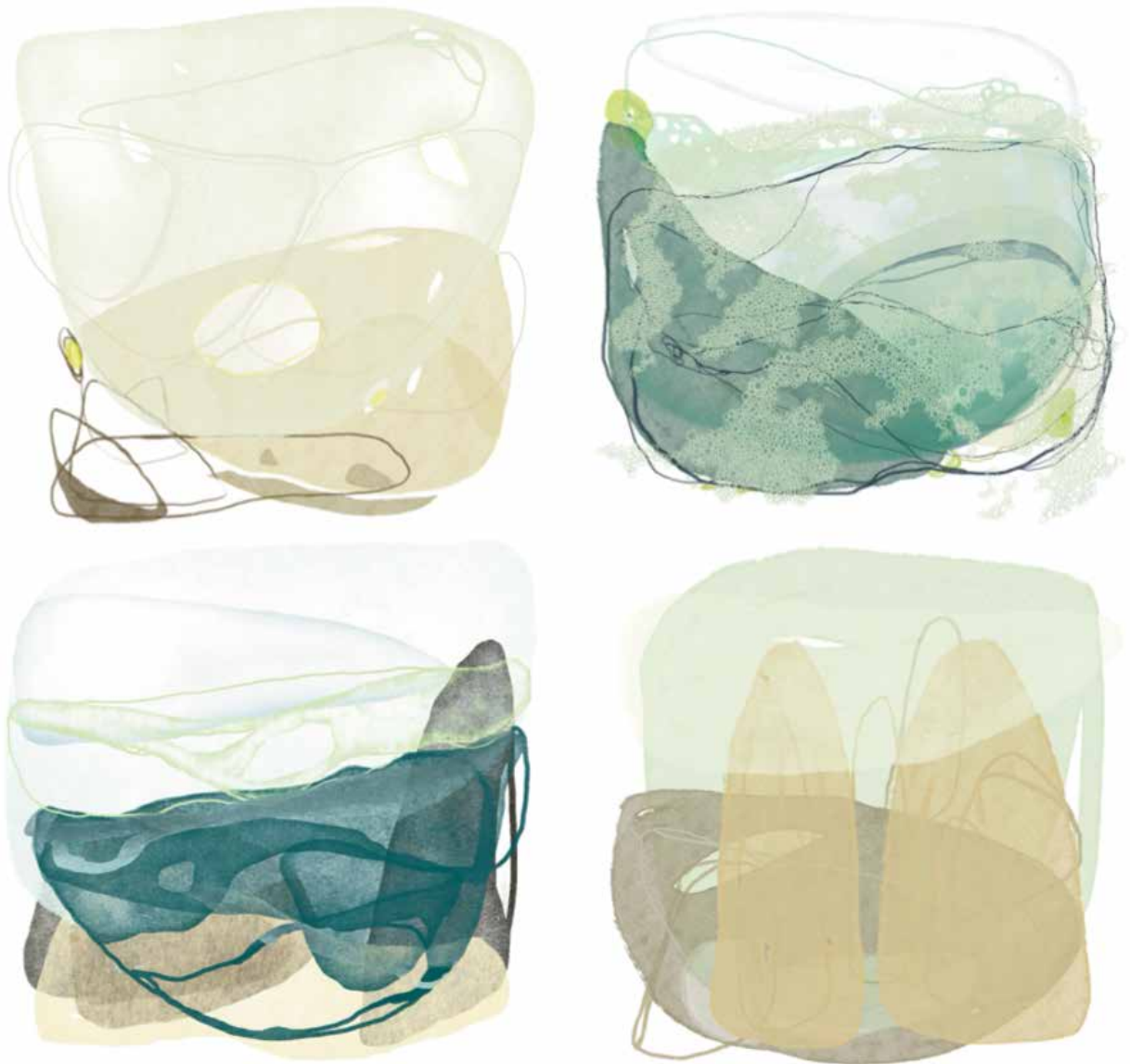


Figure 6. Collection of Water Drawings demonstrating colouring, compositional and mood similarities to the photo essay.

The colouring, sparse vegetation and blue-green water into the distance amplify the sense of space I often feel in open water, and that I recorded in my drawings. The water was cool. I note the sea-light ceiling, as Griffiths described, which refracts light and is cast as light-patterns on the sand. The mood of the water is calm, as were the conditions, and

there is evidence of slow play and curiosity. Sometimes I film close to the seabed, looking into the weed, other times I am looking up towards the surface water. These are atmospheric conditions further to Böhme, where I perceive the environment around me and linger within this space of noticing and feeling.

5. Drawing after experience

Anthropologist Kathleen Stewart advances atmospheric theory into embodied practice where she describes atmospheric attunement as: “[the] commonplace labor of becoming sentient to a world’s work, bodies, rhythms, and ways of being in noise and light and space” (Stewart 2011:445). She demonstrates how practice-based research can document and make tangible the slippery concepts of affective atmosphere: “These things require a kind of haptic description in which the analyst discovers her object of analysis by writing out its inhabited elements in a space and time”²⁸ (ibid.). Stewart’s attunement to environment and feeling is a way of meaning-making, which she sets out in aesthetic form as ekphrastic writing:

“Attending to atmospheric attunements and trying to figure their significance incites forms of writing and critique that detour into descriptive eddies and attach to trajectories. This is writing and theorizing that tries to stick with something becoming atmospheric, to itself resonate or tweak the force of material-sensory somethings forming up”²⁹ (Stewart 2011:452).

I see drawing as a form of sticking with what is atmospheric just as Stewart writes it out. In both methods, Stewart’s labour of sentience is where I understand the slow work is done. As Stewart alludes, the attendance to how an environment or cultural condition feels, allows the aesthetic object to not just record but also resonate and fold into these experiences, so that the affective atmosphere has agency in and through the work. This is important when we think about atmosphere as social geographers do, as emplaced, embodied and enculturated. There atmosphere has been described as “the grounding of social activity in place, or, more precisely the ‘entanglement’ of bodies in the elemental features of spaces where they act or dwell”³⁰ (Brown et al 2019:6). In the context of social acceleration and our lived experience of velocity, and taking into consideration this emplacement notion, attunement practices in water have the potential to help us move from being caught up in pace, to becoming intentionally aware and more open to enchanting environments, and

the subsequent effects on how we feel there. I propose that an intention to dwell and sense wild environments is a conscious way of remaking experience in a way to be slow, and produces slowness. By engaging with wild places, for example, we action a breaking of the speed cycle and aesthetic objects produced in this process can reflect and reconfigure aesthetic experience from fast, and potentially pathological, to slow and potentially ameliorative.

My slow art practice is a way of actively participating in and absorbing wild nature atmosphere, and the artwork is a record of this study, a drawing out of the experience towards new meaning-making. In the field of drawing, practitioner Andrea Kantrowitz proposes links between drawing and mindful, attuned processual practices: “Through drawing we can train ourselves to be in the present moment, to sense what is happening inside and outside our own bodies. It takes practice.” (Kantrowitz 2022:29). Drawing is thus a methodological approach to intentional noticing, as well as a form of record-keeping. While my water drawings are records and memories after the experience, through drawing I revisit the dive. I lay it down as layers in my drawing programs—Procreate and Photoshop. Each layer attends to a fragment of a memory of the terrains and physical conditions I noticed, or my sensory feelings of water and immersion. Sometimes this extends to imagined sensations or textures as well. This way of working provides me with opportunity to focus on each element or sensation, intently and extendedly, first marking down an impression and later returning to it in detailed mark-making. The fleeting experience can thus be extended and embellished through this process of drawing. Figure 7 breaks down one quick sketch drawing, which shows a record of rocky reef forms and an immersive field of watery green.

The layers feature transparencies and voids that allow the planes to be viewed through, and read together (Figure 8). These nuances initiate dialogues with other layers of the drawing as I work through them in varying compositions and opacities, dipping and weaving as if among rocks or currents. These layered drawings materialise affect



Figure 7. Water drawing (2023) 98cm x 98cm digital drawing. Sketch with separated layers, some combined to highlight fields of colour and line from fragmented memories of the dive.

theorist Ben Anderson's description of atmospheres as a "coalescence of sensuous elements" (Anderson 2009:79, citing Dufrenne 1973:13). In drawing layers of these sensuous elements, and by working within and between each record, I reimagine the terrains and rebuild them in imagination and memory, through the process of

interacting with each layer of the drawing. This way of working revisits, revises and reimagines the experience of swimming. It kindles a 360-degree spatiality akin to diving down and resurfacing, where I can move into the drawing, through the depths and return to the surface of the screen.



Figure 8. Water drawing (2023) 98cm x 98cm digital drawing. Each layer is drawn separately, with transparencies and voids that allow the planes to be viewed through, and read together.

6. Immersive experience with digital materials

Traditional notions of the drawing surface are destabilised in this method of drawing, and space becomes expansive. Where I feel the haptic sensation of working on a glass iPad surface to enter the drawing, I am soon immersed within the pictorial landscape. In order to work in detail on a canvas size that is far greater than the screen size of the iPad, I continually zoom into the image until I am working

within an entirely different spatial plane. Zoomed deep into the image I am only aware of nearby compositional elements, unable to place-find in the whole image without zooming out, or returning to the drawing 'surface'. This has a profound equivalence to ocean experience. Lingering between screen and base layer is equivalent to lingering between sea-light ceiling and sea floor, as Griffith described (see section 3). Images and memories of water surround



Figure 9. *Rockpool/ A Pensive* (2022), 120cm x 80cm digital drawing. I can draw details of the rocky texture under the water level, through translucent fields of watery colour. Source: Artist's own photograph.

me (figure 9), yet I can navigate in any direction and change depth within the working plane, just as my body can move in vertical, horizontal and lateral directions while swimming. Spatiality in digital drawing becomes a three-dimensional experience and place-finding markers are all around the point of perception, which suggests a sphere of presence that is widely discussed atmospheric theory as how the perceiver is situated within all other elements in a contained affective space (Böhme 1993; Anderson 2009).

Reflective notation after swimming and again while drawing, documents slow experiential evidence of atmospheric, temporal and spatial aspects of my praxis through method and material practices. These notations evidence how the physical experiences of drawing water returns my mind to the original experience of water. Spatial and sensuous knowledge is mediated by mark-making in new temporal registers. The drawing then becomes a site of activity and mediated nature experience. In the slow methodical process of repetitive mark-making, I build on my sensuous

knowledge of water with new textural impression of drawing water, such as the polished surface of the screen, gentle tapping rhythms of mark-making and smooth colour transitions of the digital palette. I find the drawing itself to be generative and contemplative. While drawing the sandy seabed detail in one water drawing (Figure 10), I reflected: *"I've been remembering the sand and rocks under water after snorkeling on Sunday... The pale green just below the surface, the wave drawing up. The water has edges... The 'Old Beach' brush is translucent, so without lifting my iPencil, I deliberately stayed on the sand. It took 45 minutes, on a fine point setting. It was so important to work continuously, as I knew that if I lost contact with the screen, I'd never be able to complete the mark I intended... I felt every moment of time as my hand tired... I wonder what it would feel like to draw water like this, for hours on end?"* (unpublished reflection recorded in my visual journal, 17 October 2023).

Weeks later, after four hours of durational, repetitive mark-making in the bubbles layer of another water drawing



Figure 10. Detail, Water drawing (2023) 98cm x 98cm digital drawing. Evidence of durational continuous-contact drawing without lifting the iPencil from the screen.

(Figure 11), my reflexive notation extends subconsciously from this earlier reflection:

"Four hours of thinking about the connection of one bubble to the next. Tiny negotiations of positions in space and

relationships to others. A viable movement. I follow the linearity of the water's surface. I love these features of shallow water and line between under and overworlds" (unpublished reflection recorded in my visual journal, 23 October 2023).



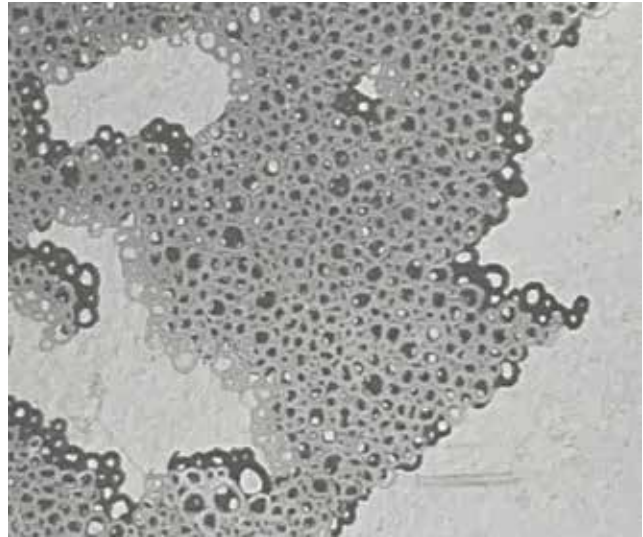
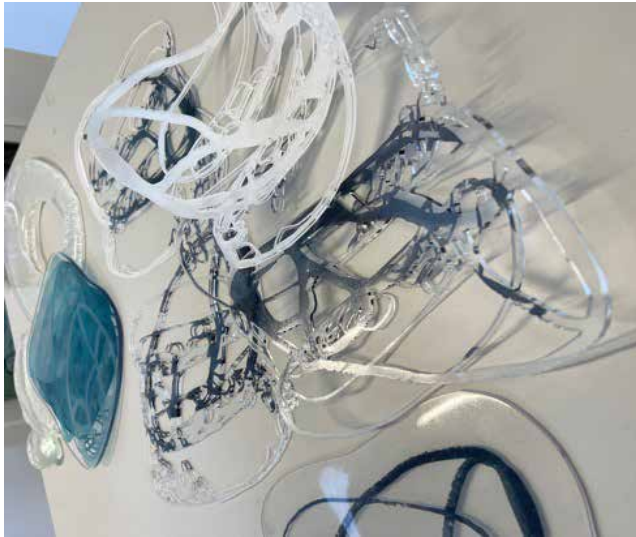
Figure 11. Detail, Water drawing (2023) 98cm x 98cm digital drawing. Evidence of my reflection: "I follow the linearity of the water's surface. I love these features of shallow water and line between under and overworlds..."

I draw connection again to Griffith's notion of the water's surface as a boundary between different ways of thought and notice how this notion of the boundary between under and overworlds resurfaces at different stages within the drawing processes and throughout my research.

7. Materiality and slow atmosphere in drawings, a conclusion

I relate my process of digital drawing to Anderson's notion that atmospheres form and reform in direct experience: "[Atmospheres] are always in the process of emerging and transforming. They are always being taken up and reworked in lived experience - becoming part of feelings and emotions that may themselves become elements within other atmospheres" (Anderson 2009:79).

The discrete layers of each drawing coalesce into a comprehensive drawing, which is bound in its digital file and compressed into printed form. I have been seeking print forms that have feeling and substance relative to the experience of watery atmospheres and conditions, leading me to experiment with diverse material outcomes. Figures 12 and 13 show some material experimentation involving heat transfers onto found Perspex, using laser-cut elements of the drawings which I have been manipulating into dimensional outcomes, and laser-etching onto found Perspex. My aim has been to draw attention to the inky forms of the lines and textures rather than the surface matter, so that the mark-making becomes a net or vessel reifying the atmospheric elements encountered in the moments of swimming and drawing. By removing the density of the drawing's substrate, the line and mark might exist in an atmospheric space that bridges tangible and intangible aspects of experience.



Figures 12,13: Printed experimentation involving transfers and printing onto transparent acrylic surfaces and monochromatic outcomes with etching and laser cutting.



Figure 14: *The Water Drawings* (2024), 20cm x 20cm archival pigment print on cut and hand-sanded acrylic sheet, cradled on handmade brass pins. Source: Artist's own photograph.

My first resolved works from these drawings were a collection of small archival prints on acrylic, cut and hand-sanded into organic forms that sit off the wall on hand-hammered brass pins (Figure 14). Contemporary print technologies impressively carry through and amplify the fine detail of my original digital drawings, honouring the time and meticulous detail of a drawing practice in the

realms of slowness. Their position suspended off the wall with the pins was an attempt to decompress their layers in new ways and re-engage with their sensory and shadowy qualities. This was achieved in the visual allusion to floating, and their irregular shaping as if bubbles of air were rising. Shadows produce a refracted impression—or memory—on the wall, like watery light-play on the seabed (Figures 15).



Figure 15: Detail, The Water Drawings (2024), 20cm x 20cm archival pigment print on cut and hand-sanded acrylic sheet, cradled on handmade brass pins. Source: Artist's own photograph.

These are exciting revelations in my expanded drawing practice, with the means to bring others into spatial dialogue with the drawings. The shadows and drawn details are contingent on the viewer's position, inviting the viewer in closer, and to move around the work to the edges of the acrylic and to the wall behind. Such characteristics can produce compelling dialogues between experience and sensuous knowledge in the space that the work holds. This was recognised by industry judges in a drawing prize exhibition in 2024:

"The artist demonstrates a mastery of representing line and thinking through drawing in two-dimensional through to three-dimensional forms, making her viewers slow down, and unravel deeply and personally with otherwise abstract visual imagery. The work moves the viewer to think about image and form, object and shadow, light and colour at once. The installation is immaculate and delightful" (Olsen and Shanahan, 2024).

This feedback suggests that the drawings do indeed present as I first experienced them, and processually expanded them; as containers for slow watery experience.

Conflict of Interest and Ethics

The author declares no conflict of interests. The author also declares full adherence to all journal research ethics policies, namely involving the participation of human subjects' anonymity and/ or consent to publish.

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About the Author

Kristy Gordon is an Australian contemporary artist practicing expanded drawing, encompassing digital and analogue drawings, carved assemblages and site-specific immersive installations. She is a board member for Sydney's only artist-run organisation dedicated to drawing, DRAW Space, which provides a platform to make, see, and experience contemporary drawing. Kristy is also a current practice-based PhD research candidate at UNSW Art & Design.

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