

Mise en Abyme: Drawn intersections between image, body, and space

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Bio

Armando Chant is a designer, researcher, and academic, who's creative practice explores the inter-relationships between the drawn act, body and space through gestural mark-making using analogue and digital media. The image/object produced are used as interpretive tool to re frame the dressed body in an materially ephemeral and transient context across site and surface. Armando Chant is a fashion design lecturer at University of Technology Sydney (UTS).

Abstract

The aim of this paper is to explore the nature of the drawn image as a visual and imaginative activator or disruptor when enacted by bodily gesture, and sitting within an expanded and performative context. Drawing in connection with time-based media, and the performative body is considered to be an interactive, reflective, and durational act that highlights fluid intersections between body, image, surface and screen. The paper proposes that visual traces, residues and gestures created through acts of subtle disruption by an imaged or surfaced garment can be considered a catalyst for evolving forms of drawn interpretation, facilitating the expansion of art and design practices and its outcomes. New hybrid drawn images and forms can appear and be revealed – part body, part image, part constructed space – in this in-between space of art and design practice that engages the viewer in a visual and imaginative dialogue between image, form, and space; a form of visual and imaginative wondering through the 'act' of drawing enables the viewer to question how these drawn images/forms came into being and their existence in a film context.

Keywords: Drawing, Gesture, Disruption, Performance, Surface

Mise en Abyeme: Exploring the image within an image

‘Mise en Abyeme’ is an experimental, speculative, and conceptually driven dual film created by the author that explores intersections and dialogues between art and design disciplines, and is contextualised by its relationship to performative, and durational drawing practice. The film, was created in 2014 in collaboration with a director, choreographer and performer, and was made with an intention to engage with and explore the creative act and performative nature of drawing, its potential, and integral relationship with the active body, image, and surface/screen.

The film depicts a performer wearing a garment that is visually patterned and enacting a choreographed, never-ending and always moving performance, in which actions and gestures are mirrored and repeated to facilitate an experience that is simultaneously virtual and real. The film explores the dressed body as an image, gestural, and space-making tool, and its ability to create transitory drawn motions across material, body, and film surfaces; thus, emphasising the correlation between gestural image and physical movement and its possible contribution to a conceptually led fashion and textile design practice where the emphasis and focus is on the value of an experience rather than the final product.

The film has been inspired by the technique/theory of mise en abyeme that exists within art, film, and literary theory and practice. There are many definitions of the Mise en Abyeme technique, and dependent on context have different implications, however for the purpose of this paper, the interpretation of it as “the double-mirroring effect created by placing another image within an image, repeating infinitely” (Oxford Dictionary, 2017) has been used. This aesthetic, visual, and conceptual construct facilitates the body, patterned garment, and filmic image to be infinitely experienced and re-interpreted through visual techniques of mirroring, division, and reflection; a process that encourages an illusionistic visual experience of image and body that is in constant change, replication, and re-construction, and explores the interconnected space it creates.

Drawing as catalyst and performative act

The process of drawing in relation to the practice is seen as open, explorative, and speculative, and an area where new interpretations of the ever-changing nature of surfaces, materials, and its relation to film and the digital screen can be explored and understood in a fashion and textile design practice that is inter-disciplinary in its approach. Bruno articulates the relation between image and surface

within time-based media.

“ To speak of surfaces rather than images: to experience how the visual manifests itself materially on the surface of things, where time becomes material space”
(Bruno, G, 2014, p.3)

As can be seen film and moving image, which are ever changing and have a temporal element, is providing a method to understand the visual and bodily action of drawing (when dressed in an imaged garment) and its ability to act as a catalyst, to explore what is understood as the surface or screen and how it oscillates between the material and immaterial.

The drawn image/form, when generated through an act of visual and surface disruption has the potential to be a catalyst within art and design creative practice and process in a live context. The drawn mark or gesture when activated through live performance or the medium of film has the ability to change the nature of surfaces in relation to the medium with which it is interacting; thus, drawing is perceived as both an act, and device using the dressed performer to encourage a fluid dialogue of creative expressions and possible resonances between techniques, form, and space to occur. The viewer, when watching the *Mise en Abyme* film, is encouraged to engage with the act of drawing that enables questioning of how these drawn images/forms came into being, and the surface/space within which they are unfolding, a form of visual wondering.

This form of visual wondering allows the viewer/perceiver to place themselves imaginatively within the act of drawing and create their own personal narratives in response to the fluctuating form of the drawn image displayed on the surface of the film screen and ultimately be seen as co-performer. Through this disruptive, interpretive, and active drawing methodology, an understanding of the role that the drawn gesture in a film context plays within the practice is revealed, and new in-between intersected sites open up through an engagement with abstract forms of performative drawing and real-time documentation, in particular, the relationship between surface imagery, body, and space.

Alternative manifestations of what the drawn image or form, and its representative imagery, constitute in relation to an experimental fashion and textile design practice can be sited within in-between spaces of creative engagement through this open and interpretive methodology. I propose

that new hybrid drawn images that oscillate between the material and immaterial, surface and screen, can appear and be revealed – part body, part image, part screen, and part constructed fictional space through the medium of film – to engage the viewer in a visual and imaginative dialogue with the in-between spaces, intersections, and analogue/digital interfaces that occur and reveal themselves between the dressed kinetic body, sculptural form, and active digital screen.

Sketching in space: Body as drawn gesture

The practice has been exploring an approach to drawing where the act of drawing created by the dressed performer, and subsequent visual residue or trace on the film screen can be seen from different perspectives and contexts. Film and its ability to embody time and movement has enabled the inter-connected relationships between image, surface, and body to be recognised and facilitate an understanding of how the patterned and surfaced body, when in movement, can be an image and mark-making tool in itself. As Ingold noted about the relationship between visual trace and tool, “the material of the trace and the implement in which it is put upon are one and the same” (Ingold, T, 2007, p. 44). The inter-relationship between sculptural form as a bodily screen (Figures 1 and 2) and the bodily gesture (tool) facilitates an experience of the visual image in film as a participatory disruptive drawn act and exchange.



Figure 1 shows the 'non-form' garments produced from reflected imagery. Each garment has a reflected opposite in terms of colour, pattern, and form.



Figure 2 shows the digitally printed, non-form garments. Each garment has a reflected opposite in terms of colour, pattern, and form.

The visual and physical performance unfolding within the infinite space of the digital and mirrored, or reflected screen (thereby conceptually and thematically linking to the *Mise en Abyme* construct) is endlessly expansive. It is an immersive performance through the physical and performative act of drawing with form, bodily screen, and surface image that encourages an intimate engagement between viewer and the unfolding scene before them.

The encounter with the virtual drawn image and the perception of drawing as a performance act is both creating and destabilising the surface through acts of visual and material/immaterial disruptions, producing drawn impressions of an event on and through the digital screen of both camera and monitor. The model/performer enacting a disruptive action within the studio space is considered as instigator, a catalyst; an abstract agent of visual and surface change through bodily gesture. This interactive and performative relationship has been explored within the twin video work *Mise en Abyme* to understand the role of the model/performer when dressed in an patterned and surfaced garment as having the ability to sketch gestural marks in space and its related surfaces. Ingold, talking of the inter-relationship between writing and speech, describes this relationship as “bodily gesture (which may be vocal or manual or both) and its inscription as a trace on some manual material surface.” (Ingold, 2007, p. 28). However, in the context of the film, the bodily gesture is understood to extend its interaction with the surface to become multiple including to the materiality of garment, body, spatial site and digital screen.

Within the *Mise en Abyme* film, the ‘materiality’ of the drawing refers not only to the image sitting on the garment surface but also to the perceived materiality of the visual and spatial sites. The performative drawn image is being enacted not only in a live context, within the photographic studio, in the presence of others, but also through its subsequent virtual existence within and across the surface and spatial frame of the film screen seen by the viewer. Drawing, be it analogue or digital, is as Belardi states, “an open ‘tool’ that is ready to perform a destabilising role that immediately after its definition can renew itself as often as one desires.” (Belardi, 2014, p. 28). *Mise en Abyme* is a visually, spatially, and experientially destabilizing entity that is simultaneously an act of physical spatial documentation and drawn visual creation; a hybrid form of generative and destabilising image and surface making that can be read, interpreted, and seen in relation to image, body, form, and space.

The drawn gestures created through choreographed bodily movement within the *Mise en Abyme* film are executed in a live and dynamic manner and, as such, are contextualised as a performative and disruptive drawing act as the performer actively changes the material and visual status of the image, garment form as bodily screen, and space that is both seen and experienced in a live (for the designer) and digital (for the viewer) context. The performer, wearing an imaged three-dimensional form (garment), is moving through, and across the perceptual and physical depth of the studio space and exploring it in the context of a tangible surface and space for drawn interaction. As Gross states to describe the work of Tuttle and the importance of the floor in his practice:

“Unlike drawing on the page which engages the picture plane and immediacy and intimacy of the space, the floor drawings created a space that “has to do with the energy and the flow of energy in terms of how that particular work is in the context of the world.” (Gross, 2015, p. 58)

In the *Mise en Abyme* film, the floor and subsequently film screen acts as a tangible surface to record the energy, flow and presence of the performer, through a performative act for those present. There is a hybrid embodiment to the form traversing across physical space and the digital screen, where both body and garment form merge to become an abstract, animate, visually disruptive drawing tool. This performative interaction with the studio space is being understood as a process of ‘sketching in space’ and is “claiming the floor as a field of illusion” (Gross, 2015, p. 57).

Through engagement with the performers and film techniques, drawn works on a human scale that have multi-interpretive inter-relationships to both surface and screen are being created by the practice in real time. The dressed and surfaced performer personifies and embodies the act of drawing by metaphorically scaring the film screen and multi-dimensional space with digital residual traces of their presence. This process has shown that, by re-framing the context of how disruptive drawn gestures are understood or interpreted in relation to a conceptually led fashion and textile design practice, it is possible to generate alternative methods of engaging with imagery created by both garment and performative body with film media.



Figure 3 shows a still from *Mise en Abyme* that demonstrates how an exploration of spatial depth of field, intersected space, and bodily gesture as drawn trace is achieved through reflection.



Figure 4 shows a still from *Mise en Abyme* that demonstrates how an exploration of spatial depth of field, intersected space, and bodily gesture as drawn trace is achieved through reflection

The gestural and fashioned body in movement now considered as a drawing tool allows a process of drawn re-construction or re-forming, in which the physical body within a visual, digital, and spatial plane enables re-drawing on a human scale. Just as the hand of the artist/designer interacts with the surface of the page, the dressed performative body in movement interacts with the spatial surface of the studio (Figures 3 and 4). As the body traverses across the floor, it re-enacts the actions and motion of what is understood as the 'typical' draughtsman or painter; however, rather than the paper surface being stained with the gestural residues of action, the floor of the studio is 'sketched' or 'drawn' by bodily movement; thus, there is a physical presence of the performer and an ethereal and implied presence of the artist's hand being visualised across the digital screen. Bruno talking of the relationship between the camera and the act of painting states.

“The camera acts like an actual painterly tool, turning into a brush that glides across the screen surface. As the camera sweeps across the frame there are no longer definite shapes or contours but only blurs on the screen. It is as if we can feel the motion, the texture of the brushstrokes. As we become aware that this motion resembles the tension of the brush against the grain of the canvas, we sense the deep working of the surface, and in the end can even perceive a set of finishes and patinas” (Bruno, 2014, p. 49)

The practice is proposing that, by engaging with film, the imaged or fashioned body in movement disrupts our expectation of how the drawn image and its relationship to material and surface design in an expanded context can be created and visualised. *Mise en Abyme* contributes to an understanding of the gestural and visually fashioned body as a tool and catalyst that, when sited in the studio space, is in the process of activating ethereal filmic sites, and spatial surfaces through bodily and visualised gestures.

Sculpting space: Image and space making through cutting

The sculptor Isamu Noguchi, talking about his collaborations with choreographer and performer Martha Graham, stated that there was an exploration of “the illusionary space of the stage and the relationship between the human body and the spatial environment” (Appostolos- Cappadona, 1994, p. 109). Taking this into consideration, the performance enacted by the dancer wearing the imaged fashioned form in the studio space, and depicted within the *Mise en Abyrne* film is understood to be a drawn spatial and structural intervention whereby the dressed and imaged body in movement creates a visual image by interacting with the space on the floor, as well as sculpting and re-forming the space within which the drawn performance is being enacted.

The garment, worn by the performer, is conceived as a drawing tool to dissect, sculpt, and mould the ethereal space (be it in the studio or on the digital screen) through gestural bodily movement, and therefore, enables us to understand that this empty space is actually perceived to be a dense visual area and surface with which the body can interact. The dressed body is being used as a visual and gestural drawing tool, and the empty space is being moulded by the performer to become a reflection of bodily interaction and gestural trace, it is a three-dimensional, visual, sculptural and spatial interaction. The dressed body in this case is being perceived as a binary force, constructive and destructive, interacting elastically with both space and surface. *Mise en Abyrne* assists the practice to understand how the dressed body can be used as a catalyst to create drawn visual interactions in two and three dimensions. The *Mise en Abyrne* film not only documents an event, but a visualisation of image and gesture in movement across the surface/screen be it real life or virtual; it is an exercise in image, surface, and spatial re-construction activated by the body as drawing tool.

The physical, analogue bodily gestures depicted within the film have been further de-constructed and dissected, by bringing the edge of the film frame to the centre through a process of splicing and seaming, thereby facilitating a reconstitution of the actual film and spatial plane, and how we perceive it (Figures 5 and 6). This process and interpretation of visual and spatial splicing in relation to the film disrupts the logical process of perceiving the garment and body in motion through a reflective and mirrored action, thereby facilitating a sense of shape shifting of both image and form. This re-constitution of the film frame enables a disruptive experience of the dissected body and image. The visual splice and subsequent seaming together of the frame enables the *Mise*

en Abyrne effect to be created, and allows the actual space with which the body is interacting to be endlessly expanded and mirrored because now we are engaging with not only what is being seen, but also the intersected and replicated spaces inside, on the edge, and outside of the spatial frame, where we have to imagine what is occurring and what is being created. As Larson states of the potency of the frame:

“The frame takes on whatever shape is needed to meet the demands of the moment. When there is no inside or outside the boundaries shift and flow, expand, contract, become perfectly fluid and adaptable. It's not that there are no boundaries; it's just that there are none that actually contain anything.” (Baas, 2004, p. 71)



Figure 5 shows a still from *Mise en Abyme* (black) that demonstrates the appearance and/or disappearance of the imaged form in and through the cut of the film frame.

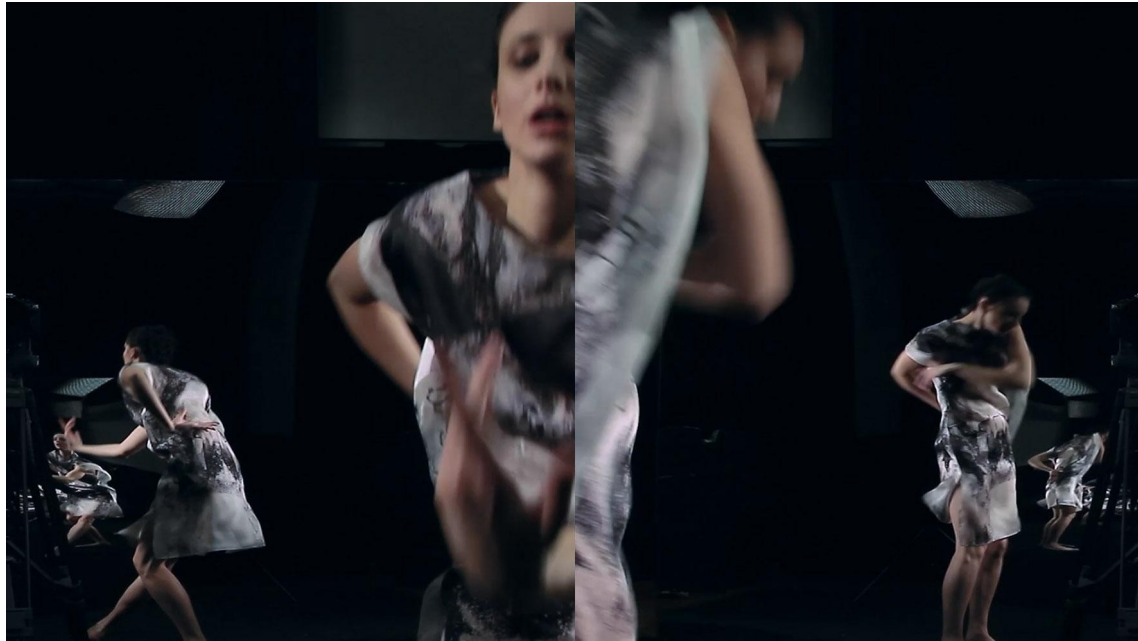


Figure 6 shows a still from *Mise en Abyme* (black) that demonstrates the appearance and/or disappearance of the imaged form in and through the cut of the film frame.

The *Mise en Abyme* film and its conceptual construct facilitates an idea and exploration of how the centralised seams role within a film context is articulated in relation to the drawn line, moving image, and time. The process of division or splicing can be interpreted not only, in relation to the cutting of fabric and seaming together to create a garment but also through the medium of film where the visual narrative within each frame is stitched together, as Bruno states “Film itself can be said to be a form of tailoring. It is stitched together in strands of celluloid, woven into patterns, designed and assembled” (Bruno, 2014, p.36)

This splicing and seaming technique not only articulates the relationship between fashion and film but also thereby facilitates illusionary and infinite interpretations of new reflected spaces to interact with the disruptive ‘drawn’ gesture enacted by the dressed performer. The visual spliced seam facilitates a process of perceptual, visual, and illusionary division of image, space, and visual plane; however, it embodies a dual purpose: the spliced seam is a tool to divide and multiply the moving image and space, and a tool to create imaginary drawn interpretations. The way in which the seam has been used is to create a visually dissected and alternative in-between surface/site of interaction

that does not visually exist. It creates an in-between and fictional space of disruptive drawn and bodily engagement that is porous and malleable, as Jacob states:

“This space is located in-between, it is a middle ground, a transition space, a place of pause, a place to wait, to test and then move beyond. Not a point along a linear trajectory, this space allows for movement in many ways – even leap frogging, backtracking, or going in multiple directions at once, it’s open.” (Jacob, 2004, p. 164)

The seam within the visual film frame can also be interpreted as acting as a door or opening to an invisible performative location with which the bodily gesture and image are interacting. This divisive spliced seam is challenging us to understand what the potentials are for engagement with spaces and surfaces that are invisible or ‘unreal’ and how the image, body, and garment emerge from the edge of the centralised seam and enter that space of an ‘existing’ digital site. As Sossai states on the inherent quality and medium of video:

“Videos have the means to make visible what is not. The video camera becomes the eye which enables the filming of reality as well as the apprehension of a world concealed behind the appearance of things.” (Sossai, 2012, p. 19)

Thus, the drawn mark and surfaced form that is being worn, and its relation to the spliced seam, can be understood as a catalyst to reveal a visually generative in-between site, through which new disruptive drawn interpretations, and hybrid surfaces can be revealed. The ‘drawing’ process, using body and garment, through this process of interaction with the spliced seam inhabits an in-between zone of existence, an imaginary fictional space, where images appear and disappear; not seen, but imagined and sensed. This engagement is therefore imaginatively collaborative between the scene that is unfolding and the viewer. The drawn gesture, like the medium of film is never static; it is kinetic and constantly being re-imagined one gesture, or frame at a time, as Viola states with regard to the medium of video:

“During its normal presentation viewers can only physically experience video one frame at a time. One can never witness the whole at once; by necessity, it exists only as a function of individual memory. This paradox gives video its dynamic

nature as part of a stream of consciousness.” (Viola, 1995, p. 173)

The drawn visual imagery and *Mise en Abyme* effect has been created through an act of visually disruptive mirroring, splicing, dividing, and re-assembling. It does not physically exist because it has been re-assembled through the visual digital screen; however, it exists in our imagination to open up an in-between space with which to engage. The film work itself, as well as the image and body, is in a constant state of re-assembly and reconstruction. We are seeing fragments of garment, body and gesture, created through a drawn act, in a process of evolution, and piecing them together with our imaginations, a mode of re-surfacing what is being seen. As Bruno states:

“Fashion ultimately emerges as a way of fashioning the space of the surface. This is achieved via atmospheric textured forms of imaging that are stitched together in filmic assemblage” (Bruno, G, 2014, p.39).

This process of splicing, seaming and assembling of the choreographed gesture enables a de-familiarisation of the way in which the drawn trace, or gesture created by the dressed and imaged performer is represented and understood within an inter-disciplinary design practice focussed on surface and material transformations, and how new hybrid imaginary interpretations of the drawn act and where it sits in relation to the surface/screen are revealed.

The spliced seam that exists within the frame of the virtual digital film is facilitating hybrid shapes, body, and forms that are generated within the reflected and mirrored seamed edge, to merge, come together, and repel each other (Figures 7 and 8). As Berger states on the movement of dancers, “the duality of each body is what allows them when they perform to merge into a single entity.” (Berger,2011, p. 13). The imagery created through this act of emergence and mirroring from the seam and its subsequent hybridization is constantly being repeated and reflected and thereby becoming an abstract interpretation of the real. Within the screen we see pieces and parts of the image, garment, and body emerge and disappear as they cross the in-between gap and edges of the fictional space created by the seam, and appear within other frames. These hybrid forms, created through an act of mirroring and splicing have a visual and aesthetic connection through to Rorschach ink-blot, however rather than being interpreted within a psychological context the imagery here are seen as hybrid image/objects created through a disruptive drawn act, artefacts



Figure 7 shows a still from *Mise en Abyme (black)* that demonstrates the hybrid form/body/image achieved through an act of reflection, mirroring, and division.



Figure 8 shows a still from *Mise en Abyme (black)* that demonstrates the hybrid form/body/image achieved through an act of reflection, mirroring, and division.

that exist within an intersection of body and space that visually and materially change the surface status of garment, body, and screen. As Bruno states “The fashioning and wearing of the image takes shape in folding patterns, in a moving aesthetic of visual fabrication” (Bruno, G, 2014, p.47)

This method of drawn image and form generation by the performative body helps to create new hybrid interpretations of body, image, and gesture. When the film frame is spliced, fragmented and re-constituted, alternative sites for visual and imaginative engagement with the dressed body can be revealed. As Khan states, “The duality of image and movement is no longer part of the natural perception but more abstract. The body becomes an object of perception, fragmented and cut into frames” (khan, 2012, p. 246).

Tracing space: The drawn image as digital trace, signifier, and residue

The *Mise en Abyme* film through its conceptual construct of exploring the image within the image and intersected spatial sites, is understood as having the potential to both open-up and make malleable alternative spaces and surfaces for the choreographed gesture and visual trace enacted by the imaged performer and its visual trace to appear and for these spaces to act as disruptors or catalysts to our everyday experience of the drawn image in a film context.

The disruptive drawn gesture, realised through the medium of the film, sits within a virtual and digitally transient context, created by the visually imaged and surfaced body enacting a gestural movement within the studio space, as well as the light recorded onto both film and digital surfaces leaving a visual residue (Figures 9 and 10). As Viola states with regard to the experience of viewing his work:

“The viewer sees only one image at a time in the case of film and more extreme, only the decay trace of a single moving point of light in video. In either case, the whole does not exist.” (Viola, 1995, p. 204)

The medium of film allows residues of a traced drawn act to be shown through the ethereal nature of light; it exists as a virtual and digital transient trace – there is no physical evidence of its existence outside of the film screen and visual plane. This drawn digital trace created through bodily gesture, and imaged garment, is considered as a series of paths that cross and intersect each other. As the performer travels across the surface of the screen, the transient and intangible traces of imagery

that are being created and left behind by the imaged garment and bodily gesture leave a drawn line that traverses multiple layers and surfaces and generates a form of visual and perceptual questioning/voyaging and indicates a path to follow. The transient drawn trace digitally appearing on the surface of the screen, be it bodily or material, acts as an instigator for inquiry and curiosity, and encourages the viewer to question what is being seen, where its existence lies, and how it is being created.

This texturally visual experience of both body and form utilising the medium of film is understood as a method of dissolving surfaces and spatial boundaries and creating connective traces of where the drawn image, imaged garment, or digital gestural trace actually resides – be it within our memory, on the surface, or on screen. The transient digital gestural trace does not ‘define’ the image, but encourages an engagement with the ethereal, immaterial and unreal image that is being experienced by the viewer, as Khan states:

“The active spectator is drawn in to capture the body through physical movement. Multiple frames, passed movement or successive shots offer a vision that removes each fragment from notions of the real.” (Khan, 2012, p. 248)



Figure 9 shows a still from *Mise en Abyme* film (black) that demonstrates how the image/body/form creates a digitally drawn spatial trace across the surface of the screen.

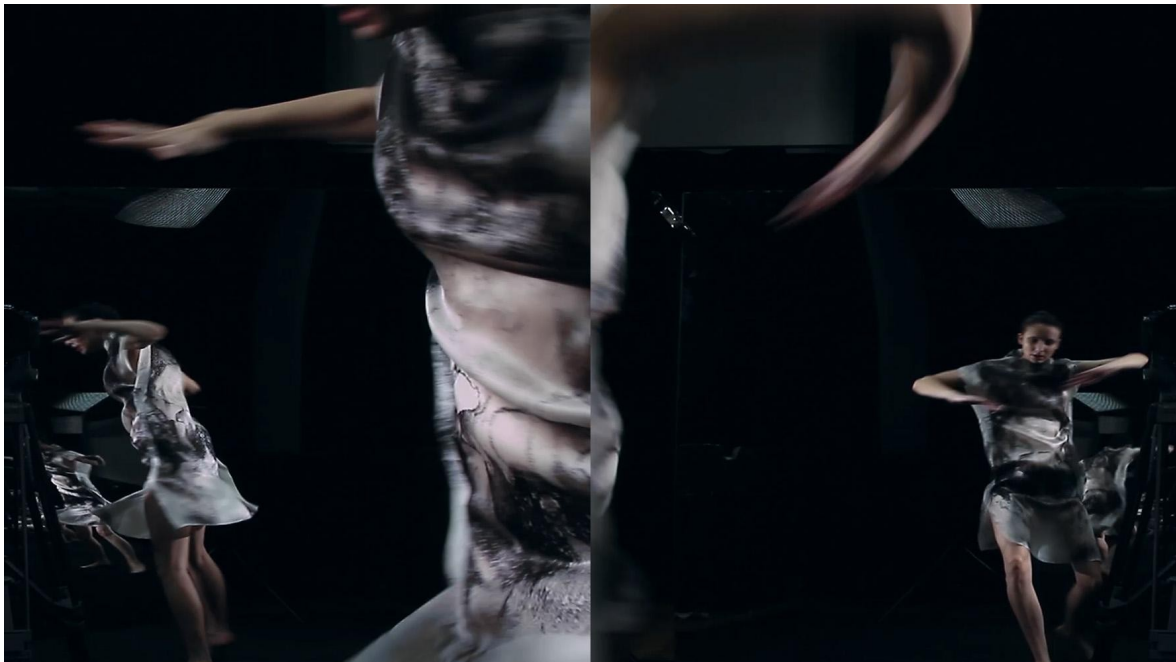


Figure 10 shows a still from *Mise en Abyme* (black) that demonstrates how the image/body/form creates a digitally drawn spatial trace across the surface of the screen.

It is this drawing through bodily movement; across diverse material/immaterial surfaces that has the potential to create ethereal and illusionary drawn digital traces that successively detach the image/form from reality. The *Mise en Abyme* film with its intersected and mirrored spaces allows us to see and experience the garment and its drawn digital trace in an unstable, fragmentary, and ethereal manner; its physicality and existence questioned when existing within the digital screen. Drawing in this context is not about creating visual imagery that is fixed in its relationship to the surface or screen, but about creating a series of visual and spatial markers or signifiers, within an intersected site. They are not permanent or intentionally made; however, they leave a visual residue or trace of human and gestural presence across the ever changing digital surface, and map or scar the space within which they sit.

The manner in which the disruptively drawn hybrid image/sculptural form/body is traversing across the visual and spatial plane can be understood as a method of visual and spatially disruptive drawing in relation to the gestures of the body and imaged garment being worn by the performer, where movement, shape, and form are being plotted and recorded across malleable and ethereal surfaces. As Bird, writing on the work of Twombly, states, “what the viewer beholds are the encoded memories of the bodies experiences” (Bird, 2007, p. 489). Drawing, in this sense, is about connecting a series of real and unreal (virtual) sites, paths and experiences through the digital trace of the body and image in movement transitioning from one malleable surface or screen to another connecting image, body, form, and the reflected/divided space being inhabited.

Conclusion

The practice is understanding the digital trace, and transient space created through acts of visual and bodily disruption within *Mise en Abyme*, and in relation to its conceptual and aesthetic construct, not as something fixed or defined, but as a fluid site that can act as a conduit to explore the inter-relationships between drawn visual, spatial, and performative design practices. The film has enabled an understanding of the performative nature of drawing in relation to an interdisciplinary design practice, where image, object, body, and space are intersected, and be a catalyst and instigator for experiential dual inter-relationships. A dialogue between designer, performer, and image is being revealed through tactile surface materials, gestural body and ethereal digital screen traces.

The experience of the drawn image, and how it is interpreted as a drawn act within the *Mise en Abyme* film, is that it is part of a cycle of visual, spatial and surface interventions triggered by gestural bodily movements and image tracing. The dualistic act of looking/viewing is an active part of a collaborative and participatory drawn image, and surface-making methodology. The viewer is not passive: through the act of looking, and engagement with the mirrored image, there is a multi-faceted and performative interaction, where the viewer becomes an active co-performer and co-creator. As Sossai, commenting on the engagement of the viewer's gaze in relation to the work of Viola, states:

“These scenes acquire full meaning the moment they are intercepted by the gaze of the viewer, who by moving from one screen to the next creates a montage of his own, so to speak, following a trail of suggestions which the images link to his own personal background. Viola regards the relationship between the work and the viewer as visible proof of the fact that videos are a dynamic, ever-changing process, an energy field ‘perceived as a living system, the product of a dynamic interaction between viewers and technology’.” (Sossai, 1995, p. 21)

The designer understands that expected modes of interaction between artist, designer, and viewer, and the ‘drawn’ image can be dissolved and blurred when accepting visual, bodily, and spatial disruption as a creative instigator and catalyst for experiential connectivity. The *Mise en Abyme* film, therefore, acts as a demonstration of a fluid and generative process of drawing with sculptural garment, body, and space, as well as a documentation of a visual memory of bodily and imaginative drawn experience.

The practice recognises that through re-constituting the film frame through techniques of splicing and seaming, multi-faceted and interpretive hybrid forms or digitally drawn traces can be created and recorded across diverse surfaces that reach across differing modes of process and practice within an art and design context. They are disruptive images/forms that are fluid, sited within a destabilised and indeterminate context that resonate with cultural, technical, and creative knowledge from an intersection of hand and mind “forged in the barely acknowledged gaps, the ceasure between worlds,” (Greenblatt, 1990, p. 48).



Figure 11 shows a still from *Mise en Abyme* (black) that demonstrates how the image/body/form is reflected.



Figure 12 shows a still from *Mise en Abyme* (black) that demonstrates how the image/body/form is reflected.

The hybrid nature that these drawn images and forms embody, and their ability to blur defined analogue/digital boundaries, enables them to instigate a sense of visual wondering and engagement within the viewer across multiple surface/screens that transcends singular defined interpretations, of the drawn act and its residue, and speaks in a multitude of ways, whereby the viewer experiences a resonant, interactive and dynamic exchange, and the experience of seeing becomes a form of imaginative questioning. Through viewing the filmic image, both real and unreal intersect within a hybridized blurred site, enabling multi-dimensional, and interpretive drawn images created by both garment and body to become catalysts for a form of visual and active engagement with the fluid nature of the filmic surface/screen.

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