

MIKHEL PROULX FOR TRUCK GALLERY

Hugly Mangry Killdren

BLAIR BRENNAN, ANDREA WILLIAMSON, SARAH VAN SLOTEN

Outside of the strict linear logic of most Western languages (where the basic sentence structure *noun*→*verb*→*noun* compels a causal logic), both collaboration and the process of drawing rely on intuition, reflexivity, and circuitous thinking.

Senior Edmonton artist Blair Brennan takes two emerging Albertan artists under his wings to create a concerted body of drawings: together, they draft a flexible, visual language with their amalgamated drawing vocabularies.

Brennan's expansive art practice is bolstered by a daily exercise of drawing. These freehand and printed images are composed of vernacular themes registered quickly onto white A4 paper.

His process is one of embedding thought into material – thoughts of his own, and also those born of cultural ephemera. Here, found scraps from magazines and conversations constitute a collection of memories both cultural and personal. These bodies of work are gestural translations - intuitive information codified in a repetitive practice of registration. Here we can see the externalization of a system of thinking, and the emergence of a non-lingual, intuitive language.

Alongside Williamson and Van Sloten, Brennan crafts an aesthetic lexicon, and reveals shared thoughts and a collective process of thinking and making.

They forge an open-ended system: a divisible and combinable set of symbols (as in a language) where the motor elements of hand gestures meet conceptual imaging – schematics, diagrams, graphics and maps. It is not an analogue system: they draw no continuous line from the 'real world'. Instead, this *glossolalia* represents a generative scheme of subjective, cryptic components. They are points of thought depicted in illustrated nodes, and in concert each drawing is bolstered by points of thought beside it: a non-directional line of thought superseded by the next thought, then the next.

Together, the images represent a fluid means of thinking and communicating amid the three artists. Their collaboration is built upon sharing tools and knowledge, building consensuses, and negotiating both material and time together. They have a shared ritual that breaks away from the myth of the alienated genius-artist. It is instead a communitarian practice – a selfless process of transcription and collaboration.

While drawing is a vehicle for self-expression (mining the memory and thoughts of the artist), it is also an open, mercurial arena of images and ideas. The collaborative drawing, then, is an un-self-conscious, free toolbox of representations. It holds any number of positions within the ranges of a drawing's potential: gestural utterances --the primacy of immediate mark-marking-- and also sophisticated devices, cultivated concepts, and shared discussions. This plurality constitutes the makeshift synergic language.

An interim sketching collective, Brennan, Williamson and Van Sloten lay out a dialectical framework with their complex tools of communication. Their devised language is one of open-association and aesthetic elasticity.