

*HANNAH PETKAU : end of magnolia season*

*TERMINAL PROJECT REPORT : 2022*

*COMMITTEE*

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## DRAWING

Drawing is a balancing act of reality and fiction. Line and form are markers, representative of space and experience, a record of things tangible and ephemeral. There is the capacity for a linear trajectory but it can be elusive: coalescing and cycling through states at once concrete but also synthetic.

In the act of drawing, one can intentionally make omissions, additions and alterations of the content and composition, or the falters of the mind and body can be accepted and even embraced. There is a precarious tension between drawing what is thought to be seen and drawing what is actually observed.<sup>1</sup> The struggle to seamlessly communicate from the eyes, to the brain, to the hand, to the edge of the pencil and back, again and again, continuously looping through checks and balances. A “perfect” iteration is nearly impossible, but that is not the goal for me here. Shifts in actuality or factuality occur from the inevitable slips and lapses of translation as a line and form is drawn and repeatedly redrawn, altered a little bit in each iteration. An indeterminate looping of degradative and generative processes, a *never ending cycle* (Fig.1).

In a verbal game of telephone, the message gets distorted and altered each time it is transferred from one person to another, and in the process, something new, not inaccurate, develops. This practice of unintentional manipulation, among others, have been channeled by artists, one being known as automatic drawing.

Figure 1. Hannah Petkau. *end of magnolia season*. Installation at Ditch Projects. 2022.



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<sup>1</sup> Edwards, Betty. *Drawing on the Right Side of the Brain : A Course in Enhancing Creativity and Artistic Confidence*. Los Angeles : J.P. Tarcher, 1979.

In my practice, the final outcomes emerge from this foundation of drawing and iteration, articulated through various approaches such as drawings, cyanotypes and spatial sculptures, looping and informing one another (Fig. 2).

### *ORIGIN AND PROCESS*

*end of magnolia season* has developed into an ongoing series of work, utilizing forms derived from a quick still life contour drawing of magnolias in a vase that I made early 2021. The contour lines of this origin piece were followed with scissors and a scalpel, slicing its entirety into a collection of isolated yet related forms. What I thought was an unmonumental sketch—a fleeting gesture in response to the magnolia blooms outside—set in motion a cyclical practice of engagement; one where processes of varied duration, precision and material are repeatedly deconstructed, rearranged and rearticulated.



I have progressed far from the original small cut out forms, which have since become modular patterns or templates for new forms and planning each new composition. Iterations of shifted scale and contour occur with each cycle of redrawing, recutting and redrawing. Drawn and cut out of vellum, the semi-transparent surface provided potential for overlapping, inventing new forms from the intersections.<sup>2</sup> The desire for varied scale, requires another cycle of redrawing and recutting, resulting in additional new forms from the negative spaces between the originals. The forms

Figure 2. Left: Hannah Petkau. *untitled 14 (end of magnolia season, drawings) detail*. 2022. Coloured pencil and graphite on paper. Middle: Hannah Petkau. *untitled 9.1 (end of magnolia season, cyanotypes) detail*. 2022. Cyanotype on paper. Right: Hannah Petkau. *untitled 2 (end of magnolia season, spatial) detail*. 2022. Pigmented silk on steel.

<sup>2</sup> Wong, Wucius. “Interrelationships of Form”. *Principles of Two-Dimensional Design*. Van Nostrand Reinhold Company, 1972, pp. 11-13.



carry the feel and intention without being an exact replication—more a suggestion or prompt—to be interpreted anew each time.

The final outcomes, either as a drawing, cyanotype, or spatial silk (sculpture), are developed through countless rearrangements of forms within a designated surface or frame until an arrangement is solidified. The overall compositions cycle through priorities of balance, symmetry, control, happenstance, overlapping, figure ground and points of contact.

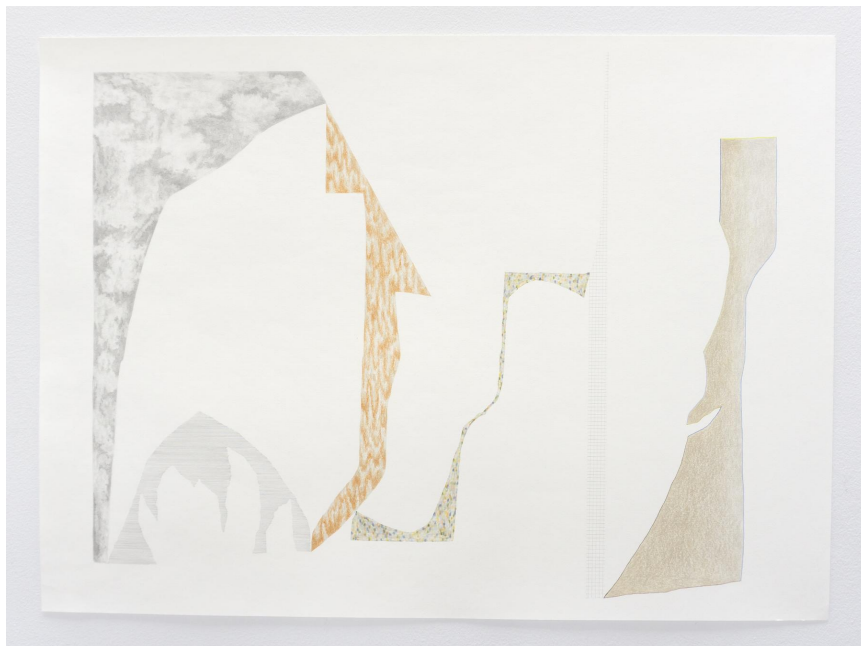
For a *drawing*: the arrangement of vellum forms are redrawn, again, to then be filled in with various patterns, tone, grids and gradients of graphite and colored pencil. Countless test cards of possible fills are rearranged over the outlined forms, another cycle of iteration. A precise, intricate and laborious process (Fig. 3 and Fig. 4).

For a *cyanotype*: the arrangement of vellum forms themselves are carefully placed atop a sheet of cyanotype treated paper, set out in the sun to be exposed, the vellum forms functioning as a resist from the light. Factors such as wind, clouds, and seasonal sun intensity intervene, causing unpredictable results (Fig. 5 and Fig 6).

For a *spatial silk*: the arrangement of vellum forms are redrawn and cut from adhesive vinyl, placed atop silk that has been pigmented with colored chalk and graphite. The vinyl forms are then traced and extracted with a scalpel, the negative space becoming the final piece, displayed suspended from a welded metal structure. The multi-phased practice transitions from a two, to a three-dimensional spatial outcome (Fig. 7).

Figure 3. Hannah Petkau. *end of magnolia season, drawings*. Installation at Ditch Projects. 2022.

Figure 4. Hannah Petkau. *untitled 17 (end of magnolia season, drawings)*. 2022. Coloured pencil and graphite on paper. 22 x 30 inches.



## MAGNOLIAS

*end of magnolia season* perpetuates and contradicts the qualities of this plant and our perceptions of it. Here in Oregon, I am continually in awe with the variety, pervasiveness and scale of the magnolias I encounter. The flowers have a fleeting presence, even more so when picked. The leaves, on the other hand, are used in the floral industry for their lasting presence yet are considered a nuisance by property owners for their prolonged decomposition. They flower at different times of the year, with there always seeming to be a magnolia in bloom, a looping of intersecting cycles, a *never* ending season.

There are the magnolias with seemingly permanent thick glossy leaves, almost appearing artificial. Large white blooms and bizarre fruiting pods sporadically emerge, perhaps even multiple times within our yearly seasonal cycle.

A tell tale sign of spring in most locales, not just the micro climate here in Oregon, are the ethereal bright purple, pale pink and white voluptuous blooms that appear from leafless trees, that appear almost dormant except for the moss and lichen that coat the branches. The blooms last only briefly before their fallen petals are bruised, taking on the marks of gridded road grates, bicycles and footsteps.

I know of only one tree with giant leaves that slowly emerge from thin

Figure 5. Hannah Petkau. *end of magnolia season, cyanotypes*. Installation at Ditch Projects. 2022.

Figure 6. Hannah Petkau. *untitled 7.2 (end of magnolia season, cyanotypes)*. 2021. Cyanotype on paper. 22 x 30 inches.



bare branches (somewhat reminiscent of a banana leaf), which are eventually followed by a few equally gargantuan flowers. These sparing and brief blooms have an otherworldly prehistoric presence, a very special oddity.

These are three categories of distinction, of which there are many more subtle variances, known and unknown to me. Each on their own particular and incongruous cycles of generation and degradation: intersecting, mirroring and sometimes paralleling one another.

*UMBERTO ECO: "THE OPEN WORK"*

Umberto Eco's theory of "open work" and "works in movement" contextualizes elements of unpredictability that are beyond the artist's control or intention. This "openness" is a decision to leave an arrangement or some component of the work to the public or to chance, making space for not a single definitive order or outcome, but a multiplicity of such.<sup>3</sup> Eco writes that this "openness", "proposes a new, more flexible version of its form as a field of possibilities".<sup>4</sup> This approach to thinking and creating aligns with how I relate to my practice of drawing, in particular with the work of, *end of magnolia season*, with my iterative process and use of forms as templates that extend into other mediums such as cyanotype, ceramics and sculpture. The translation through other materials and



Figure 7. Left: Hannah Petkau. *untitled 3 (end of magnolia season, spatial) detail*. 2022. Pigmented silk on steel. 72 x 44 x 24 inches. Right: Hannah Petkau. *untitled 2 (end of magnolia season, spatial) detail*. 2022. Pigmented silk on steel. 68 x 37.5 x 24 inches.

<sup>3</sup> Robey, David and Umberto Eco. "Introduction ." *The Open Work*, Harvard University Press, 1989.

<sup>4</sup> Eco, Umberto. *The Open Work*. Translated by Anna Cancogni, Harvard University Press, 1989, pp. 102-3.

surfaces prompts alternate ways of seeing and interpreting the world we encounter around us, through line and form.

The way that Eco discusses “openness” in relation to performance, highlights the power and potential of iteration and repetition. He writes, “that every performance offers us a complete and satisfying version of the work, but at the same time makes it incomplete for us, because it cannot simultaneously give all the other artistic solutions which the work may admit”.<sup>5</sup> Eco refers to work created in this way “as the actualization of a series of consequences whose premises are firmly rooted in the original data provided by the author”.<sup>6</sup> Eco’s notion of “original data” is demonstrated in the work of Patricia Treib (Fig. 8), through the particular way in which she works with restricted source material, imagery and forms that get continuously reconfigured and rearticulated in ways that are never quite the same. The “original data” could also be the initial cut forms from the still life drawing of magnolias, that have been the source of my iterative practice of redrawing and recutting, resulting in countless new forms. The “openness” or “undone-ness” as I like to refer to it, leaves room for a looping of interpretation and reinterpretation.

The expanded notions of “works in movement”, characteristically consist of unplanned or physically incomplete structural units, as seen in Alexander Calder’s mobiles or kinetic compositions by other artists.<sup>7</sup> These structures can move in the air and assume different spatial

Figure 8. Left: Patricia Treib. *Intervene*. 2018. Oil on canvas. 72 x 54 inches. Right: Patricia Treib. *Gathers*. 2017. Oil on canvas. 72 x 54 inches.



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<sup>5</sup> Ibid, 15.

<sup>6</sup> Ibid, 19.

<sup>7</sup> Ibid, 12.

dispositions, continuously creating their own space and the shapes to fill it.<sup>8</sup> While the final outcomes of one of my cyanotypes or those produced by Anna Atkins (Fig. 9) and Barbara Kasten (Fig. 10), are more static than a mobile, the idea of forms as units of a composition resonates with the arrangement and interdependence of forms in a cyanotype, and the introduction of sun, wind and water as forces and factors of unpredictability. With the spatial works of *end of magnolia season*, the two-dimensional silk with cut forms take on new further abstracted iterations, varying depending on what points of the silk are suspended from the metal frame. The sheerness of the silk resembles the vellum, allowing for the silk to overlap and become layered in the air, resulting in new shapes in the space being occupied.

*REBECCA SOLNIT: "THE BLUE OF DISTANCE" & "A FIELD GUIDE TO GETTING LOST"*

The world is blue at its edges and in its depths. This blue is the light that got lost. Light at the blue end of the spectrum does not travel the whole distance from the sun to us. It disperses among the molecules of the air, it scatters in water... The color of that distance is the color of an emotion, the color of solitude and of desire, the color of there seen from here, the color of where you are not. And the color of where you can never go.<sup>9</sup>

Cyanotypes are embedded in this distance, the light from the sun to the earth, then submerged in water, emerging with an image. These

Figure 9. Anna Atkins. *Alaria esculenta*, from the book *Photographs of British Algae: Cyanotype Impressions*. 1848–49. Cyanotype Photograph.



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<sup>8</sup> Ibid.

<sup>9</sup> Solnit, Rebecca. *A Field Guide to Getting Lost*. Penguin, 2006, pp. 29.



cyanotypes, or blue photographs, were cheap, accessible and easily produced, considered something temporary, a means to an end, something in between. They were utilized to proof a photographic negative that could later be printed and tinted to another desired tone, or as a blueprint, a set of instructions or a guide for interpretation in another material.<sup>10</sup> We can see in the results of my cyanotypes and those of Anna Atkins and Barbara Kasten, that the results are unique and never quite the same, with a capacity to capture and preserve the ephemeral, the temporary, and the distant in its blueness.

Within this “blue of distance” there is dimension and depth, and in it, a collapsing of time and space. “... in this world we actually live in, distance ceases to be distance and to be blue when we arrive in it. The far becomes the near and they are not the same place”.<sup>11</sup> When a memory or idea gets written down, drawn or printed, it becomes fixed, losing a certain mobile unreliability and temporality.<sup>12</sup> There are parallels between “openness”, getting lost and distance, with their dependance on chance, what Rebecca Solnit writes as “to calculate on the unforeseen is perhaps exactly the paradoxical operation that life most requires of us”.<sup>13</sup>

#### *STILL LIFES (EARLY DUTCH)*

In the early 1600s, the Netherlands rose as a global commercial empire with broad colonial reach, contributing to a surplus of wealth, of which

Figure 10. Barbara Kasten. *Photogenic Painting, Untitled 74/13*. 1974. Cyanotype Photogram. 22 x 30 inches.

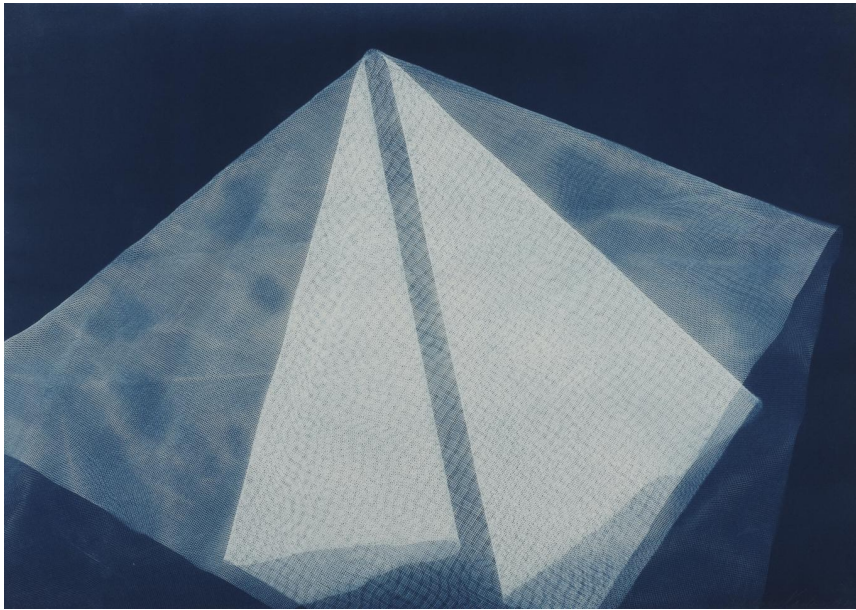
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<sup>10</sup> Ibid, 34.

<sup>11</sup> Ibid, 35.

<sup>12</sup> Ibid, 38.

<sup>13</sup> Ibid, 6.





much was invested in art.<sup>14</sup> The practice of still life painting became a prominent expression of the national culture, everyday life and a delight in what they had acquired, including new species of plants and flowers which reached astronomical costs.<sup>15</sup> This made setting up an actual still life bouquet financially unattainable, prompting artists to compose their arrangements from studies done throughout the year, allowing them to work independent of the seasons.<sup>16</sup>

These compositions not only contained flowers that did not bloom within the same season, but were also arranged to heights and scale that could not have physically fit within the small vases that were depicted.<sup>17</sup> They are conspicuously arranged with an unnatural attention to symmetry and avoidance of anything overlapping the most valuable blooms, the striped tulip which were almost always included (Fig. 11).<sup>18</sup> These arrangements became “increasingly sophisticated fictions within fictions”.<sup>19</sup>

Dutch flower paintings depicted an abundance that was not rooted in nature or reality. There is a noticeable absence of flowers that are *wild*, which when picked and brought inside are markers of a particular place and time of year.<sup>20</sup> “A certain refusal of natural time and seasonality ... a gathering of simultaneous blooms of perfection... existing at precisely the

Figure 11. Ambrosius Bosschaert the Elder. *A Still Life of Flowers in a Wan-Li Vase on a Ledge with further Flowers, Shells and a Butterfly*. 1609-10. Oil on copper. 20 x 27 inches.

<sup>14</sup> Bryson, Norman. *Looking at the Overlooked*. Harvard University Press, 1990, pp.98.

<sup>15</sup> Bergström Ingvar. *Dutch Still-Life Painting: In the Seventeenth Century*. Translated by Hedström Christina and Gerald Taylor, Hacker Art Books, 1983, pp. 1.

<sup>16</sup> *Ibid*, 50.

<sup>17</sup> *Ibid*.

<sup>18</sup> *Ibid*, 61.

<sup>19</sup> Bryson, 32.

<sup>20</sup> *Ibid*, 104.

same moment in their life cycle”.<sup>21</sup> My interest in the magnolias of Oregon comes from the perplexing nature of their inconsistent cycles, seeming to operate separately from “the dimensions of time and break from the cycles of nature”.<sup>22</sup> The early Dutch flower paintings were composed from predetermined sketches that could be repeatedly incorporated into new arrangements, just as my original still life sketch of magnolias has been repeatedly reconfigured, redrawn and recut, resulting in new iterations of the original forms as well as new negative space shapes, becoming further from the original “reality”.

#### *ANNA ATKINS*

Anna Atkins was one of the earliest female photographers, and the first person to publish an illustrated book printed photographically: *Photographs of British Algae: Cyanotype Impressions*, first issued in 1843.<sup>23</sup> The process of cyanotype had been discovered the year prior and Atkins was captivated by the exceedingly simple, elegant and nuanced process which combined ferric ammonium citrate and potassium ferricyanide, activated with sun and made permanent with water.<sup>24</sup> Technically speaking, Atkins’ prints are photograms, made without the use of a negative or camera, allowing the object itself to cast an impression or shadow, directly on the recording surface.<sup>25</sup>

It is not known how many copies of the book Atkins printed, however fourteen complete or substantially-complete editions are known to exist. Collectively they contain more than six-thousand cyanotype photograms,

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<sup>21</sup> Ibid, 105.

<sup>22</sup> Ibid.

<sup>23</sup> Schaaf, Larry J. “Pleasurable Offerings to Botanical Friends.” *Sun Gardens Cyanotypes by Anna Atkins*, The New York Public Library, 2018, pp. 37.

<sup>24</sup> Ibid, 39.

<sup>25</sup> Ibid.

each produced one by one, arranging a specimen of algae or seaweed on a hand-coated sheet of paper, to be exposed to the British sunshine.<sup>26</sup> With this practice of cyanotype, there was considerable variation between copies from the placement, exposure time and intensity of the sun. I am intimately familiar with these conditions, evident in the subtle or extreme differences of placement or tone within my series of cyanotypes (Fig. 12).

Having spent a substantial amount of time in London and the surrounding area, the pervasive gray days that Atkins would have been confronted with, resonates with my experience of growing up and now working in the Pacific Northwest. Most of the cyanotypes done as part of *end of magnolia season* so far were produced between October and November 2021, when a glimmer of light shone through an overcast day.

Atkins considered the copies of her books to be “open”, releasing the editions as loose sheets, allowing the new owner or collector to bind with their desired cover, and thus leaving room for the order to be altered, either intentionally or by accident due to the confusing nature of this method. The “openness” of Atkins’ work is further exemplified by the reissuing of pages when a superior print was made, providing further opportunity for the arrangement to change as the owner integrated or replaced these pages.<sup>27</sup>

Figure 12. Left: Hannah Petkau. *untitled 8.1 (end of magnolia season, cyanotypes)*. 2021. Cyanotype on paper. 30 x 22 inches. Middle: Hannah Petkau. *untitled 8.2 (end of magnolia season, cyanotypes)*. 2021. Cyanotype on paper. 30 x 22 inches. Right: Hannah Petkau. *untitled 8.3 (end of magnolia season, cyanotypes)*. 2021. Cyanotype on paper. 30 x 22 inches.



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<sup>26</sup> Ibid, 38.

<sup>27</sup> Ibid, 39.

Atkins' approach brought together botanical accuracy, formal beauty, delicacy and boldness, which "can be celebrated as much for their imaginative compositions and aesthetic appeal as for their scientific intent".<sup>28</sup> The folds and overlapping of the algae and seaweed are reminiscent of the semi transparent layered forms of my cyanotypes and how the sheer silk drapes in space. The ephemerality and specificity of the material is highlighted with the preciseness with which cyanotypes can capture. Atkins found a way to present the temporality and fragility of seaweed, as I have more abstractly through the forms derived from the magnolia. Each has a particular reliance on their locale and environment, seaweed to a region of water, flowers to their trees, trees to a region of land.

#### *BARBARA KASTEN*

Barbara Kasten began making cyanotype photograms in the California sunshine in the 1970s, which she considered "photogenic paintings", transforming the medium of photography into a painterly approach.<sup>29</sup> Kasten's practice straddles the line between two and three-dimensional iterations through mimicry and repetition, "a superimposition of reality, reflection, and illusion".<sup>30</sup>

Kasten's preoccupation with the fissures between experiential and representational are particularly evident in her approach to cyanotypes.<sup>31</sup> The photogram compositions are generated by manipulating the fiberglass mesh material that was used as molds or structural forms for sculptural

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<sup>28</sup> Ibid.

<sup>29</sup> Beitin, Andreas F. "Restructuring Reality: A Preface." *Barbara Kasten: Works*, Koenig Books, 2020, pp.7.

<sup>30</sup> Ibid.

<sup>31</sup> Klein, Alex. "Embodied Images: Barbara Kasten's Plastic Arts." *Barbara Kasten: Works*, Koenig Books, 2020, pp. 27.

and wall works that are exhibited in tandem with the cyanotypes.<sup>32</sup> The different forms of manipulation and resulting surfaces and appearance are emphasized as they are brought into dialogue with each other, “unevenness, brake lines, or creases are deliberately left and concealed, so as to not cut off the reference to reality within the settings, which appear in statically artificial, and used to preserve the individual “biography of the materials used”.<sup>33</sup> The interplay and mimicry between materials in Kasten works blurs the distinction, while retaining a foundational approach of that of a painter. This aligns with how I approach my work in *end of magnolia season*, where line, form and tone are interchangeable between materials; drawing, cyanotype and sculpture, while maintaining a continuous foundation through the lens of drawing.

The charged relationship between space and time, light and shadow are ubiquitous themes in Kasten’s work.<sup>34</sup> Kasten developed a pictorial space of “almost immaterial quality” in her cyanotypes.<sup>35</sup> The abstract structures and surfaces became intricate network of lines, grids and tone as they were transferred to the light-sensitive paper by means of Californian sun radiation, “appears to flash only briefly in the photogram before they threaten to drift away again, the very next moment, in the imaginary pictorial space in the blue darkness cast and also focussed on moments of appearing and disappearing and her subsequent photographic series”.<sup>36</sup> The use of light and the tension between transparent and opaque materials to mark the temporary is ephemeral and fitting, marking the changing hour, the shift from day to night, and from one season to the next. There is

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<sup>32</sup> Ibid.

<sup>33</sup> Beitin, 7.

<sup>34</sup> Engelbrechter, Elena. “The Exploration of Space and Time through Light and Shadow: Ambiguous Phenomena of the Work of Barbara Kasten.” *Barbara Kasten: Works*, Koenig Books, 2020, pp. 139.

<sup>35</sup> Ibid.

<sup>36</sup> Ibid.

a sensitive and emotional quality and relationship between light, and the experience of making cyanotypes, which is captured in the unpredictable moire effect in many of Kasten's pieces and the ripples and folds in my work.

*PATRICIA TREIB*

Patricia Treib's recent abstract paintings are based on a personalized lexicon of "kindred yet differentiated" forms that echo and reflect between compositions.<sup>37</sup> The forms in Treib's paintings take as a departure point, still life arrangements in her studio, a large archive of visual images and objects of personal or seemingly mundane significance such as a camera or clock, ribbon, or the structure of a sleeve.<sup>38</sup> The inclusion of this repertoire of sources is restrained, the same recurring through multiple compositions, a modularity that can continuously be reconfigured and repeated, taking on new color, position, scale, subtle shifts to their outline, and degree of transparency or opacity.<sup>39</sup> Treib's work is also viewed in relation to language, both visually with her forms reminiscent of glyphs, but also like a melody or phrase repeated by different speakers, generating new modes of iteration from itself.<sup>40</sup> This focused approach resonates with how I have based the work of *end of magnolia season*, on a single still life sketch, with there is infinite potential within the confines of a single source and the potential for new iterations through the process of repetition.

The interdependence of Treib's forms delivers this lesson about vision: namely, that looking is not about parsing one thing from another, but recognizing their

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<sup>37</sup> Dayal, Mira. Review of *Patricia Treib : Bureau*, *Artforum*, Jan. 2021, [www.artforum.com/print/reviews/202101/patricia-treib-84685](http://www.artforum.com/print/reviews/202101/patricia-treib-84685).

<sup>38</sup> Fiduccia, Joanna. "Three Items." *Patricia Treib*, Bureau, 2020, pp. 7.

<sup>39</sup> *Ibid*, 8.

<sup>40</sup> *Ibid*.

relations. Which is because their relations change as our position does. Which is because we share the same space. The opposition of negative to positive space, like the inversion of values in the photographic printing process, has little bearing in paintings that seek to deliver this experience of looking. This experience aims not at the exact vision of an object, but rather at the means by which we know it— through proprioception as much as perception.<sup>41</sup>

Treib's concern with vision, perception and generating a different mode of seeing, reference the echo of a phrase or an after image, where tones are inverted, vibrating onto a new surface.<sup>42</sup> What is set in motion is a series of recognitions or reminiscences, somewhat like a *déjà vu*, where what is perceived as a recurrence is actually something new.

#### MAURICE MERLEAU-PONTY: "EYE AND THE MIND"

In "Eye and Mind," Maurice Merleau-Ponty examines how art, specifically painting, however relating to drawing too, displays the act of viewing the world with openness and immersion that is more truly representative of the experience.

There are overlapping concerns in my work and that of the artists I reference, "to give visible existence to what is thought and believed to be invisible", from a magnolia bloom severed from a branch, a fragment of algae that loses its form the second its removed from the ocean, or the *moiré* effect of overlapping grids in the Californian sunlight.<sup>43</sup> "For to see is to have at a distance", an effort to to grasp what is afar or intangible.<sup>44</sup> Maurice Merleau-Ponty's essay "Eye and the Mind" is quoted in relation

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<sup>41</sup> Ibid, 9.

<sup>42</sup> Ibid, 11.

<sup>43</sup> Merleau-Ponty, Maurice. "Eye and Mind." *The Primacy of Perception: And Other Essays on Phenomenological Psychology, the Philosophy of Art, History and Politics*. Translated by Carleton Dallery, Northwestern University Press, 1964, pp. 159–190.

<sup>44</sup> Ibid, 166



to Patricia Treib: “When through the water’s thickness I see the tiled bottom of the pool, I do not see it despite the water and the reflections; I see it through them and because of them”.<sup>45</sup>

We have become conditioned to a linear trajectory, requiring a beginning, middle and end point, a rather introspective (self obsessed) limited vantage. “[drawn lines] are always on the near or far side of the point we are looking at. They are always between or behind whatever we fix our eyes upon; they are indicated, implicated, and even imperiously demanded by the things, but they themselves are not things”.<sup>46</sup> A line is supposed to circumscribe a magnolia blossom or a horizon line, but these things “...form themselves from themselves, and come into the visible as if they had come from a pre spatial world behind the scenes”.<sup>47</sup> When this line is looped back around, becoming cyclical or a form, other potentials emerge, especially as this practice continues, again and again, a *never* ending season (Fig. 13).

### *DRAWING*

Drawing connotes something temporal, flexible and ephemeral. It is both a medium, an outcome and a practice. There is the capacity for a linear trajectory but it can be elusive: coalescing and cycling through states at once fixed but also malleable.

Figure 13. Left: Hannah Petkau. *untitled 13 (end of magnolia season, drawings)*. 2022. Coloured pencil and graphite on paper. 30 x 22 inches. Right: Hannah Petkau. *untitled 14 (end of magnolia season, drawings)*. 2022. Coloured pencil and graphite on paper. 30 x 22 inches.

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<sup>45</sup>Fiduccia, Joanna. “Three Items.” *Patricia Treib*, Bureau, 2020, pp. 9.

<sup>46</sup> *Ibid*, 183.

<sup>47</sup> *Ibid*.



*end of magnolia season* engages with these notions through the rearticulation and arrangement of forms (Fig. 14). Originating as something attempting to be representational, yet through the repetition of practices of drawing, continues to shift, becoming more and more abstract, closer to truth or falsity is indeterminable, a *never* ending season.



Figure 14. Hannah Petkau. *end of magnolia season*. Installation at Ditch Projects. 2022.

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