

**DISCUSSION OF INTROSPECTION, EXTROSPECTION AND  
SYNESTHESIA INVOLVED IN ERGOLOGY FROM  
THE POINT OF VIEW OF A PAINTER:  
FOCUSED ON “DRAWING WITHOUT AN IMAGE OF DRAWING”**

ARICHIKA OKOSHI \*

*14-1, Hirawata Namiyanagi, Kashimadai-cho, Osaki 989-4103, Japan*

*\*E-mail: arichika@bc4.so-net.ne.jp*

When we draw a picture, an image should be present in the cortex of the brain. This process is limited by the environment surrounding the artist, so I developed a new drawing method which is assumed to be constructed without the contribution of the cortex. This method has many possibilities in the field of modern art. Also from the stand point of Ergology, the neurophysiologic study of the mechanism of this drawing would be interesting.

**Key words:** modern art; drawing behavior; non-image in mind; behavioral psychology; neurophysiologic analysis

I have worked on developing a method of “Drawing without an Image of Drawing” since 1970. When you keep drawing figures on papers of A-4 size continuously on the condition that you may draw any figures but may not redraw the same figure twice, you will gradually come to a dead end where new figures no longer appear. I acquired the method of “Drawing without an Image of Drawing” by trying to move my hand after reaching this dead end. In the next paragraph I will describe my introspection when I exercise this method.

INTROSPECTION

At first I draw a figure and label it as F1. The next figure, which I draw with an intention of making it different from F1, is labeled as F2. Ordinarily you would draw F2 with an image in your mind. However, in my method of “Drawing without an Image of Drawing”, I let my fingers move without having any images in mind. In an early stage of developing this method, it was very hard to keep drawing in this way. Forcing myself to keep drawing in this way caused me to suffer from neurosis. I received electronic shock therapy to the brain. This treatment brought me something like “pulling the fat out of the fire”. The electronic shocks enabled me to move my hand without having any images in mind, although I did not know how my neuromechanism worked while I was moving my hand in this way. The figures I drew just after I recovered from neurosis were similar to each other. I thought I needed to establish a theory in order to achieve this method completely. For this purpose I studied neurophysiology and psychology at a graduate school instead of figurative arts. As a result, I started my career as a researcher in neurophysiology. But after a while I had a chance to be a painter again. On April 21, 2007, I held “a live drawing” in my one-man show, which I had been planning for more than thirty-seven years. I succeeded in drawing 100 different images in the performance and a DVD was made to record the procedure of the live drawing.

## EXTROSPECTION

I must describe how appreciators observe my drawing without an image of drawing. They might think that I am drawing what comes to me in a flash. The fact is that I just move my pencil without thinking anything but checking whether the figure I draw is different from the previous ones. If I find the figure is similar to any of the previous ones, I order my fingers to draw a different one. I must say that what appreciators think about my drawing is beside the point.

## SYNESTHESIA

Synesthesia means here that an observer fully understands the state of the subject. The extrospection gained by the appreciators matches the actuality of what I am doing only when they have the synesthesia. In order to acquire the synesthesia, the appreciators have to try to draw under the condition of “drawing without an image of drawing”. As far as I know, artists try to do so, but researchers do not. The researchers just try to understand art in their heads or refuse to try to understand art saying that it is beyond their ability to understand. Researchers of Ergology should try to understand it. This method of “Drawing without an Image of Drawing” was established based on my long-term study in neurophysiology. In the early stages of this method, you are expected to draw some figure first and move your hand with your eyes closed to create something different from what you drew first. If you succeed in drawing different figures one after another in this way, you can advance to the second stage of this method: to draw different figures one after another with your eyes open. When you succeed in doing this, you are to acquire this method as well as synesthesia. Research is being made all over the world on this method of drawing with your eyes closed. You must try once.

I have explained “Drawing without an Image of Drawing” in terms of “introspection”, “extrospection” and “synesthesia”. I insisted that acquisition of synesthesia is essential to observe and approach the procedure of creation. This way of drawing involves a fundamental issue regarding the research of Ergology. Finally I would like to give an explanation of the reference materials for this paper. I was influenced by Jackson Pollock (Fujieda, 2007) and started to develop this method. He was born in Cody, Wyoming in 1912 and died in 1956. In 1947 he published “Dripping Method”. This method was to pour paint in an empty container with a hole at the bottom and swing it around and splash the paint on the canvas spread on the floor or use sticks to splash the paint instead of easels. Since I saw his work in 1970, I have worked on developing a more flexible method.

Jackson Pollock was influenced by automatism. “Automatism” is a physiological or psychological term and refers to the behavior or movement made by performers without consciousness. Some people consider my method to be a kind of automatism. The difference between automatism and my method is that automatism can make the same figure repeatedly while my method allows no single figure to be repeated. I assume that the neurophysiologic mechanism of automatism, as well as that of my method, is to use the kinetic system without the mediation of the cerebral cortex. In order to examine this analogism, we need to conduct an experiment to determine the source of electric potentials; to determine the difference in the source of electric potentials in the brain between “drawing with images of drawing” and “drawing without an image of drawing”.

The Dipole Tracing method (DT) (Homma, 1989; Homma, 1997), which was invented in 1987, is effective for this purpose. A lot of electrodes are placed on the surface of the braincase and the data of action potentials in the brain is sent to a computer to calculate the source of equivalent electric dipole current and the vector moment. Research using the DT is mainly conducted in the field of medical science and there have been many findings obtained by using this method. It can be said that I am a good candidate for this experiment since I am currently the only painter that can exercise “drawing without an image of drawing”. I hope to expand the range of the study of DT to the world of art by collaborating with a laboratory conducting the DT method.

As a study in neurophysiology, I was engaged in analysis of the Vibration-induced Grasp Reflex, the Clonic Vibration Reflex, and the standard deviation of multichannel EEG-amplitudes under the load of stress. However, I had to resign my post voluntarily at the university in the middle of research due to my illness. After resigning from the university, I became a painter. As a professional painter, I started to make collections of paintings. I have published three collections of paintings; “The Person Who Has Abstract Consciousness” (Okoshi, 2002), “The Person Who Recognizes an Event” (Okoshi, 2004) and “The Woman’s Inner Feelings are Reflected in the Mirror While She Puts on Her Make-up” (Okoshi, 2005). I am planning to publish the next collection titled “Spirit that Overcomes from Pathetic to Hope”. A DVD of the live drawing for “Drawing without an Image of Drawing” shall be added to the references of this paper (Okoshi, 2007) .

Pictures produced by drawing without an image are becoming acceptable as things which appeal to the subconscious, and so can be appreciated directly. It seems that the active parts of the brain, when drawing with an image and when drawing without an image, are different. I want you to promote the neurophysiological investigation of this. It is necessary for both drawings to be performed with the same subject when we perform this investigation. I did not touch on it in this communication because this is unfinished, but previously I tried to develop a program to instruct beginners, and I succeeded. Therefore it seems that a specific study of the difference between the active parts of the brain of both drawing processes would represent a significant advance.

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