

MARK-MAKING

Performance that includes drawing is established through decades of artistic exploration. *The book Performance Drawing. New practices since 1945* (Foá et al. 2018) divides drawing based practice into the following sub-areas: Marking, physicality, communication, conjuring and illumination.

Mark-making is the broad term used to include all marks that are made visible as a manifestation of applied or gestural energy. There are an infinite number of marks possible, and our nomenclature for them is limited - lines, dots, dashes, smudges, etc. (Ubel 2018). In the field of illustration, mark-making is an identifiable part of the illustrator's style. However, today the marker pen is not often seen in finished illustrations. Such pens belong to a design tool kit, where they are used for process-oriented development of sketches, taking notes during brainstorming and make quick visual mockups. Marker pens are also used on whiteboards and flip-overs in educational settings. It is a "low-threshold tool" that does not necessitate complex technical skills or drawing skills. In a setting such as *Music from Siberia*, where scholar dissemination becomes a performance, using such tools can complement static forms of representation (by illuminating certain parts of the information), and allow to convey complex spatio-dynamic properties, motion, trajectories, and time-based events (Delle Monache, et al., 2018).

In TV documentaries one often finds similar ways of conveying relevant information; black stripes are used to conceal information in documents, or animated yellow stripes are applied to highlight parts of the text that contain especially important information. Both in our performance, and here in this exposition, we have applied similar visual strategies, where the mark-making and highlighting becomes part of the narration.

In the Research Catalogue toolbox, one may use custom made shapes and elements and modify these according to colour, size, solid or dotted lines etc. We have also made some tools of our own, the green and red arrows that point to central information in the exposition. narrative diagrams, according to Kress and van Leeuwen. Using dotted lines and smaller arrowheads, it diminishes the sense of 'targeting' or 'impacting' and causes the meaning to move in a direction of mere connectivity (Kress & van Leeuwen, 2006, p. 71).

To contextualize our work to other existing illustration projects that focuses on a semiotic-oriented use of drawn line, we first refer to two projects that are not related to performance. In the Journal of Illustration, Grace Holliday (Holliday, 2016) describes how she has explored the potential of repetition, perseverance and combination of humble markers, biros, felt-tips and fine liners, each pen drawing highlights a unique personality and constructs a passage of time into pattern. While Holliday explores mark-making as patterns and in esthetical experimentations, our goal was rather to explore encircling, highlighting, crosshatching, stippling, dabbing, sgraffito, scribbling and erasure as graphic elements that can contribute to the creation of meaningful messages.

Mark-making is also central in the RC exposition *Little Do They Know* by Olivia Rowland (Rowland 2022). This exposition functions as both a visual and poetic essay, and a manifesto for her methodology of 'line', Rowland writes. [...] the exposition posits the methodology of 'line' as one alternate artistic means to artistically communicate feminine selfhood. Her semiotic exploration involves the writerly-textual and semiotic meaning that can be read out of placement of typed text, in combination with pen drawings and handmade signs.