Observation of Perception:

A voice extracted from a 44: 35min video of the process of making a drawing, showing two later spoken recordings that intervene between the pauses in the first voice

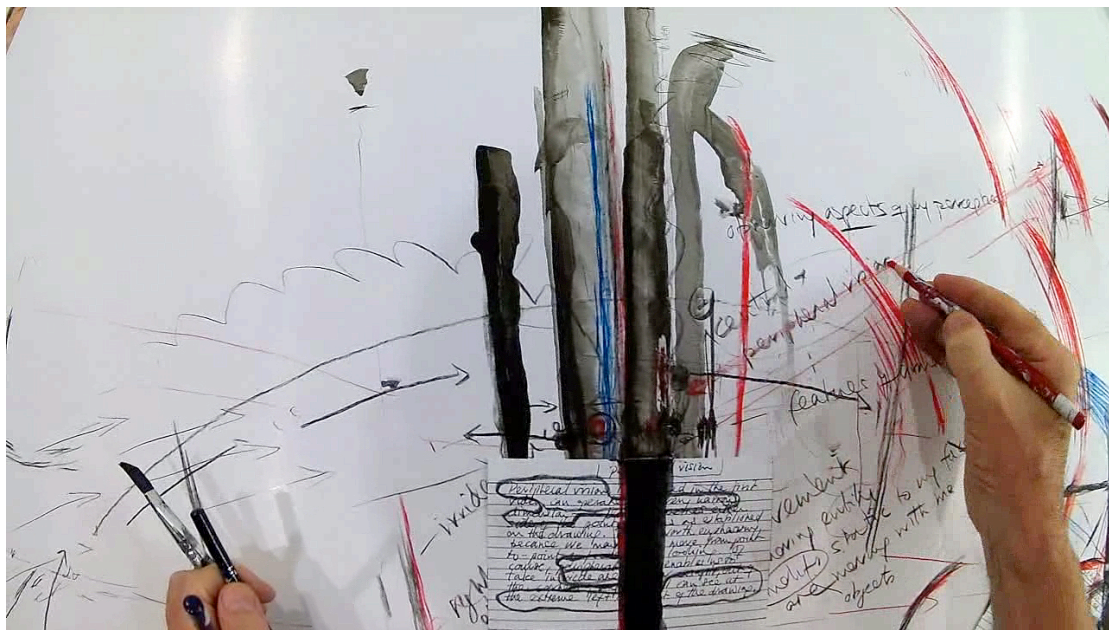**21: 00min – beginning of the indicative process, Figure 1:**

Figure 1: Video screenshot, 21:00min.

1st voice:	Interesting that that diagonal runs straight through, this, writing here *peripheral vision*, I'm talking about peripheral vision. It's running straight through the writing. . . . Placing it under erasure in a sense, because, it's a question. I'm not dealing with hard facts.
2nd voice:	The under erasure, um. . .
1st-:	I'm dealing with what sort of. . .
2nd-:	as in, scoring through. . .
1st-:	objectively sense. . .
2nd-:	so it's putting the text to question. . .
1st-:	and. . . subjectively want to happen.
2nd-:	rather than saying that the text, is. . .
1st-:	I mean. . .
2nd-:	simply wrong. . .
1st-:	I'm wanting what I say and notice, to. . . feel if not actually be, correct.
2nd-:	I think the term *under erasure* has been-um, considered by, certain philosophers, either Heidegger, or Derrida.
3rd voice:	And just to come in again with yet a third intervention. . .

2ⁿᵈ-:	*Sous rature* I think, is, would be the French. . . for under erasure.
3ʳᵈ-:	The philosophers are, the German Martin Heidegger and French Jacques Derrida.
2ⁿᵈ-:	I mean in terms of drawing, it's what we do when we erase and leave a trace, in a sense.
1ˢᵗ-:	If I look up, without moving my head. . . .
2ⁿᵈ-:	The history of what we've done never. . .
1ˢᵗ-:	I don't know to what extent you can see this. . .
2ⁿᵈ-:	never completely disappears.
1ˢᵗ-:	I look up without moving my head. . .
3ʳᵈ-:	So, language was first problematized. . .
2ⁿᵈ-:	But what we have done is called to question. . . um. . .
2ⁿᵈ-:	by virtue of being erased, and leaving, and left as a trace.
3ʳᵈ-:	in this way through a couple of examples-um, in Heidegger, by Heidegger, in his writing. . .
1ˢᵗ-:	the sense of the end of the action-cam. . . and this. . .
3ʳᵈ-:	and was taken up and developed as a technique by Derrida.
1ˢᵗ-:	something like this across here I don't know what it is. It's blurred, it's very blurred.
3ʳᵈ-:	But interestingly in a sense this third intervention places the second, intervention, under erasure, as the second intervention did, to the first voice recording.
1ˢᵗ-:	And if I look, to my left. . .
3ʳᵈ-:	It's calling the content of the. . .
1ˢᵗ-:	to the edge of the action-cam. . .
3ʳᵈ-:	audio element of the voice to question. . .
1ˢᵗ-:	it's sort of an edge, no more than an edge. It's also blurred.
2ⁿᵈ-:	So the third voice recording, in a sense. . .
1ˢᵗ-:	If I move it towards it, I'm. . .
2ⁿᵈ-:	will put the, second recording, under erasure.
3ʳᵈ-:	I mean here in the second recording. . .
1ˢᵗ-:	At the same time. . .
2ⁿᵈ-:	because I'll probably have to come in over the top. There won't be any space left. . .
1ˢᵗ-:	if I look. . .
2ⁿᵈ-:	if I look at that point in the recording.
3ʳᵈ-:	I'm anticipating. . .
1ˢᵗ.	this way. . .
3ʳᵈ-:	that I'll have to do this. . .
1ˢᵗ-:	down here. . .
3ʳᵈ-:	and here and now. . .
1ˢᵗ-:	so I feel as though I'm looking, this time through my left eye. . . .
3ʳᵈ-:	I'm speaking about this question in and as the third intervention.
1ˢᵗ-:	It's not. It's with both eyes but, through this. . .
3ʳᵈ-:	So this might be confusing to listen to. . .
1ˢᵗ-:	lower left. . .
3ʳᵈ-:	but it's actually of interest. . .
1ˢᵗ-:	dimension between the edge of the action-cam. . .

|	
3rd-:	to me.
1st-:	and the curve of the lens goggles. . .
3rd-:	I'm literally looking for spaces. . .
1st-:	somewhere here. . . .
3rd-:	to bring in this, um, extent of the discussion as a, a third intervention.
1st-:	And these points. . .
3rd-:	The kind of thing that I would feel I could do quite naturally in-er, drawing, working and re-working. . . scoring through, in a sense. . .
1st-:	I know I've spoken about most of these but. . .
3rd-:	maybe through literally erasing. . .
1st-:	reiterate —
3rd-:	working with a stronger, pressure of the pencil, the medium. . .
1st-:	This question of eye movement. . .
3rd-:	whatever the medium is. . .
1st-:	there are two basic, kinds.
3rd-:	as performing its own means of scoring through. . .
1st-:	There's the. . .
3rd-:	previous elements.
1st-:	the eye movements that. . . occur through the movement of my head, such as this — I'm looking at this point. . . or this. . . where. . . the lens — if the action-cam is calibrated correctly, on the lens goggles then. . . you should actually see, more or less the point that I'm seeing, with no problem.

25:45min – termination of the indicative process, Figure 2:
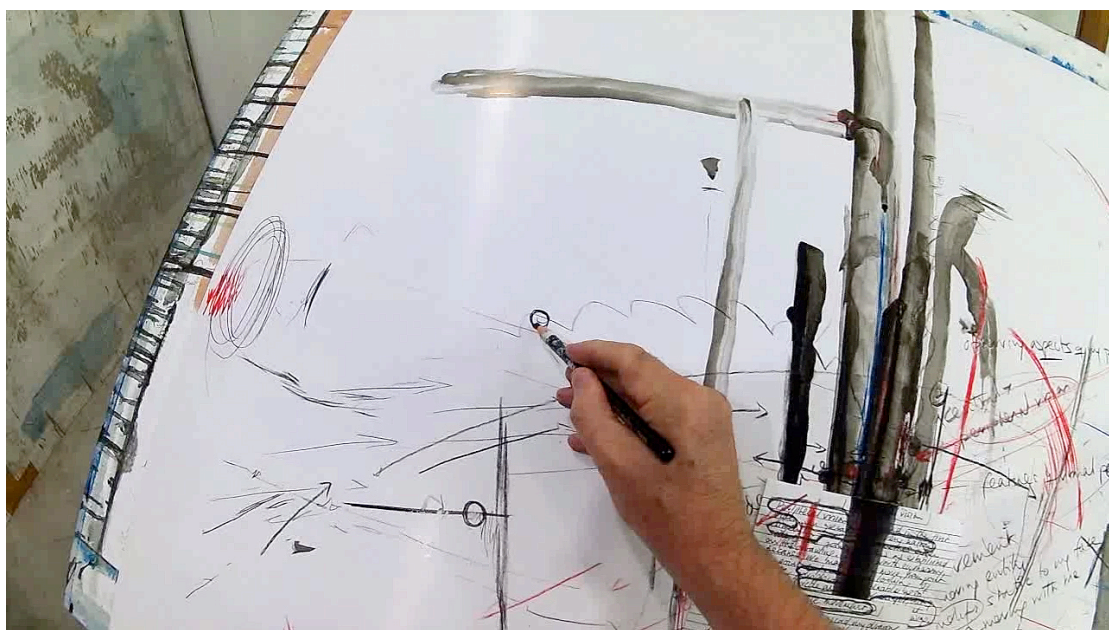
Figure 2: Video screenshot, 25:45min.