



OF DRAWING AND VISION

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ABSTRACT

This paper proposes a reflection on the relationship between drawing and vision, considering vision as the primary creative act in the artistic process. The introduction outlines parameters of the physiology of vision and potential physiological, technological, and educational aspects. From a metaphorical perspective and drawing on the work of Zambrano, it reflects on the importance of developing a clear vision for the creative process. Using the metaphor of the flame, the symbolic value of vision and its relationship with contemplation are explored, where the creative act could be regarded as a process of revelation in a state of beauty.

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1. Introduction

"The afternoon advances slowly, and I, looking, wish to see".
(Chillida, 2005, p. 106)

The relationships between the processes of visual perception and artistic creation are so vast and varied that they offer a myriad of approaches and interconnections, which in themselves could yield specific interpretations of art: they would form a reversible equation in which one cannot exist without the other. These relationships likely constitute some of the most profound questions surrounding artistic creation in general, and the relationship between drawing and vision in particular.

Within this broad landscape, a discursive methodology grounded in the speculative nature of theoretical-philosophical essays can serve to expand the perspectives inherent in the "drawing-seeing" binomial. An empirical analysis based on case studies, for instance, or the examination of experimental artistic methodologies, represents an appropriate approach for specific cases closely tied to explanations of individual creations. However, to broaden these perspectives or ways of understanding this fundamental act of artistic creation, speculation—from the framework of phenomenological philosophy and metaphor as a creative environment in itself—may be more effective in proposing new relational pathways that enhance comprehension of the creative act of "drawing-seeing." As a result, this could lead to new propositions for original artistic methodologies and procedures, based more on an understanding of seeing and drawing as a form of dwelling, which will be explored below.

Traditionally, the relationships between these two values—drawing and vision—have been established based on retinal values that inform and facilitate the processes of capturing phenomenological reality, both external to the observer and internal in terms of conceptualisation or abstraction processes: reticular procedures that, through the simplest and most direct techniques, produced a sketch of the world's complexity from an optical perspective. In this context, drawing techniques consolidated the initial moments in artistic processes due to their straightforward suitability for these environments of capture, where that initial vision, in turn, provided an incipient manifestation, a primary presence of the world in the realm of representation.

In this domain, the physiology of vision has been extensively studied and analysed, with a long and comprehensive historical and scientific record that has sufficiently demonstrated the mechanisms of ocular perception—particularly in the field of visual neuroscience as the current scientific approach¹: from the retinal retention of light, colour, shape, movement, etc., to its translation into electrical impulses and transmission through the optic nerve, as well as the cerebral processes of networked interpretation of this data flow, leading to cognitive processes that shape a mental interpretation and a possible response to what is believed to be perceived.

Scientific research reveals the components of the physiology of vision grounded in biochemical processes, that is, its essential biological foundation: without these, the bodily process of seeing cannot occur; we see what we perceive of the world out there. However, would these alone explain what we mean by seeing, *vidēre*? For we not only perceive biologically but also feel that world out there. Is there something more, beyond its biological foundations, that explains its existence? How do we truly see? Do we see? "The eyes to look. The eyes to laugh. The eyes to cry. Are they also good for seeing?" (Chillida, 2005, p. 96).

From the perspective of the phenomenology of perception, "it is inevitable that, in its general effort towards objectification, science ends up representing the human organism as a physical system in response to certain stimuli defined by their physicochemical properties" (Merleau-Ponty, 1975, p. 32); a representation that fails in its attempt to explain subjectivity, primarily because, in the philosopher's words, "science (...) subjects the phenomenal universe to categories that are only understood in the context of the universe of science" (1975, p. 33).

2. Development

The notion that the processes of drawing are directly related to the capacities for seeing or visualising has been extensively explored by those responsible for artistic creation and evidenced across various

¹ Particularly significant in this respect is the research developed by computational models that emulate brain processes and help to understand brain functioning itself, as well as neuroimaging techniques such as Functional Magnetic Resonance Imaging (fMRI), Electroencephalography (EEG) or Magnetoencephalography (MEG), among others.

historical periods through the design of artefacts that have facilitated vision processes for representation—drawing machines. A recent example can be found in the works of Pérez González and Mayo Vega (2024): aids for achieving greater clarity in perception and improved capture of the world with the intention of creating an image of the world (Heidegger, 2022).

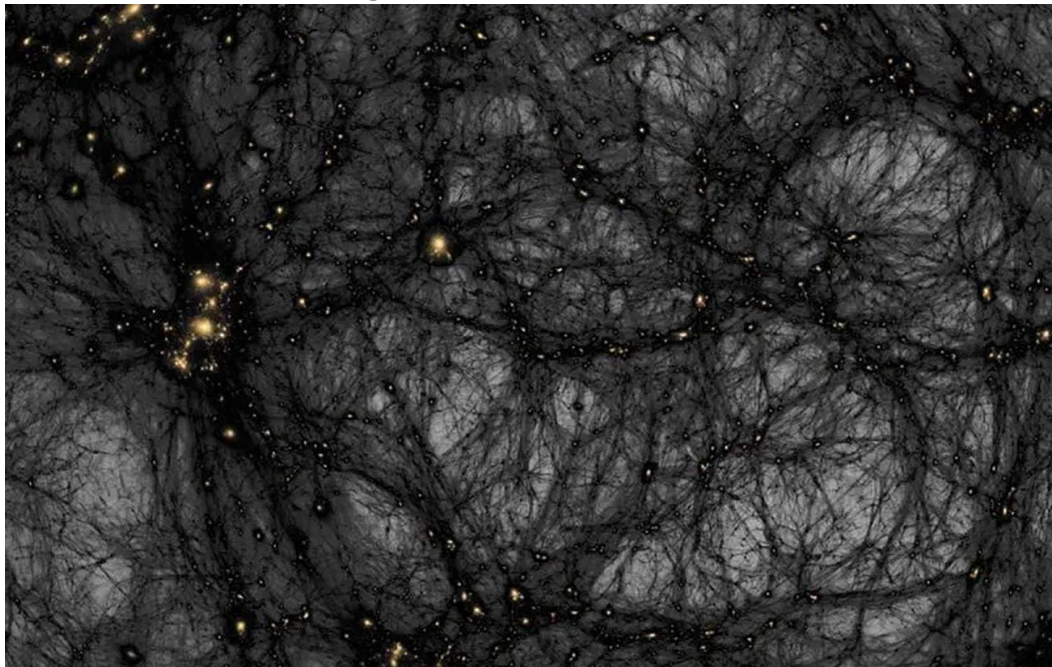
In this regard, the development of camera obscuras represented an evolution, as a species, of those early drawing machines: they offer a deep, focused perception of information with an inherently volatile and ephemeral character. Moreover, the nature of camera obscura technology provides a highly fitting analogy for the process of ocular vision due to its explicit demonstration of the essential biological foundation mentioned earlier: the same physical laws, based on optics and light capture, explain both processes: the object of light convergence (lens-pupil), the projection space (spherical void-ocular space), and the photosensitive emulsion (silver halides-rhodopsin).

2.1. Drawing, Vision and Perception

All technology serves as a mediating element that entails an objectification of the reality it focuses on, with perceptual processes concentrated—that is, limited to what can be shown through that particular technology. The capture of this reality—of its moments—provides deep glimpses into real aspects not previously perceived: from the microcosmic and the nature of subatomic particles observed through electron microscopes, to the study of astronomical radiations and the representation of dark matter, humanity has developed technologies that have enabled the acquisition of images of realities previously absent from the collective imagination or the concept of world configuration. These could, in themselves, be considered works of art as graphic references for the re-creation of what is shown by the artist's hand (Fig. 1).

Technology, therefore, acts as a drawing mechanism by revealing partial entities within the range of perceptual possibilities: images understood or configured within a spectrum, that is, a spectre that becomes visible—perhaps the term *spectrum*, referring to light, is metaphorically of vital importance in the process of seeing. And perhaps, all these re-velations of the world's image collectively offer a broad panorama of the enormity and vastness of what we might call the visible: the totality of vision.

Figure 1. Simulated dark matter.



Simulation of the formation of dark matter structures from the early universe to the present day / Ralf Kaehler/SLAC National Accelerator Laboratory, American Museum of Natural History.²

² In reference to the presented image, see the article: *The Stellar Distribution in Ultrafaint Dwarf Galaxies Suggests Deviations from the Collisionless Cold Dark Matter Paradigm*. The Astrophysical Journal Letters, 973: L15 (8pp), 2024 September 20. <https://doi.org/10.3847/2041-8213/ad66bc>.

On the other hand, within the field of perception, we need to establish a relationship with the surrounding world, with a clear intent to cosmogonise. In this case, it is psychological processes that determine the capacity to order the sensations of the world. However, the psychological relationship with the world is, by far, as elusive as the ever-changing nature of the universe itself. Psychological factors, marked by their subjective nature, impose a will to select and interpret data in our own individual manner: everything that appears before us is filtered through our perceptual senses—in other words, our own relational technology mediates our experience.

“Our perception is never complete and is limited by the continuous yet imperceptible changes in our own personal nature” (Palazuelo, 1995, p. 50); moods, determinations, convictions, subjective psychological intentions, memory, and experience colour what we believe we perceive: each person perceives a world in their own way and believes that perception to be real. Yet, “Even physical vision has an opaque counterpart in the soul, for the image of things is not that of the retina but that which our soul receives and shapes, starting from it” (Zambrano, 2020, pp. 340-341). Furthermore, the influence of cultural surroundings and the mass proliferation of images provided by the high production capacity of cultural industries can induce a certain blindness, a diminished ability to achieve the clear visibility required.

To these mediating factors—technology and psychology—must be added the pedagogical dimension; drawing has been a fundamental component of arts education—from the earliest Renaissance academies to the 20th-century avant-gardes—primarily as a training of the eye, a means and indispensable step towards aspiring to reach the “lofty spheres of Art” (Jovellanos, 2014). This is not the moment to elaborate on the immense impact of pedagogical methods on ways of seeing—relating to—the world and their translation into the artistic field: a direct relationship that has been widely demonstrated—Bordes (2007), Díaz Padilla (2007), Gómez Molina (1995)—by the decisive influence of pedagogical methods employed during formative periods and their subsequent projection into the aesthetic-artistic productions of later periods.

Therefore, beyond the physiological conditionings—the substratum of optical-technological visual processes—the medium of practical realisation—and educational influences—the cement of artistic creation—we can approach *vidēre* beyond these three, through the lens of extended parameters that might be encompassed within what Merleau-Ponty (1975) termed “the domain of the pre-objective” (p. 34): creative vision, poetic vision, vision of the heart, metaphorical vision, or even mythological vision.

Beyond technological, psychological, and educational conditionings, *vidēre* would involve deeper—unfathomable—commitments that extend beyond merely looking, perceiving, and seeing as a necessary but insufficient sequence of links, with the aim of developing a creative vision; a vision that, as María Zambrano (2020) suggests, may even reach “the delirious”: a particular technology tending towards an opening to a necessary transcendent non-reason, in an active participation of the being that engages fully, holistically.

In this vision, drawing can be considered a homologue: the first glimpse of resonant vision through graphic movements; a phenomenal emergence of a world filtered by the seeing creator—not necessarily as a palm reader or prophet. Vision and drawing as metaphorical synonyms in the process of artistic manifestation place this reflection within the realms of pre-cognitive processes, where the trope may constitute its natural environment.

2.2. Drawing and Vision: The Flame

Only with the eyes the painting is not fully seen.
Chinese proverb (Tapiés, 1989, p. 159)

To develop a relational thought between drawing and vision, within—as mentioned—the metaphorical trope, we adopt the approach of María Zambrano (1904–1991), framed within her philosophical development termed “poetic reason.” Specifically, in her understanding of aesthetics as “revelation, unveiling, un-concealment of that which remains veiled in everyday reality” (Pineda, 2022, p. 350). Within this environment, a section titled “The Vision—The Flame” in her work *Claros del bosque* (1977), the philosopher writes:

All is revelation, all would be if welcomed in its nascent state. The vision that arrives from without, breaking the darkness of meaning, the sight that opens, and that only truly opens if, beneath it and with it, vision itself opens in unison. (Zambrano, 2011, p. 161)

Seeing as a mechanism, as an act of looking that merely wanders among realities or the bodies of fictitious realities, like a nocturnal sleepwalker, does not truly see: it cannot approach the objects or forms it perceives because it does not pause and thus does not retain or capture. An empty gaze is incapable of “breaking the darkness of meaning” because it is itself ensnared by its own darkness: a blackness unable to illuminate, incapable of “perceptual consciousness” as expressed by Merleau-Ponty (1975), and, according to Walter Benjamin (2017), a “distracted perception” (2017).

For that “sight that opens” to occur, it is essential that the visual sense, the very physiological act leading to vision—vision implying the consummated act, a step or ultimate goal of seeing—be a vision like a window flung wide open, without obstacle, without premeditation or intent; a vision that is more than perception: a vision that involves being and the capacity to un-veil; a vision that would imply a Heideggerian dwelling, not taking possession, but being world, cognisant. There would be an absence of volition and a conscious presence.

In Zambrano’s thought, *vidēre* entails the experience of welcoming. This welcoming is inherent to the absence of volition, of intending-to-see, and thus it can truly shelter and protect; it is, in Heidegger’s terms, a permitting “to let dwelling happen.” And thus, under its roof, all is sheltered as nascent being, as Nativity, and therefore in a state of re-velation. This is akin to what Steiner proposes from the perspective of hearing as Annunciation: “If we have correctly heard the fluttering and provocation of that visit [the aesthetic experience as an Annunciation], the dwelling is no longer habitable in the same way as before. A powerful intrusion has displaced the light” (Steiner, 2017, p. 153).

Thus, the aesthetic experience leads to dwelling, from the commonplace to the extra-ordinary, from known contours to the unknown, as seeing enables this new dwelling—whether as annunciation or un-veiling—displacing us, opening us towards a more expansive, broader home, where the dweller is already another; one might say, a more external, more expansive self. In Heidegger’s (2016) terms, we dwell and care for the open in the work: we re-make it, re-create it constantly. A poetic space, in its broadest etymological sense and as a creator of imaginative graphic language, metaphorical. More than feeling oneself, one pre-senses, prior to being understood or even thinking it must be understood. Art interrogates, and drawing is the initial sign of a question mark. Hence it feels new, for what wishes to reveal itself, the unknown, now becomes part of the seer: it is welcomed and re-cognised in the gaze, simply being. And it is in this simple act of “being,” in this fidelity to one’s own being, that a “life that opens” occurs (Zambrano, 2011, p. 161).

The “life that opens” results from the openness to vision; it entails conscious clarity, inaugural potentiality; perhaps the sole need of the origin of being is its own being, without further pretension: to manifest creatively, free of all motivation, all purpose, all objective, thus attending to its “own law.” Here, drawing is vision: when it is an un-moulded receptacle—without contours—in glimpsing; when it pre-senses that fidelity to what is, unknowingly; when a non-sense illuminates shadows and clears all limits, erases all lines in the pre-vision of how things might be, opening to the probabilities of the absence of form and colour, of the inside-outside dichotomies, of appearance-being. All would be revelation, all would be nascent, not yet formed, a hint of line, far prior to intelligibility, as a signification of an enveloping freedom that enables encounter in dwelling as being. Drawing, as an initial oscillation of awakening, would proceed disinterestedly, faithful to its own being, if that being wished to manifest itself. Thus, drawing would be a seeing, a medium for conscious light: a coming to glimpse, to discern and envision, to capture and discover, perhaps for a final knowing.

Here, one can understand Mircea Eliade’s position when he describes the intentions of modern artistic movements based on “reducing forms to an elemental, germinal, and larval state, with the hope of creating new worlds. (...) to reintegrate the auroral moment when man first saw the world” (Eliade, 1997, p. 141). Genuine being, a diaphanous perception willing to abandon itself to the incomprehensible, and an inexhaustible freedom are immediate consequences of this openness to one’s own being. Hence, from a contemporary perspective, “creation [for the artist] begins with the gaze. To see is already a creative operation...” (Matisse, 2010, pp. 335-6); or also that “true imagination [as a process of the ‘life that opens’] reveals what is hidden in signs and through signs and letters that flow in a revealing

current" (Palazuelo, 1995, p. 115); thus, Eduardo Chillida can assert: "I know my work before it begins, but I do not know what it is" (Chillida, 2005, p. 71).

Zambrano continues:

It is thus ignited, when in freedom the visible reality presents itself to the one who gazes, the vision as a flame. A flame that fuses the meaning, hitherto blind, with its corresponding seeing, and with the reality itself that offers no resistance. For it does not arrive as a stranger to be assimilated, nor as a slave to be freed, nor with the empire to possess. (Zambrano, 2011, p. 161)

Vision as a clarifying, illuminating flame: a divine fire kindled, the power of conscious being, thanks to which one emerges from blindness, revealing, giving birth to the perceptible with warmth and illumination (Fig. 2). Like that "living flame of love, (...) lamp of fire (...) [with the capacity] to shine and give the warmth of love" (John of the Cross, 2009, p. 697). This capacity for warmth fuses, dissolves, dissipates the differences between the act of seeing, the process of seeing, and the object seen, the very reality; an occurrence without premeditation, without pretension: almost with the naturalness and ease of simply existing, as if all trace of egotism were abandoned, or ceased to dominate by always taking and never relinquishing.

Moreover, the warmth of the flame is welcoming and comforting: it is the home of dwelling. Unwittingly, as if of little importance, this effect of seeing passes by, something one need not dwell upon. Yet, it is precisely its nature, its fundamental dimension, that transcends mere physiological, cultural, or psychological reasons: its substance is an inhabiting warmth that implies well-being, solace, enjoyment, and to a greater degree, delight, ecstasy, enthusiasm, and love. It is the "illumination and passionate love" of the mystics, which endows the blind and dark with a union of light and love (John of the Cross, 2009). It is no surprise that the image of the flame coincides between Zambrano's vision and that of mystics like John of the Cross. Ultimately, every creative act of vision will be a dwelling, a creation of a home that entails beauty, which is another way the philosopher names the "igniting of vision":

Simply, the igniting of vision occurs, the beauty. The flame that purifies both corporeal reality and corporeal vision, illuminating, vivifying, elevating without thereby occupying the entire available horizon of the gazer. The flame that is beauty itself, pure in itself. The beauty that is life and vision, the life of vision. (Zambrano, 2011, p. 161)

One might say that the "igniting of vision" produces a fading of perceptual boundaries: neither here nor there occurs, it is not so much the object as reality that matters, but a retracing to the very nature of the act of glimpsing that happens in human dwelling, in one's own "perceptual consciousness," as a being-that which endows vision to seeing itself, enabling conscious being to see. And this event, as mentioned above, also carries warmth: a "purifying" fire that clarifies, remedies apparent blindness, and allows for a cathartic experience of beauty. And beauty is another way of naming "that which ignites of itself," that which vibrates consciously of itself because it belongs to the very nature of being, of that which grants the power to see, which is the same as the very life that opens. Hence, it is "no stranger," nor is anything strange to it, nor is there effort to bring it to the surface or extract the hidden from the stone: the act of seeing dissolves into an experience of non-differentiation. In its warm dwelling, beauty in its appearance will feel re-cognised because there is no longer a seeing, it is already vision: it occurs in its essence beyond the psychological, physiological, and technological; we might assert that the act of creation is, above all, an act of openness in the recognition of this beauty.

Figure 2. Vision as a lamp: *Luz ex tenebris*

Francisco de Goya. *Luz ex tenebris*. 1814 - 1823. Wash, Brush, Soot Ink, Brown ink, Black chalk lines on laid paper, 205 x 143 mm. D004086. MNP.

2.3. Purified Drawing and Vision

This act of openness is essential to attain the vision to which Zambrano alludes. In Vision, the flame ignites, purifying, illuminating, and vivifying with light and warmth—the living flame of love of the mystics, which is pure in itself and, in aesthetic terms, equates to beauty. However, for this clarification to occur, a process must take place in the act of seeing: for the subject to become conscious of the life of vision, they must fade away; they must surrender: “it surrenders its pretension to exist separately and even its pretension to be itself; it delivers its senses, which become one with the soul. An event that has been called contemplation and the forgetting of all care” (Zambrano, 2011, p. 163).

This surrender involves stepping aside or permitting—in the effort to overcome an unclear seeing—to achieve clarity, the diaphanous quality that surpasses pretension: the false belief that our eyes perceive with sufficient clarity, that the information we receive is undistorted or unfiltered.

To know that a jar is a jar, does it require any special condition? Only that our means of perception, our eyes, be free of defects. Only this reveals the object. (Shankaracharya, 1975, p. 121)³

Revelation occurs, therefore, when our means of perception are free of defects. And this condition of absence of blemishes does not directly refer to the biological foundation noted earlier; rather, it implies purity from prejudices and judgments, a cleansing of concepts, innocence of intentions,

³ "In order to know that a jar is a jar are any special conditions required? Only that our means of perception, the eyes, shall be free from defeat. This alone reveals the object". Shankaracharya S., *Crest-jewel of discrimination (Viveka Chudamani)*, California, Vedanta Press, 1975, p. 121.

simplicity of will and intellect that step aside: it entails the purification of all that, in advance, predisposes us to seek or look at things in a predetermined manner.

The flame arises in surrendering, in the disappearance of pretension; then all opens up—what never existed cannot be seen: what already existed is seen. Then, as Zambrano indicates, all is revelation and manifests in its nascent state. That this nascent state is found in artistic creation as something longed for, dreamed of, and sought is attested by numerous sources: Joseph Campbell, in his mythological vision of the artist, cited William Blake: “If the doors of perception were cleansed, everything would appear to man as it is: infinite” (Campbell, 2023, p. 26). This repeated purification demands liberation even from what has been seen, especially in our era of image superabundance, of the constant imposition of stimuli that tend to overwhelm the mind and spirit, potentially causing blindness. “Many young artists are as if they had been blinded (...) Their capacity for active imagination has been attacked at its root by the invasion of accumulated, oversaturated, excessively laden images” (Palazuelo, 1995, p. 19).

This issue is a focal point for thinkers like Byung-Chul Han and a concern among artists, particularly from the 20th-century avant-garde. Hence, as early as 1953, Henri Matisse—one of the most significant artists of the 20th century—declared that we must view all of life with the eyes of a child:

The effort required to rid oneself of them [the flood of finished images] demands great courage; and this courage is indispensable [to] the artist who must see all things as if seeing them for the first time: it is necessary to always see as when we were children; the loss of this faculty prevents the ability to express oneself originally, that is, personally. (Matisse, 2010, pp. 335-336)

Ingenuousness as a synonym for clarity and care; candour and lack of pretension as a path to an original and personal vision are achieved through the effort of release, of surrender. Hence, the state where docility occurs naturally is taken as a reference, where the gaze free of defects emerges—the gaze capable of perceiving without distortion, an innocent, clean, a-conceptual gaze, and a pure will: childhood. “The child lives intensely and in a natural, creative manner this relationship (with the object): the magical, the symbolic, the power of substitution and transformation of the object; with age, man generally loses this faculty, and the artist recovers it” (Martínez, 1989, p. 220). Thus, the capacity for purity as new and innocent is valued, and it is this age that some artists seek to reclaim through their act of perceiving and drawing, shaping a personal and intimate re-creation of the world. This intent allows them to constantly reuse objects, ideas, forms, colours, in a wholly new, unusual manner with each moment their creative work begins.

It is a corroborated fact that since the Romanticism of the 19th century, numerous artists and philosophers have referenced the pursuit of a childlike, genuine, spontaneous gaze, valuing its ability to perceive the symbolic and magical that accompanies creation—the sensitive faculty: “To educate the sensitive faculty is, therefore, the most urgent need of our time, not only because it is a means of making effective in life the advances of knowledge, but because it contributes to the improvement of knowledge itself” (Schiller [18th century], 1995, p. 463). Ideas that have persisted sensitively as a legacy into the contemporary era, tinged with the nostalgic hue of a “lost paradise” as something longed for, desired, sought after.

The creative vision, of a clear, undistorted gaze, is necessary to perceive what remains hidden. Indeed, “it is the non-rationally critical way of seeing, characteristic of the artist, that allows things to appear merely as they are, not as desirable or detestable objects, but as affirmations, each in its own mode, of the nature of being” (Campbell, 2023, p. 26); and it will be its energy—the intrinsic nature and power of vision—that sees what was hidden: it remained hidden due to blindness, simply already there, but unseen. We might thus speak of a specific technology: the technology of the heart, for that flame of Zambrano, as described by the mystics, resides in the heart; and it is along this line that the philosopher “feels her interest in the poetic genre as a creative element and painting as an artistic mode of expression, to seek in them the privileged treatment of those ultimate reasons of our inner forum” (Pineda, 2022, p. 347).

In the ancient world, the organ of perception was the heart. The heart was directly connected to things through the senses. The Greek term designating perception or sensation was *aísthēsis*, which originally meant that inspiration, that taking in, that breathless exclamation produced by wonder at the marvels of the world: an aesthetic response to the image (*eidōlon*) presented to us. (Hillman, 1999, p. 155).

Anima Mundi thus serves as a reference for the thought of the heart; the presence or openness to presence where the transcendent and the immanent form a unity: it is present in what lies before us in an unusual manner (Fig. 3). And thus, vision now unifies, and in unifying, it dwells and evokes a sense of oneness. For these reasons, Zambrano (2020) understood that human vision was not external to life, because “vision is the unity of the one who sees, also; one sees more the closer one is to being identical, the more achieved the unity of the gazer” (p. 340).

Figure 3. Unusual *eidōlon* image.



Photograph of Picasso with a dove on his head. In Larrea, J., *Guernica*. Pablo Picasso, Madrid, Cuadernos para el Diálogo, 1977, p. 95.

In this sense, *mīmēsis* is not mere imitation of nature, but uniqueness. Uniqueness in the soul that requires love, for “love discovers a new form of perception, since every complete relationship proceeds from a loving vision” (Palazuelo, 2006, p. 21). This vision, which is poetic in the lived intimacy of Zambrano; which is a metaphor for the thought of the heart in Hillman (1999); which is the quintessential hierophanic act in Mircea Eliade (1997), (1998), (2002): when vision is sacred presence, when being-in-itself is contemplated, the act of uniqueness occurs—perceiver, perceived, and the act of perceiving merge; an experience of self-absorption: “An event that has been called contemplation and the forgetting of all care” (Zambrano, 2011, p. 163).

And it is here that all limits, all sense of separation, disappear, and that manifestation of being becomes visible, perceptible—not because it was not so before, but because a change has occurred in the perceiver. Hence, the hierophanic act is the first creative act: the act of perception is the supreme creative act—seeing, which is already drawing.

4. By Way of Conclusions

As possible concluding proposals, it can be asserted that the processes of drawing are directly related to the capacities for perceiving and visualising. These capacities or relationships are complex due to their nature, which transcends technological, psychological, and educational conditionings, involving deep commitments beyond merely looking, perceiving, and seeing. The scientific explanation that seeks to represent the human organism as a physical system in response to certain stimuli defined by their physiological properties fails in its attempt to explain subjectivity. Therefore, the thought of María Zambrano and her “poetic reason,” alongside Martin Heidegger’s concepts of concealment and revelation, prove suitable for reflecting on the relationships between drawing and vision in the processes of artistic creation.

In this vision, drawing can be considered a homologue: the first glimpse of resonant vision through graphic movements. Vision and drawing are metaphorical synonyms in the process of artistic manifestation. On the other hand, in Zambrano’s thought, *vidēre* implies the experience of welcoming as a dwelling, more akin to a “life that opens” as a result of openness to vision, which entails conscious clarity. Within this clarity, drawing, as an initial oscillation of awakening, would be a seeing, a medium for conscious light.

Vision can be understood as a flame: a metaphor for conscious being itself, thanks to which one emerges from blindness, revealing and giving birth to the perceptible with warmth and illumination. This flame arises in surrendering, in the disappearance of pretension, and for this, a purification is necessary that demands liberation even from what has been seen.

From this stems ingenuousness as a synonym for clarity and care; candour and lack of pretension as a path to an original and personal vision, achieved through the effort of release, of surrender. Hence, the state where docility occurs naturally is taken as a reference, where the gaze free of defects emerges—undistorted, innocent, and with a pure will.

Thus, in vision, there occurs the forgetting of all care, in a comforting and enlivening dwelling that gives light, as one of the attributes of beauty: it is found in that initial freedom, with self-generative, self-creative power; a warmth that can rise to fervour and enthusiasm—a living love, with joy and intoxication. It possesses a fluttering potency, light as a game. Vision would be existence in its pure state: vital impulse, essential illumination of unfathomable abysses where one simply is. Any expression stemming from this vision, as a subtle utterance, an ignited drawing, barely articulated, devoid of intellectual meaning—still—simply existing out there, would partake in that beauty which is life as a hierophany.

Thus, this dwelling of drawing—dwelling-drawing—can also be understood as a surrender to that conscious flame, in an experience of non-separation, of unity, where all contours disappear, every discriminative line fades; and it is in this giving of oneself that one re-encounters that beauty which is life and vision, which is life itself.

The practice of contemporary drawing can open itself to this dwelling capacity of drawing and vision, as methodologies and creative processes, beyond gestural experimentation. If surrender occurs first, not even the gestural would exist in itself; rather, artistic practice would be grounded in a void-silence, from which drawing might emerge entirely freely. The creative capacity, the potential for originality, the exploration of new forms of expression, the creation of a world image, all find ample scope in the dwelling nature of drawing and vision.

On the other hand, the welcoming nature of its essence marks a creative direction distinct from the accustomed effort-driven approach of contemporary creative processes; different also from the sense of drawing as a project, as the achievement and production of a work: it would reside in a prior stage where the forgetting of all care would allow an immersion and expression of that state of beauty as a means for the human, as a way of being more human in this era of post-humanism. Starting from drawing processes that trust in the authentically internal as motor and guide facilitates the erosion of prejudices, blockages, and fears, enabling the draughtsperson to develop a sense of personal identity and confidence in what is created, ultimately expanding the countless possible graphic registers through which each individual can express themselves.

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