

The Torrents of Air

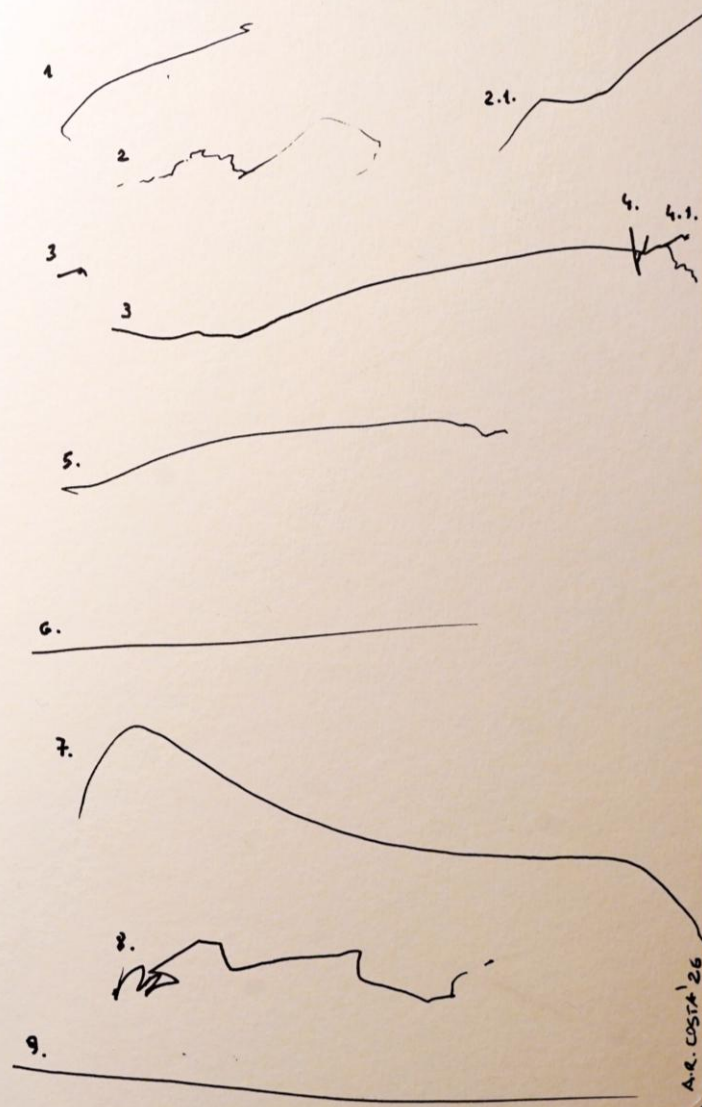
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PROTÓCOLO DE OBSERVAÇÃO

1. A INTENÇÃO PRECEDEU A EXECUÇÃO. O VENTO CORRIGIU A DIREÇÃO PREVISTA
2. A LINHA FRAGMENTA-SE ANTES DE SE TORNAR ESTÁVEL A TURBULÊNCIA ANTECEDE A LINHA CONTINUADA...
3. A DERIVA TORNA-SE PROGRESSIVAMENTE VISÍVEL. A RESISTÊNCIA ACABA POR SE ACUMULAR
4. PEQUENAS INTERFERÊNCIAS INTERROMpem O PERCURSO APARENTEMENTE CONTROLADO
5. A LINHA ADAPTA-SE AO FLUXO SEM PERDER TOTALMENTE A DIREÇÃO
6. O EXERCÍCIO APROXIMA DA RETA "IDEAL". AINDA ASSIM, A "PERFEIÇÃO" PERMANECE INALCANÇÁVEL
7. UM IMPULSO INICIAL É SEGUIDO POR UMA LONGA CEDIÊNCIA À FORÇA EXTERNA
8. O TRACADO É INSTÁVEL, A INSTABILIDADE MANIFESTA-SE DE FORMA DESCONTINUA E IMPREVISÍVEL
9. O TRACADO APROXIMA-SE DO HORIZONTE. A AÇÃO REDUZ-SE AO MÍNIMO... NECESSÁRIO...

1. DIREÇÃO?
2. PERTURBAÇÃO?
3. ESTABILIDADE E DERIVA?
4. PERTURBAÇÃO?
5. DIREÇÃO?
6. DIREÇÃO?
7. PERDA DE CONTROLE?
8. PERTURBAÇÃO?
9. DIREÇÃO?

TENTATIVA DE RETA
CORREÇÃO
OSCILAÇÃO
EQUILÍBRIO
CEDIÊNCIA
TURBULÊNCIA
HORIZONTE



OBSERVATION PROTOCOL

1. The intention preceded the execution. The wind altered the intended direction.
2. The line fragments before becoming stable. Turbulence precedes the continuous line.
3. The drift gradually becomes visible. Resistance gradually accumulates.
4. Minor disturbances interrupt the apparently continuous path.
5. The line adapts to the flow without entirely losing its direction.
6. The exercise approaches the "ideal" straight line. Even so, perfection remains unattainable.
7. An initial impulse is followed by a prolonged yielding to the external force.
8. The line is unstable. The instability manifests itself discontinuously and unpredictably.
9. The line approaches the horizon. The action is reduced to the minimum necessary...

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|-------------------------|-------------|
| 1. Direction? | Vertical |
| 2. Disturbance? | Tension |
| 3. Stability and Drift? | Oscillation |
| 4. Disturbance? | Correction |
| 5. Direction? | Balance |
| 6. Direction? | Yielding |
| 7. Loss of Control. | Horizontal |
| 8. Disturbance? | Turbulence |
| 9. Direction? | |

Work Specifications

Nine Attempts to Draw a Straight Line

- Observation Protocol: Air Currents in the Field Diary
- Author: Alexandre A. R. Costa
- Year: 2026
- Media: Black ink pen on paper.
- Support: Artist's sketchbook.
- Dimensions of the open sketchbook: 34.5×26.5 cm.
- Digital photograph of the open sketchbook, taken with a Sony $\alpha 7$ III.

SYNOPSIS

Observation Protocol: *Torrents of Air in the Field Diary* drawing is understood as a record of an experience. A trace of an action and an index of the relationships that constitute it, rather than as a representation of something extrinsic.

- Comprising elementary freehand drawing exercises, I explore the relationship between what I initially set out to do – to draw a simple straight line on paper freehand – and the results actually obtained.
- Carried out over nine (non-consecutive) days, in different locations and under gusts of air of varying intensity, the records constitute both a graphic inscription and a testimony to the interference of air forces in this process.
- Each attempt takes the form of an observational protocol, highlighting the way in which intention is shaped by the actual circumstances of its execution. The force present in these surges of air acts as an interfering agent, introducing disturbances, oscillations and instability, resulting in unpredictable outcomes in the organisation of the line. Here, this force is not approached as an object of representation; in other words, it is not a matter of representing the natural phenomenon. The attempt to produce a straight line becomes, rather, an exercise in observing the relationships between an intention, the actions and the repeated event. In these brief moments of interaction, uncertainty manifests itself between the focus of the action that produced a stable line and the conditions involved in its execution. Uncertainty is understood here as being intrinsic to the experience itself. In other words, the act of drawing is understood precisely as an uncertain practice, carried out between an intention and a series of attempts under different circumstances, and also functions in itself as a medium and instrument of inscription – highlighting the relationships and elements of indeterminacy present in the exercise.
- Drawing is proposed here as a broad field of inscription and observation. The composition brings together different modes of recording produced from the same experience: on the right-hand page are the marks made under the direct action of the gusts of wind; on the left-hand page are notes (script-graphic elements) produced in the studio – in a constructive and progressive manner – at the end of each outdoor session. Far from constituting autonomous moments, both pages form part of a single composition, in which different languages participate in the same process of observation and recording. This movement between exterior and interior, between the field and the studio, seeks to frame the body of inscriptions produced throughout the experience, understanding drawing not merely as a line, but as a device capable of accommodating multiple forms of recording (from the experience of drawing in the field diary).