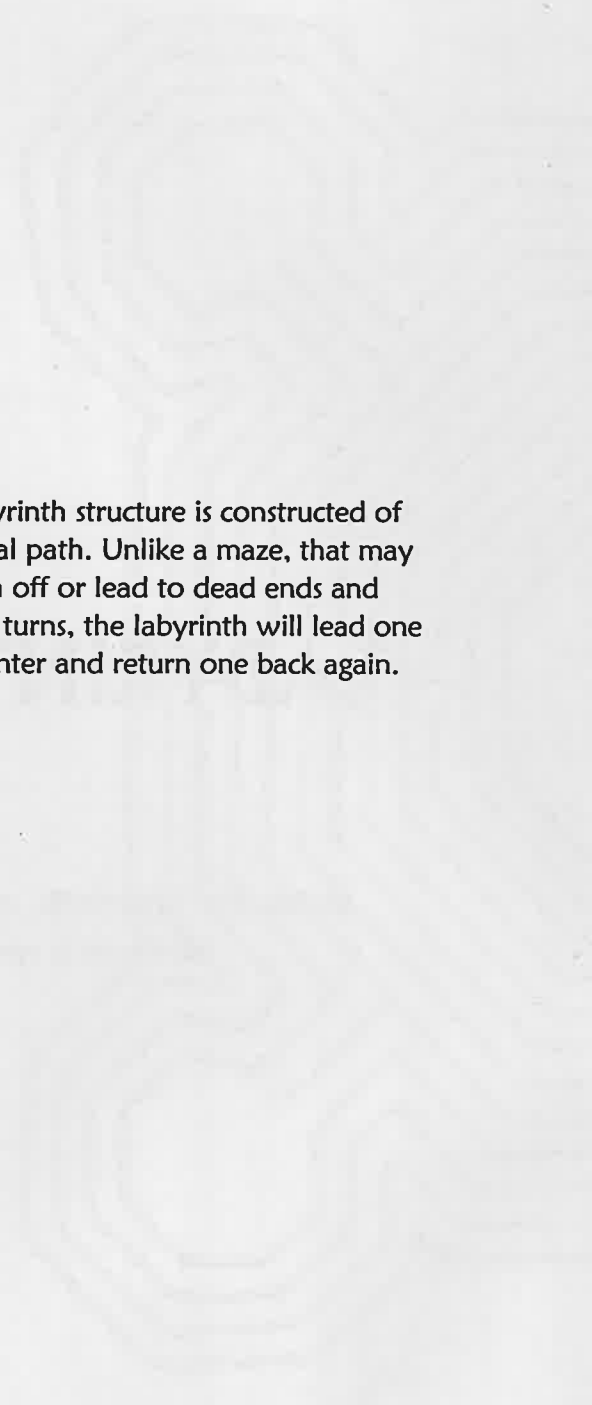


For an experience walking a labyrinth,
visit the UCSB Labyrinth on Lagoon Island.

<https://www.waymarking.com/waymarks/WMEJJP>

LABYRINTHzine

Inside the labyrinth, one may feel lost,
but one is never lost.



The labyrinth structure is constructed of a unicursal path. Unlike a maze, that may branch off or lead to dead ends and confusing turns, the labyrinth will lead one to its center and return one back again.

Throughout history individuals have used labyrinths as ritual structures of symbolic passage.

Labyrinths are full of ambiguities in their circuitous design, constantly doubling back as one progresses along the pathway. From the ground the labyrinth provides a nonfixed perspective; when one walks the labyrinth, one experiences a sense of moving forward while also returning to origin. This toward motion leads one inward to the center of the labyrinth, and to the center of the self. The intricate and ordered structure of the labyrinth can only be understood when seen from above, outside, and looking down.

The labyrinth is the primordial pathway of ultimate experience. It represents "the interiority of the world and its enigma: time itself, the navel of existence, whose umbilical cord is symbolized by the labyrinth. The center of the labyrinth is the limit of the subject and the world, as well as the limit of the past and the present. This means there is no center as such; as soon as a center is reached it is surpassed, just like an instant of time, which disappears as soon as it is grasped." (Gilles Tiberghien)

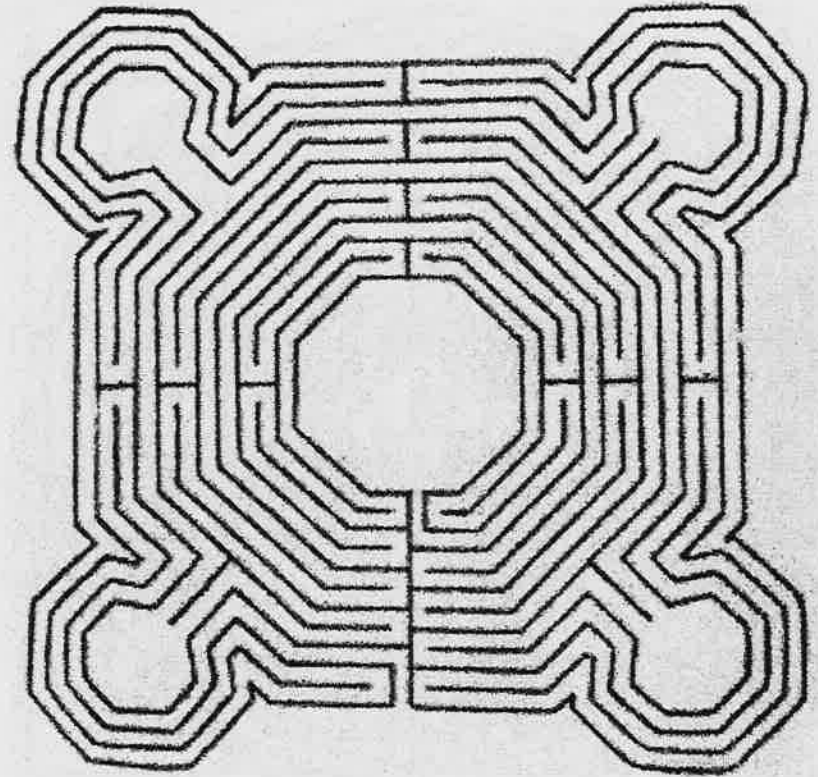
This fanzine provides one with the ability to experience walking the labyrinth path through a paradoxical process of focused drawing. The drawing process is a form of blind contour drawing where one observes something very closely and draws it without looking at their paper.

Creating Your Drawings

You will need a pen, a pencil and several sheets of paper for drawing. A stylus is optional.

- In a quiet setting closely observe the image of the labyrinth and its pathway to the center.
- To travel inward: Very slowly move your finger, or stylus, through the labyrinth path while your pen moves on the drawing paper in a simultaneous motion. Follow the path of the labyrinth until you reach its center. (As you do this, look only at the labyrinth, not at your drawing.)
- Close your eyes and linger in the center space if you like. Slowly breathe in and out for several counts, as you listen to the sound of each breath.
- To travel outward: Switch to a pencil. From the center, very slowly trace the path of the labyrinth with your finger or stylus while drawing with the pencil. Do not worry about the pencil drawing overlapping the pen drawing. This second drawing will lead you out of the labyrinth. (Again, look only at the labyrinth, not at your drawing.)

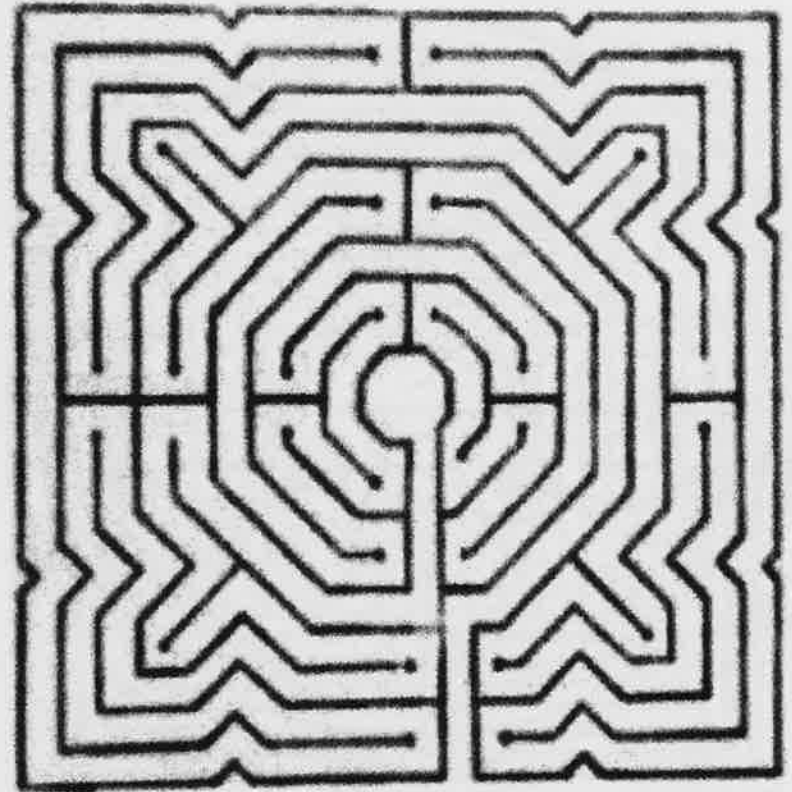
Each focused drawing will transport you along the circuitous pathway into the labyrinth and back. Your drawing will retain an abstract image of the labyrinth structure, and your paradoxical experience.



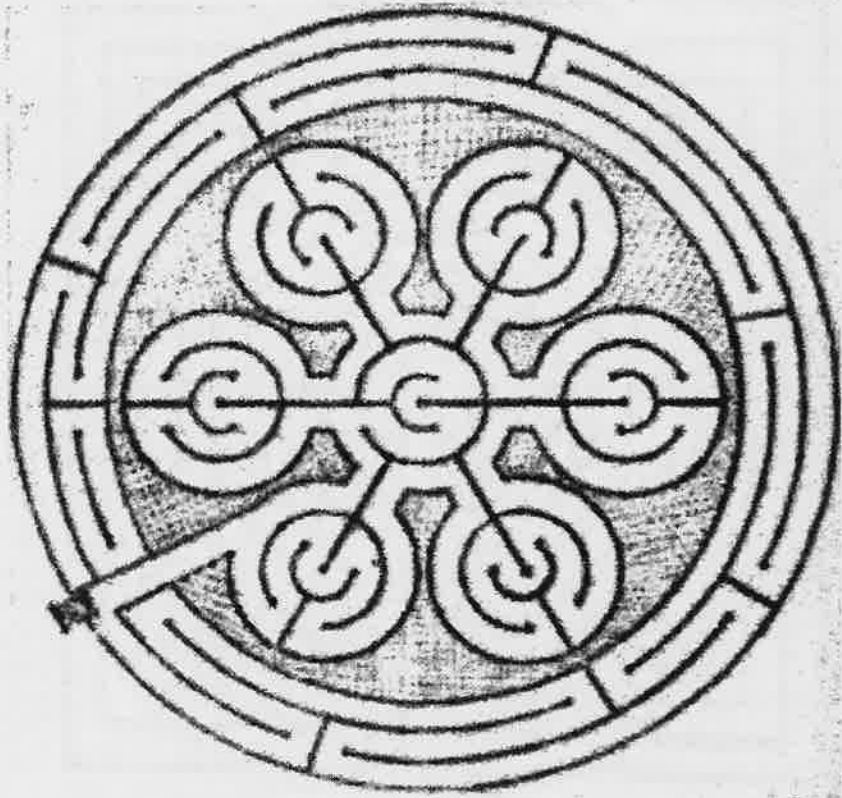
Drawing of the labyrinth in Reims Cathedral, 1286.
Sadly, destroyed in 1779 because children played on it during the service.



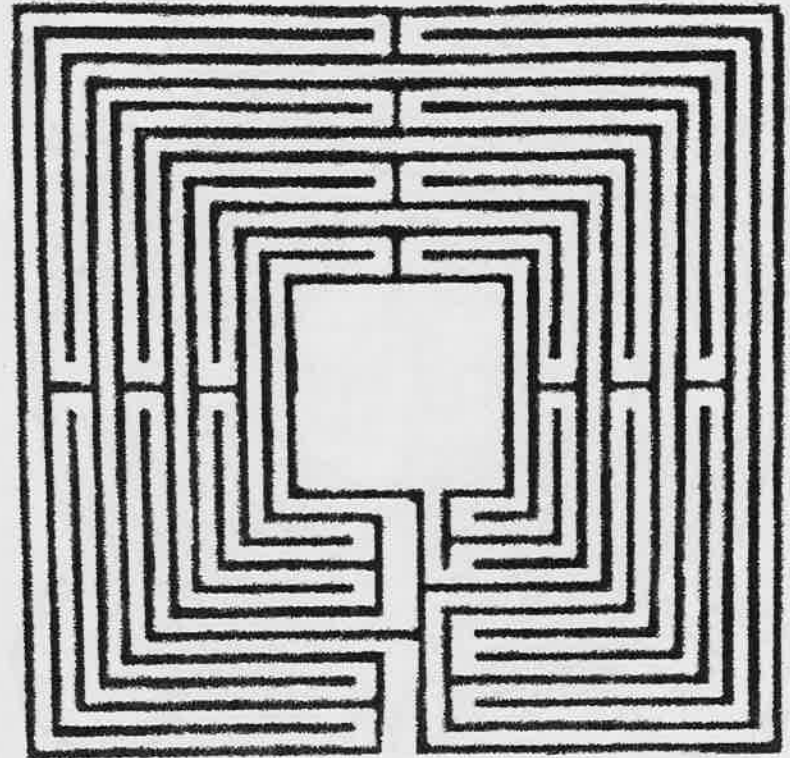
Drawing of the turf labyrinth at Hilton, Cambridgeshire, 17th century.



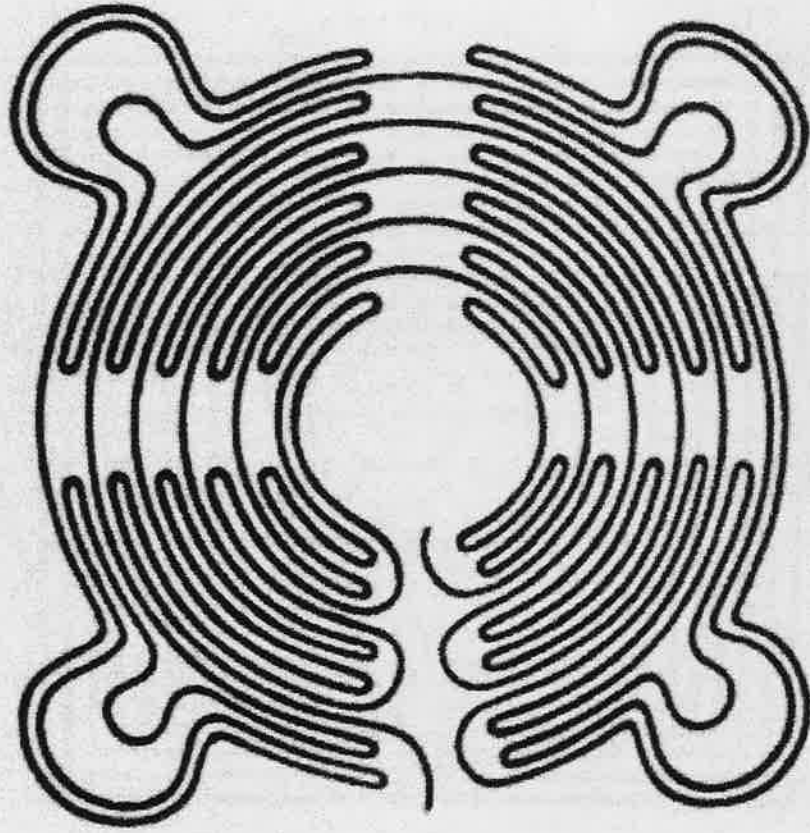
Woodcut of a garden labyrinth, 16th century.



Woodcut of a garden labyrinth, 16th century.

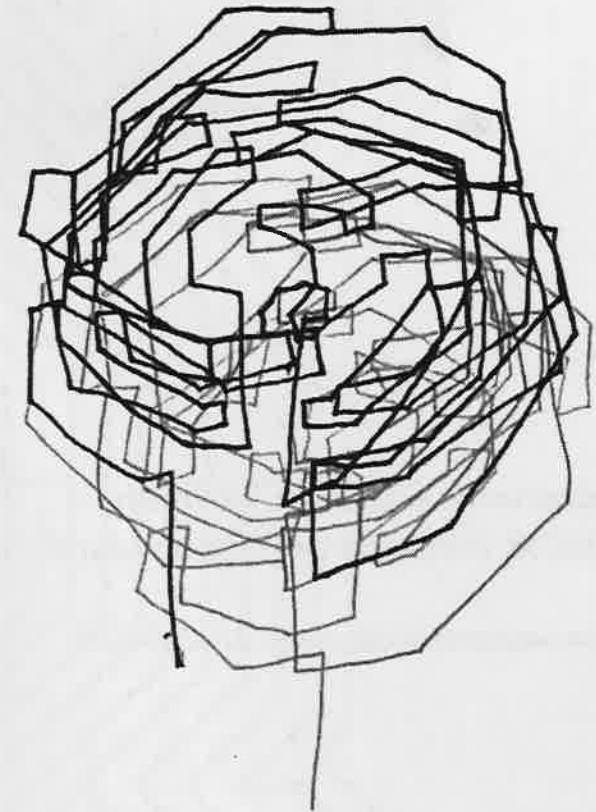


Woodcut of a manuscript labyrinth, 15th century.



For this labyrinth drawing follow the black line as the pathway.

Drawing of the turf labyrinth at Saffron Walden, Essex, 1699.
At one time there was a tree located at its center.



LABYRINTHzine is a fanzine created by Linda Ekstrom, hand-to-mouth press, 2020.

Inside back cover labyrinth drawing is by Linda Ekstrom and was created using the process described in this zine. For more information visit:

lindaekstrom.cm/home

PDF / Catalog

[Labyrinth Drawings](#)

Images of the labyrinths in this zine are from the book:
"Through the Labyrinth: Designs and Meanings Over 5,000 Years"
by Hermann Kern; Prestel: Munich, London, New York, 1995.