

Drawing Conversations: Engaging with Sites of History and Narrative

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MATTER:

Juliette Losq – Arts University Bournemouth

‘Layered visions in the Teleorama: Constructing Sites of Ruination through Contemporary Drawing Practice’

key words: installation, absorption, immersion, framing, layering, scaling

This research aims to identify the distinctive material and spatial qualities in sites of contemporary ruination, or ‘modern ruins’, and how these might be captured through a drawing process. Modern ruins are to be understood as sites where an absence of maintenance due to changes in social or economic circumstances creates a sense of disorder and a state of constant flux. Embodying multiple histories, these sites offer the potential for diverse engagements or interpretations from those who experience them. I address the problem of representing such spaces through representational drawing, which is defined, in its most rudimentary sense, to be a means of ‘fixing’ an image on a surface. I am interested in exploring ways in which drawing itself can create space, convey a sense of this fragile materiality, and enable a viewing experience reminiscent of that gained by wandering through these ruin sites. I specifically question whether the Teleorama, or paper peepshow, as a form, can be used to generate new ways of drawing modern ruin sites, and in turn offer new approaches to drawing practice. I use the term Teleorama in this paper to describe a range of iterations within the paper peepshow form, all of which contain miniature, layered imagery that can be accessed by the viewer looking in through an opening. The artistic practice at the core of this research has arisen from my own interest in addressing the seemingly impossible task of conveying the transitory through that which is fundamentally static, and in presenting an experience of modern ruin sites for viewers who (may) have never visited them. I aim to identify if there is a way in which the viewer can experience the sensation of the drawn image as space into which they can be directed or invited to step physically.

How might the historical form of the Teleorama be used in the process of making drawings that explore modern ruins? Can this form be used as a model for drawings that create a space and invite the viewer in to physically engage with this? Considering these questions led me to adopt a change in approach in my practice, moving towards artforms that might enable the experience of immersion. I intend to use the Teleorama as the starting point for building my own paper ruins. These constructions will be used to experiment with viewpoint, scale, and the potential of folding and unfolding space, to explore the ability of the Teleorama to evoke the qualities identified in modern ruin sites, i.e., those of fragility, collapse, and impermanence. ‘Framing’ and ‘layering in the Teleorama will be explored as concepts which, I will argue, contribute to a particular kind of viewing experience unique to the Teleorama that I term ‘layered vision. This will be discussed both as a physiological experience that emerges from the formal arrangement of the optical device, and as a perceptual experience that allows the viewer to envisage multiple times and spaces simultaneously. By looking at specific historical examples, representing ruination and the landscape, I will critically analyse how layering and framing are used to create a

sense of space and in some cases, the process of collapse. I will suggest how these devices might map across to my construction of modern ruin sites in Teleorama form. The experimental process employed using this form to explore the representation of modern ruins will be both informed by and evaluated against research on historical theories of spatial perception and landscape representation, including the Picturesque.

By scaling up a miniature form, the viewing experience will necessarily be changed from being something individual (brought about through the act of peeping) to being something other – something to be experienced by one or more visitors in the context of a gallery setting. I will examine how the viewing experience of the ‘Teleorama-as-installation’ can be contextualised in relation, for example, to that of viewing a theatre set, and with reference to the act of peeping in the context of the miniature. In other words, is there a point at which the intensity of this act of peeping, in the historical form, amounts to an attempt made by the body to *pass through* the (peep)hole and become immersed in the scenery? This will be investigated in terms of locating the distinction between ‘absorption’ in Michael Fried’s (1980) terms, wherein the viewer of a painting is encouraged under certain conditions to imagine themselves stepping into an inaccessible, two-dimensional space, and ‘immersion’ according to Arnold Berleant, (1992), where they are actually able to do so. I will investigate the degree to which either term applies to the Teleorama in its miniature and scaled-up form, or whether in fact it is able to be both immersive and absorptive at any scale. Through exploring installations based on a range of formal iterations of the Teleorama I will seek to determine whether, and to what extent, the installation drawings inspired by these can convey the spatiality and materiality of modern ruin sites. I intend to explore the extent to which it is possible for the viewer to experience the sensation of being in these fragile, mutable and fractured spaces. It is inevitably possible that this historical form is not effective as a tool through which to create such installations. In addition to reconstructing it, I will, therefore, also explore ways of referencing but disrupting the Teleorama form within the design process, to explore whether an exercise of deconstruction and reconstruction is more effective than replication in creating immersive, drawing-based installations through an investigation of modern ruins.



Umbraculum, dimensions variable, ink and watercolour on paper, 2021



Erebus, dimensions variable, ink and watercolour on paper, 2021

Stefan Gant – University of Northampton

'Drawing with archaeological excavation and communicating with past landscapes in a post-digital epoch'

Key words: contemporary drawing, art/archaeology, encoded, excavation, re-mapping, phigital

The symposium's question concerning how drawing practices and processes enable engagements with sites of history and narrative is reflexively responded to through selected contemporary drawings from an archive, generated through a unique five-year drawing residency (2013-2018) based at an archaeological excavation site. Led by Professor Gary Lock, School of Archaeology, University of Oxford, the first selected drawings respond to trenches at a Middle Iron Age hill fort, located on Moel y Gaer, north Wales. The emergent interdisciplinary drawing practice nurtured through this residency builds discussion in relation to symposium questions through residencies at Blenheim Palace, Oxfordshire (2019-2023) and Nesscliffe, Shropshire (2021) with the School of Archaeology. Collectively, the drawings and processes provide a locus of attention to discuss drawing's relationship with the material residue of events from sites of human histories and narratives extending from subsoil deposits and pedology to spatial archaeology and encounters with the post-digital epoch.

The paper begins by introducing a selection of drawings from a series entitled, *Linear Inflexion Mapping* (Gant, S. 2013-to date). The works on paper portray linear pencil recordings of the archaeologists' cognitive and gestural indexical trowelling actions studied during the excavation process of trench surfaces. Drawing was recognised in proximity to trowelling and an intra-active process of mark making established with marks and memories of artist and archaeologist emerging through the nexus of connectivity with trench surfaces. The durational drawings mimetically respond to the tacit and haptic actions of archaeologists as they sought to interpret past landscapes, entangled in their different modes of mark-making. Helen Wickstead (2013) speaks to this, suggesting "drawing, like archaeology, is an art of traces."

The phenomenology and ontology of this drawing practice is explored to gain insights into the tacit relationships and embodied exchange with subsoil materials, archaeological features and qualities of line. Drawings are analysed, exploring the dynamics of linear constructs in reference to Osbert Guy Stanhope Crawford's notion of palimpsest as trench material is peeled back, charting and speculatively offering insight into relationships between surface textures, features, marks and readings. The drawings are a product of a chain of corporeal interpretations and shared repetitious acts. The economy of marks, configurations and variant inflexions are discussed in terms of how mark or gesture translate and activate correspondence with a trench surface. Both drawing and trench are mutually entangled in a journey of becoming, one as an additive process, the other reductive and both towards an Iron Age base, offering insight to how drawing can engage with histories and a site's narrative. Poignantly, John Berger (2005) writes "to draw is to involve what will no longer be there when the drawing is looked at later." The subject matter, time and layer-centric process of the drawings embody experiential and temporal experiences, situating a body touching and deconstructing a space, anthropologically

and historically charged. The contemporary drawing process is relationally positioned to what Doug Bailey (2014) refers to as an “art/archaeology” and through unorthodox methods, “explores different temporalities.” Commentary is employed across the disciplines of contemporary drawing and archaeology, offering critical perspectives and positions in reference to the drawings and symposium questions including: John Berger, Philip Rawson, Deanna Petherbridge, Catherine De Zegher and Rosalind Krauss with archaeological insights from Dr Paul Reilly, Dr John Pouncett, Professor Doug Bailey, Professor Gary Lock, Dr Helen Wickstead and O. G. S. Crawford.

I contend that drawing activates a recodification of the ground through the indexical traces and operations of thought when interpreting deposits. The process engages with the question of how narrative is formed and understood when drawing in this way. De Zegher (2003) builds valuable insight in proximity to marks as codification, discussed here through commentary on drawing in relation to an “encoded system.” The notion of encoded systems acts as a catalyst for the second phase of the paper, introducing a new drawing, entitled, *Phyigital Conglomerate*, intersecting drawing apparatus and substrate with new technologies, hybridised with spatial archaeology finding proximity to Krauss’s (2000) notion of the “aggregate condition.” The condition is employed here to build an understanding of how the material deposits of the trench are built upon and extended through drawings that emerge in relation to present immaterial histories, compounded through digital spatial archaeology. The multivalent process of physical and digital drawing that I have termed *phyigital drawing*, presented at a symposium in collaboration with the Drawing Center, New York (2017) is discussed here to negotiate this process and mutation in drawing practice. The expanded drawing reveals physical drawing from linear inflexion mapping, re-encoded and integrated with spatial archaeology including GIS and photogrammetry, amongst others before finally returning to the substrate of paper by laser engraving. The complex layering process compacts and extends the convergence between past, present and new immaterial histories contained, layered through code, deposited back onto, into and through paper. The drawing is considered as an artefact of compressed traces, manipulated by hand into forms and assemblages referential to trench surface topography.

The work references non-Cartesian mapping processes and finds parallel with David Bloor and Michael Shanks (1976; 2007) who say, “materiality of the past is bound up in the materiality and immaterial cultures prevalent in the present.” It is argued that the contemporary drawing in this context embodies the stratigraphy of paradigm shifts, mutations and associated discourse within drawing and archaeology alike, entangled in a post-medium condition. The drawings talk to human histories and the progress of cultures extending from the traces left in past landscapes, placed here in proximity to what Alan Kay and Adele Goldberg (1977) refer to as a “meta-medium.” The relationship of the final work to a site’s history and narrative is concluded here, including how history and narrative are defined and reconsidered in the present. How we consider our experiences and changes in the world is something that drawing, as a barometer, persistently achieves. The insight into change poignantly concludes, recognising drawing practice as imbricated with notions of the Anthropocene, the end of geological time resulting from human surface interference.



Phygital Conglomerate, phygital phase, mixed media, 2022



Linear Inflexion Mapping, re-mapping drawing process, excavation site, Moel y Gaer, North Wales
(Image Credit: Simon Callery)

Mary Griffiths – Independent

'Wild Honey, a residency at Astley Green Colliery and exhibition at The Turnpike, Leigh'

Key words: coal, graphite, Lancashire, working-class, Pit Brow Lasses, women artists, abstraction

Wild Honey was an exhibition at the Turnpike, Leigh 24 April – 26 May 2018. It was the culmination of a year-long residency by Mary Griffiths at Astley Green Colliery Museum, also known as Lancashire Mining Museum.

The exhibition consisted of works of art newly made in 2017 and 2018:

- *Wild Honey*, 4m x 20m graphite wall drawing
- Graphite drawings on gesso panel: *Wild Honey*; *Astley Ribbon*; *Sweet Briar (Yates & Thom)*; *Upcast*
- A suite of 20 ink drawings, *Colliery Pigeons*
- *The Ancient Forests of Lancashire*, an assemblage made from carboniferous fossils on loan from the Museum of Wigan Life
- *Fossil Rope*, a found sculpture made from steel rope on loan from the Red Rose Steam Society
- *Sapling*, a found sculpture made from scrap steel from Astley Green Colliery

There were also two site-specific works at the colliery:

- *The Bower*, concrete conveyor ramp and road cutter head
- *Shaft Circle*, 21 feet diameter circle cut into turf

The residency at Astley Green Colliery was suggested and organised by Helen Stalker, Director of The Turnpike in Leigh and ran from autumn 2018. The residency and exhibition were funded by ACE and The Turnpike.

Astley Green Colliery was the southernmost and deepest mine in the Lancashire coalfield. It was opened in 1908 by Lady Pilkington and was part of the Pilkington's assets until nationalisation in 1948. It was closed because of declining production in 1970. Swift demolition always follows mine closures, as was the case at Astley Green until local councillors and the Red Rose Steam Society succeeded in getting the winding engine, its engine house and the headgear listed. As a consequence, Astley Green's distinctive headgear is the only one surviving from the 500 that were in Lancashire. Since 1970, volunteers have refurbished the winding engine and shed, and regularly run the engine. The Red Rose Steam Society has collected and refurbished locomotives and rolling stock related to coalmines and its volunteers run the site.

I took a deliberately slow and careful approach to spending time at Astley Green Colliery and getting to know the volunteers who have kept the site and museum alive. This was because I was going into an environment that had been the workplace for ex-miners and volunteers for decades and I expected, rightly, that it had its own carefully balanced ecosystem. It was important to me that I did not crash into that or disturb it in an unthinking way.

Throughout the winter of 2017/18, I visited the colliery two times a week and walked the site continually, looking and drawing. Volunteers quietly got on with their work – hacking down undergrowth, mending locomotives, filling skips with builders’ rubble and maintaining the exceptional winding engine. As they got on with their work, I got on with mine and with a growing familiarity we began to say hello and talk. Over the weeks I made many drawings of the machinery, found that there were two wild beehives on the site, and began to observe closely the colony of pigeons that live at the mine. I also began to have long conversations with ex-miners in which I would ask them about their daily working lives.

Back at my studio I made finished ink drawings of my thumbnail sketches of engines and the headgear. I became familiar with the steel super-structure, the routes up and down the pit brow and the piles of rail tracks, bricks, scrap steel that dot the site. I came to know the bare winter trees, the pigeons that roosted in the headgear and the way in which this place that used to employ 2000 people was now a quiet and overgrown haven between busy roads.

I made six abstract drawings relating to the site on panel and developed a drawing that became the large-scale wall drawing at the Turnpike. Called “Wild Honey”, this drawing was the core of the exhibition, taking a team of four women artists 19 days to make. The drawing valorizes mining and engineering in Lancashire by combining abstracts of the Lancashire coalfield with the surface communications of the Mersey, the Bridgewater Canal, the Manchester Ship Canal, the M62 and the East Lancs Roads. It is permanently part of the Turnpike’s collection, being revealed periodically for exhibition.

In the making of the vast wall drawing “Wild Honey” at The Turnpike it quickly became apparent that as a group of women - working with black graphite in our boilersuits and respirators – we had certain affinities with the Pit Brow Lasses of the Lancashire coal industry. These were women who, until legislated against in the 1840s, worked down the mine and afterwards at the pit head well into the 1960s. With this in mind, I took a single photo of the team at the end of each day. These photographs became performative, our poses expressive of physical labour and the defiant and proud stances of Pit Brow Lasses in nineteenth century photographic studio portraits.

In this short paper I will look in more detail at the affinities between the work of a group of women artists in the twenty-first century and their nineteenth-century counterparts, the lasses of the Pit Brow. I will explore how the material of burnished graphite used in the wall drawing, with its mirror-like qualities, allowed me to make connections between the cultures of the working women of the pit and artists working on a coalface of a different kind. I will show how the use of materials enables artists to cut through time, in this case from the primordial to the industrial and to the present, to find lost stories and record untold narratives.



Wild Honey installation, The Turnpike, 2018



Wild Honey, artist group, 2018

Pete Codling – Independent

'Soup of Souls'

Key words: drawing, site-specific, residency, installation, narrative, history, cathedral

At forty in 2009, I had the archetypal midlife melt down, I just wanted to go back to the joy and peace of drawing from my childhood. I had of course always been involved in drawing in some way. As a child, as a pupil, a student and a professional. But they were all different types of 'drawing'. I didn't think that mattered at the time. What mattered was the purpose more than the picture.

My childhood drawing was just play; my history was immediate. My teenage drawings were solitary and perhaps obsessive activity, a source of self-esteem and pride. My art school years were mostly de-skilled to the 80's aesthetics. It was all process, not product, no value and, in a way, anti-aesthetic, no 'pictures'. My dissertation was on Jean Tinguely's Meta-Metic Drawing Machines from the 60's. Auto destructive art and the dematerialization of the 'artefact', had foreseen it all. I was a 'sculptor', and drawing was just 'process' not my product.

I made large nonstop drawing and writing pieces, destroying the picture by going over and over it until just a graphite mess. It was then early nineties; *'Fin de siècle'*, the end of the century, a new millennium loomed, Brit Art awoke and it wasn't about drawing pictures, it was commodity and 'situation'. 'The society of the spectacle', was visceral. And I was Stuckist. I threw myself to the antithesis, to decommodification, to public art and empowerment of the poor people. Tinguely had made his mark on me. Was art really done? Was drawing over too, that is Drawing with a capital D! The idea of the 'drawing artist' was dying, it wasn't cool, in my circles at least, we were to become machines. Drawing had had its time, perhaps? The computers and the internet had arrived. Drawing was to become digital, if it didn't all die with the Millennium Bug.

The first decades of my artist's career I was just using drawing as a tool, technical, exploring 3D ideas for sculpture, and public art works. They were proficient but sketchy, loose but technical, text heavy, prototyping, ideas on back of envelopes. No pristine illustrated sketchbooks or laboured pictures on paper. It was just a tool to communicate with clients and engineers. Discardable notes. I had moved into digital drawing with 'automatic computer aided design' aka 'Autocad', it was now the 21st Century.

So, it is important to understand my own history of drawing, why I decided to embark on this journey, to make 'history'. A body of work that was 'drawing pictures again' back to my childhood, but with adult and old art school attitude. I got a grant to go to Italy and 'develop myself' and took a fellowship in Cyprus to find the courage and the reasoning. Then I started to draw, a lot. One Residency after another, each in an interesting place, somewhere with 'history' somewhere that mattered. They are drawing 'engagements', conversations with historic buildings, schools, local communities, theatres, galleries, churches and cathedrals and museums.

It started with 'Horse' a temporary wall drawing 8m x 4m, of a dead horse, flogged, gelded, it seemed ironic at the time, it was, to me a drawing about drawing, and about me. It was destroyed. Then Dust to Dust, an epic

wall drawing covering every wall in a doomed gallery. I wanted to say goodbye to my old studio building, and the gallery space it had become, and again a nod to of 'the end of drawing', at least in that art school. It was demolished with the building, and I declared it complete, and published, it as a book. The book became the drawing. It took 6 months nonstop and 12 months to publish. It was both a comment on the history of the building and a moment in time.

But in the zeitgeist, it was also a time of awakening for drawing as academic research, expression as concept and process. MA's and PHD's arrived, art schools became universities and drawing got serious, really serious. Perhaps too serious. Emperor's new clothes I often thought, but decided to join in, just in case. I embarked on a PHD studentship to explore the history of drawing in modern arts schools and within education in general. What had happened to drawing? It was to be called 'Dust to Data' to compliment my Dust-to-Dust drawing. But life got in the way, and I struggled with the epistemology and the purpose, the fine art courses, and art schools had started to disappear. I drew a lot of big drawings. They had to be big. As if it seemed, I had to be 'in them'.

Just before the Covid years, I was in Residence at Portsmouth Cathedral for 18 months, already isolating in the hermitage, in the clock tower over seeing my hometown. I created eight huge charcoal drawings called Soup of Souls, a site specific 'drawing' that when assembled the geometry mimicked the internal dome of the cathedral. They tell the story of lives lost at sea around Portsea Island. They were to be hung in the nave, separately and temporarily. Month after month however, the exhibition was kept on as thousands of people came just to see. They are too big to be hung anywhere else it seems, they were site specific and now, just history.

For the next two years I am working at Portsmouth Historic Dockyard, on my biggest drawings yet. They are on life size replica sails from HMS Victory and the Tudor ship Mary Rose, made as my own canvas, to draw on. The first is 10m x 17m in size, weighing nearly a ton of canvas and rope. The other is a set of sails of a similar size but many parts. One depicts a 'portrait of the city' and the other, the history of the dockyard, the ship building and workers. With nearly 1500 life size characters and portraits it is an epic task of drawing and community engagement.



'Soup of Souls', Portsmouth Cathedral Installation, 2020, credit: Joe Low Photography



'Soup of Souls', Portsmouth Cathedral Installation, 2020, credit: Joe Low Photography

RECLAIM:

Fay Ballard – Independent

'Drawing the family home: revealing stories, unlocking memories'

Key words: psychoanalysis, memory, autobiography, home, storytelling, reparation

This paper will explore drawing a site of personal significance, namely, artist Fay Ballard's childhood home after her parents' deaths. This study will be approached through the lens of psychoanalysis and cover themes such as: the self in relation to family, childhood, memory, loss, remembrance, home and spirit of place; the world of the personal in the public domain; memory construction; the responsibility of 'bearing witness' to the past in image making; legacy; research and practice as means of enquiry, and the role and use of family archives.

It will examine the artist's process from the first impulse in the mind sparked by external events, to its gestation and development, implementation and completion. It will explore psychoanalytic ideas, particularly the link between reparation and the creative impulse.

The case study's home is a 1930s semi-detached house in Shepperton, suburban London, which the artist's parents bought in 1959. Fay's mother died suddenly on holiday in Spain in 1964, and the family returned to the house. A silence grew around her mother until she was no longer mentioned in the family. Fay's father continued living and working in the house until his death in 2009. It was sold in 2012.

After her father's death in 2009, Fay wanted to reinstate her mother through making drawings; allowing the drawings to lead the way. This entailed a reassessment of her childhood home.

The artist focused on the house contents in detailed studies, working from direct observation and from memory, visiting the home frequently to investigate her past. In this house, narratives were considered, defined, reconsidered and edited.

Drawings of belongings found in the house were placed in memory boxes with inventories: edited stories held within objects of the home. Drawing to reassess one's life, to reorder and edit one's narrative. Drawings were also made of interior fixtures and fittings: a doorknob or kitchen cupboard with text highlighting memories.

The reparative act of drawing engages with psychological ideas. In 'Dream, Phantasy and Art', psychoanalyst, Hanna Segal, builds on Melanie Klein's theories on the infantile depressive position and the need for reparation. The creation impulse is unconsciously a recreation of a lost world; and what has been lost can be regained. The artist through the drawing process, re-engages with her lost mother and reinstates her internally; she attempts to repair a home broken by her mother's death.

Donald Winnicott, psychoanalyst and paediatrician, traces the personal belonging as an emotional companion to the baby's 'transitional object'. The baby uses an object, such as a teddy bear, as an emotional bridge to

separate from mother. It is part-baby, part-mother and part-external object, thereby enabling the baby to develop. Winnicott thought we carry transitional objects into adulthood, comforting us and relieving anxiety.

Personal belongings such as those drawn by the artist, travel with us through life, both in actual time and as remembered (internalised) objects. Their function and the stories they tell change over time. They represent many things to us.

Professor Sherry Turkle, psychologist at MIT, believes objects are 'evocative things to think with', linked to feeling and thought. In her book 'Evocative Objects' she writes: 'We find it familiar to consider objects as useful or aesthetic, as necessities or vain indulgences. We are on less familiar ground when we consider objects as companions to our emotional lives or as provocations to thought.'

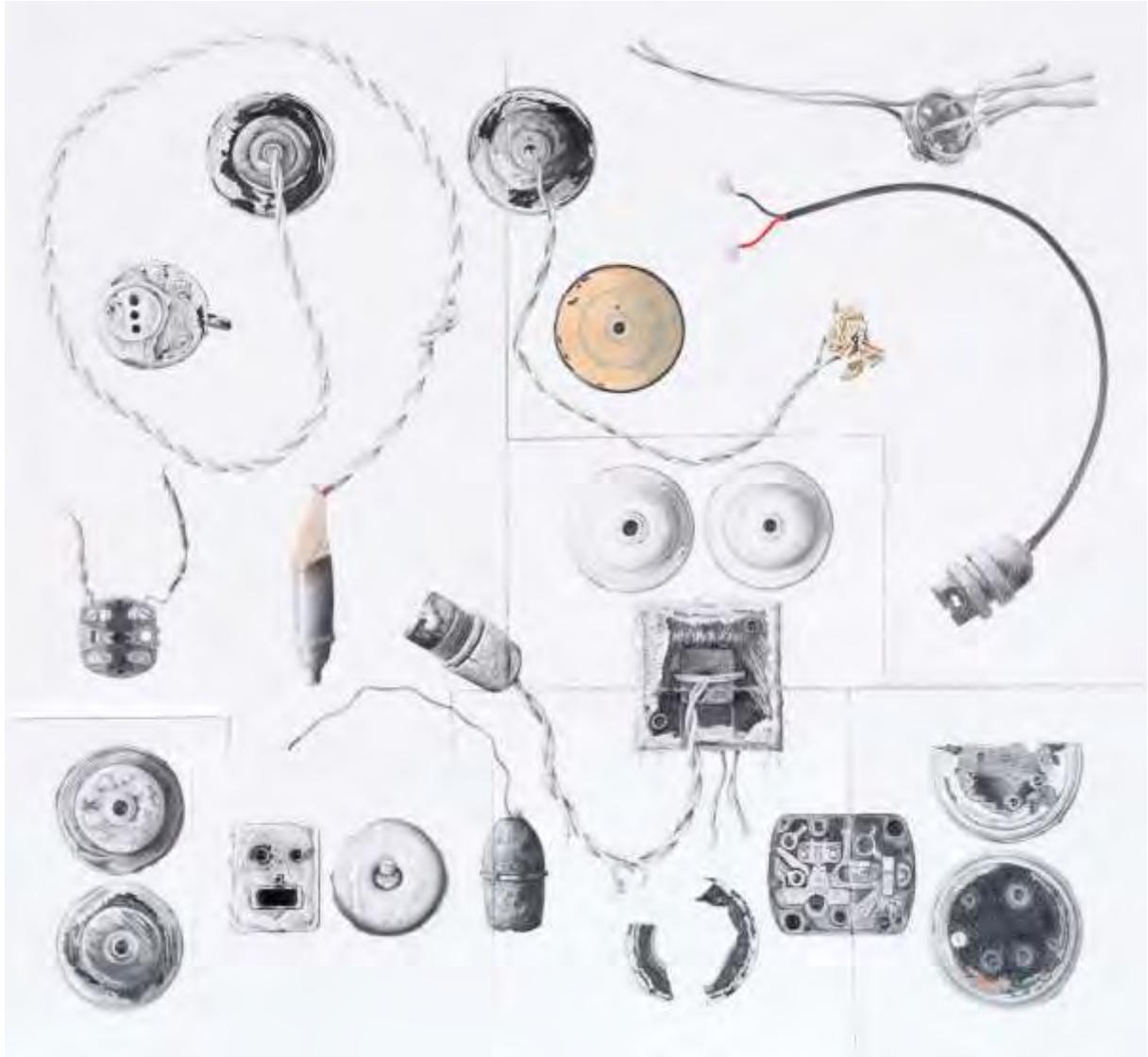
Each object Fay's drawings tells a story: an old blue flipper covered in dust and used by her father as a doorstop for decades began life as her brother's, a boy preoccupied with speed and water. Over the years, as it took on its patina of dust, it was transformed into a practical household tool but also provoked memories of family holidays, of children leaving the nest, of home and the passage of time. Freud used to take objects from his consulting desk away with him for the summer because he couldn't write without them. Perhaps Fay's objects act in a similar way and she has held on to these particular things as thinking and drawing tools; drawing to reconsider home.

Fay reorders and edits her past by selecting which items to draw and by placing some of these drawings in memory boxes. Daniel Miller, anthropologist (UCL), writes that objects represent and create us in his book 'Stuff'. 'Our houses, with our stuff are our autobiographies... people create themselves through stuff... we see ourselves in this extension of ourselves.' Miller believes moving house becomes a means to reshuffle relationships and memories by deciding which ones to reinforce, which to abandon or put on hold. The paring down of objects transforms memory to a more idealised one.

The artist's drawings, made between 2010 and 2018, have been exhibited at: Eleven Spitalfields Gallery (2014), Charing Cross Hospital (London 2015), & Model Gallery (Leeds 2015), Freud Museum (London 2018), University of Cambridge (2020-21), and at Peltz Gallery, Birkbeck University of London (2022) with Wellcome Trust funding.

Fay's work since 2019 comprises 50 drawings of circles which leave the site of her childhood home. When asked to define home recently, Sonia Solicari, director of the Museum of the Home, replied: 'Home is a feeling'. These are circles of unity and containment, made in the calm of her adult home. In 'The Psychic Home: Psychoanalysis, consciousness and the human soul', Roger Kennedy develops the significance of home in our lives from a number of different viewpoints. He stresses the central role of a psychic home in our internal world.

Fay is exploring with Dr Ro Spankie, Assistant Dean of Interior Architecture at Westminster University, the notion of 'a ghost house' for a future exhibition. The architectural theorist and cultural critic, Professor Mark Cousins, proposed that we carry the 'ghost' or imprint of our first house with us through life in the subsequent homes we choose, emotionally or physically in some form.



Motherless, graphite and crayon on paper, 40 x 31cm, 2015



Home, graphite on paper, 57.5 x 53cm, 2017

Carole Griffiths – Coventry University

'At Home with the Everyday (Mother Bored - Bread Board)'

Key words: kitchen, domestic, body, utensil, gestural, making, embodiment

My practice explores a range of human and gendered experiences through kitchenalia and through a sense of place, physiology, and the psychology of desire and domesticity. The abstraction and re-figuration of utilitarian kitchen artefacts and the playing with, and displaying of, these within new contexts provides the opportunity to consider notions of materiality and meaning. Rituals are created through interactions between people, between things and their surroundings, and in places where continuity is interrupted. Individual experiences are informed and shaped by such cultural encounters. Reclassifications of social spaces such as the kitchen, which might be 'homely' and where memories, observations, and inquiries connect to both the creating process and the familiarity of the everyday object, can reveal nuanced aspects of everyday experience.

This paper will consider how an embodied understanding of the 'kitchen' can construct cultural narratives of belonging, and how this can be reformed and reimagined through configurations of domestic space, and through drawing. The 'kitchen' and its constituent parts will act as metaphors, revealing notions of societal conditioning and the activity of making through the process of drawing. The importance of the nuances and rituals of everyday experience will be discussed as it is these gestural habits of the 'home-maker' which speak of encounters with the conscious world. As I move around my house, emotional and physical considerations allow me to rely on inner dialogues as well as previous information and experiences. It serves as a reminder of where repetitive acts have occurred and where new things arise. It serves as a concrete reminder of what to do and what to undo. My kitchen as studio space is a location where I explore and accept the shifts and changes of transience actions of domesticity's poetic disarray through the reconfiguration of the 'bread board' into new shapes and contexts.

When domestic utensils are disrupted, re-contextualised ideas emerge. A phenomenological approach to making through drawing is used to investigate the bodily processes involved with being in, and making in, the kitchen. Drawing as a disruptive method of inquiry can inspire a systematic exploration of gestural response and reaction to the kitchen as a space and place, as well as to the embodied creating within it. The combination of the inclusive and sensory response of drawing as a performative action and the language of object functionality provides for a deeper comprehension of perceptions of the felt and seen.

Many artists have utilised the kitchen and its contents to display hidden truths: Martha Rosler's short film *Semiotics of the Kitchen* (1975) features silent acts of frustrated desires and oppression and Rosler presents her frustration with the kitchen utensils through performative gestural marks. *Homebound* (2000) by Mono Hatoum is part kitchen, part apparatus, which embeds pain through the drawn electrical wires, lines attached and tangled creating a physical active sensation within the open plan. Bobby Bakers *Drawing on a Mothers Experience, Daily Life Ltd* (1988) is a theatre of the domestic which navigates through a kitchen space as a bodily response to experience; the marks a residue of what has taken place. Finally, Louise Bourgeois' *La Femme Maison* (1946-

1947) series implicates the idea of part- objects, part- sculpture and symbolises many constraints and metaphors related to the home and mother through autobiographical narratives. These artists present the 'kitchen' as the heart of a home and as an arena for creative analysis of gendered and embodied experience.

To further this conversation, the paper will look at Tim Ingold's anthropological approach to mark-making, noting that "drawing is not the generation of image, it's the trace of a movement" (Ingold: 2007), and discuss how this may be applied to daily activities in the domestic arena. Alongside this I will consider John Berger's view that 'drawing is like a conversation with the thing drawn - likely to involve prolonged and total immersion. A line drawn is important not for what it records so much as what it leads you to see.' (Taussig Quoting: Berger, 2011: 22). *Drawing Difference: Connections Between Gender and Drawing*, co-authored by Marsha Meskimmon and Phil Sawdon, addresses 'how the performed/installed drawing provides the possibility of thinking critically about drawing as opening up form' (Meskimmon, Sawdon, 2016, 89). This will coincide with where a drawing leads to in terms of becoming subject and object through process and materiality.

The 'bread board' is used as a platform for preparation as well as a blank place to draw from and upon in this research project. The creating procedures will be documented in order to explicate an inclusive and sensory reaction to the 'bread board' through the performative act of drawing, with the intention of exposing layered conceptions of functionality in order to inform the production of sculpture. In order to develop symbolic significance, some acts of drawing and making will respond to rituals and memories that form from interactions between one another, objects, and surroundings, and where continuity is disturbed. The paper and accompanying works will refer to the research and embryonic practice of both my own and others' work pertaining to the process of drawing through the 'everyday' object of a 'breadboard.' Materiality, language, and playfulness dialects will re-form a mutual dualism by revisiting drawing as preparation, reworking, and repositioning of the 'every day.' The act of drawing frequently prompts the experience of a thing as a potential for creative production. By delivering this presentation and producing a body of work, I hope to add a chapter highlighting the drawing process and philosophical approaches to gestural actions of production through drawing. All of which are inspired by the Kitchen as a site to think, investigate, and generate stimulation for the body, self, and domestic pleasures through sculpture.

Baker, B. (2007) *Redeeming Features of Daily Life*, Ed by Michele Barrett. Routledge.

Berger, J. (2007) *Drawing*, Occasional Press

Ingold, T. (2007) *Lines: A Brief History*. New York: Routledge

Nixon, M (2005) *Fantastic Reality, Louise Bourgeois A Story of Modern Art*. The MIT Press.

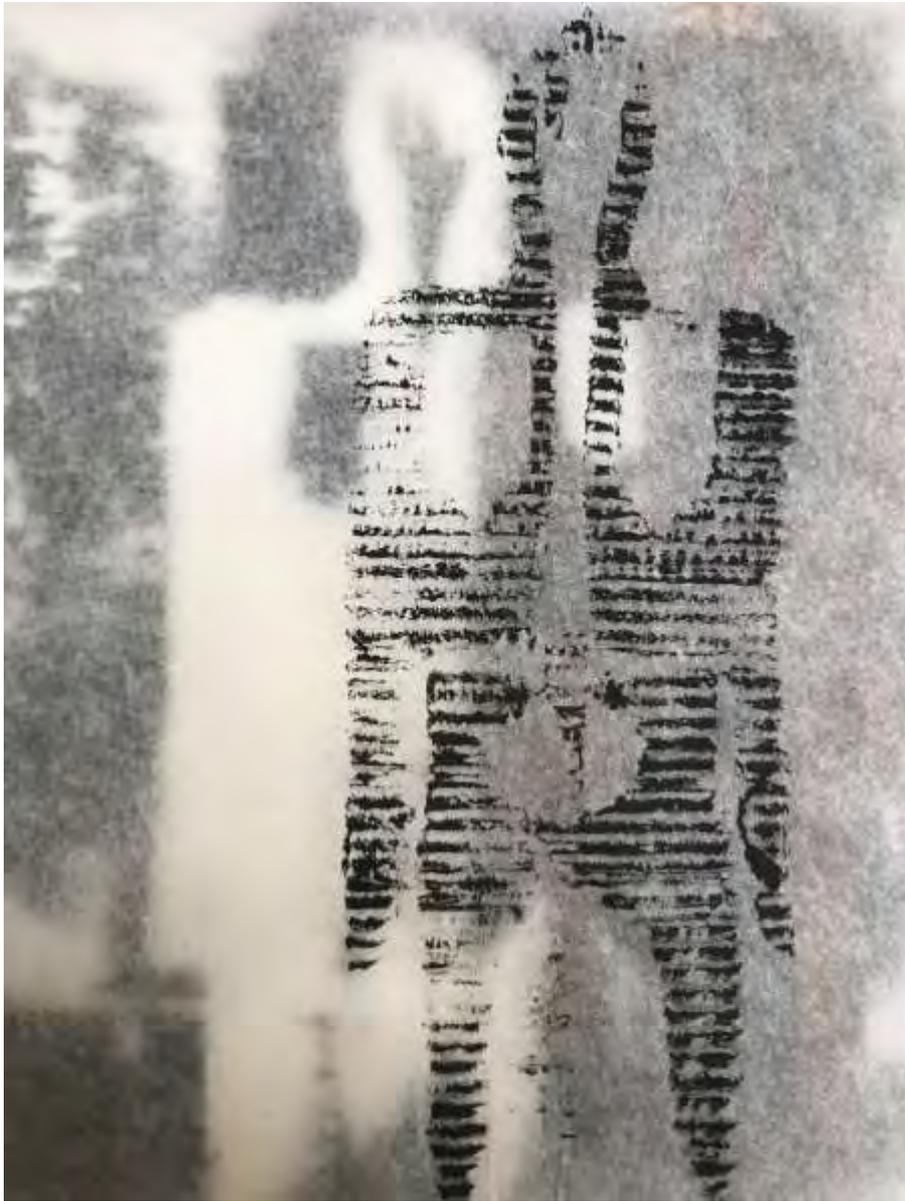
Meskimmon, M & Sawdon (2016) *Drawing Difference: Connections Between Gender and Drawing*. I B Tauris & Co Ltd London

Taussig, M (2011). *I Swear I Saw This: Drawings in The Fieldwork Notebooks, Namely My Own*. Chicago: University of Chicago Press

Van-Assche C, Wallis C (2016) *Mona Hatoum*, Tate Publishing



Mother Board, Bread Board Chair, cardboard and pen, 2022



Mother Board, Bread Board, double print with black Ink, 2022

Kristin Mojsiewicz – Edinburgh College of Art, University of Edinburgh

'Fugitive Fictions: the legenda'

Key words: memory, site, itinerary, map, substitution, borders

I position writing and drawing as part of a biomythography – a weaving together of myth, history, and biography in epic narrative; a translation and articulation of the self via the space of memory, and a site where meaning can be made. This locus takes in the site-writing of Jane Rendell, the spatial phatics of deCerteau, Minard's cartography, the map, the itinerary, the ariel view, the substitute and the 'substratum of disaster'. Rendell states that, the very act of telling the story may also be understood as a site where meaning is constructed" (Rendell, 2002). The 'active site' of my writing is a geographical place I spent years trying to locate - a point of origin with multiple possibilities in spelling variants, and therefore possible locations. For over 20 years I have attempted to understand it at a distance through art practice, archival research, history, literature and film. Through my own contextual writing and the creation of surrogate, filmic landscapes in Scotland I have laid siege to the idea of that specific place. It is the place my own family were exiled from and I have used it repeatedly as a way to interrogate the idea of mobile, 'fugitive' identities in contemporary art practice, and specifically moving image works. During the editing process for my doctoral multi-screen video work, I felt compelled to pause and map out everything I knew about the place and its history. The resulting *Legenda* is a large drawing, made (and re-made) as part of my doctoral process. This hand-drawn map is an amalgamation of the many maps I possess of this borderland area – in Polish, Russian, Belarusian, Ukrainian, Lithuanian, and German produced in different eras with different agendas. This much-disputed territory was routinely claimed by all the bordering countries or occupying forces. Knowing the landscape from multiple vantage points enables different kinds of expertise – agricultural, archaeological – as well as military advantages for travelling across, or embedding in, the landscape itself.

By possessing as much of this region as I could cartographically, I hoped to form a more intimate knowledge of this landscape of borderlands – contours, shrubs, swamps, and river basins. The drawing attempts to communicate all of my research on this elusive location, informed by historical novels, genealogical memoirs, and many different kinds of archival resources. In my visual research, anti-war films, documentation of atrocities, military aerial photography, the sketchbooks of First World War German soldiers, and amateur photography of existing architectural heritage have to stand in for the knowledge and experience that I could not have. Together these sources form the *legend* or *legenda* – the key to reading the map. The drawing operates between the two dominant modes of looking – the totalising, objective, virtual view of cartography and the lived experience of occupying fugitive, vague spatio-temporal borders. deCerteau describes this as the relationship between, "the itinerary (a discursive series of operations) and the map (a plane projection totalising observations), that is, between two symbolic and anthropological languages of space. Two poles of experience." (deCerteau, 1998). This movement between an itinerary – a landscape or journey full of more than can be tacitly acknowledged – to a grid map of data and co-ordinates, encompasses the dominant modes of description: acting and seeing.

deCerteau emphasises that the key or *legenda* denotes not only “*what is to be read* but also *what can be read*”, (deCerteau, 1988). This distinction is important and I use it to reflect on what it would mean to physically inhabit places we only psychologically inhabit (sometimes in nightmares), via Helene Cixous’ speculative question, “*Promised Pragues. You dream of going. You cannot go. What would happen if you went?*” (Hornstein, 2000). The re-casting or re-forming of places in memory or the imagination, is a process of continual excavation; the psychological landscape at the intersection of history, memory, and erasure. This is compounded at the porous edges of the borderlands where we might surmise that, “national and personal identities, informed by geographic place, are always fugitive and arbitrary” (Hornstein, 2000). Like physical borders, the territories of language, translation and meaning can also be transgressed. The *Legenda* drawing has more than 50 ‘lenses’ of text – the order in which they are read affects the reading of the work. There is however no hierarchy of authority in the text, and I liken this to what Ball describes as, “border writing: a strategy of translation rather than representation” (Ball, 1996).

Using a multi-dimensional example of 19th century military cartography, I propose that Charles Minard’s map of Napoleon’s Moscow Campaign reflects Calvino’s assertion that, “... every map presupposes the idea of narration, it is conceived as an itinerary. It is an Odyssey” (Bruno, 2002). Whereas *Legenda* attempts to open up the reading of an unknowable place - an act that is entwined with the emotional itinerary of that landscape, Bruno considers that, “... through narrative forms, cartography has redesigned the very space of the subject” (Bruno, 2002). The starting point for this drawing extends well-beyond the doctoral process, to an odyssey taken in the summer of 1939. The only documentation of this exists not as a map or itinerary, but a small group of tiny photographs. This attempt to find the same point of origin, the same name, is mirrored in my attempt 80 years later, and the disorientation of finally finding and visiting the location at the heart of this research. Through an itinerary constructed from the *Legenda* sources and these tiny images, I experienced the very real disorientation of being in a three-dimensional landscape that I only knew from two-dimensional, historic maps – what Chmielewska describes as vertigo – “...a surface condition of visibility, of transparency: not just looking through but a sense of falling through the surface...”. (Chmielewska, 2013). Returning to *Legenda* since my own itinerary in 2019, I want to attend to this vertiginous sense of how the topographical map meets the perceptual plane ...and where new meaning may be constructed.

Giuliana Bruno. *Atlas of Emotion: Journeys in Art, Architecture and Film*. (New York, Verso) (2002)

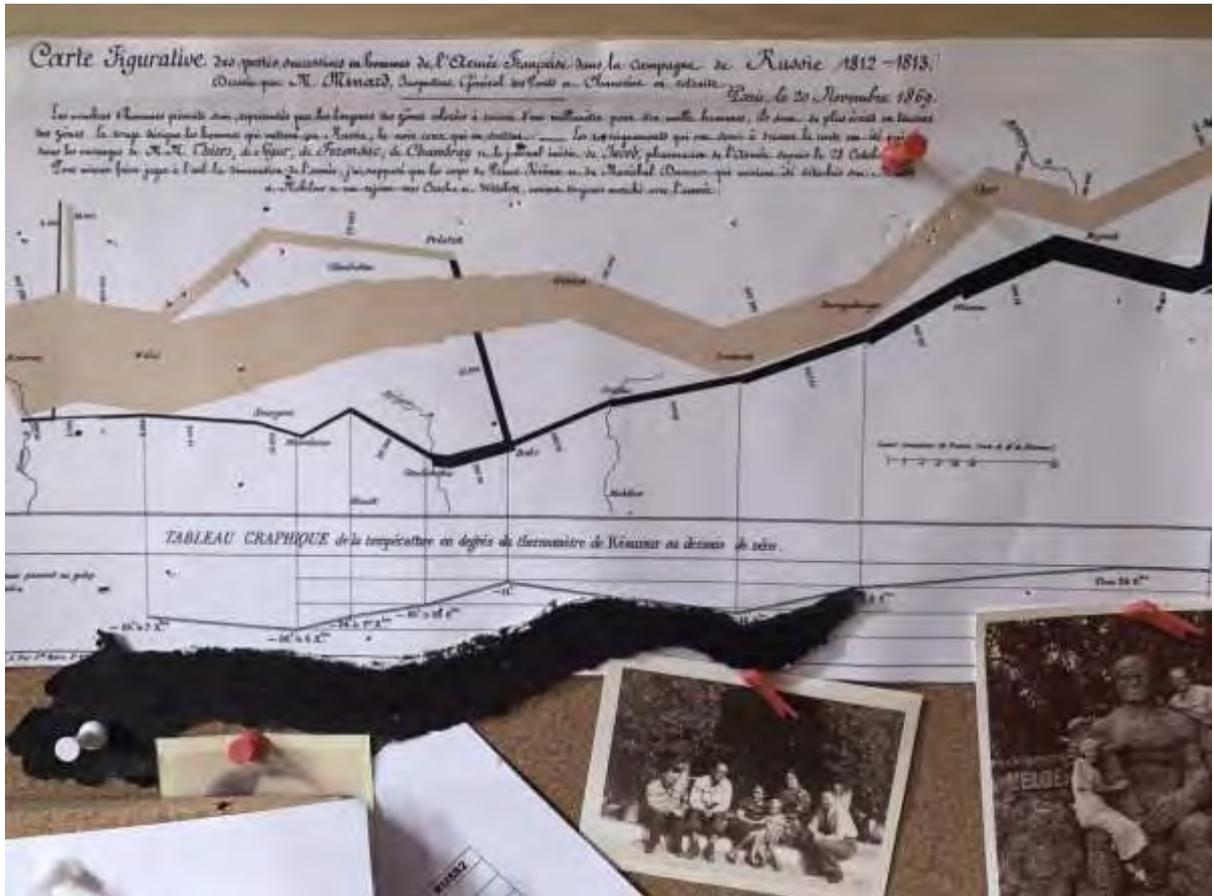
Anna Ball. *Writing in the Margins: Exploring the Borderland in the Work of Janet Frame and Jane Campion* (1996) eSharp 5, Summer. (2005)

Ella Chmielewska. *Vectors of Looking: Reflections On The Luftwaffe’s Aerial Survey of Warsaw; 1944*. In *Seeing From Above: The Aerial View in Visual Culture*. Edited by Mark Dorrian, Frederic Pousin. (London, I.B Tauris) (2013)

Michel deCerteau. *The Practices Of Everyday Life* (Berkeley, University of California Press) (1998)

Shelley Hornstein. *Fugitive Places* (2000). Art Journal. Vol 59, no 1. Spring (2001)

Jane Rendell. *Writing in the Place of Speaking*. In *Transmission: Speaking and Listening*. Edited by Sharon Kivland, Lesley Sanderson. Vol 1 (Sheffield, Sheffield Hallam University Press) (2002)



Fugitive Legenda, mixed media, 2022

Sevcan Ercan and Joe Graham – Istanbul Medeniyet University and Kadir Has University, Turkey

'Sleeping Buildings: Photogrammetry, Drawing and the Dami of Gökçeada'

Key words: drawing, photogrammetry, OOO, Imbros, Harman, ruins

The term *dami* refers to the summer houses of the Greek Rums on the Turkish island of Gökçeada. Found scattered across remote hilltops in various states of ruin and disrepair, these simple, stone-built dwellings once served as the yearly retreats of farming communities that raised livestock and cultivated land on this northern Aegean Island. Historically known as Imbros, Gökçeada was for centuries home to a majority Greek speaking population – the Rums of Anatolia. Since becoming part of the Turkish Republic after the collapse of the Ottoman Empire at the close of WW1 however, the population of the island slowly changed hands from Greek speaking Rums to settlers brought over from the Turkish mainland, with the last major exodus of Rums from the island occurring during the 1960s. Like the Rums of Imbros, the story of the dami on Gökçeada is one of slow removal over time. The little of them which visibly remains is strewn across the landscape, roofs gone, walls collapsed, gardens no more than traces in the soil. For practical purposes they are forgotten by the current inhabitants of the island, and – excepting the odd intrepid researcher pursuing Rum related studies – by most of those who live elsewhere. But with the gradual return migration of descendants from across the Rum diaspora to participate in festivals and other annual events hosted on the island, a question mark has appeared over the status of the dami. Do they simply mark the historic location of abandoned dwellings and dispersed populations, or are they already the location of something more substantial: sites which are merely sleeping, and which wait to be awakened and occupied once more?

The philosopher Graham Harman suggests that something like this scenario is possible. His object-oriented philosophy, otherwise known as Object-Oriented Ontology or OOO for short (Harman, 2017), posits the existence of objects which are currently withdrawn from active relations with other objects, but which nevertheless remain real and existent entities, ready to be woken at any time. Harman calls these entities 'dormant objects' (Harman, 2010, p. 132). As a class of understanding they fall within the general OOO conception of the *object*: namely, any entity that is neither synonymous with what it is made of, nor with the effects it creates. As a unified thing with discernible, yet changeable qualities, the object for OOO is held to be something *more* than the sum of both its parts and its effects, unable to be reduced to either. This means objects are mutually autonomous and withdrawn. Incapable of encountering one another directly, objects meet only indirectly, via a set of shifting, surface qualities which change in and over time. The process of philosophical reasoning underpinning OOO implies that relations between inanimate objects are no different in kind to those between sentient creatures: because all entities are fundamentally withdrawn from direct contact with one another, they are destined to meet only as a distortion, translation or caricature within the phenomenal realm. Although the term panpsychical can be applied to elements of this modern, Anthropocene-aware metaphysics, Harman demurs from direct comparison with the label. As he says, while 'panpsychists hold that all things have psyche as soon as they *exist* ...I claim that instead that they have psyche as soon as they *relate*. It is by no means

the case that existing and relating are one and the same' (Harman, 2010, p. 130. original italics). Yet by positing that some kinds of object can exist without actively relating to other objects, Harman is obliged to accept that they remain able to 'wake' and re-enter psychological relations with other objects when conditions become right for doing so.

Cut off from their historical function by the condition into which they have fallen, the remains of each dami appear to slumber peacefully within the sites they are found. As working buildings their relations with other objects are reduced, but not altogether expired – the litter of cut stone and broken tile continue to engage with all manner of creatures and plants, not to mention the weather. But treating each pile of remains as a dami (rather than a random collection of unrelated bits) allows us to consider what waking such entities would look like. Beginning with a sketching visit to Gökçeada, each location suggests their historical purpose. As summer retreats, or places of rest and relaxation for farming families, the dami 'worked' by acting as sites to escape *from* work. A veiled core is thus indicated, and with it the idea of playful aesthetics, or playful form, to consider alongside the mystical ontology so far outlined. Predicated on the idea of waking objects from dormancy, psyche can also mean communication: a level of interest directed towards each site based on its history, but with a focus on the new sets of relations this process entails, hence drawing – the art of making the invisible visible. Although contemporary manifestations put increased value on drawing as a 'revelatory practice' (Petherbridge, 2010, p. 432), as an embodied and analytical mode of enquiry long predicated on the 'point that moves' (Rawson, 1987, p. 15), drawing remains firmly embedded within the phenomenal sphere, but only by speaking confidently of things that lie elsewhere, and otherwise conceived. Marks made by the hand on, within or along a surface offer an inscrutable sense of access beyond the sensible precisely because the process of drawing proceeds obliquely. A drawn line resembling the figure of a bird is both indicative of what it *is* – a mark appearing on a surface – and what it is *not*: a literal member of the avian family tree. With this doubled understanding of drawing in mind, our task involves discovering new elements which concretely belong to each dami by calling them forth in a similar way.

In fieldwork terms, this proceeds as follows. First, we seek to obtain an accurate, detailed record of each site, then we look within the data to discover what other shapes, forms or figures each dami might suggest within the bounds of themselves. To achieve the first step, an array of digital images is captured by camera and by a commercial drone. These accurately record the topography of selected dami sites, and from which a series of photogrammetric models can be constructed. Photogrammetry describes the technology of using a series of detailed, high-resolution images to produce maps and 3D renderings of objects or environments. Much like observational drawing, in the context of architectural history this process involves recording, measuring, and interpreting both visual and remotely sensed data in order to uncover further understandings of whatever lies quiet, sleeping, or simply unobserved.

In the second step we interpret the data by isolating independent figures through drawing: seeking forms capable of being realised and reintegrated back into the site in some novel or surprising way. Opposite to the snap action of the camera lens, such elements are discovered gradually in the studio via a more traditional process of drawing: sitting with a Wacom tablet and stylus, noting visual cues and bringing certain areas to life

by highlighting in-between the various scan types deployed by the photogrammetry software. Belonging to no single data source, these forms emerge from the point cloud, but slowly, over time. Born from series of high-res images and the mathematics of vector lines, they suggest the blurry contours of new elements that can be produced and potentially returned to each site: part of the process of waking to which the project is geared. Drawing is thus deployed as a means of conversation with the dam. A way of obliquely relating to that which lies beyond all forms of direct access...but only on account it already exists and can therefore be found.

Harman, G. (2010). *Circus Philosophicus*. Winchester: Zero Books.

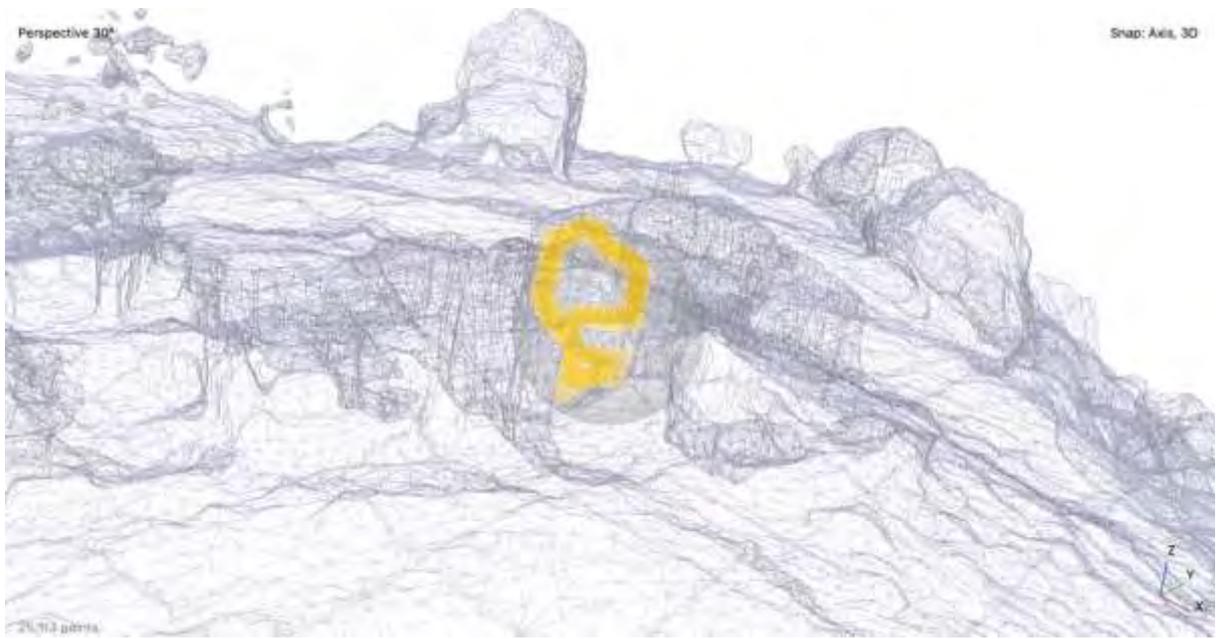
Harman, G. (2017). *Object Oriented Ontology: A New Theory of Everything*. London: Pelican Books.

Petherbridge, D. (2010). *The Primacy of Drawing*. New Haven: Yale University Press.

Rawson, P. (1987). *Drawing*. Philadelphia: University of Pennsylvania Press.



Dami Metashape tiled model, highlighted area, 2022



dami Metashape mesh, highlighted area, 2022

EXPANSE:

David Griffin – OCAD University, Toronto, Canada

‘Ut Pictura Poesis: Drawing into Space’

Key words: drawing, diagram, laser, spacetime, notation, reason

Starting in 2012 I began an oddly scaled drawing research project. The title of this still-developing series of three colossal drawings is “Ut Pictura Poesis: Drawing into Space.” Each of the three drawings proposed in the portfolio features Laser as a mark-making tool, inscribed on the geometry of space itself as the support. In this presentation I will describe the first two drawings in the series, one of which is ‘finished’ (not the right word, but it will have to do), while the other is beginning.

The first drawing has been presented elsewhere, most recently in 2016 through Project Anywhere, “a global exhibition program for art at the outermost limits of location-specificity,” run between Parsons School of Design and University of Melbourne (<http://www.projectanywhere.net/ut-pictura-poesis-drawing-into-space-david-griffin>). However, in this presentation for the *Drawing Conversations* conference, I will begin with a review of the first, but will emphasize the second in the series, describing its various challenges and exploring potential solutions.

I will recount the discursive paths taken through their uncannier aspects, including consultations with astronomers and a chance to do some mathematics. I will discuss the problem of their bizarre, non-retinal properties, and finally assess some existential questions about representation, location and duration, and simplicity vs. complexity in a diagrammatic context. I will also present attendees a renovated method for communicating experiences around these thorny images, in the form of a graphic novelised account of the project.

As a brief description of the drawings, the first in the series was activated (initiated, launched) in 2016, from the highlands of the Peruvian Andes. The drawing itself is a 1-second /300,000km burst of laser light, aimed at the sky -- specifically at Sagittarius A, the apparent centre of our own Milky Way galaxy. If our shallow understanding of cosmic things reflects at least some measure of truth, then during the one-second-plus-five-years of its existence this light-mark has already passed across approximately 50 trillion kilometers of space, a staggering number that simply resists comprehension, although we can talk about it all day.

It is an odd, monumental diagram in the spirit of Leonhard Euler’s graphic solution to the “Bridges of Königsberg” problem, though quite a bit more sprawling in its logic. For the next 24,000 years that single line will actually trace staggering distances over absurd time frames, but I hope for the 20 minutes of my presentation that conference attendees will see this simple node-link graphic taking on some rather perverse properties. It is, for example, a drawing that can be spoken about in multiple grammatical tenses simultaneously: it has traced, traces, will trace, or “would that it were tracing” the actual expanses between here and there. We can consider

its implications and qualities as a graphic gesture and an opportunity to collaborate beyond the walls of the artist's studio, but as it travels towards its ultimate target, we must recognize a beautiful futility built into its tracery, which reflects some measure of the general condition of representation.

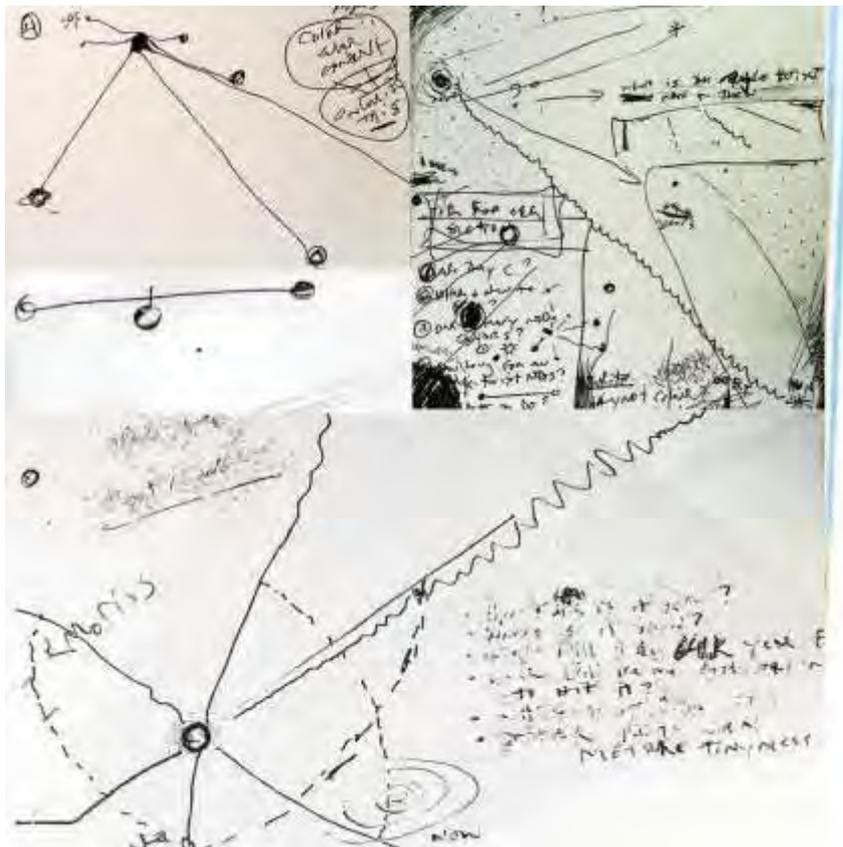
It is factually free of aesthetics insofar as it cannot be directly apprehended, not even in that moment of its inscription. It cannot be exchanged, nor exemplify or denote anything but some view of our own limitations. It certainly cannot speak for me, the one who made it! And, of course, it may be utterly wrong, which reveals the project as a mere phantasm of a worldview. Still, in the wake of the drawing, with all the problems that follow on the uncertainty at its heart (Where is it? Or better, *when* is it?), I developed a method for presentation and sharing the ideas that is grounded in traditions of graphic novels and comics. I will share these, and hope the drawing can have its effect, even as we imagine its unimaginable movement.

Whatever else may be said about it, these are the largest drawings ever made, and in the first part of my presentation, I will describe the events, dialogues, problems, and solutions that percolated through the tip of my pencil and fed-back through nearly endless conversations and consultations over the years of its development.

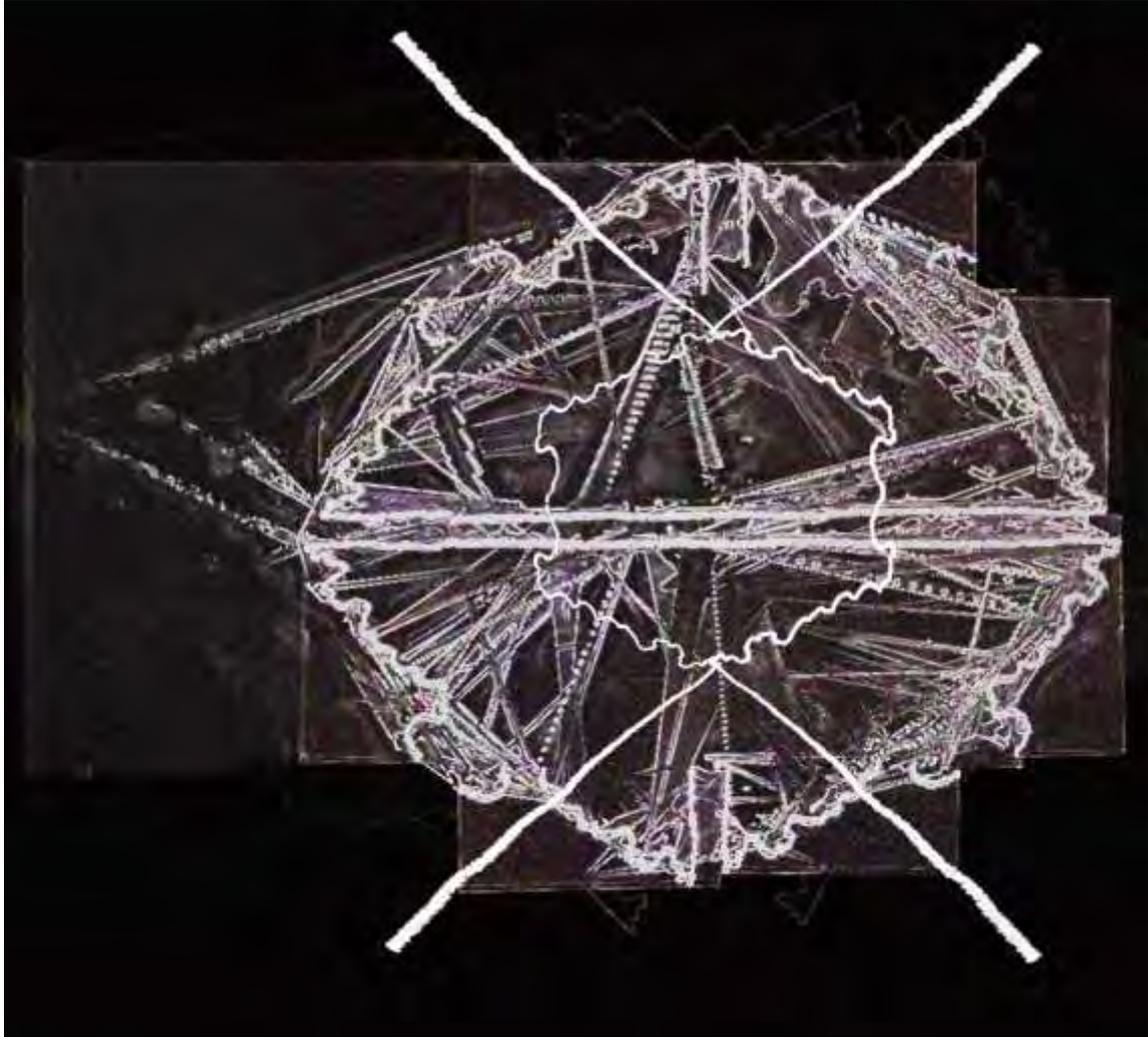
The final half of my presentation will describe the second drawing in the portfolio, which is currently finding its legs in a pandemic environment that has made so many things so much more difficult to achieve. When the time does come, this much smaller (briefer?) drawing will inscribe those vast networks between our small planet and the other planetary bodies in our local physical space, connecting us to those seven mythically charged bodies for periods of time computed from their relative distances.

This network drawing, using laser to mark-up our neighborhood will ultimately have the absurd property of around 10 billion linear kilometers of length, tied to about four hours of active drawing – an Eulerian metaphor that will allow us to extend our grasp to scales that are otherwise incomprehensible to our tiny, fleeting selves. Drawing with amplified light in this way, we might find occasion to pass our fingers through the beam as it leaves the barrel of the drawing tool, thereby carrying little bits of ourselves in its current (carbon, for instance), streaming towards, say Jupiter, allowing us to literally brush our hands against the planets.

As part of the programming for this symposium on drawing, I offer an account of these drawing projects that exploit the discursive nature of drawing, revealing peculiar difficulties in the notions of sites, location and time, and representation as the preoccupation of poets, artists, and cosmologists. I will describe an experience of collaboration and communication across earthbound disciplines and geography, as well as unknowable realities. As part of a conference-generated publication, I will happily contribute text and images from the presentation, including pages from the graphic-novel that presents the project overview and history.



'Ut Pictura', thumbnails, 2022



'Ut Pictura', 2022

Nikola Dicke – University of Osnabrueck, Germany

'Site-specific Drawing as embodied, situated and interactive practice'

Key words: drawing as embodied, situated, interactive practice, ecological cognition, material agency, actor-network theory, co-creation of meaning, connective aesthetics

Being both, a draughtswoman and a scientist, I'm exploring my own artistic performance site-specific live light drawing – for which I use unusual material and developed a unique technique: my drawing matter is not tangible as I draw with light. I scratch my drawings on site onto a soot-covered glass on an overhead projector. These miniatures become large-scaled, three-dimensional light-drawings that stimulate “seeing and thinking” (Pelz 2017: 7). Viewers can watch the drawing develop on the facade in real time, talk to me and to each other and experience the change of the surrounding space. This artistic research on atmospheres, history and places done by a special drawing method becomes the center of my scientific empirical research on the exact conduct of this interactive performance in its “natural organization” (Schegloff 1993: 101). The aim is to explore perception and drawing-production both as individual and coconstruction of meaning, (Goodwin 1998) taking into account the network of stimulus-, personality-, site- and situation-related aspects. (Jacobsen 2006)

The light drawing considered in this paper takes place in front of a larger audience on the façade of the CITEC building (Cluster of excellence for Cognitive Interaction Technology) at the University of Bielefeld, Germany. It is integrated into the evening-program for the Summer School on Adaptive Systems. This light drawing is a projected façade painting which covers the façade by means of images, text or numerical elements and emphasises architectural details such as a column in the lower part of the façade that bears the word "HELLO". The numbers One and Zero stretch across the brickwork and through the windows into the rooms. A lizard or crocodile is located next to a robot's face on the right. A human and a technoid hand strive towards each other. During the entire drawing-performance the artist and the observers are engaged in exploration, exploitation (Hill et al. 2015) and evaluation which they do individually as well as in joint actions.

I conducted a qualitative-empirical single-case study of two live drawing art performances, 20 min each. The empirical layers take account of the structural coupling (Luhmann 2017) of the individual perceptive system and the social interaction system. The sociological layer is analysed by methods based on the praxeological approach of Harold Garfinkel's ethnomethodology, further developed into the video based workplace studies by Christian Heath et al. (2010). Workplace studies analyse the sequentiality and simultaneity of multimodal interaction using an elaborated form of graphic transcription. The process of the co-construction of meaning gets identifiable through these graphic transcriptions. Individual perception is analysed by Eyetracking-analysis, which is based on the eye-mindhypothesis stating that our mind is engaged with items that attract our visual attention. The duration of fixations of interesting items is recognisably longer than that of uninteresting items. (Massaro et al. 2012) But eye-movement isn't always congruent with shift of cognitive attention, so further data is needed, (Schumacher 2012: 115f) gathered from recurrent think aloud-protocols by the recipients and the producer.

Artist and audience explore the spatial and narrative structure of the site-specific drawings. How they do this in detail will be demonstrated by using examples from the data material. The artist is simultaneously engaged in visual search and analysis (Wolfe 2018) and in the "chunking" (van Sommers 1984) of the drawing (e.g., how to draw a human hand and a robot hand), both of which are based on experiences from the procedural and the semantic memory. (Dicke 2021: 110) At the same time she interacts with the topographical and social space, reflects on the activities that took place and the topics discussed during the Summer School talks, which along with soot, glass, projection technology and tools, are her artistic material. This artistic material and its own "agency" (Malafouris 2013) and "affordance" (Gibson 1979: 129) make certain reactions of the artist necessary respectively impossible. Furthermore, the artist needs to develop a narrative (Herman 2009), and a "recipient design" (Sacks 1995) for the audience together with the site and the recipients (Latour 2007).

The decisive motivation of the recipients is to understand the drawing and the action of the artist, which they actively pursue and for which they use different strategies. In the case of the drawing-performance considered in this study understanding includes searching for and following the trace of light on the façade, recognition of the image components, grasping the chronology of the story or generally the depicted contexts and

the thematic point of the narration. The recipients are involved in perceptual analysis, the implicit and explicit integration of information (Pelowski 2017). In the process, viewers draw on their knowledge that they have only just acquired in the process of reception (bridging inference) or that they have already acquired in other situations (elaborative inference). (Grasser et al. 2001) The audience reflects on the artist's point of view and the artistic genre. The recipients work on understanding and evaluating the drawing individually (Leder et al. 2004) and in comparing their judgements and interpretations with each other, and co-creating meaning (Klemm 2003). The interpretative activities of the recipients include not only their perception, memory, interpretations, conclusions, comparisons and emotions, but also their gestures, sounds and movements. (Bertram 2018, Gallese 2018)

The perspectives of an ecological cognition, of interaction sociology, linguistics, and philosophical aesthetics are combined with a transdisciplinary approach as a visual artist. The multiperspective tool developed in this case study can unlock not only the individual cognitive processing and aesthetic experiences of the participants but also the "interactional achievement" (Schegloff 1982) of the entire performance situation, involving the artist, the recipients, the space and its history. In this context the phenomenon that my light-drawings are always conceived for a specific location, only function in that one spot and cannot be freely copied and carried to other locations, becomes clear. This proposed example shows the connective aesthetics proclaimed by artist and artcritique Suzi Gablik 30 years ago: "connective aesthetics [...] involve [...] a shift away from the myth of the hard-edged, autonomous individualist that has formed the artist's identity, particularly in modern times" (Gablik 1992: 2) and makes way for a utopia of collective art.



'Memories of the blind', Installation, 2018



Light drawing on CITEC, Installation, 2016

Greig Burgoyne – University for the Creative Arts

'Drawing the invisible in plain sight'

Key words: materiality, embodiment, concealment, paradox, clearing, memory

This proposal is a presentation about *Pier dig*. This is a durational drawing performance that took place on Portobello beach Edinburgh and was commissioned for the Arts Festival ArtwalkPorty.

The performance lasted 7 ¼ hours. It began with Burgoyne marking out an area of beach, relative to its original size 128 mtrs x 23 mtrs of a pier which once stood there, prior to it being washed away in a storm in the early part of the 1930's.

This presentation seeks to propose that drawing in its engagement and immersion with a site may be one in where the memory of the place and the memories to come following that engagement oscillates akin to an event of perpetual forming and unforming.

To unpack this work, is to acknowledge drawing as a phenomenological field uniting site, memory, and gesture. Further, drawing is an act of withdrawal, not application of mark, in this case between spade and sand. In the words of Jean-Luc Nancy 'drawing its mark from this withdrawing- The place that is estranged from all forms.'

To support this Burgoyne will explore key contexts including places being of elements and not productions of 'things' (Merleau-Ponty/Levinas), the concept of *clearing* as a means in which materials in this case energy and sand are absorbed in the making of the work (the drawing), as it discloses an ontology of site beyond the exteriority and aesthetic appearance (Heidegger). In doing so, an intersubjectivity may emerge where upon as Merleau-Ponty states 'the visible is pregnant with the invisible' and in contrast to the functionality of material (Heidegger) memory makes the past available to me for my future (Levinas).

In referencing these contexts, *pier dig* will align the knowledge we bring to a site, and the experience of that site as one in which we co-create a pre-reflective situation as we immerse in the rich transformation and apprehension of drawings' as a site of raw facticity. In this way indicative of what Levinas refers to as 'the living contradiction'(2015:142). This is to say we strive in our actions as -in drawing upon a site between two trajectories. One that is casual and operates in past, present, future mode, and the other being pre-reflective which is ahead of itself as an intention. As such in reverse i.e. Aligned to future, as such followed by present, then past.

Within this phenomenon of contraction and expansion, the performance began at low tide, and sees Burgoyne enters a subsequent battle to maintain the space drawn out, by moving the 'pier' up the beach to prevent the site from impending erasure. Both absurd and tragic, as he attempts to maintain the site within site, the ongoing relocating of the 'pier' ultimately concludes with Burgoyne unable to distinguish the sand /site he is moving, from the sand and locality it is upon.

This paper proposes to suggest the pier being drawn is ultimately concealed in plain sight and as such to draw 'place' is to evolve an interspace between past and future that is present through its dispersal, indeed as Levinas suggests this 'non representability is the surplus of the lived body over the representation of it.' (2015:43)

This presentation will aim to unpack the paradoxical nature of drawings rapport with site and memory. In this, actions and strategies of erasure are in fact the means to reveal the concealment inherent within the site as one set of assemblage unforms and another is open and fluid in that reterritorialization and forming. This will be to suggest that the unity of labour and freedom as conceptual frameworks are symptomatic of labour in which we make futures. In this way we establish home. But what kind of home is this? if indeed it is an autonomy that is ungraspable.

This is to say, drawing is less an advancement into space but could well be a repetitive act of incessant withdrawal and removal, through that intertwining of vision and movement. As such that which is removed, the marks left is a site, indicative of locating, that oscillates between the elemental, sensorial event and the thing it may be seeking to preserve that is in the process of been relocated.

In this way *Pier dig* is symptomatic of that being- in- its- self, between place and experience, akin to a habitation if temporal, akin to a duality of forming and unforming manifestation of memory. A visualisation of invisibility where proximity and physicality of distance is reversed, whereby what was at hand is now dispersed, while that drawings' dasein is now ever closer.

In conclusion *Pier dig* will aim to emphasise drawings rapport with history and site, as ultimately a dragging and pushing of space and matter in a convergence between 2 points. Displacement of the memory origination of a site, and the extending of that spatiality through drawing toward alternate horizons and destinies that are uncontainable: 'Drawing wants to show the truth, not what has appeared or its appearance, but of the coming into appearance... this is about showing what does not show itself. (2003:92)

In this it is paradoxical, where rules and process lead less to a greater unity of site and its history through drawing, but as shifting plates of sedimentation, revealing less their unity but indicative of the potential of separation instead.

Mensch. James.R (2015) *Levinas's existential analytic* Northwestern University Press Illinois

Nancy. Jean-Luc (2003) *The pleasure in drawing* Fordham University press New York



Pier Dig 1, 2020



Pier Dig 2, 2020



Pier Dig 3, 2020

Joana Pereira – Royal College of Art

‘Provisional Interventions: Shifting Drawing’

Key words: drawing, writing practice, history, narratives of place

This paper stems from my practice-led PhD project undertaken at the Royal College of Art: with the title *Mute Legacies: Silent Practices of Resilience*, the project addresses the way in which particular cultural, social and political contexts have impacted on the way artworks are produced. The paper will reference my own personal narrative and the history of my country, Portugal, since 1974, following 48 years of fascist dictatorship under the Estado Novo (‘New State’) regime of António de Oliveira Salazar and his successor, Marcelo Caetano. For it is precisely this cultural and political legacy that eventually comes to inform (demand) an art practice that tends toward a ‘poor’, minor, and provisional aesthetic. It will explore how different conceptions of drawing are reconfigured by notions and narratives of place. One aspect of this is to extend the implications of Roland Barthes’ theory, articulated in *The Neutral*, which differentiates ‘place’ from ‘space’, and offers new insights into *silence* as a fundamental tactic to escape control and categorisation, and in this way to consider drawing’s relationship with both writing and the performative. In writing about his weariness in relation to the demand to take an affirmative position, Roland Barthes mentions his desire to ‘float’, ‘to live in one space without tying oneself to a place’.¹ Barthes is not claiming a position here: he wants instead to be able to situate himself between different positions – or, rather, he wants to be able to move between positions. Fundamentally, he wants to circulate, ‘to shift places’. The Neutral is ‘fugitive’ and its only aspiration is the ‘suspension ‘of orders, laws, summons, arrogances, terrorisms, puttings on notice, the will-to-possess.’² Hence, I argue for a fluctuation and a rhythm that can be found in both writing and drawing.

My claim is that – in its inherent capacity to intersect different territories, often occupying a hybrid space within contemporary art practice – drawing relates to non-authoritarian or non-arrogant modes of making/thinking, being closer to notions of attention and listening. I want to emphasise the shifting and democratic nature of drawing. Very few requirements are needed to make a drawing; as such, of all the art forms drawing (like writing) is among the most economical. This economy of means also evidences the accessibility and immediacy with which a drawing is made. A second aim is to demonstrate the way in which (making) drawings can in fact – paradoxically – have something to do with not-making: rehearsal, preparation, preposition, interval, hesitation. This allows me to think of drawing as a transitional space, as being a space between thinking and making, knowing and not-knowing, listening and speaking. Perhaps an equivalent of this would be a note folded inside my pocket or attached to my studio wall. Indeed, like a note, in its fluctuation drawing has a value in itself that is distinct from commodity. I am, therefore, interested in drawings which seem to be always in the process of transformation. This also seems to suggest that, in its slightness, its thinness and often silent presence, drawing occupies very little or no *space* at all.

This idea (the making of drawing as not-making) also relates to the immaterial and provisional nature of many of these processes, bringing to light a series of questions around time, duration, movement, and embodiment

which are important in thinking about the production and reception of drawings. Moreover, the emphasis on not-making draws the discussion away from the issue of medium-specificity towards political questions of *place*, and reinforces the potentiality of drawing to ask important questions about value and power. Hence, *place* here not only refers to the site where the drawing takes place (or is made). To examine the relationship of drawing with place (sites of history and narrative) implies a discussion that goes far beyond issues of sitespecificity and the ephemeral. Because *place* also involves the site one inhabits, place as the site of origin; the artist as an insider, and as an individual who is part of a community. Thus, besides discussing my own art practice, that has been shaped by a very particular legacy, I will touch on the work of other artists whose practice either draws inspiration from their own origins, and their history as marked by authoritarian and dominant narratives, or is marked by personal experiences, emotional bonds that in one way or another involve a reflection on history and memory. I will consider works by Hélio Oiticica, Francis Alÿs and Carlos Bunga, all of which are characterised by the use of discarded, affordable, unstable and impermanent materials, and where less conventional drawing tools and methods are adopted in order to accentuate the dynamics between questions around methodologies and the question of *place*. My argument is that the perceptions we have about ourselves, how we position ourselves (and others) and the different socio-cultural contexts in which we

operate have important implications for our practices. Perhaps this is why Portuguese artist Carlos Bunga puts 'home' and 'nomadism' together: for him the provisional becomes a matter of survival, of necessity: an ethical question.

The point I want to make is that practices and methods are not just (aesthetic and technical) choices. Sometimes the tools we use are a complex combination of what we look for, what we find, and what is given to us (or is accessible to us). We can nonetheless choose to question the places we inhabit and the limitations imposed upon us. To dare to challenge and cross these boundaries and divisions is still, I believe, a fundamental task of the arts. This also implies a commitment to the idea that the practice of drawing associated equated with the absence of rigid artistic processes and principles allows the artist to adopt a position that is essentially flexible. It offers the artist the opportunity to engage with alternative forms of making that resist/contest arrogance and dominance. To use Roland Barthes's words, in its 'fluidity' the shifting nature of drawing will suspend 'the will-to-possess'.



'You see as you move and you move as you see', installation, 2020



'You see as you move and you move as you see', installation, 2020

VISCERAL:

Anna Fairchild – University of Bedfordshire

'Brutal (Light) Foraging'

Key words: Brutalist, cartography, contingent, unfolding, forage, temporal

Brutal Foraging investigates how a temporal, thinking backwards methodology in an expanded field of drawing-with-light, can create a 'mapping' continuum. The paper proposes a shift using a non-representational approach to problematise histories and narratives within Luton as an overlooked urban site. Engaging with my term 'psychogeographic foraging' of decaying Brutalist, postmodern architecture within Luton, the paper will expound the process through examples of an unfolding methodology applied to *Brutal-Lab* at Departure Lounge Gallery, 2022. This 'laboratory' presented a work cycle of photograms as an expanded field of drawing, proposing a "...shift from ontology...to ontogenesis...from (secure) representation to (unfolding) practice." (Kitchin & Dodge, 2007, 5). Looking afresh at overlooked urban architectural fragments through new drawn cartography, which Kitchin and Dodge view to necessarily include art, the spatial, gestural, unfolding and reimagining how sites can be mapped differently than they are represented to us.

I will present a playing-with, imaginative 'foraging' of site to examine overlooked architectural elements with the potential to disrupt an imaged-mediated view within the canon of Brutalist architecture in Luton, and how this may provide a fresh cartographic epistemology within a site's history and narrative. Brutalism, not limited to the 1950-70s canon, but ever evolving, emerging through post war austerity and 'brut' expression through material, with "...intention to have structure exposed entirely..." (Smithson P & A, 1955) developing Le Corbusier's 1938 ideas to, "...make beauty by contrast...between crudity and finesse...precision and accident." Taking Brutalism as a starting point; having potential as contingent, evolving and relational, "...an evolutionary not revolutionary movement." (Joedicke, 1969)

I will aim to describe the coalescence of John Berger's, "... three distinct ways in which drawings can function," (2005, 46), aiming to show how my 'thinking backwards' methodology applied to photogram drawings, may offer new insights into the history of a site. More importantly how my field of drawing, which imagines more than it accepts, can explore ontogenic, relational interaction with familiar urban sites. *Brutal-Lab* at Departure Lounge Gallery, 2022, took the Situationist International *derive* technique of rapid passage through urban spaces to notice and problematise *spectacle* and capture overlooked Brutalist architectural fragments by smart phone. Using a data *derive* applied to Google maps search; refuse first answer; search nearby, find elsewhere; following what, "... emerges through and with technology," what Thatcher & Dalton maintain that the data, "...must be contested through and with its technicity." (2017, ch.8, 137).

Beginning with the photograph of the Luton Mall façade, I return to the studio to measure and draw my temporal feeling of the form. I recall looking up at the sky past the Arndale façade; how was this three-dimensional form

'woven'? (Berger's first distinct way drawing functions; a way to study the visible) I pass the fingers of my right hand through those of my left hand to feel the weave of the form. I clench and grip together; knuckles protrude yellow through bluish pink skin. The flat measured proportions of the flat drawn plan start unfolding and I understand the weave becoming through my fingers. I draw this out, cutting flat sections, rotating and weaving every second identical strip of foamboard by 180 degrees mirroring my clenched woven fingers (Berger's second distinct function of drawing to communicate ideas and third function incorporating the use of memory (of the façade). I stop to photograph the emergent forms.

It is in the noticing of the overlooked and how cartographic practice, '...recasting cartography as a broad set of spatial practices, including gestural and performative...' (Kitchin & Dodge, 2007, 7) where I maintain embodied 'thinking backwards can start to re-draw new relationships with a site's history. The façade appears no longer part of the canon of Brutal spectacle; the disregarded 'back-side' of a shopping centre; but a new set of emergent forms, fragments temporally connected to site and embodied thinking.

The photographs, then printed digitally on paper as negatives, are used to produce photogram 'drawings with light'. Here an unfolding cartography of the contingent relationship with site emerges in the 'drawings'; a fresh threedimensionality. By 'drawings' I mean that the light and tones are allowed and obscured by the ink and paper fibre through the inverted negatives. Nuances of line, tone and texture are accentuated/changed through process.

The etymology of the word, 'photogram' is important. Coined by Laszlo Moholy-Nagy (1925) as the artistic equivalent of the X-ray, allowing us to see structure, form and depth inside opaque things; new understanding of apparently fixed/solid objects. The photograms resonate with, as Moholy-Nagy says, '...it allows us to capture the patterned interplay of light...without the recourse to any apparatus.' It is at this interplay or intersection of emerging knowledge where I would maintain that the temporal process of each photogram; the nuances of timing, enlarger, spread of the light, use of my hands (shadows and fingerprints appearing in the photograms), potentially allow all three of Berger's distinct functions to be fused in an embodied operation of drawing, where new ontogenic mapping, unfolding practice and new knowledge of site may occur. These 'light drawings' were split into sections, processed on 8x10 inch photographic paper, stitched together and unfolded as hangings; cartographically re-imagining in opposition to the, '...purely technical...' to disrupt what Kitchin and Dodge see as the '...ontological security the map still enjoys...' (2007,4).

The *Brutal-Lab* work cycle aimed to problematise and *re-present* rather than *represent* the organic/inorganic urban 'stuff' of Luton as a site to think radically, as Thatcher and Dalton observe using the starting point of a *derive*, "...to understand urban psycho-geography: the structure of cities in their continuities of ambience, nexuses, connections and barriers." This resonates with what Debra Shaw talks about as an oppositional position, which aims to challenge the '...exclusionary practices that have produced the human as a category and object of study' (2017, p10) as a way to draw a re-examination of architecture of urban sites and relationships between the animate/inanimate stuff of them.

Atlas of Brutalist Architecture, Edited by Emma Barton, Phaidon, 2020 UK

Bennett, J, Vibrant Matter; a political ecology of things, 2010, UK

Berger, J, Berger on Drawing, 2005 UK

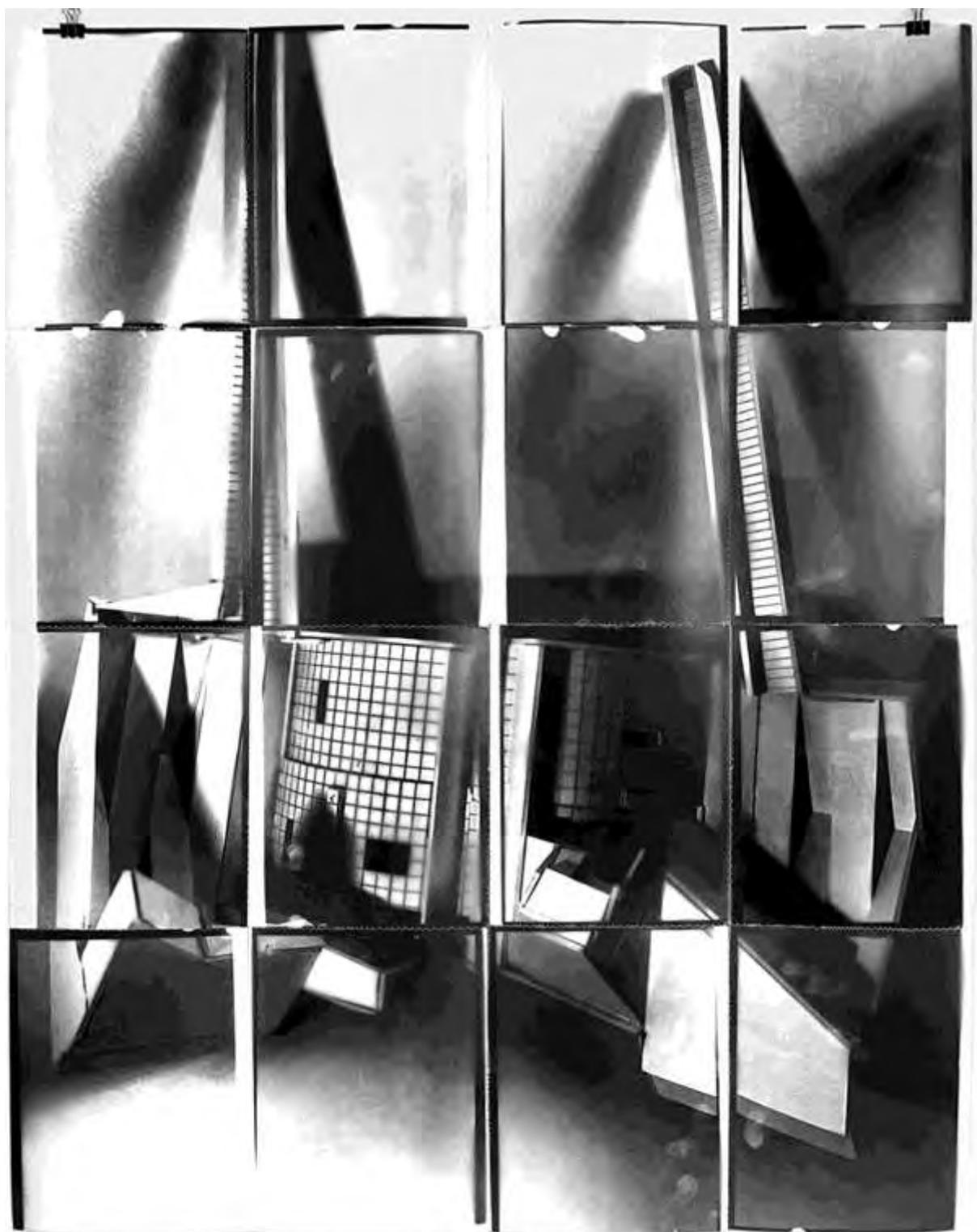
Kitchin, R & Dodge, M, Rethinking Maps, 2007 UK

Shaw, D, Posthuman Urbanism; Mapping Bodies in Contemporary City

Space, 2017 UK

Thatcher, J & Dalton, M, Data Derives: Confronting Digital Information as

Spectacle, 2017 UK



'Brutal-Lab Stitched Continuum 4', 2022, Photogram, 81x101cm



Luton old Arndale centre facade, 2021

Clare Smith – Independent

'DRAWN WITH THE CAMERA: Watercress and Daffodils (A portrait of Russell Gardens)'

Key words: history, site, movement, stories, public, private, drawing, trace, gardening, architecture, camera

In this paper I address the question asked by Grimshaw and Ravetz, within the context of anthropology of whether the camera can be a tool for drawing rather than collecting or recording data. I set out the process of making my film, *Watercress and Daffodils*, about Russell Gardens in Dover. The film is a portrait of the Gardens, now public but once part of Kearsney Court Park & Gardens. The private Kearsney Court Gardens are attached to a set of 7 houses (Kearsney Court) while the former kitchen garden belongs to a separate, privately-owned house.

The key themes that emerged while making the film were the boundary between public and private, the contingency of the architectural plans for the house and garden, the layered personal and public histories of the Gardens and the practice of gardening.

I made the film without a preconceived narrative, aiming to bring together, into the filmic space, these now separate private and public spaces. I gathered material that was in a sense already there, working in a way that is perhaps akin to Kentridge's idea of fortuna. I allowed a story to develop through conversation so that the film became a space for encounter and the building of relationships and filming, rather than a way of knowing, was more a process of finding out. The final shape of the film was determined only during the edit.

With the exception of the narrator reading from Mawson's *The art and craft of garden making*, the viewer never sees who is talking.

We hear the disembodied voices of an academic, a former gardener, two architects in conversation. A Dover resident reminisces, a child speaks of adventures; we hear about the Gardens' history and geometry; the owners of the former kitchen gardens tell us how they are now a space for nature and wildlife and we hear a personal story of closure, unearthing and revelation, reflecting the laying bare of the Gardens while as they were being restored.

I collected the footage using a digital SLR, setting up 'traditional' shots to capture a particular viewpoint and placing it on the ground to capture whatever the camera itself "saw".

I also used two go-pros – one attached to my hand and one to my ankle. The go-pro camera becomes an extension of my body, recording my movements through the Gardens. The film itself becomes "a journey ... carrying the imprint of subjectivities brought together and created through the encounter". The stories gathered along the journey become entwined in the trace recorded by the embodied camera. As in 'analogue' drawing, the body is involved in the production of the film as trace, following Ingold's understanding of drawing as a "linear movement that leaves an impression or trace of one kind or another." and Grimshaw and Ravetz's concept of film as "traces of an embodied camera drawn into the world".

In his Tate Paper, Ed Krčma explores the impact of digital technology on our conception of drawing and understands both film and drawing as “indexical traces” of a moment in time. As he points out: “The involvement of the body in drawing is still a key concept in discussions around the definition of drawing and moreover “The involvement of the body in the production of drawings ... implies a responsive relationship with conscious intentions or unconscious processes of the artist.”

The nature of the filming process allowed the key themes to emerge rather than be fixed in advance. These themes are explored by the contributors to the book I produced and edited to accompany the film. Karen Jones writes about the intangible or historical value of parks and why they matter, while Charles Holland posits that Mawson’s design for the gardens suggests he was anticipating a much more ambitious and civic scale for his domestic designs, a world of publicly-funded post-war urbanism yet to come. Richard Taylor talks of corporeal experience and the boundary between public and private, the porous nature of which is perfectly exemplified by parks and gardens and the emotional narratives they evoke. In her contribution Louisa Love talks of “the garden as a symbolic space of labour and management as much as love, freedom and growth”.

The personal story I refer to above is that told by one of the residents of Kearsney Court who was preparing to move nearer to her daughter after the loss of her husband. I was nearing the point of beginning the final edit when she chose to reveal the story of the loss of her other daughter to cancer – wanting to make this private story public through the medium of the film. She dealt with this loss in part through caring for her garden, nurturing it but also accepting that sometimes one must let things be. The garden thus had a restorative nature, the power to mend at a time when Russell Gardens was being restored to some notion of an “original condition” but that is frankly impossible, given the changes that gardens inevitably undergo over time: what happens really is that the “past” accommodates the present.

To conclude, the SLR was given its own agency and used as a tool for observation while the go-pro cameras were used as embodied tools for drawing: recording the trace of my physical movements through the Gardens. The process of making the film was one of drawing out stories and simultaneously being drawn into those stories together with a dose of imagination and improvisation.



Russell Gardens, 2020



Russell Gardens, 2020

Maurice Moore – University of California-Davis, US

'Performance Drawing: Findin Dat Verve of De Line'

Key words: practice as research, performance drawing, Black Speculative Fiction, Afrofuturism, African-American, Vernacular English

"Drawing: Findin Dat Verve of DeLine", is a hybrid piece, part critical essay and part Black Speculative Fiction(BSF). This a creative articulation questions mark making and citations both in theory, practice, and materials, but also, considers what happens if we let marks be themselves?

I have created a hybrid drawing/critical essay where I utilize Practice as Research to create Black Blackty Blk mark making using insights gleaned from the likes of John Berger's text "Berger on Drawing," John Cage's 4'33" piece involving ambient sound, and Stefano Harney's & Fred Moten's text discussion of "The Under commons: Fugitive Planning & Black Study," plus documenters Jenny Levington's Paris is Burning & Cheryl Dunye. The Watermelon Woman contributions to New Queer Cinema they all expand aesthetics in both practice and in theory. Therefore, through critical reflection it is evident that Berger, Cage, Harney, and Moten all want people to understand these sounds and doings are music and/or drawing as well. Moreover, works such as these are meant to challenge our expectations and/or assumptions of how art/music/the creative are supposed to function. Where Dunye's & Levington's work fit into this drawing research involving questing expectations and/or assumptions around mark making. Both documentaries one based in fictional citations and the other non-fictional citations both function as records which provide evidence, links, traditions, expressions, rituals, aesthetics, marks that still give a number of Black queer folk's glimpses into communities that not only creatively supported each other, but also these films serve as a record/citation that helps fight the violence brought on by the erasure and whitewashing Black queer folk still face in the 21st century.

First, Dunye work utilizes what I call the Cheryl Dunye Effect, demonstrates that the citation can also function at least in part as fictional citations where BIQPOC creatives such as Dunye used in her film/faux documentary. The Watermelon Woman. I argue that the fictional citations Dunye uses in her film are not about lying to people. But because Dunye is part to the African and African Diaspora (AAD) coupled with the erasure queer Black Queer folks experience both inside and outside of our communities and society. These factors lead many diasporic folks to not know or be able to articulate the connections, traditions, hystories, and relationships to their BIQPOC ancestors to the standards and expectations set in many academic institutions. Second, in Levington's documentary Paris is Burning, a Black queer person could read as a citation/record that our Black & Latinx queer ancestors used to pass on the wealth of knowledge and/or aesthetics through performance i.e., the dances, the sites such as drag balls, reading & throwing shade, queer houses, Family structures the House Mothers & the Fathers. Therefore, Dunye's fictional citations in the film i.e., the staged photographs, mock interviews with the films subject, her characters comedic ventures in archives, and testimonies I would argue function/mirror in many of the same ways the ancestors in Jenny Levington non-fictional documentary Paris is Burning does. Where Cheryl Dunye's works look to the past to find the marks and/or wealth our ancestors

bequeath; this hybrid piece I am choosing to, and this is my research with Black Speculative fiction i.e., Afrofuturism, Afropecisiem, and Afro bubblegum come in to play; instead of looking to commune with the ancestors of the past, This work looks to the future to locate, connect and maybe the bequeathing of marks/wealth even if the marks/citations are fictional, could my marks and/or drawings continue the cycle of bequeathing for our future decedents too.

"The six images that appear in this piece were originally titled "Flying Africans", "Sissy Dat Walk", "Body Euphoria (Feat. Trans Is Beautiful, Big Boi Energy," "House of Crip Camp (Feat. Oh, everybody Oh, everybody Everybody Oh, everybody Oh, everybody)," "I Got Soul," and Gay Nikkas at Sunset (feat. Landscapes) were completed between 2015 through 2022. Five of these images "Flying Africans", "Sissy Dat Walk", "Body Euphoria (Feat. Trans Is Beautiful, Big Boi Energy," "House of Crip Camp (Feat. Oh, everybody Oh, everybody Everybody Oh, everybody Oh, everybody)," were part of my "Bad Paper" series and "Drawing Wit Light" experimental films i.e. Gay Nikkas at Sunset (feat. Landscapes) is when I question of the role digital, analogue, and ephemeral materials play in relation to queer and/or racialized figures being rendered in an artist's process. The "I Got Soul" image comes from my performance "Drawing While Black" Performance which I have been performing since 2017. During this performance I blindfold myself for long periods of time while listening to music as I draw. My whole Black body, and not just my hands, manipulates the media and materials. Therefore, my whole Black body becomes/functions as site, that moves not simply across a two-dimensional surface, but through it and space as well. Drawing on tradition of Black and queer performance has broadened my theoretical understanding of what it means to reconstruct, and simultaneously deconstruct my Blackness and my sexuality. The two-dimensional renderings or visual leftovers if you will; are the end result from this 4D performance. All in all, these works led to the meshing of the texted-based works with visual works into the realm of speculative fiction(s). In an attempt to sample and/or remix these works by applying my research from Black Music, Performance Studies, African and African American Diaspora Studies, and Queer of Colour critique to start creating hybrid pieces such as "*Raheem's Dance*."

Lastly, on remixing/sampling of my past works. To reiterate, a version of the piece above titled "Raheem's Dance" and the image "Flying Africans" was published in HIVES Buzz-Zine Vol 1 Human Animal Relations in 2020;also, the "I Got Soul!" image appears in Unlikely Stories Mark Vandin an essay, I wrote "Drawing While Black Revisited: Reflections of an Academic Snap! Queen." My inclusion of these works here is taken from Black and Latin music aesthetics. Through a process rap artists use in remixing/sampling music and/or sounds. I also attempt to sample my past works to create new and more complex lines and/or drawings be they 2D, 3D, 4D, and text-based works. All in all, with this hybrid piece, I am drawing with vocabularies African-American Vernacular/Gesture English, sources, bibliographies, script form, image descriptions, remixing past drawings, collaging visuals/texts, and incorporating films to create these new experimental marks. Marks that synthesize different dialects of innovative visual/text languages.



'Body Euphoria (Feat. Trans Is Beautiful, Big Boi Energy)', Ink on Paper, 19in x 24in, 2021.



Still from - "The Haus of Raheem (Raheem's Dance)," Directed by Digital Bottomground, 2:22 min, 2264.

Claire Anscomb – University of Liverpool

'Drawing Attention: Engaging with Sites of History in a Visually Selective Mode'

Key words: representation, public-facing sculpture, attention, selective realism

I will discuss my experiments with drawing, in a mode I term “selective realism”, to engage with narratives arising from public-facing site-specific sculpture. I will focus on a drawing I made in response to the Palais Garnier, a Parisian opera house which exemplifies the opulent Napoleon III style of architecture and decorative arts. Adorning the mid-19th century façade are numerous figures created by sculptors including Jean-Baptiste Claude Eugène Guillaume and Jean-Baptiste Carpeaux. Both these sculptors contributed multi-figure group allegories, including *Instrumental Music* and *The Dance* respectively, to decorate the building and celebrate the arts the site was dedicated to.

Instrumental Music demonstrated neoclassical ideals in its rendering of a stoic winged male, with a lute, flanked from below by two women, on the left playing a wind instrument and on the right a violin. *The Dance*, however, did not conform to the academicism of the time, with a naturalistic display of a group of nude young women uninhibitedly dancing around a naked, smiling young man with a tambourine. The depiction of unrestrained overtly sensuous women caused outrage, which was materialised when ink was thrown over the sculpture in 1869. Despite their different aesthetic approaches, the message is clear in both sculptures: women play second fiddle. Even in the depiction of women dancing, liberated from the restraint society of that time demanded of them, their actions still gravitate around, and defer to, a male figure.

The objectifying representation of women that tends to dominate public-facing sculpture is increasingly gaining attention. As a number of campaign groups have highlighted (for example, The Public Statues and Sculptures Association and Statues for Equality), of the public sculptures of women, very few tend to be named, representatives of real women. Likewise, the Palais Garnier façade is littered with portrait busts of famous male contributors to the musical and dramatic arts, while the women who feature are nameless allegories.

Can drawing productively engage with this history of representation and make us aware of the sites around us that perpetuate male-centric lone genius narratives through public-facing sculpture? I propose that drawing is uniquely positioned to do so due to the fact that through the action of drawing, which is frequently thought of in terms of a trace (Harty 2012) or, more precisely, ‘richly embodied mark-making’ that traces ‘a path congruent with the resulting marks’ (Lopes 2016, 84), the image-maker can be selective of the features of a real subject to abstract and present information from. This additive process of interpretive, potentially formally-diverse, mark-making differs, for example, from controlling the registration of light on photosensitive surfaces or editing photographs to remove certain features.

Visual selection has been used to different ends, as practices of drawing in science demonstrate. According to the Daston-Galison-Topper hypothesis, drawing in the service of science is performed using the knowledge and judgment of scientists to represent types – for example, naturalists used conventions for ‘the idealized portrayal

of generic “types,” which involved depicting the roots, leaves, flowers, and fruit of a plant all in a single image’ (Moser 2014, 63) - while machine imaging technologies are used to depict particulars, which ‘must be represented objectively’ (Lopes 2009, 15-16). Nevertheless, in domains such as lithic illustration, the image-maker is selective but to depict particulars rather than types (see also: Anderson 2017). The epistemic virtue of such works, which involve interpretation and non-conceptual drawing, is that ‘by expressing a reading, they aid us to see what would otherwise be missed, but they convey enough additional information in a format that allows us to recognize alternative readings.’ (Lopes 2009, 22) To productively engage with the issues identified in relation to the representations of women in public-facing sculpture, I sought to emulate such epistemic virtue by drawing in a mode of “selective realism”.

To do so, based upon historic architectural drawings and contemporary photographs of the site, I depicted a section of the Palais Garnier façade using bold outlines to depict some of the key architectural details. Given their different aesthetic approaches, yet similar placement of nameless women, I brought *The Dance* and *Instrumental Music* closer together to depict them on either side of one of the buildings arches. I depicted the male figures with faint, delicate marks to suggest more details, but reserved the most detailed, tonal mark-making for the female figures. This emphasised the temporal dimensions of the site. The sculpted women have visibly been subject to the ravages of age: they have come through time to us. The clean, orderly lines of the setting in which they are embedded however, evoke a different kind of temporality. The pared-back, stylistic renderings of the architectural structure on creased, fragile drafting paper evokes the design origins of the site. These tensions stress the intentional nature of these representations – the placing of women in society was actively crafted and reflected in these works – and how these residues are still with us today.

I suggest that by providing different degrees of detail, this mode of drawing also invites us to refocus our attention. To look again at the buildings that surround us and reassess where women are placed in these schemes, and how these often-unnoticed details may have played a subtle role in influencing and shaping our narratives about the roles of women in society. By blending these different styles of depiction then, a critical reading of the site can be expressed but viewers are also asked to consider how the information provided might relate to the sites around them.

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'2nd Fiddle', 2022



'2nd Fiddle (detail)', 2022