Unique graduate organised drawing event. This event responds to the increasing proportion of artists in the South West working in performative drawing practices, gathering a delegation at a vital time to acknowledge and interrogate this movement and discuss ideas around the future of drawing practice.

ABSTRACTS AND BIOGRAPHIES

KEYNOTE

Dr Janette Kerr, RSA Hon, PPRWA
Artist and Visiting Research Fellow in Fine Art, UWE

I draw because........

A consideration of the fluid relationship between drawing and the phenomenological experience of place/landscape in terms of action and process. What does my act of drawing bring to my own understanding of a place I encounter? What is the experience and relationship between maker and spectator?

An established artist, Janette Kerr is a Royal West of England Academy Academician, Honorary Royal Scottish Academician and Visiting Research Fellow in Fine Art, UWE Bristol. Her paintings and drawings push at the boundaries between representation and abstraction.

TALK

Kate Mason
Director of The Big Draw

Think you know what we do at The Big Draw?!........

The Big Draw tends to mean different things to different people. Hear about the FULL picture and range of our work - because visual imagery and digital media surround us - and visual literacy is a way of thinking that helps us see, explore, interpret. It helps us image and create the future.

Kate Mason currently works at The Big Draw in her role as Director, channelling her personal passions in neat alignment in support of their visual literacy agenda.
Unfinished Thinking

Is a drawing the result of a gesture, the memory of the gesture, or the gesture itself. Does the artist create the drawing or does the drawing think itself into existence? Do materials define the gesture or does the mark insist on the materials and gestures that create it?

I left full time teaching to complete my PhD and am now developing a drawing practice that grows out of my research into haptic thinking.

Dancing among disciplines: An exploration of embodied practices

To live is to move, as we use our bodies to work things out, we change, we leave our marks, vestiges of our enquiry become part of us and part of the world. Here I want to explore how drawing journeys have become a re-interrogation of these ideas which underpin(ned) my clinical practice.

Anna practiced in the NHS as a psychologist and systemic psychotherapist before completing an MFA at Cardiff Met in 2016. She now works freelance combining Alexander teaching with her arts practice.

Drawing (with) Breath

Working in and with the landscape, my art practice uses walking to examine the connection between landscape, body and breath. By discussing breath-led methods relating to drawing practice that utilise photographic materials, I will propose an understanding of drawing based on actions and gestures that can open new outcomes.

Carly Seller is a multidisciplinary artist and studio holder at KARST, Plymouth. She is currently exhibiting in the Jerwood Drawing Prize 2017.

Two voices, one conversation: drawing out work

Through dialogic exchange over several years, we find that we come to know our own core values as makers of drawings. Rather than converging, our individual work become more distinct. In this presentation we share a fragment of our extended conversation which is at times theoretical, at times messy and at times playful. We invite you to listen, interrupt and join in.

David Harbott is co-founder of Smooth Space, an artist led initiative to make critically rigorous art for new audiences. With a particular focus on Torbay and the Public Sphere.
Sarah Scaife is doing a practice-led research MA in Drawing at Plymouth College of Art. She finds that her drawings emerge somewhat unexpectedly as she is skirting around the edges of things.
The Utility of Drawing: Drawn and Withdrawn

This paper sketches a nascent ontology of drawing, one that uses Heidegger to explore the idea that drawing is a fundamentally useful type of thing for those who draw. Within this understanding however, the utility of drawing appears withdrawn, so to speak. It requires being 'drawn out' (freed) when drawings are viewed for some purpose – as pictures, diagrams, maps, plans or other forms intended for use.

Joe Graham is an artist and drawing researcher currently based in Cornwall, where he is Lecturer in BA (Hons) Drawing at Falmouth School of Art, Falmouth University.

Scratching Below the Surface – a performative equivalence to the unspeakable mark of the self-cut skin

In this performance lecture, Karen Abadie suggests gestural mark-making on the surface of film offers an equivalence to the act of self injury. She creates echoes of these gestures in light and sound so that the audience gains an embodied appreciation of her lived experience of coming back to her subjective body through this multi-layered mark-making.

Karen is a PhD candidate and an associate lecturer in the School of Art, Design and Architecture, University of Plymouth. She is interested in human connection and uses film, sound, installation to create circumstances that illuminate the vulnerability of being human.

The representation of embodied experience in the spatial context of drawing performance

Teaching drawing for art education purpose raises questions regarding the representation of embodied experience in the spatial context of drawing performance. Dealing between real space and film screen, drawing is seen as an activity to enhance spatial understanding by questioning its representation. In that regard, in contrast to the traditional static representation of the world, this research probes the ambiguous representation of space through drawing.

Katarina Andjelkovic, Ph.D., M.Arch.Eng., a practicing architect and a painter, founder of Atelier AG Andjelkovic, with teaching and research experience at University of Oklahoma, University of Oslo (Institute of Form Theory and History and Institute of U.L.), University of Belgrade; lectures at international conferences and published in international journals in Italy, Slovakia, Spain, UK, USA, Croatia, Romania, Turkey, Serbia; exhibited internationally at architectural, painting and photography exhibitions.
Kate Walters

Tracing memory in wilderness

In my paper I will explore the matrixial, the disembodied and embodied uterus; the narcissistic mother; the significance and vital nature of wild places for dream and drawing; endurance/inspiration of bodies and migrating birds, memory, paper and the hand.

Kate studied Fine Art in London, Brighton and Falmouth. Based in Cornwall, she travels to the Northern Isles and Italian National Parks to encounter wilderness. Juried exhibitions include Jerwood Drawing, Royal Academy, Discerning Eye. Solo shows at Newlyn Art Gallery, Dean Clough, Herrick Gallery and Millenium.

Katrinka Wilson

The betweenness of thought and drawing

This concerns mark placing movements; the de-centering effect of looking and relooking at gestures and the narrative trajectory that unfolds as the drawer/viewer moves to and fro from a drawing, building and collapsing world-views and suggests that in this resolving and dissolving, we might find in-between states where self and existence reconcile.

Based in the south west, Katrinka takes a multi-disciplinary approach, exploring the magical wonder of things that expand expectations and persuade of possibilities beyond experience.

Kayleigh Jayne Harris

Drawing line through performance: does the drawing live as an immaterial trace, a material document, or both, through the experience of line?

Can performative acts be identified as a form of drawing, through the acknowledgement and experience of the lines generated during and by gesture? An open discussion will examine how by drawing line, in both a material and immaterial sense, the experience of performance could be embodied.

A recent graduate from BA (Hons) Drawing at Falmouth University, Harris primarily focuses on the identify of line within contemporary drawing practices.

Laura Donkers

University of Dundee

Drawing: Knowledge as Process

'Seeing, according to Aristotle, is a process whereby the form of an object but not its matter enters into the eye.'

In an attempt to unify these senses, I employ frottage to defy the analytical mind and allow drawn, responsive marks to emerge through the intra-action of contact with the surface of the subject and the apparatus of drawing. This process turns haptic encounter into a visual realm through encounter with the world-as-it-is, using touch to guide what comes to be seen, in counterpoint to the ‘pictoral turn’.
Laura Donkers is an AHRC funded doctoral Research and Artist based in Outer Hebrides. Her research is entitled ‘Deploying collaborative artistic co-creative methods to strategically promote eco-social sustainability for small island communities’. She is also director of Environmental Art Hebrides www.earth-hebrides.co.uk - a fine art and research practice delivering eco-social community projects.

Peter Marsh
University of Brighton

‘Can you see what it was yet?’ – how we draw on memory of embodied action for illumination

This paper will discuss how the physical act of drawing, the motion of the body leaving a trace, a particular mark, curve, or line, places us in a context, seeing in it the emotions of previous knowledge, perceptual cues to mental constructs that when applied to our current situation form new insights and potential.

Peter Marsh is a model making technician in the final stages of a PhD researching the potential of model making as a language describing experience of living with Rheumatoid Arthritis.

Susan Roan
Glasgow School of Art

“The Same Type of Power that Brings the Sun up in the Morning...” Drawing, Metaphor and Embodied Experience of Childbirth

This paper will explore ‘natural’ metaphors from birth stories that women have drawn from to express embodied experience of childbirth; and consider ways in which drawing can explore the complex relationship between language and the birthing body/mind.

Susan Roan is an artist and lecturer at Glasgow School of Art. Her current research focusses on the relationship between drawing, language and embodied experiences of childbirth.

WORKSHOPS

Annie Millar
Plymouth College of Art

The Really, Really Draw Workshop: become part of an experiment that endeavours to demonstrate the Bi-hemispheres of the brain and their effect on drawing.

Previously dismissed, science is now suggesting both hemispheres of the brain are involved in almost everything we do, BUT there are some very striking differences. One thesis is we have two fundamentally opposed realities, two different modes of experience in a constant power struggle and, drawing can demonstrate both!

Her long career in design and marketing meant Annie always asked the how and why questions. Now studying Painting, Drawing and Printmaking, she does again.
Bhuvaneshvari Pinto and Ralph Nel
Falmouth University

Drawing as a Tool in Cultivating Awareness - A Workshop in Observational Drawing

Observational drawing nurtures mental stillness and sharpens our awareness of ourselves and our surroundings. It is our hypothesis that drawing calls upon all our senses, and allows us time to synchronize with the moment of being present with ourselves and the subject we are scrutinizing. It calls for a more detailed inspection, and subsequently, a careful selection of marks and lines to describe our impressions efficiently.

Ralph and Bhuvaneshvari are respectively an alumni and a current student of BA Drawing at Falmouth University. Ralph’s background is in Taoism, and is a student of Qi Gong. Bhuvaneshvari turned to the philosophy of yoga five years ago and has since made its study and practise the central and connective point of all her activities.

Chloe Briggs and Véronique Devoldère
Paris College of Art

Drawing My Body/My Body Drawing

The aim of this workshop is to immerse participants in a sensory exploration of drawing - touching both the confines and limits of their physical space. In the first reclining, ‘blind’, physical place participants are encouraged to work from their interior world. When they finally stand, they are made aware of a conscious position where their body is in full control.

Chloe Briggs and Véronique Devoldère are both artists involved in education. They collaborate on curatorial, academic and artistic projects about drawing since 2009.

Edward Dorrian

Being Together is Not Enough
Drawing Study: Drawing/Reading Group
(one-hour workshop/performative discussion)

Can something be made of this? A politics of drawing. The syntagma ‘politics of drawing’ meaning that drawing ‘does’ politics as drawing - that there is a specific link between politics as a definite way of doing and [drawing] as a definite practice [...] [Camera held in assembly. Capturing image and sound. Both in and beyond frame. Drawing begins when the camera/apparatus is switched on? Performing in and with. In front of and behind. The drawing is a continuous movement. Time. In recording. However imperfect. Or incomplete. An artificial thing that exists. Contrived between. A (drawing) practice as...making, performing and participating.]

Edward Dorrian is an artist, member of Five Years and candidate PhD student at Kingston School of Art – Working out a contested common ground: a politics of drawing as collectivity and organisation.
Jessica Shellard
Plymouth College of Art

Drawing and the sounds of the garden

Sound evokes a sense of place, a quiet garden, a place of peace and tranquillity. It is my intention to bring this peaceful environment into the studio, by playing the sounds of a garden to participants, encouraging them to meditate and react through drawing.

I am currently studying for an MA at Plymouth College of Art. prior to this I was a teacher of art for 24 years.

Lucy Russell
Central Saint Martins

What I see I own: (re)Drawing images of women

Discourses locate and offer meanings as to the myriad of ways women* change themselves to match reproduced narrow image(s) of body-ideals. Experience ‘looking’ at narrow body-ideals by approaching advertisements as material for experiments engaging personal agency(s). Exploring the embodied (and subjective) choice and experience to copy or transform existing (often problematic) images through drawing.

*Please note the female-body is the female-identified body

Lucy Russell (MA RCA) is a London based artist/illustrator. Using design thinking, practice-led-research translates her process of (re)Drawing idealised-bodies in to a reproducible DIY-toolkit as social-innovation

Nicky Harwood
Plymouth College of Art

Discovery of Surface

Using drawing as a tool to explore our physical and textural geography, participants will be encouraged to experience the textures that surround us, using frottage (rubbings). To explore how drawing can help us learn more about our surroundings, and to increase our knowledge of the tactical environment.

Nicky Harwood is currently in her final year of BA Painting, Drawing and Printmaking at Plymouth College of Art.

PERFORMANCES

Angela Jane Kennedy

‘Line’

Angela will work in and in response to a space at the symposium to create the work; across and through the space, on surfaces, with the material and materiality of black tape, to explore the process of embodied drawing through improvisation processes.

Angela is an interdisciplinairy artist, who has a multi-disciplinary body-based somatic practice; she currently works in performance installation, drawing, art, walking, writing and spoken word.
Joanna Neil  
University of Glasgow  

Trace: impression/depression

The drawn ‘bed’ becomes the space to contain the body. In a tension between action and inaction, effort and effortlessness, drawing, like depression is restless, ‘a ricochet between various points or positions, an endless performance, oscillating back and forth, to and fro’ (Cocker, 2012: XIV). The performance is a phenomenological encounter, shaped by my own experiences and feelings around depression. The body becomes depression and it becomes drawing.

Drawing is central to Joanna’s practice, happily moving from pen to sewing machine to digital voice recorder and more recently to performance to explore this.

Kimvi Nguyen  

Drawing Posture

‘Drawing Posture’ is the artist’s term for drawing as a bodily experience that governs one’s way of thinking. The drawn line is re-defined by using traditional drawing materials, in relation to the disposition of the artist’s mind and body.


Marie Taylor  

‘Soliloquy’ performance installation  
Exploring the paradoxical relations between the voice, language, body and drawing: a voice that eludes language.

A voice drawing experience in response to the symposium, revealing nuances of meaning, emotion and acts of thought through non-articulate structures. The voice seemingly presents not as signifier, language or body - but something ‘other’.

Taylor’s interest lies in how drawing practice can be used as a method by which to explore relationships between drawing, the voice and our senses, and how one can be caught in a space of action, linking the drawing to the sensual, physical part of ourselves. Taylor is a founding member of Rhizome Artists’ Collective http://rhizome-ac.webs.com/ and Inside Edge https://www.instagram.com/insideedge_art/ Recent BA (Hons) Painting, Drawing & Printmaking graduate (Plymouth College of Art).

EXHIBITIONS & POSTER PRESENTATIONS

Dr Kayla Parker  
University of Plymouth

Drawing with Film: Gestures in Time, Place and Memory

Three 16mm film drawings:
Measure – Landscape views engraved into black film leader using a surgical scalpel
Reach – filmstrips buried in the mudbanks of the Tamar allow the river to 'draw' the imagery. Collaboration with Stuart Moore.
Heirloom – Artist’s hair, dipped in household bleach and drawn across discarded colour negative film.

Artist film-maker whose research interest centre around subjectivity and place, embodiment and technological mediation, from feminist perspectives, with an interest in new materialism.

Kiera O’Toole

Kiera O’Toole, Drawing from the Non-Place, 2.34mins. 2017, chalk on concrete structure, Strandhill, Co Sligo, Ireland. Photographer: Sarah Sexton.

The video of a chalk drawing on a concrete structure considers the phenomena of site specific drawing as pre-reflective perceptual experience. The aim is to evoke a sense of strangeness that opens up a temporary 'holding space' in which the drawing may stir a sense of wonder in the viewer, who may be reawakened to the basic experience of the world (van Manen, 2011).

Kiera O’Toole (MPhil, Fine Art) is an independent visual artist and educator. Her drawing practice and research interrogates the experience of drawing.

Laura Edmunds
Bristol School of Art

A Soft Introduction

A Soft Introduction considers slippages, things without edge and the body in drawing; an attempt to capture that which cannot be held. Edmunds uses drawing and sound to capture a sense of energy within space, reflecting on the idea that we are impermanent.

Laura Edmunds is currently based in Cardiff at Kings Road Studios, having previously lived in England and Australia, where she completed her MA with distinction at Curtin University, Western Australia.

Sabine Kussmaul
University Chester

Moving lines: Drawing and installation between self and environment

In my visual arts practice, I explore how drawing and installation can communicate about the relationships between self and environment based on embodied running journeys outdoors and a studio based drawing practice. I make wind-, sound- and movement- responsive line installations outdoors and drawings in and as a response to indoor environments.

Sabine is currently working on her MA in Fine Art at the University Chester. She has a degree in Fashion and Design from Hochschule Pforzheim, Germany and studied at Pratt Institute, Brooklyn, New York. She holds a PGCE (FE), has worked as a teacher and illustrator.