

DRAWING CONVERSATIONS:

reflecting upon collective and collaborative drawing practices

A one-day symposium alongside the exhibition *Drawn Conversations*, intended to consider the nature and characteristics of a range of drawing processes which are enacted through collaboration and collective imaging.

DRAWING CONVERSATIONS: FRIDAY 4th DECEMBER SCHEDULE OF SPEAKERS

The Drawn Conversations exhibition opens in the Performance Studio from 9.00am

Digital Arts Studio

9.30 Registration Tea/Coffee and pastries

10.00 Welcome to Coventry University and to the Visual Arts Research Group – Jill Journeaux and Juliet Simpson

10.15 Introductory thoughts – Jon Barraclough

10.40 Phil Sawdon & Deborah Harty: Loughborough/NTU (humhyphenhum collaboration)
Collaborative Drawing Through Dialogue

11.00 Sarah Casey & Gerry Davies, Lancaster University Shared Sensibilities: Drawing in Partnership with other Fields of Enquiry

11.30 **Brick Room**

Tea/Coffee and pastries

Media & Communications Studio

Strand A chaired by Francis Lowe

11.50 Karen Wallis
Incidental Conversations

12.10 Joanna Neil, University of Glasgow
Drawn Together: A Conversation with the Collection

12.30 Penelope Mendonca, Central Saint Martins
Public Listening and Real Time Drawing: Graphic Facilitation Combined with Cartooning as a Research Methodology

Digital Arts Studio

Strand B chaired by Andrew Spackman

Elizabeth Hodson, University of Aberdeen
Visibility in the Gallery: Anthropology as Curating Co-Authorship

Garry Barker, Leeds College of Art
Drawing as Collective Allegory

Angela Rogers, Open College of the Arts
Freedom from Dread: Can drawing in conversation help us address key questions of how we live and how we connect with others?

Digital Arts Studio

12.55 Performance by Sarah Goudie: Stitch-Paper-Stitch

13.10 Lunch and time to look at the exhibits in the Performance Studio

13.50 Live demonstration in the Performance Studio: 'Standardised Versions (Rubble)' by Craig Fisher (Nottingham Trent University) and Helen Stratford (Sheffield University)

14.10 Performance Studio

Talk by Angela Brew: Drawing Circles

Digital Arts Studio

14.30 Ann Chow, The National Archives

Drawing inspiration from archival documents: reflections on collective drawing experiences

Digital Arts Studio

Media & Communications Studio

Strand C chaired by Helen Gorrill

Strand D chaired by Jane Ball

15.05 Andrea Stokes
Net Curtain

Stefan Gant, University of Northampton
An enquiry into two drawing projects in relation to
collaboration

15.25 Agnieszka Mlicka, UAL
The Transformative Potential of Collaborative Painting

Greig Burgoyne & Rossella Emanuele, UCA & UAL
WhiteNoise

15.45 Jenny Wright, UAL
Drawing Together – sutures, surgery and studio practice

Alec Shepley, University of Lincoln
Idiosyncratic spaces and uncertain practices: drawing,
drifting and sweeping lines through the sand

16.05 Helen Waddington & Lina Louise Tegtmeyer,
Northbrook College Sussex and RWTH Aachen/Freie
Universitat Berlin
Drawing a Conversation

Francis Lowe, Course Director – BA Illustration and
Animation, Coventry University
Free Seeing – an audience led initiative featuring the
experimental application of line

Digital Arts Studio

16.25 Mulled wine and mince pies, tea/coffee and pastries

16.35 Catherine Baker & Kimberley Foster
Inappropriate Collisions

16.55 Plenary discussion – Jill Journeaux

17.10 Closing comments – Juliet Simpson

**humhyphenhum – a creative drawing research collaboration with Deborah Harty
(Loughborough University & Nottingham Trent University) and Phil Sawdon
(Honorary Fellow Loughborough University)**

Collaborative Drawing through Dialogue

The paper will uncover processes of generating drawings collaboratively, by considering what happens when individuals draw together. We will focus upon the diverse types of dialogue (conversational, drawn, discussion etc.) involved within the drawing research collaborative practice of humhyphenhum, which has been sustained over a period of 10 years, through a diverse range of published outcomes including: moving image, academic papers, journal article, exhibitions etc. Dialogue is used here in preference to conversation as it is our position that dialogue is more open to different types of interaction: verbal, drawn, iterative and responsive etc. This parallels our preferred notion of drawing as an ‘open’ practice.

We will question the use of dialogue as a means to generate drawing/s. In this respect, the paper will ask whether it is possible to use dialogue as both a collaborative drawing process and as the means to generate subject matter. The paper will use examples of our published projects and refer to our hybrid methodology of meaningful play.

The methodology allows for discovery and understanding to emerge through the collaborative creative research process. The process of drawing commences through openness and responsiveness to discovery, and a willingness to ‘play’ with marks, media and concepts. Through a dialogue between collaborators, drawings and theme - where each has a role in co-constructing consequences - our responses, deliberations and reflections are drawn, distorted, erased and redrawn. The process is repeated time and again until an outcome of consensus is reached. Meaningful play is acknowledged as a phenomenological methodology that interweaves the following: play, mutuality and dialogue.

The paper will propose that the value of drawing through collaborative dialogue, is that the bringing together of individual experiences leads to individual creative development as shared outcomes are reached that would have been improbable individually.

Keywords: drawing, collaboration, dialogue, phenomenology, meaningful play

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11.00am – Digital Arts Studio

Sarah Casey & Gerry Davies – Lancaster University

Shared Sensibilities: Drawing in partnership with other fields of enquiry

Our co-authored paper surveys practices of drawing used in collaboration with specialist practitioners in non-fine art disciplines. It will lay out a group of artists who enter into dialogue with other research professionals outside the creative arts to address a common concern. We are interested in how this type of drawing can disrupt established ways of thinking both within the disciplines that it engages with and effect change in drawing itself.

This is a timely undertaking: there are a growing number of artists seeking conversation and dialogue outside fine art, attempting to use drawing to address matters which matter. Here we refer to artists drawing with archaeologists, medics, farmers, pilots, geologists; each imparting aspects of their specialist knowledge and praxis to their artists collaborator. While each 'other' may not mark the page itself, each context contributes its particular inflection, which in turn shapes the outcome of the drawing. So within what is now broadly accepted as the expanded field of drawing it is timely and pertinent to look at collaboration in these terms. Using specific examples from our own drawing practice and that of other artists we look at the impact of the collaboration on the drawing, examining the influence of the other realm. What might drawing gain from this mode of collaboration? What are the challenges? And what do we as the drawing community at large, stand to gain from these divergent individual approaches?

Keywords: drawing, interdisciplinary, dialogue, specialist knowledge,

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Dr Karen Wallis, independent artist

Incidental Conversations

This paper will try to examine the nature of conversations that occur while I am making drawings as an artist in residence. The specific instances when people decide to talk to me can be documented, but it is not possible to determine a reason for their desire to do so. What is clear is that both they and I feel the benefit - although that benefit is indeterminate.

During a three year residency at The Holburne Museum in Bath, throughout their major redevelopment and building programme, I found that everybody talked freely to me while I was drawing. The conversations developed gradually as I became integrated into the workforce. In the beginning, my drawing in a sketchbook led to casual polite exchanges, this was followed by requests to draw certain objects. As I got to know individuals, we had discussions about skills. About halfway through the project, I began to draw portraits of anyone on site, which led to talk of more personal confessions. Eventually I had confidential conversations with everyone on site - either on personal matters or about the building project. In attempting to define my position, it seemed that I was the equivalent to a Shakespearean fool; in particular Feste in Twelfth Night, who moves freely from house to house, always an outsider but included in the activity of every part of each household. In all situations he speaks his mind but nobody takes much notice of what he says. As artist in residence, I had access to all areas of the development project across both museum staff and building contractors. All the time I was drawing and bearing witness but nobody minded my presence, or deemed that the drawings I produced were important enough to restrict their activity - on the contrary, they felt free to talk confidentially. The outcome of the residency was an exhibition of my drawings, with a brief from the museum to show the chronology of the development. I also wrote a small book in which I began to tell my story. What remains undisclosed are the other elements I experienced on site - the noise, smells, dust and, above all, the conversations. Subsequently, I did another residency with the Bath Ethnic Senior Citizens Association (BEMSCA) at Fairfield House, which was the home of Haile Selassie during his exile from Ethiopia. For this project I made sound recordings of all conversations and background sound while I was drawing. This paper will endeavour to clarify the areas of indeterminacy relating to the otherness of incidental conversations.

Keywords: drawing, conversation, phenomenology, artist in residence, bearing witness, indeterminacy

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Joanna Neil – University of Glasgow, University Centre Blackburn College

Drawn Together: a Conversation with the Collection

The five day artist residency in the Hunterian Museum, University of Glasgow entitled 'Drawn Together: A conversation with the collection' was a digital auto-ethnographic research project that explored the author's creative making process, (which has a strong emphasis on drawing) from their point of view as artist (inside observee) and researcher (outside observer). This methodology provided an opportunity to examine what the making process looked like as well as what and how it was experienced. This insight into practice was used to reflect on and change the work, as well as to provide opportunities to reflect on how students might learn and develop their own practices. Drawing is an established part of my practice and so therefore I began by examining the process of drawing as well as the thinking that occurs in that process. Drawing became a reflective vehicle in and of itself, a way to start and research a process. My reflective activity related to how I was drawing and what this looked like (by recording myself drawing with a head mounted camera). Conversations were made with visitors to the museum, as dialogic reflection with myself and with others on a blog (drawnconversation.wordpress.com). Conversations focused on visitors' and my own experiences of drawing, our engagement with museum artefacts, the experiences of being a resident artist and the research itself. Conversation also represents the forms of dialogue between observer and artefact expressed through different drawing approaches. These visual conversations were documented and reflected on in person and on the blog. Visitors shared their drawings and they were questioned about what they were thinking and feeling whilst making them. My own insights into the process of drawing and these on-going conversations were reflected on through further drawings and conversations throughout the week and shaped the practice. This presentation/paper will examine this experience in depth and put the questions: 'What happens when we draw together?' and 'How is conversation formed and understood?' at its centre. The co-creation of artwork through this process was an alternative approach to collaborative drawing. This co-creative practice emerged from real and virtual conversations rather than from a co-presence as a collaborative method such as working on the same piece of paper.

Keywords: Reflexivity, Co-creation, sense making, conversation, narratives, virtual worlds

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Penelope Mendonca – Central Saint Martins

**Public Listening and Real Time Drawing: Graphic Facilitation Combined with
Cartooning as a Research Methodology**

Graphic facilitation/recording is increasingly being utilised to explore and capture social issues as part of public engagement processes. Described by David Sibbet as a form of ‘public listening’ (Sibbet, 2003), graphic facilitation involves drawing with and for groups, using pictures and words to summarise and ‘play back’ key messages to participants, leading to an agreed record of discussion. It has proved to be a powerful and accessible tool for a diverse range of communities, agencies and organisations seeking to have public conversations, some of which are of a sensitive or complex nature. From events exploring multiculturalism, to consortiums seeking to reduce abuse within care homes, drawing and writing large scale, in real-time, can support the use of stories and enable these to be explored within a wider context. Traditionally associated with group facilitation, particularly within management consultancy, graphic facilitation is increasingly being positioned as an art and design practice, providing companies with visually appealing strategy maps and illustrations. But to what extent can graphic facilitation be taken seriously as a rigorous research methodology? What happens when it is used alongside more traditional research interview techniques? Or combined with cartooning for the purposes of producing a thesis? How might narrative drawing illuminate new perspectives? This paper will critically examine the use of graphic facilitation combined with cartooning as a research methodology. Examples will be drawn from my practice-based PhD, which involves accessing, analysing and representing first-time (single) motherhood through graphic facilitation, cartooning, and the making of a graphic novel.

Keywords: Drawing, Graphic Facilitation, Listening, Cartooning, Engagement

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Elizabeth Hodson - University of Aberdeen

Visibility in the Gallery: Anthropology as Curating Co-Authorship

Ingibjörg Magnadóttir's drawings occupy a distinct and isolated aspect of her creative output as an artist. Her performative installations are the mainstay of her practice and are surreally crafted, displaying worlds resplendent with symbolic tropes, arcane myths and African priestesses. Her drawings, however, have never been shown in an exhibition format and they remain chiefly private. She draws on small sheets of white cartridge paper, using crayons and pens or sometimes watercolour paint, they are quickly executed, expressive and child-like in their appearance. Seemingly her intent is not to convey dexterity, to master the translation of the visible world onto paper, but to mark the surface. Their overt simplicity calls for an autotelic reading, an essentialism which renders the work as instinctive and private to the artist (Kovats 2007; Petherbridge 2010). But this is not to equate such drawings with working sketches or preparatory studies; rather they occupy a more undefined or fluid identity for the artist. They support an approach to drawing which deems it to be pre-conceptual and which offers a kind of process of relating to the world that comes before any registering of it cognitively (Ruskin 1991). It is these formal properties that ensured her inclusion in the drawing exhibition, *Peripheral Vision*, held at Kling og Bang art Gallerí in Reykjavík, Iceland in 2010. The exhibition was one outcome of an ethnographic enquiry into drawing practices for Icelandic artists and showcased the work of ten informants, whose art practice I had studied and worked alongside over the previous 12 months. Her inclusion in the exhibition marked a shift in how she thought about her work, seeing the drawings reclassified, their purpose and meaning reconsidered. This paper delineates this displacement and considers the contribution that the drawings formal properties play within this transformation. More specifically I reflect upon how their form creates a lacuna that potentially supports this shift in context and meaning, opening up a space through the work that allows for the privately drawn line to be reimagined through an ethnographic lens. In what follows I argue that this movement is legitimised through two avenues: a collapse of ethnography's singularity of method and description and the expansive definition of curation, which allows my work as an ethnographer to be imagined within this role.

Keywords: drawing, Iceland, curation, anthropology, co-authorship, cross-disciplinarity

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Strand B – 12.10pm – Digital Arts Studio

Garry Barker – Leeds College of Art

Drawing as Collective Allegory

Drawings can be understood as narratives. Their narrative content within a collective experience is vital to the development of a mutual understanding. This presentation outlines how the artist Garry Barker both uses drawing as a means of conversational dialogue and as a story-telling device. The process of ideas development in particular will illustrate how during the last 4 years the development of the Leeds Creative Timebank which now has over 100 members, has opened out opportunities for collaborative narratives that now extend far beyond the borders of an individual artist's practice.

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Angela Rogers – Open College of the Arts

Freedom from Dread: Can drawing in conversation help us address key questions of how we live and how we connect with others?

Think about what happens to us on a daily basis, I might meet a friend or colleague who compliments my work and asks to meet me for coffee. I feel acknowledged and appreciated, special even. Then a proposal I have spent weeks working on is refused again by people I know and respect for what seems like petty or intentional misunderstanding. I feel dismayed, angry and I wonder if there is any point in putting my heart and soul into something only to have it dashed to the ground. I have moved from experiencing myself as realised and connected to something insignificant and pointless. Every day we reconstitute ourselves in many different ways, in response to our experiences of the physical world and in relation to the beings that inhabit it. I suggest that drawing in conversation is one way to reveal these negotiations by making them material and visible. In doing this we have the opportunity to reflect on how we meet with our fellow human beings. By encountering each other in this way we renegotiate ourselves as individuals on the paper. Think about making a drawing together, whether it is a simple map of directions, a shared diagram of a tricky section of plumbing or a large-scale mural, there is always the physicality of the marks in the world that have to be negotiated to fit the paper or the wall.

If we are in conversation and drawing playfully we spontaneously negotiate the space we need as individuals, and this can change as we meet and become familiar with our conversational partner through the marks they make on paper. In making marks we are making analogical signs, gestures that communicate our feelings whether we like it or not and we respond to the analogic communications we receive from our partner in conversation. I want to make an ambitious and possibly foolhardy leap and attempt to explore the idea of using drawing to reconstitute oneself as an individual being in the world, through aspects of Yalom's notion of four existential psychodynamics and Spinelli's model of three step phenomenology. I aim to present examples of drawing conversations that illuminate these concepts, and to speculate on how drawing in conversation might offer us an opportunity to reshape ourselves as individuals, and explore how we can coexist with other individuals who are in the process of reshaping themselves.

Keywords: drawing, encounter, individual, existential, phenomenology, analogy

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12.55pm – Digital Arts Studio

Sarah Goudie – performance

Stitch-Paper-Stitch

Spoken word with film – performance – 10 minutes

Stitch-Paper-Stitch presents a collaboration for voice and image. The stitch of the title bears the ancient role of the storyteller. Woven conversations of autobiography and empowerment take shape through the layered imaging of graphite, light and the emotive soundscapes of aural delivery.

This gendered, auto-poiesis script develops from ongoing enquiry into the journey form of creative practice; it's ability to translate and transform stored physical narrative. Filtered through Elaine Scarry's work 'How to think in an emergency'¹, and the autobiographical 'Love's Work'² by Gillian Rose, dialogues between paper, light, graphite and voice remember, dismember and expose a potent call to 'all the girls' to 'gather up, rise up'. The work explores the conversations of drawing to enable and enliven the aural and drawn word.

This submission presents the performance element of the work – focusing on drawing as a tool of auto-poesis narrative. The spoken performance is delivered in a darkened space from behind the audience who view the images projected/played on a screen while the voice travels within the viewer.

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1 Scarry, Elaine, How to Think in an Emergency, W. W. Norton & Company, 2011

2 Rose, Gillian, Love's Work, Vintage: New Ed edition (27 Feb. 1997)

14.30pm – Digital Arts Studio

Ann Chow – The National Archives

**Drawing inspiration from archival documents:
reflections on collective drawing experiences**

This paper will outline case studies on the collective response to drawing archival documents and objects held by The National Archives. Its focus will be on using archives as a source of inspiration and a way of starting to build new audiences in a different way to the traditional forms of engagement, that is, using archives for research. Traditional engagement of documentation is normally a one to one experience where a researcher is on looking for specific pieces of information and interpreting documentation for research. It is task focused and displays specific user behaviours within the bounds of research. There does not appear to be any fixed way an individual may engage with documents in a creative way. It is not just the physicality of archives, the stories and surrounds may also inform the creative response.

The case studies show that those with the creative drawing impulse can use archives as a starting point for drawing practice and thereby spark creative output even with the barriers to drawing (such as restrictions on the use certain media to protect historical documents from potential damage). The creative drawing responses therefore reflects outputs from individuals brought together artificially on one hand, but also the role of collection experts, archivists and collection managers who selected and curated the selection on the other hand. Using archives in this way creates a dialogue between archivists and collection managers/subject collection experts and those with the creative drawing impulse.

The case studies show that those with the creative drawing impulse are not only interested by the direct contact with documents but also the stories and provenance that surrounds historical documents and that another outcome is a collective learning experience through drawing and discussion. The feedback from the pilots sessions are also very much part of the process which will inform future developments in the establishments of creative workshops.

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Andrea Stokes – Kingston University

Net Curtain

I would like to present my collaborative drawing project “Net Curtain” that was installed at Thelma Hulbert Gallery from 14th September 2013 – 31st January 2014. “Net Curtain” was commissioned for the exhibition intoLACE by the Thelma Hulbert Gallery in Honiton, Devon, a town famous for its historic lace making.

“Net Curtain” is a drawing across all the windows of the Thelma Hulbert Gallery that creates the illusion of net curtains in the windows. Using my designs the work was hand drawn onto the gallery windows by a group of 25 local women during an intensive two-day drawing event.

The drawing event was central to the project and engendered an embodied connection with working conditions for women, local and international, historic and contemporary. The women were paid for their labour and encouraged to use research material and share their work histories in a specially designed research space.

I will discuss what happened when the group of women drew together and how I encouraged conversations and reflections on the process. I will reflect on the gallery space as a site for play and the drawing process as a way of occupying and claiming ownership of the space. I will also discuss ideas of the local and the historical in relation to Honiton’s Lace making and the story of the house which was bequeathed to the town by the artist Thelma Hulbert.

I will present still images and a video of the two-day event that shows the women making the drawing against the sound track of conversations about their individual work histories. I will also present video documentation of the finished drawing. Reflecting on the experiences of the diverse group of women who took part, I will use quotes from feedback sheets and the gallery comments book to explore the notion of the individual reshaped within a collaborative drawing process. I will refer to other work where I use drawing as performance and evidence of labour.

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Agnieszka Mlicka – Central Saint Martins College of Arts and Design, University of the Arts, London (UAL) and University of Copenhagen

The Transformative Potential of Collaborative Painting

What can be achieved through the act of visualising a conversation together? I will argue that the transformative potential of collaborative visualisation depends on the extent to which the medium is suitable for the context in which the conversation takes place. Collaborative drawing has a number of benefits which have been emphasised most clearly in the practice of graphic facilitation, such as providing clarification, offering multiple perspectives, giving a sense of ownership over the process and making it possible to share information with others. Yet, drawing is not the most suitable medium when employed within the architectural discipline. In order to stimulate architects to think outside of the (architectural) box, collaborative painting has to be introduced into the spatial negotiation process.

Aside of addressing medium-specific qualities, I will discuss the issue of ‘intentionality’ and ‘transformative learning’ to arrive at a better understand of what transformation is. This raises the further question of what the criteria are for transformation to take place. I will present a diversity of sessions with architects and students of architecture to explain the effect of collaborative painting. My intent to facilitate spatial negotiation is to create a more equal and accessible platform for the sharing of knowledge and experience (connected knowing), and to challenge preconceptions about others (empathetic identification), but also to improve collaboration through critical questioning and listening. In this process, the verbal and visual modes of communication are intertwined.

Based on this PhD research project, I suggest that the role of conflict is crucial to inciting a process of transformation. The potential for change is revealed in the extent to which a conflictual space was created in the sessions, both between participants and as self-reflection. Such conflict can be real or simulated through the revealing of contradictions within one’s thinking. Secondly, I argue that the method of collaborative painting makes it possible for something new and unexpected to emerge out of the process of sense-making, confrontation, negotiation and collaboration. It is the cumulative effort of visual gestures that cannot be captured through conversation alone, but which becomes tangible in the visualisation thereof. By reflecting together on what emerged out of the collaborative process, I observed that participants became more conscious of their role as architects, and gained insights into how to improve working together. Collaborative painting can be, as such, a catalyst for empowering those involved, while also inspiring them to engage others in the spatial thinking process.

Keywords: collaborative painting, spatial negotiation, transformative potential, graphic facilitation, spatial agency

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Jenny Wright – University of the Arts, London (UAL)

Drawing together – sutures, surgery and studio practice

I propose to present work arising from a conversation with a young surgeon, using drawings as the initiation of a dialogue examining a simple suturing technique and the development of finished pieces of work responding to the dialogue. My presentation will show a series of drawings made in theatre following suturing techniques that were subsequently discussed with junior doctor Nancy Too together with completed works made following our conversation. As part of my research I have been interested in finding ways of using drawing to code and analyse movement and tool use in operating theatres. Initially this has meant devising a system that was quite personal to my drawing practice. Subsequently I questioned if could this system be read and understood by others, and how this could begin to support reflective practices in medical education as well as in the studio. Through discussion Dr Too and I were able to begin to share an understanding of how lines and marks could be developed to analyse specific surgical treatments. This meant developing a shared appreciation of the language of drawing and coded mark making as well as adapting and refining drawings. Observations of the physical nature of drawing and surgery will be included in my presentation linked to embodied cognition incorporating theories of using drawing to structure knowledge and understanding.

“Marking ...is a causally important way of augmenting thought. It is a component of a distributed vehicle of thought, consisting of an inner part and an outer part, which enables clearer thoughts”(Kirsh 2010 p 4).

Keywords: Drawing, surgery, mark making, coding, suturing, reflective practice

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Reference

Kirsh D (2010) Thinking with the Body, in (eds) S. Ohlsson R. Catrambone, Proceedings of the 32nd Annual Conference of the Cognitive Science Society, Austin, TX: Cognitive Science Society. Pp 2864-2869

Strand C – 16.05pm – Digital Arts Studio

**Helen Waddington – Northbrook College Sussex and Lina Louise Tegtmeyer –
RWTH Aachen/Freie Universitat Berlin**

Drawing a Conversation

Two artists interested in drawing and communication come together to explore a series of events where subjects are explored through line, and observational records of the same space are shared. The conversations that occur are on the page. The artist communicates visually through drawings, graphics, photography, and sculpture, when it comes to understanding the process behind the visual, the line is explained in verbal or written forms. What happens when a visual understanding of language is investigated? Is a universal interpretation discovered? Experimenting with communication and interpretation how do two people converse, document, and present information and ideas?

In line with the call for proposals and our ongoing research and artistic endeavours, we would like to present an experimental format: we intend to give a conversational lecture on the possibilities of communicating with drawings instead of written/spoken words in a scientific setting. We propose to make the topic of the symposium a direct part of our presentation, both in our lecture as well as in the expected Q&A. The artists and researchers h.c.waddington and lina tegtmeyer will “speak” in live hand drawing, the lines and drawings will be visible to the lecture audience as the event unfolds, in the same manner that those with hearing follow words and voices to interpret and understand what a lecturer tries to communicate. The primary aim of the lecture is, of course, to communicate the subject, the information to the receiver. To explore and uncover the possibilities of communication through visual language. And what does such a lecture format tell us about our expectations and comfort of daily interacting in scientific/artistic/academic/professional/... settings? Will we find such a lecture acceptable as research presentation that we can take seriously?

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Stefan Gant – University of Northampton

An enquiry into two drawing projects in relation to collaboration

The paper will respond to two specific collaborative drawing projects, addressing approaches to contemporary drawing and collaboration bespoke to each. The projects will be discussed, compared and contrasted, questioning the term 'collaboration' through their corresponding modes of drawing activity.

The first project to be discussed will be the Tug of War Drawing Project (2012-13), a recent self-initiated project, fusing drawing and sport through the Welsh Tug of War Association, supported by the Arts Council of Wales. Numerous competitions and training events were visited and documented via video that included sculpture and focusing attention towards a collaborative 'event'. The year long period of research through practice has raised complex questions with regard to ideas of authorship and collaboration. The artistic process was significantly a shared experience, portraying notions of line and boundary. The athletes are suggested to be performing the drawing and artist documenting. Who was making the drawing and who the author was is to be further interrogated and questioned. The works resulted in exhibition and presentation. The second and current project to expand the dialogue on collaboration is the Moel y Gaer Project (2014-2016), a current collaboration with Professor Gary Lock, Institute of Archaeology, University of Oxford and Artist Simon Callery. Overall, the paper seeks to discuss notions of discrete and shared drawing practice whilst raising questions regarding drawing activity through 'site', 'place' and 'event'. Authorship and co-ownership will be compared through the individual pieces. The notion of collaboration is here problematised, hence a series of associated questions are posed, such as: When does the collaboration or drawing begin and end?; Can you collaborate with a place or does it have to be with other humans?; When does drawing take place (according to the artist's definition of drawing)?; Is authorship and ownership simplified by passive or active collaboration? What is the difference between site or event and its influence on collaboration? These are speculative questions I wish to raise and discuss.

Keywords: digital Drawing, expanded Drawing Practices, archaeology, Tug of War, Video, Sonic Arts

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**Greig Burgoyne – University for the Creative Arts (UCA) and Rossella Emanuele at
Camberwell College of Art, University of the Arts (UAL)**

WhiteNoise

This proposal is to present an in-depth overview of a recent collaborative practice-led research residency and culminating exposition at the Centre for Recent Drawing in London. Having never worked together previously this PowerPoint presentation through key conceptual and practical references will discuss the films, object making and their performative strategies that resulted from shared if diverse approaches to working together. By this we mean the role of process whilst navigating space and testing thinking through a broad based approach to drawing. Be it durational, endurance led, logical or playful, this presentation looks to outline research based collaboration and is an opportunity to expand on the rich wealth of potential on offer through testing theory, immersion in the absurd logic of the ubiquitous world of stationary, whilst debating the contentious line between what is the private if open-ended that can be thinking versus the contained and public that may be space.

From Deleuze, Bergson & Blanchot to Lefebvre & Jean-Luc Nancy, WhiteNoise grapples with the value of both play v purpose, physical act v gestural re-act and test the scope for drawing practice in its wrestling of relationships between site, body, space and thinking. The premise here is to elaborate on WhiteNoise through what is Burgoyne's & Emanuele's shared interest in the tension that exists between a physical space and the perception and experience of moving in and around the space itself. During this collaborative residency both artists began the residency in which neither artist would be present at the same time in the gallery space. Thus the authorship for the project was one that was both autonomous, contested, yet later would evolve into a duality of performance, making and realisation.

This presentation will demonstrate how the gallery becomes a speculative site for contingent markmaking and practice, where each artist negotiates his/her intervention by responding to what the other has left or not in the space. This approach brings the benefit of an inbuilt dialogue and testing of drawing and performative strategies that both constitute play through rule led making whilst leaving scope to test what and how each artist might take ownership of work and space as gestures make spaces. We sought to expand on how and what new ideas can be discovered through contingent and speculative working methods and synthesize those findings in order to shape future developments, realise new means of making and extend the potential of contemporary drawing practice.

Keywords: Repetition; space; process; duration; accumulation; becoming, performativity

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Alec Shepley – University of Lincoln

Idiosyncratic spaces and uncertain practices: drawing, drifting and sweeping lines through the sand

Often working in neglected urban spaces, the creative energy found in such settings offers a useful metaphor for our state of being and provides the marginal spaces artists need for dispersing ideas – ones that do not stand for anything certain but that are renegotiating a relationship with audience; testing out work what is perhaps not “of art”. According to Daniel Kunitz (2011) the lesson of the earlier efforts in 1960s where art challenged context, is that if you want to disrupt the understanding of what art is you need to alter how it gets to its audience. He quoted the Belgian artist Marcel Broodthaers who wrote: “The definition of artistic activity occurs, first of all, in the field of distribution” (Crow, 1996 p.177).

This paper explores the nature and characteristics of a drawing practice performed initiated during a short residency in Delhi in the autumn of 2014. This sited drawing project was made as an unofficial offshoot of the main residency programme and this paper considers issues of drawing, the interstices between the individual and the collective, purpose and play. The project contextualizes the continued value of drawing alongside the recent tendencies amongst contemporary artists re-examining the status of the art object and questioning its position as highly valued, unique commodity-component. The paper will consider artists incorporating their own labour and that of others as the artwork in relation to traditional forms of object creation for market exchange. The paper will consider the value of ad-hocism and purposeful purposelessness as strategies for developing new approaches to drawing and opening new directions.

The paper will reflect on the nature and value of these specific improvisational drawing practices which involved street encounters, sweeping and drifting through the city following the cracks, contours and tears within the urban fabric. Reference is made to precedents in art concerning the function of labour within artistic outputs; problematizing the relationship between art and capital; the notion of provisionality and the lasting document; and drawing as a social practice.

Keywords: drawing; site; presence; value; poetics; collective

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Strand D – 16.05pm – Digital Arts Studio

Francis Lowe – Coventry University

**Free Seeing: an audience led initiative
featuring the experimental application of line**

In 2012 Francis Lowe founded Free Seeing, an audience-led initiative that allows audiences to find beauty, mood and pattern in the most unexpected and often ordinary of places. In this presentation Francis will explain how the way we see can be informed by line and can bring an added dimension to our immediate environment. Trained in classical animation, Francis' research explores how movement and image generation can reframe the parameters in which we see. Free Seeing is another chapter in Francis' Travelling Line' philosophy, where line is unbound by desk and screen and the animators' craft is applied beyond the confines of the studio to reach new audiences and find new modes of application.

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16.35pm – Digital Arts Studio

Kimberley Foster & Catherine Baker

Inappropriate Collisions

In 1998 the first ever hand transplant was successfully performed in Lyon, France on a 50yr old man whose right hand was severed in an accident 14 years earlier. Three years later, at an undisclosed London hospital, the same transplanted hand was amputated at the request of the recipient. Although, there was some dispute as to whether the patient had continued to take the vital anti-rejection medications, the patient had described a 'mental detachment' from the hand and begged its removal. The surgical removal of the hand was reported extensively through international press, however, in more detailed scientific articles the relationship between the recipient and the transplanted hand was considered in light of the mental detachment comments. Was it that the brain could not accept the image of the arm relayed by the eyes regardless of the fact that the hand, originally belonging to another, was now functional? The nerves knitted together and signals from the brain resulted in successful movement of the hand yet could the image of someone else's limb working at the end of one's arm result in a form of cognitive rejection despite the close visual proximity of the new hand and the original one? Seemingly two compatible severed entities were successfully combined yet despite measured success the visual differences between the two continued to reveal their separate beginnings.

Inappropriate collisions is a collaborative drawing project between Kim Statler and Kath Waldorf which seeks to question what happens when two entities are forced to collide in a planned and purposeful manner. Working independently the artists exchange drawings with no prescribed action given, there are no instructions except a shared commitment to avoid the work reaching a place whereby it concludes. This starves the process in order to ensure its inappropriate status. In their individual practices, as artists, they aim for a place whereby they reach a point of resolution or appropriateness in the work they make, yet this project proposes the rejection of such a point. Going against what they know this project demands that each recipient prevents the colliding drawings from surrendering to its counter-part thus ensuring the uncomfortable nature of impact is retained. The drawings often hover in this position of resistance, they don't belong but seem to insist on becoming. The tear, the overlap, the cut and the join of these disparate drawings allow both artists to navigate the new imagery and challenge their habitual approaches. Imposing a conflicting mark, line or stain that is often at odds with an earlier intention generates a newly functioning drawing.

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The designer: Abdullah Suruji is a teaching assistant in the Faculty of Design at Umm Al-Qura University, Saudi Arabia. In 2012 Abdullah was awarded a Masters in Design from New South Wales University, Australia, and has worked as a Graphic Designer for overseas agencies. Currently, he is a PhD candidate at Coventry University's Faculty of Art and Design. His research falls within the discipline of visual communication; in particular, it focuses on the brand identity of Islamic banks and how Muslims perceive it. The perceptions of Islamic banks are highly different due to the verity of Muslim ethics and the world wide political issues of Islam as a religion. The role of graphics may play an important part in shaping the perception of Islamic banks' identity as those Islamic banks are conducted to Islamic Shari'ah, which is linked to Islam as a religion. The Islamic banks Shari'ah system is very different to Western banks so in one way Islamic banks' identity is presenting Islam and therefore approaches the importance of graphics in shaping the perception of Islam as a brand.

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