

Inappropriate Collisions, Kimberley Foster & Dr Catherine Baker

DRAWN CONVERSATIONS

An exhibition curated by Jill Journeaux and Helen Gorrill
as part of the symposium Drawing Conversations.

'Considering the nature and characteristics of a range of drawing processes which are enacted
through collaboration and collective imaging.'

CURATOR BIOGRAPHIES

Jill Journeaux is Professor of Fine Art Education and Research Degree Leader at Coventry School of Art & Design, Coventry University. She is an artist and researcher with particular interests in the representation of physical, emotional and psychological realities through autobiographical narrative. Her key interests are the female body as an experience of inhabitation, the crafts and artifacts of domesticity as content and process for fine art practice, and notions of beauty. She realizes her practice through drawing and stitching, examining the space between art and craft, and the relationships between the decorative and the domestic. Her research considers the evolving nature of the fine arts, the teaching of creativity and the shifting place of fine art within the academy.

Helen Gorrill was awarded The Place of Painting PhD studentship at Coventry University in 2013, and is supervised by Professor Jill Journeaux and Professor Judith Mottram at the Royal College of Art. Her PhD focusses on the gendered economic and symbolic values in contemporary British painting, with an interest in the quantitative analysis of aesthetics. She was awarded the thesis prize at Northumbria University for her MRes Gender Studies work on Helen Chadwick's HMI archive and her own artwork is digitally archived at the Elizabeth A Sackler Center for Feminist Art at the Brooklyn Museum in New York. Helen's work on gender has featured in many publications including The Guardian ('Britain is not radical enough'), Embroidery Magazine and Skin 2 with Pharrell Williams.

EXHIBITOR BIOGRAPHIES

Alec Shepley is an artist and currently Senior Academic in Fine Arts at the University of Lincoln, UK. Born in 1963 Manchester, England, he studied his Bachelor's degree at Wolverhampton School of Art (1986), his MA at Sheffield Hallam University (1993) and his PhD at Manchester Metropolitan University (2000). His individual and collaborative research has attracted funding from the Arts & Humanities Research Council, the British Council, the Arts Council of England and the Arts Council of Wales and his work has been exhibited nationally and internationally. He is concerned not to just make art about art but to empower the viewer to apply an aesthetic of regular experience to other encounters in a wider field of action.

Clare Smith's practice involves pattern, chance and process, often using strategies such as cutting, tearing, gluing and stitching. A prevalent element of her work is the grid – its rigid structures which regulate and provide order are fitted into, broken down or rebelled against. Other elements relate to trade, materials, craft and objects. Smith works with drawing, print media, installation and painting to investigate the tensions between identities and traditions informed by her Chinese/English heritage. "The grid relates both to the ordered grid of Chinese calligraphy and the rigid, disciplinarian family system on my mother's side, and at the same time to the social codes of English society, including the notion of English reserve, which I had to learn." There is a delicacy and fragility to some of Smith's work, which reflects a

constant sense of the precariousness of physical existence. Collaboration is part of Smith's practice and she is also co-founder of Dover Arts Development (DAD) together with painter, Joanna Jones. This involves working with many different artists, curation, organisation, event management, creating networks across East Kent and influencing the public realm in Dover.

Courtney Coyne-Jensen Courtney Coyne-Jensen is situated between practice, teaching, and research – as a unity. Based in Copenhagen, Denmark, her work exists at the intersections of architecture, art, urban design, and translation. She completed a PhD (Architecture) in KADK, an MPhil (History and Philosophy of Architecture) in Cambridge University, and a BArch in DAAP. Courtney has also been the recipient of a Young Artist Grant from the Danish Arts Foundation. In addition to workings in DK, she has been practicing with architectural offices in ZA, DE, UK and US, and teaching in NZ, ZA, SP, and UK. She always welcomes collaborations with others dedicated to design as inquiry, social impact, and serious play. (Assoc. Prof. at DIS; Co-founder of DEAR Publication; Owner of Lux Lumina).

Craig Fisher & Helen Stratford recently started making work together as part of The Expanded Studio Project, an artist-led initiative from studio holders at Primary, Nottingham and Wysing Arts Centre, Cambridge. Fisher makes large-scale sculptural installations using various fabrics and materials that question representations of violence, disaster and macho stereotypes. The pictorial experience of sculpture is of particular importance to his current inquiry, and informs many of the unconventional decisions that can be found in the work. Stratford makes site-specific and performative interventions. Her video-works, speculative writing and discursive platforms explore the politics of everyday life, using drawings, publications and live events to search for modalities that expand architectural conventions. Through their collaborative work Fisher and Stratford are engaged in a conversation around examining how representations of disaster and destruction are mediated for our consumption. Recent exhibitions include Standardised Versions (Rubble) presented at Variety Show I, Primary Studios Nottingham and Variety Show XIII, Aid & Abet Cambridge. Most recently, their collaborative drawing 'Randomized Barriers' - measuring 3m high x 13.4m wide - made the shortlist for the final round of the Freitag 'Design A Truck' competition selected from over 1600 entries worldwide. You can find more information about Craig's work here www.craig-fisher.com and Helen's here www.helenstratford.co.uk

Drawn Together:

Maryclare Foá graduated from RCA 1984 (awarded RCA drawing prize). Her practice explores narratives that connect the seen, the sensed and the dreamed. Foá teaches drawing at the University of the Arts London (Central Saint Martins & Camberwell), and completed her PhD Sound-ing Out (Drawing in response to the outside environment) at Camberwell 2011. www.maryclare-foa.com

Jane Grisewood New Zealand born, was an editor/publisher in London and New York before

studying art. Through the line, repetition and durational processes she investigates time and transience – movement is key. She was awarded her PhD in 2010 at Central Saint Martins, where she teaches experimental drawing. Her artist books are in many collections, including Tate, MoMA, MAC-BA and Yale. www.janegrisewood.com

Birgitta Hosea is a London-based artist working with expanded animation and experimental drawing, who completed a PhD in animation as performance at CSM in 2012. Her work, which is included in the Tate Britain archive, explores presence, time, affect and digital materiality and ranges from video installation and animated performance art through to drawing on paper. www.birgittahosea.co.uk

Carali McCall Awarded her PhD Fine Art at Central Saint Martins UAL, 2014. In recent artworks 'the runner' is considered a drawing device – marking territory and making lines through the landscape. McCall teaches artist-run short courses and workshops as part of a mentoring programme for The Independent Art School and Cubitt Gallery, London UK. www.caralimccall.com

Greig Burgoyne & Rossella Emanuele:

Greig Burgoyne was born in Glasgow, Scotland. He studied at the HAK Vienna and MA painting Royal College of Art, London. Recent Solo projects 2013/14/15 include: Scapelands Drawing Box Belgium. WHITE NOISE - at the Centre for Recent Drawing (C4RD) London, collaborative project with Rossella Emanuele funded by the Arts Council England; Gapfillers Briggait project SPACES 1+2 wasps studios Glasgow; FAX Karst Plymouth; Apparatus L'Escaut Architectures Brussels; OMON RA The Drawing project IADT Dublin; We are all alternative structures TAP Southend UK; What is line and how does it move through space? Frost Art museum, FIU Miami Florida USA. Forthcoming projects include: WhiteNoise published by Marmalade visual theory Winter 2015/16; Patricia Fleming projects Glasgow; La Brasserie CAC Arras France; La confection Ideale Tourcoing France. Burgoyne is Senior lecturer in Fine art at UCA (University for the Creative Arts) Farnham UK. www.greigburgoyne.com

Rossella Emanuele was born in Italy, she started her creative career in the performing arts subsequently she trained as a fine artist. She lives and works in London.

Her most recent projects include: DRAWING CONVERSATIONS - Symposium and exhibition, Visual Arts Research Group, School of Art and Design, Coventry University, UK; WHITE NOISE - at the Centre for Recent Drawing (C4RD) London, collaborative project with Greig Burgoyne, project funded by the Arts Council England; YARAT Contemporary Art, Baku, Azerbaijan. ALL art:language:location Cambridge; ACTS RE-ACTS 1, Wimbledon Space, London; ON DRAWING, Symposium and Show - Carnegie Mellon University, Pennsylvania, USA.

Forthcoming projects include: Whitenoise published by Marmalade visual theory, book launch - Winter 2015/16.

Emanuele is Lecturer in Fine Art at University of the Arts London (UAL) and at the University for the Creative Arts (UCA).

Jane Ball is a mid career, visual artist who is interested in observing, documenting and critiquing

relational and dialogic practices and reflecting on the artist's role in contemporary society. In her art practice she likes to challenge preconceived ideas of 'authorship' by inviting lots of people to be involved as co-producers in making art. Her research interests are focused around redundancy and latency as evidenced in particular sites and collections and she is interested in investigating the generative nature of conversation as well as its potential for misunderstandings. Jane has exhibited and presented her work across Europe including in The JHB Archive exhibition at Birmingham Open Media, UK, Occupation Workplace, Mead Gallery, UK, and her twin screen video, Measuring the Goal Posts, was recently selected for the Rugby Open by artist Ravi Deepres and Mike Jones from the Film and Video Umbrella. She has presented at PARADOX Fine Art Forum in Granada and had a solo authored article published in the Journal of Visual Arts Practice (JVAP). She was awarded Social Enterprise funding from Un Ltd to initiate the 'In-Service: Artists Placement Programme'. She is currently Senior Lecturer in Fine Art at Coventry University, Co Director of Labour Exchange and a member of the steering group for the National Association for Fine Art Education (NAFAE). <http://occupationworkplace.wordpress.com>
<http://www.tandfonline.com/eprint/IngaGfz4dddxXCCuInhk/full>

Jonathan Polkest makes and designs installations, two-dimensional artworks and objects. He paints, constructs, fabricates and formulates finishes, work is often gallery based, sometimes community based in the public realm or part of a performance/ritual. He has accepted commissions to create artworks and produce scenographic objects and scenic art. He has worked in many theatrical and display workshops as well as upholding a frequent schedule of exhibiting. This can call for experiment with different media, with applications and approaches both digital and analogue. He maintains a studio practice. Jonathan's artwork and practice evolved from a fascination with painting, drawing comics, renderings, illustrations and technical drawing influenced also by the art emerging from St. Ives at that time and from an inherent desire to transform objects through the process of ornament and decoration. Initially attending art school in Cornwall and later M.A. fine art University of London, working in Design and particularly construction/making for Theatre and Performance and any collaborative crafts that arise in such situations. Scenic sculpting, moulding. He devised and ran several painting/designing courses at RADA and Goldsmiths College. Drawing continues to form the instigatory element of Jonathan's practice embracing diverse ranges of process acquired through related developments, these can include photographic techniques, painting, textiles, paper-cutting and sculptural projects, design for performance.

Kiera O'Toole is a visual artist who studied Fine Art at Dublin Institute of Technology graduating in 2000 and completed a MPhil (Fine Art) in Newcastle University, Australia in 2013. Exhibited in Ireland, Finland and Australia including National Museum of Australia in 2011 and obtained several artists in residencies (Drawing as Research: Betwixt and Between) with a current residency in Tinahely Courthouse Arts Centre (funded by Wicklow County Council). Presented at the 20th Australasian Conference for Irish Studies in University of NSW and Not just Ned: the true history

of the Irish in Australia at the National Museum of Australia. Public collections in OPW and Lissadell House Art Collection in Ireland and the Maitland Regional Gallery and Mercure Hotels in Australia. Private collections Australia, UK, USA and Germany.

Kimberley Foster and Catherine Baker

Kimberley Foster works as half of the collaborative partnership sorhed/hedsor. Sorhed's practice has taken the form of approximately two hundred commissioned objects situated within national galleries and museums. Their practice deliberately exploits the ubiquitous, slippery nature of objects, often exploiting the ambiguity of 'readings' that exists in common use. As an extension of this Kimberley's area of research is centered on the Performative Object – how material practices can be enmeshed with and related to performative pedagogies. Sorhed's practice is academically cited and disseminated at a national level by independent researchers

Dr Catherine Baker has an international profile in both the areas of Drawing & Drawing Research; in addition she has significant expertise in interdisciplinary research at the Art /Science interface. She has an interest in the neurobiology of the eye and completed her PhD in 2012 which investigated the role of vision as a physical and perceptual encounter within drawing. More recently, she has become interested in the impact that diagnostic, bio-medical imagery has on the self-image of patients. She has an ongoing research project with the University of Bristol Science Department. Baker has an established publication record and she is a peer-reviewer for TRACEY.

Lesley Hicks is a Senior Lecturer at Teesside University and studied Fine Art at Newcastle University and at the Royal Academy schools. Recent exhibitions have included Driven to Draw at the Royal Academy London, God's Bridge X at the Bowes Museum, Anonymous Drawings touring to Berlin, Eindhoven and Leipzig and The Imaginary Museum: Monuments and Landmarks Leeds City Art Gallery Contemporary British Drawings Xi'an Academy of Fine Arts, Xi'an, China. Her interests include historical and contemporary landscape (natural and urban) with a particular focus upon landscape in flux. The collection and development of Lesley's material spans a range of media and methods of working combining painting and drawing made directly on site with that made within the studio.

Lina Louise Tegtmeyer and Helen Waddington

Lina Louise Tegtmeyer works both academically and artistically. In her current academic work she brings together Cultural Studies, Urban Studies and critical Tourism Studies in a picture analysis of visual semiotics in tourism-related city representations. Exploring the function of the aesthetic, Lina is interested in how the visual can highlight by excluding and exclude by exclusion. In her artistic work, she mainly explores lines and letters, drawing on paper and in different printing techniques. She understands drawing as a form to communicate with and understand the world. To Lina, research and art are not two mutually exclusive areas but related fields of endless possibilities of

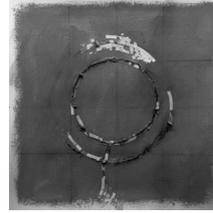
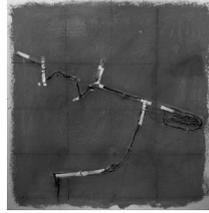
experimenting, exchange and exploration. Lina has been collaborating with art collectives in Berlin, Havana and the Bronx. She has exhibited drawings, typographic wall art and installations in group shows and single shows in Berlin. Lina was educated in Berlin with a Master (Magistra Artium) in North American Studies and Latin American Literature. She has been a PhD candidate at the Freie Universität Berlin since 2010 and currently works at the Department for Architecture, RWTH Aachen and lives in Aachen and Berlin.

Helen Waddington works predominantly in drawing, writing and installation. She creates pieces exploring themes around a fictional character, asking questions such as how does a fictional artist exist? She looks at the existence of the fictional artist through the work of “I”, a fictional story created by herself. Helen investigates the role that deception, narrative and failure play in her work, she explores the anthropology and behaviour of two artists (fictional and real). This practice runs alongside a collaborative project with fellow artist Lina Tegtmeier, where conversations through drawing are documented as each artist reveals observations of place, imagination and interpretation. Helen has learnt a lot about the possibility of cross discipline work and the opportunities there are to combine practical study with research practice. She completed a Masters in European Fine Art in 2002 a PGCE in Compulsory Education in 2005, and an MRes in Arts and Cultural Research in 2014. Helen has explored these recent and other artistic investigations and have exhibited locally, nationally and in Europe, in various mediums including a work in progress; Artists book of writing. She currently lives and works in Brighton, East Sussex.

Sarah Casey is Lecturer in Sculpture and Installation at Lancaster University. She was awarded a PhD in drawing in 2012 and exhibits nationally and internationally. She is primarily engaged in making drawings which test the limits of visibility and material existence. A core interest is using drawing in dialogue with other research fields (e.g. Conservation, archaeology, medicine). Recent projects have led to solo exhibitions at Kensington Palace (2013), The Bowes Museum (2015) and shortlisting for the Jerwood Drawing Prize 2014. She is currently working with an anthropologist and a cosmologist on an AHRC funded Science in Culture project, ‘Dark Matters -Thresholds of (im)perceptibility’. Alongside practice she writes on drawing; in addition to recent papers, she is co-authoring a chapter on drawing and the senses for a forthcoming volume ‘The Senses in Art and Design’ to be published by Bloomsbury 2016.

Sarah Goudie’s practice operates through the poetic interplay of drawing, writing and spoken word; nurturing a fascination for the movement of light over graphite. Central to research are themes of secrecy and exposure, poise and collapse. These inform and enliven the task of manipulating material, word and aural delivery in order to explore the complex relations of seemingly opposing states. Current work examines the role of the performance lecture and the development of sculptural structures combining sculptural drawing and the body of a piano. Goudie completed an MA in Fine Art at Margaret Street, Birmingham City University in 2014 and is currently based in the West Midlands.

Alec Shepley



Untitled
Fabric

Frequently the result of improvisation, collective efforts and ad-hocism, Shepley's works often possess the humble status of wreckage and appear not to be of art but instead playful decoys. These three drawings are the latest from a series he is producing for the project A Place of Impossibility from INSERT2014, curated by Raqs Media Collective in Delhi 2014. Through a series of sweeping-drawing-walks around Connaught Place in Delhi, he contours architectural 'ley lines', exploring differences in the infrastructure precipitated by utopian and dystopian templates.

Clare Smith



Stitched time

Scroll of textiles and rice paper: a collaboratively produced work which involved a making process suggestive of an assembly line-cum-sewing circle and which encompassed conversation, laughter and moments of silence, as well as the practised movements of hands at work.

Stitched Time evolved out of a peer-to-peer materials based, experimental workshop as a wshared-making project.

Shared making is a term I have used before and is the one finally settled on for this project, the other options e.g. collaborative, cooperative, not being quite appropriate, given that the direction of the project, the manner and time of its making and presentation was set by me as the 'lead artist.' However, lead artist is a contentious term in this context, enabler, unifier, or maker of things that happen being far more appropriate.

The stitched scrolls were made over several days by eight of us - all women - working together in our white overalls in a former tent and tarpaulin factory in Dover. The wearing of the white workwear made a performative statement of stitching as manual work.

Courtney Coyne-Jensen



SCROLL: An instrument for drawing WITHIN experience

This is a collaborative drawing created in the Copenhagen Central Station, across seven different occasions between 2007 and 2015. The work is one long ongoing dialogical drawing: 35 meters x 30 cm. Entitled the 'SCROLL: An instrument for drawing WITHIN experience', it's been co-created by architect Courtney Coyne-Jensen, 85 of her international architectural exchange students (DIS), as well as numerous transiting passengers and homeless. The motivation has been primarily two-fold: to engage with one another via drawing, and to engage with urban spaces of waiting as potentially fertile settings for creative collaborations. The drawing explores representation's role as a cooperative and participatory act, and the game like qualities of the processes of seeing and meaningful mark making. Where most students might opt to subjectively remove themselves from the station's buzz in order to analytically draw it, here we concurrently drew upon the activity and became a drawing activity for others. Via the SCROLL and drawing within experience, our abilities to mediate the lived world more meaningfully have been enhanced. And we have learned first hand that only the simultaneity and unity of representation will bring us closer to the richness and profound depths of phenomenal reality – something that otherwise remains remote to us without representation.

Craig Fisher & Helen Stratford



Standardised Versions (Rubble)

Architectural drawings/plans, patterned paper nets, digital print on fabric, trestles and plywood table

Standardised Versions (Rubble) takes as its starting point the idea that representations of scenes of disaster are based on standard types. What if these scenes were all deliberately and carefully placed to give the appearance that they had been assembled in an apparently random manner? Standardised Versions (Rubble) consists of a typology of elements: architectural drawings/plans/specifications on paper and cloth, 3D sculptural rubble elements and technical equipment in the form of the very precise measuring stick (VPM®). Standardised Versions (Rubble) is a collaborative work through which Fisher and Stratford are engaged in a conversation around examining how representations of disaster and destruction are mediated for our consumption. During the exhibition, the standardised rubble (paper objects) items will be assembled on-site in front of the drawings (using the plans and precise measuring stick (VPM®) in a 'Live Demonstration'. After the live demonstration the objects will be re-staged so that the performance can take place all over again, facilitating a discussion around collaborative practice as research process. Ultimately, through collaborative imaging and installation the work draws on Stratford's background in architecture/live art to subvert the language of architectural conventions/roles, and Fisher's background in installation/textiles/craft to play with and reconstruct that which has the appearance of having been deconstructed.

'Drawn Together'

Maryclare Foa, Jane Grisewood, Birgitta Hosea, Carali McCall



Notes on a Table (after John Cage), graphite and black crayon on paper

Notes on a Table (Reunion), graphite and coloured pencil on paper

Drawn Together, formed in 2008, is a London-based group of four artists who collaborate on performance drawing projects and share theoretical and research interests. Working with graphite and light, sound and animation they perform drawing processes and address the relationship between the body and presence, time and space.

'Notes on a Table' is a collaborative artwork that includes two large drawings (each two-hour duration) made by us while in conversation gathered around a rectangular kitchen table. The first drawing, Notes on a Table (after John Cage), 2010, was in reaction to spontaneous movement, sounds and each other's actions. The second drawing, Notes on a Table (Reunion), 2015, made this summer is a similar drawing but with the focus on how drawing can become a base and prompt conversation on what the act of drawing together again might mean five years on.

The relationship formed during our PhDs has been the catalyst behind collaboration, which shapes and creates something 'other', beyond the singular approach. Through difference and negotiation the practicalities of drawing on the same surface in the same space enables us to observe each other working and intensifies our individual actions and endurance. The process of making these two particular drawings has brought us into closer proximity in our physicality and in our methodology, introducing new concepts and experiences to our collaborative practice.

Greig Burgoyne & Rossella Emanuele



WhiteNoise
Film

Greig Burgoyne & Rossella Emanuele present the collaborative research project WhiteNoise, a residency and exhibition held at the Centre for Recent Drawing in London in 2015 with subsequent publication by Marmalade visual theory in Winter 2015/16. Addressing the value of both play v purpose, physical act v gestural re-act WhiteNoise tests drawing practice as a wrestling of relationships between site, body, space and thinking. Extending a dialogue that debates drawings' performative strategies that constitute both play through rule-based making and how artist's gestures make spaces. In turn, expanding on how/what new conceptual frameworks can be discovered from contingent and speculative working methods. Our presentation for Drawing Conversations seeks to synthesize these findings in order to shape future developments suggesting alternative means of making and ultimately extending the potential of contemporary drawing practice. Burgoyne & Emanuele aim to debate drawings collaborative strengths in order to ascertain how drawing can evolve alternative systems of space and thinking. The testing of the forces of energy and 'becoming' brought into the space in the making of the work alongside those energies and forces that already exist in and outside of the context and site is key to this debate. By discussing the potential to re-conceptualise the body/site relation through performative actions, Burgoyne & Emanuele hope to show our rapport with a gallery site as one which shifts from conditions of stasis to one of translation and flux, a site of experience rather than location; extending the Bergsonian sense of the 'not yet' to one of becoming, multiplicity, endurance and duration.

Jane Ball



Julian Henry Beck: Artist, Engineer, Photographer

This work is the documentation of a live performance and the resulting discursive, collaborative drawing/text. The performance occurred during the opening night of the exhibition JHB Archive at Birmingham Open Media, 10th Sept 2015. The performance was a response to a missing piece of sculpture by the artist called Julian Henry Beck. Julian Henry Beck described himself as an Artist, Engineer and Photographer. This artwork sets out to explore these roles and approaches, historically and in the current day. Taking this broad description of JHB's occupation as a starting point, I invited an artist, an engineer and a photographer to engage in a remote dialogical encounter, using Google Docs, 'live' online, during the private view. The three participants took the truncated accession record of the missing artwork as the focus for their conversation and their visual, diagrammatic, collaborative musings.

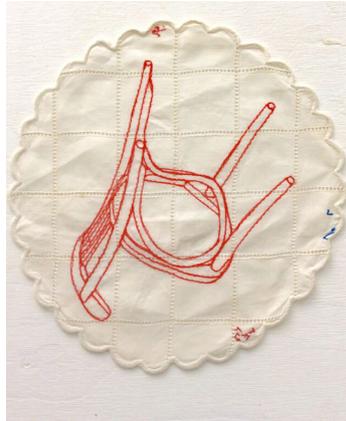
During the later period of the exhibition three 'archivists' re enacted this conversation while simultaneously attempting to rebuild the sculpture, live, from a kit of materials, the text and drawings provided by the original dialogists. The original conversation and subsequent re-enactment was, intentionally, not staged but allowed to unfold and emerge gradually through a process of exchange bringing together artist, engineer, photographer and archivist in negotiation as fellow workers.

Co-conversationalists were:

Sam Kelly, artist and photographer

Prof. Elena Guara, Engineer

Jonathan Polkest



Casper N.
Red ink and thread on cotton doily, oak
framed

Casper N. is a drawing of an upturned Thonet No.14 chair drawn in red ink onto a cotton doily and sewn over with red cotton yarn. Thousands of these chairs exist from their origins in Austria in 1859 through to Muji or Ikea today, they exemplify a post-industrial aesthetic and are commonly found in theatrical rehearsal studios where their relative light construction, uniformity and graceful lightness make them ideal extensions of the actor's presence. Caspar Neher went beyond the provision of the Scenographic. 'Bühnenbild' — simply to visualise stage action, he extended presence through objects. "The war separated / Me, the writer of plays, from my friend the stage designer. / The cities where we worked are no longer there. / When I walk through the cities that still are / At times I say: that blue piece of washing / My friend would have placed it better." The Friends, Bertolt Brecht. JERWOOD_CATALOGUE_5_52385bc5c7fe4.pdf

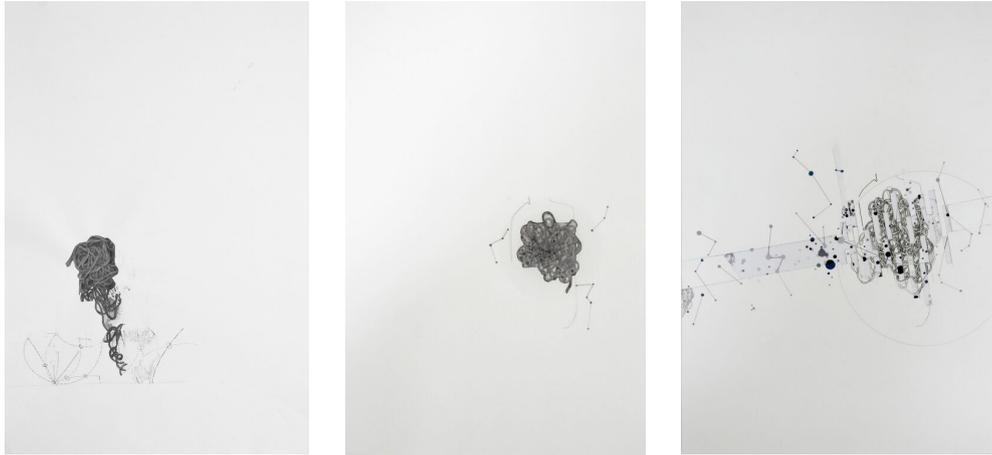
Kiera O'Toole



Impressibility
Film projection

This project invited young emerging artists with physical or intellectual disabilities to produce new and innovative artworks under the mentorship of three artists in residence with the Youth Arts Warehouse and Regional Youth Support Services, Gosford, NSW, Australia. In this work, three dancers from NAISDA created a movement around the notion of mental illness on large sheets of paper covered in graphite and charcoal powder. Taking an approach towards drawing that is open-minded, unknowing and inquiring, three young visual artists responded through tracing the movements of the dancers creating a visual dialogue where gestural lines and remnants of individual's actions of mark making show the varied marks from linear board sweeping lines to whole handprints imprinted into graphite and charcoal powder. The lines embody the relationship between the individual's movement and lived experiences that become a site for the unconscious and unconscious to encounter where drawing begins to draws itself.

Kimberley Foster & Catherine Baker



Inappropriate Collisions
Mixed media

Inappropriate collisions is a collaborative drawing project between Kimberley Foster and Dr Catherine Baker which seeks to question what happens when two entities are forced to collide in a planned and purposeful manner. Avoidance of any hierarchy is key as is the positive maintenance of the uncomfortable nature of impact; each component must partially surrender to the other whilst ensuring its own position doesn't become overpowered. 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, starving the process in order to ensure its inappropriate status. The drawings often hover in this position of resistance, they don't belong but seem to insist on becoming.

Lesley Hicks



Sediment

This drawing came about in response to a project which invited a number of artists to explore, collaborate and share ideas about how landscape can inspire and influence the making of an artwork- it also involved the siting of this within the context of the Bowes museum collection, it involved 10 professional artists and the lead artist Tania Kovats. There were three distinct meeting points over a period of a year: a collective walk with a geologist and an encounter with the landscape of 'God's Bridge', a follow up meeting to discuss ideas and progress and a public events day at the Bowes Museum.

Through these meetings and collective walks and discussions I came up with my response, influenced by these encounters and shared responses.

Walking from Bowes to God's Bridge I photographed the pieces of plastic carried by the river Greta caught in the undergrowth along its banks. It is these unnatural shapes that populate this drawing and playfully suggest the build up of sediment, a crucial element in the creation of limestone, the sedimentary rock that forms God's Bridge.

Lina Louise Tegtmeier and Helen Waddington



Books

Practical explorations in the Bauhaus museum, side by side four eyes between the world, two pens and one paper as the visitors wander by, our knee level eye high recording through line, drawing to communicate.

Sarah Casey



Echo

Silver ink on drafting film

The Echo drawings were made through collaboration with a theoretical cosmologist and an anthropologist of science. Together we worked to develop drawings reflecting a condition of imperceptibility as encountered in theoretical cosmology, specifically, articulating a state of indeterminacy as witnessed in quantum world. How might drawing, as a typically intimate technology, might explore absolute and distant limits of human 'sensing'. 'Echo' refers to probing technologies sent out into space which relay back images and data.

Drawing on Karen Barad's work of interaction and queer intimacy, the echo drawings seek to unsettle the associations of the mark with trace and permanency - made with silver ink, it reflects the light and cannot be seen from a single point of view - a viewer must move around to 'grasp' the image, which shifts and shimmers with their movement. As such this might also be considered a collaborative drawing in the sense that it is contingent upon the viewer's own movement around the gallery space for its qualities to be revealed. The image emerges as lighting, viewer, and drawing align, albeit for the briefest of steps: as lighting, viewer, drawing aligns, the drawing coalesces and dissolves in step with their passing.

Sarah Goudie



Stitch-Paper-Stitch
Spoken word with film

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', and the autobiographical 'Love's Work' 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'.

This submission presents the performance element of the work – focusing on drawing as a tool of auto-poiesis 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.

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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