

## **WELCOME TO DRAWING OUT: 2012** 28<sup>th</sup> – 30<sup>th</sup> March 2012

Welcome to the second Drawing Out conference, a transdisciplinary drawing conference and collaboration between RMIT Melbourne & The University of the Arts London. The Drawing Out collaboration started life in Melbourne at RMIT in March 2009. In this our third year of our collaboration it is now a formally funded AHRC Network, committed to developing research into the relationship between drawing, writing and general literacy.

This years Conference, Drawing out 2012 will address three themes; *Drawing and Notation - Drawing as Writing* and *Drawing: recording and discovery* and take place across three day's and four sites: The National Gallery, London, Central St Martins at Kings Cross, Chelsea College of Art and Design at Millbank and Wimbledon College of Art. The first day takes place at the National Gallery where the conference will share their thoughts on "What Makes a Good Drawing" with a broader audience, of students teachers and members of the general public.

*The Drawn Out Network* was initiated as a means of exploring cross-disciplinary approaches to drawing. With drawing established in the minds of the organizers as the tangible bridge between textural and non-textural communication our collaboration has resolved to develop a network of interested parties. To this end *we have* now constituted two hubs, one in London at UAL the other in Melbourne at RMIT. Each hub is organised by a cross disciplinary committee, that brings a different "reach" to *The Network*. Beyond the core focus that both institutions have on art and design, RMIT brings Aboriginal and Torres Strait Islander Cultural Practices, Architecture, Engineering Designs; Creative Writing; Mathematics and Pharmacology to the table. In the UK the debate is broadened and strengthened by UAL's ability to reach out to scholars in the fields of Linguistics, Musicology, Dance and Geography. Together UAL and RMIT have put in place an international cross-generational network of researchers who have a practical and theoretical engagement with drawing and writing and a shared ambition to develop new approaches to integrating the teaching of drawing within the curriculum as a means of enhancing general literacy, problem solving and discovery.

The organizing committee is as follows; At UAL Chair Artist George Blacklock, Dean of Chelsea School of Art, Stephen Farthing, Artist, Rootstein Hopkins Research Professor in Drawing, Artist and Ceramicist, Charlotte Hodes, Artist, Reader and Research Fellow London College of Fashion, Kelly Chorpening, Artist, Course Leader BA Drawing CCW. Colin Fudge, Town Planner, Pro Vice Chancellor and Vice President RMIT, Dr Elizabeth Grierson, Professor of Art and Philosophy, School of Art and design, RMIT, Professor William Cartwright, School of Mathematical and Geophysical Sciences RMIT, Professor Mark Burry, Architect, School of Architecture  
RMIT.

**Abstracts and Biographies in Order of Presentation and Room:  
Thursday 29th March 2012, Chelsea College of Art and Design**

**Keynote: Emotional Mapping**

**Georg Gartner, President of the International Cartographic Association Institute of Geoinformation and Cartography, Vienna University of Technology, Austria**

**Location: Banqueting Hall**

Every human perceives urban space differently. Some places are seen to be unsafe, others as especially beautiful. This perception is subjective and emotions of the person influence it. The research domain on emotional mapping deals with collecting subjective perception of space and deriving maps of it. This can be done by applying different methodologies, such as interviewing a group of test persons about their emotional relations and combining all their answers and drawings into relevant databases and maps.

In this contribution the current status of a project called EmoMap will be presented. In this project we try to use the option of volunteered geographic information (VGI) to collect emotional views cities by allowing users of a Web 2.0 community to contribute and share their emotions. The data collection will be done in-situ with current smartphones. Compared to the traditional method this brings the advantage that the collected data is of a more punctual type, e.g. an emotion is not associated with a large area but a point or a small area. Also, the data of many different users can be stored independently without the need to make an aggregation towards one average data set. This allows findings on how specific groups of users perceive their environment, e.g. people of type A think this place is unsafe. This information can be used to design user-adaptive mobility services. For EmoMap we focus on using the collected data for modified route calculation in pedestrian navigation systems. The hereby developed methods and algorithms will then be tested for the hypothesis that the inclusion of emotional data can improve user satisfaction. All VGI collected during the project EmoMap will be stored in an open online database (OpenEmotionMap.org). Privacy concerns will be addressed.

OpenEmotionMap will be open for other projects and can be used, filled and developed by the community continually.

**Georg Gartner Biography**

Georg Gartner is a Full Professor at the Research Group in Cartography at the Vienna University of Technology. He holds graduate qualifications in geography and cartography from the University of Vienna and received his PhD and his Habilitation from the Vienna University of Technology. He was awarded a Fulbright grant to the University of Nebraska at Omaha in 1997 and a research visiting fellowship to the Royal Melbourne Institute of Technology in 2000, to South China Normal University in 2006 and to the University of Nottingham in 2009. He is Dean of Academic Affairs for Geodesy and Geoinformation at Vienna University of Technology. He is responsible organizer of *the International Symposia on Location Based Services & TeleCartography* and Editor of the Book Series *Lecture Notes on Geoinformation and Cartography* by Springer and Editor of the Journal on LBS by Taylor & Francis.

## **Drawing Out TRUST as a public good for resilient communities: RMIT Design Research Institute award winning project DRD**

**Elizabeth Grierson, Research Professor, School of Art, RMIT University, Melbourne, Australia**

### **Location: Drawing, Recording, Discovery, Banqueting Hall**

This paper discusses ways of drawing out 'Trust' in public spaces presenting the Trust Project that won the RMIT Design Research Institute, 2010 design challenge, Design Against Crime. The approach taken was to work with public art as a way of intervening in public spaces to build community resilience. The paper presents the rhizomatic methodology employed in this project as a way of drawing in an expanded field of practice. A rhizome draws a line between nodes in an underground system of connections. A rhizomic drawing is not linear, but is always in the middle of things as Deleuze so aptly showed – '[A]ny point of a rhizome can be connected to anything other, and must be.' There will be a consideration of the way the elements of trust may be conceptualised as a way of drawing rhizomically, a way of recording social imprints and transferring that information spatially and subjectively as a physical manifestation of a social condition. The aim of the project is to reframe social experiences in urban contexts by investigating the social value of trust between people in public spaces. The project figures 'Trust' as a condition of drawing out between people, a negotiation of discovery, a rhizomic process that enacts a line through space connecting people in new ways.

### **Elizabeth Grierson Biography**

Elizabeth Grierson holds a PhD from the University of Auckland. She is Professor of Art and Philosophy, research leader of the Design Research Institute, and from 2005 to 2012 Head of the School of Art at RMIT University, Melbourne, and a Fellow of Royal Society of Arts (UK). She was the Co-convenor of the *Drawing Out 2010* conference held in Melbourne between RMIT University and University of the Arts London. External appointments include visual arts advisor for the new *Australian Curriculum: The Arts, 2010-2012*, and World Council member of InSEA International Society of Education through Art, 2006-2012. Elizabeth is an experienced supervisor and examiner of postgraduate research candidates, and she speaks and publishes widely on art, design, cultural identity, aesthetics, and philosophy of education. She is executive editor of the scholarly journal, *ACCESS: Critical Perspectives on Communications, Cultural & Policy Studies*, and serves on the editorial board of several international journals including *Educational Philosophy and Theory*. Books include *Supervising Practices in Postgraduate Art, Architecture and Design* (co-ed., Sense, 2012); *Designing Design: Cartographies of theory and practice* (co-ed., Lexington Press, forthcoming); *A Life in Poetry: Nicholas Lyon Gresson* (ed., Australian Scholarly Publishing ASP, 2011); *The Doctoral Journey in Art Education* (co-ed., ASP, 2010); *Creative Arts Research: Narratives of methodologies and practices* (Sense, 2009); *Thinking through Practice: Art as research in the academy* (co-ed., RMIT Publishing, 2007, 2008); *The Arts in Education: Critical perspectives from Aotearoa New Zealand* (co-ed., Dunmore, 2003). Her present research projects include writing a second edition of *A Skilled Hand and Cultivated Mind: The architecture and art of RMIT University* (RMIT Publishing, first published 2008); co-authoring *Designing Sound for Health and Wellbeing* (ASP, 2012) from a three year ARC Linkage project with St Vincent's Hospital Melbourne; and sole authoring *Urban Aesthetics: Mediating place and being* (ASP, forthcoming).

## **Drawing and Discovery: A case study of Zoological drawing of microscopic type specimens at the Natural History Museum and an Artist's view**

**Gemma Anderson, Artist, UK**

**Location: Drawing, Recording, Discovery, Banqueting Hall**

*ENDANGERED*; A study of the declining practice of morphological drawing in Biological Taxonomy addresses the conference theme of Drawing: recording and discovery. Drawing has long been the backbone of biological Taxonomy, but recently morphological drawing has quietly fallen into a critical decline, almost undetected, and is now an endangered practice. The author will discuss the reasons why morphological drawing has fallen into decline and why it is worth saving. This paper begins by introducing the drawing practice of three biologists - Dr. Greg Edgecombe who works with centipedes, Dr. Rony Huys who works with harpacticoid copepods and describes himself as a 'hardcore morphologist', and Dr. Nathalie Barns who works with worm-like nematodes. Through conversations and drawing appointments the author focuses on an analysis of the epistemological value of biological drawing methods and illustrates this with examples of each biologist's morphological drawings. Following this, an account of the authors'/artists experience of drawing a type specimen at the Natural History Museum, with the aid of a camera lucida, following scientific methods, compared with drawing free hand, following instinct.

This paper seeks to illuminate and illustrate the idiosyncratic drawing processes of these scientists considering the epistemological and artistic value of their observational drawings. The argument for maintaining taxonomy has been made by Pearson (Pearson 2011:58) and Wheeler (Wheeler 2005:844-851) but nowhere is there an argument for maintaining the practice of drawing within taxonomy specifically.

### **Gemma Anderson Biography**

Gemma Anderson was born in Belfast in 1981 and completed an MA in Printmaking at the Royal College of Art, London in 2007. Recent solo exhibitions include *Portraits: Patients and Psychiatrists*, Freud Museum, London and *Drawings and Etchings of Ezo*, Daiwa Anglo-Japanese Foundation, London. Recent group exhibitions include *Skin*, Wellcome Collection, London and *East Wing Nine*, Courtauld Institute, London. Recent awards include a Wellcome Trust Arts Award, an Arts Council Individual Artist Award and Engineering and Physical Sciences Research Council, Pathways to Impact Grant. Anderson is currently undertaking PhD Studentship at University College Falmouth, a residency at ACME Fire Station, and a residency with the Mathematics Department, Imperial College London. Public collections include the Victoria and Albert Museum, The Wellcome Trust, The Natural History Museum and The Arts Council.

### **Drawing as a notational process for mapping the physical movements of the artist**

**Catherine Baker, Senior Lecturer Fine Art, Norwich University College of the Arts London, UK**

### **Location: Drawing and Notation, Red Room**

This paper presents a consideration for drawing that embraces the use of technologies as a key component in the mapping of our interaction with place. In essence it seeks to present an over-arching idea relating to the role of physical movements in drawing, questioning the conventions of drawing as a three-way process involving the eye, brain and hand. The aim is to investigate the process of looking through the use of eye-tracking data and to firmly establish the use of this scientific methodology within an artistic framework. A framework that responds to new ways of thinking about spatiality and cognition, taking into account the value of experience within the production of art; how the physical act itself becomes the manifestation of a process of drawing as a phenomenological consideration. Eye-tracking methodologies, GPS and 3D drawing approaches are presented to discuss the perceptual act of making a drawing through using less-conventional approaches. Through the drawing it becomes possible for us to not only articulate visually the way things are, but to convey a mode of presentation to other people and ourselves at other places and other times; a mode which seeks to explore how physical movements can embody the drawing itself.

### **Catherine Baker Biography**

Catherine Baker studied for her undergraduate degree in Fine Art at St. Martins College of Art & Design and for her MA in Drawing at Wimbledon School of Art.

She undertook her PhD by Publication with the University of Bedfordshire, which she is currently finalising. For ten years she was Course Director for Fine Art at the University of Bedfordshire but in 2005 took up post with Norwich University College of the Arts as a Senior Lecturer and Research Convener for Fine Art. She has exhibited her work widely in the UK and abroad. Her research interests focus on the relations between vision and drawing as a phenomenological contemplation and she has been involved with a number of research projects with the Department for Experimental Psychology at the University of Bristol. She recently completed an Artist-in-Residence at CRICBristol, a cutting edge clinical research facility supporting local, national, and international research. She has also been invited to be International Artist-in-Residence at the National Art School in Sydney, Australia.

### **Motive Forces: design ecologies and the drawings of Lawrence Halprin (1916-2009)**

**Paul Cureton, PhD candidate in Landscape Architecture and associate at Manchester School of Architecture, UK**

### **Location: Drawing and Notation, Red Room**

Lawrence Halprin's scores; 'ecoscore', 'urban score' or 'community score': is a graphic communication system of symbols which convey, guide, control and cause interactions between elements such as space, time and rhythm (Halprin 1969) as well as his drawing movement notation - 'motation' apropos Laban, Eshkol & Wachman, Cage, Subotnick and of course Anna Halprin has arguably proved invaluable in landscape design. It is a form of drawing notation that allows complete three-dimensional mapping of environments, movements and time or what could be called the 'chorography of the city' (Halprin 1972). Moreover, the addition of these methods to visual communication within the field of landscape beyond drawing techniques of plan, section, elevation and perspective, all of

which have also been susceptible to reductionist critiques remains pedagogically relevant. Halprin's work relates to contemporary use of animation and video methods of site analysis in the continuing desire to 'capture' time and motion of the landscape itself (Girot 2009). Through case analysis of Halprin's *Lovejoy Plaza and Cascade* (1966) and the *Keller Fountain Park* (1970), the paper considers and locates Halprin's notation with broader analysis of everyday life in the movements through space in towns and cities and urban life as articulated by Henri Lefebvre's *Rhythmanalysis* (2004) considering the processes of scoring and production. The paper redevelops Halprin's notational system for testing the application for the revitalisation of a humanistic discourse mediated through drawing in landscape architecture that is at the same time ecological matched, which 'draws out', developing participatory design for whole systems approach.

### **Paul Cureton Biography**

Paul Cureton is a PhD candidate in Landscape Architecture and associate at Manchester School of Architecture exploring the relationship between drawing, visualisation, representation and production in landscape architecture. Research includes the exploration of the discursive space of drawing and environment through the co-curation of the international exhibition *The 43 Uses of Drawing*, Rugby Art Gallery, September - October 2011. Recent research work includes exhibiting in the *Visualising Architecture Exhibition*, Union of International Architects, Design 2050, Tokyo 2011, and a co-authored illustrated publication on landscape representation titled, *Thinking Drawing: aesthetic choice as ethical marker in student drawings*, in *Representing Landscapes*, ed. Nadia Amoroso, Routledge, March 2012. He is currently working on the *Arcologies* of the architect Paolo Soleri.

### **Cartoons and Linguistic Context**

**Brad Jackel, Australian Council for Educational Research, Melbourne, Australia**

#### **Location: Drawing and Writing, Billiard Room**

This paper presents the results of a trial conducted during the development of *The Graduate Australian Medical School Admission Test (GAMSAT) 2006*, where two versions of a cartoon unit were trialled; in both cases the cartoon and the question itself were identical. The only difference was in the way the cartoon was introduced within the test. Psychometrically, across the 650 candidates involved in the trial, one version 'worked' very well, the other not at all.

The results offer a rare opportunity to quantitatively examine the relationship between language and drawing, specifically how the verbal context of a drawing frames our understanding of it. That it does is well known. Definite quantitative evidence for that relationship and how it functions is extremely rare, still less when paired with quantitative evidence of how the lack of that verbal context affects our understanding of the same object.

The paper will conclude with some theoretical analysis of that data and what it can tell us; the data itself is offered as evidence based quantitative resource for further research into the relationship of drawing and language.

## **Brad Jackel Biography**

Brad's doctoral thesis looked at the manner in which Joseph Conrad used imagery from Dante's *Inferno* within his writing and the impact of Gustav Dore's illustrations to the *Inferno* on Conrad's understanding of Dante. His interest in the relationship of imagery and text dates from then. He has published journal articles on Joseph Conrad and Dante Alighieri as well as delivering various conference papers primarily dealing with the area of visual literacy. His poetry has appeared in *Quadrant* and *Best Australian Poems*. Before entering the education sector as a research fellow at the Australian Council for Educational Research Dr. Jackel worked in a diverse range of fields including youth counselling, computer programming, agriculture and paralegal. He has travelled extensively through Europe, Nepal, India and the Middle East. He is a member of the Australian Association for Research in Education (AARE).

## **Developing student's creative professional identities through writing about drawing**

**Ian Thompson, Widening Participation and Progression Unit of the University of the Arts London, and Chris Koning, artist and lead tutor on the University of the Arts London Drawing Award & Certificate for the Newham Creative Hub, UK**

### **Location: Drawing and Writing, Billiard Room**

We currently use drawing as a key activity within our widening participation work. Programmes of study are built around a suite of University of the Arts Awarding Body drawing qualifications that promote the central creative role of drawing across the curriculum and have been created by an academic team of University of the Arts London drawing specialists.

Writing about drawing is an acknowledged way of encouraging students to reflect upon and articulate their drawing practice. However, we have observed our (14-15yr old) students either doing anything they can to avoid writing or switching to a familiar 'default' reportage mode. Difficulties around writing are further exacerbated with students who are recent English speakers. While writing in sketchbooks provides a starting point, we have had greater success with students when they are challenged to make a presentation that uses acknowledged professional language to be recorded on camera.

The implicit risk within this challenge in conjunction with the 'newness' of the people, places and experience that the students encounter serves not only to introduce students to creative sector language and methodologies, but also crucially to help them to begin to construct a creative professional identity.

The presentation features filmed material taken from current drawing programmes.

## **Ian Thompson and Chris Koning Biographies**

Ian Thompson currently leads a number of extended academic partnerships and

collaborative programmes with Schools and FE Colleges for the Widening Participation and Progression Unit of the University of the Arts London. Prior to this he was director of the Young Design Programme, a national programme developed and run in partnership between the University of the Arts London and the Sorrell Foundation that brought together design students from thirteen Universities with pupils from ninety schools and around sixty-five creative professionals in a conversation about how design can improve life in schools. Ian was the first University of the Arts Awarding Body Chief Examiner. Prior to that has taught upon helped develop and manage a range of different FE and HE Art & Design courses.

Chris Koning is a practising artist and lead tutor on the University of the Arts London Drawing Award & Certificate for the Newham Creative Hub. She completed an MA Fine Art at Central Saint Martins in 2002 and her formal teaching qualification at University of the Arts London in 2008, also teaching painting and drawing for Central Saint Martins short courses. She is lead painting tutor at the Art Academy, Southwark.

### **Drawing on a Dream**

**Lynn Imperatore, PhD Researcher, Department of Art & Design, University of the West of England, Bristol, UK**

**Location: Drawing, Recording, Discovery, Banqueting Hall**

This paper considers possible entries into imagination and imaginative activity through consideration of drawing, as method for thinking about and around alterations away from ordinary consciousness, particularly sleep.

Drawing interrogates assumed beliefs - apparitions of unassailable reality - distilling these into abstracted component parts. The observant draughtsman cultivates an ability to withhold aspects of cognition and recognition from perception; purposely refusing to find conclusion in preconception. New views, re-presentations, accidental revelation (from the unconscious and the unintentional) lead to novel and expanded knowledge. Drawing and sleep engage commonality as practices that provide opportunity to discern moments of mystery embedded within the ordinary.

Central to this is a shared visual language and sleight-of-hand of drawing and dreaming - imaginative activities that generate (impossible) imagery, and lead to richer apprehension of interior life. Drawing and dreaming are magic made manifest, hints of broader imaginative territories just over the edge of the page or slipping off into slumber.

Works by select contemporary artists are discussed, including: William Kentridge, Antonio Lopez-Garcia, Louise Bourgeois. Artists - particularly in acts of drawing - often strive toward visual depictions of that which we know - but can never actually see.

### **Lynn Imperatore Biography**

Lynn Imperatore is a visual artist, researcher and educator currently engaged in practice-led PhD research at The University of the West of England (UWE) in Bristol. Her doctoral project is titled *Opening/Night: Imagination at the peripheries of attention through consideration of drawing, sleep, and other representations of the mysterious embedded in the ordinary*. This

project investigates drawing's capacity to touch, create, and replicate encounters of wonder and imagination at the threshold of awareness; particularly that of sleep, dream, memory. Drawing is both a life-long passion and the focus of her practice. An ability to draw appeared early and fully-formed; but she then spent decades seeking to move beyond the dazzle of effortless representation towards deeper and more satisfying sources of imagery.

Imperatore attended School of the Museum of Fine Arts Boston, received her undergraduate degree from New York University and her MFA in Visual Art from Vermont College of Fine Arts. She has taught drawing and studio art at undergraduate and postgraduate levels in the United States, and is affiliated with PLaCE Research Centre (UWE), co-convenor a newly-formed PLaCE drawing project *HATCH*, and former post-graduate chair of *ACiD (Advanced Centre in Drawing)*. Her drawings have been exhibited across the US and Europe, and have been featured in various publications, including *The New York Times*, *Art New England* and the *Boston Globe*.

### **Eye-Catching – Reading Drawings, Drawing Drawings**

**Angela Brew, Research student, The Centre for Drawing University of the Arts London, UK with Stephen Oliver**

#### **Location: Drawing and Writing, Banqueting Hall**

A collaborative eye tracking session conducted by drawing researchers Angela Brew, Michelle Fava and eye-tracking expert Stephen Oliver.

Brew and Fava are studying eye and hand movements in drawing; specifically how drawing practice transforms the way we look at things. Is this manifest in our eye and hand movements? If so, how? Stephen Oliver, head of Eyetracker, has very kindly offered to help us explore how we 'read' and draw our world with the newest ASL mobile eye tracker.

Is the eye a window into the mind? What can eye movements tell us about what we are thinking and our focus of interest? Where do we look when we a) read a drawing and b) draw a drawing? Eye tracking, especially since recent developments in mobile technology, is an adaptable research tool which can be used in many ways to monitor the human eye and to track exactly what is being looked at, and for how long.

We will use the new mobile eye tracker to shed light on our approaches to drawing. The Mobile Eye provides a live feed of the gaze path of the participant. We will watch one another's eyes as they move around a drawing, both while they look at it and while they draw. Observational drawing entails looking closely at detail. How do we, as drawers, look at drawings? Participants will also be challenged to draw and write with their eyes, to explore their fine motor control of the eyes.

#### *Mobile Eye Tracking systems and their applications*

S Oliver Associates has been supplying eye tracking systems since 1982 and a Mobile version since 2002. The origin of the Mobile system was a development for the RAF for pilot training, it needed to be lightweight, less than 70 grams and capable of working in environments ranging from almost total darkness to daylight. It was developed by the Defence Research Agency (now Qinetiq) jointly with Applied Science Laboratories of Boston.

Applications include training Air Traffic Controllers, Market Research, training Scene of Crime Investigators and many types of sport research including football, cricket, tennis, archery, golf, badminton and even snow-boarding and horse jumping. New applications are constantly being proposed and these often involve further development of both hardware and software. Training features in many of them, an obvious objective is to compare the scanning strategies of the novice with the expert. Exeter University has shown that trainee surgeons can learn advanced techniques more quickly by using the eye tracker to correct inefficient scanning strategies. The ASL Mobile Eye has featured in many TV programmes such as 'Eye Witness', 'Show me the Money', 'Creating a Masterpiece', 'Spend, Spend, Spend' and the Royal Institution Christmas Lecture of 2011 given by Professor Bruce Hood of Bristol University. In the programme 'Creating a Masterpiece' it was shown that eye tracking has a role in identifying forgeries and fakes.

Eye Tracking can also be combined with EEG; we work with a company named Alpha-Active Ltd who have developed an EEG system which is also mobile and used in many of the sport applications and market research.

### **Angela Brew Biography**

Angela Brew is a PhD candidate and a member of The Centre for Drawing University of AL, 123 Draw, and the Drawing Research Network. After studying sculpture and drawing at Edinburgh College of Art she created and ran Skylark Galleries and worked as an artist and drawing teacher. In 2006 she completed her Drawing Masters at Camberwell College of Art, and in 2007 began her doctoral research on the impact of drawing practice on perception. Her research interest is in cognitive, perceptual and motor processes involved in drawing and learning to draw, and the relationship between scientific research of drawing and pedagogy. She is studying the development and changes of rhythm in eye and hand movements, and the role of the pause in drawing. Her thesis argues that the hand and the eye forge a strong connection through practice, with the eye increasingly sharing a perceptual role with the eye. Her research method combines scientific study of changes in eye-hand interactions with practical experimentation in the drawing studio and classes, attempting to develop new drawing instructions based on recent findings from cognitive science. She began her research in the Drawing and Cognition Project, led by Dr John Tchalenko, and then conducted a study of Betty Edwards' teaching methods, by observing the eye and hand movements of her drawing students, as they learnt to draw. Her PhD thesis presents this quantitative longitudinal study of changes in students' behaviour as they learn to draw.

### **Drawing on the condition of not seeing**

**Eirini Boukla, PhD candidate, Fine Art, University of Leeds, UK**

#### **Location: Drawing and Notation, Red Room**

Even the most attentive act of seeing is of necessity always the act of 'not' seeing something else; erasing as it was other potential significance. This paper looks at drawing and the 'condition of not seeing'; and its correlation to trace and parallel ideas of detached graphic and technical conventions of tracing that relinquishes the freedom of making a mark that seemingly belies the personal; a notational and inscriptive approach to drawing, where copying variations and errors already exist and where new ones occur, increasingly warping

the idea of the fidelity of an original text. This indexical transfer cross-examining ideas of the artist's gesture and the dichotomy polarised in much of late twentieth century art, between a credo of self presence in the act of creation and the absence embodied by the index or ready-made.

### **Eirini Boukla Biography**

Boukla is currently a PhD candidate at the University of Leeds. She holds an undergraduate degree in Fine Art and an MA in Drawing from Camberwell School of Art. Her main practice and research is in drawing as a thinking tool; a textural, notational and inscriptive concept of drawing. Exhibitions and projects include, *Thinking Tools*, FAFA Gallery, Helsinki (2011), *Adaptive Actions*, Campo AA, Madrid Abierto, Madrid (2010), *Contemporary Flânerie: Reconfiguring Cities*, Oakland University Art Gallery, Rochester, USA (2009), *The Last Book* (Luis Camnitzer collaborative project), National Library of Argentina, Argentina (2008), *SIPF, Singapore International Photography Festival*, Singapore (2008), *Public Screen*, SYNCH Festival, Technopolis, Athens (2008), *Heterotopias*, 1st Thessaloniki Biennale of Contemporary Art, Greece (2007). Public commissions include the International Relations department of Leeds City Council, Fifty Four Degrees North Festival, Hull UK, The Royal Borough of Kensington and Chelsea, London. In 2008 she received a personal development award from Arts Council England for her project *Kendos* in Chios, Greece. Her work can be found in private and public collections including the Oakland University Art Gallery, the SIPF Singapore, and the Thessaloniki Center of Contemporary Arts.

### **A Trace From A Point... (Without Reference)**

**Robert Luzar, PhD candidate, Central Saint Martins College of Art & Design, London, UK**

#### **Location: Drawing and Notation, Red Room**

Period and ellipsis are notations that could also be extended to support drawing as a speculative activity. Such marks express division through reduction and restriction. This paper examines how these properties influence drawing in terms of the appearance of the body during displays of gesture. It proposes turning and standing as supports that extend space in proximity to these graphic spots.

A careful analysis of artistic research, and in relation to pieces by Trisha Brown and Harrison and Wood, will show how period and ellipsis could function as guides, instructing postures that provoke questions on the roles of presence and meaning. How space and gesture alter meaning as trace can be articulated through Jean-Luc Nancy's term 'exscription': a fragmentation of inscribing/drawing presence. The philosophical connotations of the gestures examined would moreover prepare another extension of exscribing in terms of 'spacing': dispersing and separating the elements of mark and body. If the point no longer refers to presence - as temporal engagement and embodied meaning - than can a trace be situated apart from where the body is present, dis-conjoined through a 'point without reference'?

### **Robert Luzar, Biography**

Robert Luzar is an artist. He is currently a PhD candidate at Central Saint Martins College of Art & Design. His artworks explore the conceptual conditions within physical restraint, the

live situation of gesture combined with marking systems. Under the title, *Drawing Upon Multiplicity: Coordinating Performative Acts of Thought Around the Body & Mark*, his research explores, through artistic approaches, how mark-making and performance-art combine to express a notion of drawing as an act. Notable exhibitions and events have involved: being short listed for art prizes (*The Open West* (2009), and *The Creekside Open* (2011)), commissioned to present a durational performance-drawing at the *Making Sense* conference supported by Jean Luc Nancy (2009), and group exhibitions curated by Franko B (*Can You Here It*, Nunnery Gallery, 2010), and Edward Lucie Smith (*London International*, 2011).

## **The Temporality of Inscriptive Practice**

**Ray Lucas, Senior Lecturer in Architecture, Manchester School of Architecture, Manchester Metropolitan University, UK**

### **Location: Drawing and Writing, Billiard Room**

Based largely on the work of early 20th Century French philosopher, Henri Bergson, this paper avoids looking purely at the spatial and visual components of drawing in favour of exploring the processes by which a drawing is made. This focus on making drawings encompasses the material engagement of media with support; the embodied practices and flows of movement as well as the cognitive aspect of communication through a set of established conventions.

Bergson's theory implicates the time taken in all creative acts. By exploring his concepts from *The Creative Mind*, the continuous immersion in the world of 'intuition', and the experiential time of 'dureé', we find the possibility of expressing such drawings as fluctuations between speculative and creative processes. To Bergson, speculative problems are akin to mathematical problems which can be solved 'as soon as the problem is properly stated'. As such, the time spent on the speculative problem can be collapsed to zero. The 'creative problem' by contrast, implicates the time spent on solving the problem directly. Inscriptive practices can be tracked through the shifts between the risky operations of a sketch and the certitudes of drafting: between speculative and creative problems.

### **Ray Lucas Biography**

Ray Lucas is Senior Lecturer in Architecture at Manchester School of Architecture, and is the co-ordinator of Humanities teaching for the BA Programme in Architecture. As well as contributing to the BArch studio *Continuity in Architecture*, Lucas lectures in *Architecture & Observation*, which combines approaches to graphic representation and anthropological research methods and theory; Lucas also curates a series of lectures on the topic of *World Urbanism* where alternative approaches to settlement are explored by a variety of researchers from MSA.

As a researcher, Lucas has worked as Postdoctoral Fellow on a number of projects including *Cultures of Legibility* (AHRC, University of Edinburgh Architecture & Geography), *Multimodal Representations of Urban Space* (AHRC/EPSRC, University of Strathclyde Architecture, Urban Design & Product Design), and *Inflecting Space* (AHRC, Architecture, Music & Sound Design).

Lucas has a PhD in Social Anthropology from the University of Aberdeen with the thesis *Towards a Theory of Notation as a Thinking Tool*. This work examined creative inscriptive practices ranging from architectural drawing through movement notations to diagrams and painting. The thesis formed part of the AHRC Creativity and Practice Research Group led by Tim Ingold, Wendy Gunn, and Murdo Macdonald.

Current research includes *An Anthropology of/with Axonometric Drawings* (MIRIAD, MMU) and *The Morphology and Ethnography of the Urban Marketplace in South Korea* (MIRIAD, MMU) where he will continue to work with drawing, notation, diagramming and mapping as ways to theorise, critique, and understand our built environment.

### **Maree Clarke, Artist & Curator, Australia**

#### **Drawing on cultural and historical knowledge – turning research into art**

##### **Location: Drawing, Recording, Discovery, Billiard Room**

Drawing as discovery will be considered in context to drawing on history to inform art practice and the sketching of an idea in context to the conceptual development of the author Maree Clarke's art works. Examples provided include, installation, painting, and the beginnings of film making, drawing or sketching a storyboard. Processes of drawing on history and cultural knowledge will be presented as an important part of project development. Cultural knowledge passed on by the author's elders and accessing historical records are central to the making and re-creating of artworks. The author will talk of accessing historical collections and manuscripts housed in museums and libraries. The *Ritual and Ceremony* series exhibited in the Lethaby Gallery, Central Saint Martins, draw from the mourning practices of the author's descendants and the markings on bodies evidenced in exhibited works represent acts of scarification that men would have experienced.

An example of the ways in which historical records have informed the author's practice, is through the work of William Blandowski's *Illustrated Encyclopedia of Aboriginal Australia*. In particular, Blandowski's records of Aboriginal People from along the Murray/Darling Rivers on the Victorian and New South Wales borders. From Blandowski's drawings, we can see how possum skin pelts were pegged out on pieces of bark and the documentation of the traditional game of marn grook played with a possum skin ball which is similar to one Australia's most iconic games, the Australian football league (AFL).

#### **Maree Clarke Biography**

Maree Clarke is of Mutti Mutti, Yorta Yorta and Boonerwung heritage. She is a leading south-eastern Aboriginal artist, and curator. Maree's art practice draws on cultural heritage, museum collections, in the making of her thought provoking contemporary arts practice. She uses a range of materials in her artworks, such as video, photography, installation kangaroo teeth, sinew, bone, possum skin and ochra. 'She produces work that has a profound and inspiring impact on south-eastern Aboriginal notions of culture and continuity' (Andy.B 2010). Maree is a highly regarded artist whose practice is often premised on site specificity, high levels of participation, reaching across both the contemporary arts arena and contributing to community educational incentives.

## **Keynote: Drawing as discovery!**

**John Harding, Playwright, Performer, Writer, Director, Lecturer at RMIT School of Global Studies, Social Science and Planning, Melbourne, Australia**

**Location: Drawing, Recording, Discovery, Banqueting Hall**

Harding plans to develop a paper on the nature of Australian Aboriginal and Torres Strait Islander 'drawing' in its traditional and contemporary senses. The way the traditional practices articulated land, space and place through the drawn mark – and rites, initiation, cultural practices etc. Drawing as discovery of land, lineage, family, weather, role of animals/birds etc – relate traditional to contemporary art and practices. The problems of European colonisation with colonisers bringing their own way of seeing land and space – different perspectives Aboriginal drawing from 'looking down on land' perspective; European from 'looking across land' perspective etc.

John Harding is one of Australia's leading playwrights, with eleven productions staged and/or broadcast here and abroad. He is the founding member of Ilbjerri ATSI Theatre Cooperative, Melbourne, and a tireless worker in the struggle to create a space for Indigenous people on the Australian Stage. Harding wrote *Up The Road* for Ilbjerri's first production, and went on to win the Australian Human Rights Award, for its second extended production and national tour in 1997, toured nationally by Belvoir Theatre and directed by Neil Armfield. Harding directed his last three major productions: *Enuff at the Malthouse* (2002), *No Parking* (2001) at Theatreworks, and *Second Helping* (2005), at North Melbourne's Arts House.

Harding is also an accomplished performer, co-writing and co-starring in *Blak and Tran II* (2004) with Hung Le, and *Natives Striking Blak* (2007) for Ilbjerri Theatre. He has worked in television for the ABC's *Blackout* show, and SBS's *ICAM* Program. He has also written a book of poetry published in 1994 by Dynamo House. During his time at SBS John created the first Indigenous comedy show, *The Masters*, directed by Michael Riley.

Harding has recently moved into film and has made three documentaries, *Nganampa Manta* for the Pitjatjanjara people and *Fitzroy Stars* for Movie Mischief, both bought by Message Stick for ABC television. The third documentary short film was commissioned by City of Melbourne and called *Lets Talk Treaty* as a part of the 2011 Laneways Program.

Harding has lectured on Indigenous theatre in various universities and schools and works in the School of Global Studies, Social Science and Planning.

## **Sketch – Function and Expression**

**Miguel Duarte, School of Architecture of Minho University, Braga, Portugal**

**Location: Drawing, Recording, Discovery, Banqueting Hall**

Sketches are graphic notations and as such comply with certain typologies depending on the type of information you want to translate, and the system of procedures used in the translation. The idea of sketch, as an architectural drawing representing form, space, and

the draftsman as sentient entity, result from the translation of specific intent that synthesize the relationship between various components: translate, analyze, design and connote. The theory on these four activities relates the designer with the studio duties and the environment that surrounds the practice. Sketching is understood as a need of knowing this environment through graphic actions, which depend qualitatively, of the diversity of experiences that one has of the environment. In this paper we intent to use the connotative sense of the picture which is critical for the conclusions that we aim to get, analyzing case study drawings. The connotative sense surpasses the amount of visible mimetic content or how it translates to the paper sheets practical and utilitarian needs, seeking an equivalent of how objects are seen, being related with the way the draftsman feels the environment that surrounds him making one drawing or a sequence of them.

### **Miguel Duarte Biography**

Miguel Bandeira Duarte is Assistant of Drawing and Design in the School of Architecture of Minho University and a PhD student in the Fine Art Faculty of Lisbon University. He obtained a Masters in Drawing and a BA in Graphic Design by Fine Art Faculty of Oporto University. He is a CIEBA and I2ADS collaborator and is a founder member of *Estúdio UM* - Dissemination and Research on Drawing, Guimarães.

### **Visual narrative as a research technique**

**Daria Filatova, Researcher at Information Design in Urban Environment at Information Environments Unit at University of the Arts London, UK**

#### **Location: Drawing, Recording, Discovery, Banqueting Hall**

People love to tell stories, and through these stories we can get close to understanding their perception of the surrounding environment. These stories can be called verbal narratives. However, humans consciously tend to attach everything heard to a visual 'sign', since visual narrative, as we can call it, has more power in recalling and, especially, in the reconstructing things from the past. The basic question in this research was the extent to which 'visual' narrative is effective in the recalling task of humans memories of the environment?

Applying a research method of visual representation of events from memory, specifically a hand-drawing approach, can have both positive and negative outcomes. On the positive side, this is an interesting activity for the participants, and the drawings themselves provide useful visual research data. Negatively, however, this method may cause errors in recall because of the differences in participants' ability to transfer information from memory in a visual, tangible form through drawings.

In my research I used a two-step data collection process, using both visual and verbal reconstruction of familiar environments. This allowed me to get closer to understanding how people use memory of the events to recall visual representations of the environments they experienced.

## **Daria Filatova Biography**

Filatova is a design researcher with a background in Graphic Design. She is currently works with the Information Design in Urban Environment at Information Environments Unit at the University of the Arts London.

## **Drawing through touch – a phenomenological approach**

**Deborah Harty, Lecturer in Drawing at Nottingham Trent University, UK**

**Location: Drawing, Recording, Discovery, Banqueting Hall**

The paper will discuss the phenomenology of drawing and how this may be useful for thinking about documenting and holding information, to provide aids when working with blind and visually impaired students. Drawing is said to be phenomenological: not only capable of recording its own making, but also the movement of the thoughts and body of the draftsman. Rosand (2002, p.16) states, 'Responding to drawings, we make our way back, through line, to the originary impulse of the draftsman. Interpretation involves a connecting act of *re-creation*, the self-projection of the viewer *re-imagining* the process of drawing.' Are these still viable claims when the visual element of the drawing is removed and replaced by touch? Working from the standpoint of Merleau-Ponty (2004) who sought to identify the specific role of the body as mediator between the world and self - the paper will argue that they are and, as a consequence, that drawing has the potential to enhance the documentation and transferring of information to the blind and visually impaired, through their own experiences of drawing through touch.

References: MERLEAU-PONTY, M. 2004 (reprinted), *The World of Perception*, Oxford, New York: Routledge. ROSAND, D. 2002, *Drawing Acts – studies in graphic expression and representation*, Cambridge: Cambridge University Press.

## **Deborah Harty Biography**

Deborah Harty is currently a Lecturer in Drawing at Nottingham Trent University and a practising artist and researcher with a PhD in Drawing from Loughborough University. Deborah is a director of TRACEY, the online site for drawing and visualisation research. Deborah's ongoing research is practice-led and utilises drawing practice alongside theory to research aspects of phenomenology, perception and experience. In 2012 Deborah's three-year long research project *drawing is phenomenology* was launched within the new TRACEY Project Space. As a practitioner-researcher Deborah has contributed to debates in drawing through both conference presentation and exhibition including a solo exhibition at C4RD and inclusion in the iNDA. Alongside her drawing research practice Deborah has collaborated with Phil Sawdon as one half of *humhyphenhum*, since 2005.

## **Walking as Markmaking**

**Amanda Thomson, Artist and PhD Candidate, University of the Highlands and Islands, Inverness, Scotland**

### **Location: Drawing, Recording, Discovery, Banqueting Hall**

As part of an ethnographic fieldwork element of an arts practice led PhD I have spent time in Scots pinewoods, learning about their ecology and management, and the tasks that people perform in these landscapes; shadowing and working with ecologists, foresters and others to do so.

Using a GPS to track our movements, I create digital drawings, the residual marks of our excursions through these places, and traces of the tasks undertaken. Each drawing tells a different tale, revealing the very specific ways different tasks require us to move through place. From activities such as brood-counting and seedling-counts, these drawings trace movements through often quite remote landscapes, walking the land for specific purposes, with little regard to paths, rivers or contours. They give depth and context to the writing and images that explain these movements and spatialise them in ways that writing or images on their own would never quite convey. My paper will discuss the tasks and movements behind some of these drawings, using video, sound and image and bringing in writers from art, anthropology and geography to give further context to a standpoint which argues for the value and necessity of a more-than-written approach.

### **Amanda Thomson Biography**

Amanda Thomson graduated with first class honours from the Glasgow School of Art and completed an MFA at the School of the Art Institute of Chicago in 2008. She has a background in the social sciences and previously worked in the voluntary sector.

Her creative practice is ideas and research-led, fusing traditional and digital printmaking techniques, photography, bookmaking, video, installation and sound. Her work is often about landscape, place and space: how we are located (and locate ourselves) in the world, absence and subtle presence. Related interests include explorations about migration, and notions of 'home' and 'nativity', coupled with the mutability and temporality of belonging.

In October 2009 she started an arts-practice led, interdisciplinary PhD based at the University of the Highlands and Islands, with the anthropology department of the University of Aberdeen. Drawing on art, anthropology and human geography in particular, and with a fieldwork element feeding into her arts practice, the PhD is entitled, *In the forest, field and studio: art/ making/ methodology in explorations of familiarity and unfamiliarity, in some of the forests and landscapes of the North of Scotland.*

### **Marking Presence**

**Kate Baker, Portsmouth University, Principal Lecturer; Suna Imre, University of Winchester, Senior Lecturer; Belinda Mitchell, Portsmouth University, Senior Lecturer, UK**

### **Location: Drawing and Notation, Red Room**

Much has been written about the visual understanding of space through perspectival constructs, with emphasis given to an assumed static observer. This paper aims to find new innovative ways of understanding our dynamic bodily relationship with our surroundings, by including a sensory investigation of every-day experiences of our encounters with buildings, which are often overlooked.

The proposed paper will explore the body in relationship to the built environment, and the proprioception of bodies and buildings, and will be based on our current research. It will investigate ways of mapping and notating bodies and their responses to architectural space. It will look at what forms of notation are appropriate, and how these findings can be used to affect and enhance the design and building process. The aim is to develop scores through an investigation of various forms of notation that emphasizes the sensory, and our experiential perception and response to space. The paper will look at a number of graphic representations including: dance notation, language, architectural plans, maps, sketches, drawings and diagrams.

In order to investigate the possibilities for considering the relationship between body and building, an interdisciplinary exchange will be used between a dancer, interior designer and architect, through considering the body moving through a series of spaces, and the act of mark-making as a method of recording sensory response.

#### **Kate Baker, Suna Imre, and Belinda Mitchell Biographies**

Baker, Imre, and Mitchell have collaborated over projects, workshops and research papers on the sensory experience of space, looking for new methods of recording our perception of it, and how it is an important and neglected consideration in design. The work explores and notates the experience of space and uses drawing and notation as an inter-disciplinary site for exchange. The paper builds on recent collaborations at the Theatre Royal Winchester in *Map, Plot, Plunder* within the context of *drawingplace.co.uk*.

Kate Baker is an architect and has also recently completed a book *Captured Landscape, the paradox of the Enclosed Garden*, which was published in January 2012. Her research interests lie in the relationship of architecture with landscape, and people's bodily response to architecture.

Suna Imre is an independent dance practitioner; her research interests lie in the application of somatic dance practices and contact improvisation as tools for exploring both interior and exterior worlds. She applies scores to various situations and sites, to allow the process to reveal itself as product.

Belinda Mitchell is an interior designer with a visual arts background. She was a founder member of Mitchell Bould, (2000-2008) an arts practice that investigated drawing and collaborative processes through cross-disciplinary and interactive projects. Her research interests lie within the body, our corporeal response to the built environment, and in drawing practice and its broad manifestations.

## **Discovering Notation / Notating Discovery**

**John Stell, Senior Lecturer in the School of Computing, University of Leeds, UK**

### **Location: Drawing and Notation, Red Room**

Notation is powerful yet dangerous. Powerful in supporting communication and reflection both in the languages of science and mathematics and also in the context of drawing. The danger of notation is that its limitations are often hidden – the ease with which it enables description blinds us to what it cannot express. Whether in science or drawing, the significant novelties yet to be discovered will lie beyond the reach of today's notation. How then do we discover new notations?

In science concepts evolve slowly and new notations arise on a timescale of decades or even centuries. The practice of an individual artist operates at a different pace so notational drawing necessitates particular strategies for generating new notations. I suggest that one strategy arises from considerations of notation in the role of mapping the physical environment.

Cartographic notation supports processes by which the environment is invented, understood, possessed, and manipulated. The environment is often subjugated by the imposition of notation. This relationship can be subverted by allowing the environment to propose its own notation. Drawing practices in which the artist moves through the environment collecting and assembling marks can be seen as a collaborative process through which novel notations can be discovered.

### **John Stell Biography**

I am a graduate of the University of Manchester where I studied Mathematics (BSc) and Computer Science (MSc, PhD) I have been a lecturer at Keele University in these two subjects, and I moved to University of Leeds in 2001. While employed at Leeds I was a part-time Fine Art student at Leeds College of Art where I gained a BA and was awarded the University Armes Prize. In computing my research focuses on artificial intelligence, particularly in theories of spatial information and knowledge representation. I have received funding from AHRC and EPSRC for projects at the intersection of Art and Science, including work on three-dimensional drawing.

### **Out of Running**

**Carali McCall, PhD research candidate, Central Saint Martins, University of the Arts London, UK**

### **Location: Drawing and Notation, Red Room**

While investigating the sound and movement of drawing, I started to consider my physical actions while running as part of my practice. The constant rhythms of my heart beating, my lungs breathing and the motions of my arms and legs swinging have helped develop my approach to drawing through a repetitive, transitory state of expending energy. Drawing has

become a repetitive, continuous process, set to test my endurance and record my expenditure of time and energy. Drawing the limits of my body in this way has been the foundation for my practice and defines how I first approached marking process.

This paper will examine the phenomenological perspectives in Matthew Barney's Restraint Drawings Project (1987—) and Carolee Schneemann's works *Up to and Including her Limits*, (1973-76) to place this notion of drawing in a historical context that tests the threshold and limits of the body. Through an analysis of these works in relation to my research into expenditure of energy, I will explore the de-materialisation of the art object since the 1960's to test how the body relates to distance, time and speed through drawing.

### **Carali McCall Biography**

McCall is a PhD research candidate at Central Saint Martins, University of the Arts London and was born in Canada (1981) and currently living in London UK. She received her MFA from The Slade School of Art, in 2006 and is currently at Central Saint Martins, UAL undergoing her final year of research on a practice based PhD, titled, *Marking Process: an investigation into running as drawing*.

### **Double-blind drawing and Bimanual Palpation, Drawing on the Nature of Empathy**

**Angela Hodgson-Teall, Research Degree Student, University of the Arts, London & University of London, UK**

#### **Location: Drawing and Notation, Red Room**

The title of my research project is *Drawing on the Nature of Empathy*. The research investigates the impact of introducing structured and performative drawing activities to staff of a mixed ethnicity hospital community in South East London. It questions whether drawing is a useful tool in the practice of empathy, using drawing to entice change, promote and map understanding within the medical community and as a way of drawing that understanding back toward the arts community. The research allows me to draw together the territories between the interactive fields of art and medicine, using palpation to entice a trace from the body of another, mapping and recording the subtle interactions that take place. The core practice, drawing, is embedded in a longitudinal action research based study of drawing events based in the same hospital at yearly intervals since 2007, so that a similar body of staff have had the opportunity to participate in these collaborative events. The research project focuses on the benefits (and complications) of drawing within a community, where drawing is used to explore emotions, thoughts and the craft skills of medicine in empathic therapeutic interventions.

The work is part of a PhD project *Drawing on the Nature of Empathy* based at University of the Arts, and South London Healthcare Trust.

### **Angela Hodgson-Teall Biography**

Angela Hodgson-Teall has worked as an artist in the territory of medical humanities, since the 1990s. Through diverse drawing practices and empathic interactions she entices others

to produce artworks with her. Drawing is used to explore thoughts and emotions, both in crafted pieces and interventions. These allow viewers and participants to slow down, play, analyse and reflect, creating a third arena within the context of the gallery or other public space where the practice of empathy is critiqued. Recent projects include the artists' residency *The Future is Social* at Flat-Time House in Peckham, run by artist Sonia Boyce and in the exhibition and conference *Thinking Through Drawing* at Macy's Gallery, Columbia University, New York, both 2011.

### **Drawing- in and outside- writing: An in-depth study of when the creative acts of drawing and writing are most closely related**

**Kelly Chorpening, Course Leader BA (Hons) Drawing, Camberwell College of Arts, London, UK**

#### **Location: Drawing and Writing, Billiard Room**

When does a drawing transform into writing? Where does writing start to become a drawing? Can writing be drawing? How do thinking, writing and drawing come together in the creative act of drawing? These are questions that have driven *Drawing- in and outside-writing*, a practice based research project between four artists: two UK-based- Kelly Chorpening and Rebecca Fortnum, and two Belgian - Ans Nys and Peter Morrens, that concludes in January 2012, following over a year of collaborative research. Drawing is central to the practices of all four artists, and all use text or writing within their work. Together, they have pursued an investigation into when the creative acts of drawing and writing are most closely related. This paper will focus particularly on the project's research methodology, and its role in enabling a better understanding of drawing and its relation to writing in artistic practice.

#### **Kelly Chorpening Biography**

Since working as an archaeological illustrator in India in 1993, Kelly Chorpening has dedicated herself to drawing, both as a practitioner and educator. She is co-author of the UAL Drawing Qualification units, and since 2006, Course Director of BA (Hons) Drawing at Camberwell College of Arts, London. Recent exhibitions include solo shows at ShillamSmith3, London (2006) and Salon am Hof, Vienna (2007), group shows in Australia, Belgium, Dubai, the UK and USA. She is currently a co-investigator in a practice-based research project entitled: *In- and outside- writing* (funded by Opak, Belgium), an investigation into when the creative acts of drawing and writing are closest. Project outputs include a large-scale exhibition of the same name at Voorkamer in Lier, Belgium, and two publications - a limited edition book published by RGAP, UK, and the Opak cahier, published by ACCO, Belgium.

## **Embodied Subjectivity and Audience Engagement via Drawing in the Project Shadowgraphs**

**Guy Harries, Artist & Lecturer at the University of East London, UK**

**Location: Drawing and Writing, Billiard Room**

Shadowgraphs, an ongoing project the author created in 2009, consists of several manifestations: a participatory installation, a live performance and a blog. In the installation component, the audience is invited to respond to a soundtrack via the medium of drawing in a book. The artwork is an ongoing creation emerging through a process of accumulation and response to previous drawings. Other possibilities of audience participation are explored in the live performance and the blob. In this project I explore modes of interpretation, subjectivity and engagement. Throughout the project, a nonlinear narrative with an overarching theme of a search (after a lost person or oneself) is presented using a common cultural reference: the woods. By referring to this theme via recorded and performed text, soundscape recordings, photographs and active drawing, the audience is invited to construct a narrative through their own memories and subjective perception. Drawing here is non-verbal storytelling. This paper examines the way in which the project explores different scenarios of the 'open work' (Eco 1959): in interpretation, assembling, and creation processes. Central to this process is the notion of the trace: the embodiment of both the listening experience and the emergent narrative via drawing.

### **Guy Harries Biography**

Guy Harries is a sound and multimedia artist, whose work consists mostly of the interactive combination of electronic and acoustic sound with video, movement and drawing. His work has been performed by contemporary ensembles such as: The Tate Ensemble, SOIL, The Roentgen Connection, Vocal Lab and LOOS, and broadcast and performed internationally. Guy has produced a number of large-scale multimedia works: Stereo Dogs, Infantry (with Meira Asher), Jasser and Imaginary Friends. He completed his PhD in Electroacoustic Composition and Performance at City University, London and is a lecturer at the University of East London.

### **Writing with Images: exploring how images speak louder than words**

**Bruce Mutard, Master of Design (Research) student, Monash University, Melbourne, Australia**

**Location: Drawing and Writing, Billiard Room**

This paper explores the idea that in the graphic story or comics, drawing is a form of writing and not merely a substitute for descriptive words. It will first examine writing and drawing separately, from a mechanical, historical, utilitarian and cognitive perspective. A proposal is offered that where narratives are conveyed through a series of thematic, stylistic and aesthetically linked images in juxtaposition, it is a separate medium called juxtaposed image narratives. Graphic stories are but one form. The key signifier here is images presented in fixed relation to one another on a larger support, such as a page. How this form

communicates a narrative through the drawing as much, if not more than the written word, is then investigated. The paper proposes that the efficacy of comics in replicating life, is observation based representational drawing, which can convey more than the description of an object. With use of line, tone, media, and colour, it can evince mood and emotion, imparting a psychological dimension. When depicting the human figure, this replicates the wordless communication of body language, facial expressions, physiognomy we use in daily life. With images in juxtaposed panels, comics can replicate these signs and thus, the narrative of human experience.

### **Bruce Mutard Biography**

A graduate of Monash University BFA (painting), Bruce Mutard has been writing and drawing comics for more than twenty years. He has had four graphic novels published: *The Sacrifice: Vol 1 of the Robert Wells Trilogy* (Allen & Unwin, 2008), *The Silence* (Allen & Unwin, 2009), *A Mind of Love* (Black House Comics, 2011), *The Bunker* (Image Comics, 2003) and one compilation book, *Stripshow* (Milk Shadow Books, 2012). He also has had numerous short stories published in *Overland*, *Meanjin*, *The Australian Book Review* and *Tango* among others. He has illustrated several graphic story sections for *Stories From Australia's History*, for Macmillan Education Australia.

Mutard is currently undertaking research into the formal aspects of communicating with words and images in the juxtaposed image narrative medium at Monash University, Melbourne. He is exploring these issues via the correlations between the graphic story medium and Italian narrative fresco cycles, aiming to produce his own cycle with graphic story elements on the theme of ANZAC, for exhibition in 2013.

He is the recipient of an Australia Council New Work grant (2005) and two Arts Victoria grants (2006, 2010) for work on the Robert Wells trilogy, of which the second volume, *The Fight*, is currently being produced.

### **Drawing as intervention: site specific art and the translation of meaning**

**Emma Barrow, Lecturer for the School of Art, RMIT University & RMIT University  
Coordinator of Indigenous Higher Degrees by Research, Melbourne, Australia**

#### **Location: Drawing and Writing, Billiard Room**

The transformation of meaning generated via drawing as mark making into the land itself is demonstrated through an environmental site-specific collaborative artwork. *The Trench* (2006) temporarily disrupted the natural environment to examine the politics of land as a primary source of knowledge, as cultural translations. A ten-hour excavation, in the traditional land of the Indigenous Australian group, the Larrakia people – whose country is Darwin, Australia – is where *The Trench* (2006) was made. Whilst viewing select Australian Indigenous material cultural collections housed at The British Museum, The Natural History Museum and The Pitt Rivers Museum the artists were evoked to make the eventual work. The actual processes of excavating the land emphasized concepts of cultural continuity central to active archaeology, as identified by Professor Peter Ucko (1938–2007). The work uncovered dynamic relational issues, such as those between Indigenous lands as heritage, and the impact of Western settlement, in shaping contemporary society. The site-specific artwork positions the artist-as-agent and challenges the interplay between visual culture,

representation and the politics interpretation through the language of art. *The Trench* continues to mould itself back into the environment, made visible by a dent in the land.

### **Emma Barrow Biography**

Dr Emma Barrow has worked collaboratively with people in Europe and Australia for over a decade. Her arts practice includes film, land art, drawing and painting. She is interested in art as a method of exchange, visual culture and the politics of interpretation. Originally from the UK she currently works as a lecturer for the School of Art, RMIT University and as RMIT University Coordinator of Indigenous Higher Degrees by Research, Melbourne, Australia.

**Abstracts and Biographies in Order of Presentation and Room:  
Friday 30th March 2012, Wimbledon College Of Art**

**Keynote: Drawing Out the Model**

**Mark Burry, Architect & Professor of Innovation and Director of the Spatial Information Architecture Laboratory at RMIT University, Melbourne, Australia**

**Location: Lecture Theatre**

Mark Burry has been collaborating with the Sagrada Família Church for over thirty years. He is currently responsible for the design leadership to complete the *Passion Façade*, the *Sala Creuer* (the space above the crossing where the six principal towers join the main body of the church), and the main front (*Glory Façade*). In his keynote address he will show that Gaudí always worked in more than three dimensions, and as a consequence 'drawing' (2 and 2½ D) and 'modelling' (3D) were somewhat constraining regardless of their artistic merits as cultural productions in their own right. In understanding this like Gaudí we have to draw out from his models into a rather different sense of what drawing has to offer. At one end of the spectrum there is no presumption of practical utility whereas at the other the effectiveness and therefore value of the drawing will be determined by how unambiguously it communicates its message to others. This is not to imply that there are different levels of importance or intellectual engagement between these opposites, but it does point to a set of understandings about drawing that inevitably calls on different sets of priorities depending on the intended end use of the drawing. If a drawing is destined to be framed to delight in the gallery that same drawing will offer a wholly different appeal if it were a study destined to inform the plastic experimentation leading to a sculpture. It is curious that one word encompasses these two quite distinct poles and all that lies in between. Where the architect assumes a sculptor's approach – a strong formal element in the work for example – the simple dialectic between artistic delight and rich source of spatial and material information source becomes less straightforward. Antoni Gaudí is a case in point. But just how important were drawings to Gaudí as a principal means to correspond with his builders?

**Mark Burry Biography**

Professor Mark Burry has published internationally on two main themes: the life and work of the architect Antoni Gaudí in Barcelona, and putting theory into practice with regard to 'challenging' architecture; he has also published widely on broader issues of design, construction and the use of computers in design theory and practice. As architect to the Temple Sagrada Família since 1979, Mark Burry has been a key member within the local design team based on site in Barcelona, untangling the mysteries of Gaudí's compositional strategies for his greatest work, especially those coming from his later years, the implications of which only become apparent as they are resolved for building purposes. In 2004, in Professor Burry was awarded a 'Diploma i la insignia a l'acadèmic corresponent' with the title *Il.lustrisim Senyor* by the Reial Acadèmia Catalana de Belles Arts de Sant Jordi in recognition of his contribution to this project.

## **Strategic Plotting**

**Perry Kulper, Associate Professor, University of Michigan, Taubman College of Architecture & Urban Planning, USA**

**Location: Drawing, Recording, Discovery, Lecture Theatre**

Once an inviolate accomplice in architectural practice the traditional realization of architecture through drawing has lost some of its practiced value. Notably the latent capacities, the mediating roles and the potential for creative engagement with diverse ideas in a design project have atrophied. Arguably this has led to the homogenization of architectural thinking (technique application) and to increasingly homogeneous architecture.

Robin Evans claimed that architects don't make buildings but representations of it. Drawing on the work of Evans, Manuel Lima and James Corner, Strategic Plotting will scrutinize the agency of architectural drawing through an examination of the strategic plot- a speculative temporal score akin to puzzles, geographic matrices and taxonomical collections, probing what it is about architecture that the architect might dare to draw.

Strategic Plotting will consider: the ethics of architectural drawing; the distances between the architect, drawing and architecture; the temporality of drawing and the dimensions of experience that elude the conventions of drawing. It will focus on structuring the strategic plot, its varied levels of information transference, its latent potentials and its speculative agency, suggesting alternative capacities for the architectural drawing in an age of rapid change and fluctuating cultural situations.

## **Perry Kulper Biography**

Perry Kulper is an architect and associate professor of architecture at the University of Michigan's Taubman College of Architecture & Urban Planning. Prior to his arrival at the University of Michigan he was a SCI-Arc faculty member for seventeen years as well as in visiting positions at the University of Pennsylvania and Arizona State University. Subsequent to his studies at California Polytechnic State University, San Luis Obispo (BS Arch) and Columbia University (M Arch) he worked in the architecture offices of Eisenman/ Robertson, Robert A.M. Stern and Venturi, Rauch and Scott Brown before moving to Los Angeles. His interests include the roles of representation, the agency of diverse design methods in the production of architecture and in broadening the conceptual range by which architecture contributes to our cultural imagination.

## **Sketching. The Act of Drawing as an Epistemic Process**

**Judith Dobler, Designer, Masterstudio Design, Hochschule für Gestaltung und Kunst Basel/FHNW, Switzerland**

**Location: Drawing, Recording, Discovery, Lecture Theatre**

The paper raises the question of the use of hand drawing in the digital age and shows by means of exemplary sketches with analog, digital and interactive technologies the possibilities for artistic research.

During the act of drawing the whole body is involved, at least the hand as the executive organ. Once the necessary eye-hand coordination is practiced, one develops a craftsmanship that can be described as a process of 'knowledge in the making'.

Hereby, the analogy of knowledge production in craft workshops and scientific laboratories is of importance. In both cases, the research is first materialized mostly in notes and sketches.

Looking back to the era of the late Baroque and the drawings of artist and scientist Maria Sybilla Merian (1647–1717), the close connection between drawing and research is made aware. Merian documented her findings in a specific system, the so-called *Leningrad Study Book* where drawn images and (hand) writing are to be regarded as a unit of knowledge creation.

The paper states a position in the ongoing debate about interdisciplinarity, the connection between art and research and the return to craftsmanship. The strict separation of the disciplines is questioned.

### **Judith Dobler Biography**

Judith Dobler is a designer, artist and junior design researcher based in Basel, Switzerland.

Following a carpentry apprenticeship and periods of work and study in Germany and London, she studied Product and Communication Design at the University of Applied Sciences in Potsdam near Berlin and at the Escola de Desenho Industrial in Rio de Janeiro (Brazil), under Prof. Gui Bonsiepe, amongst others.

She then used to work as a freelance designer in the publishing industry and for various prestigious design agencies in Munich and Berlin. From 2010 to 2012 she was a student at the interdisciplinary «Masterstudio Design» at the Academy of Art and Design Basel. She completed her master thesis in design theory and artistic research in January 2012 and owns a respective master degree.

Her research focuses on 'Knowledge in the Making' and epistemic processes in drawing. She has held lectures at conferences and universities (Junior Research Conference 2012 Zurich, eikones summer school 2011). She also has held workshops on visual thinking and drawing (Academy of Art and Design Basel 2011, Skizzenfestival Stralsund 2011, The Big Draw Berlin 2010).

Publication: *Sketching – Line and Figure between Abstraction and Description*, Tracey Online-Journal (to be published in 2012).

### **Three Fingers and White Gloves**

**Martine Corompt, Lecturer in Expanded Studio Practice, School of Art, RMIT University,**

## **Melbourne, Australia**

### **Location: Drawing and Notation, Room 118**

The appeal and effectiveness of the cartoon caricature has been commonly discussed in two ways, one in terms of the representation of 'type' (the averaging of all like things to create a stylised standard) and secondly the minimalist nature of its representation, as a linear short hand, or abbreviated reproduction of a veridical source. Both of these qualities have been explained and explored in divergent ways within fields ranging from neuroscience, psychology, art history and of course those who create the images - visual artists.

Using a very specific example – the caricatured cartoon hand, this paper will trace the cultural and perceptual morphology of a particular cartoon representation via the perspectives of varying and sometimes conflicting fields of research (science, psychology, art history art practice) concluding with examples of my own studio experiments as a continued endeavor to understand the possibilities of these variant of points of view.

As an artist practitioner I am not interested in definitive conclusions to the history, psychology or science of perception and drawing, but more how these fields of research may intersect, conflict or compliment the way we practice and think about drawing and invigorate the use of caricature and cartoon minimalism within contemporary art practice.

### **Martine Corompt Biography**

Martine Corompt has been working with mixed media installation for many years with a specific interest in researching aspects of animation, such as anthropomorphism, caricature and the animate space. She is currently undertaking her PhD titled *Forced perspectives* at Melbourne University and also teaches in the School of Art RMIT University.

### **Could there be an alternative beginning?**

**Brian McKinnon, Artist & Indigenous Project Officer, Education Department, National Gallery of Victoria, Australia**

### **Location: Drawing and Notation, Room 118**

In Australia, the process of settler colonialism aims to erase Indigenous peoples and their respective cultures. Through acts of resistance, Indigenous people have survived, and are continuing to survive, settler colonialisms ongoing structures. One of the key ways in which this resistance has and is occurring is through various contemporary artistic genres. One of the most important legacies brought us by our ancestors, could be seen as the way knowledge is shared by the use of sand drawings accompanied by song lines, that explore and the very beginnings and the future of a race said to be the oldest living culture in the world. There can be little doubt that this ancient practise of communicating, orally and though the use of sand drawings inspires the latest contemporary arts movement in their efforts to resist settler colonialism. This contemporary movement shows a new means of expression, but in no way does it supersede the old drawing techniques. Contemporary art generated by this legacy has enabled communication, community building and formulations of culture and identities to be articulated and shared. Most importantly perhaps is the

simple statement 'we are here', both explicitly and implicitly, in spite of the processes and structures of settler colonialism. In the painting of Mungo Man an exploration of ideas on the beginnings of man, took place drawing out all kinds of speculation and again questioning, western societies ideas of where and when the human began.

### **Brian McKinnon Biography**

I was born Brian Charles Dodd in 1957 in Geraldton WA to a woman of Yamatji-Noongar heritage and a man of Wongai heritage in 1956. This couple had another son who was taken at birth by the authorities, so not long after when I was born my Grandmother decided that she would take me bush so I would be safe, also because when her husband Charles Dodd died earlier all of her children except one who was married were taken from her including my mother. When she returned me because I became ill my life until I was about ten was lived at a place called Blood Alley which was at the foot of Mount Misery, I left home at twelve and half for the first time because my step father a white man used to beat the hell out of me continuously. After this time most of my life was spent on the run or in institutions leaving very little time for education most of my education is self initiated. I moved to Victoria when I was 18 because I believed if I didn't I would be dead by the time I was twenty. Geraldton was full of apathy, drugs and alcohol were running rampant through the community and my friends and family played a big part in the scene. When you take everything away from a people their land, their wives or husbands, their children, their religion, and last of all their dignity the only thing left is any avenue of escape using whatever is at hand, all introduced by the superior race the colonising race. I use my art to reveal this mostly unrecorded history a history of shame and to engage with the world in the best way I know.

Brian McKinnon gained his Masters of Visual Art at Victorian College of the Arts, Melbourne.

### **Line Between: Becoming Drawing**

**Jane Grisewood, Fine Art Tutor, Central Saint Martins College of Art & Design, London, UK**

#### **Location: Lecture Theatre**

This paper seeks to identify drawing, through the line, as an exploratory and performative process for recalling memory and recording temporal presence. The emphasis is on latency, not so much on what the line *is* but what it can *do* or *be*, where drawing is predicated on touch and derives from thought and memory, rather than appearance or observation, indicating that the condition of 'seeing' is not a prerequisite; drawing exists with and without seeing. Inspired and informed by Gilles Deleuze's notion of the line representing a fluid in-between, a 'becoming', the activity of drawing lines suggests a middle and expresses a concept of movement.

To explore drawing beyond simply a way of thinking or communicating, two series of work will be examined: *Marking Time*, premeditated labour-intensive durational drawings in the indoor space, which are 'seen' in the process of their making; and *Line Journeys*, which by contrast are 'unseen' aleatory drawings taking place in specific outdoor locations. Always in process, always becoming, the marks delineate materiality and bodily presence and

absence. Through negotiation and change, drawing leads to somewhere else and in this way is open to continual discovery as liminality is embedded in drawing itself.

### **Jane Grisewood Biography**

Jane Grisewood is a New Zealand-born artist and part-time lecturer based in London who worked for many years in book publishing before returning to university to study fine art. After graduating with first class honours, she gained her Masters at Central Saint Martins, University of the Arts London, where she completed a practice-based PhD on drawing and the line in 2010. Grisewood is interested in time and transience, dislocation and memory, and much of her work involves mapping, movement and duration. While working across different media, drawing is key – drawing as a performative, open-ended process, whether in inside or outside spaces.

She has received several awards including two from the Arts Council and has participated in a wide range of exhibitions, residencies and collaborations in the UK and abroad, where she has work in many private and public collections. Her artist books have been acquired by the Tate, the V&A and private collectors. Recent work includes live performance drawing collaborations, *Skype vs. Night Sky* (Orkneys/London/Australia, February 2011), *Tensao* (Lisbon, October 2011), *Line Dialogues* (Vancouver, November 2011); and a video installation, *Project 101* (New York, Nov-Dec 2011). She is currently developing night drawings and researching space-time in preparation for a forthcoming residency in the United States.

### **Drawing for learning, registration and communication in Natural Science Education**

**Ana Bigio, Teacher at IADE, Escolar Superior de Design, Lisbon, Portugal**

#### **Location: Lecture Theatre**

In natural science, drawing is used as a form of registering observations, and transmitting ideas. Scientists use drawing as a tool, from the first observation, through the design and execution of experiments, to the publication of results. It is in this context that we believe it's fundamental that a greater visual literacy be developed for the teaching of natural science, so that, more than simply interpreting images in a text book, school children become motivated to draw more in science classes as a method of registry and as a tool for reasoning.

In Portuguese schools, natural science and drawing are two, independent subjects, with no special importance being given to the use of drawing in scientific subjects, despite numerous authors having drawn attention to the advantages of the use of drawing as a key element in Science Education.

This paper is part of a PhD project which seeks to carry out an exploratory study of the learning of natural science through images. Its main objective is to identify in which ways drawing can help students learn science and improve their ability to interpret images, as well as create scientific images.

## **Ana Bigio Biography**

Ana Bigio holds an Undergraduate degree in Marine Biology and a Masters Degree in Design and Visual Culture with a Thesis on *Scientific illustration-The utilization of image in Biology*. Bigio currently lectures Digital Animation, Illustration, Digital Illustration and Cartooning at IADE University, Portugal and works as a freelance scientific illustrator/ animator. Bigio is also a PhD researcher at Universidade Nova de Lisboa, Portugal, developing a thesis on *The utilization of images and animation in natural science education*.

Bigio has participated in a number of projects including *Images in Science and Art*, as well as different workshops, congresses and colloquiums.

## **Keynote: Drawing as Discovery**

**Janet McKenzie, Senior Research Fellow, University of Dundee, Scotland**

### **Location: Lecture Theatre**

Discovery as both process and destination (verb and noun) is itself a metaphor for drawing, in that drawing in contemporary art practice is multi-faceted, exploratory, free from art-historic convention, or technical definition. It is appropriate that this conference should take place in London whilst two great artists in this country are being celebrated: Lucian Freud, who died last year, and the energetic and inventive, David Hockney. I cannot think of any other artists of recent history and the present whose oeuvre displays the magnificent and varied invention of the drawn image in the hands of a truly great practitioner, the physical act of drawing, the psychological and intellectual journey taken by two artists in one of the simplest, most primal of forms – observational, naturalistic, surreal and dream-like, tender, heart-rending, funny and quintessentially human. After I was invited to write this new book on contemporary Australian drawing, and as I steeped myself in the literature of Australian art of the past twenty-five years since I left, I had several strong experiences. When colleagues, friends et al asked me what I was doing, I found myself saying, “It’s Australian, but Australia is a concentrated global culture”. The population there being made up descendants of the original white settlers, there are also historic waves of migrants, from all parts of the world. What distinguishes Australia from other new world countries is the spectacular industry of art made by the aboriginal and Torres strait islanders, of great interest internationally, and whose work occupies a pivotal position in Australian culture today. Among many issues to address are those of cultural bricolage and the resultant visual dynamism, which is central to much of their work, alongside the fundamental struggle for identity and survival. In a recent interview I was very pleased to hear the claim that “All aboriginal art is drawing,” for all aboriginal art has a directness of transmission, unlike traditional western art that is built up in layers. Significant mark-making is critical in the assertion of cultural loss and the historic legacy all Australians must strive to reconcile. At drawing out, I will show the work of artists whose work can be described as embracing aspects of notation, discovery, identity, writing and recording, always against a global background. Their work I have found enables the extension of definitions of the boundaries of culture, to explore the complex and remarkable interaction that takes place now more than ever before.

## **Janet McKenzie Biography**

Janet McKenzie grew up in Australia and was educated at the Australian National University in art history and philosophy. She taught at the Canberra School of Art, the Victorian College of the Arts and College of Fine Art, University of New South Wales. Her first book, *Drawing in Australia: Contemporary Images and Ideas* (Macmillan 1986) sought to examine perceptual drawing, observing then: 'Drawing reveals the subtlest movement, the most clinical analysis, the most precise drama. Modern drawing gives room for alternative reactions – functions assumed by different signs are at once explicit and suggestive. In this sense drawing is as much a record of the subtler elements in our culture as any written or verbal record'. In 1986 Janet McKenzie married architect Michael Spens and moved to Scotland, the following year. Whilst raising a family her studio practice was primarily painting. She also continued writing and publishing and completed her doctorate at the university of St Andrews on the art of Arthur Boyd, under the supervision of Professor Martin Kemp, published by Thames and Hudson (2000). She has co-edited *Studio International* with Michael Spens since 2000. Her most recent publication *Contemporary Australian Drawing, a Study of 78 Artists* (Metasenta/Palgrave Macmillan,) will be launched at the University of the Arts, London at Drawing Out, 31 March 2012. In 2011, Janet McKenzie embarked on *Drawing on Two Worlds*, a practice-led research project using collaborative drawing to explore issues of identity and dispossession in Scotland and Australia. She is Senior Research Fellow at the University of Dundee.

## **Learning through drawing in art and science**

**James McArdle, Associate Professor in the Image, Photography/Graphics School of Communication and Creative Arts, Deakin University & Russell Tytler, Professor of Science Education, School of Education, Deakin University, Melbourne, Australia**

### **Location: Lecture Theatre**

Actively drawing in conducting science and making art drives paradigm shifts in both. Drawing conjoins with, but relates differently to, other modes of expression. Drawing affordance from and for embodied understandings, takes a different form in knowledge building in science, and the poetics of art.

We explore a) a consideration of historical intersections between art and science historically (photography, the evolution of drawing forms, explorations of optics), through b) cases of current practice in art and in science, and through c) consideration of process in learning in art and in science operations, modes and objectives of drawing.

Case studies of graphic media of two scientists, and three contemporary artists, reveal the interactions between the poetic and the scientific imagination; poetic comprehension of natural phenomena, time slices, and optic flow; Darwin's use of photo-montage and Faraday's drawings as integral component of imaginative invention.

Active construction/invention of visual forms is taken up in Tytler's investigation of pedagogy mirroring imaginative science knowledge-building processes.

We conduct a pragmatist analysis of drawing as a process of making meaning that places 'productive constraints' on cognition, to show drawing activity in the two disciplines to be inverted, in purpose, between the two.

### **James McArdle Biography**

James McArdle is Associate Professor in the Image at Deakin University and previously Head of Visual Arts and Design at La Trobe University. His research is devoted to art, visual thinking, creativity, and art education and has sustained thirty-three years of community service, teaching and curriculum development in secondary, adult, University and professional art, design and media technologies education, and ongoing artistic practice in photography, exhibiting nationally and internationally since 1974. Teaching and practice is constantly refreshed by regularly publishing and exhibiting research into visual attention, affordance, phenomenology and visual communication which he critically reappraises through photomedia fundamentals, adapting selective focus and binocular vision.

### **Russell Tytler Biography**

Russell Tytler has been an active advocate of pedagogical and curriculum reform in science education over many years. His recent advocacy of re-imagining science education to better represent the imaginative knowledge building processes of science, and public engagement with science, has been influential. His research encompasses student learning, pedagogy and teacher change, and student investigation, and curriculum innovation. Recent research has focused on exploring a pedagogy based on student representation construction, on the nature of visual reasoning as a disciplinary literacy of science, and how this links to student learning. He explores learning from a semiotic, pragmatist perspective.

### **A Parallel Paper and Exhibition: Contemporary Australian Drawing; Drawing as notation, Text and Discovery**

**Irene Barberis, Artist & Founding Director, Metasenta Projects, Melbourne, Australia**

#### **Location: Wimbledon Gallery**

The Drawing exhibition *Contemporary Australian Drawing 2* includes eighty four invited Australian artists who have responded to writer Michel Butor and Serge Tisseron's assertions that 'all Writing is Drawing', and 'The space of writing: what does this mean?' This paper would be presented in front of the eighty plus works, which will be installed according to a tri partite framework.

This paper examines the exhibiting artists responses to the statement and question through three separate lines of inquiry, which include, a) notation and movement, b) writing/drawing as a means of identifying interculturalism and transcontextualisation c) infra writing and drawing as invented by Butor.

a) 'Kinaesthesia and notation: the body in relation to the mark': Choreographer William Forsythe's work, *Lines, point, point*, expands specificities of body movements in relation to

points and lines; this is used to investigate the artist's physical space of writing and gesture.

b) 'Global drawing and interculturalism: gesture, source and porosity of the edge'; the roots of cultural identities are challenged by contemporary mobility, knowledge transfers and extended language relationships. Loyalties to generational, national and familial heritages are clearly being tested in this time of globalisation. How have the artists, articulated and expressed their position, logically or intuitively through Butor and Tisseron's statements.

c) 'Infra writing and discovery': Digital tectonics, spatial innovation, methods and expanded resources inform much of our contemporary environment, 'possibility' thinking and practice. When considering 'the space of writing/drawing' and the modes and materials of production, are there created texts, neologisms and pictures which we could term 'infra writings/drawings, and if so what are they?

The publication *Contemporary Australian Drawing #1*, commissioned in 2008 through Metasenta®, authored by Dr Janet McKenzie and published by international Publishers Palgrave Macmillan, is to be launched together with this exhibition and paper presentation.

### **Irene Barberis Biography**

Dr. Irene Barberis is an artist, academic and Founding Director of Metasenta® Projects Pty. Ltd, a global arts research 'satellite' which functions between Universities, arts organizations and artists. Metasenta® is supported by a number of Universities. She has initiated many international arts projects in collaboration with artists and institutions in the UK, USA, the Middle East and the Far East.

Born in London, Irene holds a PhD from Victoria University, Melbourne. She is a painter, installation and new media artist and has held over forty-five solo exhibitions in Australia and abroad, and participated in over eighty group exhibitions. In the last year Irene has worked with process performances in drawing and large scale installations, and recently exhibited in the Bury Museum and Art Gallery, UK with Australian Artist Mike Parr; and the Art and Science *Tapestry of Light Project* with Professor David Mainwaring in February in Dubai, at the Tashkeel Gallery, UAE. She was International Chair of the *Crossing the Line Drawing in the Middle East* conference giving one of the keynote addresses, and is currently curating an exhibition of eighty-seven Australian Artists for the Drawing Out Conference in London at the University of the Arts London. The launch of the new *Contemporary Australian Drawing Volume 1* publication, which she commissioned in 2008, authored by Janet McKenzie and published by Palgrave Macmillan will accompany the exhibition. She has initiated and directed two University galleries and now is a Director of the commercial gallery, Langford120 in Melbourne, Australia. Irene is also a Senior Lecturer in the RMIT School of Art in Painting, Drawing and Research and has many PhD and DFA Post Graduate supervisions.

Dr. Barberis runs Metasenta Publications, an arm of Metasenta Pty.Ltd. which works with international artists and arts writers. She is currently authoring a book, due for publication in September through International publishers Palgrave Macmillan on Metasenta®: *A New Paradigm for Art Education*.

**Plenary member and Foyer exhibition curator: Eduard Imhof - artist, engineer and cartographer (1895 - 1986)**

**William Cartwright**

**William Cartwright is Professor of Cartography and Geographical Visualization in the School of Mathematical and Geospatial Sciences at RMIT University, Australia.**

**Location: Lecture Theatre**

Eduard Imhof was Professor of cartography at the Swiss Federal Institute of Technology (ETH), Zürich, from 1925 –1965. He was also the first President of the international Cartographic Association (ICA), from 1961 - 1964. He is renowned in the international cartographic community for the relief shading work on school maps and atlases and the construction of physical topographic models. He combined his skills in art, engineering and cartography to produce drawings, maps and topographic models that were both scientifically correct and artistically 'elegant'.

This exhibition provides both an insight into the technical drawings produced by Imhof as preparations for the more formal topographic mapping and modelling and the final scientific representations of geography – maps.

Much of his work is stored in the archive at the Institute for Cartography and Geoinformation, ETH Zurich. The exhibition contains reproductions of just a small sample of the wonderful drawings, paintings and completed maps that comprise the archive. These artifacts can be seen at the 'Virtual Library of Eduard Imhof, ETH Zurich. ([http://www.maps.ethz.ch/imhof/index\\_EN](http://www.maps.ethz.ch/imhof/index_EN))

The exhibition is indebted to the Institute for Cartography and Geoinformation at ETH Zurich for making available reproductions of the archive for the 'Drawing Out' Wimbledon exhibition 2012.

### **William Cartwright Biography**

He joined the University after spending a number of years in both the government and private sectors of the mapping industry. He is Chair of the Joint Board of Geospatial Information Societies and Immediate Past-President of the International Cartographic Association. He is a Fellow of the Royal Geographical Society, a Fellow of the British Cartographic Society, an Honorary Fellow of the Mapping Sciences Institute Australia and an Honorary Fellow of the Surveying and Spatial Sciences Institute. He holds a Doctor of Philosophy from the University of Melbourne and a Doctor of Education from RMIT University. He has six other university qualifications - in the fields of cartography, applied science, education, media studies, information and communication technology and graphic design. He is the author of over 300 academic papers. His major research interest is the application of integrated media to cartography and the exploration of different metaphorical approaches to the depiction of geographical information.