

Exhibition

You and I are discontinuous beings

Shepley, A

This is an exhibition held at International Project Space, Birmingham School of Art, Birmingham, UK, 3-14 May 2018.

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you and i are

Y O U — A
N D — I —
A R E — D
I S C O N
T I N U O
U S — B E
I N G S —

discontinuous beings



Collective and Collaborative Drawing in Contemporary Practice published by Cambridge Scholars grew out of papers originally presented at the *Drawing Conversations: Collective and Collaborative Drawing* symposium held at Coventry University in December 2015. Whilst both collective and collaborative drawing are being widely explored internationally within and beyond educational institutions, there is surprisingly little serious research published on the topic.

- The book sets out to address this gap by considering what happens and how, when people draw together either in the form of a collaboration, or through a collective process. It consists of twelve chapters several of which are co-authored, organised under the themes of: conversations through drawing, drawing collaborations and drawing as communities. A core consideration of the book is the capacity of drawing to foster interdisciplinarity and to form a language of interdisciplinary co-operation. In considering ways in which drawing can mediate and facilitate collaborative conversations between people and artefacts or collections, chapter authors ask questions about the role of collaborative drawing in exploring and capturing social histories within public engagement projects and the expanding opportunities for collective narratives, pointing to the need for further debates, research and scholarship, in relation to collaborative drawing.
- The book is edited by Jill Journeaux and Helen Gorrill and contains
 - contributions from Angela Brew, Angela Rogers, Sarah Casey & Gerald Davies, *Humhyperhum* (Deborah Harty & Phil Sawdon), Elizabeth Hodson, Catherine Baker & Kimberley Foster, Alec Shepley, Garry Barker, Andrea Stokes, Ann Chow, Jenny Wright and Joanna Neil.

Copies of the book are available from:

<http://www.cambridgescholars.com/collective-and-collaborative-drawing-in-contemporary-practice>

FOREWORD

"Between one being and another, there is a gulf, a discontinuity. This gulf exists, for instance, between you, listening to me, and me, speaking to you. We are attempting to communicate, but no communication between us can abolish our fundamental difference. If you die, it is not my death. You and I are discontinuous beings" (Richardson 1998, 21).[1]

Collaboration can exist in many forms and is a practice of conversation, interaction and sharing of ideas. Collaborating individuals work together for a common purpose, merging into a shared being: a collective. At the heart of collaboration is consensus, co-operation and compromise. There may also be collisions, debates or conflict. This exhibition brings together the results of creative conversation and collaboration through drawing, presenting the work of twelve artists all creatively pushing the boundaries of the medium.

In *You and I are discontinuous beings*, collaboration is broadly understood as either a human or non-human participant in the formation of ideas and/or the process of creation. Artists in the exhibition utilise non-human collaborators in the form of their materials, objects and subjects. As a whole, the works shown here demonstrate both connections and differences as explored through the medium of drawing and the process of conversation.

You and I are discontinuous beings stems from conversations about collaborative contemporary drawing and is also a celebration of a new publication on this theme: *Collective and Collaborative Drawing in Contemporary Practice: Drawing Conversations* (Jill Journeaux & Helen Gorrill, eds.). A core theme of both the book and the exhibition is the possibility for drawing to foster interdisciplinary ideas and to form a language of collision or co-operation. The works presented in this exhibition explore the ways in which drawing can mediate and facilitate collaborative conversations.

The exhibition itself is a collaboration between Coventry University and Birmingham City University and is an example of the West Midlands Combined Universities commitment to working together to promote the value of art, design and media. 2018 is the 175th anniversary of Birmingham School of Art and celebrates many years of the University's commitment to visual art and design. Drawing is one of the most basic foundations of artistic practice and a key skill for innovative art and design, as exemplified by this dynamic and exciting exhibition of contemporary drawing.

Text by Rebecca Court,
Jennifer Dudley &
Jonnie Turpie

[1]Michael Richardson, *George Bataille: Essential Writings* (London: Sage Publications, 1998).

DRAWING as if dancing TOGETHER

BY VICTORIA MITCHELL

In Search of Common Ground

Drawing rarely defines compact zones. These explode, burst forth and escape along narrow corridors, form passes and chimneys, pathways, passages, flames, zigzags and labyrinths.¹

Drawing - or the form-and-formation of visual imagery for which the word 'drawing' is the most appropriate term - is a medium through which labyrinthine layers of experience are articulated and transmitted, often with great simplicity. For artists, drawing is also a 'practice', a word rooted in performative action which has developed critical overtones even as it seeks to distance itself from theoria. Where drawing as performative action meets drawing as collaborative interaction an opening is beginning to appear, from which thoughts are being drawn and re-drawn, materially and critically. As yet, and as it should be, these emerge as a sketch of possibilities and a tracing of movements which have no end and therefore cannot be contained.

But there has to be a starting point. In defining the kinetic (active, performative) basis of drawing, Philip Rawson described a fundamental designation of the act of drawing as 'a point that moves'; whether it is a fine silver point or a wad of cloth is less significant than that the point-carrying, mark-making tool acts 'as some kind of surrogate for the hand with its fingers'.² Surrogacy - here the point standing in for the hand - is typically associated with substitution, but it is more than that. Behind its meaning as substitute lies an etymological link to notions of asking and of stretching out (the hand). Rawson's hand-tool-mark-making connection is thus not unrelated to the pointing which functions as gesture, that distinctive and distinguishing 'pointing out' trait that few animals other than humans possess. In our inter-activity it might also be a stretching out as an invitation to receive a gesture in return.

As infants we point before we speak, usually within the first year of life, and later we create cognition-related connections between pointing and language acquisition. When we point something out, perhaps indicating with the index finger, it is usually to draw attention to a site or sight to be shared or to communicate a circumstance or phenomenon. Pointing often invites response, as a reaching-out invitation to share or transmit a (spatial, directional) reference and an expression of something awakened in the mind that can also be awakened in the mind of another person. For Paul Klee, in taking a line for a walk, 'the mobility agent is a point, shifting its position forward'.³ Perhaps too, this line might be asking others to join in, as if preparing the ground for a relationship to be formed.

Whether open ground, empty space, table-top or untouched paper, each and all brim with potential for that which is not yet known or for that which is yet to appear. In such contexts, the page or ground of a drawing might be considered in parallel to a stage, where the blank page as an empty stage is a surface or a platform (a plateau, a flat form) with which to engage and on which to inter-act or act out, as if 'drawing out' that which is hidden from view. On the stage as page we can envisage an assemblage of individuals who move and

exchange movements with each other, shaping forms in and out of spaces that open are shared. On the page as stage the traces of such inter-active movements remain, as if drawing out through dialogue the intervals between participants.

On this empty ground we do not yet know what will emerge or who will witness the encounters to be drawn out of that which is yet to materialize. The ground of participation, of a shared becoming, is yet to unfold. We do not arrive empty handed, as each brings the heavy baggage of past experience. Our hands, as also our perceptions, are impregnated with memories. It is the 'we' that will be shaped by the event of encounter, not unlike a group of dancers who, working together, enact movements in response to one another, testing out through trial and error how such responses might or might not become a performance or be viewed by an audience. Drawing lacks an elegant word to parallel 'dancers' here – drawers are more likely to call up an image of bedroom furniture than material-handling image-makers – but to liken dancers to those that engage in drawing (together) may not be entirely far-fetched. Both are arts which typically draw on proprioceptive movement and in which lines of force or threads of energy are secreted through gestures. Sensory experience is drawn forth from the body in its becoming, and concepts are released through the shapes of movement. Where signals from others prompt refrain and response, the social erupts.⁴ Drawing is performative and also a performance.

In her essay 'Walkaround Time: Dance and Drawing in the Twentieth Century' Cornelia H. Butler gives a detailed account of interaction between drawing, dance and performance, describing it as 'one of the great discourses of the last century'.⁵ But although many visual artists reference drawing in relation to dance they are almost entirely independent artist-practitioners, for whom the resulting dialogue does not extend beyond the contained field of fine art. Whereas the familiarity of dancing as collaborative endeavour is widely attested (especially in contemporary dance but also in traditional 'folk' contexts), for drawing which is more often

associated with individual practice, the space of mutual enactment awaits to emerge as typical of the field. Discourse between artists (whether performative or visual) is of course a vital aspect of all practice, but even where this discourse develops into collaborative dialogue there is a tendency for it to be activated within a discipline that is named and contained as 'Art'. An expanded territory in which drawing emerges as a social process is yet to unfold as fully as it might. *Collective and Collaborative Drawing in Contemporary Practice* is exceptional rather than typical in its focus of participation, but it is also timely, spot-on mark-making on the ground-map of an ethically-attuned notion of practice.⁶ 'Collective' denotes a gathering together; when combined with the 'working with one another' of collaboration, a network (net-work) of practices, attached to but not limited by traditional notions of practice, becomes possible.

As Henri Lefebvre attested, there is an ethical dimension to the topos of shared actions, especially as a reflection of democratic potential.⁷ The open weave of working together can stimulate and encourage an arena in which everyone can be an artist and the aesthetic emerges as conditional rather than 'centre stage'. A focus on the co-operative 'work' of art rather than 'works of art' enables activation of a broader, but no less aesthetic or productive, socially-choreographed arena within which drawing can be re-figured and renewed. If there is to be a work of Art (as when a group collaborates and concurs with such an outcome) it will be accountable in terms of the (socially-determined) organism of its making rather than a predetermined hierarchical context.

We are familiar with 'social space' and 'social sculpture', in both of which the non-verbal and performative can be conceived as being acted out in union - physically, materially and aesthetically. Speaking of dance, Andrew Hewitt employs the related notion of 'social choreography' to denote a space for the performative 'in which social possibilities are both rehearsed and performed'.⁸ Movement and drawing intertwine through choreo-graphy. In antiquity, the Greek *choros*, from which 'choreo' takes root, referred to the open

ground or floor on which dancing took place (and from which the collective grouping of the chorus grew). The graphein of choreography, also from the Greek, is commonly associated with writing but has earlier origins in reference to drawing. For drawing, the shared ground (of the blank page, for example) becomes the khoros upon which the marks traced by our co-operative inter-activity can begin to gather together. Now diverging, now converging, social space becomes 'a leaving of traces upon it' and in so doing acquires symbolic value.⁹ Drawing, as a field of socially-sensitive and quasi-performative practice, might, as in the context of this exhibition, aspire to social choreography in Hewitt's sense. As the social subsumes the subjective, the ground of our becoming is ever more choreographic in register. Drawing on Jean-Luc Nancy, Jenn Joy suggests that community must be re-choreographed, creating a 'spatial join' that has the potential to unite that which is otherwise fragmented both within the self and in our separateness as individuals.¹⁰

Marking Out a Dialogue of Difference

To paraphrase Roland Barthes, a drawing is made of multiple marks. In the context of his reflections of text as 'made of multiple writings', a tissue of strands 'drawn from many cultures' enters 'into mutual relations of dialogue, parody, contestation'.¹¹ But rather than the clear demarcation between the 'death of the author' and the 'birth of the reader', which his seminal argument wisely exposes to reflection, those mutual relations of dialogue may harbour a less binary position for those who choose to make drawings together, as in the form of a conversation or social production. In conversation, participants (there are always more than one) engage in listening and speaking, as if both author and reader are intermingled within and between each voice and ear.¹² In drawing together we enter into a dialogue of marks and mark-making, with each and all of us 'drawing' from many cultures. Intrinsically dialogic in disposition, no-one amongst us is an island.

As well as embedded as a node within the constellatory mesh

of cultural circumstance, participants who draw together in order to draw together are interwoven through the nature of marks and their formation. They are embedded in a shaping of relationships that are not only culturally determined but are also attuned to the material and physical complexities of being in the world at large. As the critical advocacy of 'new materialism' convincingly demonstrates, human actions and non-human agents of matter are interconnected through 'distributed agency'. Our bodies 'are kin in the sense of inextricably enmeshed in a dense network of relations'.¹³

It is from the constant alternation and shuffling between separation and connection or self and others that drawings grow and are received. There is a sense here of a moving drawing, a drawing on the move, a mobilizing of the means through which the indeterminate, through codes, ciphers, traces and trails of activities and operations can release, albeit in virtual form, something approaching a reflection of the real. Such drawing always points towards incompleteness; it can never settle in the same place, despite the constraining materiality of marks on a page. It is always experimental, transitory, active and performative, even as encountered through an apparently fixed material residue.

*New collective assemblages of enunciation are beginning to form an identity out of fragmentary ventures, at times risky initiatives, trial and error experiments; different ways of seeing and making the world, different ways of seeing and bringing to light modalities of being will open up, be irrigated and enrich one another.*¹⁴

Across the interval of our differences gestures are proffered through the making of marks as if extending a hand but at the same time leaving traces of those gestures as visible, material offerings open to be reciprocated but also challenged. These are marks which embody the tactile as well as the thinking for which tactility is a medium and through which we make contact (con-tact) with one another. Drawing together, as communities or collaborators, enables differences to be negotiated, or

intertwined as if in formation of a braid. But Erin Manning warns against a politics of touch 'conceived as a politics of community' in a harmonious sense, preferring to consider it as reflecting disruption, disagreement or misunderstanding, where dissent is central to 'creativity'.¹⁵

The open ground (of paper) can thus be conceived as a potential battleground (on which swords are drawn in preparation) as well as a dancefloor for intimate engagement; ideally it can be both, reflecting every minute inflection between them and bridging or bursting the boundaries and intervals that represent those things which we do not yet know. Conceived as a plateau, in a Deleuzian sense, this ground of our drawing is not so much that on which a drawing appears but that in which we dwell, a ground of immanence where meetings 'are smudges in time-space, configured as reachings-toward that call forth the potentiality of a touching that could be a politics', a place to touch and be touched by the untouchable.¹⁶

Where and how our actions might be collaboratively encountered through drawing can be exemplified in countless ways, but it is especially the ways in which such encounter is initiated that the as-yet-unknown of drawing can evolve. We return to our starting point. As with dancing, so much lies in the anticipation. An empty space might invite play, encounter, deliberation or provocation. Who will make the first move? To what extent the page-stage of collaboration is envisaged as rule-bound or contained and to what extent it is generous or open-ended is dependent on the challenge of re-negotiating boundaries. Initiation, whereby we might get going, can imply practices shaped by secrecy, as if known only 'between ourselves', or through which the participant must pass in order to acclimatize to the open space which beckons from beyond. Can the confines of 'between ourselves' become boundless, in anticipation of ways that enable more people from all walks of life to join in the battle-dance of inter-actions that drawing makes possible?

With many thanks to artists Kimberley Foster and Karl Foster for the thinking and inspiration generated by our collaborative 'drawing' sessions in Norwich over the past two years.

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2. Rawson, P., 1969, *Drawing Oxford*: Oxford University Press, p.15.
3. Klee, P., [1925] 1973, *Pedagogical Sketchbook* (translated Sybil Moholy-Nagy), London: Faber and Faber, p.16.
4. On the important subject of refrain, see Derek P. McCormack (2013) *Refrains for Moving Bodies: Experience and Experiment in Affective Spaces*, Durham NC and London: Duke University Press.
5. Butler, C. H., 2010, 'Walkaround Time: Drawing and Dance in the Twentieth Century' in Cornelia H. Butler and Catherine de Zegher, *On Line: Drawing Through the Twentieth Century*, New York: The Museum of Modern Art, p.139.
6. Journeau, J., and Gørrill, H., (eds.), 2017, *Collective and Collaborative Drawing in Contemporary Practice*, Newcastle upon Tyne: Cambridge Scholars Publishing.
7. Lefebvre, H., *The Production of Space* (translated Donald Nicholson-Smith) Oxford UK and Cambridge USA: Blackwell.
8. Hewitt, A., 2005, 'Social Choreography and the Aesthetic Continuum' in André Lepecki (ed.) *Dance*, London and Cambridge Mass.: Whitechapel Gallery (Documents of Contemporary Art) and MIT Press, pp. 149-151.
9. Lefebvre, H., *op.cit.*, p.141.
10. Joy, J., 2014, *The Choreographic Cambridge*, Mass. and London: MIT Press, p.124.
11. Barthes, R., [1967] 'The Death of the Author' in Roland Barthes, 1977, *Image-Music-Text* New York: Hill and Wang.
12. On collaboration through movement see Erin Manning, 2013, *There is Always More than One: Individuation's Dance*, Durham NC and London: Duke University Press.
13. Bennett, J., 2010, *Vibrant Matter*, Durham NC and London: Duke University Press, p13.
14. Guattari, F., 1995, *Chaosmosis: an ethico-aesthetic paradigm* (translated Paul Bains and Julian Pefanis), Sydney, Power Publications, p.120.
15. Manning, E., 2007, *Politics of Touch*, Minneapolis: University of Minnesota Press, p.11-14.

ALEC SHEPLEY



Exhibited Work:

'Untitled, Essai' 2018 (embroidered shadow drawing) calico, grey thread, wooden frame) 600mm (h) 300mm (w) 35mm (d)

In this, the first of a new series of drawings or essais, I am using the embroidered stitch as a way of tracing a faint line made from a drawing of an already transient and fleeting subject matter – that of shadows and reflected light playing on the walls of the room

in which I sit. Reinforcing the line as it reverberates within the room is akin to the reverberations of sounds. Much the same as the room in which you are standing now. The ephemeral play of light is contrasted with the quiet intent of labour.

Exhibited Work:

Writing/Drawing II: Meet me on the paper, 2018

76 x 1.22 cm

Graphite on paper and video

Meet Me on the Paper is part of an on-going project that explores human encounters through drawing. The Drawing Encounters project is based on the idea that the activity of drawing may bring us into the present moment and drawings themselves can materialise concepts, feelings and interactions. These

encounters have taken the form of improvised conversations with strangers on trains, online dialogues and extended postal exchanges. In making this drawing of my book chapter, I found my writing and drawing selves asking each other questions that I have tried to interrogate on the paper; the video is my coda.

ANGELA
ROGERS

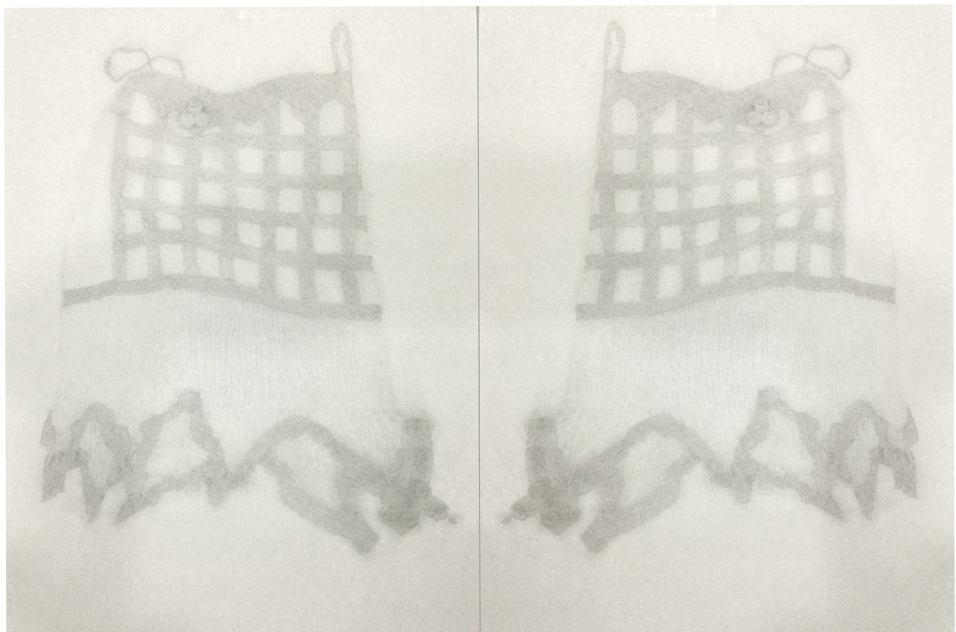


Shadow of a Trace is an outcome of collaboration with Toronto based 'Dress Detective' Ingrid Mida on the project Exquisite Corpse. The project brings together artist and curator to examine the clues embedded in historic items of clothing and to find new graphic languages to communicate them.

As an example of entering dialogue with a silent

subject, Shadow of a Trace epitomises the issues addressed in the chapter Drawing out the Mute. The work is a frottage of another drawing, made on drafting film, which in turn was made from a drawing made on site from direct observation of the garment. With each iteration, the original artefact becomes more distant as, paradoxically, its index gains material presence.

SARAH CASEY



JILL JOURNEAUX

Exhibited Work:

2 x drawing books made in collaboration with the Madrid artist Pilar Montero - each 20 x 30cm 2016-17

4 drawing books - 1 at 37 x 27 cm, 2 at 15 x 21 cm and 1 at 16 x 13 cm 2017-8

An integrated set of free standing drawings - 80 x 60 cm 2018

All works are mixed media on paper.



These books grew out of my experience in the first Brew Drawing Circle. The joy and fascination that I experienced in working in that circle resulted in my setting up other collaborations, one of which was with the Madrid-based artist Pilar Montero. The collaborative drawing experience challenged and enhanced my own practice and allowed me to find a way to think visually in book format, which had hitherto been

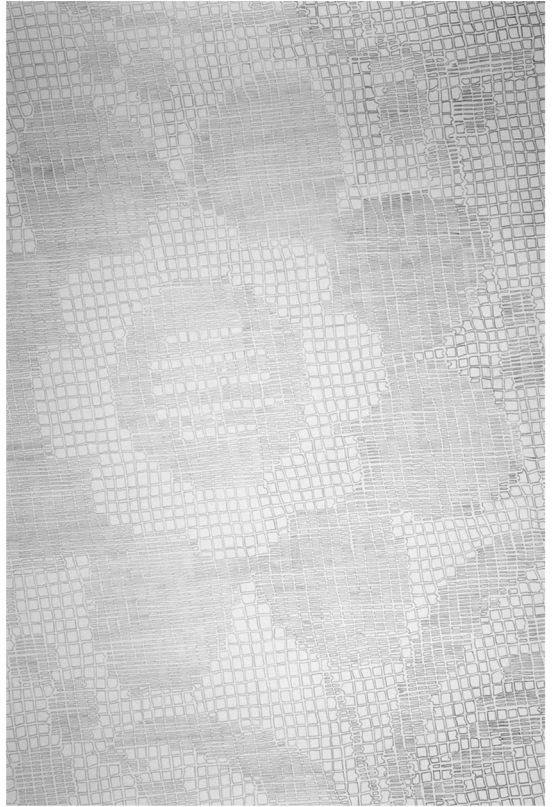
been elusive. More recently I have been working on simple, free standing, book format drawings, which develop ideas from the smaller books into a more three-dimensional realm and operate to a different scale. The drawings are autobiographical and refer to the domestic, decorative and gendered crafts and specific places including home, the studio and particular landscapes.

ANDREA STOKES

Exhibited Work:

Ghost Flowers 2018

Two pencil drawings on white paper. Each drawing 40 x 54 inches.



Stokes makes drawings that use mass-produced net curtains to interrogate tensions between cloying conformity and English working class aspiration. In "Ghost Flowers", individual flower motifs are enlarged and copied in meticulous detail.

The time invested in the process is synonymous with the desire to understand the object.

Drawing through the holes in the netted textile produces an ephemeral inverse image of each flower.

During its translation into a drawing, Stokes pays attention to the physical, social and ideological significance that the object has accrued, from its original design and idealised evocation of the English countryside, through its fabrication and journey to market.

I chose to exhibit books from Circle UK 2, to show the dis/continuities within and between their shared books. The Circle had twelve members, including two children. The Circles archive has eight of the twelve books. Circle Members interacted in all the sketchbooks, using written words, visual marks, adding materials, cutting through - working into, around and over the drawings, the pages and the whole books.

They verbally and visually complimented and complemented each others' drawings, giving instructions, suggestions and requests - for example, to protect their own creations. <https://brewdrawingcircles.wordpress.com/uk2/>

<https://www.youtube.com/channel/UC9WaWuUrwrIXWuaX-DVr9sA>

ANGELA BREW

Exhibited Work:

Sketchbook,
Brew Drawing
Circle UK 2
1-8

2014-15, mixed
media





GERRY DAVIES

Exhibited Work:

Flood Story: Planes & Cars, Graphite and Dammar Varnish on Mylar, 41x31 cms. 2017

Flood Story: World Over, Graphite and Dammar Varnish on Mylar, 41x31 cms. 2017

Flood Story: Bike Yard, Graphite and Dammar Varnish on Mylar, 41x31 cms. 2016

Flood Story: Cityscape, Graphite and Dammar Varnish on Mylar, 41x31 cms. 2017

Flood Story: Final Visit, Graphite and Dammar Varnish on Mylar, 41x31 cms. 2017

These drawings take speculative thinking about global warming and rising sea levels to extremes. They depict environments so submerged and lost to us that they can only be visited by scuba divers. Towns and cities lay smashed and flooded. Ordinary 21st century objects, such as a clothes iron and a bicycle, silt down to become future

fossils for post-Anthropocene archaeologists. The drawings embody our predicament: a temporal shift projects us forward to look back at our folly, the diver is represented by an absence rather than a presence and the silvery mix of graphite and dammar varnish is neither painting nor drawing; uncertainty reigns.

Exhibited Work:

Suture sketches 1-3, all 59cm x 42cm sumi ink on paper 2015

Suturing in soft tissue (76cm x 58cm) sumi ink on paper 2016

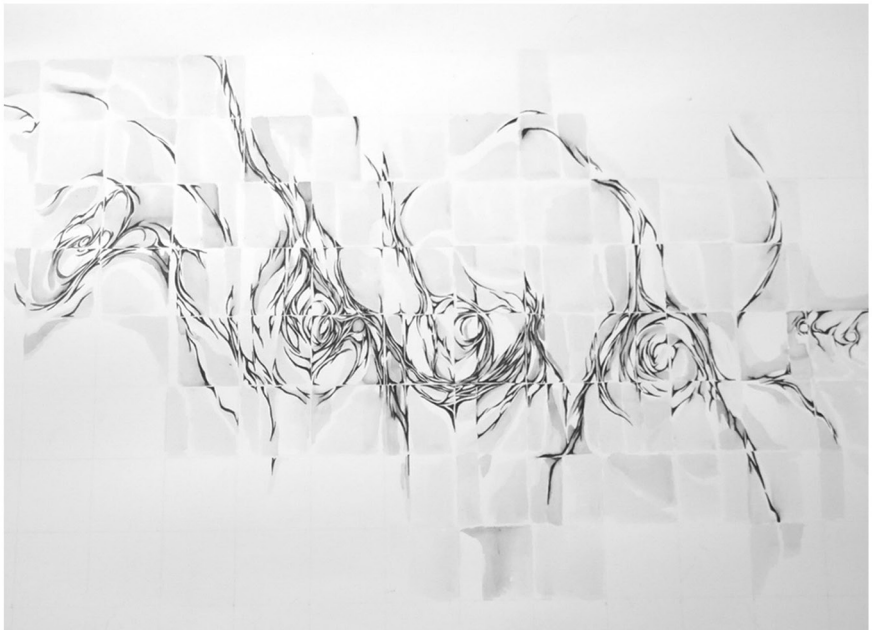
Suture repeated movements (57cm x 77cm) sumi ink on paper 2017

The images represent my continuing obsession with suturing techniques that I have observed in theatres in London. They are a record of a common practical activity performed throughout an operation, based on sketches made firsthand during maxillofacial procedures. While my initial studies analyse the rapid repeated movements of a common surgical procedure, subsequent studies draw on

images made in my theatre sketchbooks and discussions with surgeons.

The larger images form a lengthier analysis of the movement into and through the flesh of the face. I was intrigued by how a surgeon is able to retain the knowledge of space and shape by haptic means as the curved suture needle is moved through tissue and half hidden from sight.

JENNY WRIGHT



Exhibited Work:

Urban Pheasant: Crackney This Way

Biro, collaged urban photography, adhesive, pheasant feathers (hand dyed and natural), matt varnish

49cm x 59cm (framed dimensions)

The Urban Pheasants are contemporary transcriptions of traditional hunting and game shooting paintings. Often seen in grand country houses, such works were also historically displayed in lowlier houses to impose a sense of wealth and class hierarchy. In making these works (and living/working in a game shooting village), it became apparent how the shooting season imposes a

clear sense of class division upon my community, with segregated vehicular convoys (hunters versus beaters), segregated hunting lodges and segregated suppers. These works question the social status of the wealthy elite who pay to shoot and have someone load their gun, versus those who are not deemed wealthy, or classy enough to kill gamebirds.

HELEN GORRILL



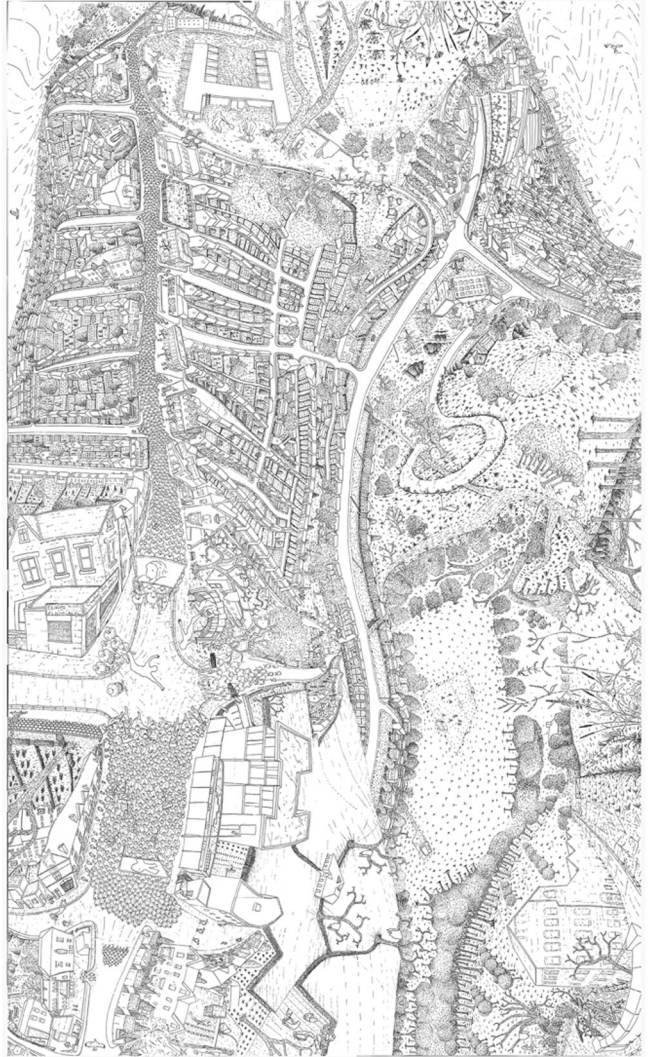
Exhibited Work:

*Entrusted with carnival
business. 2013
watercolour pen and ink
on paper 48x80 inches*

*Allegorical map of
Chapeltown. 2012. Pen
and ink on paper 90x48
inches*

Allegorical map of Chapeltown

This allegorical map is one of several large drawings that were made in response to stories told to the artist as he walked and drew on the streets of Chapeltown, Leeds. The drawing's spaces were composed in response to walking through the area and the relative sizes of events and places reflect their different importance.



GARRY BARKER

Ghosts of those murdered on the streets, meet marches on the main road, a West Indian carnival joins political marches and Sikh and other religious festivals that often occupy streets that are at times subject to gang warfare. The 'greening' or planting of imaginary wheatfields is a response to conversations had with local people about what the future might bring.

CATHERINE BAKER & KIMBERLEY FOSTER



Exhibited Work:

Title: *Stubborn and Unremarkable*
Size: M/L
Year: Ongoing
Material: Stuff

The **prickly treaty** of **negotiating stalemates** was **disagreeable** in its **condition of proximity**; within the **dizziness of the gap** an **ensuing overlapping, crashing act** that we **endeavour to measure** as a **gift** was **poked yet not comfortable** in its **dislocated parts** both **thwarting** and **unexplained** whilst **understood simply** these **unspoken points, sticking points** exchange **unwavering knowledge** so **why tamper** the **twofold** when we can **drag** the **ignored please do not bend** us.

Exhibited Work:

Conversation with Selves

H50cm x W16cm

2018

Acrylic, water, free machine stitch, Silk CrepeLine

With a research interest in auto-ethnography, where I am often the researcher and the researched, the 'you' and the 'I' are both me in a conversation with the self. My current work explores lived and imagined selves, depicting moments of incapacitation and loss of control, as well as powerful alter egos. These become performed and documented, often symbolising empowerment and changes of state.

Conversation with Selves is a drawing developed from a recent video piece. My amplified heartbeat played through water speakers choreographed the movement of several submerged small-scale self-portraits. In this piece, the imagery of the tumbling self becomes a tableau. The portrayal of vulnerability is also one of confident empowerment, celebrating the body and its performative and acrobatic possibilities.



JOANNA
NEIL

EXHIBITED ARTISTS

Alec Shepley

Alec Shepley is an artist and an academic based at Wrexham Glyndŵr University, where he is Head of the School of Creative Arts and Professor of Contemporary Art Practice. He is best known for his use of drawing, walking and contouring shadows and features in vacant or ruined urban sites and the use of light, text and found objects. Through his acts of contouring & street-sweeping, he reflects on the idea of gesture and provisionality and the possibilities of a practice at the interstices between the individual and the collective, between purpose and play.

Alec's research has attracted funding from the Arts & Humanities Research Council, the British Council,

the Arts Council of England and the Arts Council of Wales. His work has been exhibited widely, both nationally and internationally, with examples held in a number of public and private collections in north America, Europe and Asia. Recent exhibitions include Ibid Kuandu Museum of Fine Arts, Taipei; A Place of Impossibility in INSERT2014: New Models for Common Ground Mati Ghar, curated by Raqs Media Collective at the Indira Ghandi National Centre for the Arts, New Delhi; Detail H Project Space, Bangkok (and toured to Transition Gallery, London and Usher Gallery, Lincoln); Site Drawing: Drawing Site Robert E and Martha Hull Lee Gallery, Miami University, Ohio & Stella Elkins Galleries, Philadelphia, USA.

Angela Rogers

Sarah Casey

Sarah Casey is an artist and Senior Lecturer in Drawing and Installation at Lancaster University. She makes drawings that test the limits of visibility and material existence, a practice reflects a fascination with the unseen, untouchable and

unspoken. She is currently working with the Ryerson Fashion Research Collection in Toronto and is preparing for an exhibition at Brantwood, the John Ruskin Museum in Cumbria, to celebrate the Bicentenary of Ruskin's birth in 2019.

Jill Journeaux

Jill Journeaux is currently co-editing a second book on collaborative drawing with Helen Gorrill entitled *Body, Space, Place in Collective and Collaborative Drawing: Drawing Conversations 2*. She has also recently curated and exhibited in *Six Artists Celebrate Enid Marx* and the *British Folk Art Collection*, an interventions style exhibition which is

running from 17th March 2018 until 16th December 2018 at Compton Verney Gallery, Warwickshire. See

www.comptonverney.org.uk/thing-to-do/six-artists-celebrate-six-artists-celebrate-enid-marx-british-folk-art-collection/2018-03-17/

Andrea Stokes

Andrea Stokes is a fine artist and academic living and working in London, UK. She studied Sculpture at Liverpool Polytechnic and Experimental Media at the Slade School of Art. She uses objects, imagery and strategies from eighties feminism, British working class culture, and utopian humanism to interrogate

meanings embedded within locations and objects. Andrea Stokes is Associate Professor in Fine Art at Kingston University and Senior Fellow of the Higher Education Academy.

www.andreastokes.com

Angela Clare Brew, PhD

brewdrawing.org
thinkingthroughdrawing.org
brewdrawing@gmail.com

Register at brewdrawingcircles.wordpress.com to join a Circle.

There is a 2018 Thinking through Drawing symposium June 5-6th in London, which will include a review of the Brew Drawing Circles,

and further exploration of collaborative drawing practices and drawing conversations. Information at Thinkingthroughdrawing.org

Angela is artist in residence at Brockwell Park Community Greenhouses, where she runs a weekly drawing club and a project called Drawing Growth.

www.brockwellgreenhouses.org.uk/category/drawing-growth/

Gerry Davies

Gerry Davies is Senior Lecturer in Drawing at the Lancaster Institute for Contemporary Art, Lancaster University. In 2017 he exhibited the whole of his Flood Story sequence of ecological drawings at Drawing Projects UK. His work is also featured in the current issue of the journal Drawing Research Theory Practice (Intellect). Alongside the co-

authored chapter in Drawing Conversations he has published with Sarah Casey in Sensory Art and Design, ed. Ian Heywood (Bloomsbury), in The Journal of Visual Arts Practice, TRACEY, and is currently working on a book - Drawing Conclusions (commissioned by I.B TAURIS).

Jenny Wright

My PhD research explored the role of drawing and similar activities in fine art practice and within the field of medicine and medical education. The work used information gathered from my practice and from images made by surgeons, medical and dental students as a means of collecting and evaluating information. I made sketches in theatre at the same time as producing finished art works. These were made both as a response to the haptic nature of surgery and observation of head, neck and ophthalmic anatomy. Experimentation with surgical tools and surfaces formed part of my

drawing practice, combining mark-making practices, gesture and tool use with information from observed medical practices, which subsequently led to the development of practical activities used by dental surgeons.

I am hoping to further build upon this work with researchers and dentists at Kings College, with the valuable support of Dr. Barry Quinn and Professor Margaret Cox, and with medical students Mr. Neil Shah and Reya Srivastava.

Helen Gorrill

Helen Gorrill is an artist, author, lecturer and editor in the arts, with a PhD in contemporary British painting and a research interest in gendered aesthetics and equalities in contemporary art. Recently shortlisted for the international Rise Art Prize, and also selected for the collection of Brooklyn Museum EASCFA's digital archive, the blurb for Helen's forthcoming book *Women Can't Paint: Gender, the Glass Ceiling and Values in Contemporary Art* (2018) is as follows:

In 2013 Georg Baselitz declared that 'women don't paint very well'. Whilst shocking, his comments reveal what Helen Gorrill argues is prolific discrimination in the artworld. In a groundbreaking study of gender and value, Gorrill proves that there are few aesthetic differences in men and women's painting, but that men's art is valued at up to 80

percent more than women's. Indeed, the power of masculinity is such that when men sign their work it goes up in value, yet when women sign their work it goes down. Museums, the author attests, are also complicit in this vicious cycle as they collect tokenist female artwork which impinges upon its artists' market value. An essential text for students and teachers, Gorrill's book is provocative and challenges existing methodologies whilst introducing shocking evidence. She proves how the price of being a woman impacts upon all forms of artistic currency, be it social, cultural or economic and in the vanguard of the 'Me Too' movement calls for the artworld to take action.

www.helengorrill.com

www.drhelengorrill.com

Garry Barker

Garry Barker makes large-scale narrative drawings that begin with walking, drawing and talking. Pen and ink sketchbook based 'objective' drawings are a catalyst around which conversations can develop, these conversations become the starting points for the imaginative development of visual allegories that are woven into large drawings. He is involved in several overlapping ventures including exhibiting, publishing, performance and exhibition curation and has a long history of engagement with the pedagogy of art practice, contributing to the Tate Gallery's scholars' mornings on the history of the basic design tradition within British Art schools and

Q Arts Art Crits: 20 Questions – A Pocket Guide. As a writer and publisher he has focused on the promotion of texts that engage with narratives and myths surrounding art and artists, publications including 'Readings in a Rumour of the End of Art' and the e-book, 'Art and Fiction', he is currently working on short fictional stories for the forthcoming Henry Moore Institute publication, 'Stories from the Sculpture City'. Garry Barker is the 2017 winner of the Rabley Drawing Centre international competition: SKETCH

www.garrybarkeronline.com

Kimberley Foster

Foster is currently undertaking PhD research at Goldsmiths; Art Practice and Learning. Her practice-research questions vital materiality and the embodied encounter within the context of art pedagogy. The research re-frames the learning event as a material act of thinking and towards a

performative pedagogical exchange. Her research questions the status of matter to assert the truly messy entanglements of making and meaning as a transformative learning practice. Foster's research encounters take place at Tate and the Sainsbury Centre for Visual Arts (University of East Anglia).

Catherine Baker, PhD

Baker is currently Principal Investigator on a large research project investigating aspects of Adolescent Idiopathic Scoliosis [AIS] working with The Royal Botanic Gardens Edinburgh and Edinburgh Printmakers. Scoliosis is the most common form of spinal deformity in children, yet few people are aware of the substantial impact it has on the personal and family lives of those living with this condition. AIS occurs after 10yrs old and up to skeletal maturity with five in six of

patients being female. Surveys indicate that AIS diagnosis impacts negatively on the physical and mental health of these girls at a critical stage in their development. Along with Baker the team consists of a paediatric spinal surgeon, a human geographer, a developmental psychologist, and the director of horticulture who, together with families, seek to develop new and innovative methods of quantifying the effect of AIS on the perception and experience of spinal disfigurement.

www.catherinebaker.co.uk

Joanna Neil

Joanna is currently working on her PhD at the University of Glasgow. She is based in the School of Education and is part of the Interdisciplinary Learning, Education, Technologies and Society research group where she is bringing together her research interests: Arts practice, Education and Digital Technologies. She is interested in what can be made visible by reflecting and re-seeing through different media and using digital auto-ethnography as a methodology to do this. She is a Hunterian Associate with The Hunterian museum, University of Glasgow where as part of an artist residency her digital auto-ethnographic research was conducted:

She currently teaches across several undergraduate degree programmes at University Centre Blackburn College on modules including: drawing, research methodologies, reflective practice, fine art and textiles. Drawing is central to her practice and she happily moves from pen to sewing machine to digital voice recorder and more recently to performance to explore this.

Joanna will be performing trace: impression | depression at The Embodied Experience of Drawing Symposium, Ocean Studios, Plymouth in April 2018.

www.drawnconversation.wordpress.com/

CREDITS

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