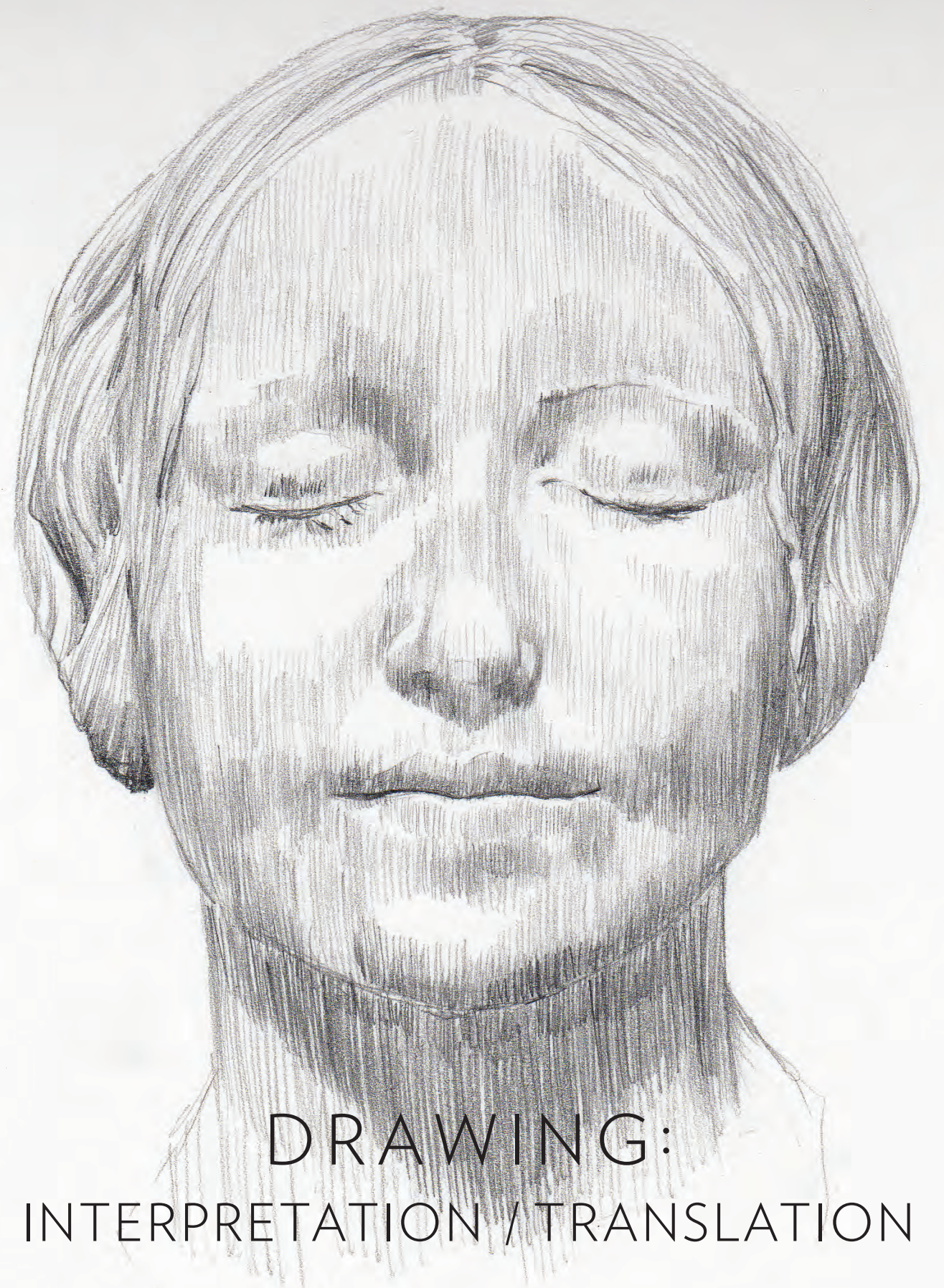




DRAWING: INTERPRETATION / TRANSLATION



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PUBLISHED BY CHELSEA SPACE

Jordan Baseman

Paul Coldwell

Mark Fairnington

Stephen Farthing

Rebecca Fortnum

Dunhill and O'Brien

Paul Ryan

James Faure Walker

Chris Wainwright

Curated by Paul Coldwell and Stephen Farthing

Drawing: Interpretation/Translation

Hui Gallery
New Asia College, The Chinese University of Hong Kong (CUHK)
14th – 25th March 2011

The Drawing Gallery
The Old Chapel, Walford, Shropshire, SY7 0JT
4th – 28th May 2011

WIMBLEDON Space
Wimbledon College of Art, University of the Arts London (UAL)
Merton Hall Road, Wimbledon, London, SW19 3QA
4th November – 9th December 2011



Sotheby's



CREDIT FOR COVER IMAGE:

Rebecca Fortnum
L'inconnue de la Seine ii)
2010

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We would like to thank Professor Chris Wainwright, Head of Colleges, and Professor Oriana Baddeley, Associate Dean of Research, for their encouragement and support for the project through The Graduate School, CCW, University of the Arts London and to Ed Webb-Ingall for his work and organisational skills in bringing this exhibition to fruition.

Finally we would like to thank all of the artists who have generously contributed their work and time, without whom the show would not be possible.

Professors Paul Coldwell and Stephen Farthing

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Introduction: Drawing/Translation

This exhibition builds upon my visit to the University of the Arts London in 2009 and Professor Coldwell's visit to the Chinese University Hong Kong in 2010. It seeks to build upon institutional and research links and aims to establish a continuous collaboration between the two institutions. Curated by Professors Paul Coldwell and Stephen Farthing, it presents a range of approaches to drawing as well as demonstrating how drawing is used - in the words of Professor Coldwell - "to explore ideas from the conceptual through to the observational".

In French, 'drawing' is 'dessin,' a word coined from the idea of *disegno* that was essential to the humanistic theory of art. In the works of artists such as Giorgio Vasari, writing in the 16th century, *disegno* is more than just the capacity to come up with a form, it is the very power of creation human beings share with God: if the latter created everything out of nothing, the former used the same power of reasoning to somehow re-create creation. Of course, the concept of rationality behind this ancient understanding of what *disegno* constitutes has not been part of art creation in the West for quite a long time and 'dessin,' or drawing, has nowadays taken on characteristics that even modernist artists might not have imagined.

During my 2009 stay in London, I met in the Wimbledon College of Art, one of the six colleges of UAL, Jordan Baseman (one of the artists in this exhibition) who presented himself as an obsessive fan of Michael Jackson. He was

teaching in Wimbledon as a resident artist and was working on a vast research project documenting all the drawings he could find on the internet made by fans of Michael Jackson around the world. He also used a video camera to interview some of these 'draftspersons' and concluded that he was 'drawing with a camera,' a statement that was obviously made to, if not shock, at least intrigue his audience.

Such statements made it clear that we are living in a world where even the ancient notion of *disegno* has been reworked into an archipelago of manifestations whose connections are sometimes so far beneath the surface that they become nearly invisible. In this archipelago of various activities, notions like the traditional form of drawing with charcoal or pencil gets linked to the much wider concept of design and, therefore, to all the other things, some of them not yet dreamt of, that artists are capable of.

Drawing can therefore no longer be seen as the child of the Art Academy as it existed until the late 19th century, where years of reproducing the human figure with a pencil was the foundation of all the other arts, but instead as an open-ended activity whose purpose is clearly ranging 'from the conceptual through to the observational.' The works presented in this exhibition are but a portion of what drawing can be today, but a very representative portion made by artists who are all part of the teaching staff of the University of the Arts London. May they be thanked for presenting us with their works.

Frank Vigneron

*Associate Professor of Fine Art at
the Chinese University of Hong Kong.*

Drawing/Research/Practice

When Paul Klee, in his oft quoted phrase, talked of drawing as 'taking a line for a walk' he encapsulated succinctly one of the most fascinating aspects of the medium; its capacity to both develop a life of its own and be led by its creator. For the artist researcher drawing is the tool *par excellence* that allows for both experimentation and accident. From the realisation of ideas through unconscious doodling to intricate measurement, drawing can evidence the process of visual research while simultaneously retaining its position as a discipline in its own right. It is culturally specific while conveying meaning across national boundaries; of its time while linking the work of a Leonardo to that of a Picasso, and particular to its function while allowing for shared languages across the sciences and the arts.

For those involved with education in the arts, Drawing has the additional importance of serving as a vehicle of communication between student and teacher, allowing for the development of both ideas and skills. The very idea of pedagogy in art and design depends on an understanding of the importance of drawing within the process of learning. For those who have chosen to live and work as artists it is their core language, sometimes so implicit as to be invisible but in the studio or within the virtual space of the computer the mark speaks. It can be systematic or chaotic; hesitant or

confident; defining or unresolved, but nonetheless every line or mark conveys a meaning that can serve as the starting point of a dialogue between its maker and its audience.

In the arena of practice based research this dialogic function is vital allowing for the furtherance of knowledge and the documentation of ideas in the pursuit of particular research questions and hypotheses. However, there are also other dimensions to the medium that are not so determined but are equally important. The unexpected and accidental so frequently encountered by the 'line on its walk' can yield great pleasure and insight into the process of communication and communicating. One can learn much about both oneself as a spectator and about the draftsman/artist as practitioner through encountering the chance moments of definition and meaning evoked by the processes and products of the medium.

The work of the artists in this exhibition represents the multiplicity of meanings that Drawing as a discipline can produce, creating a rich and complex exploration of the ways the medium can enrich our lives. The CCW Graduate School is proud to be partners in the curation of a visual dialogue and we hope it is the starting point of many more conversations to come.

Professor Oriana Baddeley,

*Associate Dean of Research,
Camberwell Chelsea Wimbledon Graduate School,
University of the Arts London*

Translation and interpretation

THE BACK STORY

Taking a sheet of paper, and a pen dipped in red, he fixed his arm firmly against his side to make himself into a human compass, then “with a turn of his hand he made a circle so perfect that it was a marvel to see it. Having done it, he turned smiling to the courtier and said, “Here is the drawing.”¹

The drawing was then dispatched to Benedict IX who upon seeing it invited Giotto to Rome to paint for him.

What first attracted me to Giotto’s only reported performance drawing was not the drawing itself but its back story, the story that tells us both how-and-why it was made.

Over time I have got over what I see as the ‘back story’ and now find myself more interested in the idea of drawing itself, particularly how a circle drawn on a sheet of paper could be a lot less mute than we might expect.

Had Giotto’s perfect freehand circle been immediately sent by the Pope to his archivist for safe keeping, we would today have both story and drawing, all we have however is a story.

If at some point in the future someone inadvertently stumbled upon Giotto’s drawing, then took the time to look beyond the image towards the surface of the paper they might notice the area around the centre of the circle was intact. Then, if the absence of the pin prick was sufficient to whet their appetite, go on to notice how the line that described the circle appeared to have neither a beginning nor end.

If after that, they were still intrigued, they might check the circles accuracy. Finally they might notice that the inside and outside edges of the perimeter line were of an identical quality which would confirm it was not drawn around a template.

If then they understood what they were looking at, they might finally realize what a very special circle they were looking at. Not special because it was drawn by Giotto, or made as part of a job interview to become artist in residence to Benedict IX, special because it was a unique record of absolute manual achievement.

Beyond the fiction I have just created IS THE GIOTTO STORY NOT TRUE THEN? I believe we can only ‘read’ a drawing if we engage with it as physical evidence. However good a photograph or reproduction may appear to be it is never enough. We need to see the surface of the paper, to see the erasures, get a feel of the pressure applied with the drawing instrument, understand the speed of the line, and finally avoid becoming distracted by its worth as art but focus instead on the drawing as forensic evidence.

WE WRITE TO FILL THE PAGE, WE DRAW TO ACTIVATE ITS ‘WHITENESS’

Although within the strict sense of the word only a text built from discrete one-to-one visual signs, such as an alphabet, or musical score can be read, we commonly use the word ‘read’ to describe the cognitive process through which we extract information from dials, maps, plans, palms, tea leaves and crystal balls.

When I use the word ‘read’ to explain how we extract information from a drawing it is with this broader understanding of the word and all its inherent open-endedness in mind.

When we make drawings we translate multi- dimensional information into readable two-dimensional matter. When we ‘read’ them, we turn that ‘matter’, through a process of either translation or interpretation, back into thoughts, words, actions and things. So when Giotto drew his perfect

circle he translated a challenge into an image. The Pope then read Giotto’s drawing, and we assume understood it for what it was - a demonstration of the artists confidence, ability to solve problems creatively and manual dexterity.

READING DRAWINGS

Much has been written about the importance of learning to draw, relatively little however, has been written about the process of understanding, ‘reading’ drawings.

Both writing and drawing usually start in a similar place, which today is more often than not a blank page. However, each uses the page in a very different way. Writing uses the surface as a place to fix two dimensional relationships, drawing reassigns the page as a multi dimensional conceptual space.

When we first see text it has no form beyond its linear arrangement. In the beginning neither the subject matter nor content are visible, all we see is a mass of incomprehensible detail which over time we make sense of by reading. Both the form and subject matter of a drawing are visible from the outset. The content, however we extract just as we do with a text, by reading the detail over time.

At secondary school, before we ever made it into the art room, we learned to read and make conceptual drawings, drawings that had only a passing relationship with creativity: maps in geography and diagrams in science and mathematics. Our ability to handle and understand the information contained by these drawings was dependant on us remembering sets of established drawing conventions and understanding the concept of accurate measurement.

Back in the art room, we were not taught to read our

pictorial drawings, reading was tied up with making, making was about ‘getting it right’ and getting it right was all about the craft, of either making a drawing look like whatever it was supposed to be ‘of’ or look like the work of a famous artist. One involved working with your own ‘handwriting’ the other of working with your version of someone else’s handwriting.

At the end of the reading and making chain there were two goals, the first was verisimilitude, the second, the paradigm ART and the desire to make our drawing look like the drawings we saw hung in art galleries.

Both were, I suspect, of equal value, both left plenty of room for qualitative interpretation, both were however, fundamentally flawed, because they valued appearance over content.

It is not simply the role that the paper plays that makes reading drawings different from reading text, what makes the biggest difference is the way they release and we extract their content.

When we read text, we scan from a consistent distance along sequential lines that unfold top to bottom on turnable pages. When we read drawings we ‘explore’ pragmatically, forensically, looking in directions our attention is drawn, looking closely, stepping back, continually changing our focus, looking for the recognizable, looking for significance and meaning. Because there is no prescribed route, no discrete one-to-one visual sign system like an alphabet it is much harder to read drawings than text.

During his 1950’s exploration of how we look at visual information Psychologist Alfred Yarbus observed:

The observer’s attention is frequently drawn to elements which do not give important information but which, in his opinion, may do so. Often an observer will focus his attention on

*elements that are unusual in the particular circumstances, unfamiliar, incomprehensible, and so on.*²

If we apply Yarus’s observation to our reading of maps, the key is where we would expect the intelligent ‘reader’ to turn if they hit on an element they did not understand. With the help of a key the reader engages in a simple act of translation. If however the drawing is keyless and the reader encounters ‘unfamiliar’ elements they must engage in a process of deductive interpretation. A process Yarus suggests is dependent on us returning over and over again to the ‘unfamiliar’ or ‘incongruous’ to reassess it in the light of observations we make elsewhere, which in our case is the drawing.

Giotto’s circle, for example, should take us over and over again back from the perfect perimeter to the centre of the page where we want to see the mark left by the point of a compass.

The business of reading a drawing, as opposed to a printed or photographically generated image, is both complicated and enriched by the fact that every drawing contains the marks, lines, erasures and physical traces of ‘its own making’. Although this could be thought of as secondary information. This information generates its own narrative, a narrative that goes beyond subject matter and intended meaning and takes us towards an understanding of not simply the drawing but the draftsman and his or her working methods.

TRANSLATION AND INTERPRETATION

When near the end of Jhumpa Lahiri’s story *Interpreter of Maladies*, Mrs. Das confesses to Mr Kapasi (the physicians translator) to not only having had an affair during the course of her marriage, but to also bearing the child of another man, Kapasi asks, “is it really pain you feel, Mrs. Das, or is it guilt?”.

His question, I suspect takes him into a sphere well beyond that normally occupied by translators and lands him deep in the business of interpretation.

This all important practical difference between translation and interpretation is elegantly spelt out by the Sicilian play write Luigi Pirandello³, when he compares facts to sacks, and makes the observation that neither a fact nor a sack will stand up unless you put something into them.

His argument rests on the premise that neither have any real substance, and that it is only what we, as individuals, put into them that gives them value.

Drawings, I suspect are just like sacks, nothing but a surface until we as readers discover their structure and content. The degree to which any reading is a simple act of translation or a more complex engagement with interpretation is, to my mind, determined by the degree to which the reader needs or wants to work inventively with the raw material before them.

A CONCLUSION

Because drawings seem to grant instant and simultaneous access to their entirety it is easy to assume they are a quick read. In fact I suspect they give up their content, page for page more slowly than text. With text there is no mystery in the difference between us seeing it and reading it, when it comes to drawings, I suspect the literate can easily confuse seeing and reading in a very un-helpful way.

Once we have access to a key and an understanding of the conventions that govern the making and reading of a conceptual drawing reading can become a relatively forward task. Reading a pictorially driven drawing however, makes much greater demands on the reader, the keyless pictorial

drawing asks the reader to engage imaginatively with the task of looking and understanding, so not simply to read but to interrogate the drawing.

If during our interrogation of a drawing, we find ourselves framing questions along the lines Kapasi did when he asked Mrs. Das, “is it really pain you feel, or is it guilt?” we will know we are not simply translating but deep into the business of interpretation - and at that point, to my mind, reading well

Stephen Farthing
Rootstein Hopkins Professor of Drawing

¹ Georgio Vasari, Artists Lives, Giotto
² Yarus, A. L. Eye Movements and Vision. Plenum. New York. 1967 pp191 (Originally published in Russian 1962)
³ Character, The Father, in play *Six Characters in Search of an Author* (1921), Act 1, by Luigi Pirandello. Collected in John Gassner, Burns Mantle, *A Treasury of the Theatre* (1935), Vol. 2, 507

Introducing the work

This exhibition had its roots in exchange visits between The Chinese University of Hong Kong and the University of Arts London between 2008-9. Dr Frank Vigneron visited London, while at a later date I was guest at the Chinese University in Hong Kong. In both instances it was an opportunity to not only learn more about our respective cultures and institutions but also to form close friendships.

Drawing seems a very natural way of extending and building upon these exchanges. Drawings pass easily across borders, materially they are physically light, easy to transport and can function like the *carte de visite*, to announce the artist or stand in his or her stead. To extend the metaphor, the business card is presented, received with two hands, scrutinised and acknowledged as part of the ritual of introduction.

In selecting this exhibition, (along with Professor Stephen Farthing), we have endeavoured to present a wide range of personalities and propositions. Personalities in terms of a broad representation of those engaged within fine art teaching and research at CCW (Camberwell, Chelsea & Wimbledon) and propositions, such as the radically differing approach to the act of drawing, from Jordan Basemen's denial of the practice as having any meaning for his own through to Mark Fairnington whose delicate drawings comfortably sit within a long tradition of observation and application.

Fairnington's work is a good starting point since the historical precedents that he draws upon are so rich and mainstream. It is significant that his work has been included in exhibitions that place the artist as a gatherer of visual information, such as *A Duck for Mr Darwin*, a major exhibition in which artists were invited to respond to the evolutionary ideas of Charles Darwin. In the drawing *Goat*, Fairnington approaches each part of the goat's head as separate studies, each ear or horn like a trophy separate from the whole but then reassembled.

In this reconfiguration only a single eye is depicted, the goat stares back from the page like a quizzical Cyclops. Fairnington delights in the act of making a visual equivalent to an observed reality, but through his drawings a more speculative, almost humorous quality is allowed to surface than in his more finished paintings. Through drawing he leaves the door open to alternative readings, a position shared with Rebecca Fortnum.

Fortnum is a painter and curator, balancing the word and the image within her practice. In this pair of drawings *L'inconnue de la Seine* she explores both the act of drawing as an original statement and the idea of the drawing as a copy. She takes as the subject for these drawings, the enigmatic plaster cast of *L'inconnue de la Seine*, the unknown woman who was found drowned in the river Seine in Paris in the 1880's. The death mask is of course in itself a copy, the impression of the face captured in plaster, but in this particular example, the feeling is more enigmatic due to the cast's 'Mona Lisa' smile, a stark contrast to the young woman's tragic watery end. Fortnum draws the image from this mask, not once but twice. The eyes are closed so there is no impediment to our scrutiny. We can take our time without embarrassment. We are invited to explore and dwell upon the face, caught as it is in death or is it sleep? And then, faced as we are with two almost identical images, we flick from one to the other to look for clues of difference or authenticity. Is one the original and the other a copy and if so what does this mean? The drawings are bound together by the conceptual proposition that Fortnum invites us to engage with.

Paul Ryan is similarly involved in the double image. For him, his practice revolves around the sketchbook, the open page double spread is his canvas. Rather than the sketchbook being the preliminary stage in the framing of an idea, the sketchbook becomes the work in itself. In *See Saw Again*, Ryan imitates the spontaneity that is normally associated

with the idea of the sketch and particularly the direct unedited nature of sketchbook drawings. In this work Ryan, deviates from his normal practice of the sketchbook being a sequential record much like a diary, each page following the next chronologically. Here he has used two empty sketchbooks open to a double page upon which he has copied a previously made double spread taken from earlier sketchbook. Furthermore he has repeated the action so we are presented with two almost identical copies. This is a perverse practice, challenging preconceptions of originality, spontaneity and even the function of what is often seen as the most intimate expression of the artist's thoughts - unedited, raw and incomplete.

Stephen Farthing has long been fascinated by the various functions of drawing as a means of communication, from the informal note, the casual diagram through to the finished drawing of a renaissance master. Farthing's work is charged with an irreverence and humour. As an artist, drawing is the means through which he filters influences, re-structures hierarchies and creates an environment where everything is possible. Through drawing he brings heroes down to earth with a gentle puncturing of the rhetoric and posturing that can so often serve to merely distance the viewer. Hence for all the theory and acres of contextualisation, Farthing reminds us that, for example Malevich's iconic *Black Square* is indeed black, is square and measures 106 cm x 106 cm. Presented with these factual accounts, we are invited to re-approach these works of art to discover what indeed they mean for us personally. Other drawings of Farthing's treat art history like a diagram of the underground system, a series of lines and intersections, artists becoming stations on imaginary journeys. But unlike the maps we are so familiar with which exist as fixed systems, Farthing's nervous line suggests a fluidity where the inference is that tomorrow might bring a totally new configuration. Nothing is actually fixed, there is always everything to gain, the game is not up and there is everything to play for.

The sense of play that Farthing proposes is echoed in the work of James Faure Walker. His games are through layers, building up one upon the other, each subsequent layer both obscuring what is below while asserting new information. Faure Walker has been one of the leading advocates of the computer as a tool within fine art, recognized in his inclusion in the exhibition *Digital Pioneers* at the V&A Museum, London in 2009. He brings together a practice predicated on painting where the computer is one of a variety of means that he uses to construct images through layering. His work is rare in the manner in which it attempts to integrate a wide range of languages, from the photographic through to the gestural, within a single image. All elements appear malleable, made subordinate to the whole and in keeping with his position as a painter, there is an overriding sense of the brush and the calligraphic which permeates and organizes these works, irrespective of whether that brush is real or computer generated.

If the brush as a drawing tool characterizes Faure-Walker, the simple torchlight does for Chris Wainwright. In a clear reminder that photography can be seen in essence as drawing with light, Wainwright begins with darkness and through gesture and movement both illuminates and leaves the trace of his action. Referencing Etienne-Jules Marey's early experiments in recording motion through light in the 1880's, Wainwright also shares that ground between art and science. Much of his recent work has focused on issues around climate change and how the environment is affected by the action of man. Here Wainwright's action merely leaves a trace on the camera's memory as a record of the event. The photograph is then this memory given form to enable it to become memorable in the mind of the viewer. By using himself in these actions he comes close to the manner in which calligraphy can be seen to reflect the physiology of the artist, the movement of the arm, the ensuing arc, each particular part of the the body connected to the brush.

In Wainwright's practice, the production of his work often involves collaboration and teamwork. Many artists have moved away from the model of the solitary practitioner, seeing the need to involve and engage with wider groups. This sense of collaborative practice is essential within a mode of inquiry that crosses disciplines, but while for Wainwright these groups would be an ever changing palimpsest depending on need and circumstance, for the artists Dunhill and O'Brien they have closed down these possibilities and pledged to work together as a joint collaborative partnership. From that moment in 1998, they exchanged the individual 'I' for the joint 'we' and decisions that they had previously made based on their own intuition, now had to be negotiated.

In their work in this exhibition they present material around a singular project made in response to the monumental sculpture *Thunder Rock*, by Isamu Noguchi. While Noguchi's sculpture places aesthetic sensibility as its all-consuming raison d'être, for Dunhill and O'Brien their take is predominantly practical. Their work is disarming; the grand gesture has been replaced by pragmatic questioning. They approach Noguchi's sculpture, not from the art historian's perspective or indeed from the position of the artist trying to fathom its meaning, but from the humble position of addressing the logistical problem of moving this gigantic piece of rock. This led me to recall when, as a student, I saw a vast open truck transporting a Henry Moore sculpture through London in the early hours of a frosty winters morning, complete with police escort, like a cross between a state visit and the secret movement of nuclear waste. Dunhill and O'Brien remind us that much of what is regarded as lofty ideas and vaulting ambition can come down to the mundane reality of problem solving on a tight budget with limited resources.

What is life affirming about this work is that they are not overawed by the immensity of the problem. It is through

their creative dialogue that a solution is found and the objective fulfilled, be it through an alchemical change from solid matter to skein. The drawings demonstrate and lead us through this process of transformation and problem solving, the camera acting as a tool alongside the pencil. As a sculptor and printmaker I find it easy to engage in their practice; in both disciplines the question of how to do something and how to think through material and process is at the forefront.

In the drawings that I am presenting, each starts from the same starting point. I drew a number of everyday objects, none of any consequence on their own, but together having the potential to say something about the things we take with us through a life being led. These drawings begin like games, the players or the objects have their starting place, and then the action commences according to set rules. Not only are the rules different in each drawing but also importantly, the materials, pencil and ruler, freehand pencil, pen and ink, each asserting their own character. I would hope that they also point towards an idea of the interconnectivity of experience, how in assessing a life it is the way things join and connect that is finally measured. It's the little things that interest me.

It seems fitting to end with Jordan Baseman for whom drawing holds little promise; "I never draw. Ever. I can't draw". This is not an exhibition in praise of drawing but one that seeks to demonstrate the place of drawing within practice. What function does it serve for these artists and also intuitively, (all the artists are engaged in teaching) what might be the collective voice, the overall impression? It is important in this context to represent an artist whose practice denies the importance of drawing. Without that as a question it is easy to slip into an academic self-congratulatory warmth of shared values. Baseman's position, puts a spanner in the works and in the context of this exhibition, my hope is that all the works are revisited with a sceptical eye. Dramatically differing positions begin to

emerge, what might have begun by seeming to be harmony becomes confrontational. Baseman's concession to drawing is in the potential concealed within the can of film stock. One begins to image the thousands of frames, each itself a picture and each vulnerable to change and deterioration. Maybe it is this sense of potential that connects all these drawings, and in Baseman's sealed containers, a metaphor of ideas waiting to be released.

Paul Coldwell

*Professor of Fine Art at Camberwell Chelsea Wimbledon,
University of the Arts London*

Jordan Baseman

Paul Coldwell

Mark Fairnington

Stephen Farthing

Rebecca Fortnum

Dunhill and O'Brien

Paul Ryan

James Faure Walker

Chris Wainwright

JORDAN BASEMAN

HOW TO DRAW

I never draw. Ever. I can't draw. Not with graphite and paper. Despite my attempts, I could never hone my skill and develop an ability to accurately represent what was in front of me. Or even draw from my imagination. You need something to nurture, to develop to hone, to refine, to polish, to accrue...I had no such skills.

The cold fact that I did not possess any finesse with drawing did not stop me from wanting to be an artist. I tried to acquire skill through practice and study. We did 12 hours a week of life drawing in my first year and a half of undergraduate school. It was torture. I was terrible. I couldn't seem to free myself from myself, to produce images through drawing.

My ability levels never changed. They flat-lined. I was beaten and gave up.

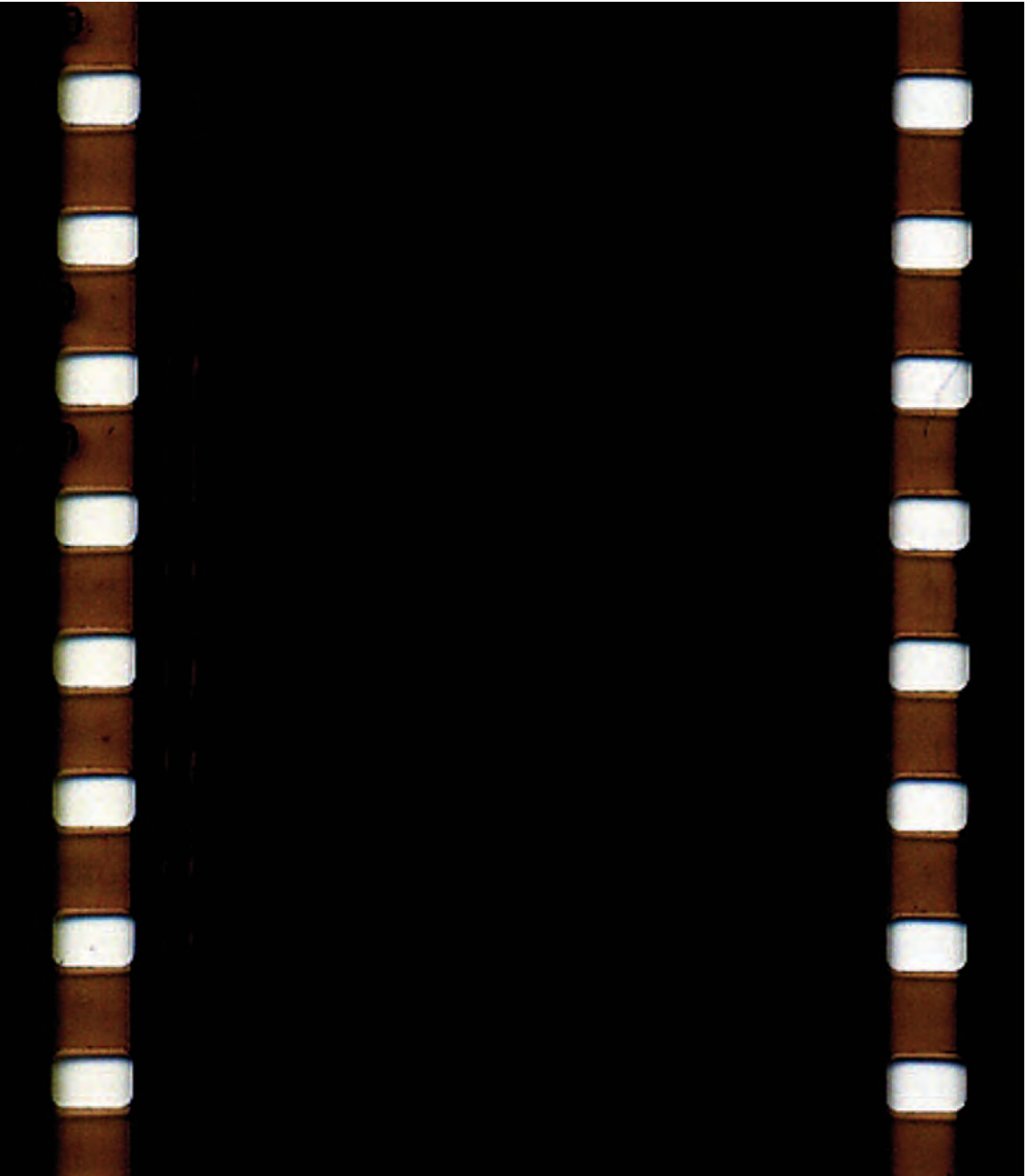
Consequently, I no longer even attempt to draw. Not in any conventional sense.

The physical properties of film interest me: the chemical processes and the light sensitive, five colour, layer emulsion surface structure of modern photographic motion picture film are the only locations where I am able to express myself in a state of liberation from form. The pursuit of the degradation of representation through hand processing and attacking originally produced 16mm film footage with bleach and other abrasive chemicals is where my drawing aspirations lie. These activities currently satisfy any ambitions that I may have in terms of drawing.

Experimentation is at the heart of any good drawing. Drawing is a probing activity: a keen observation captured briefly. The fleeting quality of drawing, in its execution and manifestation, is where the wonder of it lies, both for the creator and spectator.



Image of Film Can (2010)



Film Still 1 (2010)



Film Still 2 (2010)



Film Still 3 (2010) and Film Can Close Up (2010)

PAUL COLDWELL

Drawing is an essential part of my practice, taking the form of sketchbook drawings, preparatory drawings for sculptures and prints and drawings that are developed through and for drawing as an end in itself. The drawings in the series Drawing propositions belong to the later although their genesis originated in quick sketchbook drawings made during my period as guest artist at the Chinese University Hong Kong in January 2010.

The series was developed originally on the computer, drawing a number of very everyday objects, the kind of objects that in themselves have little value, but are of the order of things that we have a personal, in some cases intimate relationship with: comb, a pen, a watch, glasses, a key. I wanted to draw these without emotion or gesture as if they had been let to fall on the page. Taking this configuration, the drawings were then printed out as inkjet prints. I had a number of identical copies printed, some in black some in blue. These were then starting points for me to physically draw on.

Each drawing was made by adopting a proposition, a rule. It might be, to use one line to connect all the objects or to think of each object as a solid so that the line bounces off it much like in the game of snooker. By adding an edge to the

drawing, the line then bounces off the edge, back into the action. On another occasion, I thought of the shapes as if I were mapping a landscape, adding contour lines and seeing what happens when they met.

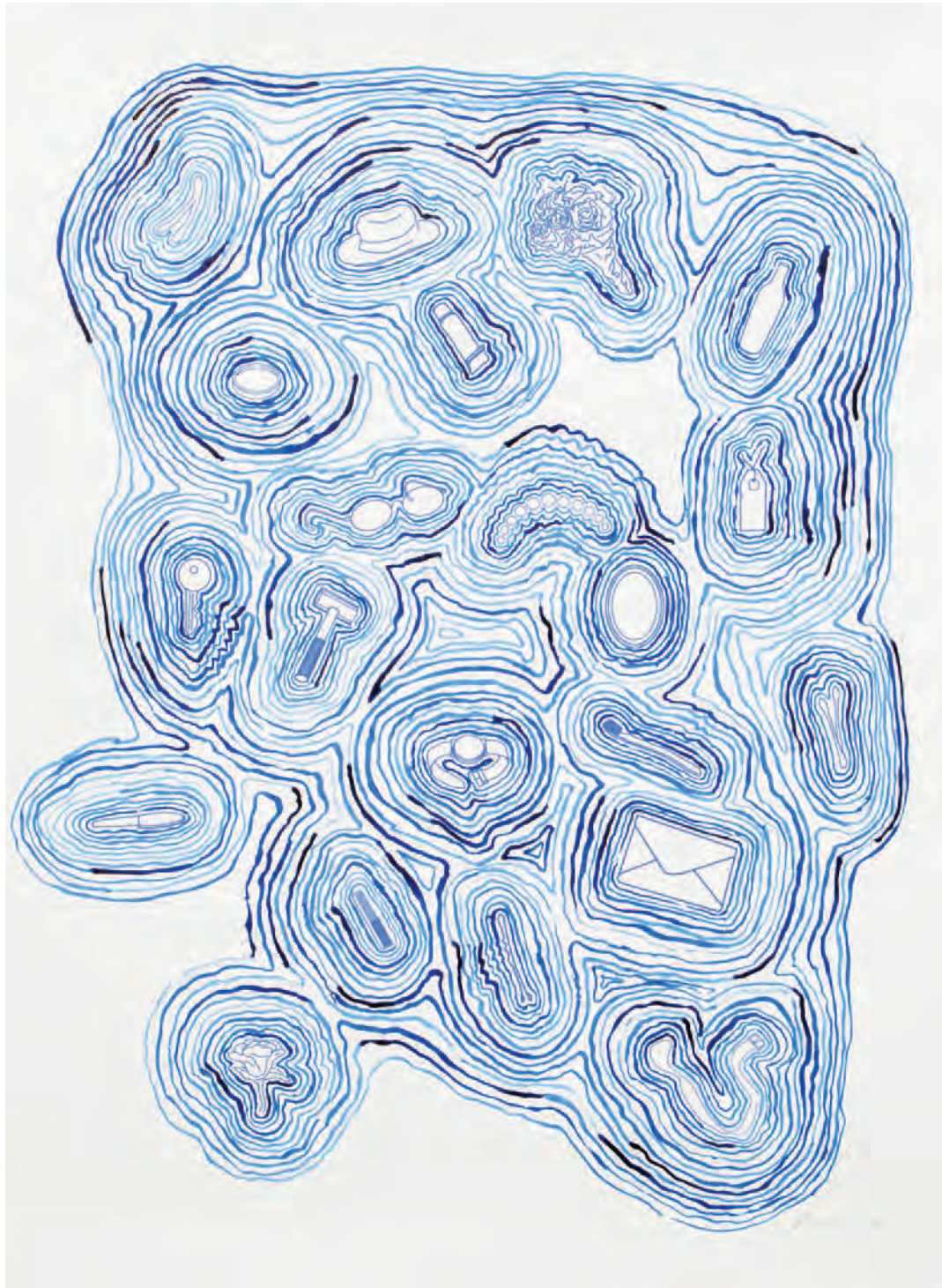
So far I have completed seven drawings in this series. They are like games and according to the proposition, I was surprised not only how different each drawing was from its neighbour but also how the importance of each object changed.

On another level, these drawings set out to show how elements are linked and literally tied into tangible configurations. I would like to suggest that they become analogies for the way our lives are composed of many elements, all interlinked and interdependent and for each of us, the way we connect them reveals the imprint of our personality.

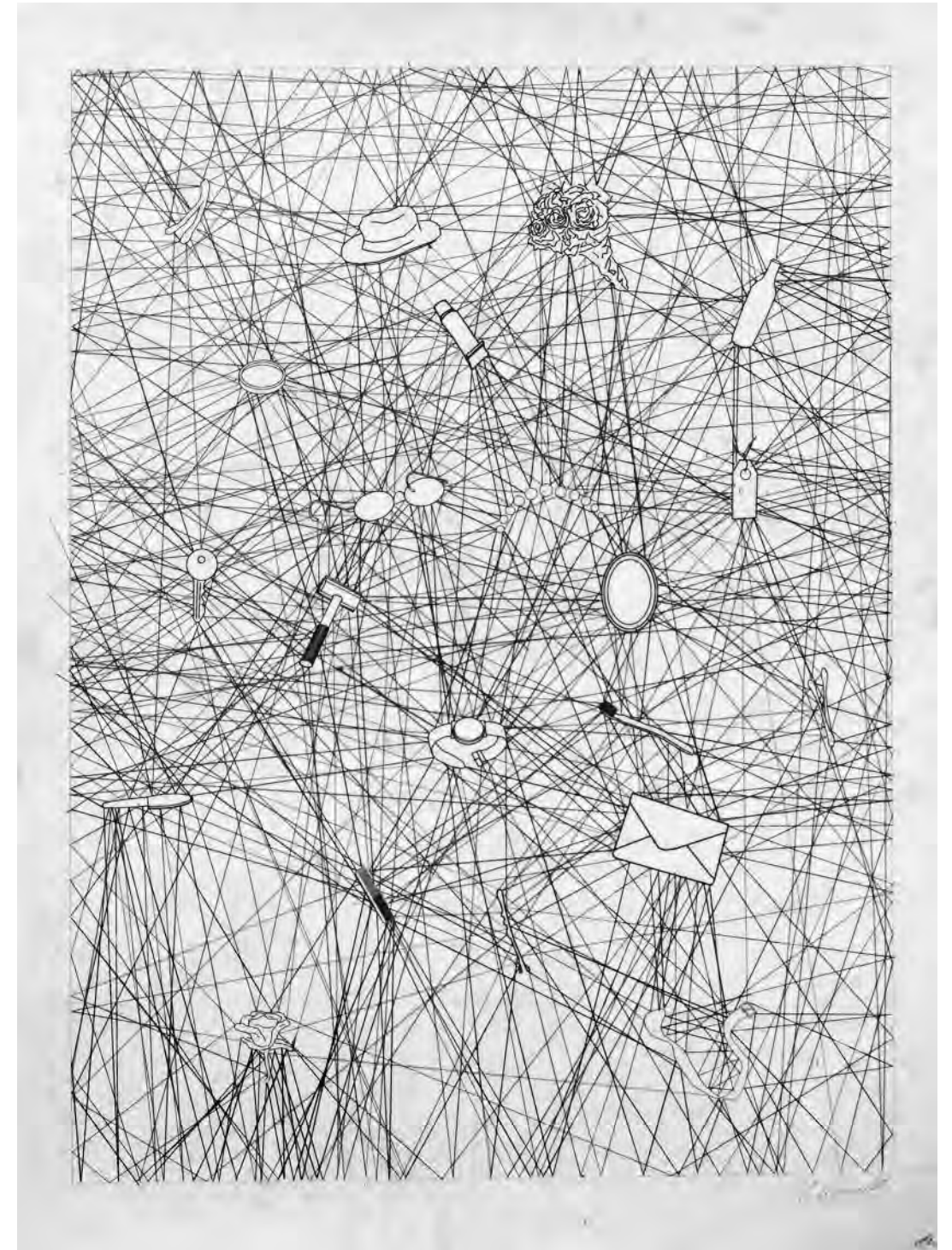
These drawings have suggested more expansive ways for me to work. Taking these ideas I made some large-scale mural drawings for a project with RMIT, in Melbourne, Australia. These were made from instructions and templates that I sent by email, with the actual execution of the drawings made by students.



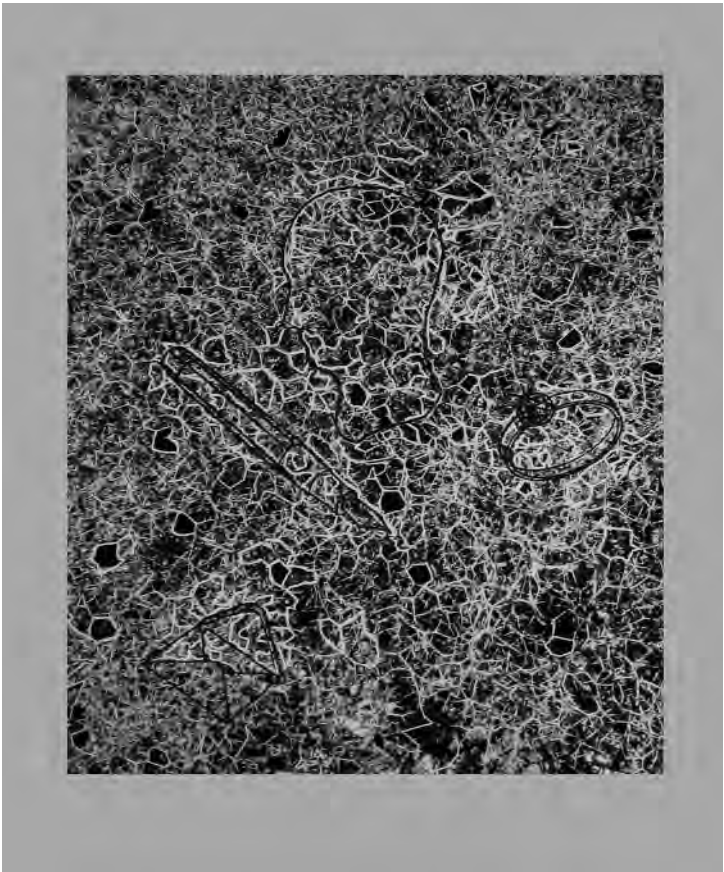
Drawing Proposition 1
Inkjet and Pencil on paper
42 x 60 cm
2010



Drawing Proposition 2
Inkjet and Ink on paper
42 x 60 cm
2010



Drawing Proposition 3
Inkjet and Pencil on paper
42 x 60 cm
2010



Head 2
Inkjet and relief print
72 x 60 cm
2009



What remains?
Bronze
39 x 34 x 11 cm
2010

MARK FAIRNINGTON

Drawing has two roles in my practice. As a generator for the paintings such as *The Raft* it is the way in which multiple photographs are collaged together to make the images that begin the painting process. Drawing also functions as a space for play in which I can indulge and explore ideas that I am not yet sure about.

In my paintings I construct fictional spaces in which sustained observation, known fact and imaginative speculation can exist together drawing upon a series of referents and connecting to different locations of meaning. I'm interested in how description, its attention to detail, gained through studied observation may become a platform for storytelling. In the drawings that exist as works in their own right rather than preparatory studies for the paintings, the storytelling takes over.

In these drawings there is comedic potential that is rarely evident in the paintings where a conceptual architecture can be constructed that will allow for an endless preposterousness.

The drawing opens up on a panoramic scene displaying a miscellany of creatures, each one a specimen from a 19th century illustration. It is not obvious if the animals and birds are alive, but there are no people, the place has been abandoned and it is slowly deteriorating.

This vast space might be a storage depot, a museum or a zoo. The forms of display don't make it clear and the architecture combines modernist functionalism with pragmatic makeshift structures designed to support the apparently collapsing and deteriorating bodies of some of the creatures.

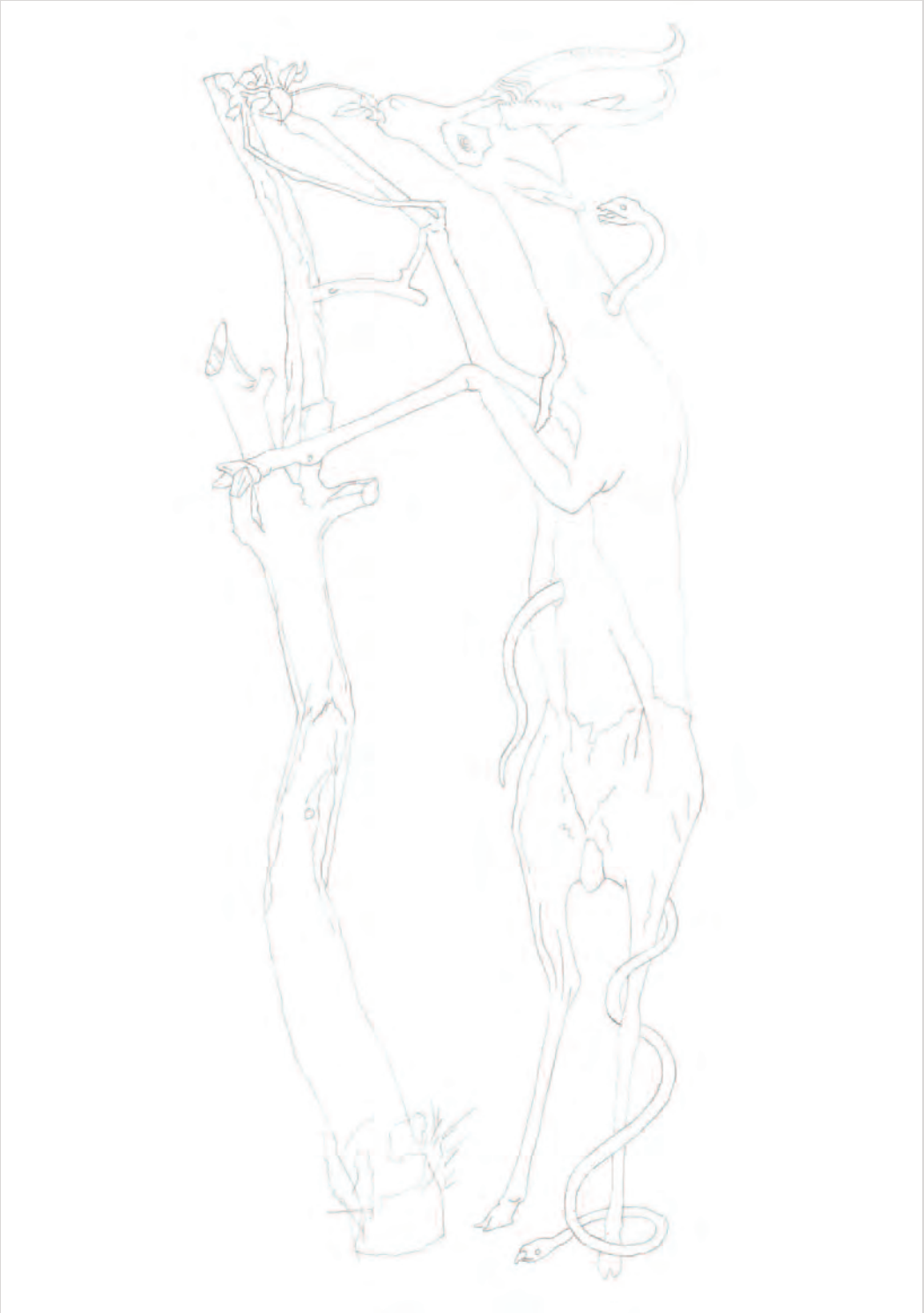
The giraffe, held up by a metal armature, is on a curtained stage, the hippopotamus poses on a tawdry circular platform, with its own catwalk, the apes look down from shelves that are part of an absurd concrete monument, while the stork stands behind a makeshift soapbox lecturing the lizards.

The two drawings exhibited in this exhibition, *The Goat* and *The Lovers*, have particular references. *The Goat* was inspired by the natural history drawings of Ferdinand Bauer who in 1800 traveled with Sir Joseph Banks on a voyage to chart the Australian coast. In some of Bauer's drawings the whole creature is simply implied by the fragments that he has chosen to depict. The space between the fragments is where we begin to understand what the animal might look like.

The Dead Lovers (1528) is a painting attributed to Matthias Grünewald in which the process of decay and consumption by various beasts has begun well before the lovers have been declared dead.



The Goat
Gouache on paper
84 x 59 cm
2010



Lovers
Pencil on paper
84 x 59 cm
2010



The Raft
Oil on canvas
225 x 450 cm
2006



Entourage
Oil on canvas
185 x 185 cm
2007



Griffon Vulture Surrounded by Moths
Oil on canvas
200 x 93 cm
2010

STEPHEN FARTHING

A TAXONOMY OF DRAWING

Drawing is one of four species within an area of mark making concerned with recording, communication and discovery. The others are writing, mathematics and musical notation. There are two distinct and different classes, of drawing; on one side there is the ‘conceptual’ and the other the ‘pictorial’.

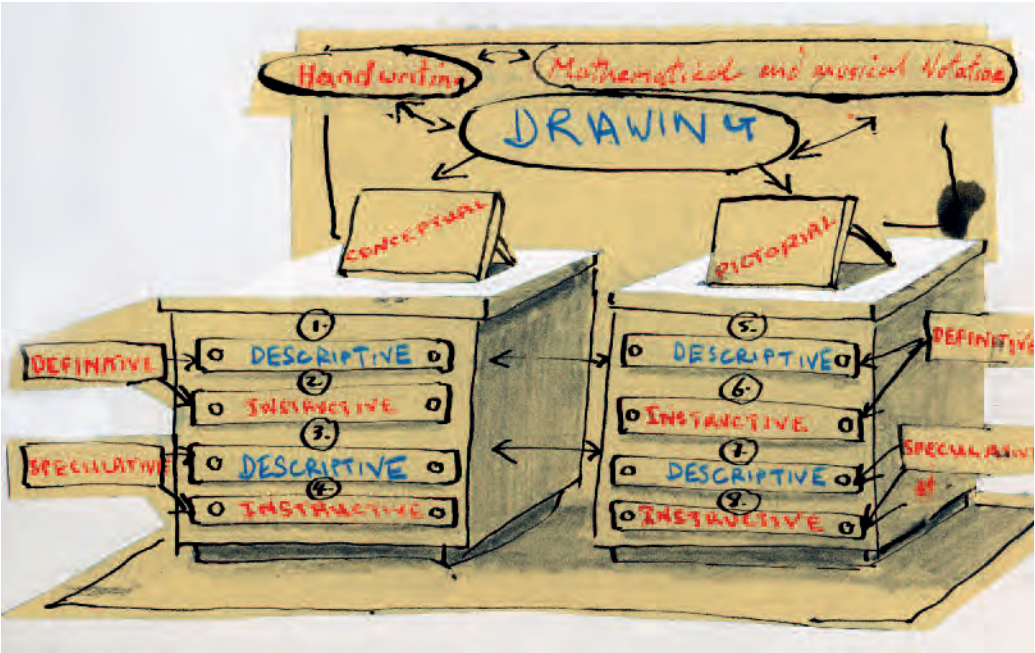
Although the pictorial and conceptual have parallel histories that have at times cross fertilized, each has its own distinct line of descent.

An example of the conceptual might be a cluster of dots drawn onto a window pane with a fibre tipped pen that mark the position of the stars as they were in last nights sky. An example of the pictorial is a line drawn with the same pen around the edge of your own image on the surface of a mirror.

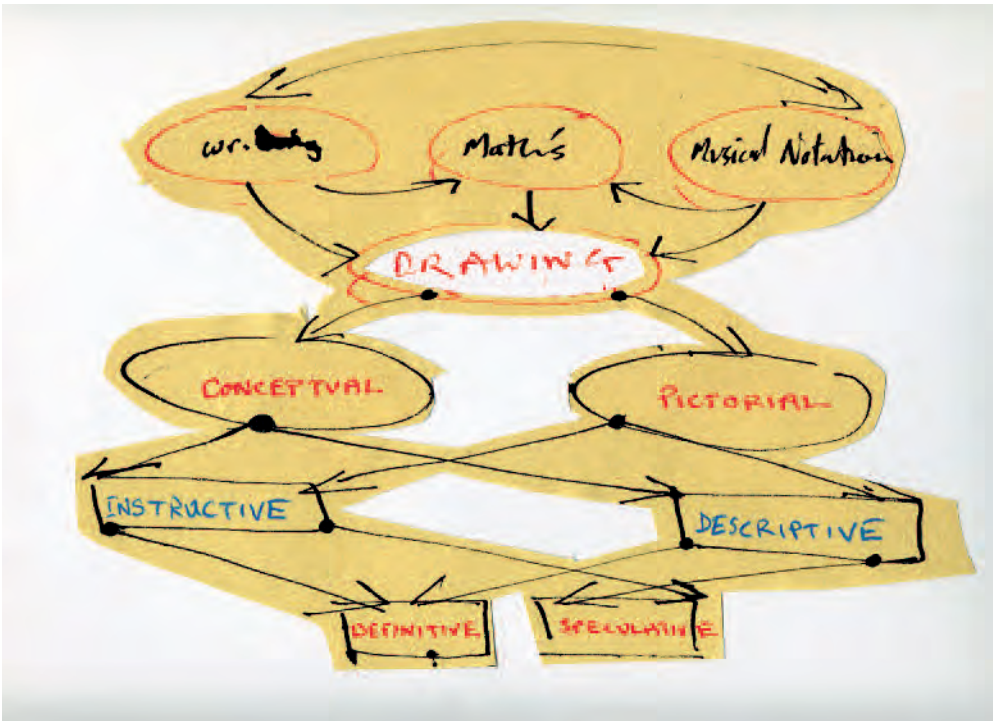
Although by using these specific examples I may appear to be suggesting that the difference between the two types of drawing resides in the difference between a sheet of glass

and a mirror. What actually makes them different, really different, is neither their subject, matter nor the materials they are made with, but how we ‘read’ them. Pictorial drawings rely on our ability to recognize things by their outlines. Conceptual drawings rely on a more complex translation process that is dependant on our ability to read and make sense of abstractions. The reading of both begins with us intuitively placing a given drawing into one or other of the two classes, then continues with us either seeing the need for an associated narrative, ‘key’ or ‘legend’ that will inform our reading, or with us forging ahead and relying on the drawings ability to offer up its narrative to us, as we read. The real distinction between the two classes, rests however, not simply, on how we read them, but on us recognising *where* their respective narratives are physically located. Conceptual drawings don’t have a built in narrative; their narrative is either located in the margin as a key or legend, as it would be in a map, or somewhere beyond. The pictorial relies for the most part on an embedded narrative which, if it works, enables the drawing to speak for itself, which much of the time works because of our ability to recognise shapes.

Stephen Farthing
2010



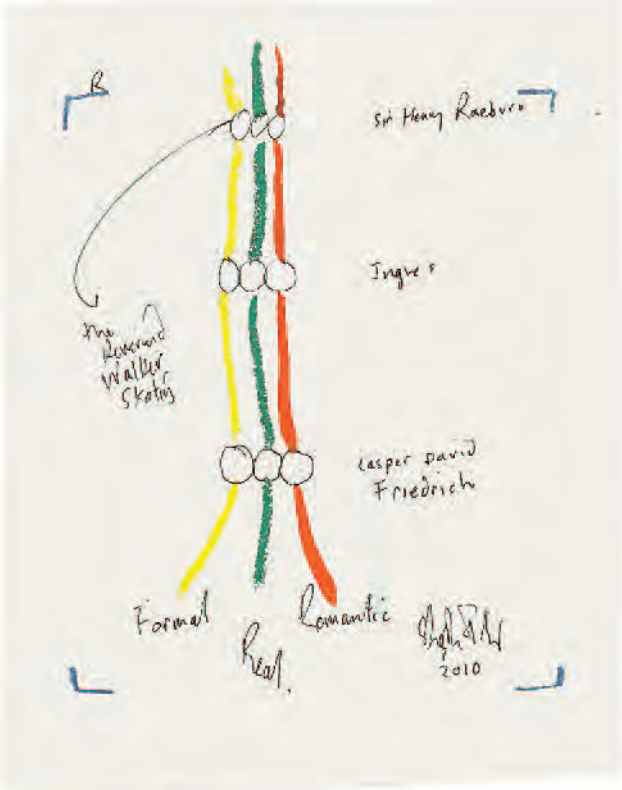
A Pictorial Taxonomy of
Drawing
Ink on paper
51 x 71 cm
2010



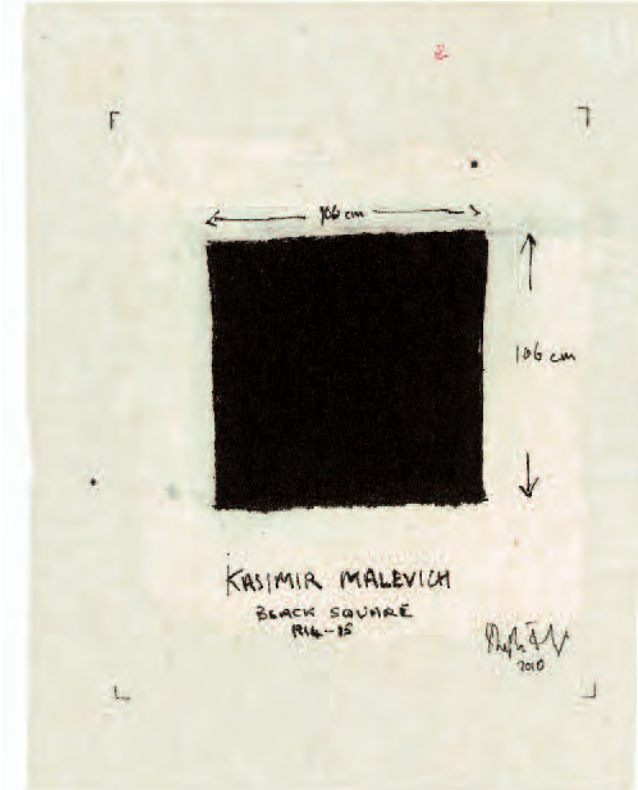
A conceptual
Taxonomy of Drawing
Ink on paper
51 x 71 cm
2010



The Reverend Walker Skating (PART ONE)
Ink on paper
51 x 71 cm
2010



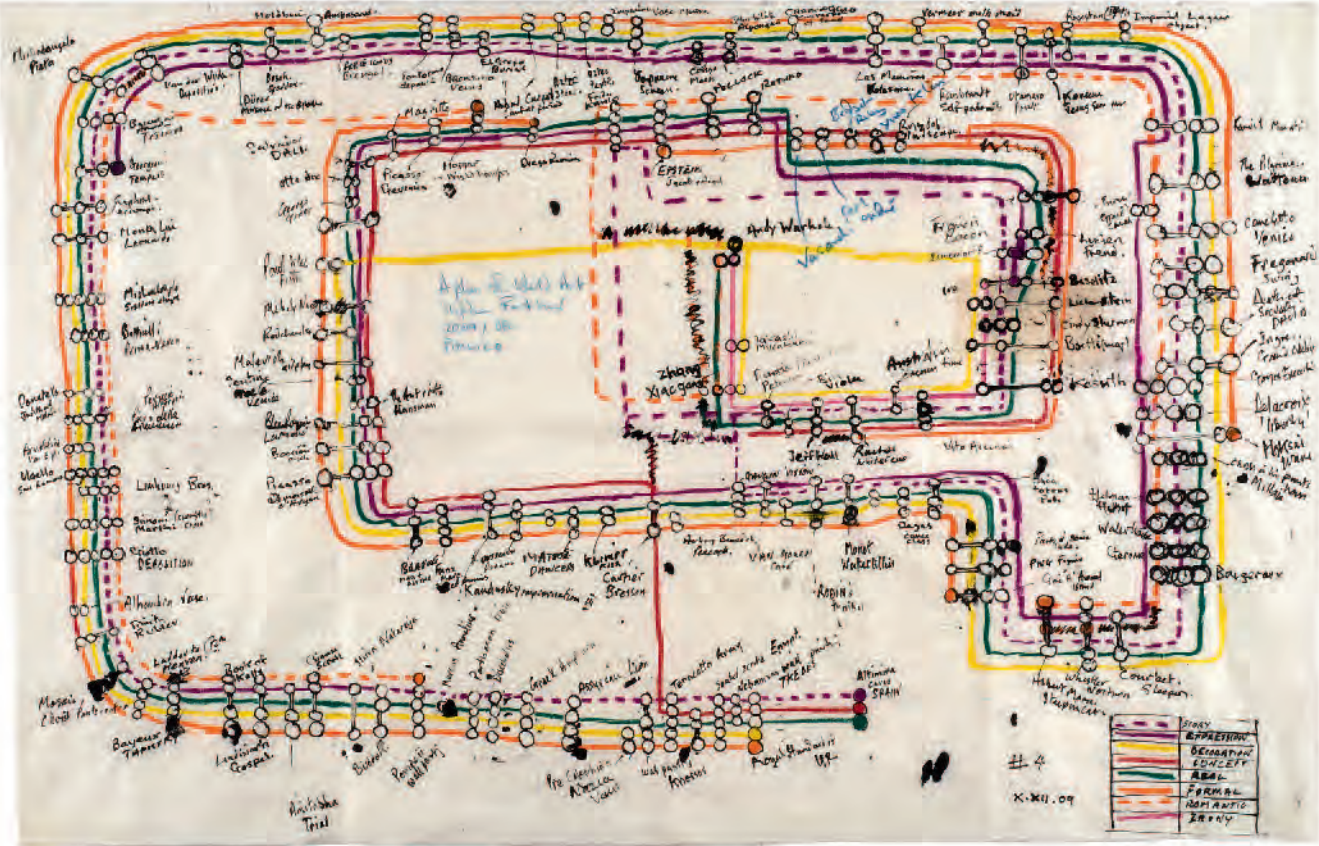
The Reverend Walker Skating (PART TWO)
Ink on paper
51 x 71 cm
2010



Malevich (PART ONE)
Ink on paper
51 x 71 cm
2010



Malevich (PART TWO)
Ink on paper
51 x 71 cm
2010



The Drawn History of Painting: The Map
Ink on Japanese paper
100 x 150 cm
2009

REBECCA FORTNUM

For a while now my paintings have included text and juxtapose or conflate the viewer's experience of reading and looking. I write a lot and believe that elements of writing have seeped into my recent drawings. I am interested in the commonality of drawing and writing, the 'graphic' arts, their shared etymology and tools. In an essay in *Parkett*, Ingrid Schaffner identifies what she terms "the cursive" which "comes out of the interstice between writing and drawing". For Schaffner legibility is not the key to intelligibility, communication operates at the level of an enactment of the desire to make. Consequently the cursive is, "wilfully expressive and forcefully inchoate, in order to communicate some otherwise unspeakable impulse".

Although the recent drawings do not incorporate writing they emerge from this interest in the primacy of the drawing/writing impulse. They are borne of a desire to get back to basics. After years of making very large oil paintings the slightness and the portability of drawing is pleasurable. I like that I can do them based around the rest of my life - I need only to pack a pencil case and a sketchbook and can do them wherever I go.

In these recent drawings I am looking for a way of making a mark that is somewhat mechanical and devoid of the autograph but I suppose I am also hoping that something else

might arrive on the paper, a certain quality that is always just out of reach. I have been making drawings of the L'inconnue de la Seine, a face that has inspired many writers and artists (high and low). The stories she provokes interweave fact and fiction, her image is embedded in words. In this series drawing functions as an act of resuscitation; the figure is revived by the movements of the pencil - literally drawn back to life - referencing L'inconnue's reincarnation as Rescue Annie.

These drawings involve pairing images. I am curious about the process of copying that neutralizes the expressive mark and how we 'read' images comparatively. When a human face is copied a doppelganger emerges, neither an individual nor yet quite a clone. I am interested in how this may provide a sense of provisional or unstable identity. It may even provoke an acknowledgment of the submerged yet insistent intuitive sense of 'reading' a countenance that Thomas Browne discusses in his *Religio Medici* of 1642; "For there are mystically in our faces certain Characters that carry in them the motto of our Souls, wherein he that cannot read A.B.C. may read our natures."

In these (and other recent works) the subjects' eyes are closed. This leads to an increased sense of intimacy, yet the aesthetic of the looking that comes without reproach or even acknowledgement is, perhaps, not without problems.



L'inconnue de la Seine i)
Pencil on paper
60 x 40 cm
2010



L'inconnue de la Seine ii)
Pencil on paper
60 x 40 cm
2010





Boy (mirror)
Oil on gesso board, aluminum hinge, mirror
15 x 20 cm (projection from wall 5cm)
2010



PHOTO CREDIT: LINDI TRISTRAM

DUNHILL AND O'BRIEN

Drawing in its widest sense is central to our practice. We use it as a way of instigating, egging on, planning, researching, measuring, disrupting, packing, administrating, transporting, problematising, de-problematising, installing and un-installing our work. In our attempts to collaborate, drawing is employed to communicate ideas and test propositions. Sketches, diagrams, notes, manipulated photographs and objects of various kinds are shuttled back and forth between us as part of our ongoing negotiations. We tend to work together on three-dimensional drawings (models and studio ‘mock-ups’) in order to test things out and identify pitfalls. Drawing for us then, is usually a messy by-product of our thinking and making process, an easily overlooked record of disagreements, U-turns, practical solutions and instructions.

For this show we have assembled a number of elements (two dimensional, three dimensional and time based) that we consider to be drawings. These were produced at different stages in the process of making *Rock*, a work we completed in 2009. Collectively these drawings form a narrative about *Rock*, while referring to a narrative about a sculpture by Isamu Noguchi.

When we came across the American/Japanese artist/designer’s largest and heaviest sculpture, *Thunder Rock* in March 2009, we were intrigued and concerned by its physical awkwardness and nomadic existence. Noguchi carved this seven-foot high, 15-tonne, granite boulder, quarried in Mure on the Japanese island of Shikoku, in 1981 in response to a commission for a plaza in Philadelphia. Its US based commissioner was unable to complete the purchase and it was returned to Japan, eventually

travelling 3 times across the pacific in search of a viable home. It is currently in storage with no plans for a permanent location.

Sculpture is usually clearly in and of the world but often presented as having a different kind of presence. We have been pre-occupied by this particular paradox for some time; it is something that we find both poignant and troubling and *Thunder Rock* struck us as a vivid example of this. Noguchi’s stated intention was to reveal something elemental in the rock that might transcend the banalities of everyday life and commerce, however the logistics of repeatedly crating, shipping and storing the work, with its expanding carbon footprint and related paper trail also locates it as a weighty piece of commercial freight.

Our full size transcription of this sculpture, based upon memory, photographic documentation and written descriptions from the Internet, was less physically challenging. Tailored in ‘distressed’ beige and cream leatherette to match the carved and un-carved surfaces of the granite, our *Rock* proved to be the correct size and weight when folded to be stowed as cabin luggage. Like an out sized Pakamac or sports holdall it travelled with us *Economy Class* to Tokyo before our trip to visit the quarry in Mure. Back in Tokyo and fully upholstered we cautiously wheeled this ungainly object through the back streets of Nishi Ogikubo to its temporary location in a picturesque spot overlooking the lake in Zempukuji Park. This convoluted journey, avoiding the steep hill between the studio and park was itself a physical drawing, ‘performed’ on a quiet Thursday in early November.

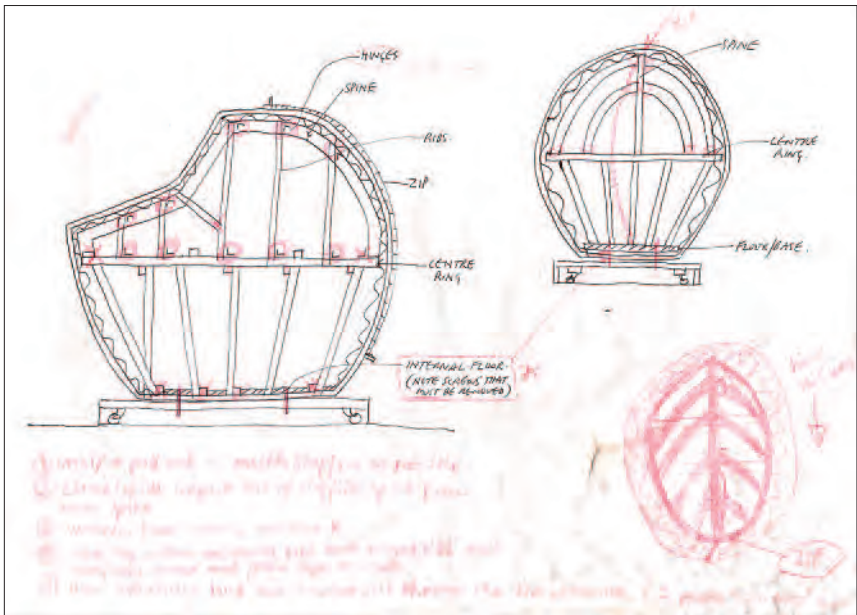
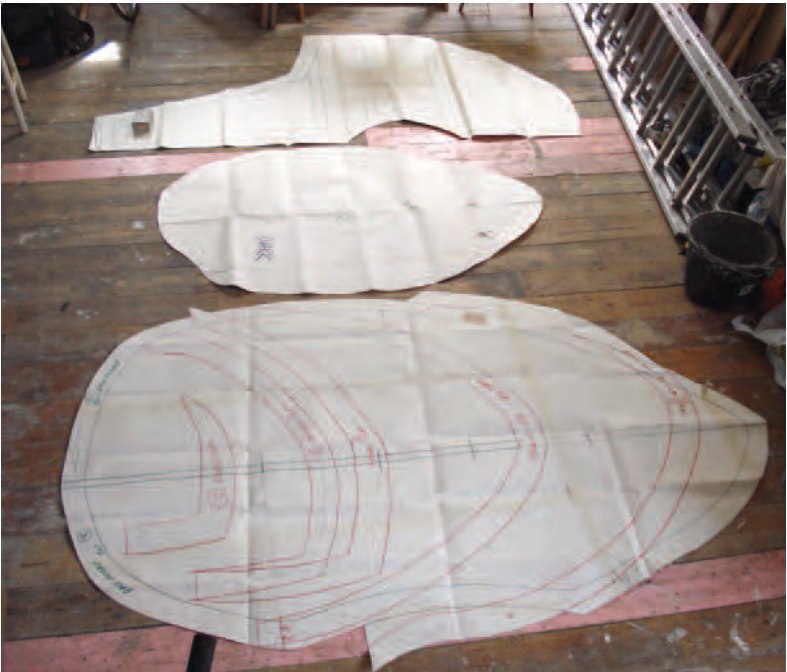
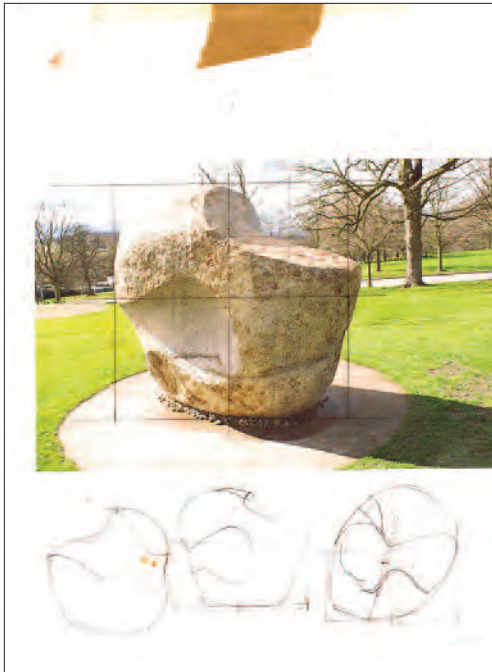


PHOTOGRAPH MASARU YANAGIBA

'Rock'
40 minute walk through Nishi Ogikubo, Tokyo
2009



Plan of walk through
Nishi Ogikubo with 'Rock'



Drawings related to 'Rock'
various dimensions and materials
2009



PHOTOGRAPH GINA DEARDEN

'Object' detail from 'Object, Walk, Phone'
at Artsway Gallery
various dimensions
fabric, wood, mobile phone
A5 booklet



Video still of Bell casting hole
lining in progress
Cistercian Abbey, Tuscania, Italy, 2007

PAUL RYAN

A SERIES OF EVENTS:
A DISPLAY OF OUT OF SEQUENCE
SKETCHBOOK PAGES ALONGSIDE THE
WORK SEE SAW AGAIN

In my art practice I attempt to re-negotiate the sketchbook away from being a studio tool, towards its potential as an art object on its own terms. To do this I continually question what sketchbooks can mean, how they generate those meanings, and from which positions of interpretation they can mean different things to different people.

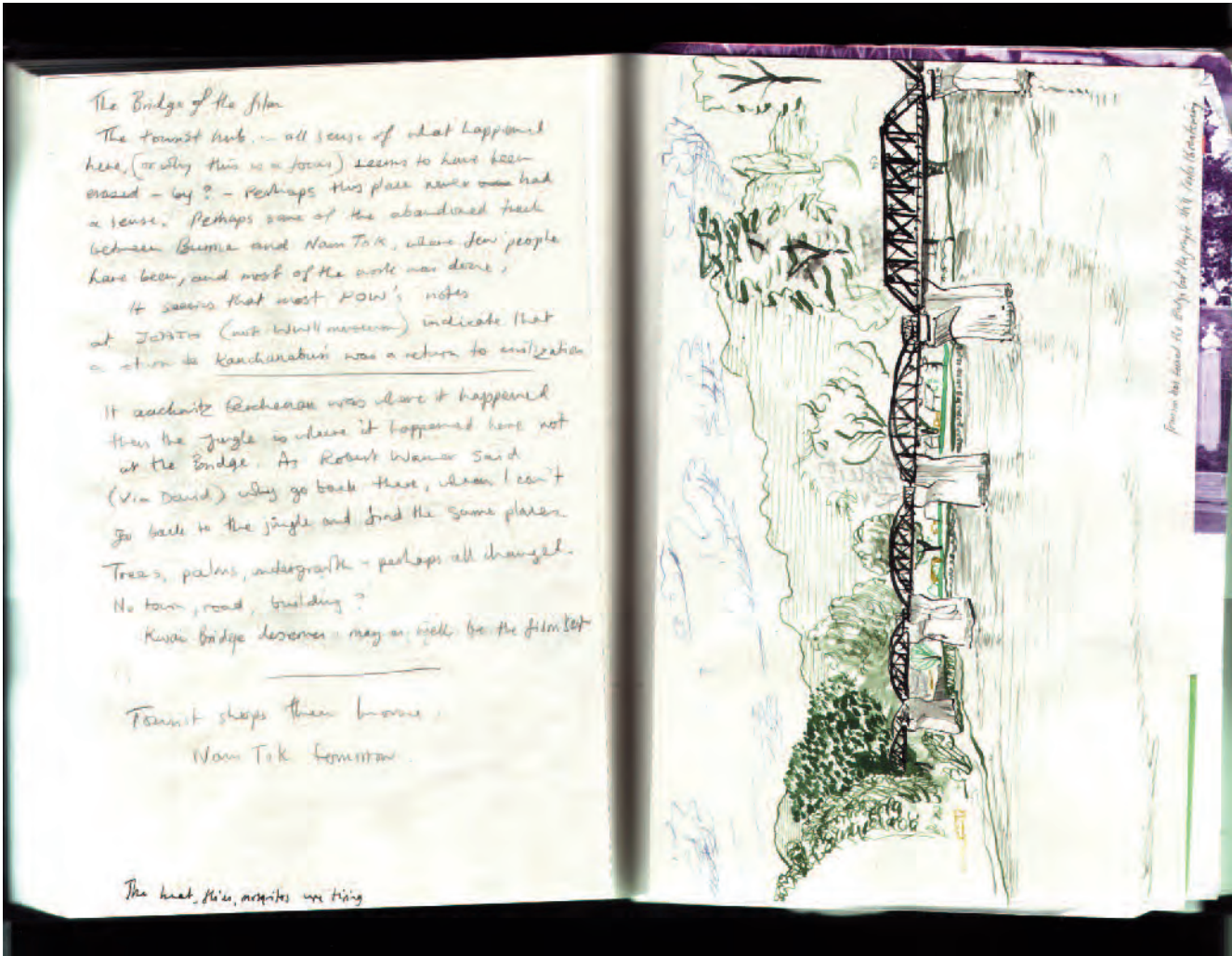
I consider drawing to be a frame of mind, through which a type of art making can be an activity without ends, without any final decisions. If an ultimate statement is made through a work, then I cannot think of it as drawing. The sketchbook is a place for ephemera, the unfinished and the non-propositional; where our notes and doodles about fleeting thoughts and emotions can be jotted down. If these are developed into more finished works, then they lose the qualities that interest me. Sometimes I make constructed drawings that carefully re-draw the spontaneous marks from the books' pages (the same size or many times larger); other times I present the books themselves to be seen as they are.

For this exhibition I wanted to select drawings relating to an event that in some way link the UK and China. Sketchbook 64, was made during a residency in 2005, commissioned by the Imperial War Museum, to visit the memorial sites of the remains of the Burma-Siam Railway, that ran between what

are now Thailand and Myanmar (formerly Burma). This railway was constructed by the Japanese army during WWII and built using the enforced labour of prisoners of war from China and the Western Allies (including Britain). The prisoners worked, and many died, under terribly harsh conditions.

For the first time in my sketchbook practice I have removed double page spreads from the books bindings, by cutting the thread that held the sheets in place. This has changed the order of the facing pages, because of the way the sheets had originally been folded. (The catalogue reproduces pages as they had been before removal). The narrative of my drawings and notes, concerning the sequence of events that led to the building of the railway and the consequent surrender of the Japanese after the nuclear bombs at Hiroshima and Nagasaki, has been changed by the way different pages now face each other for the first time. This break in order and re-shuffling of pages fits well with that conceptual definition of drawing; where order is not fixed, finality is not arrived at.

Alongside these pages is a work entitled *See Saw Again*. The phrase 'see-saw' refers to the balance of blame and revenge that typifies the cycle of war. It also refers to looking twice at something – in the present and the past. This work consists of two re-drawn pages on otherwise blank sketchbooks. This construction imitates the spontaneity of a sketchbook's contents, but then creates a paradox through contradiction because both parts appear to be identical.



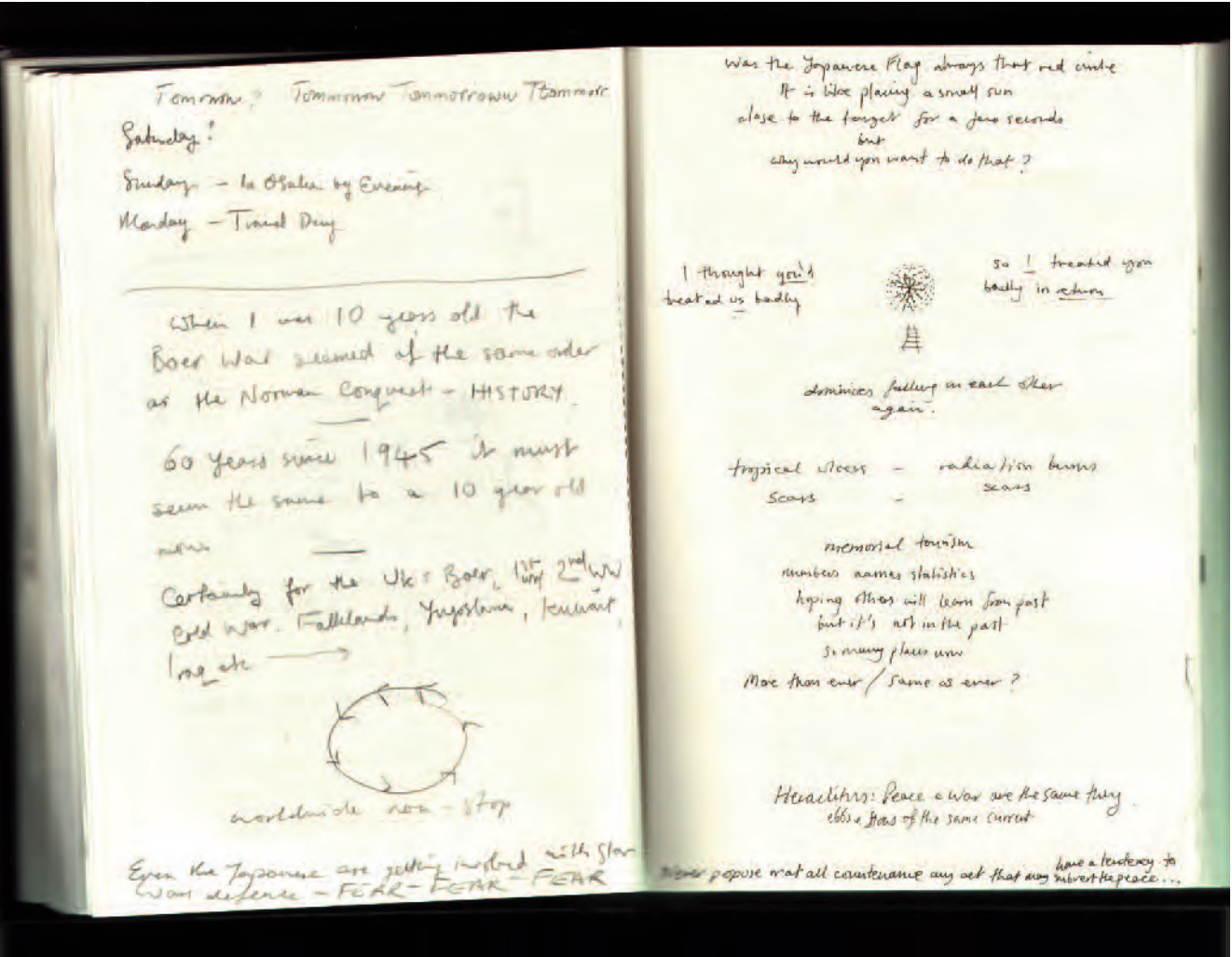
Sketchbook 64 page 44
Mixed media in sketchbook
15 x 21 cm
2005



Sketchbook 64 page 51
Mixed media in sketchbook
15 x 21 cm
2005



Sketchbook 64 page 61
Mixed media in sketchbook
15 x 21 cm
2005



See Saw Again
Mixed media in sketchbook
15 x 21 cm
2005

JAMES FAURE WALKER

THE ROLE OF DRAWING

There are two types of conversations about drawing. First, there is the chatter artists have going on in their heads, and that comes out of the drawings they happen to be working on. In my own case that would mean a few scattered sentences, incomplete, dreamy, and not much fun to read. I improvise; I jump from one idea to another, and usually get everything wrong. But I do persist, and if eventually I get a drawing to look free and effortless, then I can sigh with some satisfaction.

I draw in a variety of ways, sometimes from observation, sometimes carefully, but for the most part I am just playing around with lines. I use pen, paint, digital devices, as much as pencil, and if pressed to say whether a digital drawing, or a 'drawn' painting was less a 'real' drawing than a pencil drawing on paper, well, I would not give a convincing answer. It all depends on what you are after. I hope the drawings that I choose to exhibit here and there provide some clues. It does feel like the right time to be asking the questions.

And that is the second type of talk, the talk about drawing in general: how we define it, think about its uses, its history, about good and bad drawing, about its future amidst all the new technologies. And if like me, you are tied to a daily routine of trial and error, you can also listen in on this broader conversation.

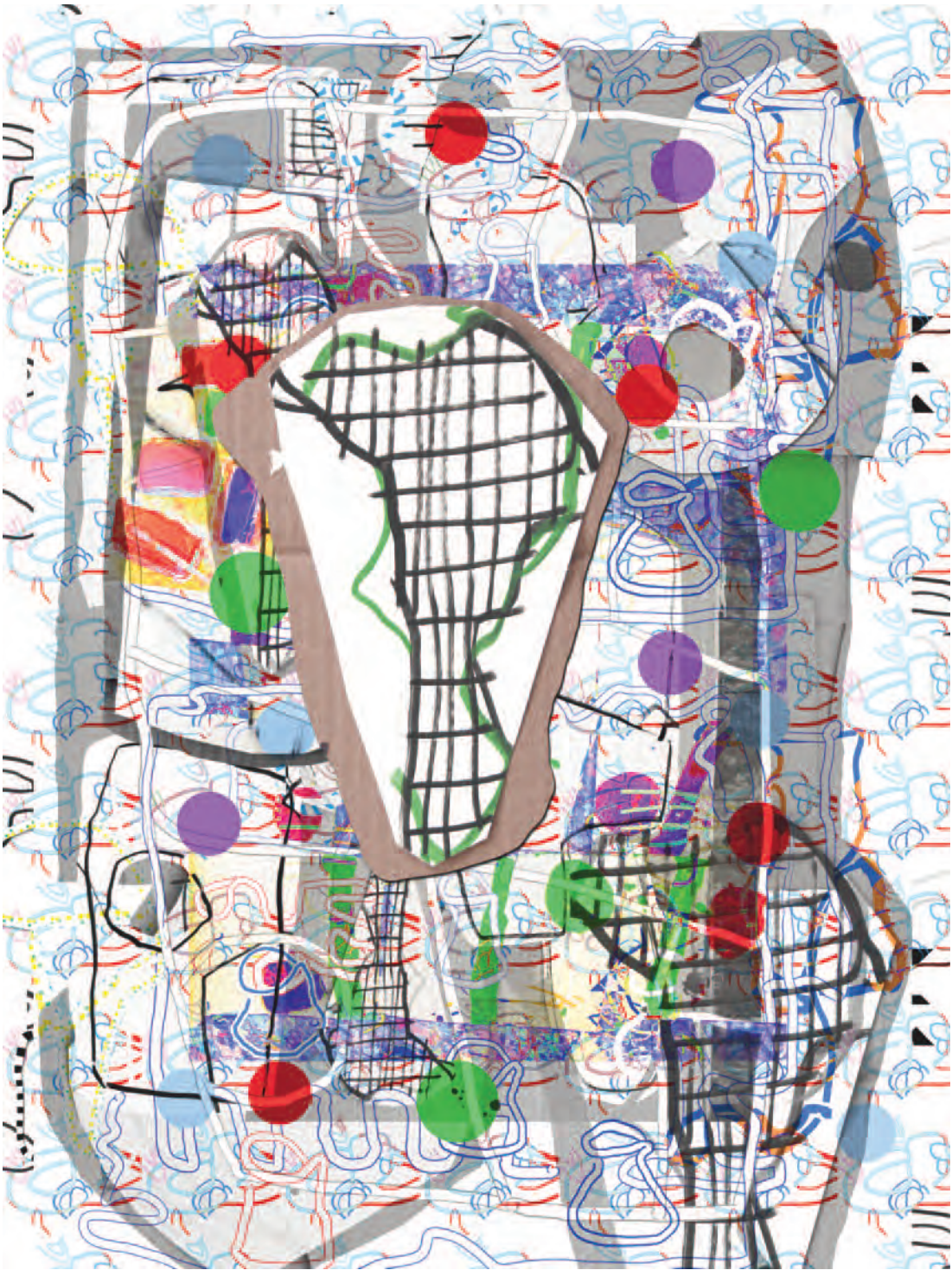
I have become fascinated by the how-to-draw books of the 1920s, both their illustrations and their doctrines, and wonder

about similarities with the drawing software of our own time. I had published a book on digital painting, and a book on digital drawing seemed the next step. Those how-to-draw books appear to be straightforward, but they do veer off into peculiar diatribes - the neglect of tendrils in botanical drawing, the illegal use of the ruler, the repression of doodling; Italian 'primitives' are ticked off for their incorrect perspective, and modernists like Matisse are dismissed as jokers. Today some traditionalists rail against the incursion of computers into drawing, and come up with the same unconvincing arguments: etching is defended for its ink, painting for its paint, and drawing paper becomes sacred. I enjoy leafing through those old illustrations of proper technique - the lost world of Grecian figures, sailing ships, and cigarette smokers. Now and then, when drawing, some trivial detail turns up like a half-remembered tune in a fast-moving improvisation.

Today art education can seem impersonal and mesmerised by theory. It does not seem enough just to look at drawings, and enjoy making drawings. A concentration on drawing technique looks narrow-minded and old-fashioned. Could there be a renaissance led by computer graphics? Would an updated guidebook, full of digital tricks of the trade, make any difference? I doubt it. Those drawing books were dubbed 'book academies', and banned from the Royal Academy, because they would spread bad habits and undermine the professors' authority. Of course today we don't like to talk about standards in drawing. We prefer to think of it as intellectual therapy. So perhaps the updated manual, the online version, would not get banned. It would get ignored.



Impro 2
Felt-tip on paper.
61 x 86 cm
2010



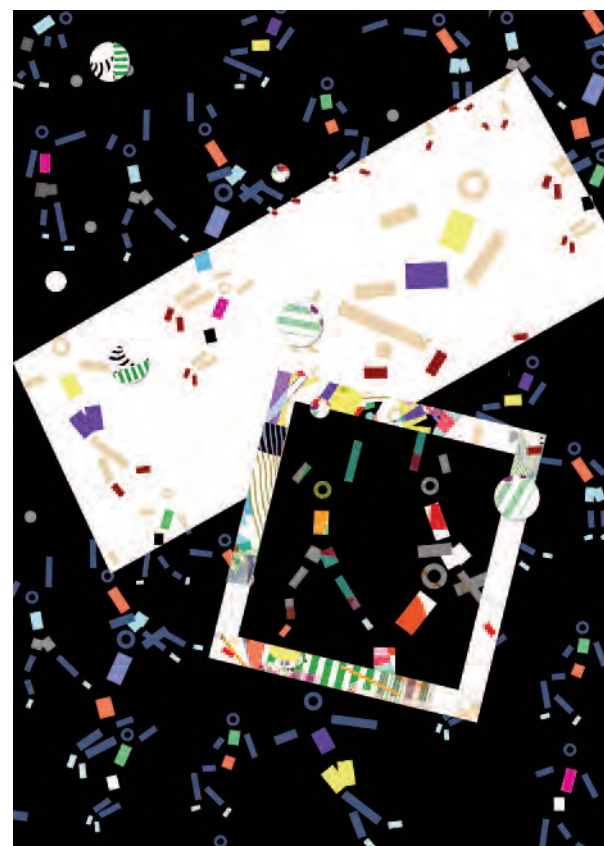
To a Wild Rose
Archival inkjet print, edition 20
73 x 58 cm
2010



To an Old White Pine
Archival inkjet print, edition 20
58 x 68 cm
2010



An Old Garden
Oil paint on canvas
147 x 173 cm
2010



Up (2010 Fine Art, South African World Cup
commission)
Archival inkjet print
84 x 60 cm
2009

CHRIS WAINWRIGHT

WALKING AND DRAWING AT NIGHT

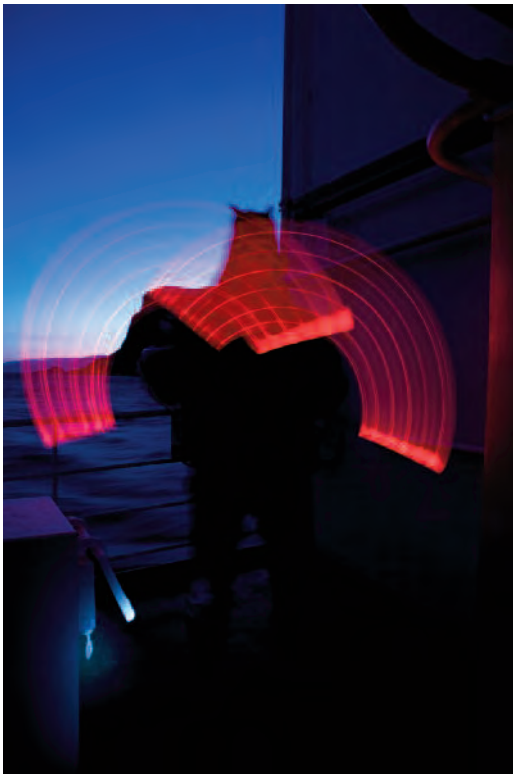
In essence my drawings, made over the last thirty years, are actions that reflect a very physical and emotional interaction with locations or sites that have a strong sense of history, purpose or intrigue. The attraction of danger, isolation and physical effort involved in reaching it, or more increasingly, sites that are under threat due to the effects of climate change, are reasons why I choose to make work in particular places. The light drawings are a witness or testimony to the interaction with these specific sites, often taking the form of photographic recording as time lapse exposures made at night. I use lights not pencils, I use film not paper and I always start with a blank black space not a blank white space and often include moonlight as a supplementary natural light source. Working always in the dark, the actions and drawings are made for and directed towards the camera, which takes on the role of a passive spectator with a memory and means of recording and later transforming my actions into images. Sometimes it's a simple act of walking using a torch to guide the way, a tangential reference to the nocturnal works of Joseph Wright of Derby¹ and Samuel Palmer² in part, other times there are more physical interactions, a bunch of seaweed thrown into the air that looks like hieroglyphs or severed and frayed lengths of rope. The site for this particular body of work called *Throwing Caution*, is a jetty on the Isle of Skye close to the site where a number of trawlers have been sunk by submarines catching their ropes and nets and pulling them underwater destroying vessels and crew. More recent works have been directed towards climate change issues in particular and have incorporated the semi obsolete communication systems of morse code³ and semaphore⁴ signaling which when translated into light drawings, create a form of calligraphy or an obscure coded mark making process.

The roots of my drawings are located within the broad traditions of painting and the British romantic traditions in particular and are coupled with a reflection on the equally British preoccupation with expedition, discovery and the taming of the landscape and wilderness. These traditions are not without a cultural or political problematic. The focus of work, on sites of environmental and climatic change, of endangered historical significance, bears witness to how as

humankind we affect our natural world in the pursuit of progress, and the desire to consume at an unregulated rate, with the consequences for the overexploitation of our natural resources.

Drawing with light in its small way helps me make sense of this and other things that are very personal and intimate points of engagement, but at times, need to be amplified and made visible to others.

1. Joseph Wright (1734 -1797), styled Wright of Derby, was an English landscape and portrait painter. He has been acclaimed as the first professional painter to express the spirit of the Industrial Revolution. He was a very early influence on my work with such paintings as 'Dovedale by Moonlight' 1785, oil on canvas (in the Oberlin College collection Ohio), and 'The Giradola' in Rome 1779, oil on canvas (in the Hermitage, St Petersburg), are typical examples
2. Samuel Palmer, British artist (1805-1981). As with Joseph Wright of Derby, a number of his works have had a direct influence on my practice, such as 'Moonlight, a Landscape with Sheep', pen and ink drawing 1831-3 and 'The Harvest Moon', pen and ink drawing 1831-2. Both are in the collection of the Tate Gallery.
3. Invented by the painter Samuel F.B Morse in 1836. It uses a series of dots and dashes or short and long audio signals to represent the Roman alphabet and Arabic numerals and was an early form of electric communication before it was possible to transmit voice messages. The first ever morse code message, sent from Washington to Baltimore was 'What hath God wrought?'
4. Semaphore Flags are a system for conveying information at a distance by means of visual signals with hand-held flags, rods, paddles, or occasionally bare or gloved hands. Information is encoded by the position of the flags; it is read when the flag is in a fixed position. Semaphores were adopted and widely used (with hand-held flags replacing the mechanical arms of shutter semaphores) in the maritime world in the early 19th century. Semaphore signals were used, for example, at the Battle of Trafalgar.

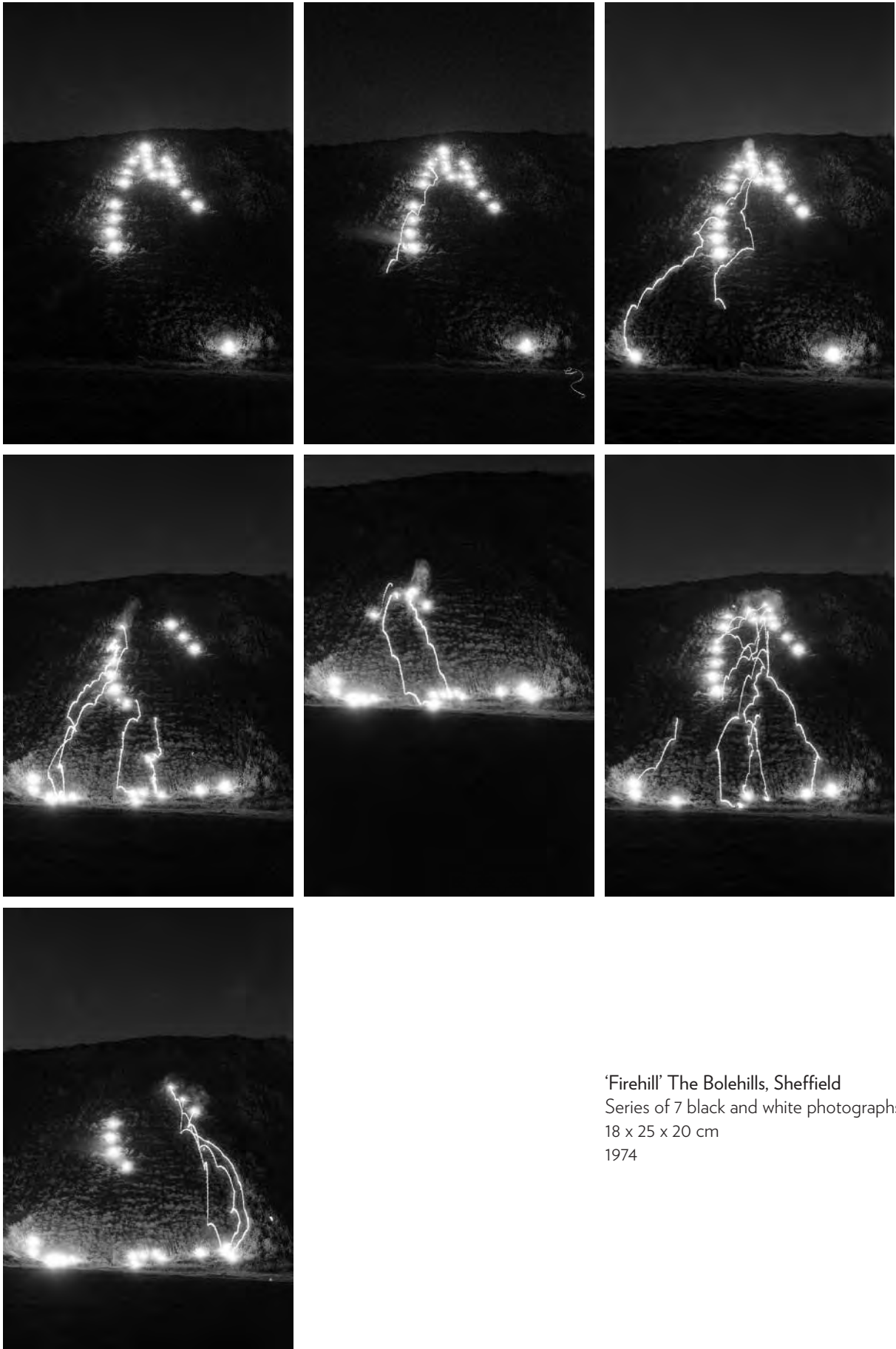


'A Number of Errors' Rainbow Bridge, Tokyo; Disko Bay, Greenland; Pett Level Beach, UK; Aomori, Japan.
5 Ink jet prints on paper
59 x 84 cm
2008-10

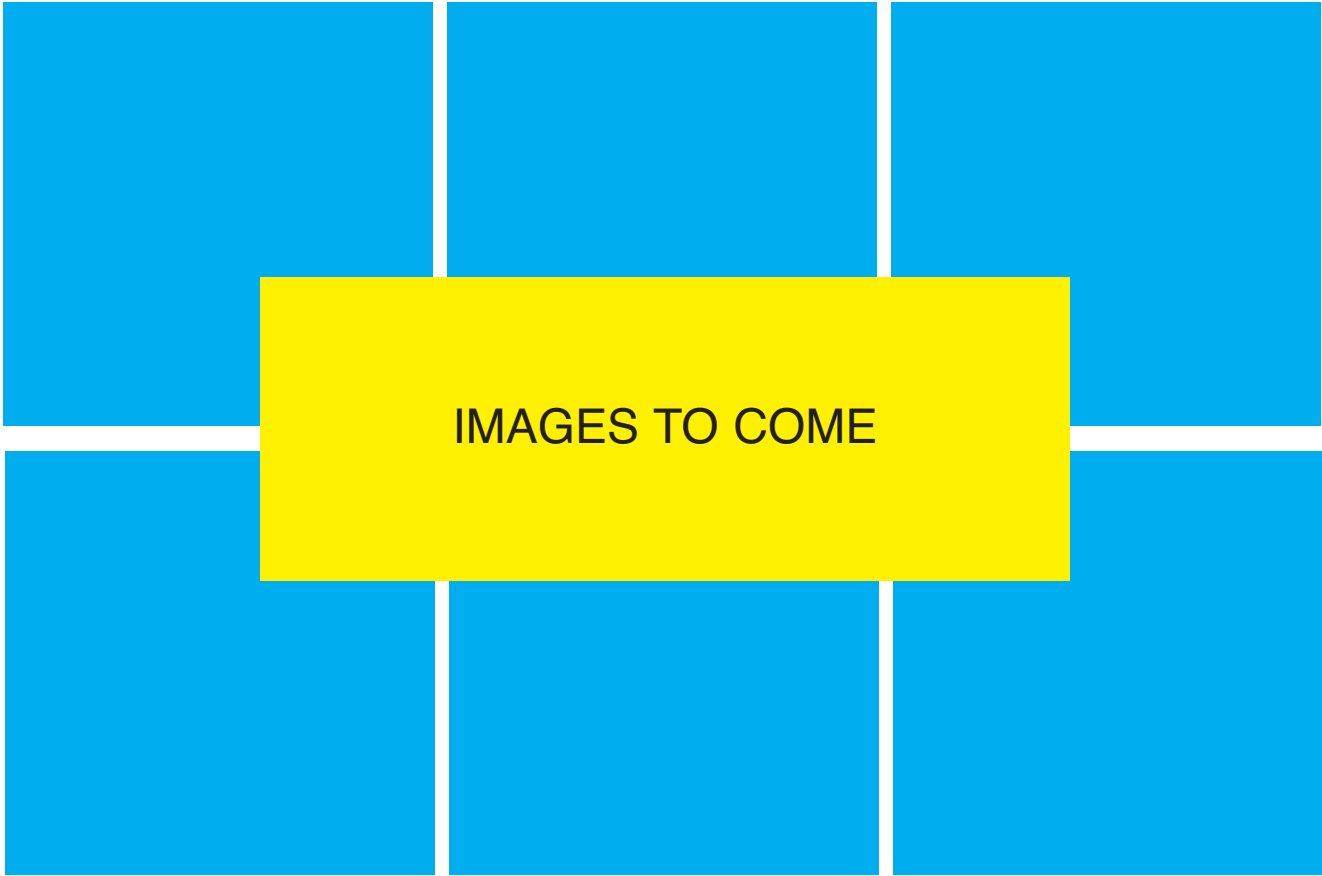
CREDITS:
HORTENSE LE CALVEZ, ROBYN HITCHCOCK, ANNE LYDIAT, SAM FORD



'North Foreland' from the series 'Between Land and Sea'
Ink jet print on paper
59 x 84 cm
2007



'Firehill' The Bolehills, Sheffield
Series of 7 black and white photographs
18 x 25 x 20 cm
1974



‘Throwing Caution Series 1’ Isle of Skye
Series of 6 black and white photographs
15 x 51 x 41 cm
1995



‘Throwing Caution Series 2’ Isle of Skye
Series of 5 black and white photographs
13 x 51 x 41 cm
1996

Biographical information

JORDAN BASEMAN

Reader in Time Based Media, Wimbledon College of Art, University of the Arts London

Selected solo exhibitions/screenings

- 2010 *The Most Powerful Weapon in this World* Baltic Centre for Contemporary Art, Gateshead
Nature's Great Experiment Modern Art Oxford and Catalyst Arts, Belfast
- 2009 *Blue Movie* Matt's Gallery, London
Dark is the night The Photographers' Gallery, London and ArtSway, New Forest
A hypnotic effect Collective Gallery, Edinburgh
- 2008 *Inside Man* Aberystwyth Arts Centre, University of Wales
The Documentary Imperative Manchester Museum
- 2007 *Joy on Toast* Manchester Museum Herbarium, Manchester Museum
(I Can't Get No) Satisfaction Hatton Gallery, Newcastle
Nature's Great Experiment Wellcome Collection, London
Tape 1 Tape 2 Monash University Gallery, Melbourne, Australia

Selected group exhibitions/screenings

- 2010 *San Francisco International Short Film Festival* California
The All Sided Game Edinburgh Film Guild Cinema, Edinburgh
Among the Nightingales Tatton Park Biennial, Tatton Park
Adding Complexity to Confusion Late at Tate, Tate Britain
Melbourne Underground Film Festival Melbourne, Australia
Fools in Print Berkley Art Museum, California
- 2009 *New Forest Pavilion* 53rd Venice Biennale, Venice, Italy
Leading Lights Several Pursuits Gallery, Berlin, Germany
Talk Show/Speakeasy Institute of Contemporary Art, London
- 2008 *Stop.Watch.* British Film Institute, London
Reading Experimental Film Festival Rising Sun Art Centre, Reading

Commissions and awards

- 2010-11 *Artist in Residence* St. John's College, University of Oxford
- 2010 *Rough Machine Commission* Animate Projects, London
Best International Short Film Melbourne Underground Film Festival
- 2009 *Identity Project Award* Nature's Great Experiment, Wellcome Trust
Blue Movie Grants for the Arts, Arts Council England, Henry Moore Foundation and Matt's Gallery London
Commonwealth Suite A hypnotic effect, Collective, Edinburgh
- 2008-9 *Dark is the night* ArtSway and Photographers' Gallery, London
- 2008 *Stop.Watch.* Animate Projects and RSA Film Commission

PAUL COLDWELL

Professor in Fine Art CCW, University of the Arts London

Selected solo shows

- 2008 *I called while you were out* The House-Kettle's Yard, Cambridge, UK
Graphic work An-Dan-Te Gallery, Korea.
- 2007 *Kafka's Doll and other works* Eagle Gallery, London
- 2005 *Selected Prints 1992-2005* The Gallery, University of Northampton
- 2002 *Case Studies* London Print Studio, London/ Queens Gallery, New Delhi, India
- 1999 *By this I mean...* Arthouse, Dublin

Selected group exhibitions

- 2010 *Drawing Analogy: Colour, Tone, Tint* Drawing Space Melbourne. Australia
Tamed, Spanish Barn, Torre Abbey, Torquay.
Transformed Imperial War Museum
Interior Spaces Eagle Gallery
Printmaking: A Contemporary Perspective Black Dog Space, London
- 2009 *Upside Down/Inside Out* Kettle's Yard, Cambridge
Contact Points Universidade Federal do Rio Grande do Sul, Porto Alegre, Brazil
Northern Print Biennial Hatton Gallery, Newcastle.
International Print Triennial, Krakow
Drawing of the World Seoul National University, Korea.
40 artists 80 Drawings The Drawing Gallery.

Work in public collections

- Arthur Andersen
- Arts Council of England
- Birmingham City Museums
- British Museum
- Fitzwilliam Museum, Cambridge
- Imperial War Museum
- Museum of the Book, Holland
- New York Public Library
- Tate Gallery
- Victoria and Albert Museum
- Yale Centre for British Art

Selected publications

- 2010 *Printmaking: A Contemporary Perspective* Black Dog Publishers
- 2008 *Between Digital & Physical* Guest Editor, NMC Media-N Journal of the New Media Caucus Winter, V.04 n.02
- 2008 *Paula Rego – Printmaker* International Times Press
- 2006 *Morandi's Legacy; Influences on British Art* Published by Philip Wilson

MARK FAIRNINGTON

Reader in Painting, Wimbledon College of Art, University of the Arts London

Selected solo exhibitions

- 2010 *Bull Market* Bury St Edmunds Gallery, Suffolk
- 2009 *Private Collection* Galerie Peter Zimmermann, Mannheim, Germany
- 2007 *Dynasty* Art Agents, Hamburg
- 2006 *Fred* London
- 2003 *The Hummingbird Tree* Mobile Home Gallery, London

Selected group exhibitions

- 2010 *Blood Tears Faith Doubt* Courtauld Gallery, The Courtauld Institute of Art, including Andrea Mantegna, Polidoro da Caravaggio, Giovanni Domenico, Tiepolo, Adan Chodzko, Siobhan Hapaska, Grayson Perry. *Profusion* Calke Abbey, Derbyshire, with Johanna Billing, Karla Black, Lucy Clout, Clem Crosby, Jimmie Durham, Martino Gamper, Roger Hiorns, John Plowman, Daniel Silver, Robert Smithson, Jack Strange, Marcel Broodthaers
- 2009 *The Artist's Studio* Compton Verney, including Art & Language, John Bratby, Eduard Burne-Jones, Durer, Andrew Grassie, Eric Ravilious, Paula Rego, Rembrandt, Turner. Touring to the Sainsbury Centre, Norwich. *A Duck for Mr. Darwin* Baltic Centre for Contemporary Art, with Tania Kovats, Dorothy Cross, Mark Dion, Charles Avery, Marcus Coates and Conrad Shawcross. Touring to the Mead Gallery, Warwick Arts Centre.

Publications

- 2009 *The Artist's Studio* Edited by Giles Waterfield, Hogarth Arts and Compton Verney, ISBN 978-0-9554063-3-1 *A Duck for Mr. Darwin* Evolutionary Thinking and thr Struggle to Exist, BALTIC. ISBN 0-00-867530-9
- 2008 *Arkive City* University of Ulster, Belfast ISBN 978 1 899377 30 5 *Bloedmooi/Bloody Beautiful* Historical Museum Rotterdam, 6/40 1000.2718786
- 2006 *Experience and Experiment* Calouste Gulbenkian Foundation, ISBN 1 903080 05 03

STEPHEN FARTHING

Rootstein Hopkins Professor of Drawing, University of the Arts London

Selected solo exhibitions

- 2010 *Artists Laboratory 02: The Back Story* Royal Academy Of Arts, London
- 2010 *The Knowledge* The Drawing Gallery, London
- 2010 *The Drawn History of Painting* The Drawing Gallery, London
- 2009 *The Fourth Wall* Purdy Hicks Gallery, London
- 2008 *Installation* Birmingham City Art Gallery, The Artists Studio, Birmingham
- 2008 *Stephen Farthing RA (20 Years of Painting)* Passmore Gallery, London
- 2007 *Man Reading a News Paper* Monash University, Melbourne, Australia

Selected group exhibitions

- 2010 *Speculum: Drawing Time / Speculum: Le temps de dessin* Metasenta Drawing Space Hong Kong and Dubai
- 2009 *Curator and contributor to UAL's Drawings of the World* World of Drawing, Museum of Art, Seoul
- 2009 *Co Curator of The Life Room* Chelsea Space, London
- 2009 *Drawing of the World* World of Drawing, UAL and Museum of Art (MOA), Seoul

Publications

- 2010 Author, *Renaissance Art: Pop-Up Book*, Pop Up Engineering, David Hawcock, Universe publishing, Rizzoli, NY.
- 2010 Editor, *Art : the whole story* Thames & Hudson, London, ISBN 9780500288955
- 2009 *The Sketchbooks of Nicholas Grimshaw*, opening essay in book, RA Publishing

Selected Collections

- National Museum of Modern Art, Kyoto, Japan
- Otemae University, Kansai, Japan
- Museo Carrillo Gil, Mexico City, Mexico
- Arts Council of Great Britain, England
- Ashmolean Museum of Art and Archaeology, Oxford, England

REBECCA FORTNUM

Reader in Fine Art and Course Leader MA Fine Art, Camberwell College, University of the Arts London

Recent solo exhibitions

- 2011 *Absurd Impositions*, V&A's Museum of Childhood, London
- 2007 *Contemporary British Women Artists* Art Space, CCA, UAL
- 2006 *False Sentiment* Gallery 33, Berlin (two person)
- 2005 June Fitzpatrick Gallery Maine, USA (two person)
- 2005 *Rebecca Fortnum* The Drawing Gallery, London
- 2000 *Solipsist* Angel Row Gallery, Nottingham

Recent group exhibitions

- 2010 *Bedizzened* APT Gallery, London
- 2009 *40 artists – 80 drawings* The Drawing Gallery, Shropshire
- 2008 *The Notebook Project* Cambridge University, Cambridge *The walls in three places* White Nave, Dover *Life's a gas* Beverley Knowles Fine Art, London
- 2006-7 *Inspiration to Order* California State University Stanislaus Gallery, USA, The Winchester Gallery & The Wimbledon Gallery, UAL
- 2006 *Salon Connexions* Contemporary Art Projects, London *Wish You Were Here* A.I.R. Gallery, New York *Generations 5* A.I.R. Gallery, New York
- 2005 *40 artists – 40 drawings* The Drawing Gallery, London *Les Merveilles du Monde* Musee des Beaux Arts, Dunkerque
- 2004 *25 artists – 25 drawings* Drawing Gallery, London
- 2004 *Unframed* Standpoint Gallery, London
- 2002 *Fluent; painting & words* Centenary Gallery, UAL, London

Recent publications

Reviews

- 2008 Clíodhna Shaffrey, *Resistance and Inquiry* The Visual Artists' News Sheet, Ireland
- 2007 Abigail Solomon-Godeau, *Feminism's Long March* Art in America
Catherine Elwes, *Contemporary British Women Artists*, Contemporary Magazine
Rachel Campbell-Johnson, *Now we're free to do what we want*, The Times 20/12
- 2006 Nigel Whiteley, *Inspiration to Order* catalogue pub. CSUS
- 2005 Chris Thompson, The Portland Pheonix Oct 7-13, Maine, USA
Rebekka Kill, The Art Book (Journal of the Association of Art Historians)12:2, p33-34
Hepzibah Anderson, The London Evening Standard
Sue Hubbard, *Rebecca Fortnum @ The Drawing Gallery*, The Independent (ill)
- 2000 Kirsty Ogg, *Solipsist* catalogue, published Angel Row Gallery

Writing

- 2010 Introductory essay, *Fluviatile* Lyndsey Adams and Michelene Wandor pub. RGAP
Paper: *Fine Art's 'Educational Turn'* (with Katrine Hjelde) Dialogues in Art & Design
- 2009 Editor, *Paula Kane: Studio Wall* Eyeseefer & Research Group for Artists Publications
- 2007 Co-Editor special edition of Journal of Visual Art Practice, Vol 6 No 3
4 x 10 min interviews with women's artists *Women's Hour* BBC Radio 4
- 2006 *Contemporary British Women Artists; in their own words*, pub by IB Tauris & Macmillan
- 2004 Chapter in *Unframed; the politics and practices of contemporary women's painting* edited by Rosemary Betterton pub by IB Tauris

Recent awards

- 2004 *AHRB Small Grant* Arts Council of England Individual Award
- 2005 *AHRC Small Grant* Oppenheim-John Downes Award
- 2007 *Space for 10* mid-career residency award
Lead International Artist (other lead artist: Alfredo Jaar), TRADE, Ireland
- 2008 *Faculty of Arts & Social Science Research Prize* Lancaster University
- 2009 *METHOD* Cultural Leadership Programme
UAL Teaching Fellowship

DUNHILL AND O'BRIEN

MARK DUNHILL
Dean of Arts, Central Saint Martins College of Art and Design, UAL

TAMIKO O'BRIEN
Associate Dean of College, Camberwell College of Arts, UAL

Dunhill and O'Brien collaborative art practice since 1998

- Selected Solo Exhibitions
- 2007 *Yama to Ana (Mountains and Holes)*, Youkobo Art Space Gallery, Tokyo
 - 2005 *SCULPTOMATIC 1*, James Hockey Gallery, Farnham
SCULPTOMATIC 2, Kunstvereniging Diepenheim, Holland
 - 2003 *Holes and Other Undertakings*, Bonington Gallery, Nottingham

- Selected group exhibitions
- 2010 *Collaborators2*, ROOM Artspace, London curated by Sandie Macrae and Remy Hoche
 - 2009 *Zempukuji Project*, Zempukuji Park, Tokyo curated by Danielle Arnaud and Hiroko Murata
 - 2008 *Just World Order*, Artsway Gallery curated by Peter Bonnell
The Walls In Three Places, Charlton Art Centre, Dover, curated by Peter Fillingham
 - 2006 *British Artists in Rome*, Estorick Collection, London curated by Jacopo Benci

- Selected Publications
- 2009 *Locating Noguchi*, YSP/York St Johns University discussion event web archived
 - 2008 catalogue essay for *An Experiment in Collaboration* at Jerwood Space
Just World Order exhibition catalogue with essay by Peter Bonnell
 - 2007 *The Way We Work- Collaboration*, ICA discussion event web archived
 - 2006 *Responding to Rome*, pub: British School at Rome
 - 2005 *SCULPTOMATIC*, essays by Edward Allington and Nancy Roth funded by AHRC and SIAD

PAUL RYAN

PhD, Wimbledon, UAL 2006-9, AHRC: *Peirce's Semeiotic and the Implications for Aesthetics in the Visual Arts. An Extemporary Case Study: The Sketchbook and its Position in the Hierarchies of Making, Collecting and Exhibiting*

- Selected solo exhibitions
- 2011 *Upcoming – What the folk say* Compton Verney, Warwickshire, UK*
Upcoming – Manual Setting Danielle Arnaud, London*
 - 2007 *REBOUND* Wellcome Trust, London (11-28th October)
Portrait of John Hough – Pocket Tube Map, in collaboration with Jeremy Deller. Platform for Art, Transport for London
 - 2006 *Hospitalfield* Residency, Arbroath, Scotland. ROSL scholar.
HMP Bronzefield two month residency with Pimlico Opera
 - 2005/6 *Drawing for Surviva*, Imperial War Museum, London

- Selected group exhibitions
- 2009 *The Artist's Studio* Compton Verney, Warwickshire, UK
 - 2008-9 *Unspeakable: The Artist as Witness to the Holocaust* The Imperial War Museum, London
 - 2008 *100 Years, 100 Artists, 100 Works of Art* Transport for London
Drawn Encounters The Gallery at Wimbledon College of Art, London
 - 2008 *Acts Actions* Cafe Gallery Projects Southwark Park London
 - 2007 *Jerwood Drawing Prize* Jerwood Space, London
Chavi Novas Gallery, London
Recognise Contemporary Art Platform, London
Centre of the Creative Universe Tate Liverpool – collaboration with Jeremy Deller: *Epstein's Liverpool*.

- Collections
- British Museum
 - Imperial War Museum
 - Victoria & Albert Museum
 - National Gallery of Lithuania
 - Foundation 314, Norway
 - Royal Mint
 - Pearson Group
 - Wellcome Trust

- Principal Grants and Awards
- 2010-11 Arts Council England & New Ways of Curating
 - 2006-9 Arts and Humanities Research Council
 - 2006 Paul Hamlyn Foundation

JAMES FAURE WALKER

Reader in Painting and the Computer, CCW Graduate School, University of the Arts London

- Selected solo exhibitions
- 2009 Canary Wharf, Window Gallery, London
 - 2006 Fosterart Gallery, London
 - 2003 Galerie Wolf Lieser, Berlin
 - 2001 Entory, Frankfurt, Germany

- Recent group shows
- 2010 *Jerwood Drawing Prize* London
 - 2009-10 South African World Cup (2010 Fine Art, “Up” commissioned print exhibited at the Finals Draw event, Dec 8 2009, Cape Town, South Africa, and subsequently in 2010 in Germany, China, etc)
 - 2009 *Digital Pioneers* Victoria and Albert Museum, London
 - 2008 *Imaging by Numbers* Block Museum, Illinois, USA
 - 2005 *1979* Bloomberg Space, London

- Recent publications
- 2011 *On Not Being Able to Draw a Mousetrap* International Journal of Creative Interfaces and Computer Graphics, (IJCICG) USA
Drawing Machines, Bathing Machines, Motorbikes, the Stars...Where are the Masterpieces? Tracey online journal, www.lboro.ac.uk/departments/ac/tracey/
 - 2010 *Twenty years of ISEA* ISEA conference, Dortmund, Germany
 - 2009 *Drawn Encounters in Visual Communication* Vol. 8, no. 2
Drawing Lessons for Ants ISEA conference, Belfast
Sette Inglese a Milano (Catalogue introduction, English and translated into Italian), Galleria Milano/Austin Desmond Gallery, London
 - 2008 ‘Pride, Prejudice and the Pencil’, in *Writing Drawing* ed. Steven Garner, Intellect/Chicago
 - 2006 *Painting the Digital River: How an Artist Learned to Love the Computer* Prentice Hall, USA (New England Book Award 2007)

CHRIS WAINWRIGHT

Professor and Head of Colleges, Camberwell, Chelsea and Wimbledon, University of the Arts London

- Selected solo exhibitions
- 2011 *In Light* Castrum Peregrini, Amsterdam
- Recent group shows
- 2010-12 *U-n-f-o-l-d* Touring Exhibition of artists addressing climate change (artist and co curator) organized by Cape Farewell. Angewandte, Vienna: Kings Place Gallery. London: University of Northumbria, Newcastle: Newlyn Gallery, Cornwall: Museum of Contemporary Photography, Chicago, with other venues to be added 2011-12
 - 2010 *Rise and Fall* Video Installation, Suzakomon Gate at the Heijo Palace Nara, Japan. Commissioned for the 1300 Anniversary of Nara Heijo-kyo Capital
 - 2009 *Red Ice, White Ice* Cape Farewell Artists. Salisbury Festival, Salisbury: Rome Film Festival
Following Rugendas to Valparaiso In The Archive, Barings Bank, London
 - 2008 *If you believe they put a man on the moon* The Moons of Higashiyama, Kodai-ji Temple, Kyoto, Japan
 - 2007-8 *The Red Sea Between Land and Sea*, Box 38 Ostende, Belgium: Peninsular Arts Gallery, Plymouth
Light Tunnel T/raum(a) 68, Halen van de het Belfort, Culturecentrum, Bruges, Belgium

- Work in collections
- Arts Council of England
 - Victoria and Albert Museum
 - Bibliothèque Nationale, Paris
 - Unilever, London
 - Polaroid Corporation, Boston USA
 - Teesside Council
 - Laing Art Gallery, Newcastle

- Selected publications
- 2010 *U-n-f-o-l-d, A cultural response to climate change* Springer Wien, New York
 - 2008 *The Moons of Higashiyama* Ginza Art Lab, Tokyo
 - 1996 *Co-incidence* Djanogly Gallery, Nottingham

- Professional positions
- 2010 onwards Trustee of Cape Farewell
 - 2009-11 Member of Jury and Advisor to World Design Cities Foundation, Seoul, South Korea
 - 2008-11 Member of Tate Britain Council
 - 2006-10 President, European League of Institutes of the Arts

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