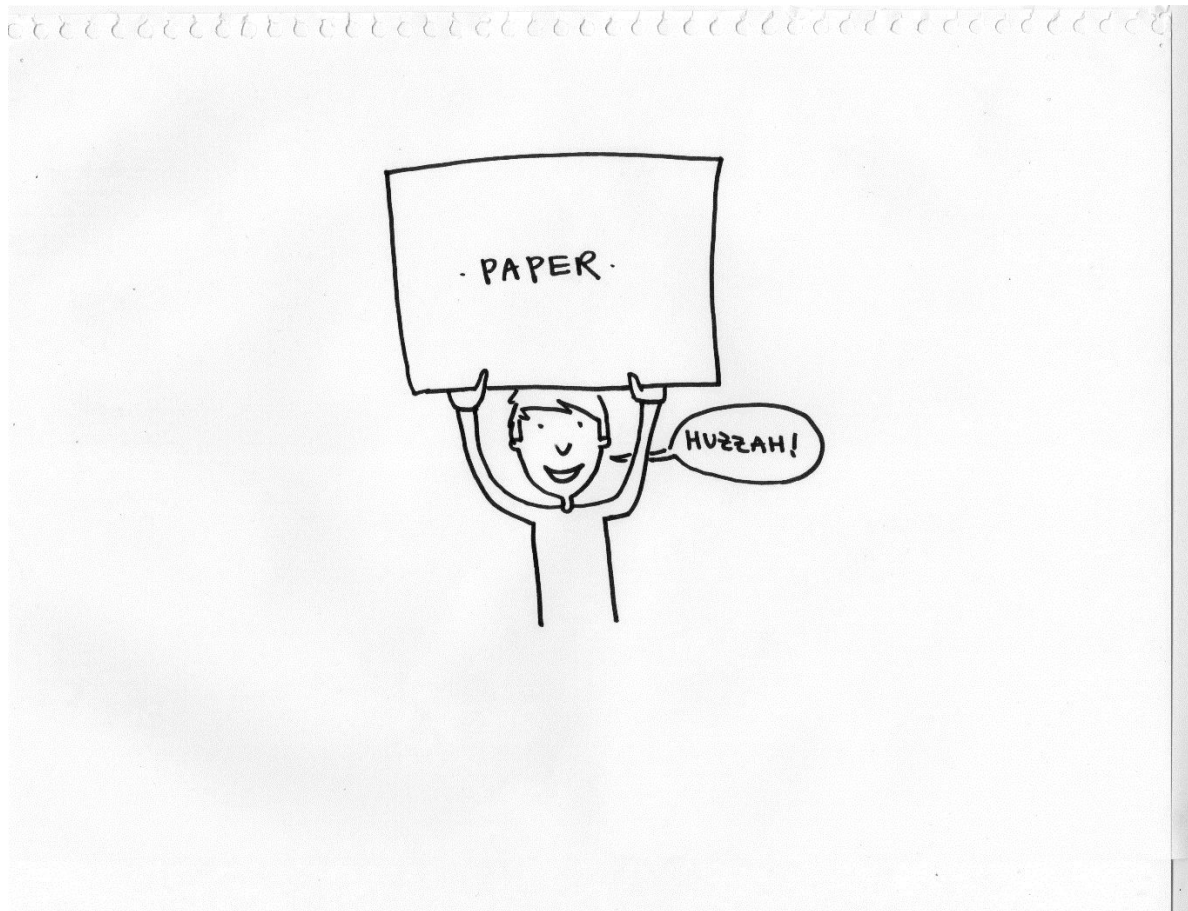


Thinking through Drawing 2015



We All Draw

6 – 8 November 2015

Bargehouse, Oxo Tower Wharf, Bargehouse Street, South Bank, London, SE1 9PH



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Welcome to WE ALL DRAW!

We have a packed programme for you this year, with 1 film, 2 exhibitions, 3 masterclasses, 5 guest performances and interventions, 26 workshops and a panel of guest experts to unpack the proceedings. Please make sure to sign up each morning for the workshops you want to attend to avoid disappointment as places in each one are limited.

Our vision for these three days is for everybody to have the opportunity to try new or unexpected ways of drawing. We hope you enjoy the expansive range of practices and approaches on offer and connect with many colleagues from around the world who share our belief in the importance of drawing and visualisation for learning, research, collaboration, well being and collaborative thinking. We hope all of you find something you can take away and develop into your own practice or teaching.

We encourage you to tape your drawings to the walls during the symposium, so that they accumulate over the three days and act as a catalyst for discussion and connection. We also encourage you to take your drawings home at the end, as we will not be able to keep hold of them afterwards. (Any drawings formally submitted to the exhibitions will, of course, be returned to you with due care.)

If you wish, you can follow our twitter, instagram and facebook feeds during and after the event, which will be updated by our dedicated social media team. Please feel free to contribute your photos and comments, and to share with others who can't make it.

We would like to extend special thanks to Tania Kovats, Kelly Chorpene and Erin Weirsma who have curated the two exhibitions on show this week, to Malcolm Quinn of CCW Graduate School, to Simon Betts of Wimbledon School of Art, to Chris Owen of Cambridge School of Art, to Judy Burton of Teachers College Columbia, and to Kate Mason and the Campaign for Drawing team for their endorsement and support of our activities this week. We are also deeply grateful to all of you who have travelled the globe, armed with pencils, to share your ideas and practices with all of us.

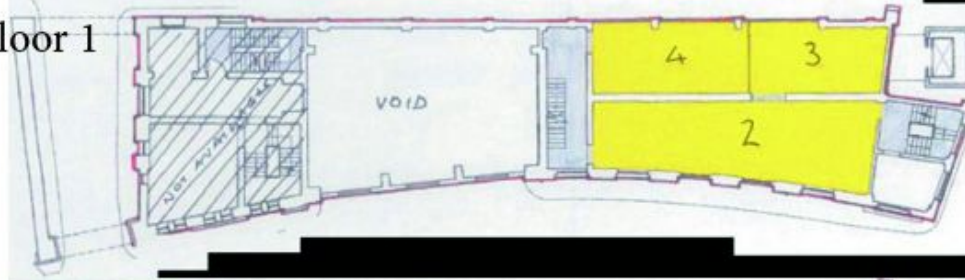
Michelle Fava, Angela Brew & Andrea Kantrowitz



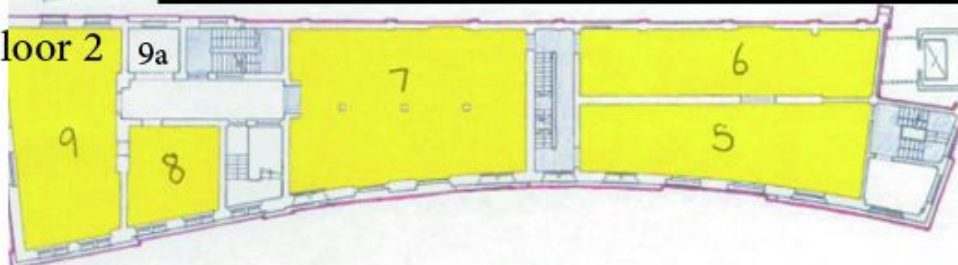
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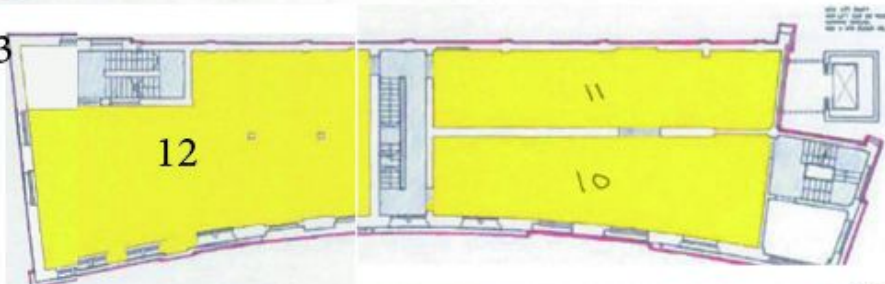
Floor 1



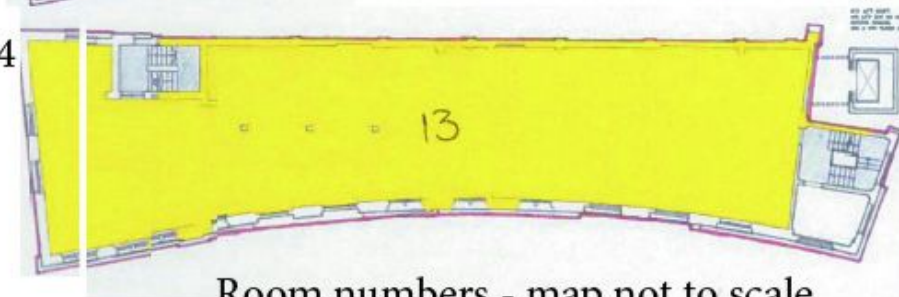
Floor 2



Floor 3



Floor 4



Room numbers - map not to scale

Our Guest Panelists:

Barbara Tversky is a Professor Emerita of Psychology at Stanford University and a Professor of Psychology and Education at Teachers College, Columbia University. Tversky specialises in cognitive psychology. She is a leading authority in the areas of visual-spatial reasoning and collaborative cognition. Tversky's additional research interests include language and communication, comprehension of events and narratives, and the mapping and modeling of cognitive processes. Barbara received a B.A. in Psychology from the University of Michigan in 1963 and a Ph.D. in Psychology from the University of Michigan in 1969. She has served on the faculty of Stanford University since 1977 and of Teachers College, Columbia University since 2005. She was named a Fellow of the American Psychological Society in 1995, the Cognitive Science Society in 2002, and the Society of Experimental Psychology in 2004. In 1999, she received the Phi Beta Kappa Excellence in Teaching Award. Tversky is an active and well-regarded teacher of psychology courses at both the introductory and advanced level. In addition, Tversky has served on the editorial boards of multiple prominent academic journals, including *Psychological Research* (1976-1984), the *Journal of Experimental Psychology: Learning, Memory and Cognition* (1976-1982), the *Journal of Experimental Psychology: General* (1982-1988), *Memory and Cognition* (1989-2001), and *Cognitive Psychology* (1995-2002).

Judith Burton is Professor and Director of Art and Art Education, Columbia University Teachers College, NYC. Before that she was Chair of Art Education at Boston University and taught at the Massachusetts College of Art. She received her Ed. D. from Harvard University in 1980. Her research focuses on the artistic-aesthetic development of children and adolescents and the implications this has for teaching and learning. In 1995, she co-founded the Center for Research in Arts Education at Teachers College, and in 1996, she founded the Heritage School a comprehensive high school featuring the arts, located in Harlem, NYC.

Vinod Goel originally trained as an architect. However, unable to develop the skills to sketch, draw and visualize in three dimensions, and mesmerised by several books by Nicholas Negroponte, he stepped outside of the field to try and figure out the relationship between mind and design. He eventually ended up at Berkeley where he studied philosophy, computer science, and psychology and completed an interdisciplinary Ph.D. in cognitive science. Vinod's 1995 text *Sketches of Thought* challenged computational paradigms in cognitive science and addressed the indeterminate and non-propositional aspects of our thinking.

FRIDAY

- 10am** Registration opens (lunch will not be provided on Friday)
- 12.30** Warm up activity. 'Zen of Voice' tune-in: A preparation for drawing, enlivening and honing the senses through the singing voice with Stefan Cartwright
- 1.15** Welcome
- 1.30** Masterclass: 'Drawing Improvisations' with Andrea Kantrowitz, followed by panel discussion
- 3.45** Drawing to... workshop with Yoon Bahk
- 4.30** Private view and performances from Saranjit Birdi and Erica Bohr

SATURDAY

- 10am** Registration & signing up for workshops and lunchtime discussion groups
- 10.30** Masterclass: 'The Art of Teaching Science Through Drawing', with Merrie Koester, followed by panel discussion
- 12.30** Lunch (discussion tables start at 1pm)
- 2pm** Concurrent workshops
- 3.30** Break
- 4pm** Drop-in workshops
- 5.30** Workshop feedback
- 6pm** Close

SUNDAY

- 10am** Registration & sign up for afternoon workshops
- 10.30** Masterclass: 'Drawing as an act of Generosity', with Kim Sloane, followed by panel discussion
- 12.30** Lunch & film screening
- 2pm** Concurrent workshops
- 1.30** Performance: Matt Freedman
- 4pm** Final reflections and feedback with panel
- 6pm** Close

Saturday Lunchtime discussion tables: 1pm

Why do people stop drawing?	Cyra Levenson	
Observational drawing and dyslexia	Howard Riley & Qona Rankin	
Supporting Children's drawing development	Marta Cabral	

Saturday Concurrent workshops: 2pm

About Loneliness and contact	Emma Fält	
Makers of Imagery: Extravagant Edges, Lines and Form	Susan Beniston & Cynthia Hellyer Heinz	
Dot, Line, Shape, Pattern, Preference, Form	Michael Moore	
Being present in your own body	Christian & Gro Cecile Montarou	
Mazing the Face – Tracing the Gaze	Pamela Lawton	
A river runs through us	Jill Journeaux	
Animating the Bargehouse	Sara Schneckloth	
Embodied Anatomy Class	Emily Sheehan	
Drawing in the Fourth Spatial Dimension	Gemma Anderson & Alessio Corti	

Saturday Drop in sessions: 4pm (no need to book)

Exploring the Bargehouse through drawing and stitch	Rosie James, Marcia Teusink	
Haptic Drawing: The Tactile Self-Portrait	Marna Shopoff	
Reflection In & On Network Drawing	Claire Scanlon, Paul Grivell	
Memory Drawing	Michelle Salamon	
Verbal Drawing	Joanna Neil	
The Contingent Space	Thomas Albrecht	
Drawing Energy	Flora Bowden	
Rules of Drawing: making and breaking	Tania Kovats & her MA students	
Map Drawing	Robin Whitmore	
Hearts, Minds and Guts	Angela Hodgson-Teal	
Drawing Circles meeting	Angie Brew & Gagan Singh	

Sunday Concurrent workshops: 2pm (Please sign up on Sunday morning)

Both/And: Drawing and the tolerance of ambiguity	Angela Rogers & Duncan Bullen	
Exploring and evaluating drawing in the field of medicine	Jenny Wright & Dimitrios Panagiotopoulos	
Drawing Gym	Michael Namkung	
Collaborative, narrative drawing	Lucy Lyons, Patrick Letschka & Philippa Lyon	
Play, Chance, and Comics	Matt Finch	
Knuckle bones: The art of making your mark	Suzette Snyman	
Navigating Irreducible Humanity (with a Pencil)	Thomas Bosket	

Friday 1.30 pm Masterclass: Drawing Improvisations, with Andrea Kantrowitz

Invent or discover something new through the process of drawing itself, something never before seen or imagined....

Create your own “drawing improvisations,” based on research that integrated methods and theory from art and cognitive psychology to study the cognitive interactions underlying contemporary artists’ improvisational drawing practices. Improvisation, in music, comedy or in life can be understood as a skillful response to unpredictable events, yet drawing skill is often regarded as the ability to accurately transcribe a known image onto a flat surface. But artists and others draw not only to transcribe and communicate an image already fixed in the world or in their mind, but also to invent or discover something new through the process of drawing itself, something never before seen or imagined. Although undoubtedly intertwined and iterative in practice, these two goals, to transcribe or to discover, can be seen as the extremes of a continuum. This masterclass will explore transforming 2-D form into 3-D form and back again, through paper folding and drawing focusing on improvisational drawing as a means of exploration and discovery.



(Photographer: Tim Tiebout, courtesy of the Philadelphia Museum of Art)

Andrea Kantrowitz, EdD., is an artist, researcher, educator, and co-director of the Thinking through Drawing Symposium series, who has lectured and given workshops internationally on art and cognition. She holds a B.A in Art and Cognition from Harvard University and a MFA in Painting from Yale, and teaches at Tyler School of Art, Temple University. She has taught drawing at Pratt Institute in Brooklyn and graduate courses in contemporary art at the College of New Rochelle. She has also been a teaching artist in the New York City for many years, involved in multiple local and national research projects. She recently completed an interdisciplinary doctorate at Teachers College which examined the cognitive interactions underlying contemporary artists’ drawing practices. Her blog is Zyphoid.com and her own art work is represented by Kenise Barnes Fine Art.

2. You're quite good at drawing.
3. You can use these drawings as a tool or a process for understanding, remembering and communicating.
4. Why you should incorporate these drawings as part of your work process in whatever you do.

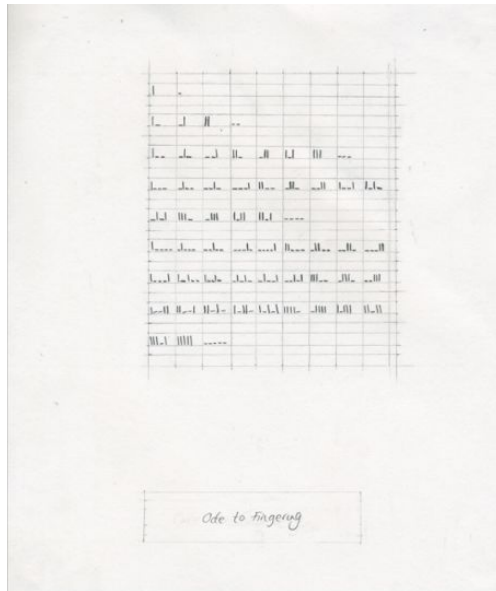
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4.30pm Friday

Welcome event and Private View:

‘We ALL Draw @UAL’, curated by Tania Kovats & Kelly Chorpeneing

‘WE ALL Draw: Thinking Drawings’, open exhibition curated by Erin Wiersma



We All Draw @UAL includes drawings from students and staff and recent alumni across UAL campuses, who were invited to submit one drawing each to showcase the scope, diversity and depth of drawing across the university. We are delighted with the response to the call and the breadth of the submissions, from across colleges, courses, departments, and including staff from college shops, as well as technicians. We are particularly interested in working drawings, that help us to think and to figure things out. We encouraged people to send drawings made in sketchbooks or studio as a part of preliminary working processes, as well as ‘finished’ drawings. The selected works include everything from spontaneous drawings on the back of envelopes to sustained drawings on traditional drawing papers.

We ALL Draw: Thinking Drawings includes drawings submitted by post, from artists and thinkers internationally. They offer examples of drawing as a tool for thought. The drawings displayed are responses to the questions (raised at our previous symposia):

When do surgeons use drawing?
How do science teachers use drawing?
Why does the engineer use drawing?
How can drawing be used as a social practice? Where do artists draw?
Does drawing facilitate dialogue?
Could a drawing resolve a dispute?
Does drawing promote wellbeing?
Can a drawing sing?



Friday evening performance: 'Feet face feet', with Saranjit Birdi

Using his feet, in a standing posture, the artist will be sketching the feet and faces of delegates at the TTD event. The delegates will be allowed to photograph or video the work, and able to observe and talk with the artist during and after the drawing session.

Saranjit Birdi discovered his ability to draw accurately with various parts of his body, which he believes stem from his conditioning as a dancer and martial arts training. He now explores human evolution and cognition through his drawing practice. Saranjit has used drawing in rehabilitation for survivors of brain-damage and also presented his drawing practice to the schools of Bioscience and Psychology at University of Birmingham, collaborating in subjects including cognition and muscle plasticity.

<http://www.axisweb.org/p/saranjitbirdi/>

<https://vimeo.com/user3460668>



Friday evening performance: 'Totem' by Erica Bohr

The female hyena forms a central motif that recurs throughout the South African-born artist's practice. The hyena performs a shamanic function, and also exists as a metaphor for female warrior resistance to Patriarchy. In pan-African mythologies the female hyena is regarded as a potent talisman of evil: a shape-shifting, soul-stealing interloper and succubus.

In 'Totem', 2015, Erica recounts the story of her encounter with hyenas, and her dream-drawing of one of them that resulted in the status of 'Umthagathi' (male wizard) being conferred on her by local people, who witnessed the drawing. She will attempt to recreate the dream-drawing in the sand of the Thames at low tide, or on an urban concrete surface, as the trace of a trace of a past experience in the Tropic of Capricorn in Southern Africa many years ago. A follow up performance will recreate this palimpsest deep in a large indigenous forest in Potsdam-Mittelmark in rural Germany, home to a local wolf population.



Erica Böhr's multi-media, inter-disciplinary fine art practice is concerned primarily with identity politics. Her practice critiques the social construction of gender and how gender is performed in a patriarchal matrix, where women are born into the insubordinate sex class. Her practice is unapologetically political and encompasses text, performance, drawing and installation. Erica graduated in 2011 from Cambridge School of Art and currently lives and works in Berlin.

ericaboehr.tumblr.com
virgindyke.blogspot.com
ericaboehr@me.com

Saturday Masterclass: The Art of Teaching Science through Drawing: The Science and Art of the Knobby Whelk and The Eutrophication Blues With Merrie Koester

This presentation offers a model for teaching science as aesthetic inquiry through the creation of “Know”tations, single page visual explanatory models, which integrate the words, images, symbols and actions of situated, contextual, 5E science inquiry. The form and function of the “Know”tation varies with the stage of inquiry – Engage, Explore, Explain, Extend, or Evaluate. Please join Dr. Koester for two “performances”: The Science and Art of the Knobby Whelk and The Eutrophication Blues.

**THE TRUE STORY
OF HOW DOING ART
CAN MAKE
SCIENCE MATTER
TO MORE STUDENTS**

**Science Teachers
Who Draw:
The *Red* Is Always There**

Merrie Koester

Deep University Press

<https://www.facebook.com/scienceteacherswhodraw>

Please join us!

Science as Aesthetic Inquiry
Drawing as a Pedagogy of Care
Creating the Science
“KNOW”tation
The Performative Narrative
Drawing

**A LIMITED NUMBER OF BOOKS
WILL BE AVAILABLE:
Special Sale Price : 15 £**

Sunday, November 8, 2015
Masterclass with
Merrie Koester, Ph.D.

Merrie Koester, Ph.D., is a U.S. science educator, arts-based educational researcher, painter and author of the Agnes Pflumm science education novels, implemented by U.S. teachers nationwide. She presently serves as the director of *Project Draw for Science*, an action research initiative at the University of South Carolina. A native of Charleston, SC, and a Phi Beta Kappa graduate of Furman University, Dr. Koester first began developing curriculum for teaching science through the arts as part of her masters’ research at the University of Hawaii in 1990. Since that time, she has worked tirelessly to facilitate professional development workshops on teaching science through the arts, speaking at district, state, and national level science education conferences throughout the U.S. A key feature of Dr. Koester’s curriculum is the deepening of science pedagogical content knowledge through the practice of what she calls performative narrative drawing and the creation of graphic “Know”tations. In her most recent research and publication, *Science Teachers Who Draw: The Red Is Always There* (available at the We All Draw symposium), Dr. Koester narrates case studies of five science teachers, and offers a rationale for using drawing as the primary language and a medium of cognition for students who are struggling readers, at any grade level.

www.agnespflumm.com

<http://merriekoester.wix.com/project-dfs>

<https://www.facebook.com/scienceteacherswhodraw>

Saturday Lunchtime Discussion Groups (please sign up in the morning)

‘Why we stop drawing’, with Cyra Levenson

Most children draw spontaneously, whether it's on a piece of paper, on a chalkboard, or in the dirt. Drawing is an ancient and fundamental human tool for communicating. However, many adults feel that they can't draw, some even fear drawing. Why does this shift occur? What contributing factors exist? How might we shift the perception of drawing as an "expert" discipline to one that anyone can use?

Cyra Levenson is Curator of Education at the Yale Center for British Art, lecturer in the American Studies at Yale University and on faculty at Paris College of Art. She has worked closely with faculty and K-12 educators throughout her tenure and believes strongly in collaboration between museums and classrooms. Research interests include creativity and cognition, visual literacy and critical pedagogy. Publications include, "Seeing, Connecting, Writing: Developing Creativity and Narrative Writing in Children" in *Handbook of Writing*, "Re-presenting Slavery: Underserved Questions in Museum Collections" in *Studies in Art Education*, and the forthcoming "Bust of a Man: the Matter of a Neoclassical Black Icon" in *British Art Studies*. Cyra was also the co-curator of the exhibition, *Figures of Empire: Slavery and Portraiture in Eighteenth Century Atlantic Britain*.

‘Observational drawing and dyslexia’, with Howard Riley and Qona Rankin

This workshop will facilitate discussion about strategies for the teaching of observational drawing in general, but specifically to invite the sharing of experiences about provision for students who are dyslexic and/or dyspraxic. The session includes a short video of recent drawing workshops with dyslexic students at the RCA.

Qona Rankin is the Dyslexia Co-ordinator at the Royal College of Art. Initially a designer, in 1997 she re-trained in Dyslexia Support. In 2004, discussions with students regarding their perceived inability to 'draw well' led to her forming a research collaboration with colleagues at the Swansea College of Art, Middlesex University and University College London. In 2008, Qona set up the Creative Mentors Foundation which she now runs. She also continues to design and make jewellery.

Professor Howard Riley studied at the Hammersmith College of Art, Coventry College of Art, and the Royal College of Art. He holds a doctorate of the University of Wales in the practice and pedagogy of drawing. He has published in the areas of drawing pedagogy, visual semiotics, and most recently, collaborative research into the relationships between dyslexia and drawing ability with colleagues Qona Rankin RCA, Chris McManus UCL, Nicky Brunswick, Middlesex, and Becky Chamberlain, University of Leuven. Riley's drawings have been exhibited in Australia, Malaysia, Finland, the USA and the UK.

‘Supporting children’s drawing development’, with Marta Cabral

The discoveries of mark-making are crucial for early artistic development. The exploration of physical motions and the discovery of the marks they make, is an early step to making sense of the world through drawing. Young children draw what they experience and an exploratory approach to art can help them understand the world through their experiences with materials. This informal discussion will address aspects of supporting young children in their experimentation and explorations in drawing.

Marta Cabral is a curator of artworks, artistic experiences, and play. She works with people of all ages exploring art materials and ideas in settings ranging from studios to classrooms, galleries, universities, conference rooms, and beyond. Marta teaches graduate-level courses in Art Education and supervises student-teachers at Columbia University's Teachers College. As an artist-in-residence and research fellow, she runs Columbia University's Rita Gold Early Childhood Center's art program for infants, toddlers, and preschoolers. Based out of Brooklyn, NY, she creates and strengthens art programs and events around the world.

Saturday, 2pm, Concurrent workshop:

About loneliness and contact,
with Emma Fält

This workshop uses group drawing to study the concept of loneliness. The project started with a group of young people in Northern Savonia, Finland. Fält is doing group drawings in different places to study the themes of loneliness and contact with the world and our ways of “mapping” and understanding the lived environments without necessity to use words or even look. For Fält the essence of understanding is listening and finding your own voice via that.

Work has been going on now for 2 years and is done in collaboration with The Regional Dance Center of Eastern Finland (ITAK) and supported by Arts Promotion Centre Finland and The Finnish Cultural Foundation.



Fält is focusing on marvelling at the world through drawing and performance art. Important themes in her work are movement, improvisation and togetherness. Fält's work takes a comprehensive look at drawing as a live act, an instrument of communication and a means to collaboratively explore our experience of the world around us.

Emma Fält is based in Kuopio, Finland

<http://emmafalt.wordpress.com/>

<http://vallpiga.wordpress.com/>

Saturday, 2pm, Concurrent workshop:

Makers of Imagery: Extravagant Edges, Lines and Form, with Susan Beniston & Cindy Hellyer Heinz

- How does the experience of mark-making alter the way we comprehend space?
- How does form impact interaction, use and construction of objects, space and infinite direction?
- How can we animate the static nature of form with the recognition that in reality everything is in flux?

This participatory workshop will venture into drawing as a transformative practice from mark-making and rhythms on paper, extended into three-dimensional forms in space. It will also include the dimension of time and motion. Drawing as an enacted practice, parallels how we experience life and interactions within our perceived context. Line becomes form, form becomes movement, all become cultivated by the obstacles that make us adapt and expand or reflect and consider.

Our interest is in facilitating change through creative social practices, which are engaged through materials and processes. We will explore thinking through materials, letting the medium influence and mediate an intuitive range of visual experience. The initial practice will begin with eliciting spontaneous drawn responses, and then identify graphic connections through small dyadic/triadic groups. To connect relationally, we will link participants in overall shifts through materials, in a process that involves co--creating large scale, collaborative drawings and embodied forms.

Susan Beniston is an artist, educator and registered art therapist who teaches within the Faculty of Animation, Arts and Design at Sheridan College in Ontario, Canada. She is a faculty peer coach in Sheridan's Centre for Teaching and Learning, an honours graduate of the Vancouver School of Art and has an MFA from the University of Waterloo. Although her ideas are expressed sculpturally, Susan's research has been realized through interdisciplinary collaborations with artists, choreographers, and composers. Some works, such as 'Into Limbo' for the Toronto Sculpture Garden have been designed as outdoor installations. Susan has an extensive exhibition history and is comfortable crossing-disciplines and boundaries in art practices that lead to progressive well-being.

Cindy Hellyer Heinz is the Foundations Coordinator at Northern Illinois University. She is an active artist and illustrator. Her drawings have been exhibited in museums and galleries, and featured in books and journals. Her imagery describes the human aging process, paralleling nature's cycles of regeneration. Cindy is a committed and passionate art educator, working with both Foundations students and faculty to offer the optimal learning experience in the first year. Participation with Integrative Teaching International, the organization that created ten years of Think Tanks, which focuses on core learning in art, has propelled the development of a series of drawing workshops which are targeted toward teaching idea generation, process and skill development.

Susan and Cindy's collaboration is based on their extensive involvements with FATE: Foundations in Art: Theory and Education "Facilitating Excellence in Art Foundations"

<http://www.foundations-art.org/> which also offers Integrative Teaching International and ThinkTank Catalysts
<http://integrativeteaching.org/>

Saturday, 2pm, Concurrent workshop: Dot, Line, Shape, Pattern, Preference, Form, with Michael Moore

A drawing becomes vital and alive as it evolves from its original dot to the lines, shapes, and patterns of its final form, guided by the preferences of the person who is drawing. The life of the drawing belongs to the person who made it, but the original dot and the final form belong to everyone. No one person owns the dot, and everyone can share the form once it is concluded and released for observation and interpretation.

Understanding drawing as a preferential process from dot to line to shape to pattern to form can be a useful path for making drawings from the inside/out, and for seeing drawings from the outside/in.

Using whatever tools they prefer, participants will be guided to select the subjects and objects that best facilitate their ability to draw with increased attention to this sequential process from dot to line to shape to pattern via the intimate particularities of preference toward the fulfilling conclusion of form. Participants will view all of the drawings and discuss their processes, as seen within the evidence of the drawings, and as remembered from having drawn them.

Michael Moore holds a BFA degree in Printmaking from Syracuse University and an MFA degree in Drawing from the University of Washington. Michael studied Inuit carvings in Churchill, Manitoba in 1975. He traveled to Japan in 1988 and 2001, and to China in 2001. He taught at the University of Southern Maine, 1967-1992, the Callendar Park College of Education, Falkirk, Scotland, 1972/73. Michael has been a member of the Graduate Faculty at The Pennsylvania Academy of the Fine Arts in Philadelphia, since 1992, where he was Director of Graduate Programs, 1994-98, and Chair of the Post-Baccalaureate Program, 2004-13. As a member of the Graduate Faculty, he teaches Drawing, and a discussion seminar entitled Subject, Form, and Content. He taught twelve drawing workshops at The Haystack Mountain School of Crafts, 1985-2012. Michael maintains studios in Philadelphia and Maine and has exhibited his work in a variety of solo, group, and faculty exhibitions during the past 45 years.



www.drawingdrawings.com
www.drawtodraw.com

Saturday, 2pm, Concurrent workshop: Being present in your own body, with practical exercises in awareness using gesture drawings, with Christian & Gro Cecile Montarou

The following five steps of this session build one each other, making easier for the participant to master.

1. Relaxing the body: discover hidden tensions in the body in order to obtain a relaxed state of mind before starting to draw.
2. Through a series of drawings exercises, whose purpose is to feel the drawing tool as a prosthesis of the body, the participant will experience the autonomy of drawings' gesture, disconnected for a while from the control of the mind.
3. Through working with drawing gestures connected to letters and words, the participant will investigate the forgotten connection between sound, gesture and visual expression.
4. Using these preliminary experiences to translate different objects, by integrating a succession of gestures sequencers to render a subject visually.



Christian Montarou is a visual artist, born in France and living in Norway for many years. Educated in Beaux Art schools in Le Mans and Angers from 1967 to 1972, later in Norway at Oslo Fine Arts Academy 1972-73. Pedagogical studies 1975-76. Montarou has forty years' teachings experience; teaching at Oslo University Teacher Training College, Pedagogical Coaching of Art Teachers Candidates (today Oslo University College of Applied Sciences Faculty of technology, art and Design), teacher at the University of Oslo Fine Art Academy and at the Oslo School of Architecture and Design. The last fifteen years he has been working as an Associate Professor in the Department of Landscape Architecture and Spatial Planning at The Norwegian University of Life Sciences in Ås, Norway. For the time being, he is responsible for a teaching program in drawing that is core to the Landscape Architecture degree program. Montarou has, for 20 years had a yearly grant from the Norwegian Government for his Artwork, which is represented in several of the main Art institutions in Norway.

Gro Cecilie Montarou was born in Norway (1962). She has worked as a physiotherapist for nearly 30 years and she is Specialist in Psychomotor Physiotherapy, a university-based postgraduate physiotherapy education in Norway. Her method puts emphasis on the body and mind unity. Tensions in the body, which held over time, have negative effects upon the breath, balance, motor skills and the availability of feelings, thoughts and creativity. In 20 years, she has developed courses for physical therapists working with adolescents having psychosomatic and psychiatric problems. Furthermore, she has given lectures at different Colleges and Universities in Norway and hold presentations at several national- and international congresses. As an introduction to drawing, the participants get the chance to discover and release some of their habit tensions, while they are sitting and standing. The target is to obtain a relaxed and inspired state of mind before starting the drawing process.

Saturday, 2pm, Concurrent workshop: Mazing the Face – Tracing the Gaze: Multi-sensory face mapping/face making, with Pamela Lawton

Chuck Close, on portraiture: “There’s a physical, experiential aspect to it—almost like traversing a landscape. If you were walking across a real landscape, you would come to a creek and you’d have to get across it, and then you’d have to walk around stones. ... I think of it as acreage—acreage that happens to be a face”. Matisse said, “Look at life with the eyes of a child.” In order to paint a rose, one “has to at first forget all the roses that were ever painted...When I paint a portrait ...every time I extract from the same person a different being”.

What is a portrait? What is a likeness? In this workshop, we will forge multiple pathways from face to paper, defying our own conventions and conceptions of self-portraiture and self-image. Limiting our sense of sight, we will enhance and utilize perceptions discovered through touch and sound, decoding our own features as we draw them as if for the first time. We will use experimental and traditional materials and methods that enhance this approach and build relief mixed-media drawings that embody form through line and chiaroscuro. From self-portraits, participants may work collaboratively, drawing portraits from a shared verbal description.



I pioneered these methods at The Metropolitan Museum of Art, along with Rebecca McGinnis and Deborah Lutz, in “Seeing Through Drawing”, a class devised for adults with low or no vision, which is popular among sighted participants as well. In teaching “Studio Practices In Abstract Art” at Manhattanville College, I also utilise process-oriented, materials-driven engagement with forms to challenge conventions and expectations of what is a good drawing and what is a likeness.

Pamela Lawton’s paintings and drawings have reflected the height of the World Trade Center, the cacophony of Times Square, NYC, the fountains of Seville, and the rhythms of the Indian Ocean, all places where she has created art with zeal. Inspired by her students, she shares her plein air art-making practices with them, including in the galleries of the Metropolitan Museum of Art, on New York streets while teaching for Eugene Lang College, and in places such as Sri Lanka, Afghanistan, and Corciano, Italy, the latter while teaching for American University. She has exhibited locally and internationally, including one-person exhibitions at the Galeria Nacional in San Jose, Costa Rica, The Conde Nast Building, NY, 180 Maiden Lane, NY, The Atrium Gallery, NY, and the Galeria Isabel Ignacio in Seville, Spain. Group exhibitions including her work have been featured in Pierogi Gallery, NYC, Sideshow Gallery, NYC, Tibor De Nagy Gallery, NYC, The Artists’ Museum, Lodz, Poland, and the Emmanuel Heller Gallery, Tel Aviv. Lawton is currently an Artist-In-Residence (AIR) at Chashama, NYC has been an AIR at the World Trade Center through the Lower Manhattan Cultural Council, among others. She received a BA from Bennington College in visual arts and an MFA in painting from the City College of New York and Scuola Lorenzo De Medici in Florence, Italy. While a faculty member at Eugene Lang College, New School University, she created a study-abroad art program in Sri Lanka. She has been teaching at The Metropolitan Museum of Art for more than ten years, where she helped to create a course “Seeing Through Drawing”. She is currently on the faculty of Manhattanville College in Purchase, New York.



Saturday, 2pm, Concurrent workshop: A river runs through us, with Jill Journeaux

This workshop will consider the potential of drawing to enhance a sense of personal well-being. By working with ideas and imagery drawn from the river Thames and the city it nurtures and supports, and relating these to imaging the body and self, we will use a range of approaches to drawing that explore notions of wellbeing and wholeness. We will draw on and at the river's edge, depending on the tide and weather, in order to develop imagery from the river by observing such qualities as its speed and movement, the way the light hits it, or how it offers transport for people to come together, and enables food and other vital items to be brought to the city thus sustaining a community of people.

We will take these drawings back into the warehouse space and then work through a series of directed drawings that are intended to enable us to realise images of ourselves (individually or collectively), which can operate as symbols or metaphors for self and for body. These drawings will focus on our connections to the river, the earth beneath us, the sky, the city, nature or the wind, the rain or the sun – depending on the weather and what is happening on the river. Themes may include imagining the river as: energiser, cleanser, light and illuminator, breathe and voice, bringer of nourishment and safety.

When we have gathered enough material we will work these drawings into larger images that bring together the experiences, feelings and ideas that we have examined through our drawings, with the aim of achieving some synthesis of imagery.



Jill Journeaux is Professor of Fine Art Education and Research Degree Leader at Coventry School of Art & Design. Her interest is in the representation of physical, emotional and psychological realities through autobiographical narrative: the female body as an experience of inhabitation, the crafts and artifacts of domesticity as content and process for fine art practice, and notions of beauty. She realizes her practice through drawing and stitching, examining the space between art and craft, and the relationships between the decorative and the domestic. Her research considers the evolving nature of the fine art curriculum, the teaching of creativity and the shifting place of fine art within the academy. Her work is held in public and private collections in the UK, USA and Europe.

www.jilljourneaux.co.uk

www.lboro.ac.uk/departments/sota/tracey/journal/dab/noed/journeaux.html

Saturday, 2pm*, Concurrent workshop: Animating the Bargehouse, with Sara Schneckloth

A collaborative, hand-drawn animation project to activate the architecture, history, and spatial potential of the 2015 London TtD symposium site. In this workshop, we will work within a specific area in the Bargehouse, drawing impressions of, and imagined possibilities for, the architectural space. We will create multiple drawings that can be shown in animated sequence, ranging from simple (cracks spreading, animals migrating, shadows moving across the wall) to complex (narrative histories unfolding, spaces being radically restructured). All drawings will have the common thread of responding to, and engaging with, the unique features that characterize the space. All finished drawings will be scanned in sequence, animated, and then projected directly back on top of the source surface, overlaying the architecture. The result will be a running hand-drawn animation that activates the space as interpreted by all who have drawn it.

*This process will continue throughout the event and will also be available as a drop-in session throughout Saturday afternoon.



Sara Schneckloth has shown drawings in over sixty exhibitions throughout the US, South Africa, and France, and her essays on drawing and embodiment have appeared in the *Journal of Visual Culture*, *Visual Communications Quarterly*, and the *Manifest International Drawing Annual*. She holds an MFA from the University of Wisconsin - Madison, and has lived and worked in Iowa, Chicago, Seattle, San Francisco, Cape Town, and Columbia, SC. An Associate Professor in the School of Visual Art and Design at the University of South Carolina, she is presently investigating the intersections of biology, geology, and architecture as imagined through drawing.

www.saraschneckloth.com

Saturday, 2pm, Concurrent workshop: Rules of Drawing: Making and Breaking, with Tania Kovats & UAL MA students

This workshop looks at how we might examine the ways we approach making a drawing, looking at the rules we apply and the rules we break.

Drawing is a particularly open ended form of creative output and one that is in a fluid state of definition, yet the drawings we make follow rules, explicitly or covertly.

We all have a set of rules that we apply when we make a drawing. This workshop will explore those rules to create a collaborative group drawing.

- Name ten rules of drawing.
They don't have to be rules that would apply to anyone else but can reflect on your own practice.
- Make a drawing that breaks at least one of your rules.
- Take a rule belonging to someone else and use someone else's rules to make a drawing.
- Place these drawings together. Select some rules and apply them to a group drawing.

Tania Kovats studied at Newcastle Polytechnic before completing her MA at the Royal College of Art in 1990. She exhibited at Barclays Young Contemporaries at the Serpentine Gallery in 1991. Her work has focused on drawing and mapping landscapes as well as describing or using geological processes in the making of both sculpture and drawings. Tania was awarded the Henry Moore Drawing Fellowship, UWE, Bristol in 2004–05 and was Visiting Fellow at the School of Archaeology, Oxford University 2006. Her 'Tree' was selected from nine other shortlisted artists in the Darwin's Canopy project at the Natural History Museum and was commissioned to celebrate Darwin's bicentenary in 2009.

The MA Drawing Course at Wimbledon has a cross disciplinary approach to drawing. The course has at its heart the research programme of individual students. We have students from a range of backgrounds including scientists, illustrators, educators, digital game visualizers, designers, and anthropologists, working alongside artists. All students share a focus to explore their practice and develop their thinking through drawing.

<http://www.arts.ac.uk/wimbledon/courses/postgraduate/ma-drawing/>

Saturday, 2pm, Concurrent workshop: Embodied Anatomy Class, with Emily Sheehan

This workshop will focus on connecting a traditional Anatomy-based approach to figure drawing (based on George B. Bridgman's *Constructive Anatomy* and Dr. Paul Richer's *Artistic Anatomy*) to a progression of perceptual drawing exercises that engage specific kinesthetic sensory experiences that allow drawing students to develop an embodied understanding of skeletal and muscular anatomy of the head and face.

The lessons will be supported using traditional figure drawing methods: looking at the human form using anatomy-based analysis (for this method the artist identifies subcutaneous skeletal, muscular, and tendinous landmarks that are visible on the body and analyzes their function in relation to their position in a particular pose to provide a logic around which the artist can represent the form). Where I expand the techniques is in adjusting and controlling the image, so that the artist's and the viewer's perception and experience travel through the image from "Inside out" and "Outside in", a construct I use to help students develop a dependable reliance on their own bodily perceptions as they draw. *Inside Out perception is self-revelatory--starting with an internal insight, emotion, or belief and representing a situation certain to connect that internal starting point with recognisable environmental or experiential triggers that resonate personally. Conversely, Outside In perception involves purposely shifting one's senses (obscuring vision, changing balance, creating physical dissonance) in order to encounter familiar experience from uncomfortable or "outside" perspectives. This exaggerated sensory environment physically acknowledges the unwieldy task of representing present experience as image.*

Emily Sheehan is Assistant Professor of Fine Art at Indiana University Southeast. Emily received her M.F.A in Visual Studies, with a specialisation in Drawing and Sculpture from the Minneapolis College of Art and Design (MCAD) in 2008. Emily's artistic research/practice utilises perceptual drawing (drawing from observation in a multi-sensory way) to explore the way a marks left on a page become evidence of lived experience. Emily uses both traditional and nontraditional drawing materials, and techniques, to create works that provoke both herself and the viewer to linger in the human space between encounter and recounting where we make our world personal. Emily's pieces included are included the private collections of The Weismann art Museum and the Target Corporation. In 2014, Emily was one of three artists selected from a national pool to exhibit her work at *The Drawing Show* (a showcase of contemporary drawing that took place at the *Multiples Art Festival of Contemporary Art and Craft* in Chicago. In 2015 Emily's drawings were selected for inclusion in the *6th annual Drawing Discourse: exhibition of contemporary drawing* at University of South Carolina Asheville as well as the *35th edition of The Bradley International Exhibition of Drawings and Prints* at Bradley University in Peoria, IL. She has had Solo exhibitions at the *Barr Gallery* at Indiana University Southeast (2012), the *McGrath Gallery* at Bellarmine University, Louisville KY (2012), in 2013 Emily received sponsorship from the Gustavus Artist series and the Johnson fund for a solo exhibition and visiting artist engagements in the *Schaeffer Gallery* at Gustavus Adolphus College, St. Peter, MN and In 2014, Louisville's prestigious *Green Building Gallery* presented a solo exhibition of her work.

emilysheehanstudiosite.com

Saturday, 2pm, Concurrent workshop: Drawing in the Fourth Spatial Dimension, with Gemma Anderson and Alessio Corti

- What is the fourth dimensional space?
- How can the fourth dimensional space exist when reality is three-dimensional?
- Can 4D space be represented in a three-dimensional reality...And in a two-dimensional reality...Can it be drawn?

With these questions as a starting point Anderson and Corti will guide participants through drawing in the fourth dimensional space by analogy and intuition. Integrating the key concept of 'dimensional promotion' which had been useful in their collaborative research through images from our own collaborative research work. The goal for this workshops is: visualization and drawing of objects in 4 dimensions. The point is not to make beautiful drawings but to make drawings that create images in the mind.

Gemma Anderson is Lecturer of Drawing and PhD candidate at Falmouth University. In 2014, Anderson founded a Drawing Research project 'The Cornwall Morphology and Drawing. After graduated from the Royal College of Art in 2007, Anderson has since been Artist in Residence at Imperial College Mathematics Department and sustained a long term collaboration with the Natural History Museum London. Recent exhibitions include Facing History, Victoria and Albert Museum, Crooked Rain, Crooked Rain, Centre for Contemporary Art (Derry), Isomorphology, Galerie Thore Krietmeyer, Berlin, Portraits; Patients and Psychiatrists The Freud Museum, London and SKIN, Wellcome Collection, London. Anderson has won several awards, including a Leverhulme Artist in Residence Award, a residency at Acme Studios Fire Station in London, an Engineering and Physical Science Research Council award and a Wellcome Trust Arts Award. Anderson's work is held in the collection of the V&A Museum, The Wellcome Trust, The Natural History Museum, The D'arcy Thompson Zoological Museum, The Arts Council of Northern Ireland and The Royal College of Art.



www.gemma.anderson.co.uk
www.cmadc.uk

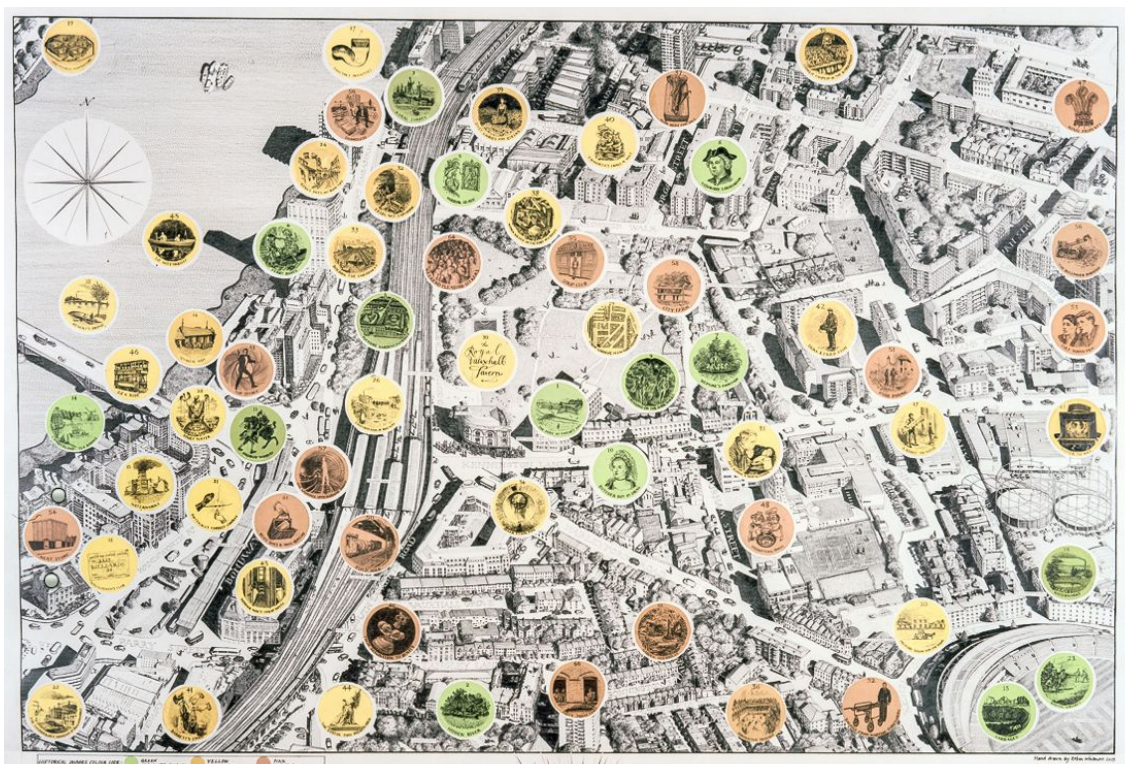
Professor Alessio Corti holds a Chair in Pure Mathematics at Imperial College London. His main areas of interest lie in algebraic geometry, particularly higher dimensional birational geometry, minimal model theory, Fano varieties.

<http://www.ma.ic.ac.uk/~acorti>

Saturday, 4pm, Drop-in workshop: Map Drawing, with Robin Whitmore

200 years ago, the Southbank was a very different place. What would it have looked like? Who lived here? What happened here? Join Robin Whitmore to make a giant map drawing of Lambeth Marsh, the area surrounding the Bargehouse 200 years ago. We will be using copies of old photographs, paintings, drawings and maps to attempt to recreate a detailed drawn reconstruction of the neighbourhood.

Throughout the week Robin will be inviting members of the public to contribute their own anecdotes and images to a parallel map telling the more recent history of Lambeth Marsh. What goes on here now? What sights have you seen? Who are the new residents? What are peoples' living memories of this area? What connections are there with the past?



Robin Whitmore is interested in making local history accessible and exciting through the creation of detailed hand drawn maps which reveal social patterns of change. His latest maps have been generated at two Kennington libraries with input from the local communities. Throughout the Festival he will be showing one intricate map which illustrates how the modern day nature of the iconic LGBT pub, the Royal Vauxhall Tavern, has been informed by the history of its environment.

Robin is project leader for *19Plus*, an arts program in Cambridge House Camberwell, for artists and learning diverse adults. He is also currently working with the arts collective *Duckie* on a 5 year project in wet hostels for homeless people in Vauxhall.

Saturday, 4pm, Drop-in workshop: Exploring the Bargehouse through drawing and stitch, with Rosie James and Marcia Teusink

This drop-in workshop will encourage participants to engage with Bargehouse and its immediate area through observational drawing, historical documents and a communal stitched textile drawing. We will investigate ways that observational drawing helps us engage more intimately with place by coming into the present, slowing down our perception and helping us have a more embodied experience of where we are. Looking at old photographs and thinking about the history of a place adds another layer to our experience: we are not just paying attention to our personal experience in this moment, but allowing for a more expansive conception of time, providing opportunities for more layered drawings. Last, turning our drawings into stitch is a transformative step that uses our hands and minds in a different way, allowing for visual and tactile innovation, conversation and collaboration. Rosie and Marcia are basing this session on workshops they have been leading in East Kent as part of a project called DMAG Joined up Arts & Museums, which brought together heritage sites, artists and community groups to investigate the impact of WWI on the region.

Rosie James studied textiles at University of Creative arts in Farnham, Surrey specialising in Printed Textiles. She followed this with an MA in Fine Art Textiles at Goldsmiths College London. During her MA she began to explore the use of fabrics, threads, cloths and needles as tools and materials for fine art and became interested in interpreting existing heavy-weight contemporary art in a delicate textile form. This led her to think of drawing as a textile practice. Rosie is interested in how drawing with a needle can become a bonding group activity when done by hand. She likes to compare the needle and the pencil. She now makes drawings using a sewing machine and some hand stitch and encourages others to do the same by running workshops all over the country and abroad. Her work is exhibited in Hotels and Museums internationally and she has published a book called *Stitch Draw* published by Batsford Publications.

Marcia Teusink has been teaching drawing in schools, museums, churches, windmills, cemeteries, fields and forests for two decades. She has taught in such institutions as the British Museum, the Brooklyn Museum, Pratt Institute of Art & Design, the Lower East Side Printshop, the Zurich Kunsthhaus, among many others. Marcia holds an MFA in Visual Art from the City University of New York, Queens College, and an MA in Museum & Gallery Education at the Institute of Education, London. She wrote her thesis on drawing in museums and galleries, exploring drawing as a means of engaging with museum collections. Marcia organises independent courses in museums as *Draw London*, and she frequently leads workshops in heritage sites in Kent with textile artist Rosie James as *Draw:Stitch*.

www.dadonline.eu/projects/dmag-wwi-codename-joined-up

www.drawlondon.co.uk

www.rosiejames.com

www.facebook.com/drawtostitch

Saturday, 4pm, Drop-in workshop: Haptic Drawing: The Tactile Self-Portrait, with Marna Shopoff

Joyce Cary has said that “artists see and draw according to their personality...to draw is a means to know, to express a reality more alive than the one we normally experience.”

Drawing is a mode of discovery. It gives a deeper insight to one's own perceptions, while also creating an opportunity to explore, play and experience the world in a new way. This workshop will explore the synchronicity between the senses, translating perceived experiences via a mark, while creating a direct line of communication from touch to paper.

Moving away from representation and towards a feeling or sensation, participants will use haptic drawing techniques to express their reality by means of touch. Participants will close their eyes, and allow their senses to interpret what they are feeling. The sense of touch becomes their vision.

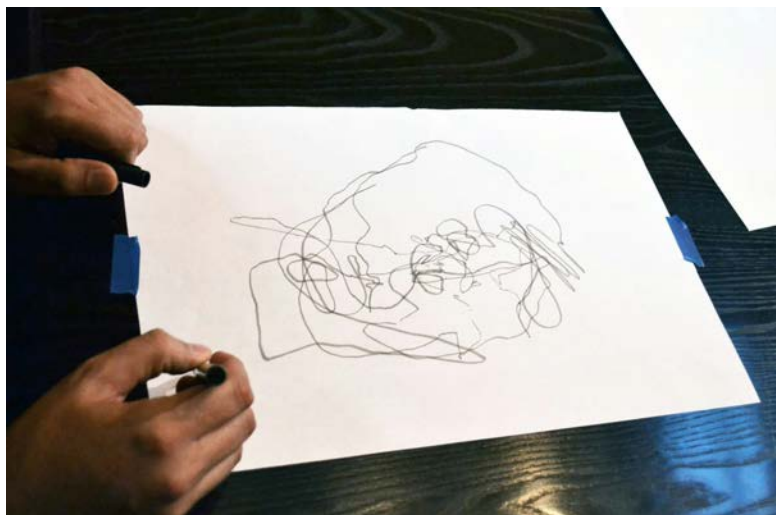
Tactile information will be converted into visual information. With eyes closed, the participants will touch, feel and explore their face, hair and neck with one hand while responding with marks made by the other on paper. The participants with experience 3Dimensional drawing, by means of feeling depth and the physicality of their faces, the texture of their skin and the subtleties of their hair. Instead of investigating something that is 2-Dimensional, what one is seeing, the participants will interpret 3-Dimensionality, what they are feeling. This exercise creates a deeper understanding of 3 dimensionality, texture, space and personal interpretation, using one's own senses, paper, pencils and pens.

Participants will emerge with a greater sense of spatial possibilities, explore new ways to make a mark, and broaden their sense of drawing possibilities through intuitive investigations and curiosity.

Projects & ideas borrowed from: ***Drawing Projects; an exploration of the language of drawing***, by Mick Maslen and Jack Southern.

Marna Shopoff is an artist and educator with an emphasis on abstract painting and intuitive drawing. She holds a BFA in painting with an art history minor and an MFA in painting and drawing from Herron School of Art & Design, Indianapolis, IN. Interested in the concepts of abstraction and spatial design, she explores the idea of place identity within the built environment. Her work explores the idea of perception as a function of human experience, place and personal memory. She has led panel discussions on abstract learning and haptic drawing at the 2015 FATE Conference and at Taliesin (2014). Shopoff is as an adjunct professor in Foundations and Drawing at her alma mater.

marnashopoff.com



Saturday, 4pm, Drop-in workshop: Reflection In & On Network Drawing, with Clare Scanlon & Paul Grivell

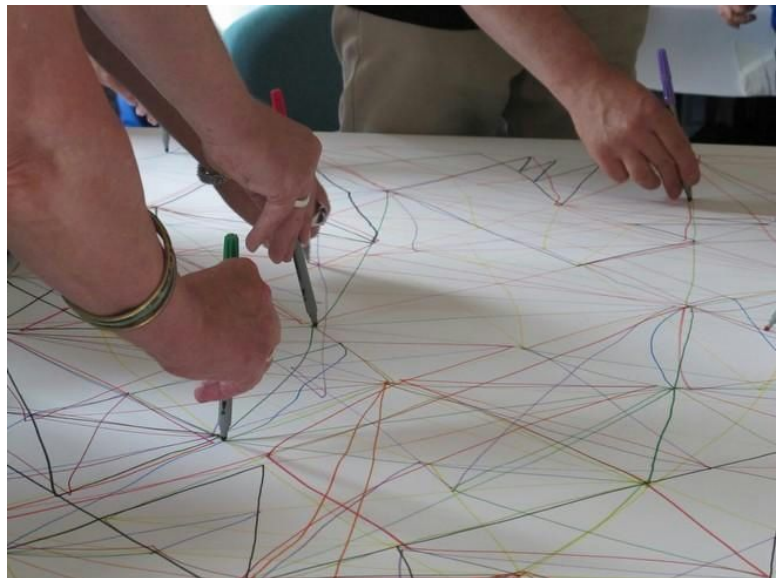
Network Drawing is a playful, group drawing game with specific (mutable) rules of engagement. It is an inclusive practice in that it does not require any special expertise in drawing.

In the light of post-contemporary discourse on 'networked creativity', our research into this practice has been broadly framed by the "4E's" theories (enactivist, embodied, embedded and extended) theories of cognition and learning. The growing body of research emerging across the disciplines of social sciences, neuropsychology and education, challenges dualist conceptions of learning, as taking place in the mind of the learner, offering instead a progressive model which re-situates learning and cognition in the interaction of the individual with and in the environment (social and spatial), through their body and by extension the use of tools. As such, drawing, particularly the activity of drawing with others, can provide an ideal opportunity for individuals to engage in dialogue and reflection on their own (meta-) learning processes. Network drawing offers a structured framework in which to focus the reflection process in and on collaborative enterprise.

Through our practice to date we have established that the activity of Network Drawing has possible applications in a range of fields, including the pedagogic (with students and staff across subject areas), the therapeutic (in care/social work with community groups and dementia patients), and in creative practices (with artists, designers, crafts people and programmers).

Claire Scanlon and Paul Grivell are colleagues in the Creative Industry department of Northbrook College, Sussex where they teach across theory and practice on Fine Art, Media and Photography programmes.

Since 2007 they have collaborated as artists, researchers and writers, grounded in but not exclusive to the context of education. Claire is interested in how the subjective and experiential nature of 'aesthetic' practices, both interrogate and produce knowledge. Paul is interested in the role of creativity in education and the role of education in creativity. They both have an interest in the bricolage as a creative and qualitative research methodology and socially engaged practice.

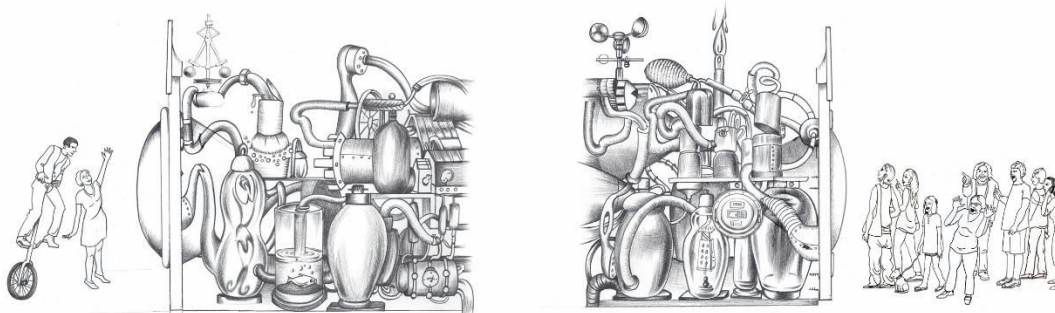


https://prezi.com/-nxsjcmvgwgh/network-drawing-a-meta-learning-tool/www.academia.edu/8581365/Network_Drawing_A_Meta-Learning_Tool
www.facebook.com/groups/186066274882991/

Saturday, 4pm, Drop-in workshop: Memory Drawing, with Michelle Salamon

This workshop will explore how mark-making can be used to archive, store and retrieve information, to assist in the battle against the transience of memory. Participants will use drawing both as a capture mechanism and storage device with a view to assembling captured images into a communal narrative space re-constructed from their individual memories. In terms of “what happens?” we will look at how drawing can be used to record, conceptualise and communicate space and content and to address “what do we learn?” ask whether translating what we see into marks helps embed the memory of a location. The collective outcome will form the basis for further research into how mark making is used to archive, store and retrieve information and subsequently to embed memories.

These experiments will be aimed at developing a practice of creative imagination as a force that can lead on to an approach employed across arts education enabling students to develop techniques to achieve “higher faculties” of art in terms of memory, imagination, intelligence, and feeling.



Michelle Salamon holds an MA in animation from the Royal College of Art and is a freelance animator and Associate Lecturer in Moving Image on the BA Graphic Design course at Central Saint Martins College of Art and Design. Her research project “Drawing Laboratory” at CSM explores relationships between the physical act of drawing and the cognitive act of memory. In 1996 Michelle directed CRIMPLENE, a film commissioned by Arts council/ Channel 4 as part of the Animate scheme, and later MOSES AND THE PASSOVER MEAL, commissioned by S4C as part of their Animated World Faiths series. She has taught drawing and animation on courses at London Colleges including John Cass, Art Media and Design Department of London Metropolitan University and UAL. Michelle’s recent paper “Developing a Strategy for Assessing Creativity: the Creative Spiral” was published in the journal *Investigations in university teaching and learning*, and her paper “Memory and Animation” was presented at Animated Realities a conference at Edinburgh University School of Art. Michelle regularly posts sketches to Urban Sketchers and Urban Sketchers London and to her own blog Memory Box, exploring the extended experiences of sketching in public places.

michelle-memorybox.blogspot.co.uk

Saturday, 4pm, Drop-in workshop: Verbal Drawing, with Joanna Neil

Exploring experiences of looking, seeing and describing: How can we use words to create and help us understand, think about and prepare for drawing?

Looking at an unfamiliar object you will be asked to create rich descriptions of your observations as an audio recording. You will be encouraged to think about your recording as a 'verbal drawing' or a 'preliminary sketch'. You will use your words, pauses, corrections, repetitions and stumbles as a line that traces the forms and details of the object. The recording you make is a drawing in its own right but also serves as a preparatory sketch that will be re-listened to for further drawings using more traditional materials. The verbal drawing records the process of looking, thinking and sense making to be experienced again.

You are invited to discuss your experiences and contribute to a digital auto-ethnographic PhD research project. There is also the opportunity to participate in a co-created sound piece for exhibition.



Joanna Neil is currently working on her PhD at the University of Glasgow. She is based in the school of Education where she is bringing together her research interests: Arts, Education and Technology. The PhD explores themes around conversational reflection and how technology can support and enhance creative and reflective processes. Her background and first degree is in fine art (painting) with a developed specialism into fine art textiles with free machine drawing being an important part of her practice. A recurring theme through her work has been an interest in the 'making' process, the process of making work, sometimes the work being about process and the process being visible in the work. This was fully explored in a recent digital auto-ethnography research project, which led her to examine her approaches to drawing in new ways.

Joanna is the programme leader for the FdA and BA (Hons) top up programmes in textiles, fashion, interior design and lecturer in creative disciplines at University Centre Blackburn College. Her research blog: <https://feltlikeit.wordpress.com/> An example of a digital auto-ethnographic research project here: <https://drawnconversation.wordpress.com/>

'Description of Maze Coral' Verbal drawing 3.00 minutes from The Hunterian Museum Residency:
<http://feltlikeit.podbean.com/e/description-of-maze-coral/>

Saturday, 4pm, Drop-in workshop: The Contingent Space, with Thomas Albrecht

I am interested in the contingent nature of mark upon a surface that is fundamental in drawing. I propose to work with a group, or participants coming and going, in the making of a chalkboard drawing that constantly changes as participants create in a dynamic and responsive way. The ephemeral way marks exist on a chalkboard, as well as the relationship of the surface and material to educational environments worldwide, provides a wonderful way for participants to view the act of drawing as a fluid response system. Working with temporal material on a surface that bears the trace of change and records additive and subtractive markings, I will invite participants to contemplate drawing as an action of the mind and body working in concert, involving both play and considered response.

Thomas Albrecht's live art projects have explored ritual and language in public spaces, galleries, and museums, prodding cultural beliefs and individual doubts. Current interests involve duration and elements of Absurdist Theatre, laying bare contingency in human constructions and slippage between truth and fiction. Albrecht has performed throughout the United States and in Europe, notably at Grace Exhibition Space, New York; Defibrillator Performance Art Gallery, Chicago; Panoply Performance Laboratory, New York; Dimanche Rouge Paris; and during festivals such as the Brooklyn International Performing Arts Festival, Month of Performance Art Berlin, *The Sphinx Returns* curated by Whitney V. Hunter at Grace Exhibition Space, and Performatorio IV in the Dominican Republic.

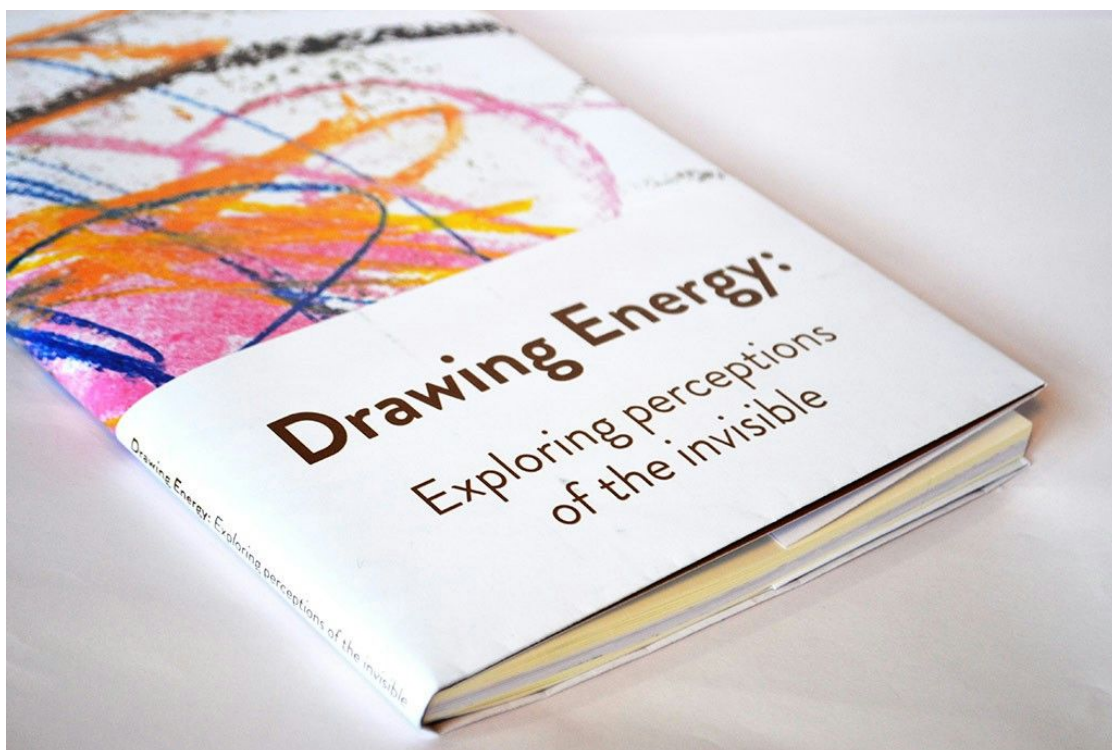


He received his BFA from the Rhode Island School of Design, a Master of Arts in Religion from Yale University, and his MFA from the University of Washington in Seattle. He serves as Associate Professor in the Art Department at the State University of New York at New Paltz. He has lectured on topics ranging from teaching pedagogy, ritual and performance, and contemporary visual practices in venues such as the School of the Art Institute of Chicago; School of Visual Arts, New York; Columbia University; the College Art Association, New York; the Queens Museum, New York; and the International Society for Religion, Literature and Culture in Stirling, Scotland. He served as the Menil Scholar at the Yale Institute of Sacred Music, was selected as a Faculty Fellow for the Illinois Program for Research in the Humanities, and plays a leading role in ThinkTank: Integrative Teaching International, based in the United States.

Saturday, 4pm, Drop-in workshop: Drawing Energy, with Flora Bowden

The Drawing Energy project was developed by the Royal College of Art, as part of the SusLabNWE European energy research project. It explored people's perceptions of energy by asking them to write, draw or illustrate their thoughts and reactions to the question 'what does energy look like?' Over 180 members of the public participated in the project through workshops and exhibitions and produced an array of different visualisations of energy.

We are continuing to develop the method of visualising the invisible through drawing, to gain further insights into people's understanding and impressions of their environments. Through this session we will invite people to participate in the research and create their own drawings of the invisible.



Flora Bowden is an MPhil Printmaking candidate at the Royal College of Art. From 2013-15 she was a Research Associate for SustainRCA and a researcher on the SusLabNWE project, where she focused on the use of drawing to understand people's perceptions of intangible environmental conditions.

Saturday, 4pm, Drop-in workshop: Hearts, Minds and Guts, with Angela Hodgson-Teall

Symposium participants at the Bargehouse will be enticed to double blind draw, have their spleens palpated and possibly give their Hearts, Minds and Guts. This practice, undertaken by a participant, lying down, with eyes closed, moving slowly along a scroll of paper, allowing a stream of graphite double elliptical doodles to emanate from a pencil held in either hand, whilst their spleen is located and massaged. The participants will also/alternatively have the opportunity to make bocce (sketches) of mini-lungs, livers, hearts, brains, bones, skin, eyes or ears, in ceramic clay, as a pledge of participation. For many participants splenic palpation has produced a sense of well-being, at other events in the past (including the University of the Arts' Cultures of Resilience and TransActing programmes, in collaboration with the Organ Donation unit at St Thomas' hospital, shown below).



Angela Hodgson-Teall has worked in the field of arts and science for health, negotiating the expanding territory of medical humanities, since the 1990s. Through diverse and collaborative drawing practices, performance and empathic interactions she entices others to produce artworks with her. Her PhD research *Drawing on the Nature of Empathy* at UAL focused on the benefits (and complications) of drawing within multiethnic hospital staff communities and arts establishments in South East London and nationally and internationally in galleries and at conferences, often during periods of socio-political turmoil and reorganisation. Drawing is used to aid investigations, sustain the craft skills of medicine and explore emotions and thoughts, in empathic therapeutic interventions. These interventions allow people to slow down, play, analyse and reflect, creating a shifting third space within the hospital or gallery, educational centre and outreach ward. The practices of drawing and empathy are critiqued at the heart of community social vitality.

<http://angelahodgsonteall.co.uk>

Saturday, 4pm, Drop-in workshop:
Sketchbook Circles meeting, with Angie Brew & Gagan Singh

After a year of drawing together and sharing sketchbooks around the world the Drawing Circles are (v excitingly!) meeting at We All Draw. Many of the books are coming too. Gagan Singh is flying in from New Delhi. This drop in session is for existing Circle members and those interested in the project. You can join a new Circle, or come along to discuss the ins and outs of the project. Each Circle has between 3 and 12 drawers, who each draw in a sketchbook for 1 month. The books then circulate among the members, using drawing as a visual form of conversation. The books are physical, sent by snail or air mail, or by hand if a local Circle.

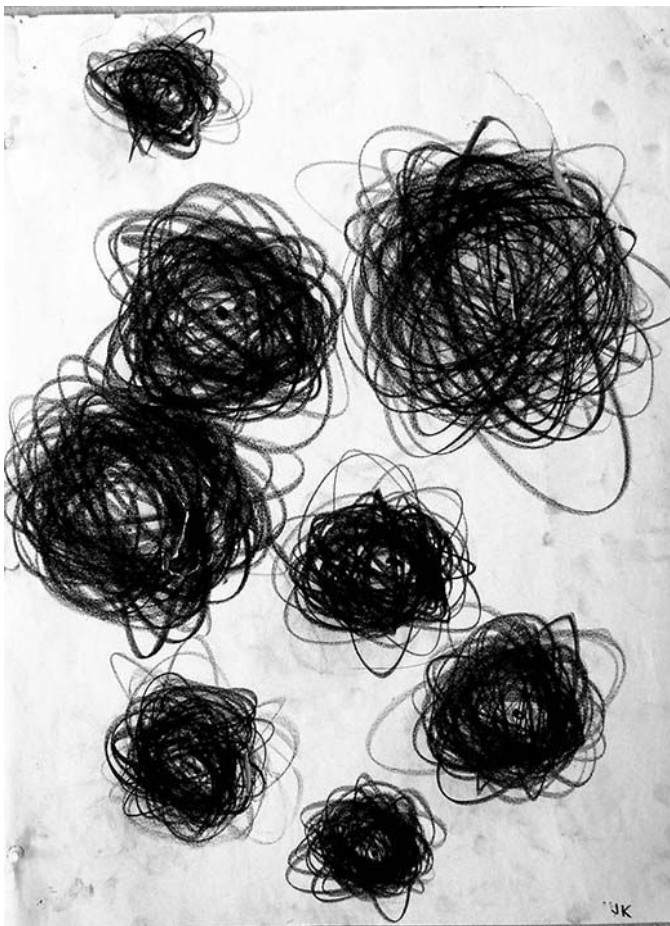


Sunday, 10.30am Masterclass: Drawing as an Act of Generosity, with Kim Sloane

All good drawing is, at heart, an act of profound generosity. It is a gift to us, and is presented to us as all gifts are, or should be. Drawing is evidence of thought, it is evidence of caring, of empathy, and understanding, at its best, it is evidence of love.

How is that this evidence is expressed in drawing, how is it we can feel this so powerfully when we are in its presence? This workshop will propose that desire is expressed in the achievement of a fullness of form. Form should be presented as something we can possess. We are moved when we feel this presence, this caring, this need to understand and share.

We will engage in exercises to learn how to see and create form; how to maximize a volumetric presence on the page. The methodology requires no talent or previous experience and underscores the idea that we can all draw !



Kim Sloane is the Chair of Foundation at Pratt Institute where he has taught for over fifteen years. He is a practicing artist who has shown widely and twice won drawings awards at the National Academy of Design Museum. Mr. Sloane has presented on drawing and pedagogy numerous times at FATE: Foundations in Art, Theory, and Education conferences, at the "Thinking through Drawing Conference in October of 2013 held at Columbia University and the Metropolitan Museum, as well as at Remix: A symposium on organized by the Art and Art Education program at Teachers College, Columbia University, 2014. He is a graduate of Yale College and the Parsons School of Design.

Sunday 12:30, Lunchtime Film:
“Visual Literacy: Rethinking the Role of Art in Education”

Directed by Lisa Molomot and produced by Cyra Levenson at the Yale Center for British Art. This film focuses on the challenges of teaching writing and the role art can play in a broader definition of literacy. Following a unique partnership between the center and local schools, the film also illustrates the way a museum can become an extension of the classroom.

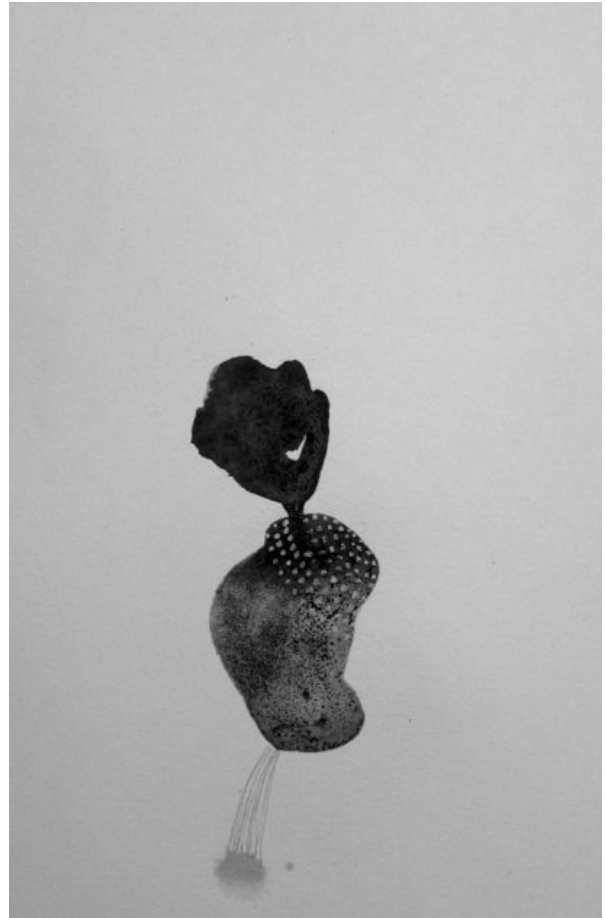


Sunday, 2pm, Concurrent workshop:
Both/And: Drawing and the tolerance of ambiguity,
with Angela Rogers & Duncan Bullen

There is a group of people who have little access to the current enthusiasm for drawing classes and drawing events, these are people with long-term mental health problems who are not currently hospitalised. They are living in the community but lead socially constrained lives and feel unable to attend local art classes. In addition people labelled as mentally ill are often offered art experiences that are isolating or patronising.

How might drawing help these people explore their experience of anxiety and depression differently? The struggle to tolerate ambiguity is a common aspect of depression and anxiety. Black and white thinking and the polarising emotions that accompany it can be a trap for people suffering health problems, through analogy and practice drawing can offer an experience of thinking and feeling in a new way.

Participants will use individual and collaborative drawing activities to investigate their own feelings of ambiguity and will be encouraged to share their experiences of drawing through difficult times in their lives. These approaches will be discussed in the light of existing theories of mental illness and notions of recovery.



Angela Rogers works with drawing and dialogue in their widest senses. Often using drawing to facilitate conversations with strangers and to explore intimacy and disagreement and manifestation of these in the spaces between us. She has shown work and had residencies in UK, USA and Europe and has been a researcher in residence at the Centre for Drawing, Wimbledon College of Art and a Research Fellow at the Creativity Centre, University of Brighton. She holds a Practice-led PhD investigating drawing as a means of social interaction. She currently teaches on the Fine Art MA at the Open College of the Arts.

Duncan Bullen, is an artist, academic and writer, who draws as a way of slowing down both the activity of making and of visual acuity. He has a particular interest in the inter-relationship between the practice of drawing and the practice of mindfulness meditation. Duncan is Programme Leader for Fine Art /Photography, Moving Image and Sound at the University of Brighton. He studied Printmaking at the Royal College of Art and was subsequently a recipient of a Rome Scholarship spending 1991-'92 at the Accademia Britannica Roma. His writing includes the chapter *Drawing Colour: Between the Line and the Field* in *The Mobility of the Line*, (2013) published by Birkhauser Verlag.

Sunday, 2pm, Concurrent workshop:
Exploring and evaluating drawing in the field of medicine:

How is drawing able to support medical education and learning? with Jenny Wright & Dimi Panagiotopoulos

This workshop introduces participants to the world of drawing in the medical field, looking at different approaches of analysing empirical data from dental and medical students, and will provide a practical setting for exploring the evaluation of a drawing activity that is linked to both PhD projects. Participants will be expected to take an active part during the session. They will be invited to make a series of drawings that will be evaluated using different drawing criteria. Initially they will draw from images of the human heart, then they will make drawings from anatomical heart models, which they will be encouraged to explore through touch. Discussion around drawing outcomes will be centred on the different rubrics designed by Jenny and Dimi. Jenny is exploring the links between drawing and the surgery, looking at shared sensory perception and motor skills. She has been working with dental and maxillofacial surgeons; studying the haptic nature of drawing and surgical processes. Key data has been obtained from analysing drawings and comparing specific skills with outcomes of clinical training, and work with the virtual learning system hapTEL.

Does dissection change what medical students draw in Anatomy? Dimi's study was designed to explore medical students' understanding as the session progresses. Students' drawings from before or after exploratory whole-body dissection sessions have analysed for informational content and representational features. This project provides an important opportunity to advance lecturers' understanding of the difficulties students facing when learning in this context.

Jenny Wright is a PhD student at UAL, studying the role of drawing in medical practice and haptic technologies. Her research involves collaboration with surgeons, dentists, medical students and scientists, within the field of surgery and medical education. The research has informed the development of virtual learning systems as tools for learning and for data capture and collection. This has included work with the EYESI ophthalmic simulator at Moorfields hospital and work at Kings College Dental Institute using the hapTEL virtual learning system. Jenny is honorary artist at Moorfields Hospital and a visiting examiner on the Anatomy for Artists course at UCL. She also teaches at a selective academy school in the UK and gives workshops to art students, medical professionals and patients.

www.jenwright-art.com



Dimitrios Panagiotopoulos is a Higher Education Academy Mike Baker Doctoral Award student at the Learning Sciences Research Institute, University of Nottingham. Prior to Nottingham, Dimi received his MSc (Distinction) in Education, Technology and Society from the University of Bristol. His current research project seeks to examine the application and effectiveness of drawing in the context of assessment in anatomy education.

**Sunday, 2pm, Concurrent workshop:
Drawing Gym, with Michael Namkung**

Drawing Gym explores the intersection of drawing and athletics. Using the movement of their bodies, participants combine strenuous exercise with traditional drawing instruments to make collaborative drawings. In drawing under duress, we explore the body as a cognitive organ, and link concepts of attention in drawing to attention in the body—drawing with all the senses.



Michael Namkung (b. 1971, Oakland, California) is a multidisciplinary artist based in Miami, Florida. Drawing on the language of sports training and athletic performance, Namkung's work explores the sensory experiences of drawing under physical strain. Through performance, video, installation, and the participation of others, he investigates questions of process, materiality and perception, specifically in terms of their relationship to the body. Namkung holds an MFA in Drawing and Painting from San Francisco State University, where he was awarded the College Hood. He has performed and exhibited in venues such as SFMOMA, Yerba Buena Center for the Arts, and Headlands Center for the Arts. Honors include the 2010 James Rosenquist Artist in Resident in Fargo, North Dakota, an Individual Artist Commission Cultural Equity Grant from the San Francisco Arts Commission and an Investing in Artists Grant from the Center for Cultural Innovation in 2011, and a Tanne Foundation Award in 2012. Namkung is currently Assistant Professor of Drawing at Florida International University.

**Sunday, 2pm, Concurrent workshop:
Collaborative, Narrative Drawing,
with Lucy Lyons, Patrick Letschka & Philippa Lyon**

Working with our capacities for description and for memory, this workshop will investigate our responses to drawing as both a narrative process and a response to narrative. Drawing is never neutral or univocal and this

workshop will consciously use drawing as a socially and collaboratively framed process. It will de-centre the ocular, foregrounding the auditory, imaginary, sensuous dimensions of drawing as a means of thinking about and analysing narrative.

Building on observations and experience from drawing with medical students, medics and surgeons, the facilitators are interested in the applications of this drawing approach across a range of disciplines. It requires no specific level of competence or experience of drawing, as the aim is to investigate whether and how particular approaches to drawing might stimulate and extend our more usual modes of thought.

Lucy Lyons: Artist, Lecturer in Drawing Research at City & Guilds of London Art School and Artist in Residence at Barts Pathology Museum where she coordinates 'Drawing Parallels', a Share Academy project in partnership with UCL, UAL and ACE. This research project investigates ways artistic encounters with foetal and neonatal specimens can offer a way to give these specimens an opportunity to be re-valued and appreciated. She has also run Drawing4Surgeons workshops for surgical trainees at Barts, Drawing Pathology for students at St George's Medical School, and teaches visual note taking for surgeons for on MEd. at Imperial College.

Patrick Letschka is senior lecturer at the University of Brighton in 3D Design and Craft and visiting lecturer at the Royal College of Art in Jewellery and Metal. His primary focus is the hand-made object and its significance within liturgical contexts. He is interested in observational and communicative drawing. Patrick founded a drawing course for medical students and craft students in 2009 at the University of Brighton. This course has become the subject of a continuing research project with co-researchers Dr T Ainsworth and Dr P Lyon, examining the role and potential learning benefits of cross-disciplinary drawing for students. He is also a member of the University of Brighton Drawing Research Interest Group.

Philippa Lyon is a Research Fellow in the College of Arts and Humanities, University of Brighton. Following her PhD in Second World War poetry and a period spent supporting a Health Professions research network, she moved into the arts. She has researched art and design education from historical and contemporary perspectives and curated exhibitions. Her core research focus is in the field of applied drawing, exploring the impact of cross-disciplinary drawing education and the use and value of the drawing that occurs within clinical consultations. She is also interested in the use of drawing as a visual research method. She convenes a cross-disciplinary drawing research group at the University of Brighton and is interested more broadly in facilitating arts-health research collaborations and developing constructive methodologies for arts-health projects.

Sunday, 2pm, Concurrent workshop: Play, Chance, and Comics, with Matt Finch

This hands-on workshop explores social forms of drawing, using games and performance in both physical and digital spaces.

Taking focus away from draftsmanship to explore the use of comics in oral storytelling and play both on and offline, the session investigates how drawing can be incorporated into ways of thinking and making for all ages, in and out of traditional learning environments. Participants will make a collaborative biographical artwork using a 3D comics format.

No robots will be necromantically ensouled during the course of this session.



Matt Finch writes and makes fun things for people to do in public places: everything from zombie sieges and digital games to library burlesque.

Most recently he was creative producer on Lambeth Libraries' Fun Palaces festival, and led the pilot of the State Library of Queensland's online comics maker.

<http://matthewfinch.me/about/>

Sunday, 2pm, Concurrent workshop: Knuckle bones: The art of making your mark, with Suzette Snyman

Against the backdrop of the rhythmical beat of African music (Djembe and Marimbas) this drawing workshop kicks off with an African children's game known as 'knucklebone throwing', also referred to as dolosse-throwing. The rhythm of the music and the act of 'tossing dolosse' simultaneously involve different kinesthetic senses of the body and act as a catalyst for a series of angular and flowing drawing motions. Charcoal's receptivity to body and hand-movement, hand-pressure and its versatility from sensitive to dramatic, bold mark-making, makes it an ideal tool for enriching the unique experience of free and spontaneous mark-making during the workshop.

Hand-made 'knuckle-bone structures' or dolosse are provided for participants to perform the playful ritual of 'tossing dolosse' to start a series of spontaneous mark-making, dots and lines. The dolosse and music provide an avenue to access internal narratives (and emotion) that through the drawing process,



gets externalised. Once the implicit is made explicit, drawings provide a starting point for further manipulation, exploration and dialogue. The workshop is aimed equally at first time drawers and advanced drawers.



Suzette Snyman is a member of staff at the Information Design division at the Department of Visual Arts at the University of Pretoria in South Africa. She is responsible for the Imaging and Visualisation subject, a core and practical subject for the BA Information Design degree that is concerned with the fundamental principles of drawing as a method of inquiry and a tool for problem solving. She coordinates the subject from first to third year. She has been teaching drawing to undergraduate students as part of the subject for twenty years. She provides postgraduate supervision to Honours students, in keeping with the theme of the role of drawing in the design process. Her research interest is on the relationship between drawing and cognition in imaging and visualisation processes in educational, research and communication contexts. Her Masters in Information Design, *Lending a hand: A phenomenological exploration of the act of drawing*, is due for submission in October 2015.

Sunday, 2pm, Concurrent workshop: Navigating Irreducible Humanity (with a Pencil), with Thomas Boskett



The first phase of the workshop will address how we think, how our brain works and what parts of those activities are most beneficial to creativity. Our brain forms meaning by metaphor and analogy and most of our connections are simplified or logical to serve our basic daily needs. They do not serve our creative minds. Entertainment is what we know about our world, it is affirming. Art is challenging and brings into question many of our assumptions and beliefs. Art expands our world.

In this phase we will form teams and play with metaphor in a word game that leads to making drawings. This exercise is used to expose our brains natural inclinations and how to overcome them for the sake of entering a state of optimal creativity and to bring into question our proclivity to satisfice.

In the second phase we will take some simple objects and filter our observation of them through the insights we may have gained from phase one. The goal is to question our presumptions and to feed our brain fresh unbiased information so that we may have the most fertile creative ground to grow new insights to familiar situations. Sections of my book that address perception and intent will be used to illuminate this process in a concrete fashion.

Thomas Bosket teaches at Parsons the New School and has taught workshops on: ColorBots (color theory taught through basic robotics), and Exploring Perception Through Interpretation (interactive drawing exploration). Additionally he teaches workshops with a focus on fundamental aspects of perception; how we sense our world and thereby interact with and create from its wonders. Thomas studied painting at Parsons and received his M.F.A. from Yale University in 1995. As an Assistant Professor and Coordinator of General Studio and Time at Parsons he has developed the Color Theory, Time and Drawing curricula toward a more socially oriented education model. He attended the Playa artists residency in 2012 and was filmed for the PBS series Off Book's "The Effect of Color" segment. He is particularly proud of a student nominated award: Distinguished Faculty Member of the Year at Parsons in 2002. Please see his latest ventures at North School Studio.

Sunday, 3.30pm, Special Guest performance:
Reflections on Thinking through Drawing, with Matt Freedman



Matt Freedman is an artist and writer and living in Ridgewood Queens, New York City. Recent publications include the graphic memoir *Relatively Indolent but Relentless*, published by Seven Stories Press in 2014. He teaches in the Fine Arts and Visual Studies programs at the University of Pennsylvania. With artist and percussionist Tim Spelios, Freedman has created the *Endless Broken Time* series at Gallery 10 in Bushwick, Brooklyn; monthly music, drawing a spoken word performances that draw on jazz, vaudeville, improvisational theater and lightning sketch traditions. *Broken Time* stories meander from one thing to another, ending up far, or not so far, from where they began.

A review of Matt's *Broken Time* performance that is in the current issue of *Bomb*:

<http://bombmagazine.org/article/2271828/matt-freedman-and-tim-spelios-s-i-endless-broken-time-i>

Ongoing special Guest performance: Admitting the Possibilities of Error, with Kirsten Lavers.

Pen on paper meditations on not being perfect, making mistakes, what is left behind and so becomes possible. These drawings begin with a perfect circle revealing themselves through my repeated attempts to perfectly copy it. Drawings take place as live performance for specific sites, in conversation with workplace teams, by commission or privately in my studio. The number of circles drawn and the pens or pencils used are determined by the drawing's meditation.

I will be working on a drawing throughout and in-between the symposium's activities and welcome your participation and conversation.



A former nurse, Kirsten Lavers studied at Dartington College of Arts graduating in 1991 subsequently teaching there on both the Visual Performance and Performance Writing degree courses. She has been involved in a number of public art projects and extended collaborations including the Zwillinge Project 1992 - 96 (with Melanie Thompson) and TNWK 1997 - 2007 (with cris cheek). She has also worked extensively with homeless people in various ways most recently as founder of FLACK a social enterprise involving homeless people in every aspect of the production of a monthly listings magazine for Cambridge UK. She is currently focussing on a series of live drawing projects entitled 'Admitting the Possibilities of Error' most recently at Performance Arcade 2015 Wellington, New Zealand.

www.kirstenlavers.net