

The 43 Uses of Drawing



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Foreword

Something I hear very often in the gallery, either from visitors taking in exhibitions or families enjoying workshops or activities, is “I can’t draw”. Drawing is often linked in people’s minds to being forced at school to attempt to draw a bowl of fruit or to the frustration of unsuccessfully trying to capture the likeness of a person or a place in the way it was envisaged. Drawing, in this context, is contained within the pencil and within the sheet of paper.

What we don’t always recognise is that drawing is much more prevalent in our lives than we realise; and it can be so much more than scribbles on a page. From a doodle on the phone pad or a hastily drawn map and directions, spray painted markings ahead of road works or even the graffiti ‘tags’ on the walls of local buildings, mark making and drawing surround us. Look around the room you are in now - how many examples of drawing can you see? Every object we use started life as a sketch in someone’s notepad. Drawing is not just about art pursuits but about bringing to life new creations and designs.

The 43 Uses of Drawing is a large scale group exhibition that seeks to explore contemporary drawing practice by not only looking at the work of fine artists, illustrators and practitioners with arts backgrounds but also at the work of non-artist professionals who use drawing in their practice. In this exhibition, that means a mix of landscape architects and building architects, surgeons and mathematicians, scientists and fine artists, illustrators and graffiti artists, cartoonists, composers and choreographers to name but a few.

This exhibition can by no means claim to demonstrate every kind of drawing that’s out there – the scope of such an exhibition would be impossibly enormous. Instead, the curators have used the number 43 to limit the scope of their

enquiry and begin to unravel the many connections between different drawing practices.

I would like to offer huge thanks to Paul Cureton and Craig Staff for their dedication to this project and for developing and curating such a thoughtful and insightful exhibition; also, to the participants for contributing their varied and fascinating works. I must also thank the Ernest Cook Trust for their support of the education programme, The University of Northampton and Manchester Metropolitan University.

Jessica Morgan

**Senior Exhibitions Officer
Rugby Art Gallery and Museum**

Drawing

Slavka Sverakova



Recently, a curator chastised Richard Serra for saying “in terms of drawing – ideas, metaphors, emotions, language structures result from the act of doing”; she insisted that drawing was a noun.¹

The homonyms, a verb and a noun as in “drawing a drawing”, do not share the same lexical class. Like a chameleon, the seven letters adapt to contexts. When they denote a process the range of meanings grow: drawing a breath, a sword, a lucky number, a conclusion, a mark on a ground. In a purposeful lack of hierarchy and with a quiet authority, drawing subsumes even writing, not just calligraphy.² The self-regulating power of the verb renders taxonomy, classification and definition inadequate, letting the other homonym, the noun, to care for itself amongst equally vulnerable definitions of art. The argument that drawing is making mark on a ground is undermined by too many vested interests. Would a tractor ploughing a field or pulling a pole over a muddy ground count? To draw means both to pull and push, which meaning would allow such extensions? If so, must such a drawing be art? No, and there are drawings with classical materials which are not art and which are nevertheless highly valuable, like Dr Tariq Ahmad’s surgical corrections of disfigured lips. While

the field of drawing expands continuously, as art, it must have aesthetic significance. Panofsky warned “whether or not it serves some practical purpose, and whether it is good or bad, it demands to be experienced aesthetically.”³ Moreover, works of art when created might have other purpose. The development from prehistoric drawings, like those of animals in Chauvet Pont-d’Arc cave some 30,000 years ago, to the Japanese artist Yukinori Yanagu reported dipping insects in ink and letting them crawl over a sheet of paper,⁴ points both to sameness and to startling difference. *A Line Made by Walking* (1967) by Richard Long or Pavel Althammer’s *Path* (2007) are variously interpreted as drawing, performance or site specific sculpture. In its attunement to Modernism, drawing succumbed to the idea of the “anxious object” while consistently providing evidence of careful attention to form and to the embodiment of the artist’s “first order” intention, the same qualities re-inforced during the growth of professionalism in architecture in 5th century Italy, well documented by Codex Barberinus in the Vatican collection.⁵ Drawing developed into a tool for knowledge and invention then, and it is still.

On closer examination, a pattern of equipoise emerges. Artists across centuries while developing different styles,

concepts and aesthetics all consider drawing an important tool for recording ideas, investigating structures and forms, for inventing new applications of available media and experimenting with unusual media. As in the past, even now, pen and ink offer speed, silverpoint luxuriates in delicate precision of fluid lines, chalk has triumphed in rendering crumbly textures and variety of tonal values, the brush excels in suppleness of lines and delicacy of tone. The surfaces of drawings may be rubbed, smudged, abraded not just accidentally but as a result of the process that may include newer techniques related to collage, gluing, splitting, cutting, and folding. In addition, films like those of Chomet or the superb software by Ben Fry bring forth exciting new possibilities.

Technical, architectural, CAD, scientific, medical, and art drawings all can appear in dry media, liquid media, and more recently light. A current exhibition⁶ displays 60 drawings in a close proximity in black light by Marc Brandenburg (b 1965, Berlin). He alters his free hand drawings by photographing, dissecting, and copying the negatives to forge what he terms “portraits of images”.⁷

Contemporary drawings live in and off remarkably resilient concepts and skills. The open-ended field still includes traditional modes of drawings that set out “... clearly and usefully records of such things as cannot be described in words, either to assist your own memory of them or to convey distinct ideas of them to other people.”⁸ Alghieri e Boetti (1940-1994) could not have anticipated that his 192 pencil drawings of ordinary magazine covers from the whole year 1984 will achieve a pre-sale estimate of over £1,200,000 at Bonhams in 2011, approximating the status of drawing to painting and sculpture.

Crossing over/crossing a line is still so attractive that it can easily become a whole exhibition, this time also in Berlin.⁹

Jongmoon Choi uses black light and cotton threads for *Light Drawing II*, 2007, while Jovanna Popic adheres to more traditional pencil and pen on polyester board for *Atlas of Motion I*, 2011.¹⁰ Iannis Xenakis, a composer and architect “thinks with his hands”, putting ideas onto a paper first.¹¹ He participated in research of interactive thought and production with John Cage and Merce Cunningham.¹² These drawings do not record observation as would botanical drawings and other illustration in books on the natural world. They brew, spread and condense in performative range not restricted to verbal-discursive legibility, staying close to the artist’s tolerance of unconventional ideas.

Some will be looking for that elusive place where natural utterance functions as a narrative utterance. Others will insist that captivation, aesthetic experience, social bonding, intellectual stimulation and emotional resonance evoke cultural references that signify clearly enough across the globe.

Meticulously drawn portraits, skulls, and groups of animals or plants earned their authors respect from related sciences, e.g. Julie Small. On the spot ink “reportage” drawings of the attack on the World Trade Centre, 2001, by Veronica Lawlor successfully compete with photographs. A response to a destructive natural force by an architect calls for several stages. Mario Botta’s *primi pensieri* are robust sketches for an admirably intricate translation of geometry into Mogno Church as a place of safety. Reminding me of Brunelleschi, his drawings share the commitment to connect the built and the natural, as proposed also by Laurie Olin, and shared by another landscape architect, Dominic Cole, whose devotion to “anything that is not building” embraces both the historical and the contemporary. Complex research forms a ground for a vision, whether it is Dominic Cole’s Eden Project or MVRDV’s Tegel Fields, offerings that promise to satisfy Aristotle’s Good Life. Richard Buckminster Fuller

insisted that his students use resources responsibly, long before it became the necessity. Those concerns re-appear in Eamon O'Kane's drawings of buildings.

A group of drawings echoes Tom Piper's admission "you don't need to be great at drawing" when designing a set for a play. His subtle sets achieve poetic force with minimum means, as they manifest the pregnant potency of meagre drawings. Rae Smith works through a multitude of drawings believing/knowing "once you fill your head with images your imagination can take over". Different in the specifics but similar in principle is the role of background research for drawing graphs, maps, and solutions to problems of complex engineering. Sergio Cittolin combines hardnosed science with Da Vinci's style when translating knowledge into beautiful objects. When a cello player deconstructs playfully a score, as does Anton Lukoszevieze, the Fluxus concept of performance is easily remembered. Relationships between the elements that make up a work of art are crucial, whether the elements are new or old, is not. Laura Laine's long-legged, twisted, "living" rag dolls display disregard for normal proportions as do Takashi Murakami's sculptures. His are humorous, hers are haunting. Her line work is admirably willing to suggest silk, fur, wool, leather, hair, etc. Molly Crabapple surrounds detailed portraits with added art nouveau or baroque curls. Catherine Anyango used "match cuts", a film editing technique that facilitates continuity and connection even between two unrelated elements to replace the verbal by visual in J Conrad's novel. Found old photographs, fragments of other people's abandoned stories, are given "new, longer life" in visual essays by Lauren Simkin Berke (echoing Arte Povera). Faked futures imagined from the broken past seem to be the "controlled discontinuities" coined by Roland Barthes. Star Wars meets the book of Revelation in Pushwagner's parody of western civilization, drawn in rich detail, inspired by Arabic mosaics. Renato Alarcão's

sketch books are a feast of texts and images addressing existence or a fear of not existing, e.g. Thanatos. A study of older art openly favoured by architects and landscape designers was problematised for artists by Modernism. Like Picasso- Eamon O'Kane, Anthony Browne, Leon Kossoff and Tony Maidment harnessed existential spirit and personal experience with conviction that older art is worth learning from. The ubiquitous grid is stripped of its dominance by Bobby Baker's deliberately wrong proportions, shaky angles and smiling hues. Celebration of things essential for living connects four very different modes of drawing: Morgan O'Hara moves her pencils exactly as the conductor moves his arms and hands, Trisha Brown as a choreographer draws the space, Eleanore Mikus confidently progressed to sublime folding/drawing "starting with something small, just a line, and making something big". Marisol Rendon opens the gates of light to shift the ordinary into fantasy and Brian Fay registers effects of changes through a passage of time.

How can we account for such diverse modes of drawing? One answer is that the diversity conforms to the cognitive principle of directionality that allows even clashing ideas to be communicated without words.¹³

August 2011

1. Laura J Hoptman, *Drawing now: eight propositions*, The Museum of Modern Art, New York, 2002:11
2. E H Gombrich, *Topics of our time*, 1991:96ff
3. *Meaning in the Visual Arts*, 1955:10-11
4. Hoptman:167,note 2
5. Drawings by Giuliano and Antonio the Younger Sangalli. Giuliano's private sketches are in Biblioteca comunale in Siena as Taccuino Senese.
6. *Marc Brandenburg: Drawing*, 15 July 2011 – 23 October 2011, Kunsthalle, Hamburg, Germany
7. Accessed on www.hamburger-kunsthalle.de/start/en_start.html
8. John Ruskin, *Elements of Drawing*,
9. Die Linie Ueberschreiten, eine Zeichnungsausstellung opened on August 5th in Schauraum fur Kunst, Berlin
10. Accessed on www.artagent-berlin.de
11. Accessed in Iannis Xenakis Archives, Bibliotheque Nationale de France. A good example is his *Study for the Polytope in Montreal (lightscore)*, 1966
12. See also Eberhard Blum, *Letters for John Cage II* exhibited in the Akademie der Künste, Berlin
13. To the extent to which a drawing is a metaphor for a useful discussion of directionality principle see: Yesharjahn Shen, Metaphor and Poetic Figures in Gibbs R., *Cambridge Handbook of Metaphor and Thought*, 2008, Chapter 17. Accessed on http://humanities.tau.ac.il/segel_eng/yshen.html

Drawing, writing, typing

Amanda Ravetz

Ehi pulls a piece of paper towards herself, explaining how she might approach her next piece of written work. Her hand is suspended over the page momentarily, though without making contact. Then she touches pen to paper and makes a small black mark. The pen moves back and forwards a fraction, until the first mark becomes a dot. The dot transforms, becoming a line that reveals itself as a W. It continues, curls back on itself, returns, pauses briefly, eventually forming the word WAXPRINT. Now Ehi starts afresh, drawing lines between words, / _ \, showing how one idea connects to the next. As her hand moves she talks. "Hmmm, well, from he.....e.....re..... we, could, go..... to HERE. Or maybe to here, I think."

As I watch, I wonder about drawing and writing.

About whether there is a difference between them.

About what drawing is, and what it means to me.

As a young student on an art foundation course, I spent the first few weeks in a state of perplexity and angst. For many nights I would wake suddenly, having dreamt I was a life drawing pinned to a page, unable to breathe or move. My barely

settled view of the world seemed to dissolve as I struggled to accommodate new ways of seeing. One day we were asked to draw. Not the objects in front of us, but the spaces in between them. I was suddenly released from my vision of a world of separate objects. I found myself in a room full of affect and light. I could hear the traffic outside, and inside, the tiny rasping sounds of charcoal on cartridge. Later I recognised this as a kind of reverie, as play.

'When I was a child, the bottom end of the garden was ours, protected from the gaze of the house, with its uncut borders, its dampness, its smell of compost, the weeping willow tree, the swing and sandpit and climbing frame and slide. I would come here with my older brother and sister to play, or just as often, on my own, swinging higher and higher until the frame bumped and rocked on the ground and the metal arms squealed, only letting up once I had touched the leaves of the over hanging lime trees with my toes, the air coursing across my face. Or we would play chase with our friends, sweaty-palmed, panting, making the climbing frame or the sandpit "home".'

Sometimes, only sometimes, I draw when I type. I am at my centre yet also extended into the world. I hear the sounds of

the swing I am writing about, while also hearing the sounds of my fingers on the keyboard, feeling its resistance, the material world that is not me. I am transported, not only to the past and the memories that live in me, but to the here and now, the many implicated ways in which the play of the lines on the screen, the songlines of place and memory, the machinery under my fingertips, unfold. When I pay attention to how my fingers hit the keyboard, or watch the line as it spools from the pencil tip, I have the same sensation of time slowing down, of the environment opening up, of a particular attention settling over me, of coming to be.

For Tim Ingold, handwriting is a form of drawing, but typing is not. Handwriting and drawing involve the moving hand as it produces forms, whether these are letters that can be read and understood, or whether they cannot. The experience of handwriting and of drawing is one of process, rather than of finished objects. The hand, he says, remembers the forms “as gestures, not as shapes”.¹

Ehi is writing and drawing. She is using notations as part of a scriptural system, and the fact that I and others can read what she writes does not change how the procession of her hand across the page is in essence a drawing of lines. If drawing and handwriting share this same gestural movement, then for Ingold, typing lies outside this. Typing, he suggests, has changed - impoverished even - what we mean when we speak of writing. I and others at our keyboards are not drawing or (hand)writing, we are ‘word smithing’. I imagine what he means by this is that we are creating images in our minds which are then translated into type – shapes and objects, rather than movements and gestures - on the blank screen or the page.

An English artist, a friend of mine, recently spent two weeks with an Indian artist during the monsoon. As it rained and rained they drew and drew and drew. They shared no spoken

language, and for a while it seemed no language at all. The Indian artist was trained in an ancient art tradition with explicit techniques and codes. They sat together at a large table and made drawings using cotton thread dipped in black paint. My friend, as a guest in another place, reluctantly surrendered to her host’s drawing methods. As she did so, she unexpectedly learned something profound about her own practice. She learned how she is expected to question almost everything she does as an artist: the marks she makes, the materials she uses, her techniques and her beliefs – but not the very act of questioning itself.

To almost surrender, to almost efface oneself, is for me what enables drawing to take place. As well as being gestural movement - the contact of hand and world - drawing is “potential space”, the join between self and other, the space of me-not-me. This is the space that Donald Winnicott identified during his long career as a children’s doctor and psychologist. He spoke of it as the root of all creativity, and his friend and colleague Marion Milner went on to explore the consequences of this for painting and drawing in a book called *On Not Being Able To Paint*. Drawing, wrote Milner, requires a play between freedom and constraint, acquiescence and will, preparation and spontaneous improvisation. When we understand drawing in this way, it can become a portal to reverie, to play and to wildness.

On most days, my attention wanders, my head is full of scattered thoughts and my hand works like an automaton on the keys. But sometimes, just sometimes - if I can find the space between, if I can slip into the present, if I can remember the fundamental wildness and levity of life² - I can draw when I write when I type.

1. Ingold, Tim, 2009. “12 As” in *Fieldnotes and Sketchbooks*, ed. Wendy Gunn. Hamburg: Peter Lang Publishing

2. Jay Griffiths, 2006, *Wild*, London: Penguin Books, p.410.

The 43 Uses of Drawing Discussion

14 messages



Paul Cureton <paul.cureton@gmail.com>

Fri, Jul 29, 2011 at 11:07 AM

To: craiggstaff@gmail.com

Hi Craig,

To kick start?

--

Where did we start, or moreover what was the rationale to make explicit what is already in play, the agency of drawing and its communicative potential?

It was always that journey that the image made, or mediated that was my interest. It was not the elevation of artists and individuals but a selection of professionals that make impact, draw and inscribe, that inscription, what did it do or has yet to do? I remember when we first started on the project we discussed some sources for the idea and I found a reference of a form of writing called Nsibidi that was charted in 1909 in southern Nigeria.

The notations which were commonly marked out in sand blurred the line between our understanding of drawing and writing today. The notations were more complex and contained more instructions for action than the English language. I was also thinking that this example of an ethnography that has been lost could perhaps relate to a survey of what drawing and inscription is today? Is there a sense of loss or lack of recognition that it plays?

Craig Staff <craiggstaff@gmail.com>

Fri, Jul 29, 2011 at 2:13 PM

To: Paul Cureton <paul.cureton@gmail.com>

I also remember the beginnings of the project and of our discussion around the Nsibidi lexicon. I also remember at the time

being intrigued with two diagonal lines that had been sprayed onto a section of pavement, denoting, presumably, where some subsequent work would take place. In its economy I remained intrigued every time I walked past it; inevitably I also saw it as being somehow analogous with the orthogonal lines that formed the basic visual scaffolding for countless Quattrocento paintings that utilised one-point mathematical perspective. So the possibility for the activity of drawing to somehow be excessive, to somehow exceed itself, or at least those historiographies that the medium, if we can call it such, is indelibly bound up with marked our approach from the outset. That, I would suppose is why it is not without a little irony that we have attempted to delimit drawing by claiming that it has 43 uses. Those lines inscribed in the pavement, like those in the sand, fundamentally ephemeral, irrevocably lost. But drawing remains, it continues, it persists. For you the journey, for me the existential fact of the inscribed mark. Perhaps then we should have called it the 43 velocities of drawing, given that any velocity has both direction and movement...

Paul Cureton <paul.cureton@gmail.com>

Sat, Jul 30, 2011 at 9:12 AM

To: Craig Staff <craiggstaff@gmail.com>

I remember that example, a type of drawing in the dirt, marking out services for construction, like the architect marking out an idea which then moves to a 'finished' plan, detail and perspective, which then moves through design teams brought into our reality, from a paper surface to an actual surface of steel or brick or concrete etc...

It is funny you mention the Quattrocento, as an Albertian and post-Vitruvian system of 'divine' numbers in setting out Renaissance architecture and modularity seems a little odd today as does the idea of the explicit number 43! Also our ironic claim like drawing is in itself a prison, like perspective scholarship has spoken that it gave a new order of (excessive?) freedom but also became the new protocols of the practice (you must work with the perspective system throughout the drawing and not deter from it). Probably why we worked on the project was by its very fact that drawing's velocity has sometimes not received any real discussion. Say for example the way Baron Haussmann scythed through Paris with a line (grand avenues) with little regard!

I like velocity - a rate of change, direction and magnitude - too late for a change of exhibition title!

craiggstaff@gmail.com <craiggstaff@gmail.com>

Sun, Jul 31, 2011 at 3:17 PM

Reply-To: craiggstaff@gmail.com

To: Paul Cureton <paul.cureton@gmail.com>

And inevitably with Haussman's scythe new forms of commodified leisure became transposed into the gap that had opened up as a result of Haussman cutting into space, drawing that particular set of lines. Where the example of Haussman's town planning on behalf of the haute bourgeoisie perhaps leads is towards the idea of making distinctions, circumscribing and differentiating, [which

one comes first?] the givenness of something. In a more broader sense we were I suppose faced with the givenness of drawing's currency today. How did we segue our own claims on behalf of drawing into this set of debates? What choices did we make?

Sent from my BlackBerry® wireless device

Paul Cureton <paul.cureton@gmail.com>

Wed, Aug 3, 2011 at 12:28 PM

To: craiggstaff@gmail.com

Our choices I think were environmental in terms of the narrative of TEGEL Fields by MVRDV or Valencia park by West8 that touched upon the poetics of it all, but that poetry also resounded with the idea of children's play of illustration, of serious focus on the mediation between the brain and hand and things that unfolds, as well as being in space, like Alex Villar's invisible lines of movement. Maybe it was just to re-tell what is already there, happening, impacting, but in terms of the order of things I'm not sure we could answer that.

The givenness of drawing I think in the least, is demonstrated by our selection of the artefacts of action be them ephemeral or material.

Paul Cureton <paul.cureton@gmail.com>

Wed, Aug 3, 2011 at 12:39 PM

To: craiggstaff@gmail.com

p.s. I think our selection in some cases demonstrated the utter perceived irrelevance of drawing today as well as its utter importance?! Time for a cuppa.

craiggstaff@gmail.com <craiggstaff@gmail.com> Sat, Aug 6, 2011 at 7:26 AM

Reply-To: craiggstaff@gmail.com

To: Paul Cureton <paul.cureton@gmail.com>

In this respect the artefacts of action that are included work to disclose both the time of their making and a more generic 'time' which we, I suppose have conferred onto it that is to do with currency. Not only a perceived currency of drawings, but perhaps a perceived currency of values, if we can call them such, both the contributors and ours. Moreover, I've been reminded recently of Baudelaire's claim that colour thinks for itself. With several of the drawings that we will be showing, I think it can arguably be said of drawing as well.

Sent from my BlackBerry® wireless device

Paul Cureton <paul.cureton@gmail.com>

Mon, Aug 8, 2011 at 8:28 AM

To: craiggstaff@gmail.com

As I literally read through this, Tony Maidment came to mind! Though how well is that currency known? Sometimes drawings 'work out' like the symplectic origami and new geometries of Ana Cannas da Silva, or provide a 'thinking image' say in the way Buckminster Fuller's Dymaxion map, change the everyday cartographic and cultural bias of land through a corrective map projection towards a scaled map of 'fidelity', transferring spherical data to the plane surface. This leads us to think anew and realise new connections, and if ever a thing to be communicated, to pass onto, to bring into existence, drawing, a literal line, a map to move from.

craiggstaff@gmail.com <craiggstaff@gmail.com> Fri, Aug 12, 2011 at 5:15 PM

Reply-To: craiggstaff@gmail.com

To: Paul Cureton <paul.cureton@gmail.com>

A map to move from or a map to move on? It strikes me that the exhibition will not simply reiterate the perceived currency of drawing but (due in part to the somewhat discursive nature of our approach) will hopefully challenge the proclivity within this particular debate to streamline and to over-compartmentalise. I'm looking forward to seeing how dialogues between particular drawings emerge, evolve and lay claim to drawing...and you?

Sent from my BlackBerry® wireless device

Paul Cureton <paul.cureton@gmail.com>

Mon, Aug 15, 2011 at 10:41 AM

To: craiggstaff@gmail.com

To expand, the movement is both from and to, divergence and convergence in the same operation. Yes I agree, the show is open and contains morphological possibilities and inter-relationships, definitely beyond drawing shows that only aim to 'survey', establish reputations, cement ideas of what drawing is, no it is more than that it is a hope to shake up, breakdown what is here, on show but not, it belongs to another landscape. Look at how Bill Rankin shapes the map of the city of zones, he takes the data set and objectively destroys the original objectively neutral mapping. Simon Elvins take noise emissions redeployed on a Braille surface, bring tactile senses into play - it is a drawing use.

P

craigstaff@gmail.com <craigstaff@gmail.com>

Sat, Aug 20, 2011 at 9:37 AM

Reply-To: craigstaff@gmail.com

To: Paul Cureton <paul.cureton@gmail.com>

Using drawing as a means to authenticate then rather than to somehow key the activity into an arguably more spurious set of discourses centering upon the authentic. '

Sent from my BlackBerry® wireless device

Paul Cureton <paul.cureton@gmail.com> Mon, Aug 22, 2011 at 1:19 PM

To: craigstaff@gmail.com

43 Uses, ephemeral, moving, active, working, communicating, receiving, transcribing, all that could be, was and is...

Biographies



Dr Slavka Sverakova is a writer on art and a former academic. Her research is in 15th and 20th century architecture and painting, and contemporary performance art.

Amanda Ravetz likes to write, film and draw. She received her BA in Fine Art from the Central School of Art and Design in 1981, and her PhD in Social Anthropology with Visual Media from the University of Manchester in 2001. Her doctoral research used video, creative writing and anthropological analysis to study sensory knowledges and the invention of place in a northern English town.

Paul Cureton is a PhD candidate in Landscape Architecture at Manchester Metropolitan University exploring the relationship between representation and production in landscape architecture.

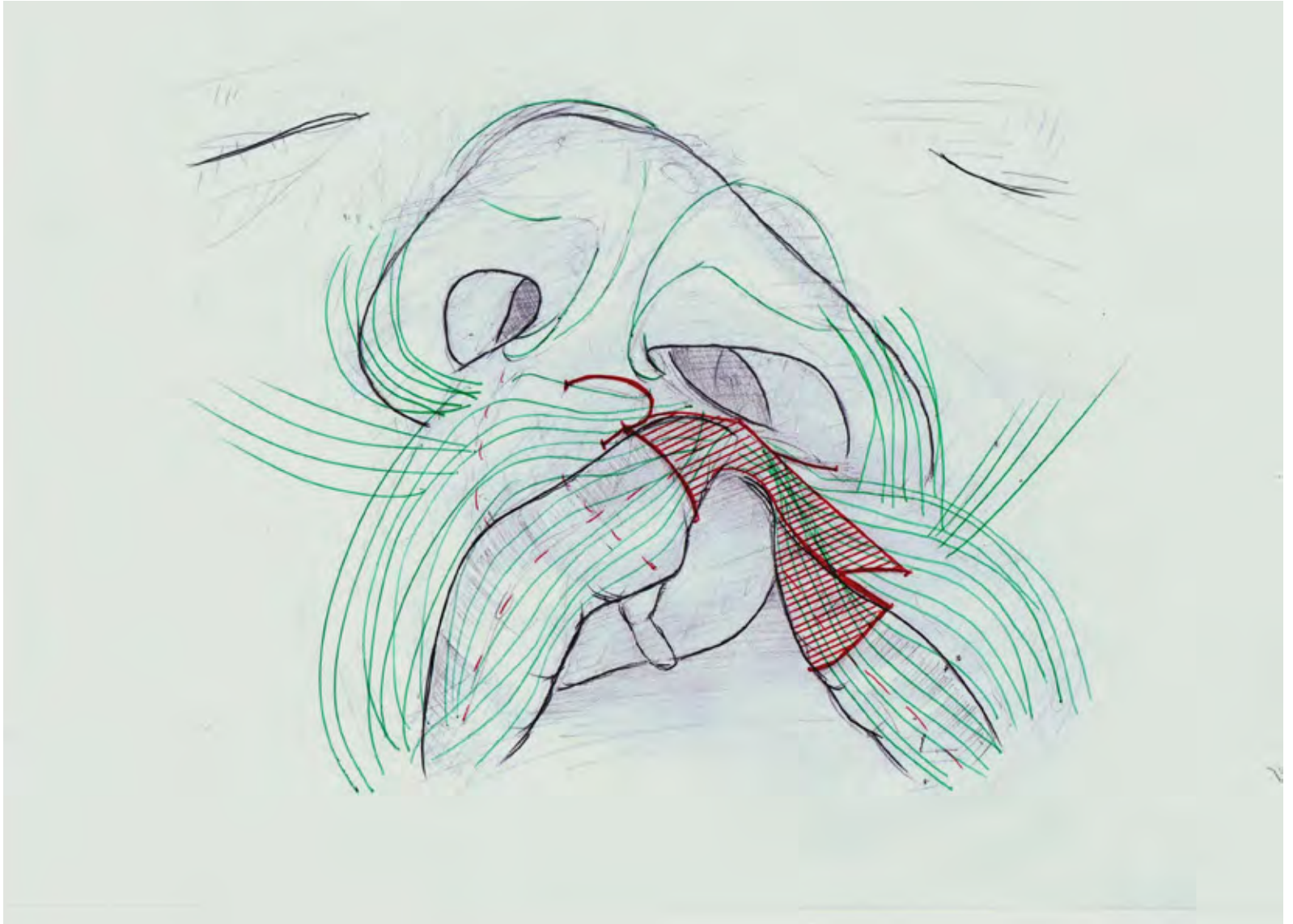
Craig Staff is Reader in Fine Art at the University of Northampton. He is the author of *Modernist Painting and Materiality* (McFarland, 2011). His *After Modernist Painting* is forthcoming from I.B.Tauris.

Dr Tariq Ahmad



Dr Tariq Ahmad studied medicine at Oxford and Cambridge. He also spent a period of time as a teacher in anatomy at Cambridge University before undertaking general surgery training for the FRCS qualification. He then specialised in plastic surgery; training in several units including Cambridge, South East Thames and Edinburgh. Along the way he spent some time in research at the renowned Medical Research Council in Cambridge. Dr Ahmad also trained in the subspecialty of cleft lip and palate surgery in Cambridge, Edinburgh, Billericay and Great Ormond Street Hospitals as well as visiting several units abroad. The drawings included in the exhibition are on original notepaper and were previously shown in the exhibitions *Lines of Enquiry* and *Beyond Measure* at the Kettle's Yard gallery space in Cambridge. He was invited to join (and at present is) a primary surgeon with the supra regional cleft team in Cambridge. The drawings presented here are representative of Dr Ahmad's ongoing interest in the connections between plastic surgery and art.

Drawings for surgical procedures, pen and pencil on paper.



© Dr Tariq Ahmad



© Renato Alarcão

Renato Alarcão



Renato Alarcão is a graphic designer, based in Brazil, who holds a Masters degree in Illustration. The piece included in *The 43 Uses of Drawing* represents the fundamental role sketchbooks play with regards to how he generates ideas. To this end the pages of Alarcão's sketchbooks have featured in several publications, including *Sketchbooks: The Hidden Art of Designers, Illustrators and Creatives* and *Sketchbooks: The Unknown Pages of the Creative Process*. Alarcão has said that what he finds most exciting about his profession as an illustrator is "the daily challenge of facing the empty page, and from there we have to invent worlds and people, and ultimately give visual form to the written word."

Diariografico Flipping Pages, video.

Catherine Anyango



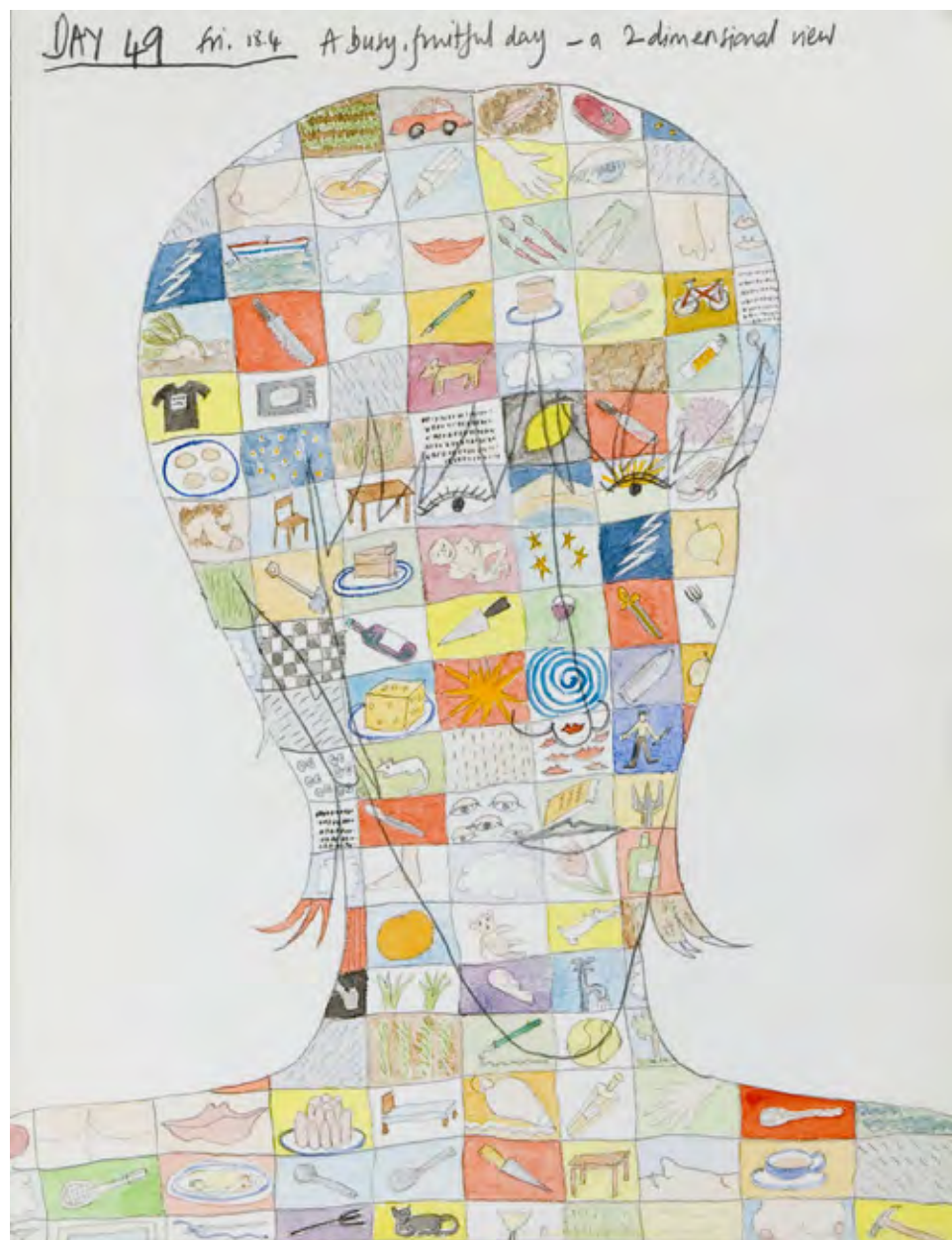
Referencing Charcot and the visual classification of hysteria, the film is one in a series of documents exploring the physical manifestation of mental or intangible phenomena. Drawing is used to create an image, but also a subsurface due to the unpredictability of the lead on the paper grain. These two sets of coexisting marks, one descriptive, the other abstract, attempt to recreate the dissolve between the physical and mental that is hysteria.

Catherine Anyango also wanted to use drawing to play with the idea of focus. We try to bring soft images into focus by narrowing our eyes or viewing them from a different distance. Hysteria is a loss of focus – any attempt to ‘hold it together’, to find the rational in the irrational is dropped. Instinctively we reject the hysteric, an attempt not to be drawn into the loss of focus. Similarly, when presented with the abstractness of the pencil drawing in the film, we try to create order, create shapes to restore the fragmented, hysterical personality into something that holds together.

Still from *Hysteria*, 2011, film on DVD of graphite on paper, duration 2 min.



© Catherine Anyango



© Bobby Baker

Bobby Baker



Bobby Baker is a woman, and an artist. She lives in London, England. She was trained as a painter at St Martins School of Art but, on leaving, found cake and performance more effective ways to express her ideas. Since the early 1970s she has produced an extensive repertoire of work based on her personal experiences of life. She works in a variety of media including performance, food, site-specific installation, radio, TV, painting and drawing.

Major works include *An Edible Family in a Mobile Home* (1976); *Packed Lunch* (1979); *Drawing on a Mothers Experience* 1988; *The Daily Life Series 1-5* (1991-2001), commissioned by LIFT; and *How To Live*, funded by a Wellcome Trust Sciart Production award and ACE and launched at the Barbican, London, in 2004. Bobby Baker's acclaimed *Diary Drawings* exhibition was first shown at the Wellcome Collection in London in 2009, and continues to tour internationally. It comprises 158 images selected from over 700 drawings created by Bobby between 1997 – 2008, charting her struggle to overcome mental and later physical illness. The accompanying book has recently won the Mind Book of the Year Award 2011.

Baker's company is called Daily Life Ltd, part of the Arts Council National Portfolio, and is based in East London. Baker has recently been awarded an Honorary Doctorate by Queen Mary, University of London. Daily Life Ltd is currently touring a new production *Mad Gyms & Kitchens* commissioned for Unlimited, a project celebrating disability, arts, culture and sport on an unprecedented scale as part of the London 2012 Cultural Olympiad.

Diary Drawing 49 'A busy, fruitful day - a 2 dimensional view,' (1997 - 2008), watercolour paper, pencil, watercolour.

Peter Bolte

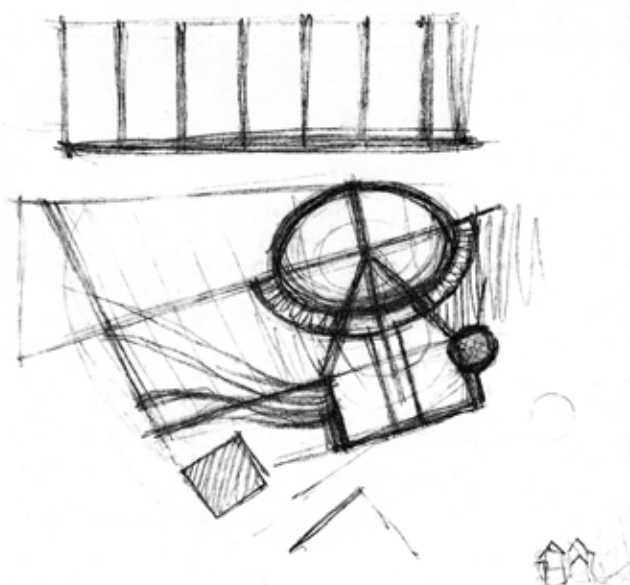
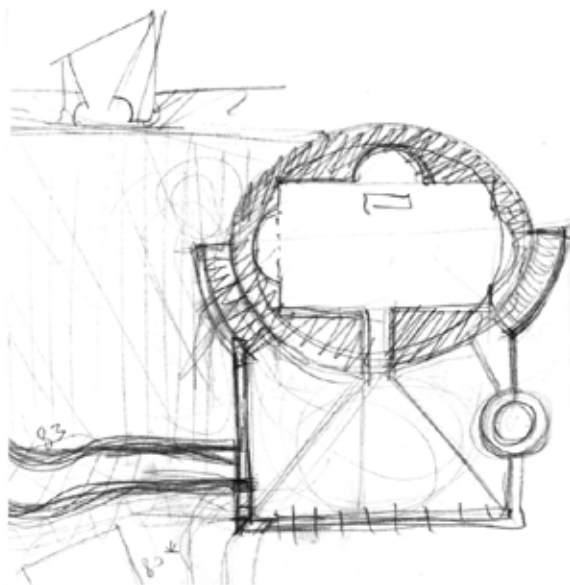
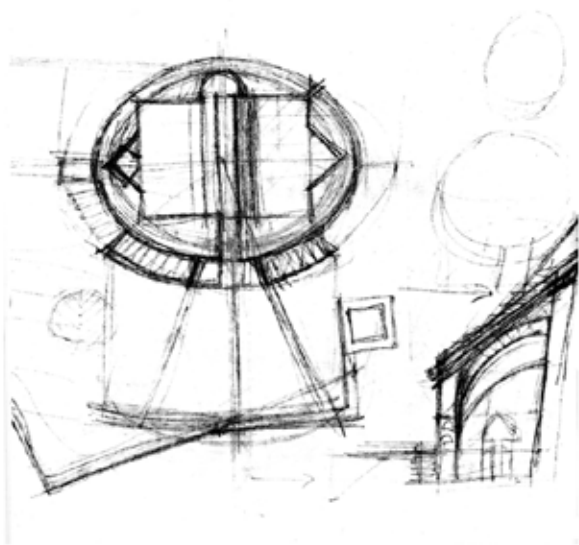


The image opposite is a still from the documentary *Dr. Sketchy's Anti-Art School*. This film is an intimate portrait of the life drawing class of the same name. Originally founded by artists Molly Crabapple and John Leavitt with modest aspirations, the recurring event - now found in nearly 100 cities across the world - features an eclectic assortment of models including burlesque dancers, circus performers, artists and alt-porn stars.

Still from *Dr. Sketchy's Anti-Art School – The Documentary*, Directed by Peter Bolte,
Produced by Peter Bolte, Molly Crabapple, John Leavitt, A To Go Numb Films Production.



© Peter Bolte, 2010, To Go Numb films, LLC



© Mario Botta

Mario Botta



The small church stands high in the Maggia Valley, and has been delicately integrated into its environment. This project was inspired by the condition of deep devastation of its immediate context – a highly unusual situation produced by a natural disaster: in 1986 a snow avalanche had destroyed half of the local village, as well as the 17th century. The approach to this project was therefore somewhat unusual and was the fruit of a meditation upon the relationship between the building, as an expression of man's daily labour and his very presence on the land, and the boundless power of nature. The subtle play between the massiveness of the stone wall and the lightness of the glass roof is a testimony to the survival of the building, which is designed as a bulwark for the village, in defiance of the mountain. The thick lower mass of the stone wall reflects the nature of the construction as a whole, and is skillfully lightened by the gradual tapering of the courses towards the top. The interior plan consists of a rectangle inscribed within an external ellipse that ultimately changes into a circle at roof level. Botta thus orientates the church space by means of the minor axis of the ellipse, which becomes a circle at the conveniently sloped roof. The powerful structure of the two buttresses, which tie the lower and upper walls together, emphasizes the strength of resistance required in a building designed to cope with the brutal forces of nature. The construction method, marked by the striped, two-colour facades, stresses the classic stratification of the stone building and underlines the attention to gravity involved in this technique. In its insistence upon its own geometrical axis in the replacement of the former old church, this building boldly declares a historical heritage that is enriched by geometrical invention. The transformation of a groundfloor ellipse into a circular figure at roof level expresses the dichotomy of human apprehension and celestial, circular perfection.

Four Preliminary sketches for the Church of St. John the Baptist (Chiesa di San Giovanni Battista) in Mogno, (Maggia Valley) Ticino- Switzerland, 1986, pencil on sketching paper.

Trisha Brown



New York, Handfall is from a series of drawings the choreographer Trisha Brown made a year after she had broken her wrist. According to Brown, these drawings were the result of taking her “contorted hand, palm-rotating, fingers splayed, with space like a grotto beneath. I drew as fast as I could go because the hand was falling onto its side, or turning with the thumb as an axis—a probing pen chasing the hand into and out of a stream of awkward positions. Again and again these strange creatures collapsed their way across the page from splat to splat.”

Trisha Brown was the first woman choreographer to receive the coveted MacArthur Foundation Fellowship. In 1994 she was the recipient of the Samuel H. Scripps American Dance Festival Award and, at the invitation of President Bill Clinton, served on the National Council on the Arts from 1994 to 1997. In 1999 Brown received the New York State Governor’s Arts Award. In 2003 she was awarded the National Medal of Arts.

New York, Handfall (#6), 2005, Ink on paper, 14 x 16.875 inches, 35.6 x 42.9cm.



© Trisha Brown; Courtesy of Sikkema Jenkins & Co., New York



Little Frida longed to fly,
and dreamed of the day
she would have a model
aeroplane.



But when that day came her
parents only gave her wings.

© Anthony Browne

Anthony Browne



According to the London based children's illustrator Anthony Browne, it was his father who first encouraged him to pick up a pencil. As he has said, it "was simply something I did: in the same way that I loved to kick a ball around, I loved to draw". This love of drawing has continued through to the present day and for Browne drawing remains a useful, if not necessary stage in terms of a story's realization. *Little Frida*, the drawing included within the exhibition, forms part of a storyboard for a forthcoming book. One can discern within the sketch how Browne uses drawing to develop a particular character's appearance and idiosyncracies and, moreover, how and where the text will be placed in relation to the images.

A previous Children's Laureate, Browne has written and illustrated almost 40 titles. His books have received many distinctions, including the Kate Greenaway Medal in 1983 for *Gorilla* and again in 1992 for *Zoo*. *Gorilla* (1983), *Alice's Adventures in Wonderland* (1988) and *Voices in the Park* (1998) all won the Kurt Maschler Emil Award. In 2000 he received the highest international honour for illustration, the Hans Christian Andersen Award for his services to children's literature – the first British illustrator ever to win the prize.

Storyboard for a picture book: Little Frida, Pencil on paper.

Richard Buckminster Fuller



Richard Buckminster "Bucky" Fuller (July 12, 1895 – July 1, 1983) was an engineer, mathematician and architect best known for 'geodesic domes', structures that have advanced architectural design significantly.

The Dymaxion map is a projection of a world map onto the surface of a polyhedron, which can be unfolded and flattened to two dimensions with minimal distortion of the continents. The design by Fuller marked a significant part of his environmental vision of shared world resources as the map unfolds to show connected land mass and thus a 'one island world view' of 'interconnectedness' and shared environmental responsibility.

The map formed part of his life work for the essential realization as he states, "of the regenerative continuance of the much larger survival support conditions for the generalized ecological system of 'all life'. It is part of the comprehensively anticipating design science of life..."

*Photograph of Richard Buckminster Fuller and also presenting the Dymaxion Projection of the World Map, 1943,
Courtesy of The Estate of R. Buckminster Fuller.*



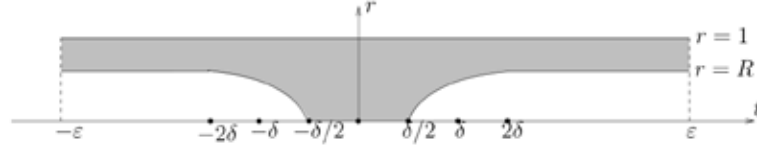


FIGURE 15. The shaded area is the set $\left\{ (r, t) \in \mathbb{R}_0^+ \times (-\varepsilon, \varepsilon) \mid g(t^2) - \frac{\delta^2}{4} \leq r^2 \leq 1 \right\}$

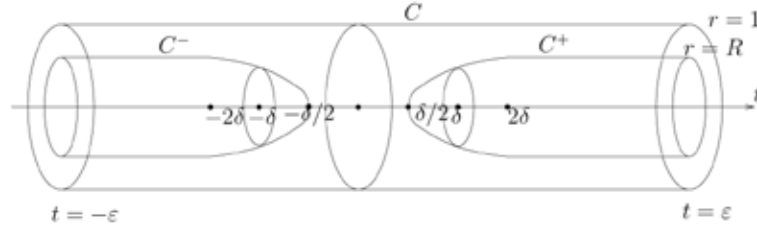


FIGURE 16. The key portion W_ε of the cobordism manifold W

The boundary of W_ε is made up of the following three pieces:

$$\begin{aligned} C &:= \{(\ell, t) \in \mathbb{L} \times (-\varepsilon, \varepsilon) \mid r(\ell) = 1\} \\ C^+ &:= \left\{ (\ell, t) \in \mathbb{L} \times [\frac{\delta}{2}, \varepsilon) \mid g(t^2) = r(\ell)^2 + \frac{\delta^2}{4} \right\} \\ C^- &:= \left\{ (\ell, t) \in \mathbb{L} \times (-\varepsilon, -\frac{\delta}{2}] \mid g(t^2) = r(\ell)^2 + \frac{\delta^2}{4} \right\} \end{aligned}$$

The set C is the image of \mathcal{U} under the diffeomorphism

$$(2) \quad \mathcal{U} \xrightarrow{\varphi^{-1}} Z \times (-\varepsilon, \varepsilon) \xrightarrow{i_Z \times \text{id}} \mathbb{L} \times (-\varepsilon, \varepsilon).$$

By the tubular neighborhood theorem, the set C^+ is diffeomorphic to a neighborhood of B in the symplectic cut space M_0^+ (and similarly for C^- and M_0^-); indeed the normal bundle of B in M_0^+ is also \mathbb{L} .

We can now extend the cobordism W_ε between C and $C^+ \sqcup C^-$ to a global cobordism between M and $M_0^+ \sqcup M_0^-$ (modulo diffeomorphisms). Let $M_{2\delta} := \varphi^{-1}(Z \times (-2\delta, 2\delta))$ be a narrower tubular neighborhood of Z in M . We form the global cobordism W by gluing W_ε to $(M \setminus M_{2\delta}) \times [R, 1]$ using the restriction to $\mathcal{U} \setminus M_{2\delta}$ of the diffeomorphism (2) and using the identity map on $[R, 1]$. Note that any subset

Ana Cannas Da Silva, Victor Guillemin and Ana Rita Pires



Symplectic geometry is a modern branch of mathematics with origins in XVIII century classical mechanics. Ana and her co-writers use symplectic techniques to understand spaces where standard symplectic geometry does not quite apply.

They encode/visualize some higher dimensional spaces with dynamics, and they use simple pictures resembling origami - hence the name *Symplectic origami*. Ana, Victor & Ana, make use of drawing as a mode of 'working out', blended with applied maths and writing, testing and modelling new spaces.

Extract from Symplectic Origami, 2011, digital.

Sergio Cittolin



Sergio Cittolin is a physicist in charge of trigger and data acquisition for the Compact Muon Solenoid (CMS) experiment at the Large Hadron Collider (CERN). His drawings have appeared on the *CMS Experiment Design Report* and over ten technical manuals. He reflected, “why not present the idea of data analysis to the world within the naturalist world of Leonardo?”

Data Acquisition Machine, 2009, Mixed media and digital assembly.



© Sergio Cittolin

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 www.landuseconsultant.com

Project:
 Location: Coalinga, California

Client:
 Location: Coalinga & Coalinga Trails

Site:
Coalinga General Development
Multiborough

Project No.: 000 **Worksheet:** 00000001

Date: 7/27/2010 **Scale:** AS SHOWN

Author: W. J. G. G. G. **Checker:** W. J. G. G.

Project No. (Official Drawing No. (Shaded)) 00000001

Sheet No. (Official Drawing No. (Shaded)) 00000001

Dominic Cole



The 130 acre, Grade II listed site sits on a limestone escarpment with the remnants of at least three significant buildings and much of its 17th century garden remains intact. The Castle and its Gardens have been closed for 70 years and currently stand inaccessible and buried in vegetation.

Land Use Consultants (LUC) focus is on understanding and presenting the unique surviving 17th century gardens. LUC began work by assessing ground evidence and then looking at the extensive archives to form a complete picture. The grounds were once opened to visitors, but after being used to test a secret tank weapon during the Second World War the place was deliberately dismantled and abandoned and much of the garden was concreted over.

Dominic's drawings form part of the initial investigation to understand how to develop the site and restoration. He reflects that, "I find I am looking more purposefully and am starting to build a relationship with the site [by drawing]. Because you have to work quickly, you are also analysing and starting to audit the site's resources – good views, bad views, topo features, colour, sound. These sketches are not the exquisite black and white delights of Hugh Casson or others whose original site sketch that becomes the project ICON, they are notes to self which help me to build a 3D picture of the site in my head, which I need because site-visits tend to be a luxury."

Lowther Castle & Gardens Trust, garden general arrangement masterplan.

Molly Crabapple



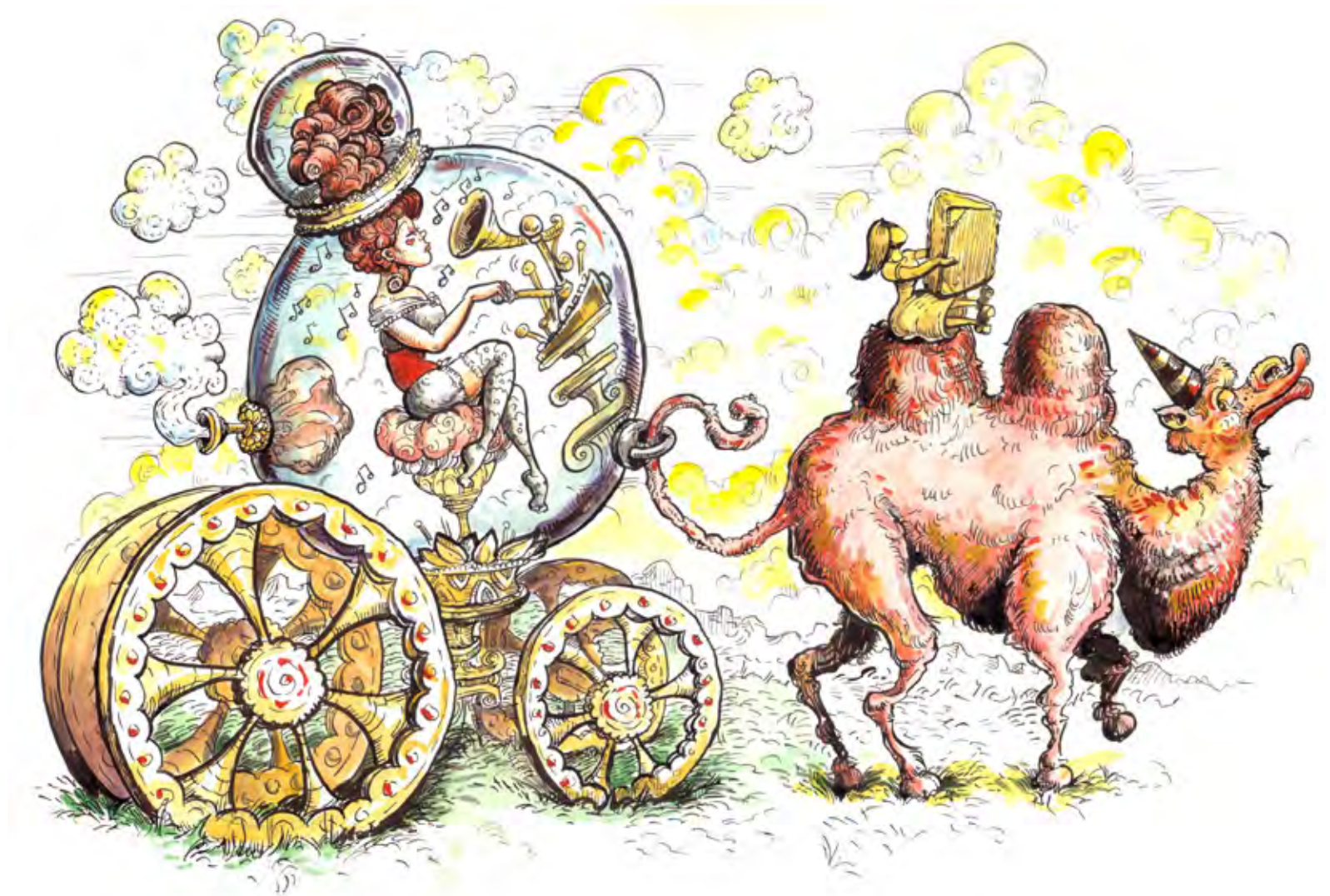
Spurred by a desire to de-sterilize the buttoned-up art school scene, New York based Molly Crabapple founded Dr. Sketchy's Anti-Art School, a celebratory mash-up of cabaret and live drawing. Now in its 6th year—with branches in over a hundred cities—Dr. Sketchy's global trajectory continues to accelerate.

Crabapple learned to draw in a Parisian bookstore. Her pen and ink technique comes from hours spent copying *Alice in Wonderland* and *A Tart's Progress*. She soon fell in love with the feel of making ink lines- the crackle of the paper, the scratch of the pen nib, the sensual pleasure in drawing a curve.

Back in New York she came across the subject most dear to her heart – artifice. As she states, “as a model, I work in an industry where girls turn their bodies into art objects. It’s a beauty doubly poignant because it’s so short-lived. Most girls won’t last past thirty. My time as a burlesque dancer showed me plain women emerging from the club’s dressing room as goddesses. Through paint, feathers and pasties, they made themselves gorgeous. It’s beauty as a garment, a shell, a mask.”

The work included in *The 43 Uses of Drawing* is in Crabapple’s signature style and depicts a “hallucinogenic bubble car pulled by dunce cap wearing camel.”

Automobile, 2010, pen, ink and gouache on board.





© Simon Elvins

Simon Elvins



Simon Elvins is a graphic designer based in London. Since graduating from the Royal College of Art, he won Creative Review's Creative Futures in the Digital and Interactive category and works with a range of clients such as Whitechapel Gallery, British Council and Goldsmiths University.

Using noise level data gathered by the government department DEFRA, Simon Elvins' *Silent Birmingham* maps the quietest areas of central Birmingham. By inverting the data on noise levels Elvins switches our focus to show another side of the city and reveals a hidden landscape of silent spaces.

The map is made up of a series of dots laser etched into the paper, using no ink to make the image but rather recalls the impressions of the Braille alphabet.

In *Silent Birmingham*, it is the most tranquil areas which are displayed with the greatest prominence, flattening the loudest areas until they have no presence and throwing the quieter regions into sharper relief. The question is less 'Where is it too noisy?' and rather more 'Where is it actually quiet?'

Silent Birmingham has been specially commissioned for *The 43 Uses of Drawing* exhibition, made in response to Elvins' original map of the capital city titled *Silent London* and forms part of an ongoing body of work exploring the relationship between sound and visual communication. This new work looks to counterpoint the original *Silent London* and compare the sonic landscape of these two quite different cities.

Data collected by Defra: www.defra.gov.uk

Silent Birmingham, 2011, laser etched 270gsm paper.

Brian Fay



This piece is from a series of drawings taken from the 1922 silent film *Beyond the Rocks*. Starring Rudolf Valentino and Gloria Swanson this film was thought to have been lost and when rediscovered in 1995 became a major restoration project before its subsequent re-release in 2005. These drawings depict the nitrate film stills that were too badly damaged by time to reappear in the restored version. Using film as its source this series marks a shift in his work which previously concentrated on the recording of the damaged picture surface of Master and Modernist paintings. The series aims to present a framework for reflection on the role that time and technology plays in mediating our understanding of image creation, the preservation of its unstable form and the making visible of its own history.

Brian Fay is an artist and lecturer in Drawing and Interdisciplinary Studies in Fine Art at the Dublin Institute of Technology, Ireland. He is currently conducting a residency in Dublin City Gallery: The Hugh Lane's Conservation Department and undertaking a PhD at the University of Northumbria on Drawing, Temporality and the Museum.

2 Frames Swanson damaged nitrate film stock 1922, 2010, pencil on paper.



Ben Fry



Ben Fry is interested in building systems that create visual constructions from large bodies of information. The methods used in designing static chunks of data: charting, graphing, sorting etc (see the books by Edward Tufte for the complete run-down) are well understood, but much interesting work remains in finding models and representations for examining dynamic sources of data, or very very large data sets. For this work, Ben employs behavioural methods and distributed systems which treat individual pieces of information as elements in an environment that produce a representation based on their interactions. *Valence* is a software experiment that addresses these issues.

The program is taken from a visualization of the contents of the book *The Innocents Abroad* by Mark Twain. The program reads the book in a linear fashion, dynamically adding each word into three-dimensional space. The more frequently particular words are found, they make their way towards the outside (so that they can be more easily seen), subsequently pushing less commonly used words to the centre. Each time two words are found adjacent in the text, they experience a force of attraction that moves them closer together in the visual model.

The result is a visualization that changes over time as it responds to the data being fed to it. Instead of less useful numeric information (i.e. how many times the word 'the' appeared), the piece provides a qualitative feel for the perturbations in the data, in this case being the different types of words and language being used throughout the book.

Øivind Hovland



Øivind Hovland is an experienced freelance illustrator with a long list of international clients, covering a broad range of media. To Øivind, illustration is about storytelling: 'Even if you only have one small image at your disposal, a story can still be told. And that, in a nutshell is my aim, to tell a story using whatever means I have'. He is also the author of two illustrated books, published by Tabella, and his work has been short-listed for IMAGES and the Nationwide Mercury Prize Art Exhibition.

Electricity, 2011, giclée print.





© Laura Laine

Laura Laine



Laura Laine is a Helsinki based illustrator.

She has studied fashion design at University of Art and Design Helsinki, but during her studies focused on fashion illustration. After completing her studies she has been working full-time as a freelance illustrator and is also teaching fashion illustration at the university.

Her recent clients include *Vogue Nippon*, *GAP*, *I.T. store*, *Elle*, *Zara*, *Telegraph*, *Rad Hourani*, *The New York Times T* magazine, *Tommy Hilfiger*, *Muse* magazine, *The Guardian*, *I.T. Post* magazine, *Iben Hoej*, and *Daniel Palillo*. She has also exhibited in San Francisco and Los Angeles.

Comme des Garcons, 2010, pencil and markers on paper.

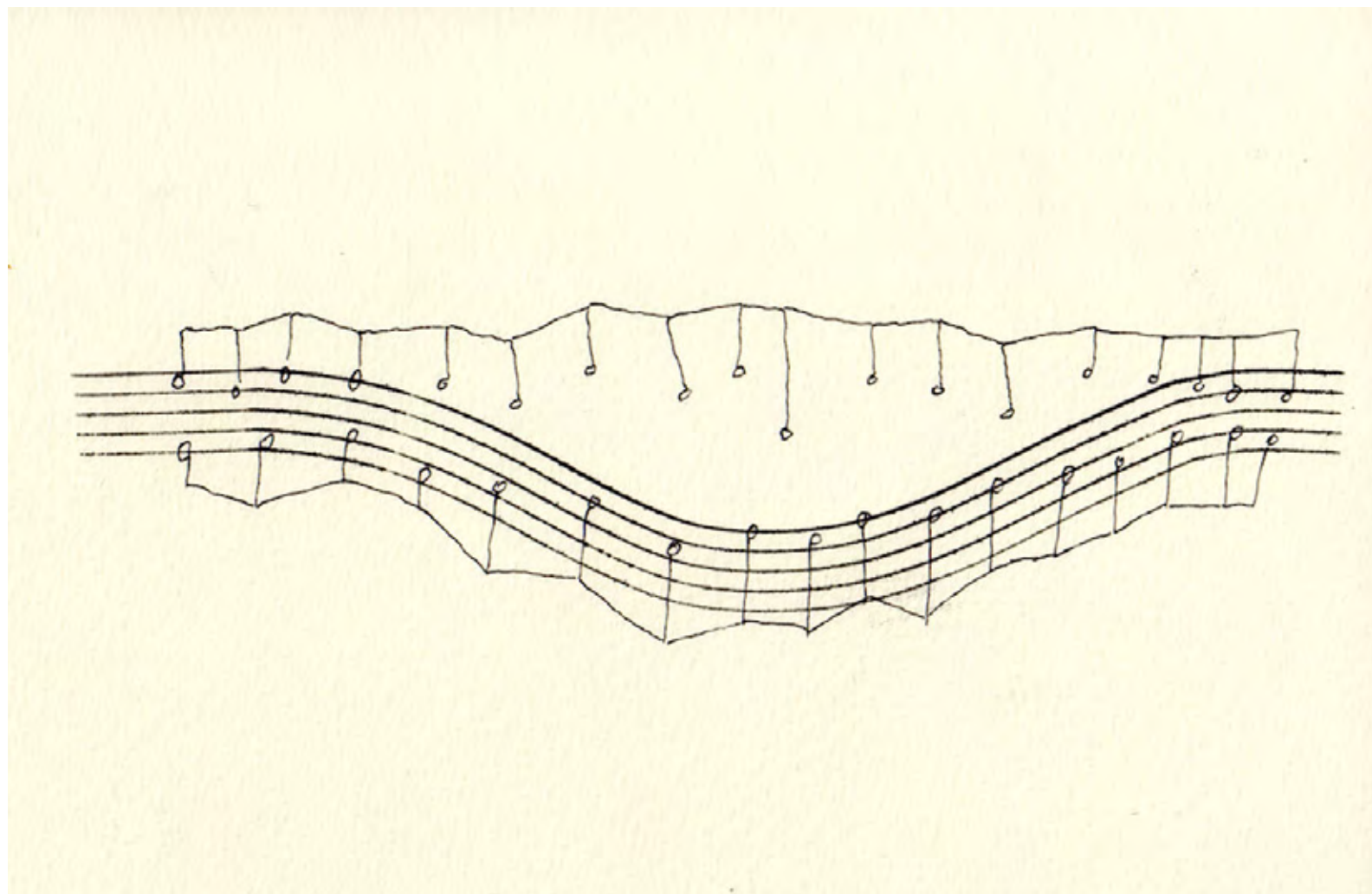
Veronica Lawlor



Veronica Lawlor's two drawings of the September 11 attacks on the World Trade Centre, direct observations made as the events of that particular day played out, were previously shown in the Newseum in Washington DC museum of journalism. Lawlor has produced her reportage drawings for a diverse range of clients, including in 2002 a series that were made for VaxGen's quest to create an AIDS vaccine. Her illustrated picture book, *I Was Dreaming to Come to America, Memories of the Ellis Island Oral History Project*, (Viking Press) is part of the New York State teaching curriculum and was awarded by the NCSS in Washington DC. Veronica is on the faculty of Pratt Institute and Parsons the New School for Design, and conducts private reportage workshops worldwide through Dalvero Academy, which she co-founded with Margaret Hurst.

9/11 Drawings, September 2001, graphite on paper.





© Anton Lukoszevieze

Anton Lukoszevieze



This score is a multi-layered 'frottage' drawing executed in order to create a 'hidden' music. The starting point for these drawings, as the composer explains, "begins when I see the blank score, the stave, as a frame to visualise and begin sounds upon." Moreover, according to Lukoszevieze, "I have no preconceived ideas about what shape or form some of these scores will take. My scores have a dual function in that they can be played or not played. Sometimes I prefer that they are not played. Drawing plays an essential role in my compositions. I need a tactile contact with the shapes, forms and visual identity of musical notation, some of which I invent for myself." Cellist and composer Anton Lukoszevieze has previously exhibited his drawings at the Kettle's Yard gallery in Cambridge.

Untitled Music, pen/ink on paper

Tony Maidment



The four images by Maidment demonstrate the process by which he arrives at the design for a banknote. Firstly, a photograph is taken, in this case of the 14th century Uzbek ruler Timur. He then adapts this image into an engraved design via an initial pencil sketch. Once the engraving is complete it then forms the final design for a 500 sum note. As the only active freelance banknote engraver based in the UK, Maidment is keen to ensure that the art of engraving banknote continues. As he has said himself, "Money is the most handled, most visible type of art in the world."

Maidment began his career as an engraver when he was sixteen years old at the New Malden based engravers and printers Bradbury Wilkinson & Co, where he served an apprenticeship following the encouragement of his father who worked the banknote-cutting machines at the company.

www.entravemoney.com

www.tonymaidment.com

Designs for Bank note (500 Sum Statue of Amir Timur in Tashkent, Uzbekistan), photograph, pencil sketch, black ink and colour etching.



© Tony Maidment



© Anthony McCall, courtesy of the artist and Sprüth Magers Berlin London

Anthony McCall



According to the artist, both *Column (Estuary Fog IV)* and *Crossing the Hudson* describe the durational structure of a sculptural form. Moreover, both *Column* and *Crossing the Hudson* are studies for large-scale public works. *Column* is a study for a public artwork that will form part of next year's Cultural Olympiad. As the title suggests, a pillar or 'column' of steam will rise above the Wirral waterfront on the Mersey, directly opposite Liverpool's World Heritage Site at Pier Head. Although McCall has specialised in film and projected light, the activity of drawing has remained an important facet of a career that has spanned almost four decades. In 2010 McCall contributed a wall-based drawing to the Museum of Modern Art in New York's major drawing exhibition *On Line Drawing Through the Twentieth Century*.

Crossing the Hudson, 2011, graphite on paper.

Eleanore Mikus

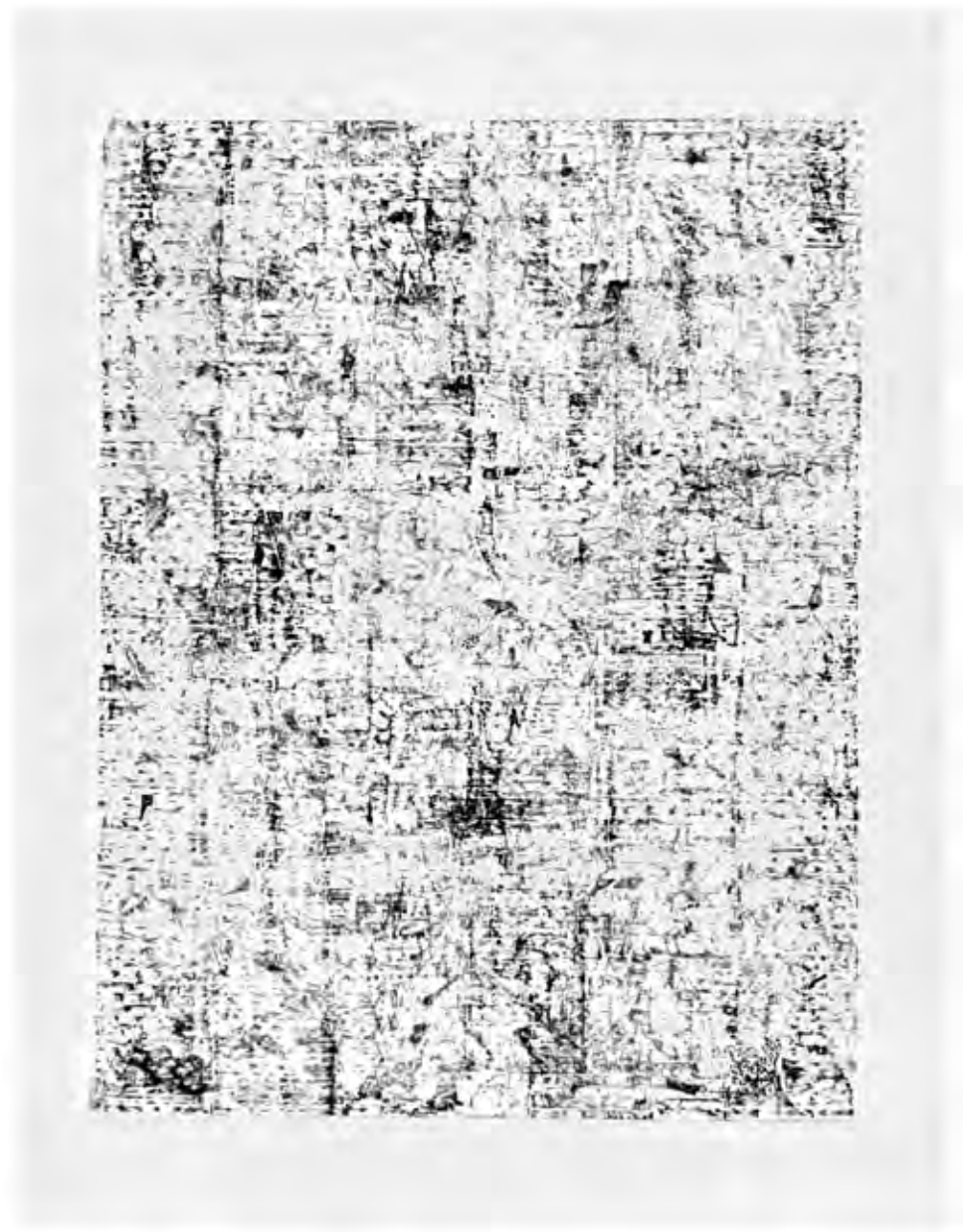


Currently Professor Emeritus at Cornell University in Ithaca, New York, Mikus first came to prominence during the 1960s with both her 'Tablet' paintings and her 'Paperfold' drawings. Although both aspects of Mikus's practice at that time had certain affinities with Minimalism's emphasis upon materiality and its pared down aesthetic, the works' reluctance to eschew content coupled with Mikus's more personalised approach meant that as an artist she remained a unique presence within what was the American avant-garde. From that point on Mikus has continued to provide a fully individuated visual response to her ideas. Mikus's contribution to the exhibition represents her ongoing exploration of certain drawing processes, that, rather than serve representational ends, work to maintain their own independence from the world of appearances.

Mikus says:

"In my work I have pursued my conviction that form without substance cannot truly express significance. External formal constructs such as line, form and colour cannot in themselves be an expression of the creative impulse but must be deeply rooted in the individual. By "substance" I am speaking of the dynamic inner flow of feeling, thought and imagination which every true artist struggles to discover, experience and express. It is to the synthesis of all these elements in my work that I devote my concentration and energy. What I am trying to paint/draw is the feeling which is beneath all that is seen on the surface. I have found the more you look out, the less you see. One must silence the reasoning mind before one can begin to understand- to feel."

Untitled Drawing 2004, black ink on paper.



© Eleanore Mikus



© photography by Moose

Moose



Reverse graffiti, also known as clean tagging, dust tagging, grime writing, green graffiti or clean advertising, is a method of creating temporary or semi permanent images on walls or other surfaces by removing dirt from a surface. English artist Paul Curtis aka Moose is one of the first street artists to make an art piece using the reverse graffiti technique. Moose was commissioned by Rugby Art Gallery and Museum to create a new work on one of their external balcony areas especially for the exhibition

Moose says:

“The piece I made here was done using 100 litres of water and a piece of plywood about 6ft x 4ft. It’s a repeat pattern of three stencils of grass, hand cut from drawings I made. In this case the end result comes from drawing on wood then cutting out the drawing and finally cleaning the image into the mossy paving slabs using a pressure washer. The image is created where the wood covers the ground as it protects the dirty parts of the floor from the high pressure water, those areas not covered become cleaner and have a bright contrast compared to the dirty parts. Ideally the water would be collected rainwater and the stencils made from reclaimed wood.”

“I liked the idea of building up the texture of grass after seeing some of the incredible textures created by many of the artists in the exhibition, I also very much like the idea of making nature appear incongruous and alien, when I saw the balcony I saw only bricks and concrete around it and thought that by creating a grassland in that location it would highlight how little nature existed there.”

‘Reverse graffiti’ installation work at Rugby Art Gallery and Museum, 2011, documentary photographs.

MVRDV

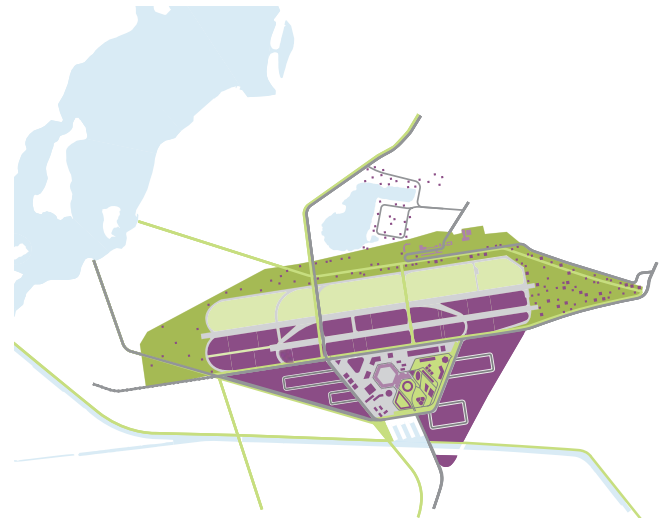
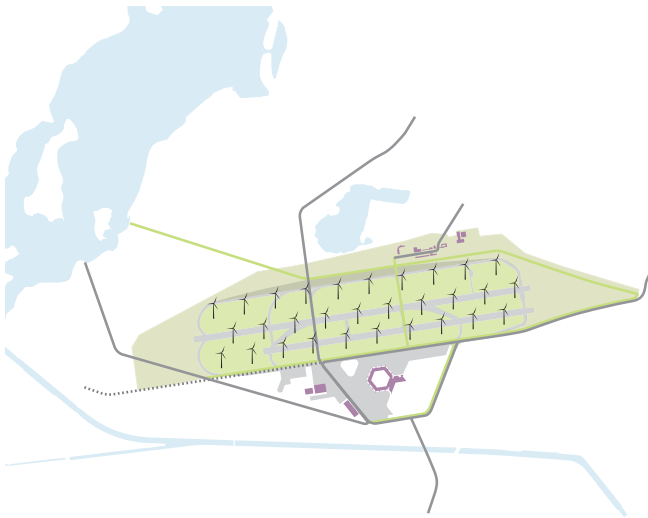


MVRDV was set up in Rotterdam (Netherlands) in 1993 by Winy Maas, Jacob van Rijs and Nathalie de Vries. In close collaboration the 3 principal architect directors produce designs and studies in the fields of architecture, urbanism and landscape design. MVRDV engages globally in providing solutions to contemporary architectural and urban issues. A research based and highly collaborative design method engages experts from all fields, clients and stakeholders in the creative process. The results are exemplary and outspoken buildings, urban plans, studies and objects, which enable our cities and landscapes to develop towards a better future.

MVRDV pursues a fascination for radical methodical research: on density and on public realms. Through investigation and use of the complex amounts of data that accompany contemporary design processes, spaces are shaped methodically.

MVRDV shows a phased development strategy for Tegel Airport, Berlin, Germany which is notable for its hexagonal terminal, developing low-emission industries and sustainable businesses.

Tegel Fields, urban study, Senatsverwaltung für Stadtentwicklung, Berlin, 2009, digital prints.



© MVRDV



© Laurie Olin

Laurie Olin



Landscape requires stewardship. The field of landscape architecture must address some of the globe's greatest challenges: a compromised ecology, an aging infrastructure and the pressure to house growing populations. By orchestrating the complexities of the modern landscape, Olin's designs promote community building and inspire engagement with the natural world.

American Society of Landscape Architects (ASLA) has chosen Laurie Olin as the recipient of the 2011 ASLA Medal, the highest honour the organization bestows upon a landscape architect.

Site plan, Private Residence, France, 2010, coloured pencil.

Morgan O'Hara



The *Live Transmission* drawings are a visual record or document of the movement of an individual as they perform a particular action or series of gestures. The artist has stated that "I draw methodically with multiple razor-sharp pencils and both hands, as time-based performance, executing a direct neural transmission from one human action into another. I condense movement into accumulations of graphite line, which combine the controlled refinement of classical drawing with the unbound sensuality of spontaneous gesture. Time-space coordinates for each drawing are described with precision in the titles." Morgan O'Hara was born in Los Angeles, grew up in Japan, earned a Master's Degree in Art from California State University at Los Angeles, had her first solo exhibition in the Musée Cantonal des Beaux Arts in Lausanne, Switzerland in 1978. Along with her practice as an artist, O'Hara also teaches master classes in drawing and the psychology of creativity in art academies in the US, Europe and Asia.

LIVE TRANSMISSION: movement of Fukuda-san, Japanese scissors grinder at work, 2008, graphite on Bristol paper.





© Eamon O'Kane

Eamon O'Kane



This work, by artist Eamon O'Kane is from a series of works created in 2008 for a commissioned exhibition at Rugby Art Gallery and Museum called *The Place of Three Bridges*. Three pieces from the exhibition were kindly donated by the artist to the Rugby Collection of fine art and this is the first time they have been shown in an exhibition since 2008.

The original exhibition in 2008 examined the Tripontium collection of Roman artefacts from the museum collection, commenting on Roman influence on ancient and modern Britain. In the drawing *The Place of Three Bridges II* ancient Roman architecture is juxtaposed with images of modern housing found in the borough of Rugby, these houses seem to almost be growing out of the fallen columns- a comment on how our modern society is built on ancient foundations.

The Place of Three Bridges II, 2008, pencil on paper.

Tom Piper



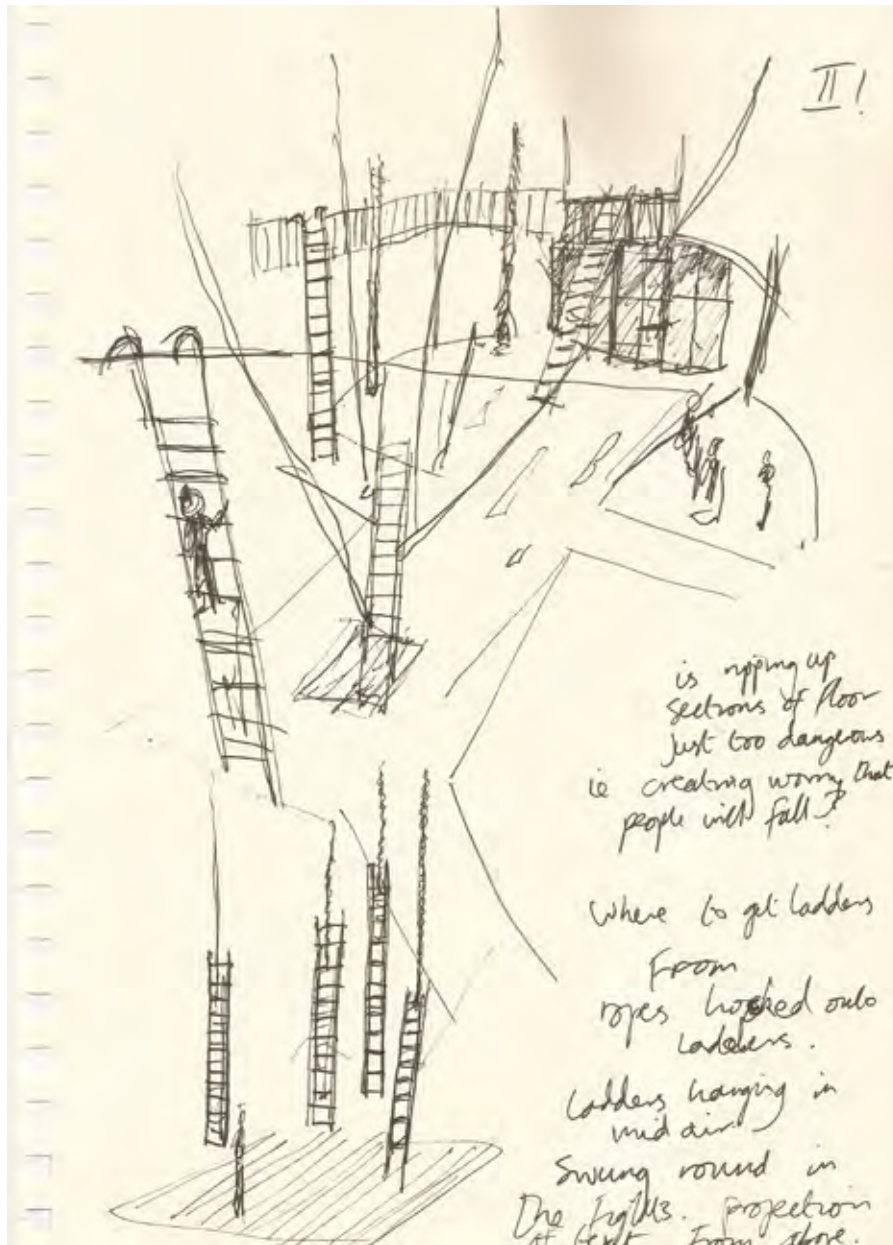
Tom Piper uses sketches in a very rough way to explore moments suggested by the text of a play and the ways in which the space might work or actors might use it to create imagery, that engages the audience's imagination.

Piper says:

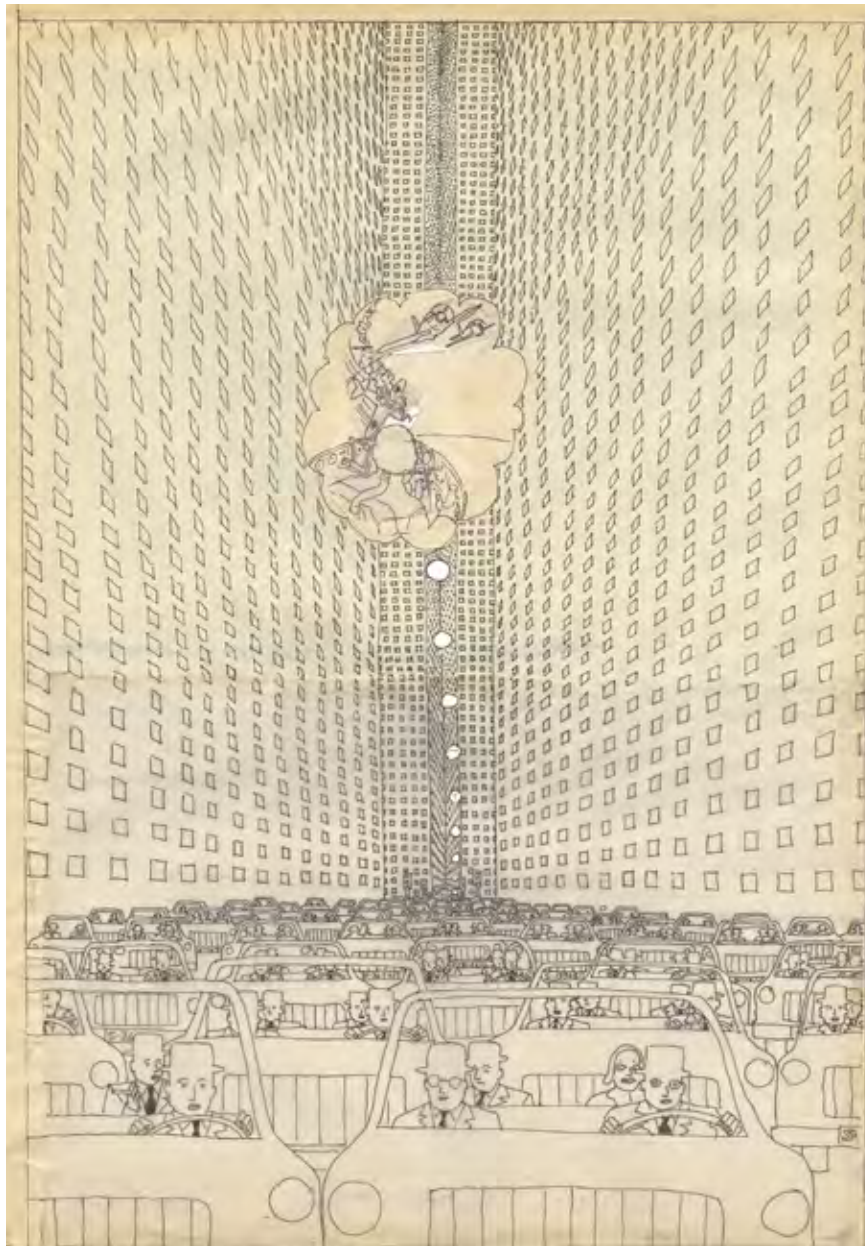
"Theatre design is about creating the world of a play and allowing the actors the freedom to discover through rehearsal how the space works. We created an in the round production with the stage like a splayed out body, a tower with doors at its head and traps in the guts. The sieges and battles within the plays were suggested by hanging ladders and actors on ropes. It was a very sculptural use of the space, designed to be viewed from all angles. This idea was developed further for the RSC History cycle in the Courtyard theatre in 2007, but this was where the journey began."

Tom has won the London Fringe Best Design Award twice, Best design, Critics Award Scotland for Twelfth Night and won an Olivier Award (Best Costume Design) for the Histories Cycle in 2009

Sketch for RSC Stratford Upon Avon production of Henry VI, parts 1, 2 and 3, 2000, pen on paper.



© Tom Piper



© Pushwagner

Pushwagner



Pushwagner is the artist name for Terje Brofos, born Oslo, 1940. Pushwagner, one of the most important Norwegian contemporary artists, has gained a wide international recognition in the past years. He was awarded at the XIIth Vilnius Painting Triennial 2004 for the continued expressionism in the new context.

Highlight at the 5th Berlin biennial for contemporary art 2008 and the 16th Biennale of Sydney 2008. Pushwagner was awarded the prize for the best contribution at the annual Norwegian State Exhibition 2008.

Soft City is a graphic novel both a creation of its time and timeless: the almost hallucinatory story of a society tight in the grip of an omnipresent corporation, one that employs them, feeds them, informs them, entertains them—but which may or may not be what it seems. It conveys the political sentiments of its time in a simple, pure line offering only meager spots of colour.

This pictorial novel describes the standardized daily life in an Orwellian, dystopian city. With compassion, feeling for the absurd and a sometimes satirical view, Pushwagner perceives the life of a family in a top-down organized city.

Extract from Soft City graphic novel, 1969 - 1975, pen and ink on paper.

Bill Rankin

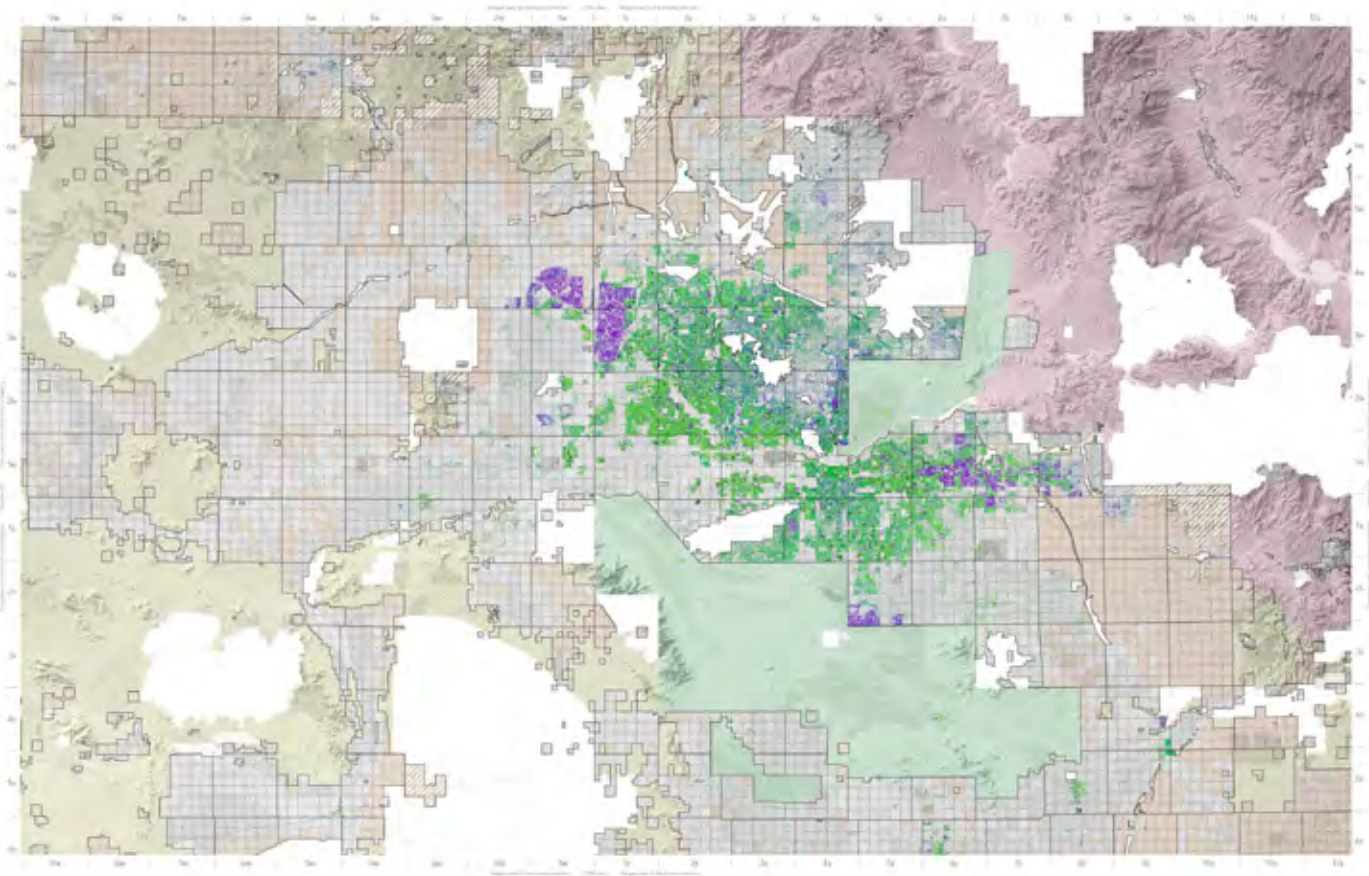


Rather than heap more attention on the conspicuous boundary between city and desert — with the city portrayed as a metastasizing blob expanding into a featureless tabula rasa — these maps focus on the internal boundaries within both city and desert. The result shows the desert as already quite full in a legal sense, and the city as a complex field of different kinds of segregation (mostly de facto, but in the case of age, sometimes de jure as well).

These maps bring together two of Bill Rankin's longstanding graphic interests; firstly to find new ways to show land management, sovereignty, and territory in order to challenge the assumptions of the traditional pastel patchwork of absolute sovereignty. Here Bill uses a three-step system of gridded, gridless, and white areas to show restrictions on development; the grid provides a second layer of information beyond what can be shown with the pastel shading. Secondly, these maps show social statistics using hundreds of thousands of tiny dots, rather than using areas of solid colour. Not only do dots show density at the same time as demographic data, but they focus our attention on areas of transition and diversity in ways that aren't possible when mapping one-dimensional metrics like median income or the percent prevalence of various racial groups.

The Data set is from the USGS, BLM, USFS, Census, and State of Arizona.

Tabula Repleta (age), 2009, inkjet print.





© Marisol Rendón

Marisol Rendón



In this large-scale work executed in charcoal, Rendón depicts an intriguing mise-en-scène that takes place at night and in what appears to be somebody's kitchen. According to one commentator writing about Rendón's drawings, "common objects are transformed into complex repositories of memories and meanings to reflect the culture at large and her memories and life experiences."

Having completed her BA at the School of Arts at the Caldas University in Columbia, in 1999 she became a professor specialising in semiotics and hermeneutics of art at the National University in Columbia. In 2001 she received her MFA at Claremont Graduate University in California. Recent exhibitions where her drawings have been shown have included Drawing the Line at the Museum of Contemporary Art in San Diego. She is currently based in San Diego and is an assistant professor in the Department of Arts and communication at Southwestern College in California.

From the series: Nobody knows the hunger that the other one eats with, charcoal on paper.

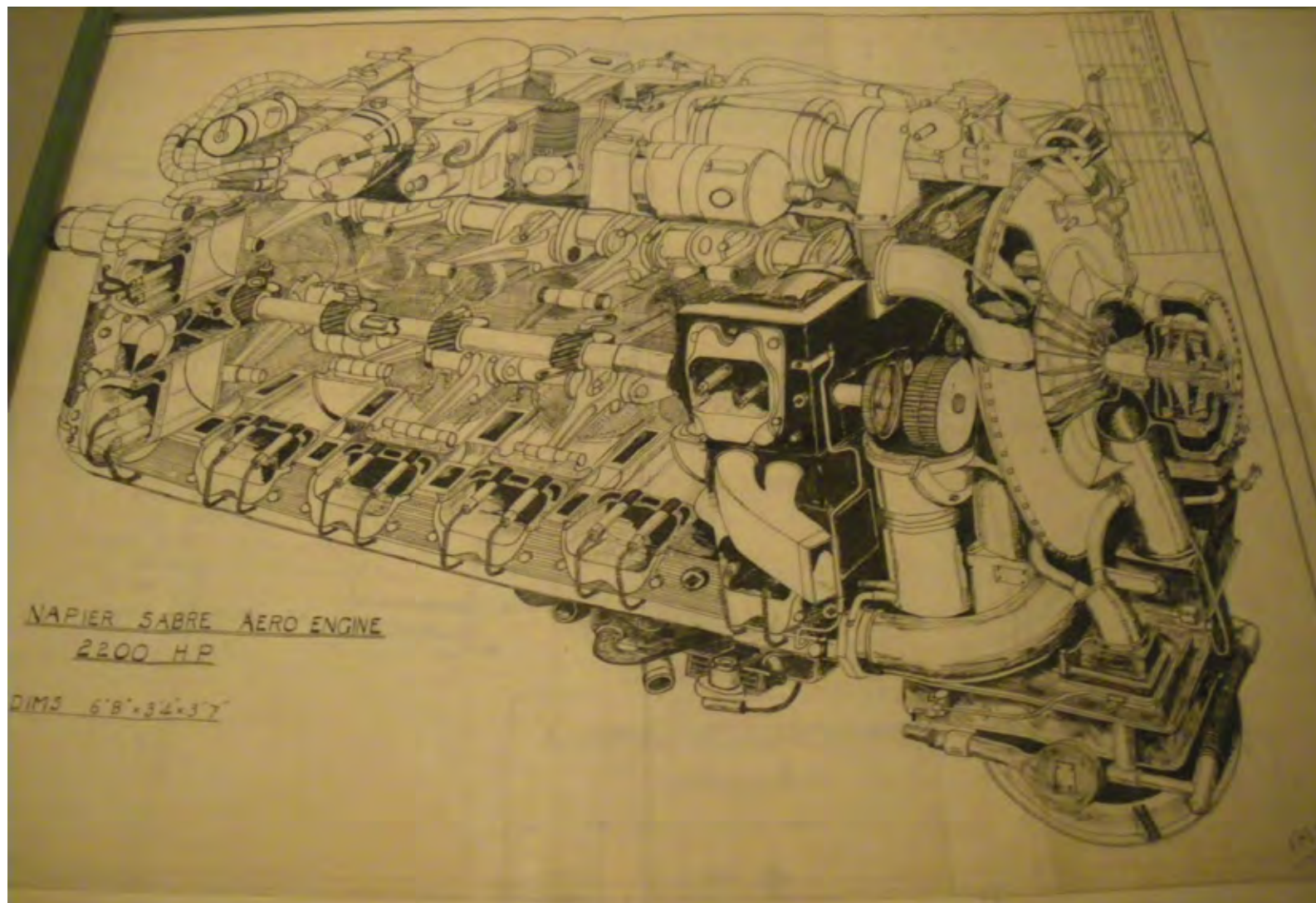
Martin Rowson



With typically acerbic aplomb, the London based political cartoonist Martin Rowson depicts the Chancellor of the Exchequer bringing down an axe onto the tails of some unsuspecting and hapless looking mice whilst the Prime Minister and what we take to be a “fat cat” gleefully look on. A self-taught artist, no politician carries impunity from Rowson’s ink pen. The consistency and often ferocity of Rowson’s drawings are matched by the cartoonist’s prolificacy. Whilst *The Guardian* has carried Rowson’s editorial cartoons since 1994, he has contributed to numerous other publications, including *Time Out*, the *Dublin Sunday Tribune*, the *Independent on Sunday* and the *Times Educational Supplement*. In April 2001 the Mayor of London, Ken Livingstone, appointed Rowson “Cartoonist Laureate for London”. Rowson has said of what he does that “Over the 20 years I’ve been doing it I discover for myself new techniques every time I sit down to draw and find it really exciting.”

Osborne and the mice, 2011, ink on paper.





Rugby Social History Collection



Rugby Art Gallery and Museum's social history collection aims to represent and interpret the development of the borough of Rugby and its people through objects, documents and the memories that these items stimulate. A significant part of this collection is the industrial collection which holds objects that highlight the vital role played by the development of local industry in the shaping of the town by the mid 20th century. Due to strong local transport links in the form of the railways Rugby became a centre of heavy industry focusing on steam and electrical engineering from the late 19th century. By the mid 20th century the town's population had more than trebled in size with workers attracted by the significant employment opportunities. To ensure the required skill levels were being met to work in these industries, companies such as British Thomson Houston began to work in partnership with local educational facilities to provide strong training and apprenticeship schemes to help develop the technical skills required to work in these industries such as technical drawing.

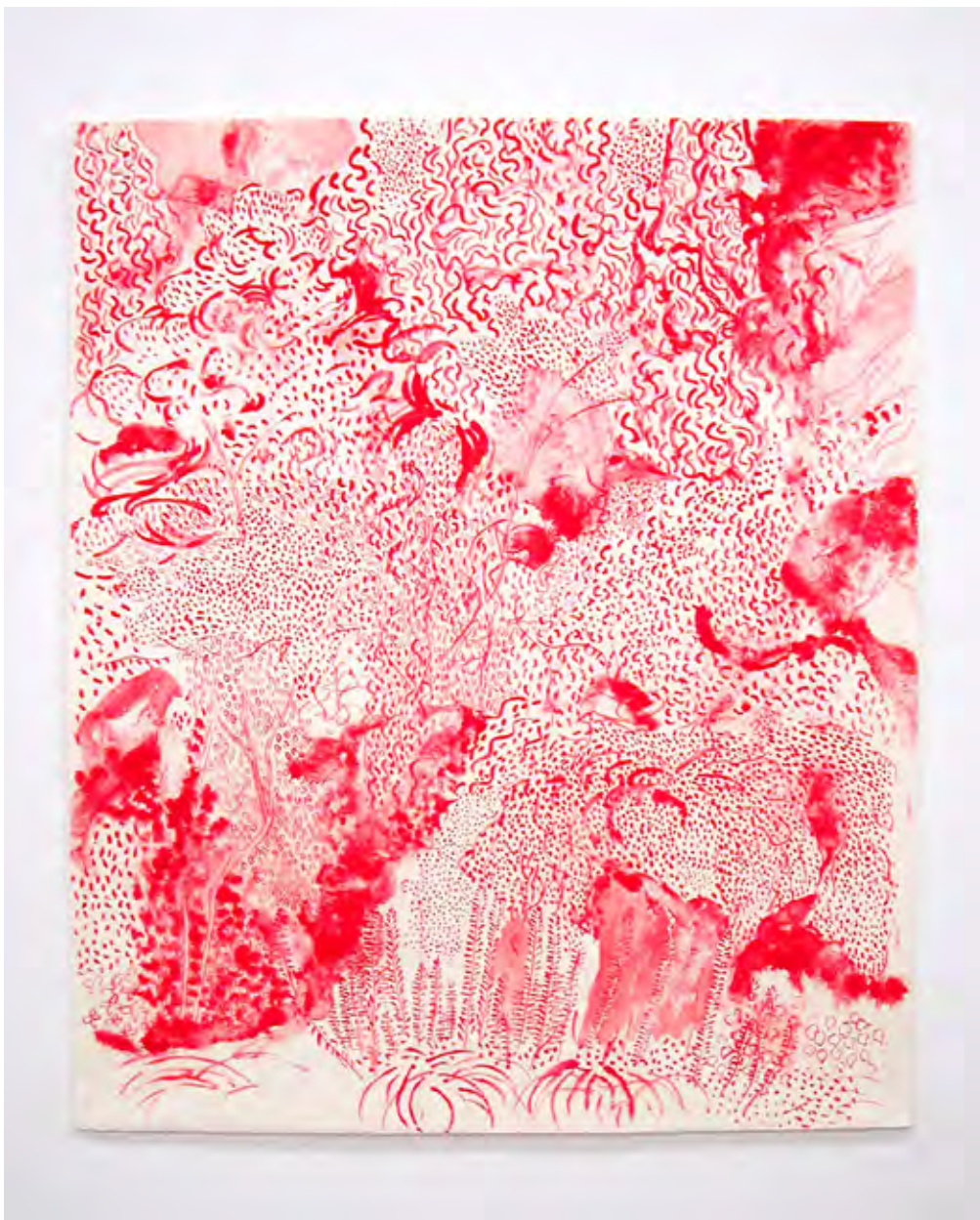
Portfolio of work by F.M Sharman: Drawing from portfolio, Rugby College of Technology and Arts, 1940, pen and ink on paper.

Tomoo Seki



This drawing, taken from the Japanese artist Tomoo Seki's *Real/Red* series was inspired by the desire to capture the green hues of Asian vegetation using red, its complementary color. The areas of foliage and vegetation that Seki depicts are all from locales in and around Nagoya and Hokusei. However, rather than straightforwardly depict what the artist sees in nature, objects are replaced by symbols according to a certain set of rules selected by the artist and individually depicted on the canvas using various media which includes mineral pigments and oil paint. After completing his BA in Fine Art at Nagoya University, Seki completed his MA in Fine Art at Nottingham Trent University in 2000. Seki has exhibited in a number of cities across Japan, including Tokyo and has also exhibited his work both in London and more recently in Northampton.

10/09/04, ink on paper.



© Tomoo Seki



© Lauren Simkin Berke

Lauren Simkin Berke



Beardmaster No. 2 is from a series the New York based illustrator Lauren Simkin Berke made in 2010 that were based on found studio photographs taken in the late 1800s. In spite of being somewhat diminutively-sized, this drawing is marked by a wry candour that raises questions about the identity of the sitter. Simkin Berke describes herself as a “drawer, image maker and illustrator” and to date her clients have included *The New York Times*, *American Express*, the *LA Times* and *Golf for Women*. She is currently based in Brooklyn, New York.

Beardmaster No. 2, 2010, acrylic on wood.

Julie Small



Julie trained as a teacher of Biology and Physical Education. After a full and part-time teaching career she revived her interest in painting and drawing, particularly in the relation to the techniques involved in depicting botanical and wildlife subjects.

Julie says of this piece:

"This plant's texture and architectural structure made it ideally suited for portrayal in pencil. The composition aims to show the plant in various stages of growth and from different angles. It is important to show both the top and bottom leaf surfaces, particularly in a plant of this type where the large leaves have many undulations which catch the light. The intricate pattern of veining on both upper and lower leaf surfaces, coupled with the overall covering of fine hairs, added to its attraction".

Streptocarpus primulifolius, pencil.





© Rae Smith

Rae Smith



The Oliver and OBIE award winning British designer Rae Smith works regularly in a wide variety of styles and genres. This diversity has taken her from Slovenia to Broadway. Rae Smith's theatre designs are frequently seen in Britain in the West End, at the National Theatre, The Royal Court, The Lyric Hammersmith and the Royal Shakespeare company.

Rae Smith's narrative drawings are seen in *War Horse* in the West End. The series of sketch book drawings included in the exhibition were produced from the rehearsals of a production of *Pinocchio* that acted as a test production for the use of puppetry seen in *War Horse*. The image included here is from the set of *War Horse* for which Smith won a Tony award for Best Set Design.

Set of *War Horse* at The Vivienne Beaumont, Lincoln Centre, NYC, USA, 2011.

John Swogger



The Neolithic site of Çatalhöyük in Turkey was first discovered in the late 1950s and excavated by James Mellaart between 1961 and 1965. The site rapidly became famous internationally due to the large size and dense occupation of the settlement, as well as the spectacular wall paintings and other art that was uncovered inside the houses.

Since 1993 an international team of archaeologists, led by Ian Hodder, has been carrying out new excavations and research, in order to shed more light on the people that inhabited the site.

John Swogger is the site illustrator. He divides his time between drawing the archaeological finds and producing reconstruction drawings of what we think Çatalhöyük might have looked like in the Neolithic.

Reconstruction drawing (illustrations Çatalhöyük East produced in the field for exhibition in site visitor's centre), ink on paper.



© John Swogger



© Alex Villar

Alex Villar



Villar's work draws from interdisciplinary theoretical sources; it employs video, installation and photography. His individual and collaborative projects are part of a long-term investigation of potential spaces of dissent in the urban landscape; it has often taken the form of an exploration of negative spaces in architecture. Shot during an art residency at IASPIS in 2007, *On the Edge* has the city of Stockholm as its background. The piece highlights the quotidian experiences of pedestrians as they negotiate the shared space of the street. The video depicts a walking through spaces that are normally not meant to be occupied: gaps between parked cars and the curb, the outer space of fenced sidewalks, extremely narrow passageways, etc. As the scenes accumulate, so does the perception that a slight deviation is being proposed in the otherwise uncontested normalcy of everyday experience.

Villar was born in Brazil in 1962 and is based in New York. He graduated with an MFA from Hunter College in 1998 and was a Whitney ISP fellow in 2000.

Still from *On the edge*, film on DVD, duration 9:59 minutes.

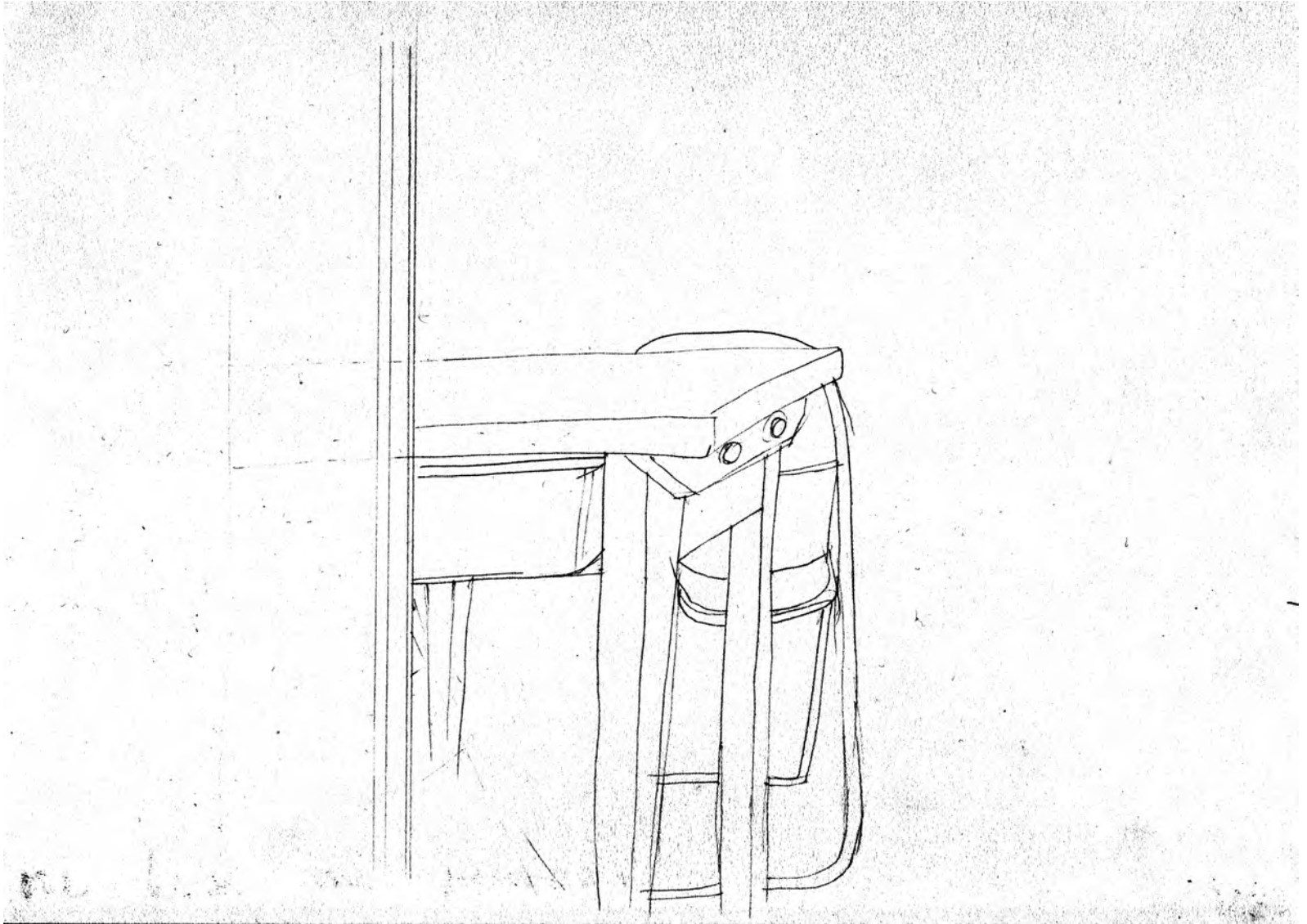
Vier5



The work of Vier5 is based on a classical notion of design. Design as the possibility of drafting and creating new, forward-looking images in the field of visual communication. A further focus of their work lies on designing and applying new, up-to-date fonts.

The work of Vier5 aims to prevent any visual empty phrases and to replace them with individual, creative statements, which were developed especially for the used medium and client.

Table, 1994-2011, Plexiglass.





© West 8 Urban Design & Landscape Architecture

West 8 Urban Design



With a multi-disciplinary approach to complex design issues, West 8 has extensive experience in large-scale urban master planning and design, landscape interventions, waterfront projects, parks, squares and gardens. West 8 also develop concepts and visions for large-scale planning issues that address global warming, urbanization and infrastructure.

The Fuente de Los Mil Chorros (Fountain with the 1,000 jets) is the name of the grotto designed by West 8 as part of their entry for the Central Park design competition in Valencia. The jets in the grotto are in the shape of bats which are the symbol of Valencia. According to the local myth, a bat saved Valencia from the Moors in the 13th century. These 'mythological' bats bring back water replenishing Valencia's ditches carrying the notion of fertility and passion into the city center. Thus, a fabulous series of water atmospheres is a unifying thread throughout the park. The sense of abundance is underscored by the aroma of oranges which occur throughout the park. The famous poet Antonio Gala, helped the West 8 team to establish the narrative of this new park in the heart of Valencia, recovering the tradition of linking park design and poetry, adding further meaning and cultural dimension to the design. A poem of Gala adorns the outside of the cave.

The Fuente de Los Mil Chorros (Fountain with the 1,000 jets), client, Consorcio Valencia Parque Central, 2011, Digital prints.

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Design by *Janus Kreative*
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