

# Drawing|||Phenomenology: tracing lived experience through drawing

## Abstracts

### **Sarah Jaffray**

#### **Gained in translation: Drawing art history**

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Drawing from drawing is as old as the artist's workshop: students drawing from their master's work, tacked to the wall of a studio, began their journey to mastery through faithful copying. Today however, in the wake of post-modernism's reaction against authority, copying from a 'master' feels outdated and has thusly been erased from contemporary arts education.

For the past three years the Bridget Riley Art Foundation at the British Museum has worked with over 1,000 university art students to revive and interrogate the value of drawing from drawing as a contemporary research method. In the process of over 150 workshops we found that students who initially dismissed the practice as 'servile copying' began to legitimise the process with the language of translation.

Building on this qualitative research, our workshop will examine the practice of drawing from drawing through the lens of translation theory. We will discuss translation, in the manner of Walter Benjamin, as a mode of cognition that allows the translator to critically interrogate their own artistic language. Working through a series of drawing exercises from (reproductions of) drawings in the British Museum's Prints and Drawings collection we will actively explore the question: what can translating teach the translator?

#### **Biography**

Sarah Jaffray is an art historian and educator currently working as Project Officer for the Bridget Riley Art Foundation at the British Museum. She has been an art history lecturer since 2003 and has worked directly with museum collections since 2013. Sarah's specialty is modernism, but her research broadly encompasses process, theory, interdisciplinary collaboration and art as political resistance. The Bridget Riley Art Foundation at the British Museum explores the role drawing plays in the practice of emerging artists and how working from collections might impact their artistic process.

### **Vanessa Marr**

#### **Women and domesticity – What's your perspective? Meditating the materiality of the duster**

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This practical workshop invites drawing based additions and responses to the theme of women and domesticity. Since 2014 Vanessa has been running a practice-based research project exploring this relationship. She asks people to commit upon a duster, through thread, their own views and experiences on this theme. The result is a growing collection of over 100 hand-embroidered dusters featuring personal responses, reflections and insights.

As the project has evolved it has become apparent that the thoughtful and time-consuming process of hand embroidery prompts reflective thinking and careful selection of marks or words. Through time spent engaged with the object it is transformed into a catalyst for self-expression as participants express their conscious and unconscious response to the duster as an object. The marks made with a needle and thread reference those created through drawing, leaving a trace if unpicked and permanence through application and style.

Vanessa invites you to explore the humble duster from the perspective of drawing and phenomenology. Participants will be inspired to consider and then to respond to the domestic theme by drawing with thread upon the duster, with the duster itself positioned as a domestic object for contemplation and focus. Drawings will be created upon and in response to the object as an aide to meditating the materiality of the cloth. Conscious investigation of the duster through drawing will be the focus.



Sarah Welsby, Marks made from drawing box.



Felicity Truscott, Time, 2014



Sharon Haward, Domestic Holes, 2015



Duster stitching workshop held on International Women's Day 2017



Images from recent exhibitions at De La Warr Pavilion 2016 and University of Brighton 2017



## Biography

Vanessa is Senior Lecturer with the University of Brighton; she has worked professionally as a Graphic Designer and Illustrator since 2000. This professional experience includes working for Dorling Kindersley as an Art Editor, running her own successful design agency for 8 years and more recently consulting and illustrating for stop-frame animation. An MA in Sequential Design and Illustration from 2012-14 refocused her practice, which is underpinned by visual design-theory and process, embracing an intuitive and practical approach, facilitating both self-authorship and collaborative investigation.

Her practice-based research takes a critical view of the hidden and unacknowledged aspects of what it means to be a woman through the creation of artist's books, embroidery and poetry. Much of her work is narrative based; she primarily uses drawing as a means of recording and exploring. Fairy tales and domestic objects are a constant source of inspiration as she is particularly interested in the meanings attached to familiar objects and common language. A maker at heart, she is happiest when creating and exploring new ideas, enjoying the reflective and contemplative thinking that drawing, making and stitching inspires.

Vanessa also conceived the successful 'Women & Domesticity' project, which explores the contemporary expectations of women in the home by asking for perspectives to be stitched onto dusters.

## Marie – Louise Miller

### ANTISPACE

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ANTISPACE was conceived as a collaborative monumental drawing animated by music and movement. Created from recycled newspaper formed into “paper stixx” drawing with the remnants of print colour and type, now disjointed as if pixelated. ANTISPACE violates the norms and conventions of spaces.

ANTISPACE will be reworked and reconfigured in response to this year’s conference theme: tracing the lived experience. The co creation of ANTISPACE will be a lived experience: Participants will create a collaborative 3D drawing installation using the “paper stixx” and cable ties within and responding to the space and considering “fundamental attributes of drawing: that it is an intimate and immediate process and medium capable of recording the trace of the drawer and the drawing”. ANTISPACE is a drawing in space and time. The process of its creation will be filmed digitally. ANTISPACE will remain in situ as part of the workshop ‘Lab Rats - exploring sensory perception in ANTISPACE’.

#### Biography

Marie-Louise Miller is an Artist & Designer based in St Leonards on Sea, East Sussex, trained at Central St Martins & Epsom School of Art & The Roehampton Institute in Fashion Illustration & Public Art (painting). She creates large scale painted ‘colour poems’ concerned with the essential and physical, of time and space. Her drawing interest is the ‘why’ of drawing language explored through watching the process of drawing making. Marie-Louise leads a studio Drawing and Colour group and has been a Visiting Lecturer in Fashion Design & Textiles at Sussex Coast College Hastings & Rye Studio School.

## Sara Schneckloth

### Mapping the Common Gesture

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How do our gestured marks create, map, and suggest new forms of intersubjective relationship? In this workshop, participants will be guided through a series of gesture-driven exercises on a large-format paper surface, in which they translate interactions with each other into graphic elements. These exercises combine expressive movement, observational drawing, graphic game-playing, and visual invention. During the production of the drawing, we discuss the action of each drawn layer, and how bodies, intentions, marks and materials work in concert to create a mass gesture that carries cumulative meaning. Conversation and reflection guide the process, as we collectively determine how the logic of the drawing will evolve. The resulting drawing is a document of how our individual drawn bodily gestures may inform, obscure, elevate, and be in active conversation with one another as they accumulate in both time and space.

#### Biography

Schneckloth has shown in over seventy exhibitions throughout the U.S., South Africa, the U.K., and France, held numerous residencies, and organized collaborative drawings at universities and the NY Metropolitan Museum of Art. Her essays on drawing and embodiment have appeared in the *Journal of Visual Culture*, *Visual Communications Quarterly*, and the *Manifest International Drawing Annual*. Schneckloth holds an MFA from the University of Wisconsin-Madison, a BA from Northwestern University, and has lived and worked in Iowa, Chicago, Seattle, San Francisco, and Cape Town, South Africa. She is an Associate Professor and McCausland Fellow in the School of Visual Art and Design at the University of South Carolina in Columbia, SC, where she heads the Drawing Program. Her practice is motivated by the question of how science, imagination, and the body inform one another through the activity of drawing.