

# DRAWING ROOM

## Drawing Research Forum 2024/2025 Sessions – Part 2

Friday 28th February 2025

This afternoon of presentations and discussions, selected from an open call, provides access to recent research examining critical issues around contemporary drawing.

The session will feature presentations and a plenary discussion with artists examining diverse themes, and utilising and developing current discourse around contemporary drawing. The Drawing Research Forum provides a space for knowledge exchange between disciplines, encourages cross-fertilization of ideas and methodology, and fosters collaborations between artists and researchers.

### SCHEDULE

2 – 2.05 pm	Welcome and Introduction
2.05 – 2.25 pm	<b>Isabel Bird</b> - Sturtevant and the Student Copy
2.30 – 2.50 pm	<b>Anna Carin Hedberg and Rikke Lundgreen</b> - Drawing in Museums. Research and contemporary practices
2.55 – 3.15 pm	<b>Michelle Salamon</b> - Drawing for Justice
3.20 - 3.40 pm	Chaired plenary discussion

### ABSTRACTS

#### **Isabel Bird** - Sturtevant and the Student Copy

In 1964, an artist named Sturtevant began drawing after the work of other artists. In doing so, she appeared to engage in an age-old drawing practice: the so-called copy, whereby, through close observation, a student imitates the work of a more established artist. But Sturtevant did things differently. She drew not after her elders but her peers. She drew not from observation but from memory. And she refused to call any of her drawings “copies,” at

all. Situating these drawings within a longer pedagogical history, I consider the broader implications of Sturtevant's subversion of the copy. How does the copy's potential expand when it is approached as a generative—rather than merely derivative—process of study?

**Anna Carin Hedberg and Rikke Lundgreen** - Drawing in Museums. Research and contemporary practices

The presentation will focus on our current research project on drawing in the Nationalmuseum in Oslo. We will share finds from audience surveys we have conducted. The results on how the audience interact with drawing in the museum will be presented and it will be connected to ideas and theories about participation, art-based learning, phenomenology, communities, and the museum as a public space. We will also share perspectives coming from a practising art background and how this practice is used in the museum when developing and researching participatory activities such as drawing specifically.

**Michelle Salamon** - Drawing for Justice

In response to themes around memory, witnessing and testimony, my research looks at how drawing may be used as a tool to improve memory, specifically in those who have been eyewitnesses to criminal incidents. The research examines drawing as an activity or physical act, to understand how drawing can aid and prompt better communication and explore ways in which the frame of reference for drawing can be extended beyond the fields of art and design. The intention is to better understand the relationships between drawing and memory and ask whether the physical act of drawing can be used as a tool to improve recall in eyewitness testimonies.

## BIOGRAPHIES

**Isabel Bird** - *Isabel Bird is a PhD Candidate in the History of Art and Architecture at Harvard University and was the 2022–2023 Pre-Doctoral Fellow at the Menil Drawing Institute in Houston, Texas. Her dissertation examines the relationship between drawing and learning in the latter half of the twentieth century, with a focus on the work of Ruth Asawa, Adrian Piper, Sylvia Plimack Mangold, and Sturtevant. Related recent projects include an article in Art History on Asawa's time at Black Mountain College and the co-organization of the conference 'Pose, Power, Practice: New Perspectives on Life Drawing', hosted by The Courtauld Research Forum and The Drawing Foundation. Alongside her research, she has an active daily drawing practice of her own.*

**Anna Carin Hedberg and Rikke Lundgreen** both work as visual artists and are editors and writers of the anthology *'Digital and Analogue Drawing in the Museum'*, published in March 2022 by Museumsforlaget. They are currently conducting a research project *'What can we learn from art-based learning in the National Museum, Norway.'* Rikke Lundgreen is a visual artist and project manager at the National Museum of Art, Architecture and Design in Oslo. She is educated at Staffordshire University and Chelsea College of Art, as well as the University of Oslo. Lundgreen's practice is interdisciplinary and encompasses a range of techniques such as drawing, film, sound and installations based on a performative event. Anna Carin Hedberg is a visual artist and curator of education at the National Museum of Art, Architecture and Design in Oslo. She is educated at the Academy of Fine Arts in Trondheim and the Academy of Art and Design in Gothenburg. Hedberg's practice is within socially engaged art that is based on participatory processes.

**Michelle Salamon** – is Platform Leader for Time and Movement BA Hons Graphic Communication Design, and BA Graphic Communication Design. As animator Salamon directed two large-scale computer animated film projects for SAC (Channel 4 Wales) and continues to work on freelance animation projects and was represented from 2004-2016 by Voodooog productions – which included working on their production of *'The Life and Death of Peter Sellers'* for HBO which was nominated for an Emmy award for best title sequence. Additional animated film work includes a collaboration with the Commonwealth War Graves Commission in collaboration with the Technical University of Kenya to highlight the roles of African Carriers in WW1 and WW2.