

# DRAWING ROOM

Drawing Room Tannery Arts 8 Rich Estate 46 Willow Walk London SE1 5SF  
+44 (0)20 7394 5657 [www.drawingroom.org.uk](http://www.drawingroom.org.uk)

## Drawing Room Summer School

**Monday 17<sup>th</sup> July to Friday 21<sup>st</sup> July inclusive**

**£250 for the week**

**Materials will be provided**

Drawing Room's Summer School is a week long programme of dynamic workshops run by professional artists. Ideal for both experienced and beginner artist practitioners, the workshops will enable you to develop work conceptually using a range of material processes.

All of the artists leading the school are acclaimed artists whose work has a strong relationship with drawing. Participants work in the large gallery space using a range of materials and processes, building new skills and techniques on small and large scale, working both independently and collaboratively. They also have use of the unique Drawing Room Study library for reference and research.

The title of this year's Summer School is *The Body Politic*, and calls for all those interested in developing work around this broad and timely theme. The workshop leaders are artists **Joy Gerrard**, **Markus Vater** and **Phoebe Boswell**.



(Joy Gerrard by Katherine Fawcett, Markus Vater by Emil Charlaff, Phoebe Boswell by Samuel Wahlstedt)

### ***The Body Politic***

Over the course of the week we will think about the artist both as witness and protagonist. Based on the themes of our current exhibition 'Graphic Witness' (to 9 July) the week-long artist led workshops will explore drawing as a graphic means to bear witness, comment on injustice and to prompt social change.

Through workshops, devised and led by artists Joy Gerrard, Phoebe Boswell and Markus Vater, we will explore through drawing questions such as: How might we bear witness to the political world around us; particularly as it changes and transforms so explosively? How do we look at the individual versus the collective in today's networked society? What materials can we employ to convey meaning? Is it possible to protest through our work? How is the body politic?

## **Workshops**

### **Monday 17 July, 11 – 5pm**

Joy Gerrard

*The Protesting Body; Considering the Multitude*

*“When I am close to finishing a piece, most important is the balance between black and white. This tonal balance, often has no relation to the original photographic image, and is about making the image ‘right’.”*

This intensive one day workshop will think about witnessing world events through the media. In a world saturated by the constant flow of images, we often witness events, calamities and current history in a distanced way. How do we make an objective viewpoint our own subject? What strategies can we use to translate images from photographic media into drawings?

The workshop will begin with an overview of Gerrard’s work in relation to the protesting crowd and the archive, with a look at other artists who use media images in their work. Using a photographic/media source as a starting point, the artist will introduce ways to translate the image using drawing and collage techniques to construct something new. Using Chinese Sumi solid stick, ink on paper and canvas you will learn how to grind the ink, mix different washes, from light grey to intense black, on paper and on primed canvas to build the image, using a range of methodologies and tools. We will produce a set of technical responses to the material; and a final image.

Please bring a media image (from the internet, a still from a newsreel or newspaper photograph) to the workshop; up to A4 size. Choose an image which engages you fully, either in an aesthetic or politically meaningful way.

### **Tuesday 18 July, 11 – 5pm**

Markus Vater

The workshop day will consist of three parts: Markus will give a presentation on how to work with drawing as a tool of analysis, creation and subversion. He will talk about his own work in relation to the role of metaphor, text and image, the physical line, art and politics and the role of humour.

The second part will be a practical introduction into his thinking process and method through play and by reflecting on discoveries made by *Synectics* research in the 1950s and 60s. *Synectics* comes from the Greek and means “the joining together of different and apparently irrelevant elements”. It is a methodology that involves creative problem solving in groups.

Finally, participants and the artist will aim to create their own “*poetic protest on the state of the world, the self and everything hiding between the two.*” (MV). Participants are encouraged to think freely about the notion of drawing and its implementation in the context of the workshop. Materials and techniques can be ink or paint on paper or objects. It also can be an action in space, filmed or performed. It can be a written or drawn description or plan of an action.

Collaborative work will be encouraged but is not expected.

**Wednesday 19 July, 11 – 5pm:** Participants carry out independent work and research, facilitated and supported by Joy Gerrard, with Drawing Room workshop space and Study library resources.

## **Thursday 20<sup>th</sup> July, 11- 5pm**

Phoebe Boswell - *The Body as Site; The Body as Cite; The Personal is Political*

The body is the site through which we experience the world. We inhabit our bodies, cultivate them, honour them, dishonour them, feel pleasure and pain and understand and express who we are through them. We navigate the social and cultural constructs of the world via them, we are codified because of them; gendered, racialised, sexualised, categorised in ways that are often beyond our control. Yet we speak through our bodies, we relate to and understand each other through our reading of them. We use them to protest.

The day will be split into two halves. The first will be a series of drawing exercises where participants will be encouraged to draw themselves and others, considering the themes at heart. For instance:

### **Exercise 1: The Duel**

A quick fire speed-dating exercise where we will be given 5 minutes with each person, in which time we must gather as much information about them as to be able to make a portrait of that person that tells us something we didn't previously know.

### **Exercise 2: Coded Imaginings**

Another fast drawing exercise where categorisations are called out and the participants have to impulsively draw what they imagine, based on each categorisation i.e 'A Woman', 'An Englishman'. We will time interrogating these drawings, seeing what patterns we can draw from the collective imagination of these coded signifiers of identity.

### **Exercise 3: Who Am I?**

A session where we contemplate the self, and attempt to make a portrait that tells the world what we need them to know about us. We will consider how to do this in a drawing, how figuration helps/hinders this, whether it is possible at all.

In the second session we will draw from all our earlier drawings as reference to create one large drawing of a 'self'. We will consider various drawing mediums and scale, to make large works on paper, which we will place on free standing boards in the space. We will then move these drawings around the room spatially, considering what happens to one drawing when it is placed next to another, and how compositionally we can draw out different narrative conclusions concerning dominance, hierarchy, inclusion v exclusion from the same drawings.

**Friday 21st July, 11 - 5pm:** A day spent continuing work and preparing for a group crit with Joy Gerrard and Drawing Room Directors.

**For enquiries or details of how to book please visit**  
**[www.drawingroom.org.uk/events/summer-school](http://www.drawingroom.org.uk/events/summer-school)**  
**or call 0207 394 5657**