

DRAWING ROOM

Drawing Research Forum – Autumn 2019 Session

Friday 1st November 2019

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

1 - 1.25 pm	Curators tour of <i>Marc Bauer, Mal Être / Performance</i>
1.30 – 2.05 pm	David Osbaldeston – <i>Abstract Now – Abstract Then</i>
2.10 – 2.45 pm	Rachel Bacon – <i>Undermining Value</i>
2.50 – 3.15 pm	Break
3.20-3.45 pm	Dr Tamarin Norwood - <i>Drawing and the Murder of the Thing</i>
3.50 -4.25 pm	Dominique Baron-Bonarjee - <i>Automatic Drawing: Wobbling, Oceanic Feeling and Relation</i>
4.30 – 5 pm	Chaired plenary discussion

BIOGRAPHIES

Rachel Bacon received her BFA from Pratt Institute in Brooklyn, and MA Drawing from the University of the Arts London. Originally from New York City, she is currently based in The Hague, NL, where she teaches drawing at the KABK, the Royal Academy of Fine Arts, and has been a member of the grant committee at Stroom Den Haag. Residencies include MASS MoCA, Banff Centre for the Arts, and with the Lower Manhattan Cultural Council. Bacon has exhibited her work at both national and international venues, including: De Cacaofabriek, Helmond NL; galerie-b2, Leipzig DE; Jerwood Drawing Prize, London; MALONNY Arts Festival, Lithuania; Amsterdam Drawing Fair and the Elizabeth Foundation for the Arts, NYC. She has realized a number of public art commissions in the Netherlands and in New York City, including for the Trust for Public Land and the Palace of Justice in The Hague.

Dominique Baron-Bonarjee's practice moves across installation, film, performance, sound and drawing, creating outcomes in the studio and outside that seek to interrupt the 'taken for granted' in daily life and propose alternate dynamics. Recent exhibitions include a lecture-performance at Tai Kwun Centre in Hong Kong for the ASAP Annual Symposium (2019); screening at Tate Exchange (2019); artist-in-residence at Cloud DansLab, The Hague (2018); group exhibition *Theorem 2018* at Ruskin Gallery, Cambridge School of Art. She is currently a PhD candidate in Art at Goldsmiths University of London.

Dr Tamarin Norwood is an artist and writer. She gained her doctorate (*Drawing: the Point of Contact*) in 2018 as a Clarendon Scholar at the Ruskin School of Art, University of Oxford, and is now Doctoral Prize Research Fellow in Fine Art at the Drawing Research Group (TRACEY), Loughborough University. Her artwork has been shown in the UK and abroad including at Tate Britain, ICA Philadelphia and MOCCA Toronto, and she has recently completed artist residencies exploring movement in drawing at Spike Island Bristol with the support of Arts Council England, and at Wellcome Collection London, where she was part of Hubbub, the Wellcome inaugural interdisciplinary residency. Scholarly publications on drawing include contributions to volumes by Palgrave-MacMillan (2016), Wiley-Blackwell and Routledge (both forthcoming 2020).

David Osbaldeston lives and works in Manchester and Scotland. He studied for his MA at Manchester Metropolitan University (2002). Residencies include the Rijksakademie Van

Beeldende Kunsten (2010). Osbaldeston is Reader in Fine Art at Manchester Metropolitan University, and published his first monograph *INFLECTION SANDWICH* in collaboration with artist and typographer Will Holder (2015). Select solo exhibitions include *The Serving Library V: David Osbaldeston at the Bonington Gallery*, Bonington Gallery, Nottingham (2018); *The Top & Bottom of It*, Mechanism for a Future Reference, Matt's Gallery, London (2015); *The Practice of Theories*, Wysing Arts Centre (2016); *Living Matter / Inflection Sandwich*, Piper Keys, London (2013); and *Another Shadow Fight*, International Project Space, Bournville Centre for Visual Arts, Birmingham (2008). Select group exhibitions include *Annals of the Twenty Ninth Century*, Wysing Arts Centre, Cambridge (2014); *A Model of the Serving Library*, Tate, Liverpool (2014); *Drawing Biennial*, The Drawing Room, London (2013); *Marbled Reams*, The Modern Institute, Glasgow (2012); and *Rijksakademie Open Ateliers*, Rijksakademie, Amsterdam (2010). His works are held in private and public collections including Tate, London; The British Council, London; and Whitworth Art Gallery, Manchester.