

DRAWING ROOM

Drawing Research Forum – 2021/2022 Sessions

Friday 20th May 2022

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 – 2.20 pm	Maryclare Foá, Birgitta Hosea and Carali McCall - <i>Performance Drawing 2021</i>
2.20 – 2.40 pm	Dr Emilia Terracciano - <i>Rubbing in it: Simryn Gill's automatic drawings</i>
2.40 – 3.00 pm	Martin Lewis - <i>Non-Graphic, Repetitive Drawing, Duration and the Generation of Thought</i>
3.00-3.20 pm	Winnie Sze - <i>Drawing connections: the art of Ernest Mancoba</i>
3.20-3.40 pm	Chaired plenary discussion

ABSTRACTS

Maryclare Foá, Birgitta Hosea and Carali McCall- *Performance Drawing 2021*

To mark the first anniversary of the publication of *Performance Drawing: New Practices since 1945*, Foá, Hosea and McCall organised a residency, virtual exhibition and series of events to extend the exploration of works in the book to consider the future of practice at the intersection of drawing and performance. Adopting a collaborative, post-Lockdown, curatorial perspective, a range of in-person and online events expanded the

notion of the gallery into different spaces and platforms including the Centre for Recent Drawing, Hundred Years Gallery, KunstMatrix, Zoom and Instagram. The international artists exhibited in *Performance Drawing 2021* showed work made since the date of writing, expanding themes of the book into new directions. In this presentation for the Drawing Research Forum 2021, Foá, Hosea and McCall will present and reflect upon *Performance Drawing 2021* and the experience of curating and creating for different audiences across multiple platforms.

Dr Emilia Terracciano - *Rubbing in it: Simryn Gill's automatic drawings. See with a feeling eye: feel with a seeing hand.*

Nature printing is the name given to the technique of taking prints from natural objects, without the interposition of an artist. Artist Simryn Gill (b. 1959, Singapore), who describes herself as a record-keeper, has long created 'nature prints' blindly, that is, without looking. She covers the object with ink and superimposes the sheets of paper, which she then rubs. Humble, intimate, an action of knowledge through skin, Gill's rubbings are less about grasping forms and more about touching. In so doing, she dramatises the difference in meaning between drawing and rubbing, creating, and 'taking' an image, viewing, and touching. Querying the discrepant forms of speed at play, including, deep-time processes and the rapid release of pictures through rubbing, my research seeks to make sense of Gill's use of drawing.

Martin Lewis - *Non-Graphic, Repetitive Drawing, Duration and the Generation of Thought.*

This paper presents the hypothesis that non-graphic, repetitive and durational drawing enables a switch from drawing being considered a means to materialise thought, to a process where drawing itself becomes the spark for intuition and the habitation of duration. In non-graphic drawing the graphic point is replaced by sounds produced by tapping a surface with my fingers repeatedly from between 1 to 5 hours. It is the lack of visual graphic content, the pulse of the tapping and the subsequent reverberating sounds returning back to the drawer in a continuous loop that I suggest brings about this shift from thinking/ drawing to drawing/ thinking and potentially splits the relational connection between thinking and acting.

Note: Where drawing is italicised, it denotes its verb.

Winnie Sze - *Drawing connections: the art of Ernest Mancoba*

The art of Ernest Mancoba (1904-2002, South Africa/France) "transcends the cultural vernacular" making his work even more relevant today, in our quest to understand and express the work of "the Other". Whilst the Western art influences on his work are relatively straightforward to trace, it is more difficult to locate the influence of the art of his native South Africa given the country's colonial history. However, Mancoba mentioned his mother following the family's cultural custom of making pots with her clan group which he saw as an artistic act for its cultural and spiritual significance. Zulu pots are every day or ritual objects depending on their marks, which are incised, added and moulded onto the surface. In this paper I consider the meaning behind the marks

and patterns of the pots and in what way they may have contributed to Mancoba's paintings.

BIOGRAPHIES

Maryclare Foá studied PhD at Camberwell UAL (2011), and the Turps OffSite Course (20-21). Foá's practice explores narratives connecting the seen, the sensed and the dreamed, and teaches drawing at UAL. Foá has exhibited works in 'A History of Drawing', at Camberwell Space (2018); TBW Drawing prize (2020); RA summer show (2021); and RWS 2022. **Birgitta Hosea** studied PhD at Central Saint Martins (2012). Hosea performs drawing and expands animation and is Professor of Moving Image at UCA. Hosea has exhibited works at ASIFAKeil, Vienna; National Gallery X; Venice & Karachi Biennales; Oaxaca & Chengdu Museums of Contemporary Art; and Hanmi Gallery, Seoul. **Carali McCall** studied PhD at Central Saint Martins (2014). McCall was a finalist in the 2017 Jerwood Drawing Prize and was awarded Arts Council England. McCall has works held in private and public collections.

Dr Emilia Terracciano Prior to joining the University of Manchester, Emilia was the Leverhulme postdoctoral fellow and AW Mellon Global South Fellow at the Ruskin School of Art (2015-20), and Bowra Junior Research Fellow at Wadham College at University of Oxford. Her peer-reviewed articles have been published in *Oxford Art Journal*, *Art Journal*, *The Art Bulletin* and *ArtMargins*. Emilia is an active critic and essayist for *Frieze*, *The Caravan Magazine*, *Marg*, *Sculpture Journal*, *Light Works*, *MetBreuer*, *Paul Mellon Centre*, *Lux*, *Jhaveri Contemporary*, and *La Biennale di Venezia*. Her book 'Art and Emergency: Modernism in Twentieth-century India' was published by IB Tauris in 2018. She is advisory board member for the South Asia Gallery, Manchester Museum.

Martin Lewis Martin is a Nottingham based artist whose central concern is with drawing and what it enables. He gained an MA in Fine Art from Sheffield Hallam University in 2002 and is currently studying for his PhD by practice; "How Does Repetitive, Durational, Non-Graphic Drawing Generate Thinking?" in the School of Design and Creative Arts at Loughborough University. He has exhibited at Kingsgate Gallery London (with Robert Luzar, 2012), Chelsea College of Art, and as part of SAR annual conference (2015.) He has contributed work to the 'Drawology' project, showing work at the Bonnington Gallery, Nottingham NTU (2014) and at Lanchester Gallery Uni, Coventry (2015) and 'Performing Drawology' at the Bonnington Gallery 2016. He is a part time lecturer in Fine Art at Loughborough University and an active participator in the SDCA Drawing Research Group at the University and presented papers at their annual conferences.

Winnie Sze is a freelance curator and researcher currently based in Cape Town, South Africa, whose scholarship on Mancoba includes a paper for the VanAbbe Museum (Eindhoven) following a research fellowship (2018) and an essay for the catalogue to accompany a retrospective at the Centre Pompidou (Paris) (May-September 2019). Winnie has also contributed papers to South African art history conferences and organized an international conference in Cape Town in February 2020. Winnie is currently working

on curating an exhibition on Mancoba and Sonja Ferlov Mancoba at the Cobra Museum (Amstelveen, 2023). Besides research on Mancoba, Winnie's interests lie in global contemporary art and has curated projects and exhibitions with a social agenda.