

# PERFORMING DRAWOLOGY

FRIDAY 15 JANUARY – FRIDAY 12 FEBRUARY

We start the month with humhyphenhum (Deborah Harty & Phil Sawdon), who will be the first to enter the white space; drawing with paper and moving image to create a three-dimensional drawing that traces in, on and through the surface of the empty white space.

Lorraine Young and Catherine Bertola will follow, spending two days and three days respectively on the developing drawing. The third week will see contributions from Maryclare Foá, Andrew Pepper and Martin Lewis.

John Court will enter as the final invited artist, to spend two days drawing in the Gallery.

Finally, humhyphenhum will return to the space to complete the drawing and prepare for a closing night celebration on Thursday 11 February from 5 pm – 8 pm, where visitors can view the final collaborative drawing.

## WEEK ONE

### HUMHYPHENHUM

Friday 15 – Friday 22 January (inclusive)  
 Progress discussion:  
 Wednesday 20 January, 2 pm – 3 pm  
 Summary discussion:  
 Friday 22 January, 3 pm – 4 pm

## WEEK TWO

### LORRAINE YOUNG

Monday 25 – Tuesday 26 January (inclusive)  
 Summary discussion:  
 Tuesday 26 January, 3 pm – 4 pm

### CATHERINE BERTOLA

Wednesday 27 – Friday 29 January (inclusive)  
 Progress discussion:  
 Thursday 28 January, 2 pm – 3 pm  
 Summary discussion:  
 Friday 29 January, 3 pm – 4 pm

## WEEK THREE

### MARYCLARE FOÁ

Monday 1 – Wednesday 3 February (inclusive)  
 Progress discussion:  
 Tuesday 2 February, 2 pm – 3 pm  
 Summary discussion:  
 Wednesday 3 February, 3 pm – 4 pm

ANDREW PEPPER, Thursday 4 February

MARTIN LEWIS, Friday 5 February

## WEEK FOUR

### JOHN COURT

Monday 8 – Wednesday 10 February (inclusive)  
 Progress discussion:  
 Tuesday 9 February, 2 pm – 3 pm  
 Summary discussion:  
 Wednesday 10 February, 4 pm – 5 pm

HUMHYPHENHUM, Thursday 11 February

## FOLLOW THE PROGRESS ONLINE

We'll keep you up-to-date with the activities in the Gallery via our blog  
[www.boningtongallery.co.uk/blog](http://www.boningtongallery.co.uk/blog)

## ARTISTS

### HUMHYPHENHUM

humhyphenhum are Deborah Harty and Phil Sawdon, a creative drawing research collaboration. The hums first collaborated in 2005 in response to a tripartite drawing research project between Loughborough University, Kingston University and Dublin Institute of Technology.

The name humhyphenhum was adopted in 2006 to coincide with an invitation to be featured in the book *Animation in Process* (Selby and King, 2009). The name was adopted following observations of various features of the hums' conversations. It is an onomatopoeic use of words. i.e. hum - hum and reflects the methodology developed and employed by humhyphenhum, which is referred to as 'meaningful play'. The methodology allows for discovery and understanding to emerge through the collaborative research process.

The process of drawing commences through openness and responsiveness to discovery, and a willingness to 'play' with marks, media and concepts. Through a dialogue between collaborators, drawings and theme - where each has a role in co-constructing consequences - the hums' responses, deliberations and reflections are drawn, distorted, erased and redrawn. The process is repeated time and again until an outcome of consensus is reached.

[humhyphenhum.tumblr.com](http://humhyphenhum.tumblr.com)

### LORRAINE YOUNG

Lorraine Young is currently a University teacher in Fine Art at Loughborough University. Lorraine studied for her undergraduate program in sculpture at the Liverpool Centre for Arts Development (LCAD) and holds a Masters of Arts in Drawing from the University of the Arts (UAL): Wimbledon. Her practice is situated in the exploration of drawing.

Recent exhibitions include: The National Gallery, London; Nan-Yang Academy, Singapore; The Centre for Drawing, London and the Wimbledon Space Gallery.

[lyoung365.wix.com/drawings#!about/c240r](http://lyoung365.wix.com/drawings#!about/c240r)

### CATHERINE BERTOLA

Catherine Bertola's work involves creating installations, objects and drawings that respond to particular sites, collections and historic contexts. Underpinning the work is a desire to look beyond the surface of objects and buildings, to uncover forgotten and invisible histories of places and people, as a way of reframing and considering the past.

Catherine Bertola was born in Rugby in 1976; she studied Fine Art at Newcastle University, where she lives and works. She has worked on a number of commissions and exhibitions, nationally and internationally with institutions such as; Museum of Arts and Design, New York, USA; Kunsthalle zu Kiel, Kiel, Germany; Artium, Vitoria Gastiez, Spain; Temple Gallery, Philadelphia, USA; Whitworth Art Gallery, Manchester, UK; National Museum Wales, Cardiff, UK; V&A, London, UK; The Government Art Collection, National Trust and Crafts Council, UK.

She has work in several public and private collections and is represented by Workplace Gallery, Gateshead and M+R Fricke, Berlin.

[www.workplacegallery.co.uk/artists](http://www.workplacegallery.co.uk/artists)

### MARYCLARE FOÁ

Maryclare Foá graduated from the Royal College of Art (Illustration) in 1984 (she was awarded the RCA drawing prize). Her multimedia drawing practice explores narratives that connect the seen, the sensed and the dreamed. She completed an MA in Fine Art at Central Saint Martins in 2004 (short listed for the Red Mansion Prize and the Cecil Collins Drawing Prize), and was awarded a PhD (Sounding Out, drawing in response to the outside environment) at CCW (Camberwell) in 2011.

Foá began teaching in 1986 and currently teaches drawing at the University of the Arts (Central Saint Martins & Camberwell).

Recent exhibitions include the Jerwood Drawing prize, 2006 and 2010; Berlin/London *C4rd*, 2011; *Drawology*, 2013 and 2014; Folkestone Fringe 2014 and DeptfordX, 2014. Foá's work is included in the V&A archive collection, and can be seen in *Drawing Now: Between the Lines of Contemporary Art* (I.B.Tauris 2007) and *Hyperdrawing: Beyond the Lines of Contemporary Art* (I.B.Tauris 2012).

[www.maryclarefoa.com](http://www.maryclarefoa.com)

ANDREW PEPPER

Andrew Pepper's practice examines aspects of the unsupported line, marks in space and our visual / physical engagement with apparent three-dimensional volumes in which they are manifest.

He works with holography, projected light and installation to combine and manipulate marks, releasing them from the surface they appear to rest on.

Recent pieces attempt to question our expectations around the visual fidelity of holographic images and employ aspects of the 'sideward glance' the peripheral view and the vocabulary of 'framing' and 'placement'.

[www.apepper.com](http://www.apepper.com)

MARTIN LEWIS

Martin Lewis is a Nottingham based artist and PhD research student at Nottingham Trent University. He also teaches at Loughborough University.

Lewis' practice explores drawing and thinking as an embodied activity with the focus of the drawing on its act rather than its outcome as an artefact. The drawings employ simple lines or marks repeated over and over using pre-determined instructions. The most recent work involves drawing directly with my fingers onto a purpose built amplified 'desk' employing sound as the drawings medium. participating in *Performing Drawology* connects closely to Lewis' current PhD research providing a critical context for him to test out a live enquiry in conceptual and performative terms in the form of a durational performance-action exploring ideas of drawing and attention.

[www.martin-lewis.org](http://www.martin-lewis.org)

JOHN COURT

John Court was born in 1969 in Bromley, Kent. He graduated from Camberwell School of Art, London in 1994 and from Norwich School of Art and Design in 1997 with a degree in Sculpture. He moved to Finland in 1997, and was awarded a three year grant by the Arts Council of Finland. He lives and works in Lapland, close to the Arctic Circle.

Court has exhibited extensively in Scandinavia, and performed by invitation at major events such as 7a\*11d in Toronto, Canada, DigitaLive Guangzhou, China, 2014; SpaceX Gallery, Exeter, UK, 2012; Guangzhou Live Art Festival in China and ANTI Contemporary Art Festival, Finland, both 2010; the Venice Biennale, 2005 and the Liverpool Biennial, 2004.

John Court's performances interweave personal experiences encountered from childhood to the present day. John left school unable to read or write. He interacts with modified versions of familiar objects that featured throughout the difficult times of his formal education; objects such as desks, dictionaries, pencils and paper. He worked on building sites in and around London for many years before being introduced to art.

[www.johncourtnow.com](http://www.johncourtnow.com)

## BACKGROUND INFORMATION

Whilst there is much debate, and disagreement, concerned with answering the question – “What is Drawing?” - most practitioners/theorists acknowledge both: the intimate and immediate manner of drawing, and the capability of drawing to record the trace of the drawer. Marden (in Farthing 2005, p.30) states there is, “Less between the hand and the paper than any other medium” suggesting drawing’s immediacy.

When discussing drawing’s ability to record the trace of the drawer Newman (2003, p.70) suggests that, “When we look, we enter the intimate space of a work that is as close to the action of an artist’s thought as one can get.” Taylor (2008, p.10) also believes in this quality of drawing, writing, “... through the act of drawing we are not only left a trace of the physical act but a trace of the thinking process” In agreement with this, Bailey (1982, p.339) states, “More deeply than any other form in the visual arts, drawing immediately betrays how the draughtsman thinks.” Drawing, through its immediacy of means, reduces the space between the drawer and the drawing - leaving marks on the surface regardless of erasure - creating a visible trace of both the process of making and the drawer’s thoughts.

Working from this knowledge base and the philosophy of Merleau-Ponty (1964, 1993, 2002, 2004), who sought to identify the specific role of the body as mediator between the world and self, the event is curated to consider the premise that drawing is phenomenology. That is, drawing has the ability to record both the thoughts of the drawer and its own making. It forms part of Deborah Harty’s research project ‘drawing is phenomenology’.

Further reading about the research project can be found here:

<http://www.lboro.ac.uk/microsites/sota/tracey/space/projects/phenom/dh1.html>

*Performing Drawology* is the third event in a series that respond to the hypothesis that drawing is phenomenology. The first, *Drawology*, 2013 at the Bonington Gallery, Nottingham focused specifically on whether a particular process or genre of drawing is phenomenological or whether this is a statement that applies to drawing practices generally.

The second, *Drawology: one year on*, 2014 at the Lanchester Gallery, Coventry sought to extend this premise by evidencing the development of the individual artists’ work over a year long period.