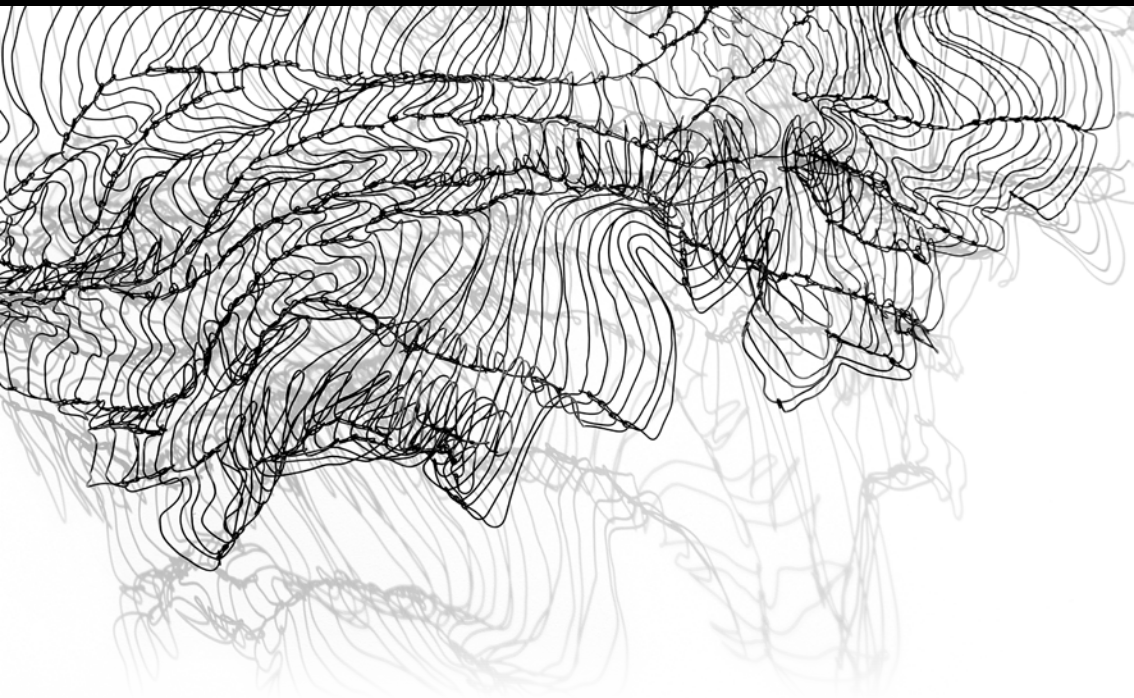


ego . artefact . arena



DIB 2015

DRAWING INTERNATIONAL BRISBANE

# Wednesday 30 September

---

4.00 Registration opens Gallery of Modern Art, South Bank

5.00 Welcome and keynote address Cinema B, Level 1  
Deanna Petherbridge: Some thoughts on the social co-option of drawing

---

---

7.00 *under arena*: performance drawing event The Reservoirs, Spring Hill

---

Thursday 1 October

• ego •

• artefact •

• arena •

8.30	Registration opens	S05 2.04 Central Lecture Theatre	
9.00	Welcome	S05 2.04 Central Lecture Theatre	
9.30	Keynote Hannah Mathews: <i>Working with drawing</i>	S05 2.04 Central Lecture Theatre	
10.30	Morning Tea	S05 Foyer	
11.00	Session One		
	S05 2.04 Central Lecture Theatre	S07 1.23 Graduate Centre Lecture Theatre	S07 2.16 Graduate Centre, Seminar Room
	Gali Weiss Fluid Temporalities: drawing as moving image	Sue Quinn Imagining alternative realities: the body as a site of physical and imagined presence	Kellie O'Dempsey Drawing on performance: framing the elements
	Tristan Schultz Cognitive redirective mapping: drawing together knowledge and production	Chris McAuliffe Enacting modern spectatorship: William Dobell's television drawings	Rochelle Haley Drawing the immaterial object of dance
	Kirsten Perry Tracing the line of sight	Dena Ashbolt Cinematic drawing – what might that be?	Jennifer Andrews Marks of depiction: an exploration of depiction, perception and materiality
12.30	Lunch	S02, Level 7 Balcony	
1.15	Session Two		
	S05 2.04 Central Lecture Theatre	S07 1.23 Graduate Centre Lecture Theatre	S07 2.16 Graduate Centre, Seminar Room
	Joshua Nash Drawn names: the aesthetics of linguistic landscapes and linguistic pilgrimage	Simon Mee On how the Viagra of the contemporary can inflate the flaccid remnants of the past	Bill Platz A malfunction of life drawing
	Lyndal Hordacre Kobayashi Drawing on the thinking process	Hannah Quinlivan Rhythm analysis and contemporary abstract drawing	Ben Sheppard For the fun of it: emergent gameplay in experimental, collaborative drawing
	Jeremy Smith The uncharted land	Jonathan McBurnie Pervasive alienation: the subversive drawings of Raymond Pettibon	Maryanne Coutts Dress and death: metaphors for daily drawing

2.45 Afternoon Tea S05 Foyer

---

3.15 Artists Presentations

S05 2.04

Central Lecture Theatre

S07 1.23

Graduate Centre Lecture Theatre

S07 2.16

Graduate Centre, Seminar Room

Nicci Haynes

Drawing, performance and language

David Nixon

Being

Sarrah Pirrie

Aleatoric composing in Current Brisbane

Todd Fuller and Lisa Woolfe  
Just Draw: Contemporary Australian Drawing Exhibition 2016

Caity Reynolds

How to use specious reasoning to explain almost anything

Darren Fisher

Short autofictographics

Anna Gonzalez

Scratching the surface: technique and caricatural exaggeration

Svetlana Trefilova

Spontaneous drawing from a contemporary artist's perspective

Nicola Hooper

Zoonoses

---

4.30 Plenary Session

S05 2.04 Central Lecture Theatre

---

5.00 Exhibition opening:

*Drawn to Experience v2* curated by Kellie O'Dempsey

POP Gallery, Woolloongabba

---

7.00 Conference Dinner (drinks from 6.30)

Crosstown Eating House

9.00	Registration opens		S05 2.04 Central Lecture Theatre
9.30	Keynote Barbara Bolt: <i>Elegy to an Oz Republic: First steps in a ceremony of invocation towards reconciliation</i>		S05 2.04 Central Lecture Theatre
10.30	Morning Tea		S05 Foyer
11.00	Session Three		
	S05 2.04 Central Lecture Theatre	S07 1.23 Graduate Centre Lecture Theatre	S07 2.16 Graduate Centre, Seminar Room
	Piyali Ghosh Drawing, ego, self: the practice of 'Rasa Rekha' in the work of Indian contemporary artist Piyali Ghosh	James Novak Drawing the pen: from physical to digital and back again	Margaret Roberts Blueprint: a plan to produce a wall
	Kay Lawrence The body as drawing instrument in feminist art practice	Patrick Shirvington Phenomenology: DRAWN from	Ambrose Reisch Entropy and poetic vulnerability
	Ian Howard Representation of the spectacular	Justin Garnsworthy Hyper drawing with blu-tack as "instrument", flatbed scanner as "surface" and Photoshop as "manipulation tool"	Sara Manser Drawing as Artefact: the Mark as Surface
12.30	Lunch		S02, Level 7 Balcony
1.15	Artist Presentations		
	2.04, Level 1 Rivers Studio	S07 1.23 Graduate Centre Lecture Theatre	
	Ben Sheppard Fair game drawings	Zoe Porter Traversing Boundaries: drawing, performance and the animal-human hybrid	
	Robert Andrew Transitional text	Jude Roberts Land writing (wiping)	
		Carolyn McKenzie-Craig Graphesis — instrument and LI(n)E	
2.45	Afternoon Tea		S05 Foyer
3.15	Plenary Session: Panel Discussion with Keynote Speakers Moderated by Elisabeth Findlay (Deputy Director, Learning and Teaching, QCA)		S05 2.04 Central Lecture Theatre
4.30	Symposium Close		S05 2.04 Central Lecture Theatre
5.00	Exhibition openings at QCA: <i>Something about Multiphrenia</i> Curated by Jonathon McBurnie <i>casting body</i> : Delegate Exhibition I <i>roughing out</i> : Delegate Exhibition II <i>On an Account of Seeing and Not Seeing</i> Sonya G Peters <i>Bomb the Wall</i> Flatline and Kellie O'Dempsey		Project Gallery White Box Gallery Interdisciplinary Studio Webb Gallery Lower lawn, QCA
7.00	Exhibition opening: <i>Graphesis – instrument and LI(n)E</i> Carolyn McKenzie-Craig		Bosz Gallery

# DIB 2015

DRAWING INTERNATIONAL BRISBANE

Drawing International Brisbane (DIB) is a project of the Griffith Centre for Creative Arts Research (GCCAR), Drawing International Griffith (DIG), and the Queensland College of Art (QCA) at Griffith University.

Recognising the importance of an active dialogue about the role and significance of contemporary drawing, DIB 2015 will show the state of drawing as it manifests across a broad spectrum of inquiries, including curatorship, scholarship and practice. The Symposium includes academic sessions as well as a suite of curated exhibitions of prominent Australian artists, artist's workshops and presentations, group exhibitions showcasing the work of the national and international delegates, and performance and installation projects.

The aim of the Symposium is to provide a platform for national and international collaboration, transdisciplinary inquiry and experimentation, and progressive drawing education. It will also bridge disciplinary boundaries and engage a wide range of practices and discourses, from dance and theatre to linguistics, design and interactive technologies. Rather than attempting to define drawing or to expand established definitions, DIB 2015 will shape an investigation of drawing according to its relationships with the ego, the artefact and the arena. The Symposium will demonstrate the potential of drawing to interrogate the self and body, the materiality of drawing, and methods that hybridise performance, theatre and site. Drawing International Brisbane will present an opportunity to unite, synthesise and disseminate drawing knowledge in the service of educators, historians, curators and artists who are committed to the rigour and potential of drawing in the 21st century.

DIB Symposium Convenors: Bill Platz and Kellie O'Dempsey

Presented by



GRIFFITH CENTRE FOR  
CREATIVE ARTS RESEARCH

With support from



QCA Galleries





ego • artefact • arena



# DIB 2015

DRAWING INTERNATIONAL BRISBANE

## Exhibitions Program

Curated by Kellie O'Dempsey

| under arena | Ways and Means | casting body | roughing out |  
| Something to do with Multiphrenia | Lines of contact |  
| Graphesis – instrument and LI(n)E |  
| On an Account of Seeing and Not Seeing | Tape drawings |

ego • artefact • arena

Published in conjunction with  
the Drawing International Brisbane (DIB) Symposium  
30 September – 2 October 2015

Presented by  
Queensland College of Art, Griffith University  
Griffith Centre for Creative Arts Research

Catalogue design by Naomi O'Reilly

ISBN: 9781922216892

Presented by



GRIFFITH CENTRE FOR  
**CREATIVE ARTS RESEARCH**



## *under arena*

Kellie O'Dempsey | Bill Platz | Zoe Porter | Flatline

sound by Michael Dick

| Sound by Ben Ely | Todd Fuller and Carl Sciberras  
circus/dance by  
Marianna Joslin  
and Mayu Moto

Spring Hill Reservoirs, Brisbane  
DIB opening event Wednesday 30 September 7pm

A group of artists engage with performance and drawing to respond to a unique Brisbane landmark. The subterranean Spring Hill Reservoirs and the Old Windmill present a theatrical environment in which live drawing, sound, video and dance coalesce.

Zoe Porter *In A Landscape* 2014, Live performance/installation at  
Judith Wright Centre Image courtesy of Tony Hamilton  
Kellie O'Dempsey *still form Draw to Perform 2*, Performance/installation  
in London, England Image courtesy of Loredana Denicola  
Reservoir photos courtesy of Tony Hamilton and Bill Platz

Presented with support from





# *Ways and Means*

Benjamin Sheppard

River Studios, Queensland College of Art

Workshop: 28 - 29 September

Installation: 30 September - 2 October

Benjamin Sheppard will conduct a workshop in collaboration with QCA Interdisciplinary Drawing students, to create drawings through the invention of games.

Day One

- an introductory example presentation: 30 minutes
- group exercise: 1-2 hours
- group development and testing for the rest of the day

Day Two

- final development of game idea
- game play and display

Using paper, pencils and biros, this exploration in play and production collectively develops games in response to titles and themes.

What remains – as *Fair Game Drawings*, an installation for the duration of DIB 2015 – are speculative and experimental drawings that register the concepts of the given themes through performative play.

*casting body* Delegate Show I

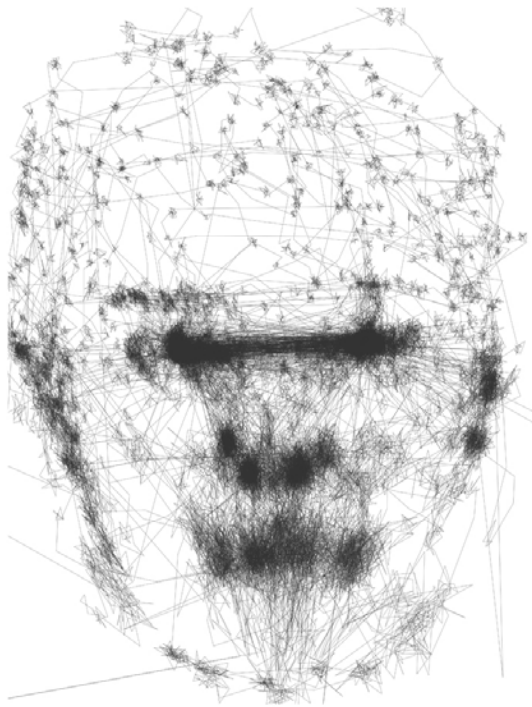
Artists from the ego stream of the DIB 2015 Symposium:

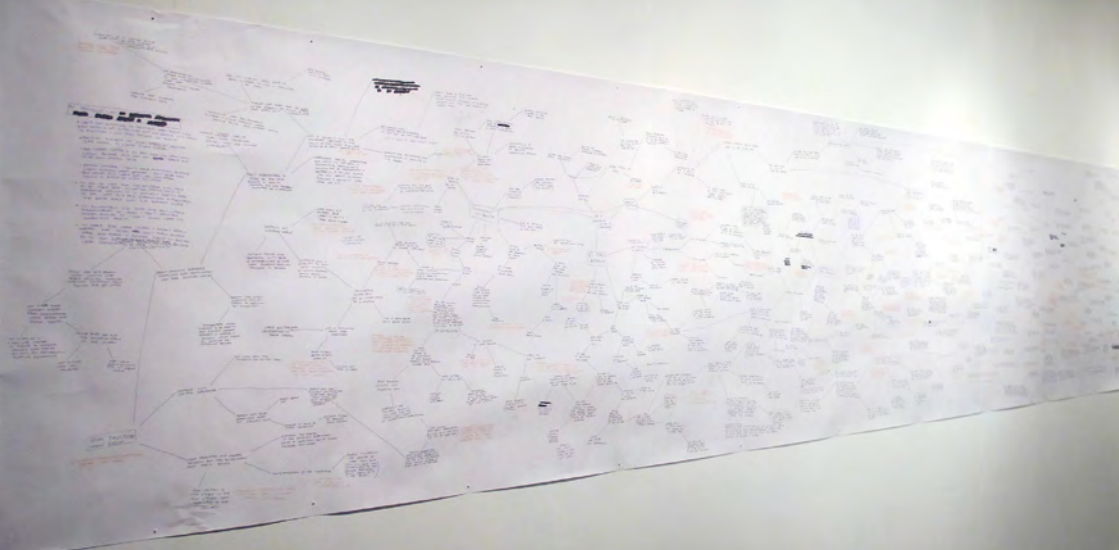
Dena Ashbolt | Bianca Beetson | Anna Gonzalez  
Kirsten Perry | Jude Roberts | Gali Weiss

White Box, Queensland College of Art  
28 September - 2 October

*casting body* examines dimensions of discharge, propulsion, emission and mould. Divergent drawing methods reveal exchanges of the subject, gesture, gaze, practice and protest. This exhibition manifests the potential of figurative drawing in the 21st century.

Kirsten Perry *Portrait of Andrew (The Origin of Drawing)* 2013, Eye tracking drawing (one hour), pigment print on Hahnemühle paper, 112cm x 139cm, Image courtesy of the artist  
Jude Roberts *Land Writing, (wiping)* 2015, Video projection on lithographic stone, Image courtesy of the artist  
Bianca Beetson *Visions for the future* 2014, Digital prints and blindfolds, Image courtesy of the artist





*roughing out* Delegate Show II

Artists from DIB 2015's artefact stream:

Jennifer Andrews | Justin Garnsworthy | Darren Fisher  
David Nixon | Caity Reynolds | Svetlana Trefilova

Interdisciplinary Studio, Queensland College of Art  
30 September - 2 October

Caity Reynolds *Speculative Depravity: An Exercise in Paranoia* (detail) 2014. Pen on cartridge paper, installation shot

Jennifer Andrews *three drawings from the Littoral series* 2015 (detail), mixed media on paper

Justin Garnsworthy *Abstract Compression 2* 2015 (detail), digital print,

David Nixon *Energy* 2006-12, video still

Images courtesy of the artists

Resynthesizing by-products of the everyday, *roughing out* maps experience and perception through materiality. These investigations in process, product and perception decode the complexities of environmental effects and affects.

# Something to do with Multiphrenia

Curated by Jonathan McBurnie

Kirsty Bruce | Sharon Goodwin | Talitha Kennedy  
Jonathan McBurnie | Paul Williams

Project Gallery, Queensland College of Art  
23 September - 3 October  
DIB closing event Friday 2 October 5 – 7pm

Kenneth Gergen's *The Saturated Self* (1991) proposed that technological developments have exposed the individual to multiple ways of life, immersing the individual in an extended world of criteria for social acceptability. This results in the disintegration of the single, coherent self, which is replaced by a fragmented sense of self. Gergen used multiphrenia to refer to the individual's conflicted experiences of values, ideals and motives. Not only does this leave one unable to make decisions, it also generates a sense of pervasive inadequacy and a deep suspicion of rational thought. The five artists of the exhibition reach through and beyond this social condition to create works that obscure the self through a variety of responses, including satire, narrative, abstraction and repetition, allowing them to rearrange their own definitive response to the seemingly endless possibilities of technology.



# *Lines of contact*

Flatline | Todd Fuller and Carl Sciberras

Spring Hill Reservoirs, Brisbane

DIB Opening event, Wednesday 30 September 7 - 8pm

Lower Lawns, Queensland College of Art

DIB Closing event, Friday 2 October 5 - 7pm

Transforming spaces into an arena for performance drawing, interdisciplinary collective Flatline – comprising drawer/curator Todd Fuller and dancer/choreographer Carl Sciberras – merge artforms. Attaching an epidiascope to the lectern, Todd Fuller begins to draw. His marks are fed through, then grow across walls. These lines attract the dancer (Carl Sciberras) into the projection field. The line and body work together in space, they tease and test each other, they push and pull, lead and follow. At some points the drawer analyses the body in motion in a technical fashion and at others the choreography presented seems derived from the language of drawing and mark-making itself. Sometimes the pair just play.

*Flatline Sketch* 2013, Performance at Carriageworks, Image courtesy of the artist



# Graphesis – instrument and LI(n)E

Carolyn McKenzie-Craig

Bosz Gallery, Doggett St, Fortitude Valley  
28 September - 3 October

Presented in conjunction with



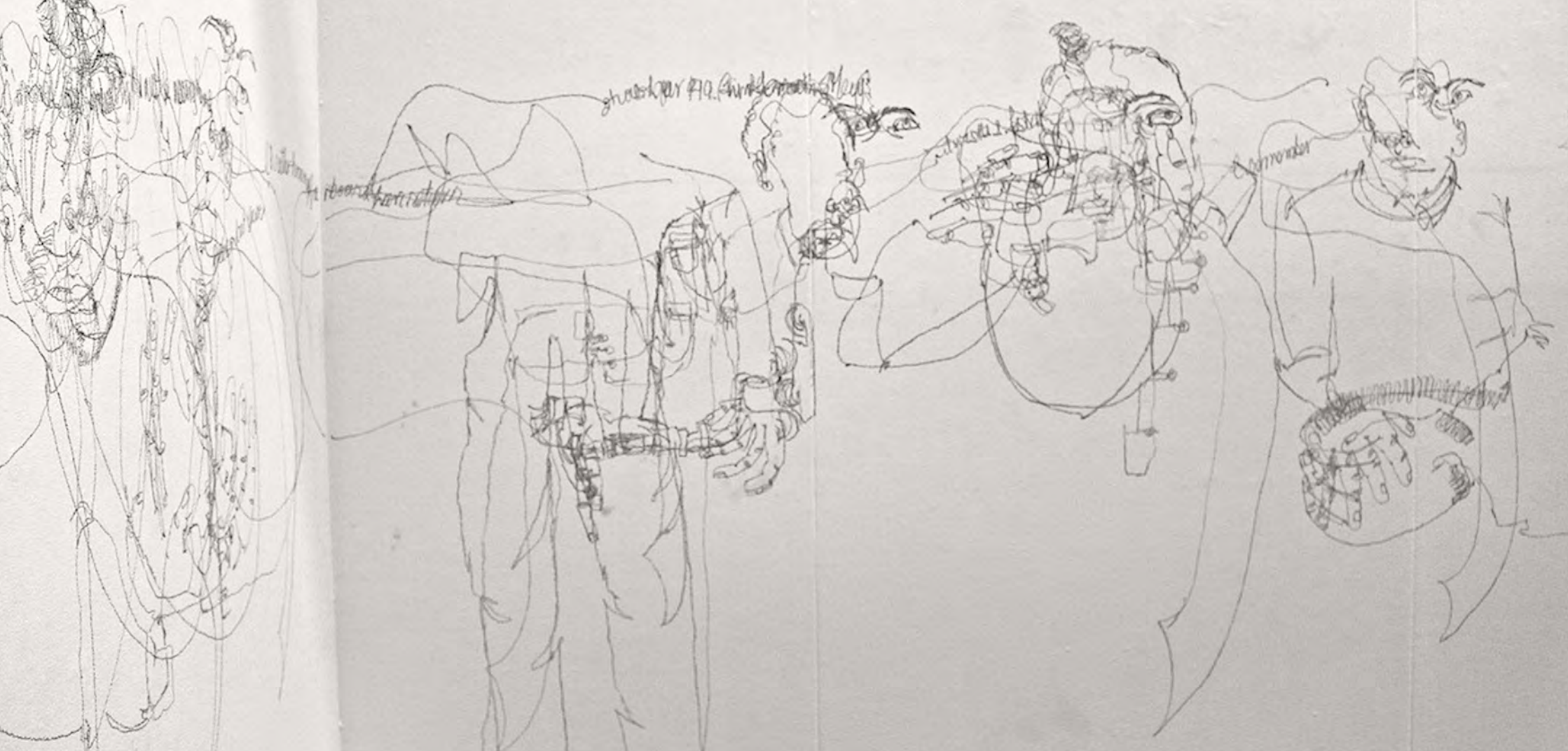
The current body of work investigates the intersection of indexical reprographic media and graphic drawing methodologies.

Social typologies that are instrumental in sustaining positions of power are deconstructed with performance and drawing rituals. Fixed social positions are parodied using irony, tropes and gestures, to query the fixed nature of such stereotypes and their legitimacy to justify forms of exclusion and privilege.

Carolyn McKenzie Craig *Throwing like a girl* 2015, Image courtesy of the artist







## *On an Account of Seeing and Not Seeing*

Sonya G Peters

Webb Gallery, Queensland College of Art  
30 September - 12 October

Sonya G. Peters *Drawing Blind/Blind Drawing 2015* (detail), graphite on wall, Image courtesy of the artist

*On an Account of Seeing and Not Seeing* is the studio outcome of my Doctor of Visual Arts candidature and is an enquiry into the realm of perception, of seeing and not seeing, a metaphorical blindness, proposed through the act of drawing. The research project was prompted by the discovery of an old cardboard Leica camera box, containing the mementos and vestiges from the past. It was the re-discovery of this box that triggered in me an awareness of seeing something for the first time, and yet not really seeing; a kind of blindness to knowing, or to an understanding of what was left behind. Blindness of this kind is not the absence of sight; rather, it is the condition of sight, a seeing without comprehending, in which non-seeing intuits other forms of seeing.



## *Tape drawings*

Anthony VUE

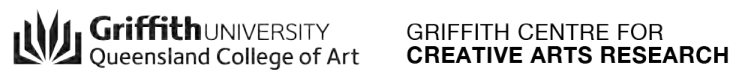
Window Space, Project Gallery, Queensland College of Art  
30 September - 2 October

Throughout their history of oppression and dispersion, the Hmong have manifested a creative resilience in the invention and adaption of Hmong written languages. Vue's works are vibrant contemporary examples of this tradition. Using various Hmong writing systems, symbolisms and industrial tapes, these works shift and update the visual language from traditional textiles to contemporary street art and expanded drawing.

# DIB 2015

DRAWING INTERNATIONAL BRISBANE

Presented by



With support from



# DIB 2015

DRAWING INTERNATIONAL BRISBANE

Drawn to Experience <sup>v2</sup>

Surveying drawing and performance this survey explores the act and action of drawing, its processes as theatre, line, motion and record, positing drawing within an interdisciplinary platform. Curated by Kellie O'Dempsey, the group exhibition consists of works on paper, digital drawings, video and a live drawing performance. In conjunction with the Drawing International Brisbane (DIB) Symposium, Drawn to Experience V2 will also tour to ANU Galleries, Canberra.

Exhibited at

POP Gallery, Queensland College of Art  
27 Logan Road Woolloongabba 4102  
22 September 2015 - 3 October 2015

and

School of Art Gallery, Australian National University  
Building 105, Ellery Cres, Acton ACT 0200  
9 October 2015 - 31 October 2015

Published in conjunction with  
the Drawing International Brisbane (DIB) Symposium  
30 September – 2 October 2015

Presented by

Queensland College of Art, Griffith University  
Griffith Centre for Creative Arts Research

Catalogue design by Naomi O'Reilly

ISBN: 9781922216885

# Drawn to Experience<sup>V2</sup>

Curated by Kellie O'Dempsey

Gosia Wlodarczak | Entang Wiharso | Jaanika Peema | Flatline  
Kevin Townsend | Robert Andrew | Hannah Quinlivan | Mar Serinyà | Bill Platz  
Lugas Syllabus + M. A. Roziq | Nicci Haynes | Jodi Woodward | Kellie O'Dempsey

Presented by



with



# Gosia Wlodarczak Poland/Victoria, Australia

## *A Room Without A View* 2013-14

Gosia Wlodarczak, (born Poland 1959), lives and works in Melbourne. Drawing is the basis of her practice, extending towards performance, interactive situations, installation, sound, photo and moving-collage; she refers to it as trans-disciplinary drawing.

Wlodarczak has held over 50 solo exhibitions in Australia and internationally including: *The Ice Cube*, *Frost Drawing for MSK Gent*, Museum of Fine Arts, Ghent (2015) and *Frost Drawing for the Museum*, MCA National Museum, Szczecin (2013). Recent group exhibitions include *Drawing Out*, the *Dobell Drawing Biennial*, Art Gallery of New South Wales, Sydney.

In 2013, between 10.30am and 5pm daily for 17 days, Wlodarczak was enclosed in a room inside a specially designed sensory limitation cube at RMIT Gallery in Melbourne. She drew without any exposure to the outside world, literally 'drawing' what she could see in the space around her. She used the language of drawing to investigate what she describes as "an ongoing search for the reassurance, for the 'material proof' of my existence". Isolation can distort our everyday perception of time-space which Wlodarczak sees as always crossed/overlapped with time-spaces of others. Short isolation staged within the project probed and examined the effects of loneliness within the drawing. It created a new drawn reality, as tangible as the line structure can be.

The performance culminated in a large-scale (340 x 220 x 260 cm) immersive drawing installation, exhibited at RMIT Gallery in 2013. This is a short documentary of the *A Room Without A View* performance.



Gosia Wlodarczak  
*A Room Without A View*  
2013-14  
HD video, no audio,  
(concept, production  
and editing by Gosia  
Wlodarczak. Video  
recording by Zoe  
Kleeborn, Vanessa  
Gerrans and Gosia  
Wlodarczak)  
18min 56sec  
Photo-documentation:  
Longin Sarnecki  
Courtesy the artist and  
RMIT Gallery, Melbourne

# Entang Wiharso Java

## *Eating Identity* 2008

Entang Wiharso was born in 1967 in Tegal, Central Java. He studied painting, graduating from the Indonesian Institute of Arts in Yogyakarta in 1987 and is widely regarded for his dramatic visual language which draws on popular culture and ancient mythology to create unique images of contemporary life. A recipient of numerous awards and residencies including a Pollock-Krasner grant, a Copeland Fellowship at Amherst College, a summer residency at Robert Wilson's Watermill Center and a residency at Singapore Tyler Print Institute, he has exhibited throughout the world and represented Indonesia in major international biennales.

This work is a study of the acceptance and rejection of identity. Stenciling and food are key elements in the performance and are used to introduce an identity. The performance is a response to my experiences as a stranger in my second home in the U.S. and my wife's similar experiences in Indonesia, where we have sometimes been random victims of stereotyping by the majority. Despite the fact that this is an infrequently experienced state, I have nevertheless become obsessed with trying to figure out its roots and strategies for settlement. Misunderstanding, lack of knowledge and the encouragement of prejudicial public opinion – perhaps born slowly through media propaganda, prejudice and from historical events such as slavery and colonization – become the reality and the responsibility of minorities.

Entang Wiharso

*Eating Identity*

2008

Performance at *The Third Space: Cultural Identity Today*

Mead Art Museum, Amherst, MA, USA

Photos courtesy of Charles Quigg







# Jaanika Peerna Estonia/USA

## *Graphite Falls V 2015*

Estonian-born, Jaanika Peerna's early fascination to become a professional figure skater failed since she was more interested in lines she left behind with skates on ice than the form of the body. She became a drawing artist instead.

For Graphite Falls V, she lets herself fall with a bunch of pencils leaving straight lines onto Mylar.

Peerna has lived and worked in New York since 1998, as well as in Berlin and Tallinn.

*"I make drawings, videos and installations. My elements are line and light; my materials are pencils, vellum and video camera. I am a vessel gathering subtle and rapturous processes in nature, using the experiences and impulses to make my work. I record mist turning into water. I use slowly changing lights to cast shadows of mylar strips onto a wall—the slowness of shadows makes one wonder if there is any change at all. I let wind move my body so that it leaves traces on paper. I swim through thousands of layers of gray air and mark each one down. Most of my work is born in the solitude of my studio. Sometimes public performances with musicians and dancers draw me out from the safe silence of my space and expand my drawing practice with sound and movement. I am interested in the never-ending process of becoming with no story, no beginning, no end—just the current moment in flux."*

- Jaanika Peerna

Jaanika Peerna  
*Graphite Falls V*  
2015  
Graphite and color pencil on Mylar  
Height variable x 90cm

Presented in conjunction with

  
**CONTEMPORARY**

Flatline New South Wales, Australia  
Visual Artist Todd Fuller and Dancer/Choreographer Carl Sciberras

*a dance for Paul Klee 2015*

Flatline is a Sydney-based collective comprising choreographer Carl Sciberras and artist Todd Fuller. Their recent works use drawing and dance to interrogate one another while carving a niche between the two disciplines. Their recent video works merge choreography and animation to augment and analyse the body in motion, creating a filmic duet. If drawing is taking a line for a walk, here that line dares to dance.

Imagine if when we moved, the remnants of our body were left behind, traced in the air like a map of our motion. Or, consider the production of wearable art objects, in particular crayon dance shoes. Cast and dunked in melted crayon, the shoes allow a performer's movements to be traced beneath them. The performer oscillates between being a drawer and a dancer, making decisions as their shoes malfunction beneath them. Both works aim to expose not only the trail left behind by an action, but also the action which forges the trail.

Flatline (Carl Sciberras and Todd Fuller)

*In Print*

2015

Performance in crayon shoes

Image courtesy of Gosford Regional Gallery and Art Centre. Performed by Annabel Saeis.





# Kevin Townsend USA

*time / line* 2014

Kevin Townsend (USA) is a Boston-based artist and professor at School of the Museum of Fine Arts, Boston (SMFA) and Massachusetts College of Art and Design (MassArt). Townsend's work explores and exploits a range of drawing ontologies, engaging drawing as ritual and vessel that occupy and encapsulate space and time. Recent exhibitions include *time / line* (solo exhibition) *OH*, *Art in Odd Places* - NYC, *The Company We Keep* - CA, *Highways and Rest Stops* - NYC, *Draw to Perform 2* - LDN, *Sensing Elsewhere Here* - NYC.

The *time / line* drawings were born out of a frustration with our current polychronic reality. The works, a series of ephemeral, performative drawings, emerge from an obsessive, meditative drawing act that traces passing moments through the repetition and accumulation of mark. The temporal drawings function as topographic renderings of time synthesized through the body, and are often created and confronted in interstitial public spaces where the preciousness of the present is often overlooked.



Kevin Townsend

*time / line*

2014

HD durational drawing documents:

*Stria: lost time, misplaced moments*, 2min 39sec

*Drawing Room no. 2*, 50sec

*Far away across town in the night, the faintest whisper of a turned page*, 11min 17sec

Robert Andrew Queensland, Australia

*Transitional text* 2015

Robert is a descendant of the Yawuru people from the Broome area in the Kimberley, Western Australia, and is currently a post graduate candidate for a Doctorate in Visual Arts at Griffith University. He brings contrasting materials of natural ochres, chinks and oxides combined with technological, electromechanical components into his practice to highlight the duality of his indigenous and non-indigenous heritage. His work comments on the performative nature of the world through a mechanical binary that creates unpredictable outcomes.

The work *Transitional Text* uses an electromechanical erasure machine that erodes a fragile, layered, substrate comprised of oxides ochres and chinks. Technically modelled on a desk top printer, the erasure machine subverts and reverses the printing process, pulsing fine jets of water in a reductive rather than additive process and creating a new image through the removal of old text. The bleed of residue works down the transitioning surface in a metaphorical and physical palimpsest that scrapes back the surface to re-write previous narratives.

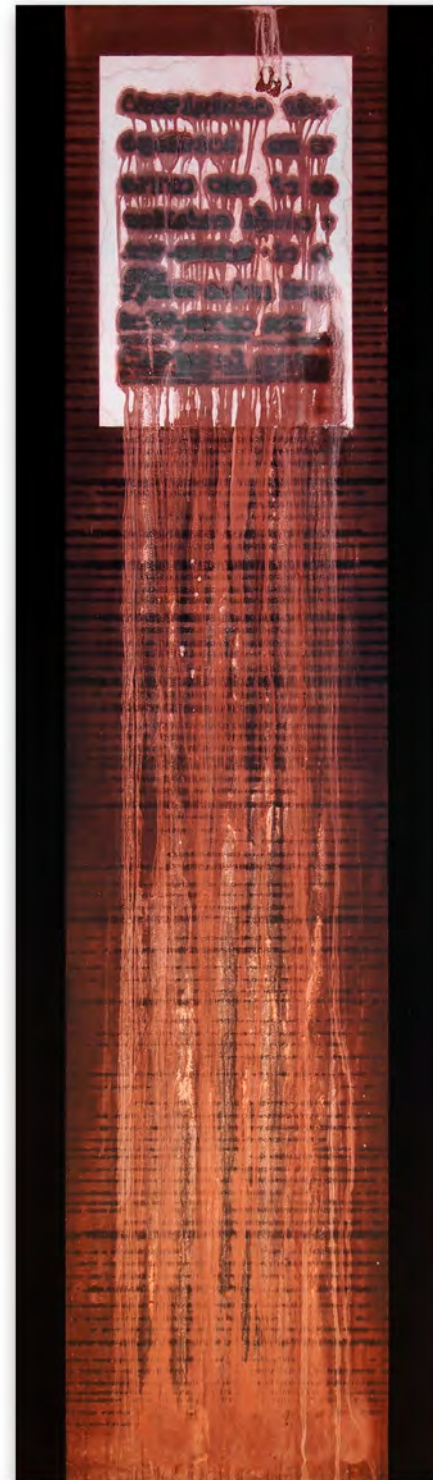
Robert Andrew

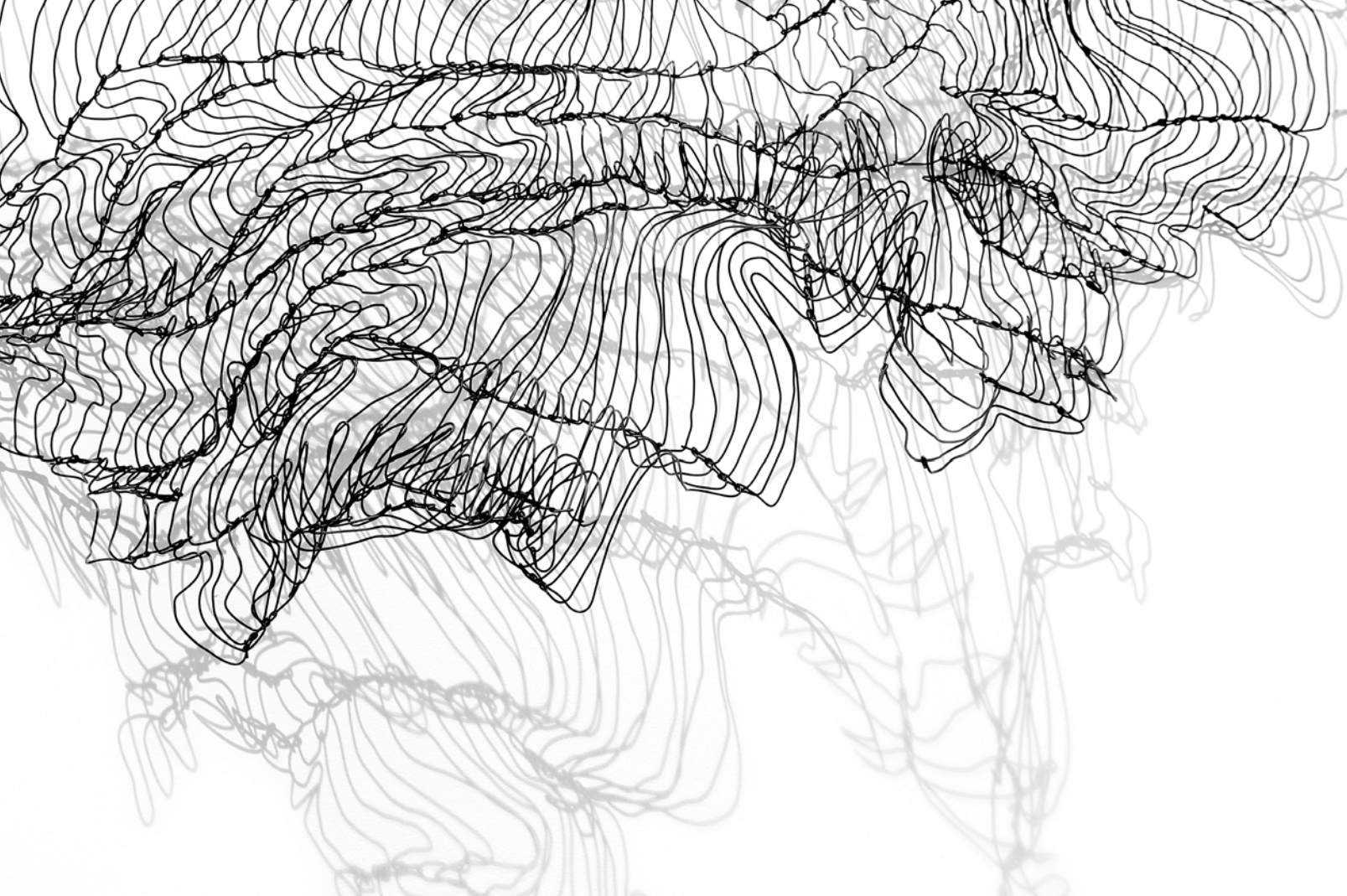
*Transitional text*

2015

Electromechanical erasure machine

Dimensions variable





Hannah Quinlivan

*State of suspension (detail)*

2015

Steel and PVC wire, salt, shadow and a breath of air

225 x 50 x 400cm

Hannah Quinlivan ACT, Australia

*State of suspension 2015*

Hannah Quinlivan is a PhD candidate at the School of Art, The Australian National University. Her drawing practice spans multiple media, extending into two, three and four dimensions. Quinlivan is represented by Flinders Lane Gallery, Melbourne and .M Contemporary, Sydney. In 2013 and 2014, she held solo exhibitions in Singapore, Fukuoka, Sydney, Melbourne and Berlin. Quinlivan was awarded the Cox Prize for Sculpture in 2013 and the lucrative Art at the Heart Residency Award in 2014. In 2014, she founded the Canberra Mentorship Prize.

Time and memory flow, entangled like tree roots, scaffolding the architecture of our experience, strange beasts stirring from their state of suspension. Currents of memory drift not only forwards but eddy and swirl with rhythms of their own. Hours and anniversaries, days and decades, cycle back into focus – a lived mark of time.

Flickering like candlelight and drifting like smoke, moments are uneven and unbalanced. Vibrations combine in polyrhythmia, a visual ensemble of reverberation. Can it be different each time? It must, echoing like shadows in a dance between present and past.

# Mar Serinyà Spain

*Obertura* 2014

Mar is currently enrolled in the doctoral program at the University of Barcelona. Her thesis – *Stroke of Eurhythmics (body, diction drive and graphics)* – investigates internal and external rhythms through the human body, and how these are shaped and condense on the outside through auditory and visual stroke.

To see Mar Serinyà immersed in her particular creative process is a beautiful suggestive experience. Mar (Torroella de Montgrí, 1986) carefully prepares her space, does a few stretches, warms her voice and then she takes two of her chalk sticks. What follows is almost a mystical event.

As if she was a medium, the artist, with extensive training as a soprano, works to make visible the birth of the sound and the chant through the body. Chalk is the chosen material to record her movements, a rhythmic and unpredictable dance that soon is frantic and uncontrolled; it can also suddenly become very stealthy. It is not unusual for those who have had the privilege of seeing her live become hypnotized by her way of working.

Mar Serinyà

*Obertura*

2014

Video Performance

14min 34sec





Bill Platz  
*Big Yawn—Urizen's Beard*  
2015  
Ink and thread on rice paper  
Variable

Bill Platz USA/Queensland. Australia

*Big Yawn—Urizen's Beard* 2015

William Platz is an artist and academic with a concentration on the studio transactions that occur between artists and models. His work brings theatrical and performative frameworks into alignment with conventional frameworks of skilfulness, material processes and drawing artefacts. Through methods that include model collaboration, performance drawing, documentation and academic pretence, he works to interrogate, reform and expand the potentials of life drawing and portraiture. This series of work blends academic drawing, performance drawing, instant photography and video with the symbolic rhetoric of zombiism and the symbolic gesture of yawning in an inquiry into the roles of menace and malfunction in the artist/model exchange. Dr Bill Platz, is Lecturer in Drawing and Convenor of Interdisciplinary Drawing at Queensland College of Art, Brisbane.

*Big Yawn—Urizen's Beard* stems from a set of early experiments using zombiism and grotesque artificial beards during life drawing performances. Symbolic of consumption, cannibalism, infection and oral trauma—typical zombie tropes—the beards malfunction as disguise and malignancy. In addition to the beards, absurdly monstrous merkins are deployed as belts that exaggerate and conceal the genitals. This work directly confronts the conventional structure of life drawing in which looking and visibility are codified as objective and harmless. The title of the *Urizen's Beard* series of drawings is derived from William Blake's complex mythopoeic cosmology, and specifically from a small sketch in emblem 49 of his notebooks. It depicts a shaggy beard without a face. In my drawings, the mutinous beard spills from the cheeks, mouth and groin and is reiterated in the ostrich feathers of the neo-burlesque fan dance.

# Lugas Syllabus + M. A. Roziq Indonesia

*I think too much* 2015

Artists Syllabus and Roziq collaborate to create a portrait of the artist at work, the painter who can never capture the image he pursues. As he paints a large block of ice, beautiful imagery slides to the floor to pool at his feet. This work is also a collaboration with nature; the contributions of gravity and the ice as it warms contribute equally to the painter himself. Neither has control. The photographer attempts to record and fix in time these moments, the water evaporates and the residue remains in the image of frozen, spilled colour, as forensic evidence of what has occurred.

Lugas Syllabus + M. A. Roziq

*I think too much*

2015

Performance documentation video, acrylic on paper

DURATION





Nicci Haynes ACT, Australia

*Etching performance at Mount Stromlo 2013*

Nicci Haynes works in the Printmedia and Drawing workshop at the Australian National University. Her art practice blends print with drawing, extending into performance and video.

Haynes describes her performances as drawings: "with the costumes it is as if the gesture of the hand has extended to incorporate my body, and as in drawing, my performing is intuitive, impromptu, impulsive."

Nicci Haynes  
Etching performance at Mount Stromlo (detail)  
2013  
35mm film with hand-cranked movie camera  
29 x 24cm



Jodi Woodward New South Wales, Australia

*I never wanted to change the world* 2013

Based on the coast in Northern NSW (Australia), Jodi Woodward is an emerging multimedia artist working with paper, photography and film. As a Visual Artist her work explores the complexities of human behaviour, the human condition and our relationship to environments through strategies of repetition and pattern. Recent shows include *Intersection/You Are Here*, 2015, gallery One 29, Southern Cross University, Lismore, Australia; and National Works on Paper (finalist), 2014, MPRG, Victoria, Australia.

Jodi Woodward

*I never wanted to change the world*

2013

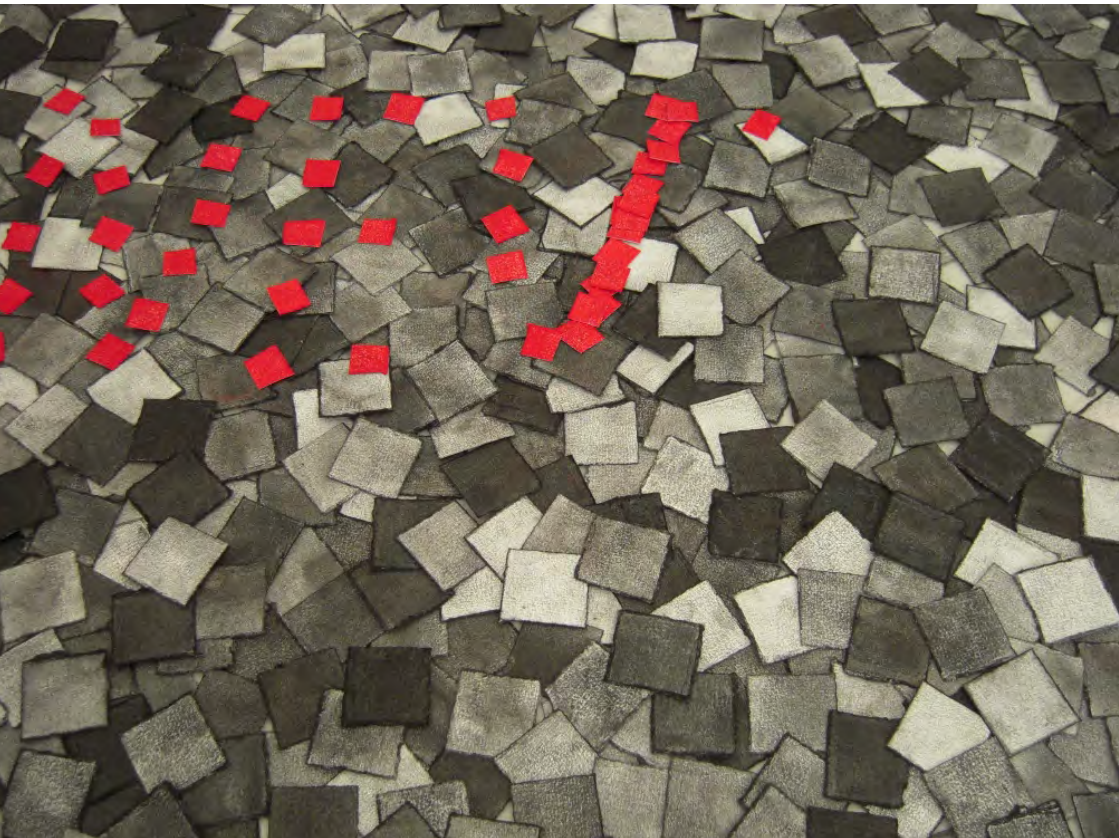
Animated video, charcoal, pastel and paper

1min 20sec

My work explores complexities and the multiple layers of the human condition using methods of repetition, layering and overlapping, reflecting the repetitive nature of human behavior. My short, stop motion animation of overlapping paper squares, *I never wanted to change the world* aims to question the complex nature of what it is to be human. In shades of grey, multiple layered paper pieces are revealed and concealed to build a question.

What are the things we observe about others that we refuse to acknowledge or understand? What are the layers that lie within the individual? What is seen or what is observed? How do we respond? And... With whom does the responsibility lie?

*I never wanted to change the world* is influenced by storytelling and tells my story, other's stories, the stories of the disenfranchised, the abused, the ignored, the neglected and those without a voice. My work aims to remind us that people's lives are never simple or one-dimensional.



# Kellie O'Dempsey Queensland, Australia

## *Project Difference 2015*

*Project Difference* is an evolving work, an installation which uses video documentation and drawings from performances as artefacts to reimagine the artist's experience. Kellie O'Dempsey attempts to expose the notion of the artist in the studio by revealing the absurdist experience of drawing live in the public sphere. These site-generated installations investigate public and private experience through processes of play and performance.

Kellie O'Dempsey

*Draw/Delay, White Night Melbourne 2015 (still)*

Performance by Kellie O'Dempsey and Michael Dick

Image courtesy of Georgina Tait

Expanding the boundaries of drawing through installation, performance and projections Kellie O'Dempsey works in collaboration with sound artist Michael Dick. Kellie has drawn on giant rocks in the ocean, industrial walls, alleyways, gallery spaces and in the theatre and in dance studios. Using live animation, digital and hand made drawings these works appear to alter the spaces they occupy. The works are site-generated, gathering information from their immediate environment. This experiential practice invites the audience to engage directly with the visceral process of making as witness becomes participant.

Some of their performances include *Mutable+luminous* at MONA FOMA (2012), Hobart and 18th Biennale of Sydney, (2012) *Art after Dark* program, *Draw to Perform@ N3mber Performance Space* (2015), London, *uNatural*, collaboration with Jaanika Peerna (NY/Estonia), ANU Canberra and *White Night Melbourne, Draw/ Delay-12 hour performance* (2015).



# DIB 2015

DRAWING INTERNATIONAL BRISBANE



GRIFFITH CENTRE FOR  
CREATIVE ARTS RESEARCH



Australian  
National  
University

 **Griffith** UNIVERSITY  
Queensland College of Art

GRIFFITH CENTRE FOR  
**CREATIVE ARTS RESEARCH**