

ORKNEY

GROUP RESIDENCY

DRAWING

AIR, SEA AND SOIL

WITH

PLACE

THE MUSEUM OF LOSS AND RENEWAL

The one-week Group Residency 'Air, Sea and Soil: Drawing with Place' launched The Museum of Loss and Renewal's residency programmes in Scotland's Orkney Islands, in a new partnership with the Pier Arts Centre, Stromness. The Group Residency took place at Linkshouse, Birsay and at sites of natural and archaeological importance in Orkney.

'Drawing with Place' was devised and led by Tracy Mackenna, Curator, The Museum of Loss and Renewal and was facilitated by Tracy and invited partner Danica Maier, American artist and Associate Professor in Fine Art at Nottingham Trent University, UK. Between us we activate diverse skills and expertise when we employ drawing (in an expanded sense), publishing and performative modes of working to investigate place(making), (un)belonging, memory, (personal) narratives and imaginary futures.

Applications were welcomed from creative practitioners who think through drawing and for whom drawing is a way to investigate and understand place, and from practitioners who have a strong

interest in drawing as an area of practice. Creative practitioners could be working in art, animation, archaeology, architecture, communication industries, dance, design, fashion, film, theatre, performance etc. Applications from other fields where drawing is used as a means to develop, document, explore, explain, interrogate and plan were also invited.

'Drawing' is understood as creative, critical and situated, and as an area of practice in its most expanded sense. In other words, drawing that is experimental, inventive in its form, and responds to place.

CONTEXT

The Group Residency was centred around the relationships of 'Air, Sea and Soil', encompassing the Orkney Islands' remarkable natural environment. Residents were welcomed to the Birsay area of Orkney, where the bespoke programme took place in Linkshouse's excellent accommodation and studio facilities, and through accredited-guide visits to Neolithic Orkney's World Heritage Sites. Expert introductions to land and

spectacular wildlife were provided by The Royal Society for the Protection of Birds' (RSPB) 'Species on the Edge' Project, paired with the artist's talk and exercise set for residents by Dr Harriet Carter.

AIM

The aim of the Group Residency was to develop drawing and approaches to drawing that are experimental, inventive in their form, and that respond to place by collectively investigating a site of global importance. Bringing together residents from a range of areas of practice and research, the creation of an international network was made possible.

The Group Residency provided opportunities for creative practitioners and researchers to share and establish a bank of knowledge and creative strategies, both globally interconnected and hyper local, digital and analogue, for imagining new responses to places and the multiple, layered and contested histories they hold. Residents had ample time to pursue and share their individual projects.

APPROACH

Working together across drawing practices residents from diverse cultures and creative disciplines focused on different ways of responding to place through drawing in its most expanded sense. Adaptive approaches to working were stimulated to consider experimental and organic ways and means of making, with the potential to work with the materials provided by Orkney's air, sea and soil.

The Group Residency programme was designed around a bespoke itinerary, with carefully crafted indoor sessions that focused on historical and contemporary ways of drawing, discussion, presentation, making and sharing. Outdoor sessions introduced residents to the stunning natural landscape and world-class archaeological sites. By walking, listening, looking and making, residents activated drawing, a sophisticated means of thinking and communicating, to investigate sites. Residents stepped out of Linkshouse on to the St Magnus Way pilgrimage route that is inspired by the life and death of Magnus, Orkney's

patron saint. At the Atlantic Ocean, Birsay Bay's 400 million year old spectacular rock structures reflect how landmasses have moved, and how glacial erosion has sculpted the islands that we know today as Orkney. Intricate and immersive patterns draw us in whilst helping us consider climate change in the past, perhaps helping us predict future scenarios. These locations along with RSPB reserves and world heritage archaeological sites were the locations for a series of tailored drawing exercises.

The programme provided a framework and acted as a catalyst for deepening observation and expanding awareness in life and art, by engaging with the non-human world through creativity. A key focus was exploring human relationships with the non-human, and imagining new ways of considering and connecting with what is regarded as 'wild'. In order to foster a receptivity to the world around, a slow pace was encouraged.

Whilst simultaneously inhabiting and exploring, we were alert to the precarious nature of the environment. A key consideration

was how important knowledge about the human past is gathered and preserved through practice and research, acknowledging that insights potentially cause environmental change and threaten futures. Mediating between the human experience and the environment, residents were encouraged to express and share their observations about landscapes' temporalities and mobilities, and their spatial and cultural instabilities in the uncertain times in which we live.

The Group Residency was designed to be supportive. The partially-structured and hands-on programme enabled residents to develop their skills and understanding of drawing across a range of approaches and technologies. The residency experience stimulated new ways of thinking and experimentation through production, research, co-learning and presentation. Residents worked collectively and individually. Value was given to the individual knowledge and experience of each resident, exploring the act of drawing as a fundamental means to analyse, document, record and translate the

worlds we inhabit. The residency experience was designed to stimulate experimentation through collective and individual production, research, and co-learning. Participants investigated, shared and connected their experiences of and ways of working through 'drawing' and in their own place in the world with those of others through facilitated co-creating and co-presenting modes. Over shared meals, residents and facilitators maximised the time for exchange, sharing information and knowledge, and developing relationships and networks.

LOCATION

Orkney is an archipelago of about 70 islands (16 inhabited) off the north coast of Scotland. The highly respected Pier Arts Centre is based in Stromness and curates a year round programme of changing exhibitions and events, and its permanent collection is a Recognised Collection of National Significance to Scotland. Orkney is famed for its natural beauty, archaeological sites and its First and Second World War heritage. It contains some of the oldest and best-preserved Neolithic sites in

Europe and the 'Heart of Neolithic Orkney' is a designated UNESCO World Heritage Site. Orkney also has an abundance of marine and avian wildlife, and the sea is almost always visible wherever you are located. Orkney is home to a significant number of artists, writers, musicians, archaeologists etc. and to University bases and a research campus that hosts Orkney's wide range of energy and low-carbon expertise.

The residency was centred in the area of Birsay, Orkney's ancient capital, in the islands' West Mainland. Birsay has sustained communities of Neolithic peoples, Picts, Vikings, Scottish Royalty and today is home to a multi national community. Outstanding sites include prehistoric and Norse settlements on the tidal island of Brough of Birsay, and the ruins of the Earl's Palace village.

Tracy Mackenna



Artists in Residence

Antonia Thomas

Caitlyn Main

Carla Angus

Catherine Fraser

Christine Stevens

Harriet Carter

Justin McIntosh

Mark Stevens

Sarah Tutt

Devised and lead by

Tracy Mackenna

Curator, The Museum of Loss and Renewal

Facilitated by

Tracy Mackenna

and

Danica Maier





My research explores the relationship between Art and Archaeology, using these as reference points from which to explore wider creative engagements – across and beyond a range of different disciplines.

I am interested in mark-making and inscription, and how drawing – in its expanded sense – works to connect time and space.

I am influenced by anthropologist Tim Ingold's suggestion that the doing of archaeology is a form of dwelling in its own right and find synergies between archaeological fieldwork and participatory art practice.

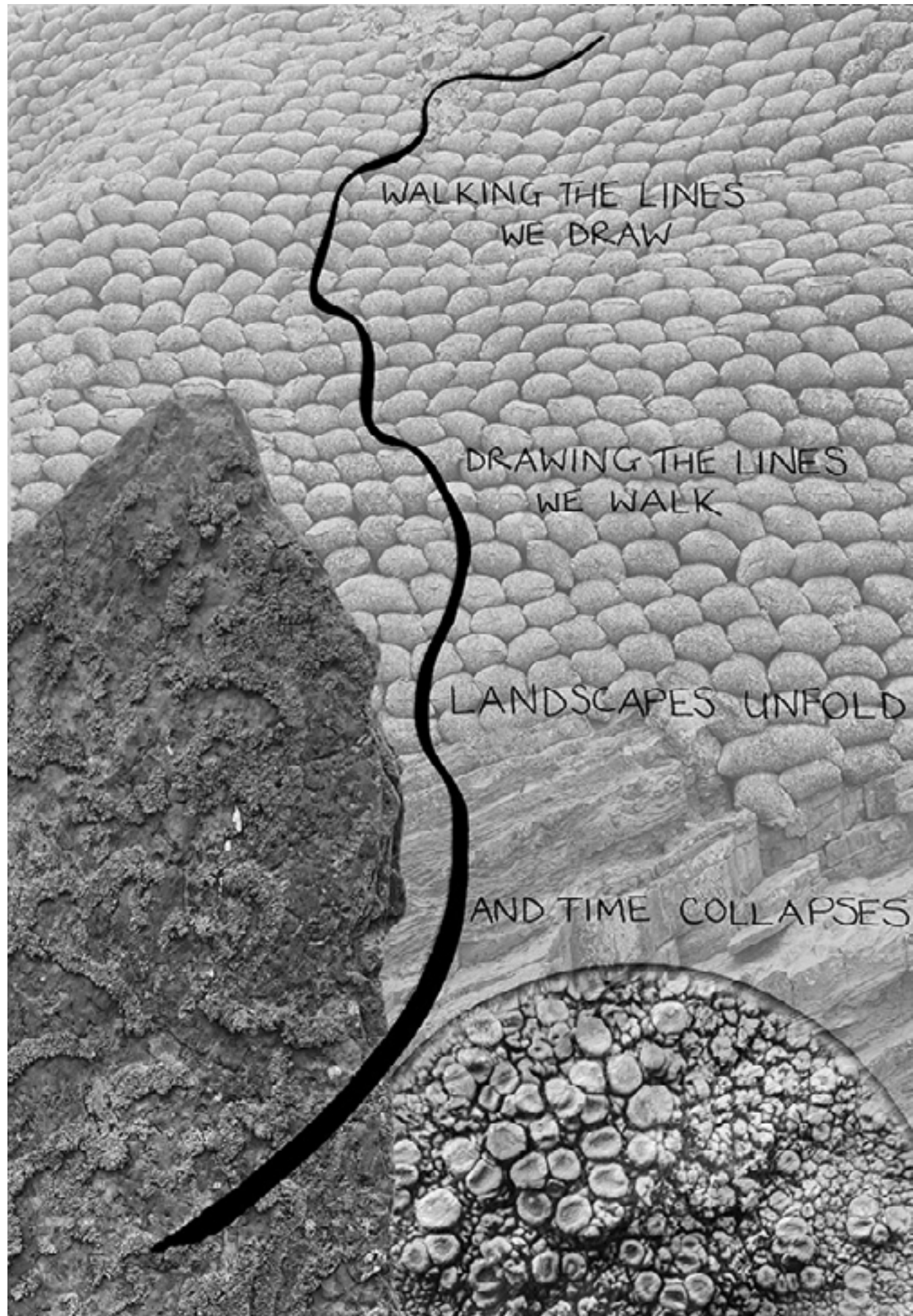
I am also inspired by archaeologist Helen Wickstead, who discusses how archaeology draws within an expanded field and her suggestion that activities such as excavation, surveying and geophysics can be considered as drawing practices.

Running through all my research is an abiding interest in the relationship between traces and marks, gesture, scale and time, whether when photographing

an artefact, drawing a site map, digging a trench, or walking lines in the landscape.

**WE
ARE
ALWAYS
DRAWING
TIME.**

TIME
AND
SPACE



Antonia Thomas, Drawing Time (2024)







To *draw* is to chart, to map, to choreograph individual marks like you are a God plotting constellations. To draw is to blemish the white page. To draw is to sketch, plan, scribble, jot down, graph, express, meditate, perform, reveal, or blunder. To draw is to plant the flag, to lay claim to a surface, to declare your presence, your time, your movement.

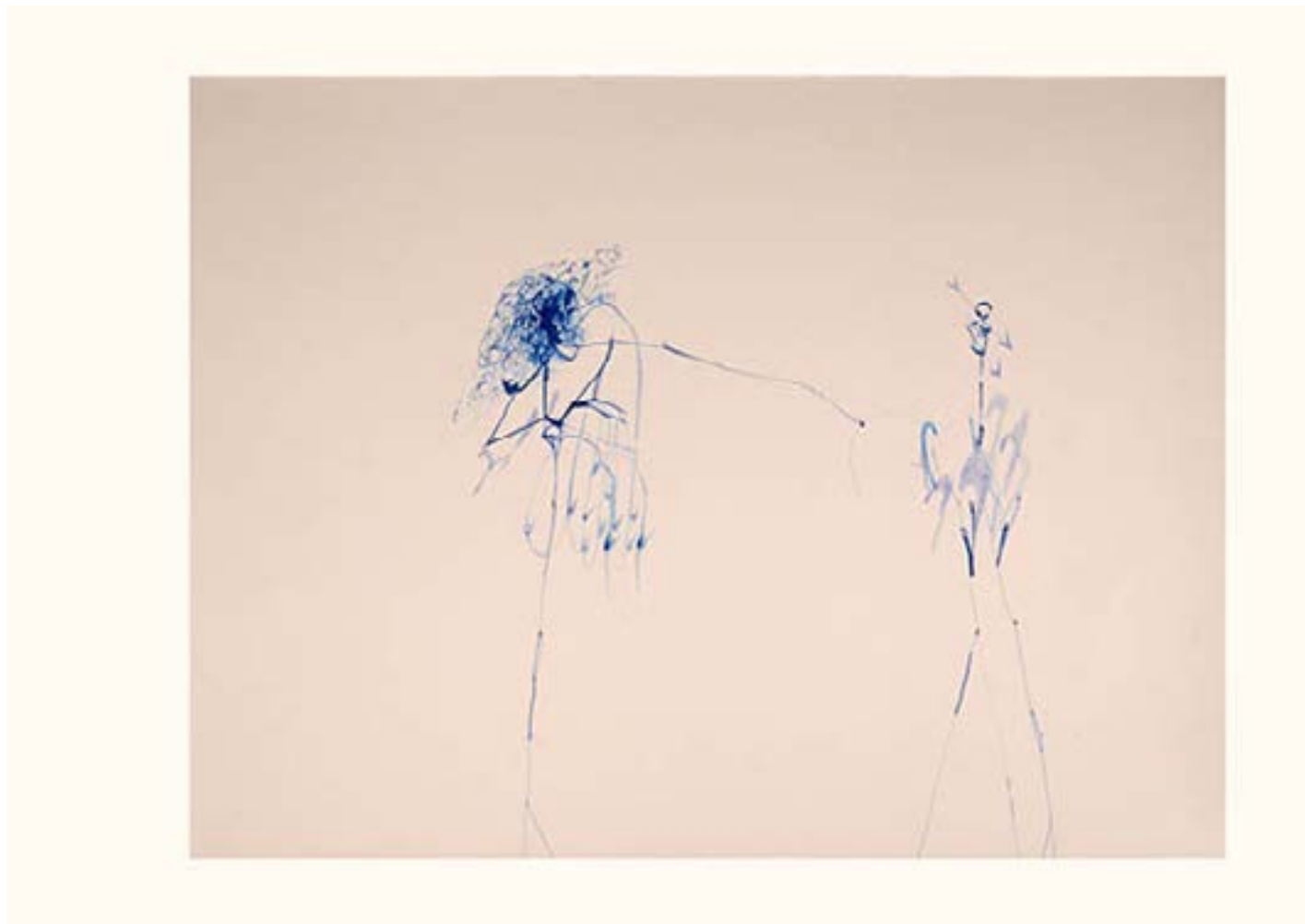
To *draw out* is to linger, sculk in the intermittent. To draw out is to pull something from another, to bring them out of their shell, to acquire information. To *draw up* is to come to a halt at traffic lights or prepare a contract. To *draw from* is referential, unless you say to *draw blood* (a small violence or puncture), which is also in a way referential in that blood speaks of the body from which it was taken.

The process of *drawing* is interiority made external. Drawing is a figuring out - empty the drawers and leave the contents out before you on the page. Drawing is showing someone else the contents and hoping that they understand you and your strewn possessions.

To be *drawn* is to be depicted, interpreted through another's lens or filter. To be *drawn* is the desire to come closer, an invisible pull on your sleeve. To be *drawn* can proceed quartering but arrive subsequent to a hanging.

I was drawn by you. I was drawn to you. I was hung, drawn, and quartered by you.

A *drawing* is usually a simple thing - it is often our first attempt at artistic experimentation (crayon in fat mitt). A drawing holds within it the ghost of the hand, for drawings always retain a trace of touch. A drawing is a remnant of play, a recess, a moment of unruly abandon, contained for the most part to a sheet, a length of wall or floor, a section of space.



Caitlyn Main, Highfalutin (2023)



Caitlyn Main, Lighthouse (2023)



(Link will open in YouTube)

Caitlyn Main, Eye Test (2024)



Carla Angus works with stories generated by objects, commonly using a multi-faceted approach to contextualise and generate multiple threads of research. Once decided on a direction of travel, her choice of materials is defined by, and integral to, the idea or conversation she wishes to present.

Informed by object biography theory, her practice is rooted in the belief that objects (artefacts, sites, and people), are more comprehensively and empathetically understood when considered from multiple points of view.

Carla took part in Drawing with Place during her Contemporary Art Practice postgraduate studies at Robert Gordon University. She used the residency to develop a deep-mapping research process, using multiple methods to record and capture the essence of Place. To avoid being overwhelmed by the task, (Orkney has an abundance of Place), the work focused on one rock, the size of a large loaf. Starting with a list of twenty self-penned instructions, Carla mapped the rock through

drawing, note-taking, sound recordings, photographs, stitching, and paper casts taken from its surface. The rock was studied with a magnifying glass, listened to, tasted and held. The results were made into an accordion book; an object biography of the rock at one moment in time.

Following the residency, Carla applied this deep-mapping approach to her MA work, generating a body of knowledge to inform new artworks based on historical objects. One of these, A Choice Cut, evolved from researching a twentieth-century man's sealskin waistcoat inherited by a family member. This exploration of the object and its context took place through conversation, speaking to people with knowledge of marine biology, fishing, tailoring, museum conservation, and animal husbandry, as well as creating a visual record of the waistcoat.

At the point of writing the piece is a work in progress, but the final installation will take the form of a long table set with a formal dinner service at one end, a large,

shrouded body at the other, and a twisted, taut and embroidered tablecloth running between the two. The materials, forms, and surface decoration, along with selected reading matter, will offer a nuanced understanding of traditional Inuit culture and contemporary tensions associated with Arctic seal hunting.



Carla Angus, Orkney accordion book (2023)

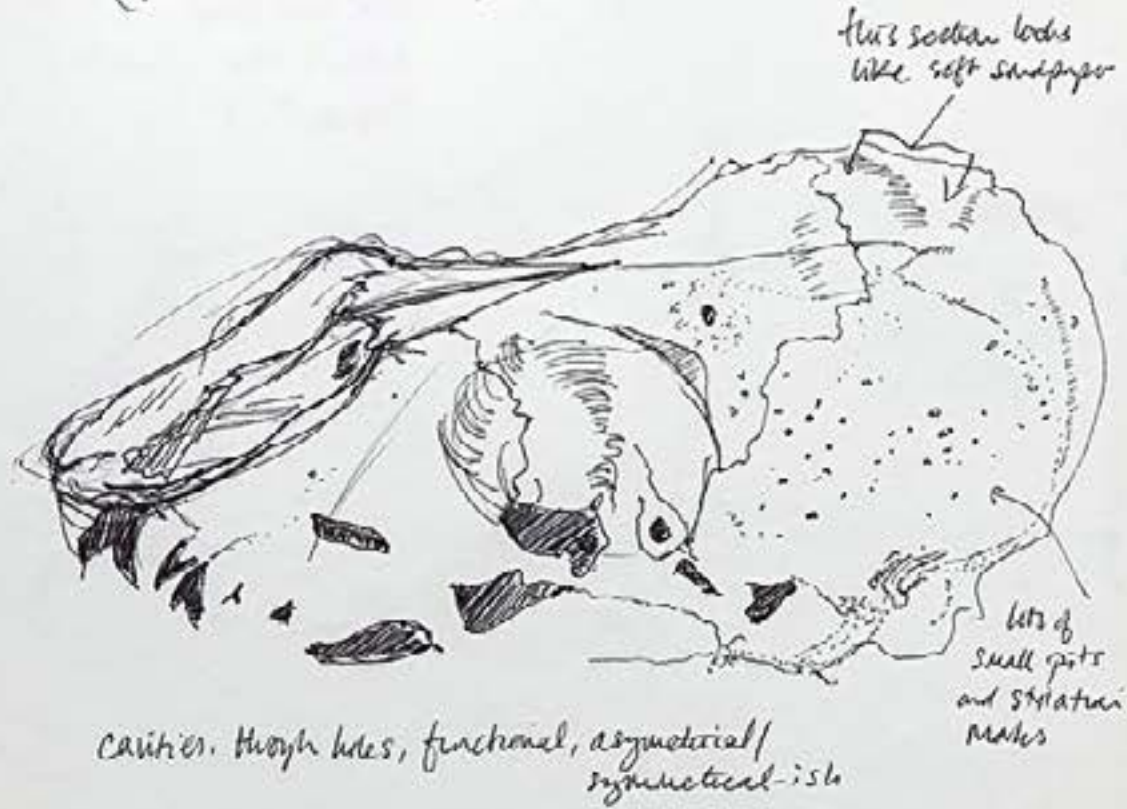
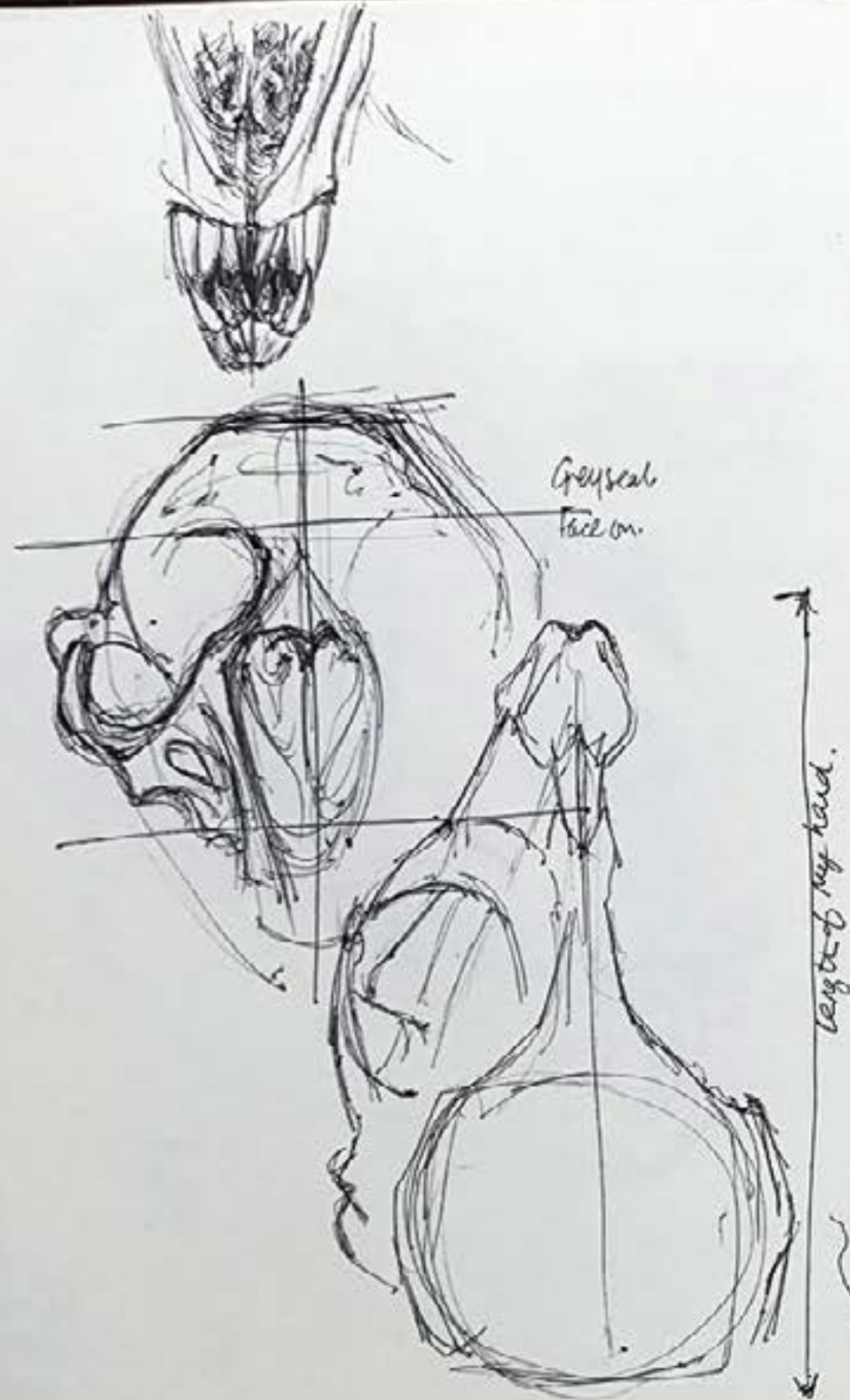


Carla Angus, A Choice Cut installation plan (2024)



Carla Angus, A Choice Cut cutlery (2024)

22/9/22 Grey seal skull handling centre at Azores Special Collections -
(Honaah - Museums staff)



Weight - lightweight, insubstantial strong / fragile

Sensation Slightly cool to touch smooth / smoothed-down feels like unfired clay-hardened stage or hardened sand
visual Some areas look like they've been rubbed back - matt as opposed to smooth basically the same size as my hand. Smaller than expected. (mid dog size?)



near from back of skull showing fault lines - mapping a landscape.





Scotland holds ancestral connections for me and I love to feel the spirit of Orkney and walk the lands. The Orkney landscape and vistas were magnificent, whether walking along trails to ancient ruins, or traversing beaches. Having a mix of guided readings, themes about environmental sites, along with group activities, paired with explorations on sites and solo time to work in a variety of studio spaces until the “peedie” hours of the morning and self directed time all wove to create an inspiring time.

The themes and reflections about looking and listening primed artistic activity for the day. Linkshouse on the shores of Birsay Bay is a perfect space for quiet activity. While traversing fields to the ocean and archeological sites, the weather cooperated.

My artistic practice consisted of drawing in the landscape with pen and ink, watercolour and making rubbings – frottage over surfaces of flagstones with graphite or charcoal. In the studio, I was standing on flagstones which

Antonia, a fellow artist introduced. There are eroded crystals in the rock that a long time ago was sand on the Orcadie Lake’s bottom. That sand “now survives as a fretwork skin on the top of pavings stones”. One might even see remnants of plants and animals of long ago in these hardened stones.

I had a roll of tracing paper, a pad of hot pressed paper and did frottage on flagstones on the studio floor, local church yard, streets of Stromness and Kirkwall. I enjoyed the textures and images that appeared. The rubbings were used as is, as collage paper and for creating other images. Using materials at hand: beech sand, clay slip from Yesnaby rocks that Justin shared – it was a beautiful ochre colour. Walking archeological sites where there were standing stones and purple heather that was visually stunning especially at the Ring of Brodgar

Mark-making was enhanced and I learned about the music of Scottish composer Peter Maxwell Davies and his composition ‘Farwell To Stromness’.

Themes developed while drawing were related to nature. For me the tactile was important. This led to touching and rubbing. The benefit of these activities connected me to the landscape that included the flora, fauna and the people.

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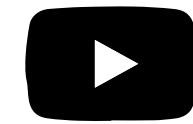
Catherine Fraser, Rubbing Flagstones (2023)



Catherine Fraser, Flagstones (2023)



Catherine Fraser, Linkshouse (2023)



(Link will open in YouTube)

Catherine Fraser, Flagstones (2024)

Catherine Fraser, Standing Stone (2023)



Orkney rocks are very horizontal. The tall cliffs that abruptly break off where the land ends are formed from horizontal strata. Elsewhere huge sheets of gently sloping rock reach down to the sea, layers of smooth surface dissected by cracks, crevices, interspersed with sea thrift and patterned orange, grey and blackish brown by lichen.

As a ceramic artist, I work by touch. Touch as a felt response – “I was touched by the piping call of the oyster catchers as they flew low across the bay”; and touch as what can be apprehended by the fingertips. The distinctive marks of a place, embossing, indentation, striation, intrusion.

I see drawing as a material practice. On the residency, I watched Justin make pastels from local materials he collected and processed. He had trained in iconography, painting as a window for the soul, and I was fascinated how these ground-up powders could be used to make marks that were a window into the elemental and transformative processes that

the rocks had been through in their formation and over the aeons of their existence.

Inspired by Justin’s experiments, I used rocks from Orkney to make slips and engobes. I poured liquid porcelain onto slabs as a base layer and added crushed up mineral material I had picked up off the ground. I let the material flow and drip and mingle before drying it and firing it in the kiln. I thought about the immense pressures and forces the rocks had been subjected to when they were extruded from deep in the earth at great heat, ground down by wind and water, sedimented under pressure, and subject to continual erosion and change. In my experiments involving pressure, friction and high temperatures, I was using a similar language.

The ceramic pieces I made I see as material drawings, literally “drawing with place”. Oddly, some of them actually look like landscapes, although it was not my conscious intention to make work that was representational in that way. The colours and forms

certainly evoke the particularity of the experience of engaging intensely for a while with a specific place.

Reflecting on this experience, I have now become curious about making drawings using this process in other places. I am developing a body of work called “Pixels of Place” using a uniform square shape as a base for carrying a glaze or imprint formed from material gathered at a particular location. In the way that squares of colour together create a digital image, these pixels of place will create material assemblages that are site specific and that make visible properties that might not otherwise be seen.



Christine Stevens, Daily sketch book collages (2023)





Christine Stevens, Material Drawings (2023)





My contribution to the Drawing with Place Group Residency in Orkney was informed by the work that I made during the Drawing into Being Group Residency in Collemacchia, Italy, in 2022.

My drawing practice leading into the residency was concerned with transposing encounters with birdsong in the landscape. I used notebooks to transcribe experiences of listening to birdsong and took the notations back to my studio to make drawings in response. Focus was particularly on the ways constructing surfaces with acrylic and oil paint, pastel, chalk, and graphite reflected the complex embodied spatial and temporal nature of such encounters.

During the Drawing into Being Group Residency (2022), I split my days between walking through the landscape and developing work in the studios. I found the landscape offered provocations; invitations to investigate its extraordinary diversity. I explored my embeddedness in both the rugged, hillside surrounds of Collemacchia and the village rooted within. I drew responsively to the sights, sounds, textures, and aromas, using mark-making to explore the multisensory experience of physically 'being' in that time and place.

Through this process, I became curious about how drawing material could be further embedded in the landscape. For the first time in my practice, I took canvas substrates out with me, inviting the drawings into these encounters by transcribing directly onto canvas using graphite, charcoal, chalk, and oil pastels. I walked, observed, sat still, and drew what I perceived, resting canvas on the ground to do so. The canvases became affected by this process.

Working on the ground imprinted the fabric and altered my drawn determinations. I transposed these canvas surfaces bearing marks – made by gesture, drawing tools and impressions from the hard ground – to the studios to work on them further. I found that working with the landscape's corporeally induced marks and my own drawn transcriptions on the canvases transposed the 'beingness' of mark-making in the landscape in intriguing ways. I began to see these surfaces as new territories, as material thinking places.

After the residency, I have continued to make drawings in situ. Perceiving colours, flora and fauna, and the feel of the muggy early morning dew through mark-making. This is

combined with using mark-making to respond to the more intangible aspects of the landscape, like aromas of pine and decay, light, and sounds. Birdsong is specifically important – the way it weaves through these places, connecting the multi-sensorial moment of being in the landscape. The avian creature situated between land and sky, its song intertwining with the space and time of the movement of drawn marks across a canvas surface.

I now incorporate more material agents of the landscape into the drawing process, by acknowledging the other voice and fabricator that takes part in the drawing processes: things like rocky terrain, mud, bark, fallen leaves, and pond scum. A call and response emerges in the marks, a visual dialogue between me, the landscape, and the material third: the drawings themselves. Whilst the drawing practice is embedded in this new way, there is still a distance between my mark-making and the landscape as the moving, overwhelmingly complex character of the encounter is transient. The drawings chase and record things that have come and gone. Mark-making in this way activates perception as a moving material encounter with

nature. I see the drawings as site of becoming, of communicating and physicalising perception. The drawings themselves as the host site of shared, poetic thinking.

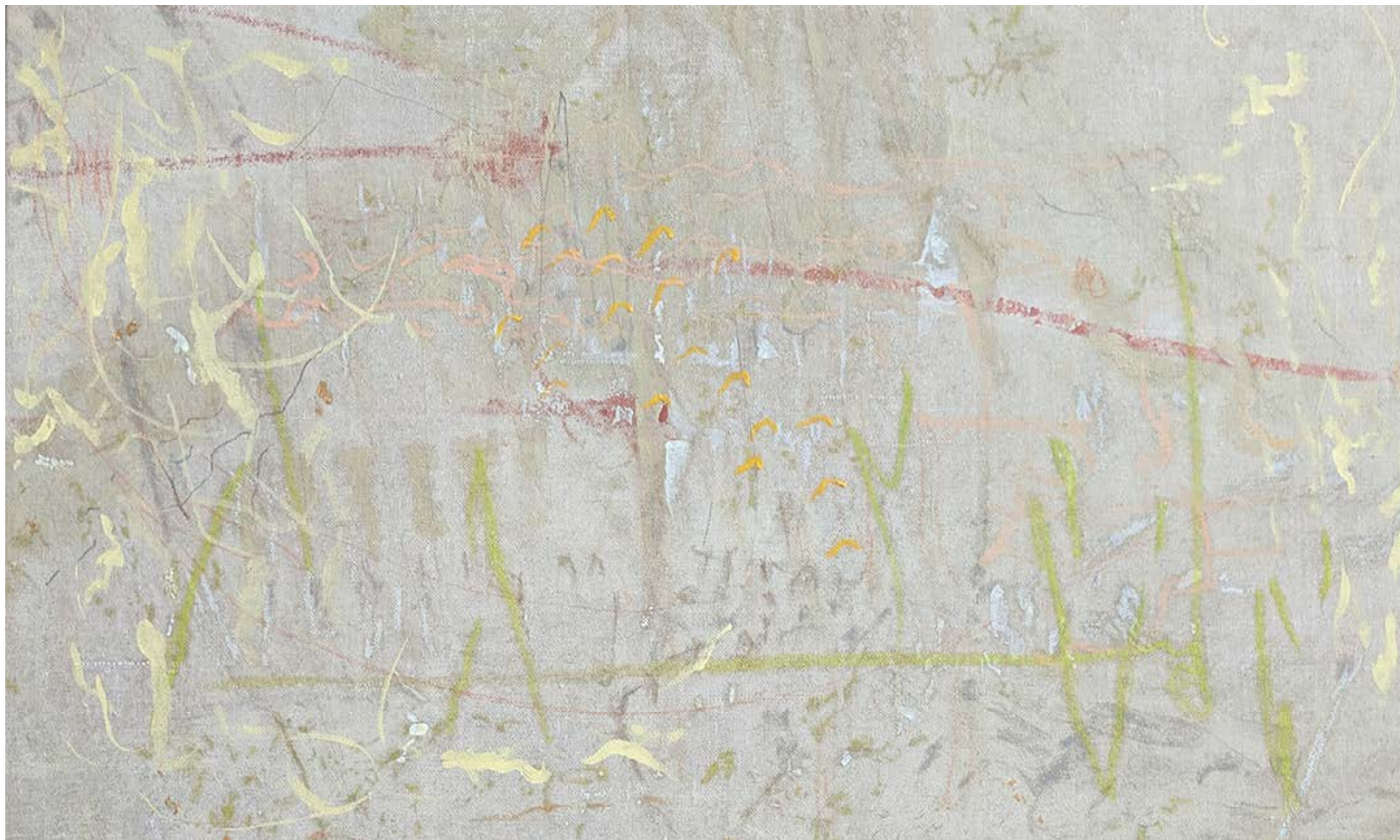
I build the drawn surfaces in the studio, excavating, weeding, and planting aspects of remembered moments in the landscape. Building and composing with these surfaces cause busy, layered pictures to form. A studio dialogue emerges between drawn surfaces. Their composition speaks to one another about repositioning encounters with the landscape, which fosters my understanding of the fruitfulness of a drawing place. When encountered, scarred surfaces, gestures of busy and overlapping lines, and colour draw the eye around the work. Through these brief glimpses, I can see how the drawings reflect my encounters in the landscape; residual marks talking to me about my sensitivities to experiences in the world like these.



Harriet Carter, Fertigate (2024)
Acrylic, oil, pastel, pencil and mulch on canvas, 56 x 45.5 cm



Harriet Carter, Dimondsnagy (2023)
Acrylic, oil, pastel, and pencil on canvas, 40.6 x 35.5 x 1.8 cm



Harriet Carter, Untitled #1 (2023)
Acrylic, oil, pastel, and pencil on canvas, 16 x 26.9 cm





On a glass plate mix(mull) pigment with oil until a loose paste. Mix in starch a little bit at a time to stiffen the paste. Gently fold in gum arabic powder into the paste. (Some pigments are thirstier than others)

Lus Ghosgadh ne fala - Yarrow
Feada Coille - Wood Sorrel
Roid - Bog Myrtle

*The ore is homesick. It is eager
to leave the coins and turning wheels
that offer it a life so meager.
From coffers and from factories
it would flow back into the veins
of gaping mountains whence it came,
that close upon it once again.*

- Rilke

Your room: if you need to turn the heat on, put it on MAX power
(otherwise it may make a horrible sound)

Summer 2023

You'd return to your crystal land of bogs and coloured rocks
- Norman MacCaig

Chrysocolla and Malachite
2 large bits - Shetland
1 small lighter bit - Leadhills
Goethite - Orkney
Hematite - Shetland

Shopping
Walnut Oil
Bones
Q-tips
Rice starch
Funnel

The thing is, you perceive what you expect, what you're accustomed to.
Sometimes it needs a fresh eye, or a looser mind.











My experience as a GP clinically examining a person has links with drawing in a landscape. Orkney is a remarkable land-and-seascape, and for many years I have drawn landscape as a way of orientating myself within it, seeing what is there more clearly. Clinically examining someone is a way of orientating myself around what is present for them and making meaning in terms of a diagnosis.

I felt very open to Orkney as our week together there went on and I found myself opening up to what there was to be found. We captured the sounds of passing birds and insects as gestures in our sketch books. The flat weathered layers of rocks that stretch into the sea are the homes of seals and have been for millennia. The cliffs that abruptly drop into the crashing waves hundreds of feet below are homes for circling seabirds. The waves casually pick away at the soil in which still lie embedded the bones of chickens eaten by our forebears 5000 years ago. Their stone dwellings and sacred sites still echo with human presence in this landscape. I feel joyful with so much light in

the sky reflected off the sea and clouds, and concern at the rising sea-levels that are now washing away these neolithic remains.

Drawing a line both delineates and separates, simplifies and defines, reveals and hides a reality. That first horizontal line where sea meets sky and those other lines where both meet earth begins a process of meaning-making for me that resonates and disturbs until I reach something that is in play.

As I get to know a landscape more richly, the more I sense what it is I want in play.

Mark retired from general medical practice after 41 years of examining people. He sees drawing as a way of making sense of what is present in the landscape, of mapping what it contains into an image which re-enters the phenomenal world as an object. In his poem (p. 71), he likens this to the process of diagnosing through the senses in the practice of medicine, mapping responses to exploratory touch with accumulated knowing and experience, re-presenting this dialogically with the patient.



Drawing on Experience

You have got something wrong with you.

Tell me about it.

My mind opens and senses, matching

Cause and effect of diseases, conditions and jeopardies

We need to rule out.

What happens as I look at the skin of your hand,

Your nails, your eyes?

Check your pulse, listen to your chest and heart,

Watch your abdomen, check its box of tricks

For lumps and inflammation that shouldn't be there?

Drawing the landscape of your organs

With gentle hand pressure, enlightening

The eyes on the tips of my fingers?

Does it hurt there, or like that?

Pressing over this ligament and stretching that tendon,

Tracing a trapped nerve in its course

From root to skin and reflex and muscle.

Can you feel this? Or this? Is this what it is like?

Drawing the tender tissue, discerning its progress,

Deciding with you what to do next.





In drawing's associative mark-making, line moves through time and space with a vanishing point archived by its own action. When a line is pushed and a mark is made, there are in fact two lines at play – one gestural and one inscribing. The mark archives the gesture within a material remnant or absence.

When sharing an act of drawing with the wind, the form a line will take is unknown. Line leaves without knowing where it will arrive. Its destination is unknown as it sets out on its journey. It leaves without knowing where it will arrive. Its form is only found on arrival. Before that, it is simply orientated forwards and away. I call this line The Unruly Line. The Unruly Line's function is not to arrive but to journey. It travels away into a state of uncertainty, through a perpetually moving present carried by gesture and I travel with it.

In Orkney

I went looking for gesture
in new sites
of land,
sea
and air.

I went looking to share

drawing

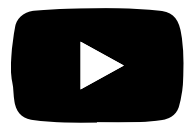
and they met me there
on the beach

that became studio where the land held on and the sea

drew

The wind was generous.

And quiet and quick. And awkward.



(Link will open in YouTube)

Sarah Tutt, Drawing with Wind (2023)

Sarah Tutt, Wind Drawing i (2023)

Sarah Tutt, Wind Drawing iii (2023)



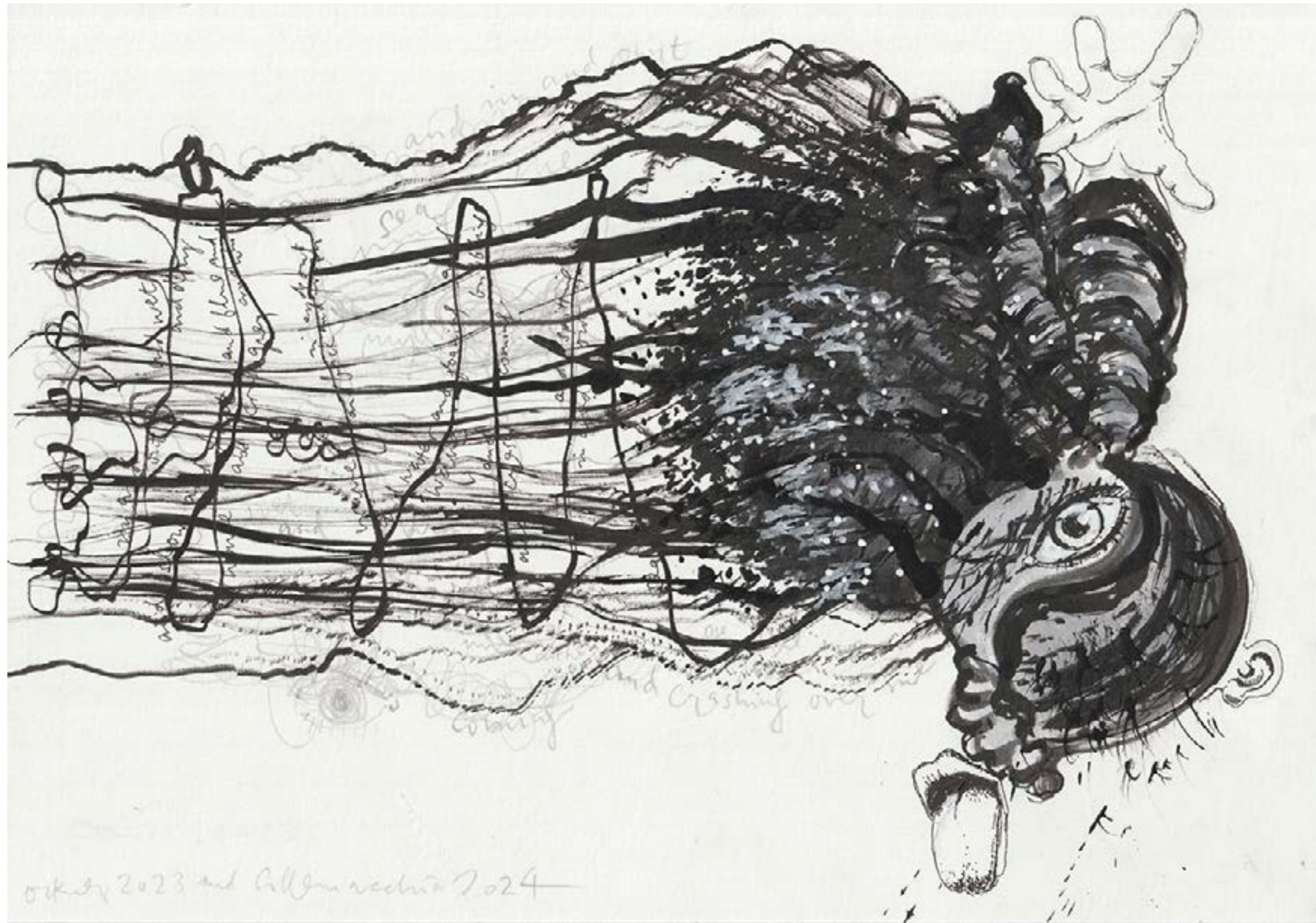
Sarah Tutt, Drawing with Wind (2024)



Sarah Tutt, Wind Drawing xii (2024)







Tracy Mackenna, Wet and dry and on the Edge (2023 and 2024)
Indian ink, oak gall ink, watercolour, pastel, pencil on watercolour paper. 30 x 21 cm



Tracy Mackenna, Living with Lichen (2023 and 2024)
Indian ink, watercolour, pastel on watercolour paper, 30 x 21 cm





Day 1

The Creative Act (2023)
Rick Rubin
Canongate Books
pp. 120, 121, 122, 123, 157, 158, 159,
160

Uncommon Ground: A word-lover's
guide to the British landscape (2015)
Dominick Tyler, Guardian Faber
Publishing
pp. 152

Day 2

Foraging: A Pocket Guide (2019)
Marlow Renton & Eric Biggane
Otherwise
pp. 9-10.

Slow Looking: The Art and Practice of
Learning through Observation (2018)
Shari Tishman
pp. 2, 6, 7

Day 3

Atlas Of Aspect Change (2022)
Tine Melzer
Rollo Press
pp. 15, 17, 18, 19, 26, 29, 30

Day 4

Making: Anthropology, Archaeology,
Art and Architecture (2013)
Routledge
pp. 128, 129

A Manifesto in Collemacchia (2023)
Viki Mladenovski

Day 5

Deep Listening: A Composer's
Practice (2005)
Pauline Oliveros
iUniverse
pp. 15, 17

Day 6

The Creative Act (2023)
Rick Rubin
Canongate Books
pp. 111, 112

On Dialogue (2004)
David Bohm
Routledge; 2nd edition
pp. 6, 7

Day 7

Associated Thoughts on: The End.
Danica Maier (various readings)





A Score for Drawing – Sound

Find a safe, and comfortable location.

Sit or stand in this location with ease.

Give a few moments to become comfortable with and within your location.

Close your eyes.

Listen.

Take a deep breath in and out.

Listen.

Breath, deep and long. Listen. Breath.

Keep your eyes closed. Listen. Breath.

Listen and consider what sounds you hear:

Can you focus on individual sounds? Are they loud or soft?

Natural or mechanical? Familiar or strange?

What does the sound feel like?

Consider, what shape or colour are the sounds?

Breath. Point to each sound as you hear it.

Open your eyes to focus on your drawing material.

Try not to focus on the visuals around you rather keep your attention on the sounds.

Continue to listen to the soundscape.

When you hear a sound mark it with your drawing material.

Work naturally and intuitively in relation to what marks, colours, shapes, and location each sound takes.

Listen and draw.

Don't over think it. Just draw.

You can close your eyes and draw or keep focused on the drawing materials.

Listen and draw.

Listen and draw.

This can last as long as you like.

You can set a predetermined time on the activity or work freely until you are ready to stop.

Repeat as many times as you like.



EDITING and PROOFREADING
Tracy Mackenna

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Edwin Janssen

Typeset in Orkney
(Hanken Design Co.)

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Edwin Janssen
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