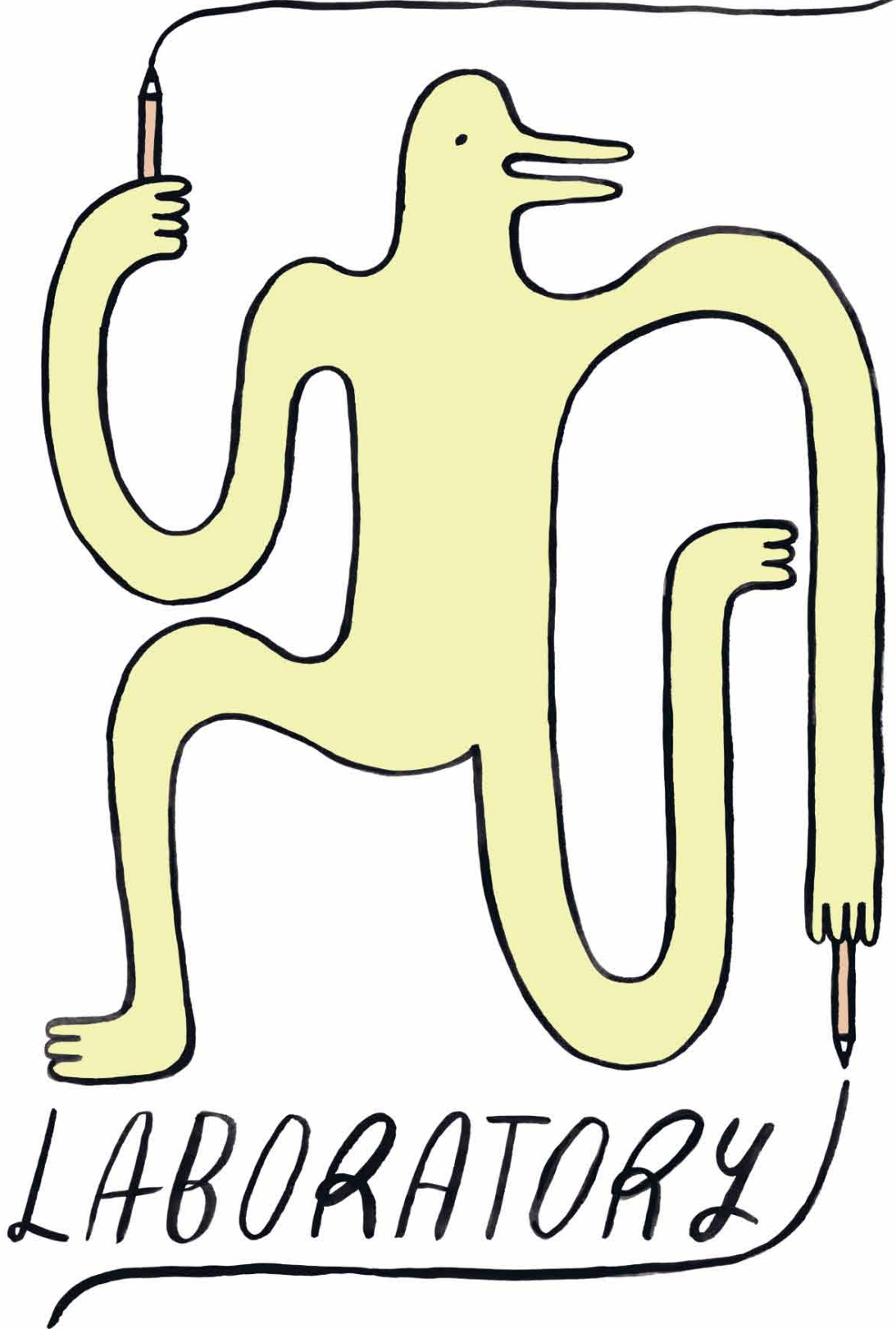


DRAWING



ROSIE MCCLAY | ANDREA OKE | SORAJA SCHOFIELD | JAYNE SARGESON | CLAIRE THATCHER | MARIUS BREHME |
SANDRA JAMES | SCOTT CLARENCE | EMILIA AHONEN | AINO LINTUNEN | SATU TIKKA | SIRKKU MÄENPÄÄ |
TIINA KEMPPINEN | ANNA TAHKOLA | KRISTIINA SALOLUOMA | MARIA SANNEMANN

DRAWING LABORATORY

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WHY - SHORT HISTORY

Marja Nurminen develops drawing curricula and facilitates the interdisciplinary sharing for students from different disciplines and this the third drawing workshop arranged by her.

First one was held in Stockholm 14th - 18th of April 2009. It was a collaboration between three schools: Konstfack in Stockholm, Bergen National Academy of Arts and University of Art and Design, Helsinki.

Second one was held in Helsinki 30th of March to 2nd of April 2011. In this workshop there were four schools collaborating: Aalto University, School of Art and Design, Helsinki, University of Gothenburg, Valand School of Fine Art, Bergen National Academy of Arts and Royal Institute of Art, Stockholm. Both of them were funded by the Nordplus programme.

This third one was held in Helsinki from 8th of April to 12th of April 2013 and had students from two schools Aalto University School of Arts, Design and Architecture and University of the West of England, Bristol and teachers from these two schools and from University of Gothenburg, Valand Academy.

DRAWING LAB

The Drawing Lab was a very different and remarkable workshop from my perspective - different in many respects. Firstly, all the participants were actively involved in drawing, both students and teachers, which was true equality of experience indeed.

Secondly, it was truly experimental one with no planned final outcomes: a journey of collective learning experience. Additionally, it was particularly challenging because we also had to cross language and cultural bridges.

Each teacher put their own challenge on the table. Marja Nurminen presented her ideas and notions of new perspectives of making and thinking and introducing also the idea of dreams as a content resource. Furthermore, she wanted us consider the "mark making" process as a form of thinking or inquiry. Peter Ojstersek demonstrated others ways of developing this drawing language. Using silicon as a drawing material also allowed for new articulations and re-interpretation of existing ideas through material/media changes. My element of the presentation was around the idea of collaborative making, authorship and decision making. It was essentially about internal and external artistic strategies enabling unusual approaches to create collective ideas: a process of visual dialogue between two artists, who are subverting each other's language and therefore extending the breadth of learning in new territory.

Drawing Lab was probably one of the most intensive Workshops I've done. It was open, collegial, and intense with good humour and friendship. Simultaneously, so many new perspective and ideas were tested in such a short time and quick empathetic relationships challenging each other through the visual were built. It showed that learning does not know any hierarchies, but all participants learnt through discussion, negotiation and making together.

John France

DRAWING LAB - STUDENTS VIEW

"Drawing Lab" was a very interesting experience. The interaction that happened between the British and Finnish students and the different teachers, who also took part in the assignments, was for many us the most enriching part. We tried new ways of working, new materials and techniques. Because of the collaborative process we also got new ways of seeing our own art.

The atmosphere was generous when it came to sharing ideas and rich in feedback from both students and teachers. It was quite astonishing how quickly the group generated an atmosphere of safety. I only wish the week had been longer, it seems that the process had only just begun when we had to wrap it up and say goodbye.

The group consisted of people from different backgrounds like fine arts, graphic design or art education and perhaps this mix was what made real innovation possible. Therefore I would say that I would recommend this course to any student on any level of their education. A week of intensive trying out new ideas, alone and working together with a partner is a luxury and I feel gratitude for getting the chance to participate in this process.

Maria Sannemann, BA

DRAWING LABORATORY

at Aalto University School of Arts, Design and Architecture
 From 8th of April to 12th of April 9 am to 4 pm

In the evenings there will be optional study visits for example to museums, galleries and artists' studios.

PLACE: Aalto University School of Arts, Design and Architecture, Helsinki, class 903

WHO: 8 Students Aalto University School of Arts, Design and Architecture. 8 Students University of the West of England, Bristol from Study Programme: Drawing and Applied Arts

TEACHERS: Senior Lecturer John France (UWE) University Lecturer Marja Nurminen (Aalto Arts) and Senior Lecturer Peter Ojstersek (University of Gothenburg, Valand Academy)

CONTENT:

1. SUNDAY ARRIVAL DAY
2. MONDAY 8TH OF APRIL

Marja Nurminen had lecture about drawing as thinking and how she uses drawing as thinking in her own work.

ASSIGNMENT FOR THE DAY:

- Can you have drawing as a method in your artistic process?
- Can you travel in your memory by help of drawing?
- Can you think by drawing or do you have to think first before drawing or afterwards when you have finished your drawing?

We drew an important place (drawing by memory) and tried to show the place to people who haven't been there using different projections, not just central perspective.

3. TUESDAY 9TH OF APRIL

Peter Ojstersek

ASSIGNMENT FOR THE DAY:

Starting point was investigation of one for the most of us new drawing material (silicone). Silicone has an own soft flexible body and doesn't need a carrier such as a paper or wall in the traditional way. With silicone it's possible to create soft flexible drawings, which can also be reorganized. It also possible to mix different media together, silicone can be also used to seal other materials. The day started with organizing the place of work and rebuilding pipe nozzles to get thinner lines. We continued with pigmentation of silicon and after that then started to investigate silicone as a drawing material.

4. WEDNESDAY 10TH OF APRIL

John France had a lecture about collaborative praxis how he experienced it in the arts and science program. The initial meeting began with dialogues between two paired participants from different disciplines and different cultures. These dialogues were used to translate each other's ideas and methodologies within the generally agreed upon approach. These dialogues were used to search for concrete realizations in art and to help developing collaborative language and ideology. This led to an agreed upon process of transition and testing language and method, collaborative assignment for intercultural partnerships.

5. THURSDAY 11TH OF APRIL

Peter Ojstersek showed a film about William Kentridge. Continue with unfinished work.

6. FRIDAY 12TH OF APRIL

Critic day with Curatorial discussion and display
 One day exhibition at Gallery Atski

Poster Design & Illustration by
EMILIA AHONEN
 Aalto University
 School of Arts, Design
 and Architecture

