
EPrint URI: http://eprints.glos.ac.uk/id/eprint/4629
This is supplemental material of the following in press document, Conference paper reproduced with the permission of the Association of Art Historians:


EPrint URI: http://eprints.glos.ac.uk/id/eprint/4629

Disclaimer

The University of Gloucestershire has obtained warranties from all depositors as to their title in the material deposited and as to their right to deposit such material.

The University of Gloucestershire makes no representation or warranties of commercial utility, title, or fitness for a particular purpose or any other warranty, express or implied in respect of any material deposited.

The University of Gloucestershire makes no representation that the use of the materials will not infringe any patent, copyright, trademark or other property or proprietary rights.

The University of Gloucestershire accepts no liability for any infringement of intellectual property rights in any material deposited but will remove such material from public view pending investigation in the event of an allegation of any such infringement.

PLEASE SCROLL DOWN FOR TEXT.
This paper will discuss the relevance of Drawing and Drawing education today, through examining our complex relationship to notions of originality and authenticity, in the context of the volume and velocity by which we experience digital imagery in contemporary western culture. We increasingly record and communicate our lived experience through multiple digital means, disseminated with speed and ease through the global and virtual networks we participate in daily. It seems important to extend the critique introduced by Altermodernism¹ (2009), of how artists operate within the numerous realities of this globalised culture, to look specifically at our relationship to images and image making, in order to contextualise and understand the currency of Drawing today.

In a 2010 ICA debate², Mark Lecky³ suggests that Artists no longer need to generate new and original imagery. Instead they can ‘be led to’ visualise and communicate their ideas through appropriating from multiple sources at the touch of a button, attributed to his somewhat perverse notion of ‘letting culture use you as an instrument’. Characteristics of the ‘traditional’ drawing process, prioritise an original and autographic response to the world through time spent in focused, uninterrupted and unmediated concentration. Do these values seek to simply provide a creative antidote to the cognitive and behavioral conditioning of the multi-faceted contemporary world which Lecky refers to?

Or, on the contrary, is Drawing central to an idea that the Artists’ role in generating original imagery is now more important than ever, within the increasing stream of appropriated and homogenised imagery we experience digitally? Crucial to the discussion in this paper will be the extension of ideas presented by Margarita Gluzberg⁴ in Digital Draw⁵ (2016), in which she suggests the need for a re-evaluation of the way we discuss and define terms such as ‘traditional’ and ‘contemporary’, ‘digital and analogue’ in our understanding of the complexity, plurality and fluidity of drawing practice today.

---

¹ Altermodernism, concept introduced by art critic and curator, Nicolas Bourriaud, which was also the title of the fourth Tate Triennial (2009)
² ‘The trouble with painting’ (2010), ICA debate chaired by ICA Curator David Thorp
³ Mark Lecky: British Artist, working with collage art, music and video
⁴ Margarita Gluzberg: Russian born, British Artist, with a broad ranging practice from painting and drawing, to performance, sound installation and slide projection