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Southern, Jack (2016) Are 'traditional' Drawing approaches merely an antidote to the digital world, or are original and authentic drawn responses more important than ever? In: AAH2017. Association of Art Historians, London. (In Press)

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(1st ed published by Black Dog, 2011)

Title: *Are 'traditional' Drawing approaches merely an antidote to the digital world, or are original and authentic drawn responses more important than ever?*

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 *Altermodernism*[1] (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 contexualise and understand the currency of Drawing today.

In a 2010 *ICA* debate[2], Mark Lecky[3] 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 Gluzberg*[4] in *Digital Draw*[5] (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.

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[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
[5] *Digital Draw, Drawing Room* (2016): Day long symposium which took place at the Drawing Room, London (April 2016), orgainsed by Laura Eldret