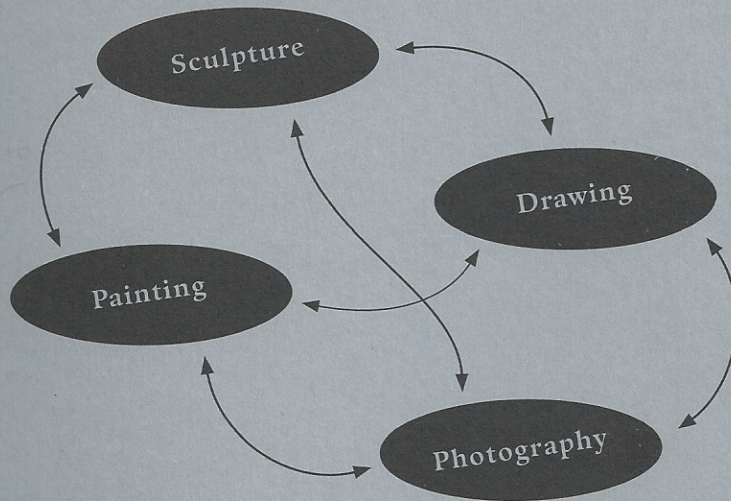


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2014

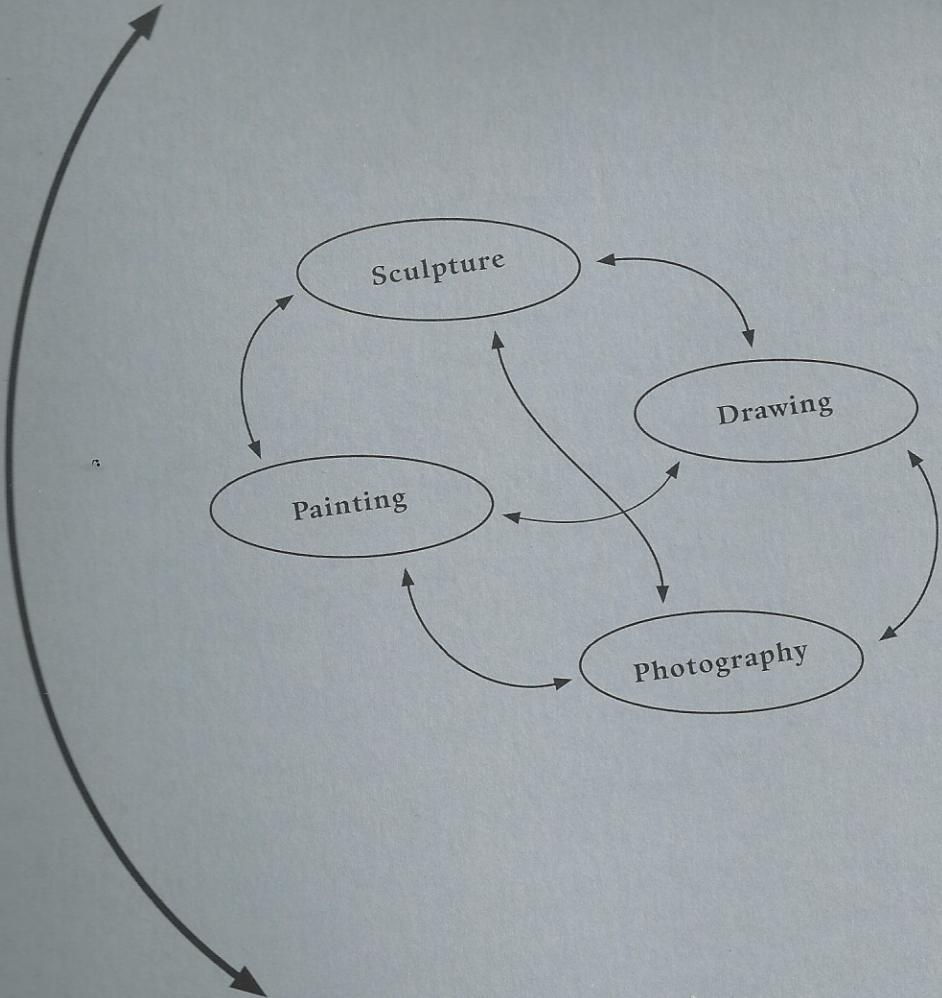


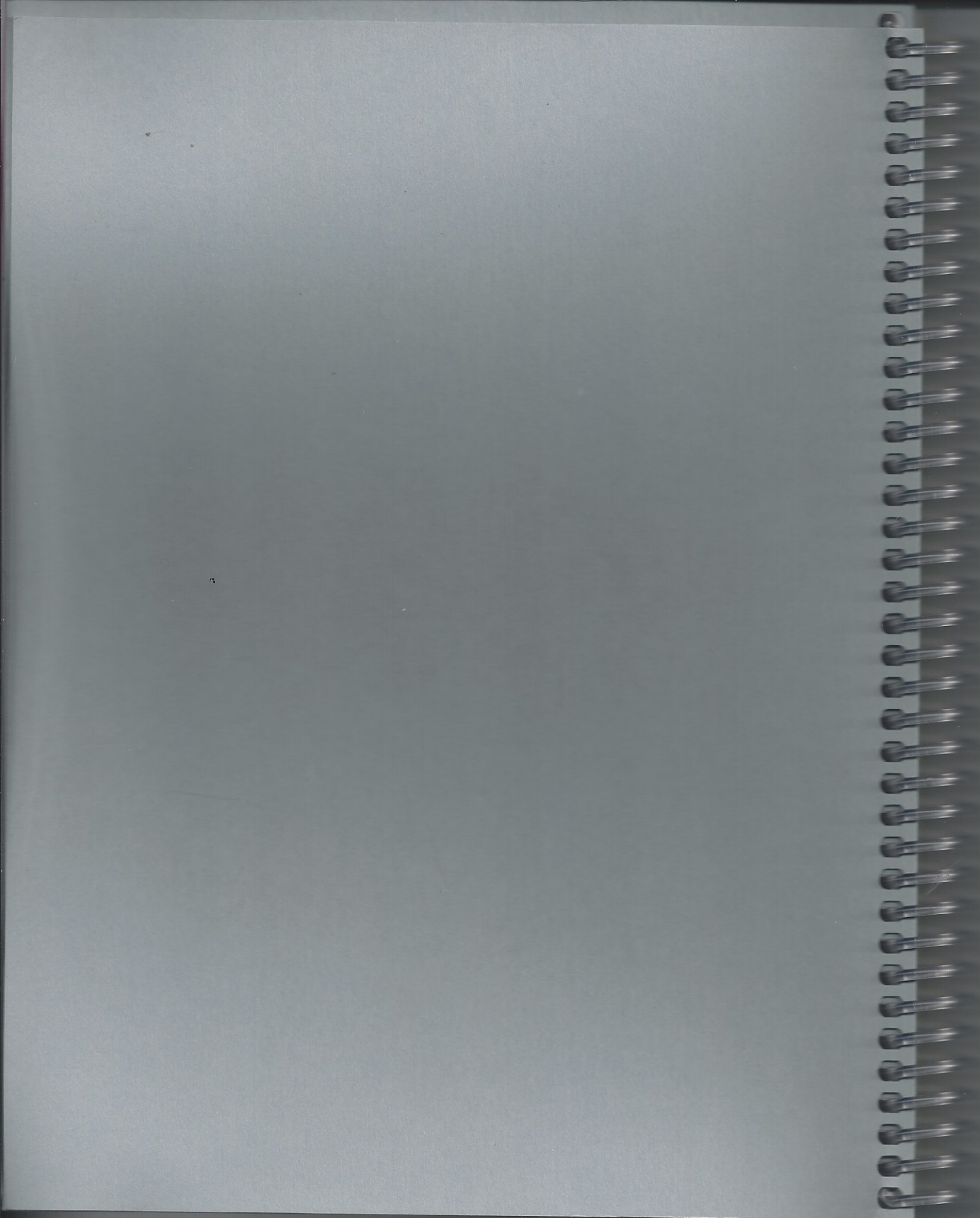
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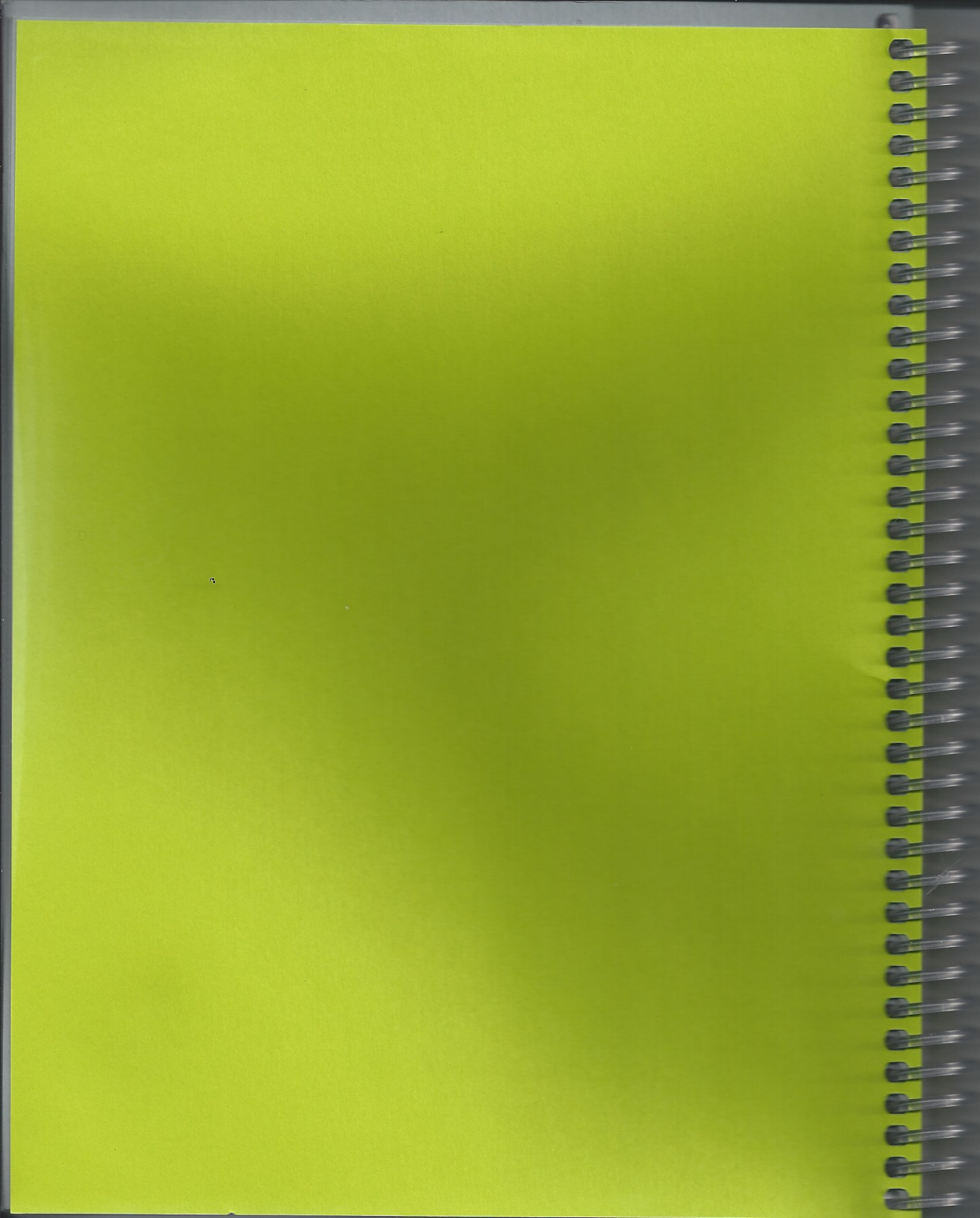


2014





Drawing



Skin on surface

Touch produces sensations, inseparably mental and physical. Early in life, before depth of vision develops, touch defines our understanding of the world. With this in mind, it is interesting to think about the particularly tactile aspects of drawing. Pencil comes into contact with paper, and is moved to produce a line. Lines accumulate, and soon evidence the looking, across and around surfaces; iterations of contact made with a given subject.

Specific to this exhibition, there is a narrative of process important in understanding a lot of the work. It begins with tracing, where the pencil (standing in for the finger) moves around the edge of an object to leave an outline, a map of its existence. To capture detail more fully, this leads to embossing and casting, sort of all-over traces, where materials and making become even more intertwined with subject. Here, art historian Michael Newman's description of Giuseppe Penone's work in relation to drawing is enlightening:

'Rather than the work acting as a substitute for something absent, like an image conceived as a replacement for the lost object, the artwork comes into being by touching something already there or intervening in a process already at work. This involves a particular conception of drawing, which would not be the sketch of an idea or a representation of the object, but rather, in the very event of its generation, a moment of contact.'¹

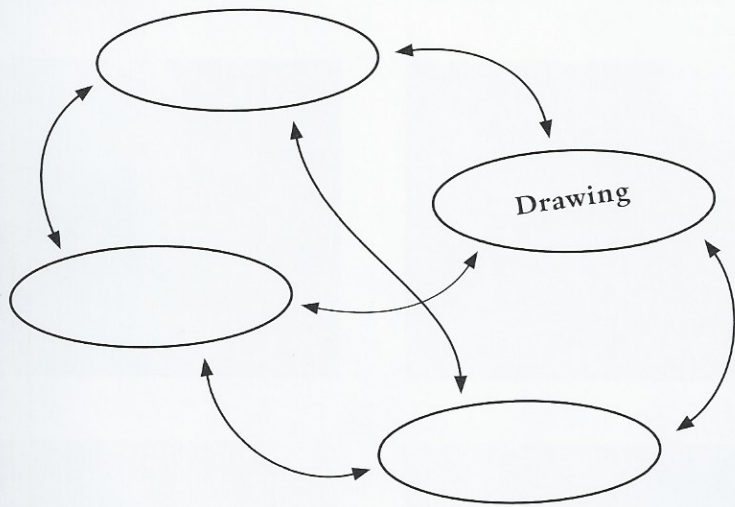
Much of the work in this year's BA (Hons) Drawing show is the product of close looking and listening. Though it could be said these students have 'worked observationally', there is an implied distance to this description that fails to capture the way their creativity has been so inextricably aligned with objects, materials and embodied experience. Newman describes this sort of approach as a way of 'being-in-the-world', artists deliberately, actively in contact with the world around them. This particular group of students began in their first year responding to a disused industrial complex near the Olympic Park, a site still under construction. Piles of rubbish, crumbling walls and forgotten spaces became inspiration for questions — political, social, material — that have resonated over the past three years, and contributed to the creation of this fantastically varied exhibition.

BA (HONS) DRAWING

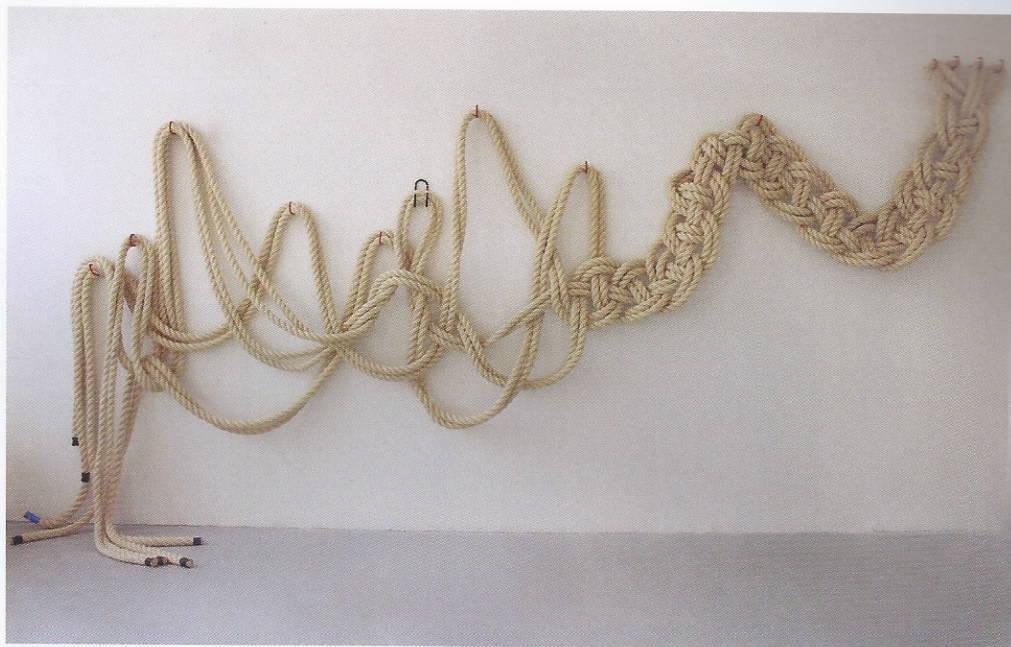
Great friendships have formed amongst this group too, so it comes as no surprise that through the many experiences these students have shared, they have together produced a show of such quality and intelligence. Though sadly this ends their chapter here at Camberwell, this occasion marks the beginning of their creative lives ahead, where they no doubt will continue to support and inspire one another. We wish them all the very best, and are immensely proud of what they have achieved.

Kelly Chorpening

1 Newman, M. (2004) *Sticking to the World — Drawing as Contact*, in 'Giuseppe Penone: the imprint of drawing = L'impronta del disegno', edited by Catherine de Zegher, Drawing Center, New York.



BA (HONS) DRAWING



McKenzie Gibson

Apotropaic
sisal rope, bronze casts, 300m

THANKS

The BA (Hons) Drawing Class of 2014 would like to express our sincere gratitude to all of the tutors, workshop technicians, and staff for all of their guidance and support during our time here at Camberwell College of Arts. Without them, our experience at Camberwell would not have been as rewarding and enjoyable!

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Patti Ellis

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Louise Ashcroft
Eleanor Crook

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Terry and the Canteen Staff for always nourishing our bellies.

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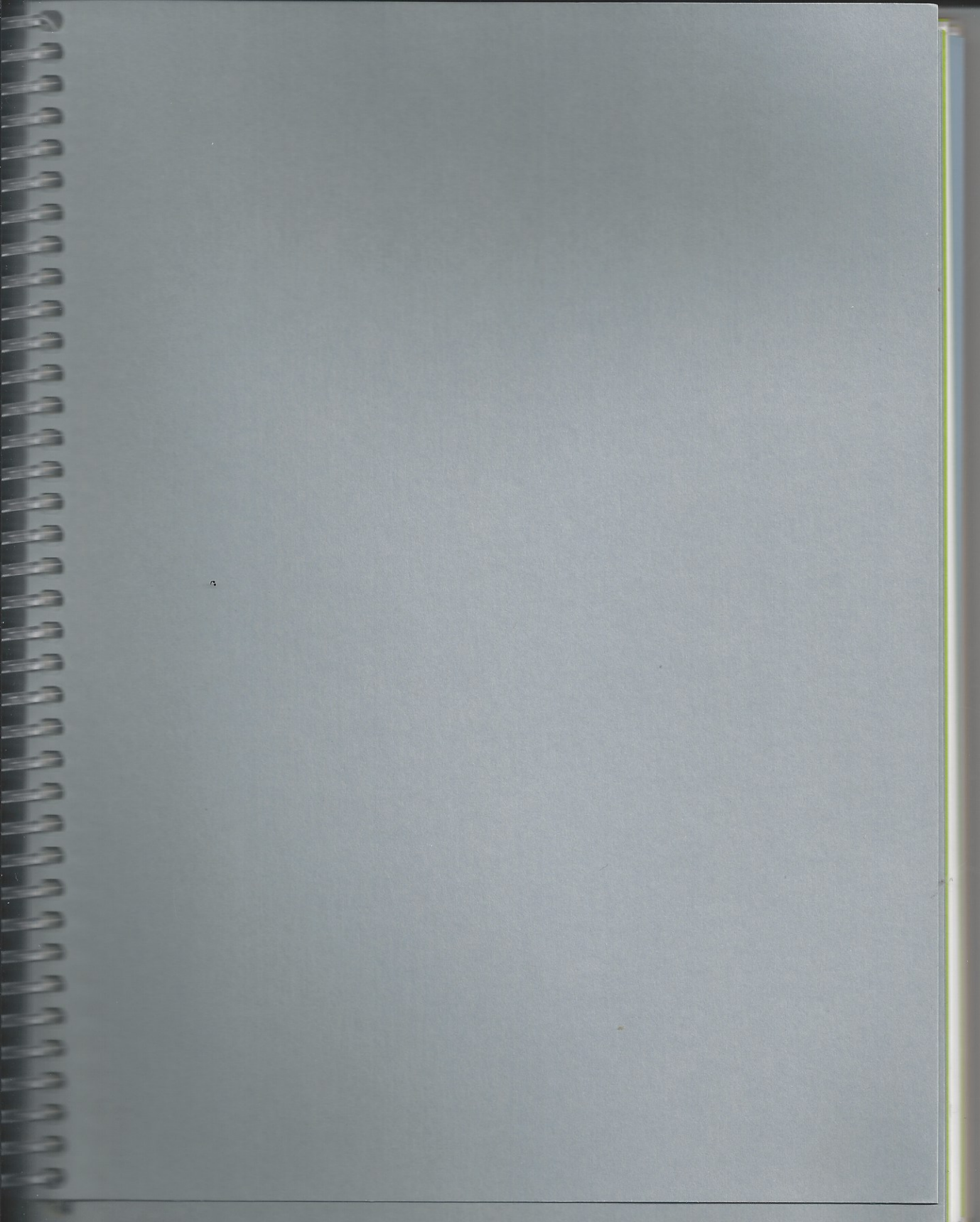
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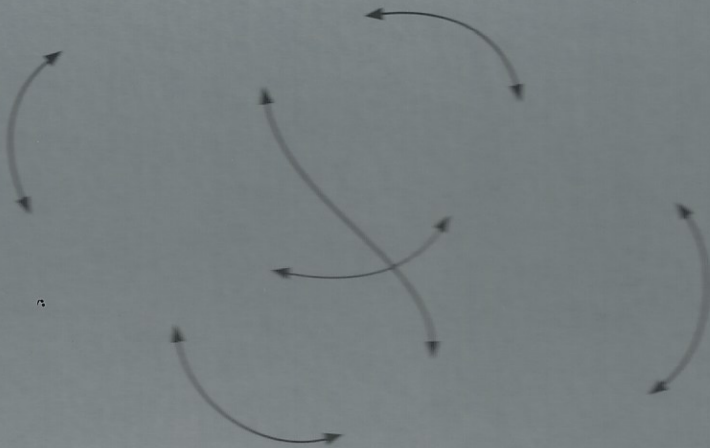
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