



## **DRAWING AND PERFORMANCE: Creating Scenography INTERNATIONAL CONFERENCE**

ONLINE  
INET-md

### **ABSTRACT BOOK**

**tuesday, 24th NOVEMBER**

**Available online from 00.00** UK time

### **Performance**

**'In Time'** (around 20mn)

NICK WOOD (UK), Royal Central School of Speech and Drama, London

MARIA-ELENI SITAROPOULOU (UK), Royal Central School of Speech and Drama, London

[Open video resource](#)

Callum Perrin Lynn - Sound

Maria-Elena Sitaropoulou - Movement

Nick Wood - Live Drawing

A 20 minute Improvisation made for the Drawing and Performance: Creating Scenography Conference, Penedo da Saudade Cultural Centre, Coimbra, November 2020

The origins of this short ensemble performance lie in the performance *In Time*, made for the Global Improvisation Initiative (Middlesex University 2019).

Wishing to make a performance for this event which heightened and developed the element of improvisation already present in Maria-Elena Sitaropoulou's work, we assembled an ensemble in which it would be possible as individuals to respond and react to each other in the moment of performance.

Time was already an important subject for this work, and it was felt that the presence of the drawing hand in performance, attempting to depict and follow Maria-Eleni's movement, as well as the introduction of sound, would add a further dimension and commentary on the passage of time.

The next iteration of this performance was planned for the Drawing and Performance Conference in Coimbra, before lockdown, and for this performance, we had originally planned to perform outside the Penedo da Saudade Cultural Centre in a neighbouring park.

Having experienced a strong vision of what it might be like to perform this work out-of-doors, with the possibility of live drawing being projected on foliage, elements of the memory of that performance which never took place remain with us.

This new performance, assembled in a studio at the Royal Central School of Speech and Drama, with the support of students from the MA/MFA Advanced Theatre Practice, continues to follow our interest in specific rules and limitations for the division of time and space - combined with the possibilities for live improvisation - and is offered to as a kind of expression of nostalgia for a visit to Coimbra which never took place, as well as hope for an imagined visit which may take place in the future.

The video recording of this performance was made under lockdown conditions, with Nick Wood drawing live online, while integrating that drawing into the performance taking place in a studio. This was the first time we had attempted this. Negotiating this situation - characteristic of the times - appears to offer creative possibilities for the future, as well as obvious limitations on this occasion.

## **WORKSHOP**

**14.00-16.00** UK time

### ***Drawn Forth: enabling new approaches to performance design through movement and mark-making***

*Workshop and discussion*

LUCY ALGAR (UK), Wimbledon College of Arts, University of the Arts London

Please keep the following materials at hand during the session: pencil, charcoal and paper of any type.

For her workshop Lucy will be joined by dancers Chihiro Kawasaki and Sung Im Her and creative technologist Youngjun Chang. Through movement, drawing and conversation we will reveal messy and precise scenographic possibilities. Please bring a curious mind and a range of drawing materials and paper.

## **wednesday, 25th NOVEMBER**

**Available online from 00.00** UK time

### **Tribute to costume designer Anne Curry**

with KATE BURNETT (PT), Society British Theatre Designers, OISTAT

[Open video resource](#)

## **WORKSHOP**

**17.30-18.45** UK time

### **Creative improvisation jamming, under the COVID cloud**

JENNA HUBBARD (UK), Arts University Bournemouth

ADELE KEELEY (UK), Arts University Bournemouth

Fuelled by the shared drive to improvise, through the expressive power of drawing and its interaction with movement, staff at the Arts University Bournemouth have been bringing together their passion for creative expression in a series of jam sessions. These experimental sessions have evolved into a research paradigm exploring the relationship between the free expression of improvised drawing and the intertwined practice of movement and the agency of music.

During the COVID-19 lockdown, Adele Keeley and Jenna Hubbard translated their studio-based improvisation practice into their homes, welcoming other artists to join them and using Zoom as the platform for this shared experience. No longer inhabiting the same physical space they created a new space for sharing practice. This intermediary digital cloud space, created and framed by the lens of the laptop and phone camera, created a catalyst for new lines of enquiry and discoveries.

This workshop welcomes performers, designers and theatre makers to enter a non-judgmental space, exploring improvised movement, free drawing and the agency of digital framing and music. Through inhabiting a digital space together, a sculptural landscape has evolved for movement and scenographic processes to be explored simultaneously, encouraging us to move out of the comfort of our specific discipline, into a space of shared investigation. By recognising

the impact of our creative choices, we hope to create physical engrams as a record of the workshop and champion the importance of play in creative practice.

This workshop will be led by Adele and Jenna using Zoom, with a maximum of 8 conference participants. To participate in this workshop, you will need:

- A clear space, free from objects that might cause a slip, trip or hazard to you if you choose to move. This does not need to be a large space.
- Drawing resources, including a sketch pad/paper, cardboard and drawing materials as you wish.
- Two devices, fully charged, with internet connection and the Zoom application. They can be set in different places/angles within your room and you may choose to move your devices throughout the workshop.

## **thursday, 26th NOVEMBER**

**10.00-11.30** UK time

### **SESSION 1**

#### **Drawing as devising**

Moderator: *to be confirmed.*

#### ***'In Time' - Marking Time though Drawing in Performance***

NICK WOOD (UK), Royal Central School of Speech and Drama, London

MARIA-ELENI SITAROPOULOU (UK), Royal Central School of Speech and Drama, London

With 'In Time' - an improvised performance including Movement (Maria-Eleni Sitaropoulou), Music (Calum Lynn) and Drawing (Nick Wood) - we initially set out to create a short performance for the Global Improvisation Initiative at Middlesex University (2019), foregrounding the element of improvisation through the inclusion of live drawing. As John Berger writes in *Bento's Sketchbook*: 'When I'm drawing - and here drawing is very different from writing or reasoning - I have the impression at certain moments of participating in something like a visceral function, such as digestion or sweating, a function that is independent of the conscious will. This impression is exaggerated, but the practice or pursuit of drawing touches, or is touched by, something prototypical.' This description of drawing not only underlines its capability of introducing an element which is unplanned or unpredictable, but also introduces its possible physical and bodily nature, further linking the activity of drawing with both the form and the subject of this work. Taking our performance of 'Present Time' as an example, and mindful of Berger's description, this paper will seek to consider the activity of

drawing as improvisation, teasing out parallels between drawing and improvised performance and ways in which they may usefully flow together. Following my recent practice of allowing an appropriate work of art to enable writing and thinking, I will encounter various relevant drawings in the Prints and Drawings Rooms Tate Britain, before allowing a particular drawing to inspire the development of this paper. This activity of free-writing will be accompanied by free-drawing, and it is anticipated that the presentation of this paper will include those drawings alongside the drawings in public collections under consideration, and the thoughts and words which they offer and provide.

### ***Drawing: Choreographing Contingency***

LISA MUNELLY (NZ), College of Creative Arts Massey University

Oscillating between choreography and contingency, drawing as performance is an event space where the drawer is enfolded into an ever-unfolding moment of becoming.

This paper will reflect upon a recent drawing performance by the author; *Dirty Edges and Clean Lines* (2018) a work which presents the artist inhabiting a liminal precarious place of passage in a live digitally mediated drawing performance.

The drawing performance *Dirty Edges and Clean Lines* begins with a large blank paper backdrop onstage, onto which the artist then traces around the perimeter of another piece of paper, then repeats these gestures of folding tracing and unfolding over the 25-minute duration of the performance. The main thrust of this work is that to draw is also to *be drawn* into a pre-existing art historical conversation. This paper will examine how a doubling of the artist's body and the evolving drawing through digital projection, is utilised to communicate how the frame is no clear-cut line separating what is inside from what is outside of the work. Rather this performance casts the frame as an interface where things come into contact, rub alongside, off and against each other.

### ***Mapping the unseen: the performative act of drawing in devising theatre process.***

SARA SVATI (UK), Orientale Sarda

The presentation will focus on the role and input that scenography plays in devising making process and how drawing can be perpetuated as an experimental tool in theatre practice. Bringing practical examples as a case study, I would like to propose a performative lecture, utilising poetry to depict the potential of white space before words come in, how speaking can be translated into gestures and sounds sequence as a starting point of drawings.

How to picture the unseen? Is there an image before a vision?

Can an abstract drawing become a map to guide the development of making scenes?

The maps generated during a series of exercises in the rehearsal room have been able to create

a dialogue across the different disciplines involved.

As a starting canvas, the map becomes an interactive tool open to various levels of readings and interpretations. How can initial inputs be mapped out and what kind of space can be generated from them? Can mapping become a playful device to involve other collaborators into scenographic creation?

Mapmaking has been an accidental discovery that allowed me to change my approach to representation techniques in theatre and performance design and to overcome a block during the creative process. Maps became an open script, a hypertext that leads me to an understanding of cartography as a study to navigate through spatial information, across bodies, sounds, voices, words and actions.

The subsequent evolution of these 2D diagrams into 3D models have guided the performers into physical interaction while picturing aesthetic documentation of the making- process.

Mapping became a form of writing, a scenographic score, capable of supporting new direction and dramaturgical routes.

My proposal hopes to inspire new methods of enquiry, to keep questioning the orthodoxy of representation in scenographic practices and, more broadly, of theatre-making.

**11.45-13.15** UK time

## **SESSION 2**

### **Drawing Sound, Performing the City (PT)**

Moderator: Rui Filipe Antunes, Faculdade Motricidade Humana, Universidade de Lisboa

BEATRIZ CANTINHO (PT), CIAC, Universidade do Algarve

DANIEL TÉRCIO (PT), INET-md, Faculdade Motricidade Humana, Universidade de Lisboa

JOÃO MARQUES CARRILHO (PT), Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa

Geometry uses points, lines, and surfaces to represent space. The drawing starts from this matrix to expand, through the gesture, towards the performance. In addition to inscribing ideas through tracing on paper, performance allows one to retrieve their forgotten voices, make their hidden stories visible, and highlight the textures that build the place's cultural identity.

Phenomenology also adds additional dimensions to representation. Sound, for example, moves, flows, distorts, and fades into city space in interaction with static or moving organic or inorganic structures or flows. Spatial categories such as height, perspective, or volume are added to categories of sound representation such as rhythm, timbre or noise.

Designing the city is a broad task, one that asks us to think broadly, from the landscape architect's skirmish, to the sound engineer's diagrams, or to the in situ performative practices.

This table proposes a reflection on the place of design and performance as interdisciplinary, dynamic and central mechanisms for understanding the spatial relations, habitability and identity of cities.

**14.00-15.15** UK time

## **Keynote Lecture**

### ***Drawn Through: Drawing Performance in 2020***

LUCY ALGAR (UK), Artist-Performance Designer-Educator, Wimbledon College of Arts, University of the Arts London

In her lecture Lucy will discuss drawing, performance, spatial-thinking and vulnerability in relation to her drawing performance project. She has run this project since 2016 at Wimbledon College of Arts, and elsewhere, in her role as Course leader of BA Theatre Design.

2020 has brought us all new challenges and I have found it necessary to reconsider the place of drawing in performance design, in the education of young designers and in the way we all live our lives.

Lucy has designed sets and costumes for a wide mix of theatrical and filmed performances and has also created installations in galleries and in public spaces. She is the Course Leader of the BA Theatre Design course at Wimbledon College of Arts, University of the Arts London. Drawing is the process which she relies on to investigate and communicate ideas. Her Drawing Performance project, which she works on with her collaborator dancer/choreographer Kirill Burlov, continues to reveal new findings about the role of drawing in the making and sharing of performance design ideas.

<http://www.lucyalgargar.com/>

**15.30-17.00** UK time

## **SESSION 3**

### **Case Studies in Scenographic Drawing**

Moderator: Sue Field, Independent writer and academic

#### ***Drawing, Actuation, and Scenographic Performance: Bill Doan's Anxiety Project***

STEPHEN BENEDETTO (USA), College of Arts & Letters, Michigan State University

Bill Doan's working processes as a scenographer and performer are dependent upon drawing practice. In the last several years Doan has been creating a series of performances and drawings as a part of his *Anxiety Project*. The intersection of art, science and health are the spaces in which he creates his works, often blending graphic narratives and performances into live performances with drawings. Grounded in science and research, *Frozen In The Toilet Paper Aisle Of Life* combines stories and drawings into a very personal and sometimes humorous exploration of the complex ways we understand anxiety and depression. Both his drawings and performance take the spectator on a revelatory journey of Doan's life with his anxiety and depression.

Doan's creative process begins with the ritual of daily drawings that serve as meditation and also as the exploration of the memories, actions and thoughts that have accompanied his life with anxiety. The drawings become the dramaturgical spine of his performances and narratives are overlaid as a verbal script for performance. Drawing is not only a device for the creation of space and time of performance and mediator between his body on stage and the projection of drawings on stage, but also the tool with which Doan actuates the creative expression of his embodied experience within the spectator. Images become a co-actor in the unfolding of a rumination on masculinity, genetics and upbringing. Communicating through line, color, movement, these images have their own evocative narrative giving shape to the unseen abstract emotions and state of being that punctuate the narrative. Image content, simple compositions, layered text, complex composition, color progression and recurring theme are precise dramaturgy stimulating embodied interpretations by the spectators. The piece becomes of melding of mediated observation of a sequence of drawings through the intermediary of the autobiographical thoughts of the artist performer.

### ***The Scenography Creation Process of Colmar Diniz, from his Sketches***

FRANCISCO LEOCÁDIO (BZ), Universidade Federal do Estado do Rio de Janeiro

In the last decades, set designing has been giving enormous contributions to Brazilian Theater History, not only due to visual innovations, but also for influencing scenic action. Therefore, an investigation into the process of set designing is essential. Colmar Diniz, an important Brazilian set designer since the late 1960's, is a good

representative of the artists involved in this phenomenon. His drawings and sketches contribute to his professional activities. In addition, ambiguity, which is a sketching feature that operates as an open door to external collaboration in the creative process, functions as a facilitator for collective work among him and other Theater professionals.

Sketching as a way to keep a record of one's mental universe is a singularly suitable tool for the development of creation, also serving as an instrument of communication and seduction. As a form of communication, this media can often be more successful than the written word, and one



might go as far as saying that sketches approach a universal language. Being more specific and focused on the matters of this article, it is possible to state that a sketch representing a three-dimensional structure is not simply an illustration, but the expression of a thought as well. In these situations, the sketch is a source for the very creative evolution of the ones who execute them, for it materializes an idea by presenting an image while functioning as an external memory.

The sketch has the power to interact with its creator and help them rethink the presented idea in a retro-feeding function. Inside the representative graphic universe, the sketch is recurrently the initial expression of an idea, it is the spark that sets the entire creative process of a visual work of art in motion.

### ***Plastic evolution in the post-war art of set designer M. Kipriyan***

SOPHIA YANKEVICH (UKR), Faculty of Fine Arts, Kharkiv State Academy of Design and Arts

Ukrainian art of the second half of the twentieth century developed parallel to European and American, updating and enriching the traditions of the historical avant-garde of the early twentieth century. Features of the formation of the Ukrainian post-war avant-garde are inextricably linked with the design activities of M. Kipriyan on the tragedies of V. Shakespeare (King Lear, 1969; Richard III, 1974; Othello, 1985; Romeo and Juliet, 1993; Hamlet, 1997). The real understanding of the artist about what is a tragedy was formed by the Second World War, which fell on his childhood. In his work through the prism of the "Shakespearean fairy tale", the scenographer sees the reality which he models in a new, his own art construction with a coded tragic meaning.

The visual solutions of all Shakespearean productions of M. Kipriyan are geometrization and monumentality. The scenographer uses combinatorics, according to which avant-garde trends are combined into a single artistic solution, enriched by the artist's pictorial experience. The genesis of M. Kipriyan's art is obvious - the discovery of the Ukrainian plastic avant-garde of the 1910s and especially the 1920s with its aesthetic dominant - the constructivist movement (artists V. Yermilov, A. Petritsky, V. Meller, etc.).

The plastic evolution of the artist's handwriting can be traced in pictorial sketches for performances. The general decision of the first decoration works is a combination of constructivist decoration and colorfully capacious costumes in the style of cubofuturism. In recent decorating experiments, the artist is experimenting with the plastic possibilities of light. Continuing to apply the idea of geometrization in sketches, M. Kipriyan builds a visual image of the performance on the principle of a combination of colored geometric planes on a black background. Without leaving the two-dimensional plane of the sketch, the artist creates movement, dynamics and perspective with minimal visual means. It is movement and contrasting color combination that form the tragic artistic language of M. Kipriyan. In his work,

the artist strives for the synthesis of avant-garde trends, expressing this in the difference in the methods of geometrization of the depicted objects.

**17.15-18.45** UK time

## **SESSION 4**

### **Drawing the Body in Motion**

Moderator: Adele Anderson, Independent Artist

#### ***Perfect world***

SUSAN KEMPSTER (UK), School of Arts Birkbeck College University of London

Some time ago I made a dance performance piece with live drawing as a key and integral element to the work. In our research leading up to the making of a full-length piece, we analysed the relationship between the movement of the drawings and dancers' movements and how so many elements in the drawing could be paralleled with the architecture of dance. The hand of the artist, and the movements of the hand across the backdrop became a fourth dancer in the piece.

We looked at the capacity of the drawing to take on sensorial and emotional aspects, and how these then pervaded each scene.

Using a series of ideas for solos, duos, and trios, we tried to find relationship not only to the ideas behind the piece, but then also with colours and textures, along with modes of application of materials, as each of these elements informed the effect the drawing and painting would have. The drawing was mostly live streamed and simultaneous to the dance. In one instance we used a rewind of the drawn image, to undo what was seen on the screen and to create a sense of something being erased, or having the life sucked out of it. In another section, we used pre-recorded footage of one of the dancers, to show the image of the dancer returning through a sequential drawing (think *Nude Descending a Staircase, No. 2*. Duchamp) that had been done based on a set sequence the dancer performed live.

I would like to make a presentation based on this performance work, showing some extracts of the piece, and analysing some of the many elements that made the work interesting and that are relevant to this conference.

#### ***A Systems Approach to Drawing as Performance, Duet, and Drawing as Dynamic Scenography***

PETRONIO BENDITO (USA), Purdue University

For the past 14 years, I have explored interdisciplinary practices with dancers, performers, singers, and musicians. My background is in the visual arts, new media art, and design, including software development in Processing. Through my practice, I examined the relationship between the act of digital live drawing as performance, how drawing becomes a method to dynamically create scenography and the relationships and interdependences between the act of drawing and the performer in motion. Finally, I looked at the integration of digital technology in such processes.

For my exploration of drawing and scenography, I designed a single projection system that includes a scenographic space that I termed the Luminous Habitat, which is essentially a fallen light pyramid having its top origin on the projector. The system is versatile and can be utilized both on theatrical stages or art galleries. The system takes into account how light travels in space; and how to simultaneously project drawings on the floor, the performer, and the wall. This space is the physical foundation of my "live drawing-performer system."

Furthermore, I developed a taxonomy that describes the relationship between the performer's gestures and the act of drawing as a live duet or as independent performances. The system explores how the act of drawing relates to the performer before, during, and after the performer's gestures. It also takes into account how drawing and performer act independently or interdependently during the performance. Finally, the system uses the act of drawing as the embodiment for a dynamic and ever-changing scenography. This taxonomy was developed and tested in close dialog and collaboration with performers and choreographers and is composed of six fundamental principles: interdependent movements, independent traces (drawing solo), parallel actions, superimpositions, hovering, and follow-spot. I also developed a shadow taxonomy to guide the process of designing a performance. These taxonomies became fundamental tools, and the system's vocabulary, to create choreographies or to work on dance improvisations.

### ***Digital drawing as mediation and expression for MoCap performance***

RICARDO MEGRE (PT), CITAR, Universidade Católica Portuguesa

In this study, we use digital drawing to experiment and create relationships between animation and performance. We record actors' movements with motion capture (MoCap) technology and apply drawing as a means of mediation and expression, generating 3D geometry as a foundation for animation. Through motion capture, we study and reflect on how animation principles and drawing concepts can be expressed by different performances, and how they can offer animation a variety of ideas that can be used to create relationships between each drawing in a three-dimensional space.

Projects based on MoCap technology usually use actors to drive digital characters. Although artists use drawing to design the characters, the direct relationship between drawing and

performance is mostly left unexplored. Furthermore, after the characters' 3D models are created, an on going discussion debates whether MoCap data should be used directly to create the characters motion through retargeting techniques, or if animators should use the data only as a starting point, as they do with video references, and create the performance themselves using keyframe animation.

As alternatives, we develop different methods of expressing the performance through digital drawing without resorting directly to retargeting or keyframing. Instead, digital drawing is used to create the 3D models, opening possibilities for gesture and for interpretation of the actors' movement. The performance is created exploring simple concepts that might be useful for drawing the body in motion, rather than starting from a script. In a MoCap studio, actors experiment with simple concepts, such as squash, stretch, twist, turn and balance, and more complex actions such as walking or playing hide and seek. By correlating different ideas and using gesture and rhythms to study naturalistic motion we hope to create different visual expressions in animation.

### **Creative improvisation jamming, under the COVID cloud**

JENNA HUBBARD (UK), Arts University Bournemouth

ADELE KEELEY (UK), Arts University Bournemouth

Fuelled by the shared drive to improvise, through the expressive power of drawing and its interaction with movement, staff at the Arts University Bournemouth have been bringing together their passion for creative expression in a series of jam sessions. These experimental sessions have evolved into a research paradigm exploring the relationship between the free expression of improvised drawing and the intertwined practice of movement and music.

During the COVID-19 lockdown, Adele Keeley and Jenna Hubbard translated their studio-based improvisation practice into their homes, using Zoom as the platform for this shared experience. No longer inhabiting the same physical space they created a new space for sharing practice, unearthing emerging research paradigms. This intermediary digital cloud space, created and framed by the lens of the laptop and phone camera, held the practice somewhere between two houses. This new, temporary and non-physical space held their existing practices, and created a catalyst for new lines of enquiry.

This presentation will explore the themes of collaboration, play, the digital intermediary space and how we engage with the digital 'other' of yourself. Adele and Jenna will explore how they have translated their design and movement improvisation practices into their homes, playing with both the collaborative practice with one another, but also with the digital representation of their own image, not usually accessible in the studio practice. This research builds upon the writing of Weber, Mizanty & Allen (2017) who present digital conference tools as a method to create and teach choreography, and further extends our understanding of these digital spaces as places for intangible, ephemeral and communal play.

These observations and recommendations will be presented alongside our empirical research about the relationship to our own practice and how through drawing and movement we have found beneficial creative exchange, in a temporary digital space.

**friday, 27th NOVEMBER**

**10.00-11.30** UK time

## **SESSION 5**

### **Design Drawing: pedagogy, taxonomy, epistemology**

Moderator: Kate Burnett (UK), Society British Theatre Designers, OISTAT

#### ***The Scenographic Design Drawing: Imaging the Drawn Performative Space***

SUE FIELD (AUS), Independent writer and academic

This paper examines how the scenographic design drawing, or the drawings for theatre and live performance, has extended beyond drawing as a secondary support for the final theatrical production into a different space that intersects and interrelates scenographic design drawing, sophisticated digital technologies, contemporary performance, and expanded drawing as an art practice. I identify these drawings as the *performative scenographic design drawing* because they exhibit characteristics such as performativity, theatricality and spectatorial engagement. I propose that the *performative scenographic design drawing* is a different, unacknowledged 'performative drawing' because it does not describe or illustrate the action but allows the spectator to participate in the action. In this context, I first examine the emergent field of *expanded drawing* in which a pronounced shift in the perception and understanding of contemporary drawing is aligned with the major digital and technological developments in the exhibition, installation and performance of drawn works. What follows is an exploration of the scenographic design drawing, no longer limited to tradition but encompassing new and novel technologies and digital media. This transforms into a powerful means of visual imaging which constructs virtual environments and augmented reality sets which manifest extraordinary and fantastical worlds. Drawing can exist not only as an independent art form but also as an autonomous performative object and epistemic tool that occupies its own unique performative space. Through this lens, I identify contemporary scenographers in ballet and opera which engage both the freehand and digital practice of drawing to produce complex digital scenographies employing real-time interfaces, stop-motion animations, CGI, and immersive digital projections. Here, the scenographic design drawing is not constrained to the page or

gallery but has navigated into a different expanded and embodied space. Interconnected 'drawn' borders and spaces between what was once regarded as oppositional genres, drawing conventions and media have now established themselves within the elusive, ephemeral realm of scenography and live performance.

### ***Drawing a performance together***

KATHY DACRE (UK), Rose Bruford College of Theatre and Performance

This paper will describe the Teaching Fellowship research project which I undertook with my colleague Steve Duncan at Rose Bruford College for Theatre and the Performing Arts where I have been a Professor and Director of Learning and Teaching in the Performing Arts and where Steve, a visual artist and scenographer has taught as a freelance theatre practitioner.

The initial focus of the project was to develop new teaching strategies for use by performing arts students using a creative interaction between the Fine Arts and Performing Arts and specifically to develop techniques in drawing and visual observation to aid a performer's understanding of character and narrative. But our research developed to show the possibility of innovative applications in the professional rehearsal room with the director and scenographer working together with the performers to develop a performance. Our work considered the process of theatre, acting and visualisation techniques in the theatre space in the work of artists Paula Rego, Bill Viola, Anna Mara Pacheco, scenographers Ralph Koltai, Jaroslav Malina and William Dudley and directors Robert Lepage and Willaim Kentridge.

We worked with student actors and designers on ways of seeing character from self portraits to character portraits and then found that this visualisation of characters could contribute vision, colour, shape and context to the work of the scenographer, lighting designer and video artist and in turn could affect a soundscape. The emotional impact and message of the performance was strengthened and drew new inspiration from an interaction between scenographer and performer.

The production of Don Pasquale which opened last night ( 14<sup>th</sup> October) at the Royal Opera House London will be used as a great example of how scenographer Paulo Fantin and director Damiano Micheletto have worked together in a similar way with their performers to produce a production of great artistry.

### ***Teaching Embodied Drawing. Possibilities and challenges of visual and performative practice with students.***

AGNIESKA KARASCH (FI), School of Arts, Design and Architecture, Aalto University

During the conference I will present my approach used to study conflict. As a trained movement analyst, I designed and conducted an number of conflict-oriented visual performances. I first

categorized and recorded the body- actions and gestures typical for the activity of a drawing body. Based on the actions I composed 3 sets of big format, embodied compositions.

In the second phase I initiated conflict by means of performance and drawing. In order to do so I chose 3 connection strategies from among collaborative strategies available in performative arts. The aim of this phase was i.a. to find out how each of them can be used to induce conflict in collaborative instruction. The previously designed solo-compositions served as arenas where the conflict-oriented performances were enacted.

My presentation will be supported by display of:

- a) 5-10 selected body-actions and gestures recorded on paper,
- b) 3 big format solo drawings along with video-recording of body movement progression (2 min. summary),
- c) 3 conflict-oriented performances (3-4 min. video summary), each presenting a different collaboration strategy.

**11.45-13.15** UK time

## **SESSION 6**

### **Drawing and Scenography**

Moderator: *Sofia Pantouvaki (FI), Costume in Focus Research Group Leader, Professor of Costume Design, Aalto University*

### **Digital Transformation and Vocational Excellence in Costume Design**

KIRSI MANNINNEN (FI), Aalto University

Is it empowering for a costume designer to be able to break away from the office desk? This paper discusses the emerging role of the digital sketchbook in the context of costume design. The study assesses the effects of the "pocket atelier" through vocational lenses, based on my long experience of teaching digital costume sketching. Vocational excellence in this context refers to the ability of costume designers to perform professional work tasks in teamwork, such as the ability to express and communicate thoughts and visions by drawing. By employing qualitative modes of enquiry, the relationship between the changing nature of costume sketching methods and vocational excellence is illuminated. The material for this study has been collected through semi-structured interviews. Participants consists of 8 number of professional costume designers between the ages of 20 and 60 years, covering the field of theatre, film and other performing arts across Finland. The results of this study indicate that the digital transformation of the design process changed the designers' perception of their own skills to better meet the needs of their work environment. When the participants were asked about the impact of digital costume design methods, the majority commented that they have found a new

way to express themselves through digital sketching, that enhanced their feeling of being a credible member of the creative teams they work in. This finding indicates that digital costume design reinforces costume designers' perceptions of their vocational excellence.

### ***Participatory drawings: experienced marks in performance***

DONATELLA BARBIERI (UK), London College of Fashion, University of the Arts London

This paper looks back to an exploration of participatory bodily drawing practice that is informed by movement and that started in the 1990s, in the noticing of the impact that movement has on drawing in specific experimental contexts. Engendering a re-imagining of the practice of devising performance through design requires also a re-thinking of drawing practice, in which the process of mark-making itself is understood as an agential human and non-human entanglement. My research and practice, devoted to developing of an expanded notion of costume through a re-considering of performance as corporal experiencing of matter first, has led to generating a costume-led performance-making to which participatory drawing is critical. Over the last fifteen years drawing workshops that challenged the participants' understanding of both drawing and movement have been intrinsic to my development of methodologies and pedagogies through costume. Emboldened by engagement with Ecole Lecoq's Laboratoire d'Etude du Mouvement (Barbieri 2006 and 2007) early iterations of workshops such as 'Moving/Drawing' (2007) and 'Drawing Movement into practice' (2008) and more recently 'Wearing Space' (2015) and 'Material Interactions' (2019), grew from the understanding that alternative imaginings of performance can emerge in the protected space of the physical, participatory drawing workshop. Asking whether we may perceive the pencil held between our fingers not only an extension to our bodies but also as the means to participate in the shared worlding of the performance, may enlighten on a process in which transformative and expanded practices may transform the practitioner herself.

### ***Scenographic drawing as a formal study of framing: two case studies in Portuguese Cinema.***

CATERINA CUCINOTTA (PT), IHC (Instituto de Historia Contemporanea), FCSH NOVA

In the preparation of a film, the design of the sets and costumes is a fundamental part in the development of ideas and the materialization of the concepts that the director wants to convey. Communication between the director, the decorator and the costume designer (or the art director) is an important process in the creation of materialities and in the passage from argument to framing. However, for decades, Portuguese cinema did not have the ability to relate to the art of drawing in order to assist the practical work of the set designer and costume designer. In the filmmaking phase, the short length of the pre-production weeks was



compounded by several factors, including the low budgets and the scant importance given to these two departments.

Through an investigation of design and texture in Portuguese cinema of the last 50 years, associating the factors described above with the materials found, it can be concluded that few art directors in Portuguese cinema have the time, budget and practical capacity to do so. use drawing in the material development of sets and costumes of a film. However, among all the professionals interviewed, two prominent figures of art directors linked to drawing stand out as the primary instrument of scenographic creation: Isabel Branco and Artur Pinheiro.

In this paper I focus on the work of preparing some films where the drawings of the two art directors gained a crucial role in the conceptual development of the film. Let us see how the ideas fixed in the drawings can change completely in the final phase of filmic materialization and consequently become the witness of the primordial idea that fixes the moving image. Therefore, the study of drawings through genetic criticism, for example, is an interesting methodology to understand this art form as autonomous, when related to the final phase of the filmic work.

**14.00-15.15** UK time

Moderator: Ana Pais, Centro Estudos de Teatro, University of Lisbon  
Post Doctoral fellow for FCT - Foundation for Science and Technology

## **Keynote Lecture**

### ***Project Notebook 2014-2020: the role of drawing in a multidisciplinary artistic practice.***

ANDRÉ GUEDES (PT), Faculdade de Belas Artes, Universidade de Lisboa

An author's notebook, with records and studies of scenography and visual arts, allows to verify and think about the role played by Drawing in an artistic practice that is defined in a disciplinary confluence between the Fine Arts and the Performing Arts.

How Design is used in one and another type of project, and how it materializes, at a stage of creation, a research process that is both formal and conceptual, are some of the issues addressed in this communication.

André Guedes (b. 1971, Lisbon) studied Architecture and Anthropology of Space. His art practice often combines fieldwork and research of visual and written documentation, exploring subjects of the social and political history, leading to installations, performances and interventions in the public space. He also works regularly in theatre and performing arts as set designer and dramaturgist.

His works for the stage include 'Nova Árgea' (Teatro Maria Matos, 2017), 'New, Caledonia' (Culturgest, 2014) and 'how to merrily roll over an Exterior emptiness' (Alkantara

festival, 2010) in collaboration with Miguel Loureiro, and 'Aqui Também Acabou' (2008) in collaboration with theater company Cão Solteiro. He also did the set design for choreographers such as Vera Mantero, Miguel Pereira and Martine Pisani.

He did several residency programs, namely Gasworks (2011), Le Pavillon at Palais de Tokyo, (2004/2005) and Unidee at Fondazione Pistoletto (2003). In 2007 he received the União Latina Fine Arts Award in Portugal.

**15.30-17.00** UK time

## **SESSION 7**

### **Drawing as Performance Practice**

Moderator: Adele Anderson, Independent Artist

#### ***Drawing from Scripts / Writing on Drawings: Pettibon's "Whoever Shows".***

SOZITA GOUDOUNA (USA), City University of New York

If we regard drawing and performance as artistic media that bestow meaning to expression and communication, then parallels can also be traced in the history of their development. Both creative processes are able to carry across their particular histories, but at the same time can provide new ways of thinking within newly found contemporary contexts. The formative relationship between drawing and performance becomes critical in understanding the intermedial nature of the so-called performative work and its scenography, as well as the ways media types are created and remodelled in changing historical, cultural, social, aesthetic and communicative contexts.

The paper will discuss the common emergence of both media in the oeuvre of Raymond Pettibon and more specifically the ways that syntactical elements that come from drawing and performance can be combined to create a new entity and scenography as in the case of the project "'Whoever Shows: Strike Uyp th' Band!" at the New Museum in New York. Raymond Pettibon is perhaps the most prominent contemporary American artist to concentrate on drawing as his primary medium and "Whoever Shows: Strike Uyp th' Band!" is a staged performative reading at the New Museum of a collaged collection of excerpts from Pettibon's scripts, including those originally produced for videos like *The Whole World is Watching: Weatherman '69* (1989-90), *Sir Drone: A New Film About the New Beatles* (1989-90), *The Holes You Feel*, *Andy Warhol*, *Jim Morrison*, and *Batman*. Beginning in the 1980s, Pettibon produced a series of low-fi videos made with friends and shot on commercial home video equipment. These feature-length works focus on radical subjects drawn from 1960s and '70s American counterculture, including the Manson Family, the Patty Hearst kidnapping by the SLA, the Weather Underground, and the beginning of the American punk movement. Reflecting upon

the notion of collaborative work, this assemblage of Pettibon's fragmentary scripts, scenes, and lyrics attempts to envision personal perspectives and imaginative approaches to the historical past and the edges of society.

### ***Quand le dessin devient performance***

FLUTURA PREKA (CA), Groupe de recherche URAV, Département de philosophie et des arts, Université du Québec à Trois-Rivières

BESNIK HAXHILLARI (CA), Département de philosophie et des arts, Université du Québec à Trois-Rivières

Based on Jean-Pierre Perreault's preparatory drawings of dance and scenography, which we consulted and studied in the archives of the BAnQ (Bibliothèque et Archives Nationales du Québec), we conceptualized and presented in 2015, a new performance in situ in these same places, under the title *Quand le Dessin devient Performance*.

Thus in our presentation we will try to answer the question How drawing becomes performance, by dealing with three corpus of drawings related to this event:

1- Preparatory drawings of Jean-Pierre Perreault's dances and scenographies.

2- Research Drawings of *The Two Gullivers*: A series of drawings in which we copied «à main levée» a series of Jean-Pierre Perreault's drawings in order to examine through the drawing the paths from the idea to the show and the performance.

3- Preparatory drawings of *The Two Gullivers*, created around performance *Quand le Dessin devient Performance*.

The objective of our proposal is to highlight the process of creating performance through the study of preparatory drawings. The preparatory drawing is analysed in all phases of the performance : future performance, performance in progress, or performance to be repeated (re-enactment).

**17.15-18.45** UK time

## **SESSION 8**

### **Drawing and Creative Process (PT)**

Moderator: Daniel Tércio , INET-md, Faculdade Motricidade Humana, Universidade de Lisboa

#### ***As proposições plásticas de Lygia Clark no corpo vibrátil de Ana Vitória***

ANA VITÓRIA (PT), INET-md, Faculdade Motricidade Humana, Universidade de Lisboa

Images of a decade of creation by choreographer AnaVitória (1969-) in dialogue with the propositions of the plastic artist Lygia Clark (1920-1988), their marks, tracks, footprints and instaurations. The singular look of a poetic self that reverberates and spatializes in the body of another sensory. Cartography taking place at the same time as the dismantling of forms - senses - fades away - and the formation of other ways of making body / space reappears.

Will be presented in powerpoint graphics of the creative-pedagogical system created by choreographer AnaVitória (defended in doctoral dissertation) entitled Re [Affective Learning] with which the artist has been working and developing it for 27 years, applying in her performance works, creations for dance groups and groups, choreographers training courses, workshops and movement direction.

Lygia Clark, who made in her artistic journey a long shift from the painting on the wall to the manipulable work / object, came to give "absolute importance to the immanent act performed by the participant", coming to the body and his imagination as the first and final form of expression. creative mind - always in process and always unfinished.

In this dialogue, AnaVitória sought the necessary unselfishness to untie the affective knots that bound her to the world of forms, the willful abstractions of the coded languages of dance, their aesthetic anchors and cultural shackles. Re-drawing in its BODY new contours, concretizing their own spatialities, erecting new plasticities by materializing in space, hidden objects of their existence and highlighting their affections.

What is at stake here is not the world of representations, copying or redesigning the world of the other, but understanding what forces and intensities pass through a body in the face of its devouring, seeking to trigger other states of presence and its own weaving, while being "confronted with the invisible density of an intense flow of flow between bodies and things" returning us to a vibratory body, not subjected to, but potent and in keeping with the thought of art as a trigger for existence.

### ***Desenhando com elementos encontrados: uma performance no Tindurf, Saara Ocidental.***

VANESSA JESUS (SP), Universitat Politècnica de València

The challenges of creating performance based on specific realities and aesthetics. What it was like to create an action based on testimonials from Sahauri refugees, before getting to know the territories and their residents. Create considering the different aesthetic and cultural elements of my experiences. How to adapt a pre-idea to the few days of living in Tindurf refugee camp A search for elements that approach a local identity. Reports of the difficulties and beauties of creating express performance for unknown territories in order to promote empathy and international visibility to their struggles, desires, needs and history.

How to create a performance from outside inspired in a specific context?

How to think objects, movements and scenography from an aesthetic from outside?

What is it like to travel with drawing to apply to a real landscape?

What goes? What stays? And what next? This project aims to develop a creative experience based on local testimonials, think the scenery from the landscape and elements found and available. How to adapt the design to the local reality? Changes in materials, camera positioning and location chosen to recognize the residents of the camp and to record the action contemplating the chosen scenographic elements. A consensus between performer, art director and locals.

***José Capela: Imagem, Espaço, Ilusão.***

FILIPE FIGUEIREDO (PT), Centro de Estudos de Teatro, Faculdade de Letras, Universidade de Lisboa

COSIMO CHIARELLI (PT), Centro de Estudos de Teatro, Faculdade de Letras, Universidade de Lisboa

Within the scope of the research project PERPHOTO - Dramaturgias do Olho, which explores the multiple interactions between photography and performing arts in their theoretical, historical and cultural implications, as well as in the Portuguese and international theatrical practice of the last 40 years, it is intended, in this context, to approach the creation process of the set designer José Capela from the universe of images and, in particular, the photographic work of José Carlos Duarte with which he establishes a relationship of great complicity. It is intended, therefore, to question the potential of scenographic writing through the use of images in the construction of the scenic space as a viewing device. Capela's scenographic work through these resources explores the possibilities of reading the scenography as an installation that, by deconstructing the scene's simulacral game, opens the door to the questioning of some myths surrounding the theater show.