



Pop-up clinic prescriptions



Learning from a Year of Drawing: Drawing Exercises

Drawing Shadows

Using an angle poise lamp cast the shadows of the same of different object and draw round the shadows. Move the object/shadow onto different areas of that page. Layer the shadows up and keep going until you feel you are finished. Leave as it is or experiment with adding colour or more layers.



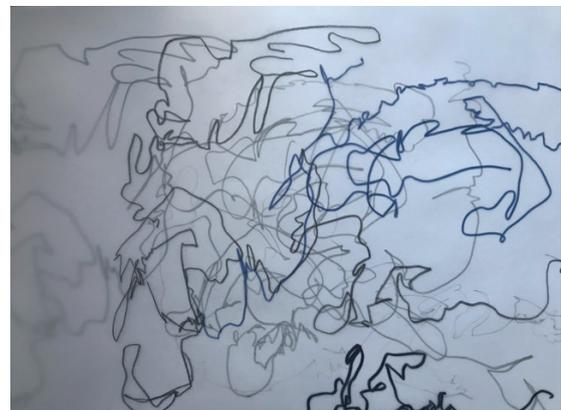
Drawing into Collage

Explore mark making using different materials. Fill a large page with different marks, shapes, patterns, textures.. Rip, cut and tear the paper into different shapes and use these pieces to create a drawing collage.



Tracing Maps, Layer of lines.

Create a layered line drawing on tracing paper using maps. Trace different lines/routes of a map, turning the tracing paper, changing colours. (Sharpies work well) Keep going till you like what you see. These look great on a window. Or layer up different layers of tracing paper.



As a Peer Arts Worker, I recognised what would be expected of me - and from me - and believed myself capable of some aspects, yet unclear about others. But I felt certain I could manage. During the first Creative Team Meeting, I felt very out of my depth. It felt as though everyone in the room could see a clear landscape; that they knew the path. They seemed to me to have a full grasp of the concept and its aims and their roles within that. Things were spoken about and it was as if I had arrived at the Year of Drawing halfway through rather than at the start.

I co-designed and delivered public drawing events, workshops and a five-week Recovery College course. It's been an amazing experience. I have been struck time and again by the courage of some people just in turning up to some of the events when they were clearly suffering anxiety, depression or low self-esteem. On another level I've been so impressed by the sheer talent and flair displayed and the imaginative work produced.

One of the loveliest things of all has been sitting in a workshop with a dozen other people making something and becoming aware of a deeply satisfying feeling of peaceful busyness and companionable silence. One man said that for two hours his voices had left him alone while he was making marks. A woman came to an open day and told me she needed to put on paper how she was feeling overwhelmed caring full time for her son. She drew a large vortex with a huge amount of energy. I was the only witness to that moment and I felt privileged.

The shared lived experience of pictures, sounds, stories and meanings lost in words, wards and medication weaves a journey of recovery with other peers and students. Accepting being stuck, sourcing beautiful nurturing materials, working with an inspirational team of artists and just making marks was a joy many shared during the year.

I also re-found the space, time and love to work on my own marks at home. The combined results from exhibitions, workshops and home have helped communicate lived experience and emotional blocks, to family, friends and colleagues, without raising their fear of returning to darker times. For me, creative imagination frees the soul to overcome doubt, momentarily leaving cognition to rest.

I have noticed a big change in me now, as I participate fully in the team meetings and feel my input is heard and considered. This complete co-production in the team meetings and total collaboration of team members in the delivery of pop ups, public drawing events and Recovery College courses has resulted in me feeling a valued member of an important and much needed enterprise.

Recently I have recognised moments of self-confidence, which is a new feeling for me. This has come from a profound belief that I am contributing to a worthy and innovative project. There is a big gap in the NHS right now for a project like this.

**Belinda Channer
Barbara De Grunwald
Tessa Martina**

Joint Statement

Year of Drawing Peer Arts Workers 2018



Learning from Year of Drawing: Putting on an Exhibition

Aim to make content of Exhibitions:
Uplifting - Ambitious - Managable

- Ideally give yourself a couple of months lead.
- Delays will always happened so be prepared.
- It takes time and effort so allow shows to be up for 4/5 weeks.

BUDGET

- Bespoke framing is expensive, if you can but frames and mounts off the shelf, but try and choose good quality as these can be reused.
- Give yourself a small amount of contingency, there are always extras.

• C-Type prints are a really economical way to print - Colourstream Brighton Prices:

- A4 - £1.25
- A3 - £5
- A2 - £25

SOME USEFUL TIPS

Create a template for the flyer/preview invitation and the call-out sheet. You can then use and adapt again and again.

Program your show around specific initiative or anniversary. This could help with publicity.

Name your gallery space! "The corridor gallery". Useful for promotion and familiarity.

Make friends with your local printers / framers. They are generally always happy to help if you have technical questions.

DATES

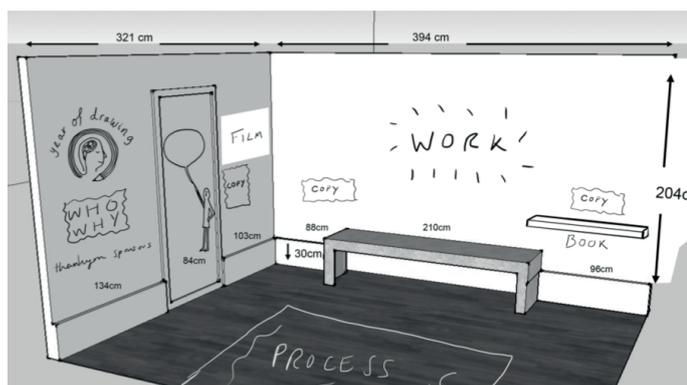
- Confirm final dates with whoever manages the space.
- What's the install schedule?
- Date for preview?
- What's the de-install date?

SPACE

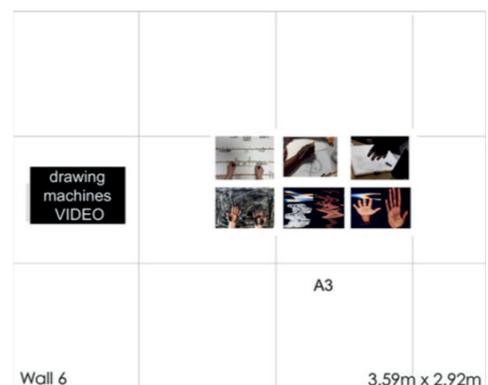
- Visit and measure walls and take into account any obstructions.
- Avoid hanging in locations that could cause damage to walls.
- Will it need painting?
- Do you need power points for any monitors?
- Is there already a hanging system?
- Is there natural light/spotlights?
- Grid out and sketch up space to help arrange work - see below.

TITLE

- Keep it simple.
- Should it mention arts and health?



EXAMPLES OF MOCK-UP



CALL OUTS

Clearly outline what you are looking for

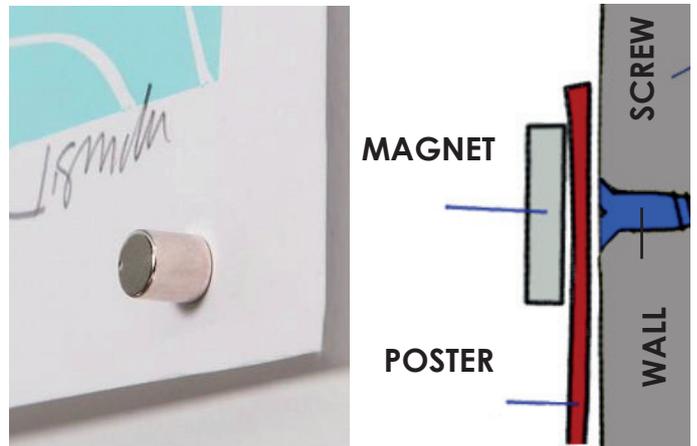
- Theme?
- Any particular art form?
- Originals - if so size restrictions?
- They must be framed but NO glass.
- If digital, what size? And resolution?
- Include all dates - submission, show and take down - give yourself a good amount of time, people will always be late.
- If selling what price, and how is that distributed?
- Are people paying their own shipping & returns or are you?

CHOOSING ARTWORK

- Keep in mind the size of the space, this will influence your selection, and always refer back to your mock-up.
- Pairing or grouping works together can bring out visual or thematic links.
- If doing a call out, make time to select works and have some help choosing - everything is subjective!
- If original pieces, then make sure they are framed or not going to get damaged as they are or artists are aware of risk.
- If digital, make sure images are of a high enough resolution for the printers.
- Find somewhere safe to store all artworks.

SHOWING WORK

- Magnets are your friends they can be reused, they do not damage artwork and are discreet and easy to use - check out First4Magnets.
- Always bring all artwork into the space before install, this is where you can decide the final layout and make any last minute changes.
- Think about the content and setting is the work you are showing appropriate?



Remember the 'eye' line - all work should sit centrally on that

Create labels for all the artwork, as well as a small piece of info about the show with contact details. This can be done on foamboard.

Hanging with magnets is cheap, you can purchase 500 for around £60 and these can be used for various weights.

Use masking tape and a spirit level to mask out where your pictures will hang before drilling any holes.

Hanging takes time, if the budget allows, employ an art Technician to assist you. Allow at least a day, 2 if you can depending on size.

PROMO & OPENING

- A small 1-2 hour gathering is always a good way to get senior members of staff to engage with a show.
- Contact the communications dept to help spread the word.
- Does your setting have twitter/instagram/facebook?

FUNDING

If you need help with fundraising you can contact **Heads On** for ideas and help.

To find out more please email makeyourmarl@sussexpartnership.nhs.



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Learning from a Year of Drawing: Drawing Tools and Materials

Make Your Own Drawing Tool:

(Best used for dipping in ink, black coffee or redbush tea)

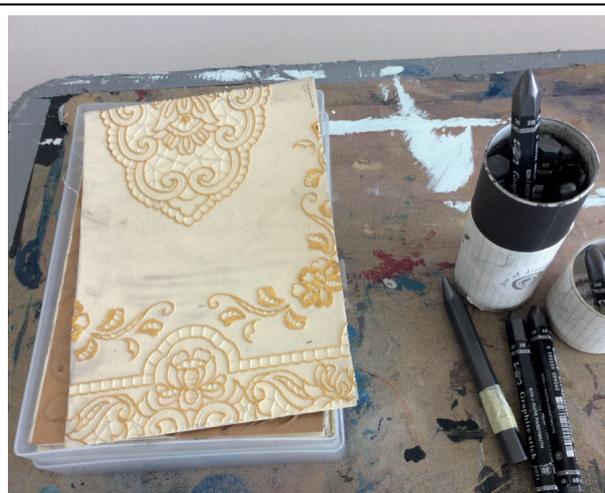
Look for some attachments for your tool where ever you are, seaweed, feathers, leaves, foam, sponge, string, rope, cardboard etc. Something you think will hold a little liquid and create an interesting mark. Find a stick that feels good in the hand, at least 1' long. Attach one or more of the seaweeds or stings to the stick with wire, string or tape. Dip in ink and see what happens.....



Rubbings Boards

Make rubbings boards from A5 sized bits of Mount Board. Coat both sides with PVA glue and let to dry (this will stop them from warping). Create a textured surface on one side by gluing on flat textured items paper doilies, plastic raised tablecloths, leaves etc) or by gluing or winding on wire, strings and threads, or by using a textured materials like carborundum powder. Leave to dry. Secure the edges down with parcel tape – a thin strip on the front edge and onto the back.

Lay thin paper like layout paper over the board and use the flat edge of a graphite stick to build up marks made by rubbing.



Glue stick, charcoal and masking tape

Wrap a stick of charcoal in a small piece of rag and crush it with a stone to make charcoal dust.

Choose paper that has a bit of weight and maybe a slightly textured surface.

Use your fingers, or some cotton buds or a rag to make marks with the charcoal dust, and a rubber to make lines into the smudges. Try making lines with masking tape, rubbing the charcoal dust over them and removing the tape, or drawing with a glue stick then sprinkle the charcoal dust over.....



Drawing, health and wellbeing and its contexts: some further reading and sources

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Hope, G. (2008) *Thinking and Learning through Drawing in Primary Classrooms*. Sage.

Lord, J. V. (2007) *Drawing Upon Drawing*, University of Brighton.

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Lyon, P., Letscha, P., Ainsworth, A. and Haq, I. (2013) *Drawing in Craft and Surgery: A Conversation*. Free video resource. Online: <https://vimeo.com/77975872>.

Lyon, P., Letschka, P., Ainsworth, T. and Haq, I. (2016) *Drawing pedagogies in higher education: the learning impact of a collaborative crossdisciplinary drawing course* *International Journal of Art & Design Education*, 37 (2). pp. 221-232. ISSN 1476-8062

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Theron, L., Mitchell, C., Smith, A. and Stuart, J. (2011) *Picturing Research, Drawing as a Visual Methodology*. Sense Publishers.

For information about drawing research at Brighton, including the activities of the Drawing Research and Enterprise Group, please contact Philippa Lyon, p.lyon@brighton.ac.uk.