

On Your Marks

Body Extension - Drawing Machine

ADAA4007 – Introduction to Art & Design

Drawing on the presentation featuring Rebecca Horn, Tony Onricco, Olafur Eliasson and Kinetic Art: Jean Tinguely, explore ways of making a body extension as an Experimental Drawing Machines.

Use simple materials: cardboard and masking tape in order to develop this. Think about how it relates to the body. The challenge is to make a piece which is **not** directly handheld. Consider how and where it attaches to your body - arm, elbow, knee, leg, head, back....

You may wish to make drawings or sketches to map out your idea first. You may wish to work directly with your materials and to see where this leads you. Either way, be inventive/ intuitive/ experimental.

3D making

Make one or a series of body extensions as a 3d response.

In this, consider your design process, your crafting and your concept – think about the care and attention you give to these things.

2d Mark - making

Produce a series of studies, using your body extension. (at least 4)

Work in a variety of scale - A3, A2, A1 (you'll be given some unorthodox methods to apply here).

Your drawings should capture the mechanical nature of your own body rhythm. It is important that you record this as part of the process. Document it through the expressive drawing method, but also photographic image, film and sound. This will involve working with a fellow student(s).

Consider this as your raw material – a portfolio of experimentation in different media- analogue and digital, that you can develop further.

The aim is to be open and responsive to the process – drawing that is not illustrative, but expressive and expansive.

Think about how diverse this body of work can be, including 3d making and 2d mark - making.

Make sure you share any digital files with others you have collaborated with. Keep all of your experiments, sketches, designs, marks, photographs, sound and video recordings.

Sharing, Feedback and Development

During group sharing sessions, you will receive informal feedback on your drawings and processes. You could use this feedback to develop, remake or extend one or more of your drawings. You might change the parameters, develop the theme, change materials or emphasise one method over another.

Artist Research

Find 3 artists or designers whose work involves **object – making** and/or **mark-making** in

relation **drawing machines**. Write no more than 200 words on each, including the work/title and date, what it is about, how it is made, what materials and processes are involved, what and where it was intended for (for example, in a gallery, on the body, a collaborative exercise, a participatory event) and your own response to it. **Note, two should be from the Introductory PP but you can include a new or additional artist of your choice, but they must be sourced from reputable contemporary art or design resources or websites (not Instagram).**

SUBMISSION DETAILS:

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Last week involved making a 3d body extension(s) and a series of drawings, that you later captured in analogue and digital ways. This week you will have the opportunity to develop SOME of these aspects further – to make, mark make, document.

Developing upon Week 1, make a further series of studies or responses, reflect on what has seemed the most vital aspect for you, select a medium or material that feels most significant or interesting to you in this moment. For example, did you enjoy the 3d making the most? If so, return to this process and make an additional series of body extensions which develop/or refine some of these processes further. If you preferred the mark - making aspect, how might you develop these as a series of two – dimensional expressions? Alternatively, if the filmic/ sound documentation inspired you the most, how might you manipulate and develop these further.

Be selective and expansive, record how/where you think these investigations are leading you.

Here are some points to consider, which might influence your decisions.

- How, and what might you incorporate as a broader range of mediums into your experimentation. What do these materials signify?
- How might you develop, deconstruct and/or reconstruct your existing 2d work. How might this influence or change the scale, function and purpose of your work. drawings. existing works - analogue or digital by cutting, dissecting and/or reassembling.
- How might you use your photographic, film or sound documentation as new raw material to further manipulate through repetition, duplication or multiplication.

Extending Mark-Making

Consider how your body of work might be experienced as a collection or work. How might this demonstrate interests in object making: functional, sculptural or fashion, architecture, an expansive drawing practice, fashion, surface pattern or product design, performance, or participation (not an exhaustive list by the way)!

SUBMISSION DETAILS:

A 3d body extension - drawing machine, a series of expressive marks on paper (4 x responses), a further response (i.e sound or digital piece, further 3d constructions, material experimentation or mark making.. 200 words on each artist.