

DRAWING: BETWEEN ART AND SCIENCE

Lucy Lyons / Marta de Menezes

8 – 23 May 2009

Fábrica de Braço de Prata, Lisbon, Portugal

Program

Open Residency + Exhibition: 8 - 23 May, Wednesday to Saturday, 7 pm – 11 pm

Project Presentation + Drawing Lesson + Opening, 22 May, 7pm

7pm – Welcome, Teresa Carneiro and Luís Filipe Gomes

7.15pm – *Drawing: Between Art and Science*, Lucy Lyons / Marta de Menezes

7.45pm – Drawing Lesson: *The Draughtsman/woman draws him/herself*, Ana Leonor Madeira Rodrigues

8.15pm – Questions

9pm – Opening: *Drawing: Between Art and Science*, Drawing Spaces

Drawing: Between Art and Science

Lucy Lyons is an Artist and Researcher based in London. At the heart of her research is the notion that new understanding can be achieved through the activity of drawing. Her PhD, *Delineating Disease*, involved spending five years exploring a system of drawing called delineation. Drawing is seen as a phenomenological activity that requires direct close observation of an object. It is immediate and precise and involves the portrayal of the specificity of unique visual experiences as opposed to generic archetypes. The role of drawing is seen as one that communicates insight and engenders new revelations in its audience. Her PhD research was set in the field of pathology and focused on a very rare, congenital disease called Fibrodysplasia Ossificans Progressiva (FOP).

Marta de Menezes is an Artist researcher based in Lisbon. Her research focuses on the practice, production and more recently, on the developing of projects of contemporary art in the area of scientific biological research. Marta believes that scientific knowledge and research are exciting fields for artists to explore as a new media for artistic expression. Her work involves a long and intensive process of research side by side with scientists through which collaboration develops into works of art. Marta has been developing works in biology laboratories for the past 10 years, has been principal artist in residency at the Instituto Gulbenkian de Ciencia from 2005 and started a PhD in 2008 at the University of Leiden in the Centre for Arts and Genomics.

The project **DRAWING: BETWEEN ART AND SCIENCE** will develop during 3 weeks in May when Marta and Lucy will take daily visits to the Instituto Gulbenkian de Ciencia with their drawing material and spend 5 mornings in each group/subject deepening their understanding of the scientific research and drawing different experiences in the laboratories. Working in collaboration with the scientists the ongoing work produced during the residency will be encouraged to develop freely allowing dialogue between scientist and artist to flourish. Artworks created aim to reflect the input from the scientific research being undertaken and reveal the connections made between all those working on the project.

The subject areas being investigated will be:

Neurosciences

Cell Division and Development

Bacteria and microbiology

Plants

In the afternoons the exhibition space in the Fabrica Braco de Prata will be used as an open studio where they will develop work made in the laboratories. Here, the public and visitors can come and contribute their ideas to the artists.

Lucy sees the drawing process in this instance as crucially involving the use of scientific equipment, in this case a microscope, through which the visual experience of object is mediated rather than involving the direct observation of the object - a system of mapping. It is this system of mapping that Lucy and Marta are interested in pursuing in the residency, basing the fieldwork in the project space in Lisbon and within the critical framework of discussion with other artists, researchers and visiting members of the public.

Marta feels it is very important to discover with her guest artists a mode of responding together to the scientific work; her main objective in this project is to expand the microscopy drawing work to the whole set up in the laboratory, and examine drawing as a way to explore experiences of biological material by creating dialogues within the context of the environment.

Both will be using the gallery space as the laboratory and the laboratory as studio, creating a span of works that will allow a new understanding of this artistic research field as an art piece. This intends to reveal the importance of drawing as an investigative tool, and also the depth of involvement and the experimentation of the artists in making and producing a work of art.

Drawing Lesson: ***The Draughtsman/woman draws him/herself***

Ana Leonor Madeira Rodrigues

“...when drawing, the identity contained in the ways of my gestures is impressed in each line and each mark. When using the verb in a reflexive mode, to draw oneself, I intend to impose directly this idea of identity contained in the act of drawing. I state about myself in drawings, because I may want to do it – as a conscious act – but I always draw myself [regardless], in as much as that action leads to a final result of an object which is its trace – of an act with more vegetative than subconscious characteristics. This peculiarity that distinguishes me from all others refers to the unique and unrepeatable character which constitutes each living entity and therefore each person, as much as my characteristics are unique, even at a microscopic level, as well as my genetic identity. This will be the way of each action that any creature, and by hypothesis, myself, will ever make.

The drawing object, does not exist prior to us, it is both a result of our spatial and phenomenal relationship with the world, and the direct result of our will and capacity for action, in this case, for drawing. (...)

(...) The identification of the specific characteristics of the [modes of] tracing of each author, of the line or any simple graphic mark that each one will produce, and which can be defined by more or less colorful adjectives, only shows that each person traces in a way which defines herself, and that is unique to herself, and this verification is as real as each person has a different and definable handwriting, signature and fingerprint.

The almost organicity of drawing, in this sense of a residue of ourselves, is one of the fundamental aspects that allows to understand its importance as a research method and as mode of registering the world that surrounds us, as well as ourselves, as much as it allows to establish a direct relation between the object of study, its perception and the registry of the way in which it was understood. A kind of registry that does not only make sense to ourselves, but which is also immediately accessible to anyone who looks at the drawing.”

Ana Leonor M. Madeira Rodrigues is an artist and researcher interested in the cognitive processes of the act of drawing and in its specificity as a mode of non verbal communication. She is also interested in cultural and feminists studies.

Ana L. M. Rodrigues graduated in Fine Arts at ESBAL. During a semester, she attended the practical Anatomy Lessons at Campo Santana Hospital (which resulted on her first solo drawing exhibition). In 1984/85, under a scholarship by the Gulbenkian Foundation she attended the Akademie der Bildenden Kunst, in Munich. Between 1989 and 1992 she lived in Berlin where she specialized in Cultural Studies and Techniques of Aesthetics and Artistic Communication, at Hochschule der Kunst TU (1996). Ana L. M. Rodrigues holds a PhD in Architecture (Visual Communication) and she works as an Associate Lecturer at FA-UTL.

Ana L. M. Rodrigues published the following books *O Desenho, Ordem do Pensamento Arquitectónico [Drawing, Order and Architectonic Thinking]*, by Estampa, Lisbon, 2000; *O Desenho [Drawing]*, by Quimera, Lisbon, 2003; *Queimado Por Azul [Burnt By Blue]*, by Assírio e Alvim, Lisbon, 2006 and *Ensaios nas Margens do Futuro, Sentidos e Significações [Essays at the margins of the Future, Senses and Significations]*, a collection by Estampa, Lisbon, 2007.

Some of her more significant solo exhibitions were: *Desenhos [Drawings]*, Casa da Cerca, Almada (1998); *Der BBB Effect* (video and installation), Galerie Fruchtig, Frankfurt (1998); *The BBB Effect*, a performance and participation at the conference *Real Culture, Reproduction(s) and Rip-Offs*, Kansas State University, USA; *The BBB effect, more theories on a Pseudo Science* performance and participation at a conference for the Festival of Postmodern Piracy, Ohio – Kent State University; *Entropia*, an installation at an old chemical laboratory at Escola Politécnica-Museu de Ciência, Lisbon (1999); *Ai Flores do Verde Pinho*, Museum and Botanical Garden, Lisbon (2001); *O efeito BBB revisitado [the effect of BBB revisited]* (drawings and video), Diferença Gallery, Lisbon (2002); *Documentos Sobre um Caso Tipo*, Assírio & Alvim Gallery, Lisbon (2004); *Perder-se de amores...*, at the Monumental Gallery, Lisbon (2005); *Actos Compulsivos da Comunicação entre Bactérias e Humanos [Compulsive Acts of Communication between Bacteria and Humans]*, Library of the College of Science and Technology, Universidade Nova.

She participated in several collective exhibitions such as *Not to...*, Lisbon (1999); *O Efeito BBB*, Lisbon (2000); *Passos 2000* with the installation and video *Sweet Sixteen*, Lisbon (2002); *Freemanifesta*, distribution of 700 stickers allusive to the BBB effect, Frankfurt (2002); *Drawing, - The Process*, Kingston University, UK (2003); *10 anos de Desenho [10 years of Drawing]* and *O Desenho Dito [Drawing Told]*, both at Casa da Cerca, Almada (2008).

In 1999 she participated in a painting project for the Wall of Berlin, organized by East Side Gallery, which will be restored this year in June.

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