

This Award has allowed me the time to expand on the various approaches to drawing that I have explored over many years, allied to my growing interest in computer technology and advances in technology software such as PhotoShop. My range of hand wrought drawing skills has allowed me to work across a broad range of media, but I was keen to explore how my long-term interest in collage & papier colle could be adapted to strategies that harnessed the use of new computer technology.

I had successfully exhibited drawings at venues worldwide and this Award made it possible for me to investigate the potential of using fresh imagery, as well as innovative approaches, on a much larger scale, in partnership with institutions, such as The Royal Academy of Art, where cutting-edge equipment could be accessed to realize the aims and objectives of my year long project.

The starting-point for this body of work focused on my longstanding interest in the Found Object tradition (and its resonance to the human figure & human condition) in Modern and Contemporary Art. This, allied to my interest in Surrealism and Russian Constructivism, provided the central plank of my research. The working and modification of drawings had been common practice in my output to date. The building-up of paper surfaces to redefine the course of drawings, as well as to obviate the risks of easy stylistic approaches, were part of a well established path that characterized my method of drawing. Often, the surfaces that I glued or pinned to a drawing would be taken from the detritus of the studio floor: at other times I would use textures gathered from magazines, newspapers, the everyday world.

A drawing would begin via observation of an object that had analogies to the human figure or some other anthropomorphic trait. This drawing would then be scanned, often in sections to accommodate the scale of the scanner. I would then use the facilities of a Wacom to transform the drawing using the exciting range of resources in PhotoShop. These tools were very different to the kinds of approaches I could use through any hand wrought technique, as was the kind of communication experience between Wacom pen and Tablet surface. I experimented with using different grades of tracing paper to affect a sense of touch and feel for this part of the computer-based process i to mimic the kinds of tactile qualities experienced when using traditional methods, and materials, of working on paper.

I then progressed the computer-based drawings to a further stage: scanning-in samples of paper, card, mesh, etc. I'd then collage these scans into the computer generated drawing using the PhotoShop to allow me to render its translucency or opacity as appropriate to that particular phase of the drawing. I'd then print out the drawing, often in A4 sections and sometimes on a larger scale thereby enabling me to collage these into either the existing drawing or part of another drawing. By doing this I was using multiple layers of actual and implied collage as the basis for progressing the range drawings I was working on. I was also using the surplus parts of cutting-out as starting points for fresh drawings, so the residue of one drawing could often be identified within the framework of another, completely separate drawing.

The scanning process and reworking or editing via PhotoShop would begin again and I would eventually be able to resolve the work on a large scale. My layering and collage technique also implied a recorded history to the drawings. As I composed and reworked the drawings, the thickness of the paper surface increased, so did a notion of time and history. Since much of the imagery I developed was derived from redundant machine parts it seemed appropriate that my method of drawing ought to attempt to record a sense of elapsed time. Although my aim was to explore fresh interpretations of what it is to be human by using machines as metaphors for the human presence, I also achieved results that located my subject matter into a time vacuum: not fixed within either the past, present or future. Greater scrutiny of these *works on paper* surfaces extended this ambiguity further by exposing pixilated surfaces juxtaposed against traditional methods of rendering a drawn image. The result was a series of drawings where the subject matter appeared to *wander* in time rather than expressing the *fixed time* of the objects that were the initial starting-point for the artworks. This body of new research reflects on my fascination with objects, implicit of humankind, human invention, technology and how they can be transformed into meaningful statements relating to the mainstream. I have explored this idea through an innovative fusion of traditional approaches to drawing allied to the use of computer technology and pioneering approaches to Printmaking & Drawing.

The Award has allowed me to reevaluate my approach to drawing and test uncharted territory by exploring a range of means of expression about how I can extend my practice within this area. It has introduced me to fresh ways of exploring how digital marks can fuse with traditional mark making approaches to stimulate a creative flux that bridges subject specific territories.