

Espaços do Desenho

Drawing Spaces

Fábrica Braço de Prata
Rua da Fábrica do Material de Guerra, nº1
1950-128 Lisbon

<http://drawingspaces.weebly.com/>
drawingspaces@googlemail.com

Graphic Diaries, Perspicacity and Neutrality in Daily Drawing

Eduardo Côrte-Real

5 – 22 March 2009



Graphic Diaries, Perspicacity and Neutrality in Daily Drawing is a project by Eduardo Côrte-Real, taking place between the **5th** and the **22nd of March**, at Drawing Spaces. This project will exhibit 86 Graphic Diaries which the author has used for a decade to develop daily drawings. Each day a different selection of drawings will be displayed, which will provide the public with the opportunity to see more than one thousand observation drawings. On the **5th of March**, at **7 pm** the author will deliver a presentation of this project which will be followed by a Drawing Lesson by Jill Gibbon under the title ***Unofficial War Art***.

In coordination with this project there will be a launching of the book ***The Smooth Guide to Travel Drawing, Um Suave Guia para o Desenho em Viagem***, about the works of Eduardo Côrte-Real, organized and sponsored by UNIDCOM/IADE in partnership with Livros Horizonte. On the **5th of March**, at **8 pm** Clive Dilnot (Parsons New School for Design, New York) will present his text ***Why do we Draw?*** (published on the book ***The Smooth Guide to Travel Drawing, Um Suave Guia para o Desenho em Viagem***) to launch this book.

On the **12th** and the **19th of March**, **7pm**, Drawing Spaces will promote a series of round table discussions with the participations of artists and researchers debating different perspectives on the use of graphic diaries. On the **8th, 15th and 22nd of March**, **4 – 7 pm**, the public is invited to participate in drawing sessions using their own graphic diaries. These activities will be accompanied by drawing tutors from IADE.

Sponsors, Partners



**Excerpts from the book *The Smooth Guide to Travel Drawing, Um Suave Guia para o Desenho em Viagem*
Eduardo Côrte-Real**

In the copy that he gave me of his book “Desenhos de Viagem”¹, Daciano da Costa² wrote:
“Like the transmission of a token, so that it stays registered”.

He expressed this wish a few years ago and I’ve been waiting since then for the opportunity to publish a book like this as part of the token.

One of central ideas that Daciano related to drawing was the one of perceptiveness. A perceptive drawing places the maker inside the events, the spaces. The maker is an actor and a spectator at the same time. A designer or architect adopts this position because he or she is ethically compelled to transform the world so; he or she must understand the world being in the world.

(...)

During a research project that investigated precisely the role of Drawing in the constitution of the first community of artists that entitled themselves to be called “Designers” in Portugal, (Daciano’s generation) I was invited by Teresa Carneiro and Luís Filipe Gomes to participate in “Drawing Spaces” an event running from October 2008 to September 2009 at Fábrica de Braço de Prata, a Cultural Centre in Lisbon, with a solo exhibition of my sketchbooks. The idea of gathering the development of that research to this type of continuing drawing research within my own work was very interesting. The research scope was therefore enhanced to reach a kind of drawing, made with a direct line, which descended directly from the legacy of Frederico George and Daciano da Costa.

(...)

The book reveals a small part of all the drawings made in voyages, whilst the exhibition, contains also “domestic” ones. Although they are presented in an almost similar number, the travel drawings are probably more exemplary of the kind of perceptiveness mentioned above since most of the places were seen for the first time when drawn.

(...)

I try to make drawings that disappear in favour of what I’m drawing.

(...)

The place and the fact of being there are the important thing. Similitude with the site is the reward. The site is encountered as “things that are” and only if it is quite well imitated it will be possible to make it become “a thing that others say that is”.

(...)

This kind of ‘erasure’ in drawing corresponds also to a complete connection with what is being drawn. All senses must be involved in drawing. I do not endorse the creation of a soundtrack for the occasion by using one of those apparatuses that make music enter directly through headphones into your brain. The score must be encountered in the “music” of the place, from the roar of a *vaporetto* to the loud voices of girls dancing in the *Piazzeta*.

(...)

Those who seek excuses for not drawing (frequently my students) refer the possibility of “other people” noticing that they are being drawn or simply that someone acknowledged that someone is drawing. I can say with almost total certainty that rarely people think that someone scribbling in a notebook is making a drawing (that is why it is advisable to use discrete instruments, normally destined for writing). Also, the huge majority of people who discover that someone is drawing do not engage in conversation and if they do, they usually are nice and even give good advice. Once, in Venice, a German lady advised me to use a silver point pen. A few days later, in Vicenza, an Italian lady advised me to use a crayon. Both thought that by using these materials I would improve my drawings. Today, I think they were right about the drawings. But the sites would be ruined by such exquisite utensils.

(...)

But remember that the less important thing in travel drawings is indisputably the drawing displayed in the paper. If such drawing was to be considered the most important thing, the travel would be ruined. Making the drawing *there* is the important thing.

¹ Da Costa, Daciano, *Croquis de Viagem, Travel Drawings*, Lisboa: Livros Horizonte, 1995

² Daciano da Costa (1930-2005) was indisputably the more important Portuguese designer of the Twentieth Century. His work as interior designer and furniture designer is remarkable. As an Educator he started to teach at the Professional School António Arroio and then in the 1970’s he taught *Desenho* in Department of Architecture, then attached to the Lisbon School of Fine Arts. When the Faculty of Architecture was integrated in UTL, he was able to create a Design Graduation Course in 1992 and a Masters Course this century already. He influenced decisively his teaching assistants and generations of designers and architects.

Sponsors, Partners



Unofficial War Art [6th Drawing Lesson], Jill Gibbon

Since the First World War artists have been dispatched to war zones to produce official war art. Jill Gibbon uses drawing and art history to challenge the ideological function of this practice. Through a historical review of the genre, she suggests that official war art shrouds war in the 'higher values' that are often associated with art. In addition, its emphasis on conflict zones ignores the political and economic causes of war at home. So, when artists were sent to Afghanistan and Iraq to produce art about the 'war on terror', Jill decided to reverse official war art by drawing the peace movement and the arms trade. Replacing the 'higher values' of art with an alternative ethic of protest, she has drawn in locations ranging from nuclear missile bases, police cells and international arms fairs.

Why do we Draw?, excerpt from a text published on the book 'A Smooth Guide to Travel Drawing'
Clive Dilnot

"Why do we draw?"

Because we are lost, because we wish to be lost ...

But why do we wish to be lost?

Because only when we are lost can we find ourselves again

Explain

The most important fact about doing drawing—so important that it is never spoken about in any manual of drawing I have ever seen—is that most of the time we sit down to do it.

Why do we do so?

Because in preparing to do a drawing we have to steady ourselves.

Against what?

Against losing ourselves and the world—and against the shock of finding ourselves again.

This doesn't make sense!

On the contrary

We draw to capture a moment.

We draw because something in that moment stopped us.

A drawing is a stoppage of time—it is an arrest.

This is terrifying in its possibilities—but also exhilarating.

This is why, in beginning a drawing, we steady ourselves (...)"

Program

Exhibition: **5 – 22 March 2009**, Wednesday – Saturday, 7 – 11 pm; Sunday, 4 – 7 pm

Project Presentation + Drawing Lesson: **5 March 2009, 7 pm**

Opening + Book Launch: **5 March 2009, 9 pm**

Opening

5 March, 7pm, Project Presentation + Drawing Lesson + Book Launch, Visconti Room

7 pm – Teresa Carneiro + Luís Filipe Gomes: Drawing Spaces

7.10 pm – Eduardo Côrte-Real, *Graphic Diaries, Perspicacity and Neutrality in Daily Drawing*

7.30 pm – Jill Gibbon, *Unofficial War Art* [6th Drawing Lesson]

8 pm – Clive Dilnot, *Why do we draw?* (launching the book: *The Smooth Guide to Travel Drawing, Um Suave Guia para o Desenho em Viagem* by Eduardo Côrte-Real)

8.20 pm - Discussion

9 pm – Opening: *Graphic Diaries, Perspicacity and Neutrality in Daily Drawing, Drawing Spaces*

Round Tables Discussions

12 March, 7 pm, Graphic Diaries and Scientific Knowledge, Visconti Room

7 pm - Moderator: Ana Teresa Bígio

7.10 pm – Guida Casella

7.20 pm – Pedro Fernandes

7.30 pm – Olga Pombo

Sponsors, Partners



7.40 pm – Pedro Salgado

7.50 pm – Discussion

19 March, 7 pm, *Graphic Diaries and Technical and Artistic Knowledge*, Visconti Room

7pm – Moderator: Eduardo Côrte-Real

7.10 pm – João Catarino

7.20 pm – José Neves

7.30 pm – Mário Bismark

7.40 pm – Eduardo Salavisa

7.50 pm – Discussion

Drawing on Sundays – Activities Opened to the Public, various spaces at Fábrica Braço de Prata

8, 15 and 22 March, 4 – 7 pm, *Drawing in Graphic Diaries* (FREE, no need booking)

The public is invited to participate in drawing sessions using their own graphic diaries. These activities will be accompanied by drawing tutors from IADE. (The public is asked to bring their own graphic diaries)

Eduardo Côrte-Real

Eduardo Côrte-Real graduated in Architecture in 1984 and started to teach 'Drawing' at the *Faculdade de Arquitectura da Universidade Técnica de Lisboa* in that same year. After having done research periods in Italy and England, namely at the *Gabinetto Disegni e Stampi degli Uffizi* in Florence, and *The RIBA Drawings Collection* in London, Côrte-Real got his doctoral degree in 1999. In 2001, he published the Book "*O Triunfo da Virtude, As Origens do Desenho Arquitectónico*" [The Triumph of Virtue, The Origins of the Architectural Drawing], Lisboa: Livros Horizonte. Since the year 2000, he has been affiliated to IADE's Design School where he works as a professor, as a researcher, and is responsible for several governing positions. IADE is a university school with 1200 design and visual culture students (which includes both undergraduates and masters), and is considered to be the oldest, biggest and most important design school in Portugal. In the past seven years Côrte-Real conducted the Bologna Reform in the school; founded a research unit funded since 2003 by the Portuguese State Scientific Foundation, FCT; published several articles on art and design in peer reviewed Portuguese and International journals; as well as organized and co-chaired three major research conferences, of which include the most recent Design Research Society Conference: "*Wonderground*" in November 2006. He is the chief editor of the online research journal "The (radical) Designer", ThRaD www.iade.pt/designist, as well as an elected member of the DRS Council and a member by invitation of CURE, a special working group for research within Cumulus - the international network of Art, Design and Media Schools. Côrte-Real is currently IADE's Design School Scientific Board President, in which he coordinates the Design and Visual Culture Masters Course, the Scientific Area of Communication and Representation, and teaches 'Drawing' to freshmen students. He is also the head researcher of a biannual research project on drawing and design in the second half of the Twentieth Century, funded by FCT.

Jill Gibbon

An artist and activist, Jill Gibbon attempts to use reportage drawing as a political tool. Her drawings regularly appear in the antiwar press, *Peace News*, *Corporate Watch* and *The New Internationalist*, and are more frequently displayed on the fences of nuclear missile bases than in galleries. However, she was part of the group exhibition *Drawing Viewpoints* at the Pittville Gallery in 2006, and was short-listed for the Jerwood Drawing Prize in 2004. She studied at Leeds Polytechnic (1986-89), Keele University (1995), and has just completed a PhD on the radical potential of reportage drawing at Wimbledon College of Art. Currently a lecturer at the Open University, she has also taught at Leeds Metropolitan and Staffordshire Universities.

Clive Dilnot

Clive Dilnot studied History and Philosophy of Art at Falmouth College, the Courtauld Institute, University of London and the University of Leeds. He taught at the University of Central Lancashire, Harvard University, the Hong Kong Polytechnic, and the School of the Art Institute of Chicago and presently at Parsons New School for Design, New School University, New York. He is one of the leading Design Historians and Theorist of our time with multiple influential texts and lectures. He has been invited to several major conferences as keynote speaker and has worked with various institutions for lectures and consulting. He is also a research consultant at UNIDCOM/IADE.

Drawing Spaces is an autonomous space located at Fábrica Braço de Prata, Lisbon, which seeks to promote investigative practices related to the subject of drawing. Through an annual program of events, occurring between October 2008 and September 2009, this project aims to support collaborations between artists and researchers from Portugal and artists and researchers from abroad. **Drawing Spaces** involves 12 artistic residencies and exhibitions; a series of lectures and debates; and various activities related to the subject of drawing. For further information about residencies, artists and speakers please go to: <http://drawingspaces.weebly.com/>

For further information about **Fábrica Braço de Prata**, a large cultural venue with 12 interactive spaces running daily concerts, exhibitions, performances, conferences, bars, a restaurant and a large bookshop, please go to: <http://www.bracodeprata.org/>

Drawing Spaces, Fábrica Braço de Prata, Lisbon, Portugal, Wednesday – Saturday, 7 – 11 pm, Sundays, 4 – 7 pm

Sponsors, Partners

