



**BBDS**

**Black Book**

**Drawing and  
Sketching**

Scientific Journal

Contemplation

Vol. 1 / N° 1

**Journals.ap2.pt**

Title:  
Black Book Drawing and Sketching  
Scientific Journal

Editor:  
Pedro Soares Neves

Co Editor:  
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Lisbon, December 2020  
Print Version: ISSN XXXX-XXXX  
Online Version: ISSN XXXX-XXXX

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**Maryclare Foá**

BBDS Contemplation Vol.1 N°1

Scientific Journal Co editor

I have great pleasure in introducing to this journal these four exemplary practitioners, whose practical and academic work is celebrated in fine art and drawing circles and whom (apart from Lucy Lyons with whom I hope to work with soon) I have had the good fortune to work alongside.

Kelly Chorpening, Birgitta Hosea, Lucy Lyons and Carali McCall.

Chorpening has recently edited *A Companion to Contemporary Drawing* (Blackwell 2020), her works in this journal *Drawings as contemplations past and present* (after which this journal is titled), are drawings of Joseph Towne's wax studies of body parts in the Gordon Museum of Pathology. Chorpening's drawings give us an insight into her grounded, contemplative process that also weaves through her academic and teaching ethic.

Hosea was awarded a Professorship at UCA (Farnham) in 2020, and co-authored *Performance Drawing: New Practices since 1945* (Bloomsbury 2020). Hosea's contribution, *Medical Inspired Images*, show her research is steeped in her practical process, revealing how her exploratory, mind-map investigative drawings, expand her concepts and push her work forward.

Lyons specialises in drawing as an interdisciplinary research methodology used to further understanding of phenomenological experiences of the world, particularly within the field of medicine. Her *Stuff in Jars* examples her long fascination with anatomical specimens through a 'Slow Looking' process, her pen 'bridges the moment the object is seen...' and also her presence at the same time and in relation to that object. Lyons recently founded and now curates Gordon House Margate, a progressive space for artists and creatives of all genres.

McCall co-authored *Performance Drawing: New Practices since 1945* (Bloomsbury 2020). McCall's work in this journal *Proposal: Run Vertical*, focuses on her physical, practical process encompassing endurance, training, drawing, physical sculpture and a phenomenological understanding of being in place. *RUN VERTICAL*, (after Trisha Brown's 1970's work *Man Walking Down the Side of a Building*), subverts Browns work by altering the gender of the practitioner, and by changing the direction of motion thereby more profoundly challenging gravity.

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Essay

## **Train Journey:** drawing doppler slips while moving through landscape

**Maryclare Foá,**

Camberwell College of Art, England

During the 2000's I often travelled south west through England from London to Honiton by train – a journey of around 3 hours. Occupied at that time with my practice-based PhD (focused on drawing in response to the outside environment), I was fascinated by the idea that motion impacts work and motion could be employed as a material for drawing, so I drew the fleeting glimpses of layered landscape from the carriage window. Exhilarated by the struggle to keep up with the passing vista and excited by anticipation of the unpredictable results, the continued movement through the landscape activated my viewpoint into a tantalising frame that slowly revealed the approach and then, as one view

seamlessly rolled into another, vanished the departing vista. How observed building seem to move on their axis (from two dementional to three dementional ), as the observer moves past, reminded me of Dutch chemist and meteorologist Buys Ballot's Doppler Shift, he had musicians on a train on the Utrecht-Amsterdam line, playing a calibrated note to prove the change of tone (frequency on a wave) as sound passes. If the Doppler Shift defines the change of a frequency in a passing wave, then perhaps the observed change of a building's perspective as it is passed might be termed a Doppler Slip.



Salisbury to Templemead May 2005



Templemead to Axminster May 2005