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Show/Exhibition

Title: Without The Walls Which Do Not Last

Creators: Staff, C. and Cureton, P.


Official URL: https://web.archive.org/web/20090818182247/http://www.expandingdrawing.co.uk/

Note: Exhibition catalogue.

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http://nectar.northampton.ac.uk/1956/
In Ersilia, to establish the relationships that sustain the city’s life, the inhabitants stretch strings from the corners of the houses, white or black or gray or black-and-white according to whether they mark a relationship of blood, of trade, authority, agency.

When the strings become so numerous that you can no longer pass among them, the inhabitants leave: the houses are dismantled; only the strings and their supports remain... Thus, when travelling in the territory of Ersilia, you come upon the ruins of the abandoned cities, without the walls which do not last, without the bones of the dead which the wind rolls away: spider-webs of intricate relationships seeking a form.

Italo Calvino Invisible Cities

Without The Walls Which Do Not Last is an exhibition which explores the practice of drawing beyond its identification as a ‘Fine Art’ discipline. As well as showcasing the breadth of drawing practices within the University and its application in fields as diverse as engineering, design, business, science, health and the arts, the purpose of this exhibition is to consider potentially broader and less orthodox examples of ‘drawing’ within the surrounding community.
Of course, English empiricism, since the Enlightenment, has rightly won.

Drawings are simply writing for idiots, a useful way to keep children

Squiggles on a piece of paper than it is for safer to train a child

which you paint pictures in your mind. This training, to think a picture is

which are the most visually literate cultures on Earth, and in the future,

works, whether the political cartoon, the celebrity

artists, TV shows, websites, and all the other visual media.

artistry, which can reminorsse almost anything, as long as it

anything, as long as it fades in a moment of time.


Comme ça! Nuff said.

Martin Rowson 08

Floral dress -
Red or orange base with
assorted flower cut-outs
<table>
<thead>
<tr>
<th>Name</th>
<th>Number</th>
</tr>
</thead>
</table>

**Useful checklist for labour and hospital**

<table>
<thead>
<tr>
<th>Birth</th>
<th>After the birth</th>
<th>Birth</th>
</tr>
</thead>
<tbody>
<tr>
<td>Something to wear</td>
<td>Nappies</td>
<td>Breast pads</td>
</tr>
<tr>
<td>Cushions</td>
<td>Sanitary pads</td>
<td>Phone numbers</td>
</tr>
<tr>
<td>Music</td>
<td>Cotton wool</td>
<td>Phone card or coins</td>
</tr>
<tr>
<td>Food and drink</td>
<td>Baby clothes</td>
<td></td>
</tr>
<tr>
<td>Warm socks</td>
<td>Clothes for you</td>
<td></td>
</tr>
<tr>
<td>Toilet bag</td>
<td>Towel for baby</td>
<td></td>
</tr>
<tr>
<td>Towel</td>
<td>Underwear</td>
<td></td>
</tr>
</tbody>
</table>
Throwing Safety

Throwing Line

Throw Zone

Direction of Throw

T
Throw and Collect on Teacher’s Signal
Societal Context

Home community

Culture 1

Coupling

Culture 2

School community

Identity

Learning

Meaning

Representations of practice

Argument Mapping plus (AM+)

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<table>
<thead>
<tr>
<th>Modus ponens</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pseudoscience</td>
</tr>
<tr>
<td>Psi</td>
</tr>
<tr>
<td>ESP</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Modus tollens</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fairies</td>
</tr>
<tr>
<td>Real</td>
</tr>
<tr>
<td>Tinker bell</td>
</tr>
<tr>
<td>Real</td>
</tr>
</tbody>
</table>
```

Key
- Idea
- Evidence
- Reason
- Objection

Derek Attenburrow, Fine Artist/ Product Designer, Sketchbook, Pen, 2008.
Derek Sprawson, Fine Artist, *Fig-Reprise*, Ink, 2008.
Craig Staff, Artist, *Untitled (Physio Drawing) #2*, Graphite, 2005.
The aims of Expanding Drawing are:

- To raise and challenge notions of drawing to the young in communities and within schools and colleges and universities across the world.

- To showcase contemporary drawing though exhibiting the work of both artists and non artists who use drawing in their respective professions.

- To provide accessible events, building and targeting new audiences and participants.

- To provide a portal for continuing debate on the nature of drawing.

We use drawing far more than we realise as a basic means of communication when both written and spoken information seem either inadequate or inappropriate. To a certain extent, the activity of drawing remains limited by a set of assumptions primarily based upon the idea of technical skill. This assumption is further re-enforced by the arts infrastructure. With communities, schools and universities participation a re-evaluation can take place where a diverse range of methods and cultures pertaining to drawing can be considered, brought to the fore.

We thank all the participants that helped with this project and will continue to develop the aims of expanding drawing.

*Exhibition Curators Paul Cureton & Dr Craig Staff*