



DRAWING BEYOND

An exhibition of works on paper
created by the Royal Drawing School's
Online Drawing Development Year 2023

DRAWING
STUDIO 23

In partnership with:



06.03—10.03.24

BREAKER'S GALLERY, RDS NOTTING DALE CAMPUS—
North Kensington, 1 Nicholas Rd, Breakers Place, London W11 4AN

DRAWING BEYOND

The Royal Drawing School's Online Drawing Development Year 2023 presents: 'Drawing Beyond', a special exhibition showcasing works by 28 students who have graduated from the course in 2023.

The exhibition which takes place from 6th - 10th of March 2024 will include works on paper, sculpture and animation created during the academic year and beyond.

The 28 exhibiting artists, who after forming a close creative affinity over the year have gone on to form the artist collective Drawing Studio 23, hail from across the UK, Ireland, Germany, Switzerland, Netherlands, Czech Republic and United States, bridging different generations and backgrounds.

Arriving to the course with a melting pot of different influences, ideas and styles the artists were united over the course of the year through the prism of drawing. After 12 months of intensive observation, rummaging through memory and imagination, disrupting and reevaluating the meaning and power of line, mark making and form the artists have created a vast body of work. Through reappraising their own process of looking, each artist has developed individual works that have been curated for the end of year exhibition by their Royal Drawing School tutors and fellow alumni.

The Online Drawing Development Year programme is in its third year, having welcomed students for the first time in 2021

and allows for a diverse array of artists to learn and collaborate with each other from all four corners of the globe.

The Royal Drawing School was founded in 2000 by HM King Charles III and artist Catherine Goodman, and is located in Shoreditch, London.

The Drawing Beyond selling exhibition will be on display at the Breaker's Gallery in North Kensington, from the 6th - 10th of March 11am - 6pm daily, with a Private View on the 7th March 6 - 8pm.

INTRODUCTION

The Royal Drawing School began offering online courses in 2020, allowing participants from all over the world access to our broad curriculum and teaching input from our diverse faculty.

The Online Drawing Development Year is tailored to combine this comprehensive online teaching with a distance-learning programme of dedicated support through tutorials, mentoring, and crits. It's a course that has been welcomed by artists that; live outside of London or abroad, have specific access needs, or already have a developing studio practice but desire further drawing tuition and structured critical dialogue.

Despite only communicating digitally, it's incredible how strong a community the students on this course have formed, coming together from so many different locations worldwide to support one another

as peers. United through their individual explorations of drawing, we have seen their practices shift and grow enormously over their time with us. I'm confident that each graduating student leaves with a redefined understanding of drawing and its place within their own practice.

I want to congratulate all our students on their hard work over the past year and for bringing together such an exciting and bold exhibition of works. While the completion of this course may seem an ending of sorts, I know that this exhibition will, in fact, be a great beginning for these very talented artists.

Fraser Scarfe
Head of Programme



AIMEE LABOURNE

Aimee's practice is grounded in observational drawing as a means of orientation and immersion. Working in the landscape, in particular Shetland where Aimee lives and works, enables a richer engagement with open space in places of wilderness, where there is still some sense of deep time.

Leading on from this and influenced by Chinese painting, Aimee is interested in moving focus and boundless space in picture making, allowing the eye and the imagination to wander through, evoking how we experience landscape.

Working in a range of materials, Aimee allows a tactile sensitivity between media and paper surface to inform drawings of subjects including rock, lichen, and plastic, exploring

environmental concerns and the inseparability of matter. Drawn marks layer time into works like strata, also emulating our interconnectedness with nature's processes.

"ODDY23 introduced fascinating techniques, enriching for years to come. For example, ways of expanding space and collaging images has inspired this new work around imagined landscapes".

Aimee studied Fine Art at Falmouth University. She has received awards from Creative Scotland and The Artists Information Company and has been selected for Wells Art Contemporary and Figurative Art Now. She also runs drawing workshops locally, which received a Big Draw Award in 2021.



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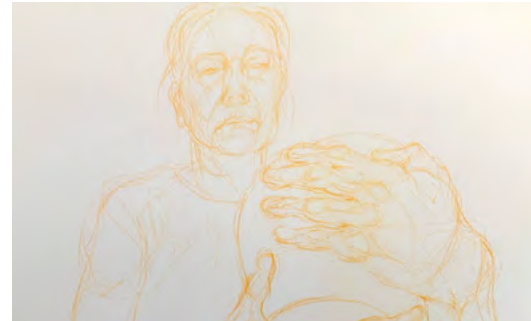
ALEXANDRA CARUS BOWKER

Born out of my love of life drawing, my works are a battle between playing with materials and my desire to create a well observed drawing. I am interested in the way we record through different types of marks, whether dry, painterly or sculptural, and find that there is a fluidity which crosses these boundaries through the weights, spacing and pressures of different types of line.

Throughout my practice, I have always loved playing with the fluidity of different materials, including in the manipulation of pushing and pulling clay when modeling, though I find painting itself very sculptural in the physicality of applying and manipulating the paint into place. In this, my approach has become increasingly concerned with a more traditional application of materials and techniques. I am particularly fascinated in the way

which tonal values, coupled with the use of form, can create an intriguing interplay of light and space. Working from observation, my intention is to retain that fluidity in a playful and reactive manner; responding to the light and character of the subject, without becoming too rigid nor transfixed on absolute detail.

Alexandra is a British fine artist, designer and creative educator, based between London and her home county of Lancashire. She is presently furthering her postgraduate studies at the Heatherley School of Fine Art in Sculpture and Life drawing, and studied for her PGCE in Design at Goldsmiths College. Alexandra has worked within museums and galleries and in community workshops, she also teaches in secondary sixth form alongside her practice.



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AMY DRAYSON

I'm interested in stories and beliefs arising from a melting pot of memories and imagination, biblical, mythical and fictional. In my drawing I'm processing what's happening around me and what's going on inside my head. I'm making up figures who become actors exploring a world of their making. My imagery is shaped by childhood memories of gardens and houses, a catholic upbringing, looking at art and lots of day dreaming.

I think I'm also seeking for something beyond the world in its immediacy that either acknowledges all of humanity as sacred, or establishes a relationship between us and the divine. I like the mutable quality of charcoal, I like colour, I like line, and I like the nature and quality of printmaking. I try to listen to what the picture has to say and I live in Suffolk.



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ANDREW HEARNSHAW

Drawing is a way for me to explore and study my surroundings. The life, space, place and character of what is around me.

I endeavour to use line for expressing and suggesting form, character and energy. My sketches tend to seek a middle ground between academic and alternative styles of drawing.

Andrew was born in Bedfordshire but since studying at The University of Ulster in the early 1990s, has lived in Northern Ireland. In the late 90s he studied 'Architectural Stained Glass' at Swansea, after which he worked for local stained-glass firms back in Ulster. More recently he has completed The Royal Drawing School's 'Online Drawing Development Year' (2023) with a view to re-kindling his drawing practice.



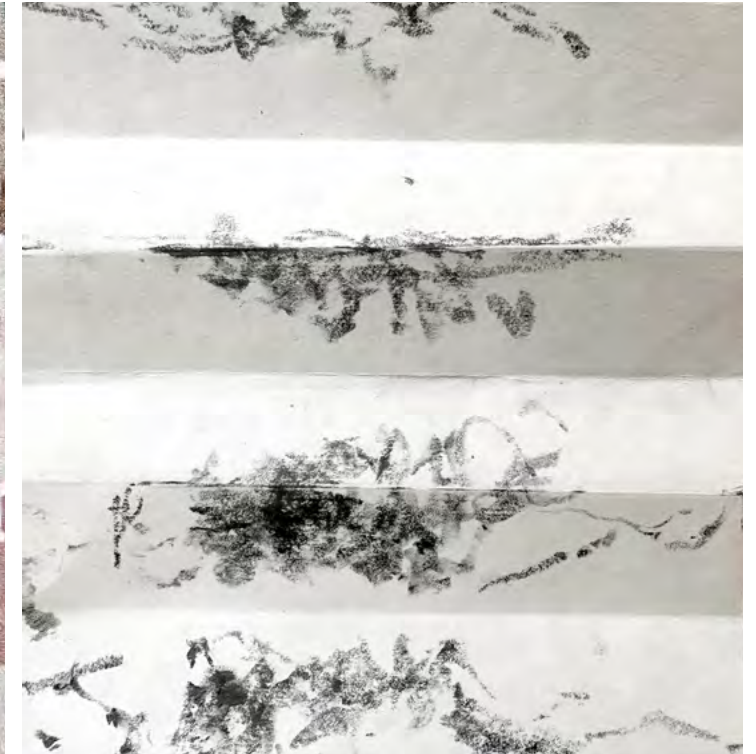
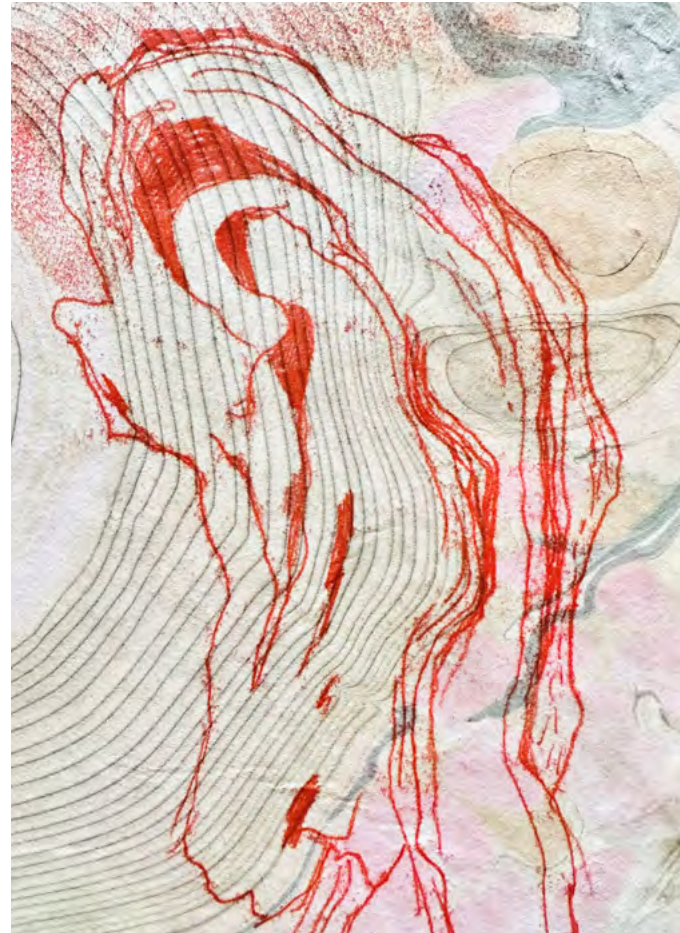
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ARUNA RADHA

Aruna Radha graduated with a Bachelor of Science in Art and Design in 2011. Her background in architecture, followed by work as a book illustrator, has profoundly shaped her approach to visual art, providing a foundation from which her current practice has diverged and expanded.

"The Drawing Development Year has been enriching and liberating, allowing me to reconsider my understanding of drawing and to explore the possibilities of the image making process. Process is central to my work. I begin by designing a set of rules, a methodology, a tool or technique, that are specific to a particular context and aimed at producing outcomes that are neither entirely predictable nor controlled. This combination of structure and chance creates room for interpretation of the resulting images, raising questions for both myself and the viewer and often leading somewhere unexpected. This dynamic of drawing as inquiry and dialogue is what I find most exhilarating."



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BECKY MORIARTY

Becky Moriarty is an Irish Multi-media Illustrator and Artist, who moved to London in 2014 and made it her home. A fan of a challenging brief, collaborating with others and any chance to put pencil to paper.

Her work focuses on connections between memory and place, with a special interest in telling stories of the diasporic Irish Community. Investigating the question: is it the imprint of recollection on a physical space that cements its identity and what happens when we take the life out of it? Can one place house many different layers of personality?

Using drawing as a tool to record her fieldnotes, Moriarty embodies a true flâneur, mapping and documenting psychogeographical landscapes. Capturing a sense of place through palimpsest, while retelling narratives of the everyday.

Moriarty graduated with an MA in Illustration from UAL Camberwell, in 2021 and is currently working towards a solo exhibition at the Irish London Centre in late 2024.



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CHRIS PELZER

Chris Pelzer admitted to himself at midlife that he had an interest in drawing. He bought a 3X5 drawing booklet and some pens, and began to misuse drawing supplies. He continues to this day.

Chris always had an interest in visual media, graduating from New York University Institute of Film and Television, winning an Academy Award in 1986 as co-producer of the short film Molly's Pilgrim and becoming a member of the Academy of Motion Picture Arts and Sciences. He spent twenty years as a film and television writer and director in New York, and the last fifteen years living in Europe, currently residing in Prague.

Over time he took helpful drawing courses at Union County Community College

(New Jersey) as well as at ArCo - Centre de Arte & Commuicação Visual (Lisbon).

As a member of the Online Drawing Development Year (2023) of the Royal Drawing School he engaged with drawing as a daily practice that enabled steady growth and development in drawing and art-making practices.

"The artists at the Royal Drawing School (both the faculty members and fellow students) have opened new horizons for me. I look forward to continuing my explorations of art and art-making with more freedom and inventiveness than I had brought to it before. Draw, draw again, draw your drawing. The possibilities are endless."



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CLARE FIELDER

Clare Fielder is a writer and artist based in Sheffield. Working in a range of media, their work explores relationships between people and the places they inhabit.

“The ODDY23 has had a huge impact on my creative life. Stories have always been at the centre of my work, but the last year has expanded my idea of what a story can be. I started the ODDY focused on sequential narratives such as graphic novels, but I am now just as interested in the stories that can be contained within a single image. I have also begun to integrate my writing and drawing, working across both disciplines and allowing them to influence one another, which is really exciting.

Learning online and working and drawing from my home has influenced my subject matter. By closely observing my immediate surroundings, I have developed a new appreciation for the domestic and the mundane, and am looking forward to continuing to explore the humour, weirdness and wonder that can be found in everyday life.”

Clare’s writing has won the 2020 CRAFT Creative Non-Fiction Prize and was longlisted for the 21/22 Galley Beggar Short Story Prize. They are currently working on a graphic novel.



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ELISA HUDSON

Elisa is a Kent based artist who graduated from Goldsmith's in the mid-nineties with a BA honours degree in Fine Art and Art Theory.

Elisa's drawings and paintings are informed by her surroundings, the natural world, music and art history. With an interest in the symbolism between humankind and the landscape, she has worked within the genres of still life, landscape and portraiture. Elisa's paintings and drawings are made by working directly with the subject through observational drawing and gathered sketchbook ideas.

Elisa has continued her practice through periods of teaching, private tutoring and community workshops. She has shown her work regularly in Kent and London

and her works are in private collections both nationally and internationally.

"This year of shared online learning at the Royal Drawing School has challenged and expanded my existing practice. The course has helped me to find imaginative way-ins to ideas and encouraged exploration through guided ways of looking, alongside reaffirming how I respond. I have been interested in borrowing from art history, glitches in modern technology and the beauty which lies in the suggested or unfinished. Finding overlaps and connections within my work, alongside focused time on figure drawing, has been an enriching experience."



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ESTHER CAWLEY

Esther Cawley is a painter and creative practitioner based in the East Riding of Yorkshire. She has a BA (hons) in Fine Art (painting) from Kingston University, London. Since graduating she has completed residencies in galleries and schools and now works freelance running her own art courses and workshops locally. She is a member of Juice Studios; an artist-run workshop and studio facility in Hull. Esther completed the Royal Drawing School Online Drawing Development Year in January 2024 and continues to be inspired by both students and teachers on the course.

Central to Esther's art practice is drawing, which is based on observation. Esther finds inspiration from objects, scenes and people around her. She is excited by trying new techniques and often combines figuration with more experimental methodologies to bring together observational drawing with expressive mark-making.



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HARRIET RICHARDS

My drawings are a result of both observation and imagination and are often of landscapes and natural forms. I use a variety of materials including watercolour, pencil and ink.

Recently I have been experimenting with layering watercolour to create subtle changes in hues. I am interested in the translucency of the medium, how this can give the colours a feeling of brightness and luminosity, and how layers can be built up and seen through.

During the Online Drawing Development Year I have taken courses which have explored drawing from observation and imagination, memory, film, and landscapes.

I previously studied Illustration at Falmouth University.



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HAYLEY BANKS

Hayley Banks is an artist living and working in Glasgow. She has gained much of her formal art education through Glasgow School of Art's Open Studios, however, 2023 was a pivotal year in her career seeing her undertake an intensive year-long drawing development course with the Royal Drawing School.

"My practice leans towards the abstract and surreal. I delight in taking seemingly incongruous subjects and asking them to live with each other in a new world. Over the past year I've drawn a great deal of inspiration from museum artefacts and objects I hold dear in my own home. Combining, for example, animals from an ancient Japanese tidal calendar with my own collection of ceramic dogs, brings me great joy. I allow the objects to lead me into their story and use my love of bold colour and shape to compose them in such a way that snags the viewer's gaze and leaves them creating their own stories about the relationships of the subjects."

Hayley has a strong practice in drawing and an unhealthy obsession with sketchbooks (current total stands at 80!). She has exhibited in Stirling, Glasgow and London with work featuring in upcoming exhibitions in Chelsea and Kensington.



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HEIDRUN VAN DÖRFJES

Heidrun's work is passionately feminine.

She offers a figurative visual language that is both poetic and archetypal. Her works are silent references to something that defies literal expression. "In my work I strive to give a new femininity a fresh language, that is bold, free and reduced."

Working across media she lets the drawings develop directly on the paper, intuitively and experimentally. Working serially supports her endeavour to be independent of concepts and ideals. "I only accept the limits that arise from the task itself."

Heidrun draws inspiration from various sources, such as female mythology and folklore, art history and Mother Nature herself. "Nature is my driving force."

Portraits and self-portraits are a vital part of her artistic practice, in which drawing from life is quintessential.

"The freedom to explore the possibilities of drawing intensively and playfully for a year with the Royal Drawing School has expanded my boundaries and view. Drawing for me, is the radical and faithful (not "correct") representation of the essential, a natural abstraction. And if we look closely, we realize that everything and every person is a unique work of art already."

Heidrun lives with her family in a rural part of Germany.



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IAIN RICHARDSON

I draw what I see, with the intention of capturing the essence of the subject from my perspective. My starting point might be a person, a drawing of a person, an old master painting or a still life. I like to move between media, for example by making paintings, prints and sculptures from my own drawings.

The Online Drawing Development Year has changed my approach to making art. The combination of the courses, the mentoring sessions and the interactions with fellow students, have helped me to discover new influences and new ways of thinking about art. Before the Development year, my practice was mainly to draw portraits and figures from life. I have since learned that drawing from my imagination and from other subjects, such as interiors and cityscapes, can have a positive impact on how I approach drawing and painting people.



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JACQUELINE WALTERS

Drawing and observation informs every aspect of my art practice, responding to the quiet, hidden experiences of life, and the place that you get lost in while creating.

Whether it's a shadow, the light falling, a song, a colour, a wave crashing, observation sends my imagination into creation. Just the act of drawing and creating initiates new discoveries and ideas. I find the more I abstract from the original source, the more interesting it becomes for me.

Painting, placing my paper cuts and creating three dimensional works on paper, card or sculpting in wax, this is when avenues are explored more fully. I will then go back to drawing these works. It is an endless flow of wonderful discoveries. I hope you enjoy my work.



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JANICE CAMERON

Originally from, and still heavily influenced by the Highlands of Scotland, Janice is a mixed media artist now living and working in South London. Having previously completed the Putney School of Art and Design diploma, the Royal Drawing School ODDY has led her to explore the relationships between imagination, memory, layers of meaning and narrative. She's interested in using drawing, collage and colour in a process that involves drawing and redrawing, disassembling and reassembling to construct new images which retain fragments and some of the essence of the previous ones.

Alongside drawing and painting, Janice also uses sculpture to try to convey emotional as well as physical depth. She enjoys the physicality of working in clay and other materials and the possibilities afforded by re-fashioning three dimensional works back into two dimensions. In all her work she strives to capture the sensation of our layered, multidimensional lived experience, heritage, thoughts, emotion, family and a sense of time, light, colour and place.



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JULIANA PISKORZ

Juliana Piskorz is an artist living in London, working with a variety of materials and subjects, she is predominantly focused on storytelling through picture making. Having grown up in London much of her work is informed by the experience of living in an vacillating city landscape, where people are always around, moving, loving, thinking, shouting, dancing and breathing. Her work is often concerned with capturing those stolen moments, movements and energy, often through frenetic lines, colour and a preoccupation with the figure and face.

Working across mediums Juliana is nevertheless drawn back to paint, in particular watercolour, which has come to form the basis for a body of work exploring the human condition, using loose watery lines to create haunting, melted faces that evoke the transience of identity and the messiness of the human condition.

Before graduating from the Royal Drawing School Juliana worked as a journalist, writing for The Guardian, The Evening Standard and The Sunday Times among many other publications, and this interest in storytelling and narrative forms the backbone to much of her art now.



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KAREN EDWARDS

Karen Edwards is an artist and printmaker based in East Sussex and joined ODDY23 to rekindle a love for drawing.

"My practice centres on drawing from life or en plein air, inspired by the beautiful Sussex countryside, its ancient woodland and organic forms in gardens. This means you might find me perched on a stool in a field, on a forest trail or in Great Dixter where I volunteer.

Working outside in the countryside has always been enough in itself and observational drawing forms a central pillar in my portfolio. Back in the studio, I develop my drawings into short limited edition prints, normally linocuts.

The ODDY23 course has opened up interests in topographical narratives and abstraction in landscape. By fully immersing myself in drawing, including wielding a brush, I've been working in colour more often and have introduced experimental approaches including digital drawing into my practice. I enjoy exploring analogue-digital ideas and pushing the boundaries of relief printmaking by creating an interplay between differing media such as making graphite imprints from collagraph-style blocks.

I'm looking forward to being outdoors after an intense year of drawing almost entirely online."



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KELISE FRANCLEMONT

I still don't quite understand, if you'll excuse the pun, why I'm drawn to silverpoint.

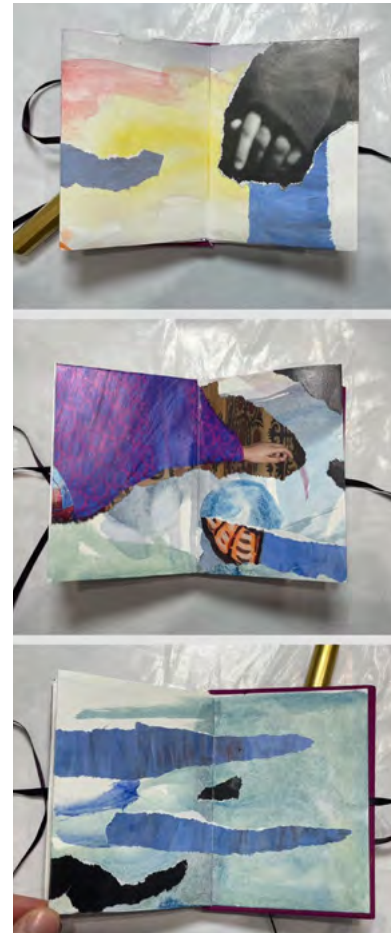
What really happened was, one of my tutors, Sharon, saw my frustration with charcoal, and suggested I try something else, a medium impossible to darken by force like a 2F graphite pencil or even silverpoint. With a bit of silver wire inserted in a clutch pencil, it was obvious: instead of always trying so hard, why don't I try softer?

With silverpoint, one needs a light touch and an abundance of patience. I also quite enjoy the technical challenges that can be mastered, from the tightly detailed process of preparing the surface to the absolute commitment needed to any particular mark. Even mistakes have to stay put and must become part of the final work – like time, there is no erasing or going back. From step one, there

must be precision and a certain amount of control in my determination.

With silverpoint though, control is a fantasy because I have none over what the final drawing will look like or how it will be perceived in a decade or even a day, because once the drawing has been out in the world it can completely change, say, due to the environment it's in or the quality of light around it. And silverpoint drawings are notoriously difficult to photograph, due to the intrinsic nature of the metal that reflects any attempt to truly see it.

All the same, there's something magical about a drawing like this, positively luminous even in its darkest shade... and I can't think of any other drawing medium that can make a shadow or a memory glow in a silver light...



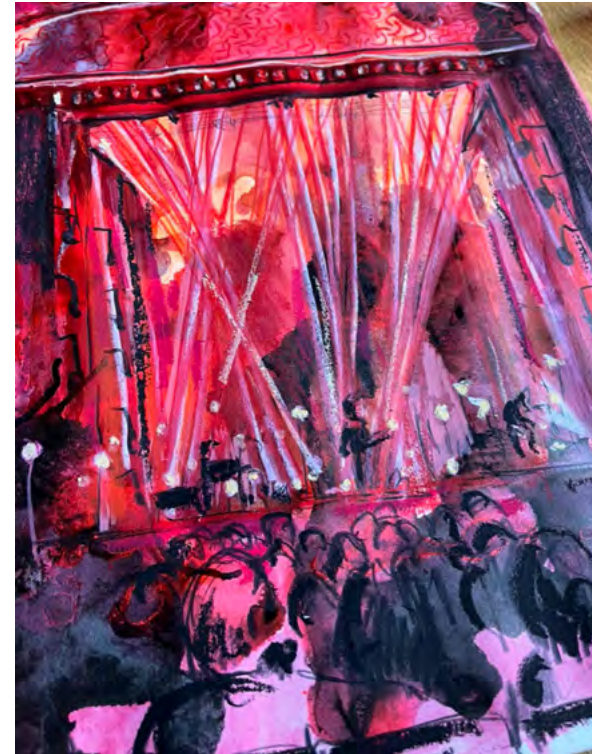
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KERRY DUNNING

Kerry Dunning is a multimedia artist working in pencil, paint, crayon and ink. Her work is experimental, imaginative and constantly evolving, but still with a strong connection to the observational studies and life drawing that make up her daily drawing practise.

"I have a particular fondness for drawing people, but home, infrastructure and landscapes still entice me. I like to colourfully capture the ordinary and mundane, showing their extraordinariness. Through the practises encouraged by The Royal Drawing School, I have begun to exaggerate and emphasise this by playing with where the ordinary breaks into the imagination, and stretches perspective or expectation."



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LEAH RICE

After a year of drawing exploration on the ODDY, Leah is returning to portraiture and figure drawing and is now looking at drawing and knowledge through the process of scientific illustration.



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LESLEY CROXFORD

Lesley is based in Colchester, Essex. She received a First Class Honours degree in painting and printmaking at Wimbledon School of Art where she won an award for an etching at the Stowell's Exhibition at the Royal Academy, she took part in East Anglian Artists at Kettles Yard Gallery, Cambridge and has exhibited in and around Essex and Suffolk.

Having always drawn from the human form within the discipline of the life-class, Lesley's practice now involves groups of people, sometimes from her life, memories, films and also inspired by paintings from another time, these figures inhabit the pictorial space making them part of an ongoing story with their relationships, connections and emotions and by their juxtaposition they animate the surface giving it a tension and structure.

Although Lesley has painted in oils for many years her practice has recently involved the use of collage, constructing the collage from her drawings and extending the picture to wherever it feels right to go with it and by drawing into the collage allowing an energy and freedom that is gained by the spontaneity in the making of the work into an organic and dynamic structure.

The Online Drawing and Development Course 2023 with The Royal Drawing School has been inspiring for Lesley in many ways with the ideas and the variety of courses and as a result, she now finds there are many more possibilities, adventures and discoveries to be made within her own work.



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MARTHA CARSON

Carson (Guillotte) was born in Biloxi, Mississippi after WWII, and now resides near Martha Houston, Texas. The subject of much of her work is imagery lingering from summers of her early childhood spent on Avery Island, Louisiana. Her process is simply to approach the paper with an empty mind and then massage the paper, making haptic marks that ultimately reveal feelings or memories of Cajun festivals and fais do-dos, fishing trips, and alligators hiding in Cypress knees. Guillotte rotates her paper as she works, and she is frequently surprised with paper's reflections on the present abandonment of the island by human population driven away by oil spills caused by petroleum drilling into the salt dome underlying much of Cajun country. The New York Times has recorded Cypress trees wearing necklaces of oil spill buoys sinking vertically into water bubbling with methane in a matter of minutes or seconds. Carson appreciates the contribution of the ODDY experience to develop a personal palette to enhance observations, past and present, issues of climate and cultural loss, and a general overview of the human condition.

Guillotte is especially grateful to her fellow ODDYS for their optimism and support in facing common issues by offering artistic solutions to shared challenges.



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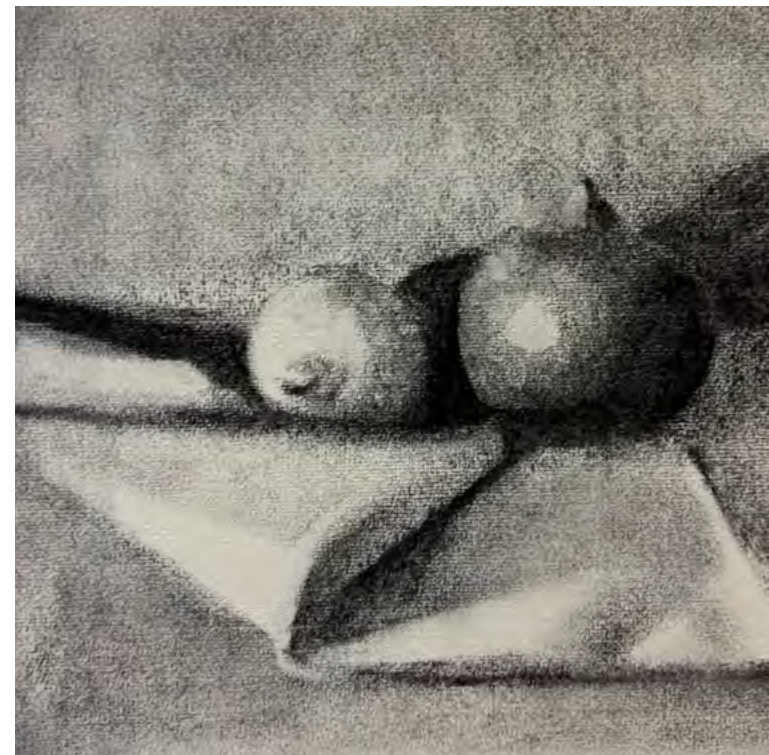


MICHELLE MADDOX

Often a subject matter is chosen because of a particular quality. Michelle is not looking for the most beautiful subject, but rather subject matter which allows her to explore form, tone and colour, and which has potential to build up into an interesting composition. There may be hidden meaning, or even a narrative whether it's a carefully constructed still life, or a childhood memory. Some of her recent works are a blend of crops of reality and motifs from her subconscious, using charcoal and oil paint.

Michelle Maddox has a Master of Fine Art (Distinction), a BA in the History of Art, and a Certificate of Advanced Studies in Artistic Development. She has recently finished the postgraduate drawing development year at the Royal Drawing School, London.

Recent exhibitions include the Royal Institute of British Artists, the Royal Academy Summer Exhibition and Hampstead Art Society Annual Exhibition. She recently had a solo exhibition at the Kunstraum Foundation Ruegg, Zurich. Her work is in private collections in Switzerland, England, France, Luxembourg, Holland, Sweden, Australia, The Cayman Islands and Canada.



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NANCY WATTS

My Artistic practise before joining the Online Learning Development Year was at most, fractious and lacking any sense of wonderment or depth. I applied for the course 2 days before major knee surgery and had already been housebound for 6 months, with another 6 months to go, in post-surgery recovery.

I came to the course at a time of crisis, with the attitude of starting with a creative 'clean slate' themes that always resonated with me then resurfaced with unexpected nuance. My deep interest with moments of intangible time (i.e. the hazy moment before waking, the start of first light before sunrise, subtle seasonal shifts) had to be reimagined from the confines of my house and the confines of my lack of physical movement.

The overwhelming focus of my situation, meant that my energies for a sustainable amount of time, were focused on one part of my body and this came out in my figurative drawing, with body parts being shown in a grossly unproportioned way.

As the course progressed and gained momentum, so did my body and I tapped into this wonderful symbiotic resource to start to knit/discover ways of working, that I hadn't before experienced. Resistance I felt toward figurative drawing... to using charcoal, to ripping, cutting and stabbing into my work suddenly leant itself to a means of weaving stories into my work, such as stone circles, dream sequences, folk rituals and the body in fractionated parts.



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RUTH CASSIDY

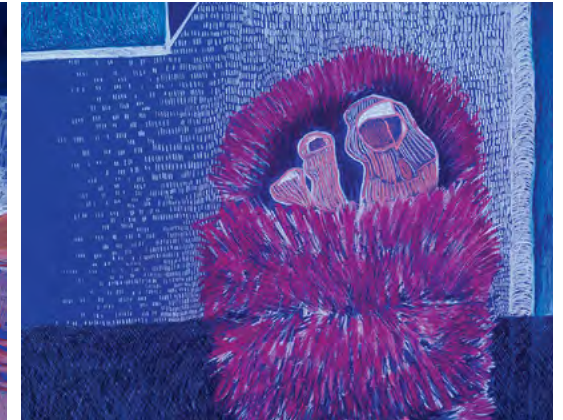
Ruth Cassidy is a visual artist and educator, working and living in Dublin, Ireland. Since graduating from Textile Art and Artefact Design at The National College of Art and Design, where paper became her 'fabric' of choice to work with, drawing has been paramount in Ruth's practice.

"Drawing is how I process the world around me.

From time-invested pencil drawings to instinctive, gestural illustrations, I record moments of travel, the charm of mundane daily-life encounters and reflect on memories of teenage awkwardness and their significance in my life's learning process.

Within my drawings, I'm challenging myself to be more courageous in expressing the embarrassment and humour I see and feel. Staging myself as the primary character, I explore varied emotions through play with colour, composition and texture. I am excited by paper as a material, developing it from flattened collage into tactile and tangible three-dimensional cut-paper drawings.

Moments remembered through drawn activities are innate to me and to my practice."



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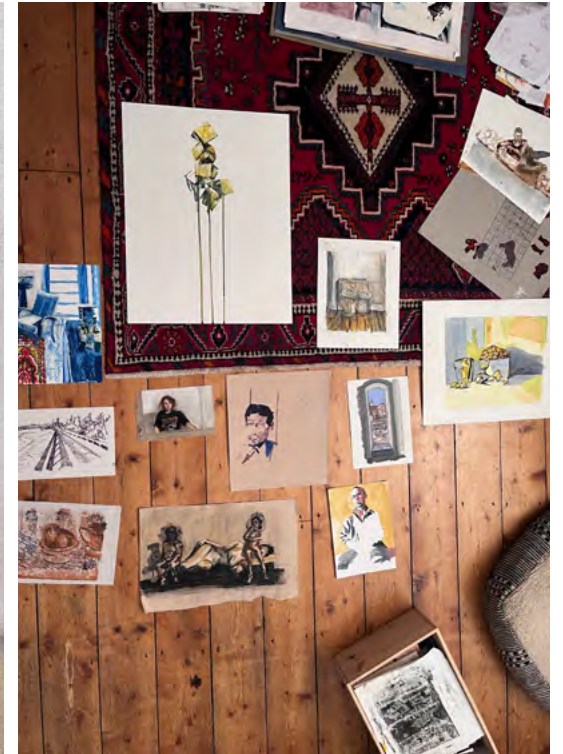


SAMANTHA WORK

Samantha Work swapped the Canadian chill for London fog in 2015 and has since been engaging with the world through ink, watercolour, and pastels. For her, drawing is an act of devotion which makes no distinction of worth between the grandeur of landscapes and the simplicity of household items. Her work reflects a deep connection to her subjects and emphasizes the texture and physicality of her mediums, inviting viewers to explore the essence of each. In Samantha's work, nothing is conclusively resolved; instead, each creation suggests the endless possibilities that lie within.



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SARAH CHAPMAN

Artist and writer based in Devon, UK. I am interested in the permeability of forms. Where does one body begin and end? I particularly like the word 'biophilia,' which translates as a love of living things and alludes to the interdependency of all life. In visual terms, the line is fluid and divisive, capable of separation; drawing boundaries and borders, as well as bleeding, pooling and merging. Ongoing bodies of work look at the different ways we distort and adorn the body, alongside ideas concerning co-dwelling, co-existence, myth and animism.



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