

DRAWING DECENTERED

ATMO SPHE RES:1



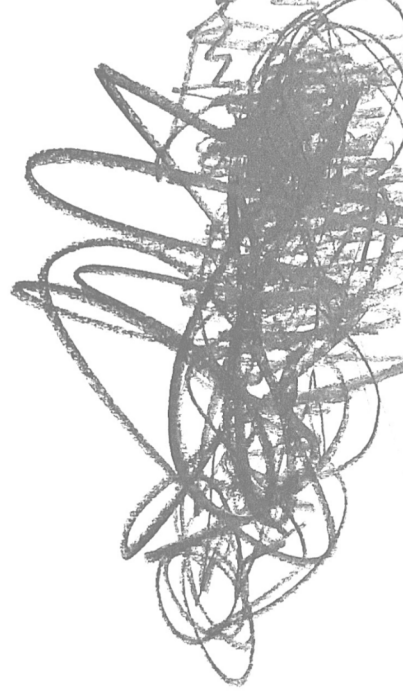
DRAWING DE
CENTERED

Leitrim Sculpture Centre
Manorhamilton Ireland Feb-April 2023

● ATMOSPHERES:1
LEITRIM SCULPTURE CENTRE



**ATMO
SPHE
RES:1**



Drawing deCentered

Felicity Clear
Kiera O'Toole
Mary-Ruth Walsh

www.drawingdecentered.com



Comhairle Chontae Liatroma
leaders in arts development



funding

visual arts
arts council.ie



"At this very moment, you
can see a huge necessity
for artists to find out what
the borders of a
drawing can be."

Arno Kramer



Drawing deCentered

A geographically diverse aggregation of artists working from the peripheries...

Nomadic, agile, curious and experimental...

...drawing in the expanded fields

ATMOSPHERES 1

Sean O'Reilly 2023

The re-visioning of drawing practice imagined by 'Drawing deCentered' marks a number of critical approaches that challenge drawings more representational engagements with an already settled world of finished forms. Such a challenge echoes what Paul Klee sees as arts central motivation: 'Art does not reproduce the visible but makes visible'. This powerful credo is, in different ways, incorporated in the work of the group and their attempts to join up, as Tim Ingold suggests, 'with those very forces that bring form in to being'. Beyond the exterior surface of materials, objects and landscapes lies an immanent order: a virtual flow of material stirred up by elemental as well as human forces that may be sensed intuitively, mapped technologically or conceived politically as 'atmosphere'.

This wider view on what constitutes atmosphere, also speaks to the affects, hauntings and movements of matter that entangle subjects and dissipate solidity which, to varying degrees, is overwhelmed by its other-worldly charge. Within an 'atmospheric description' the traces of past, present and future always reveal a story about the movement of things. Haunted landscapes are populated by the assemblages of past lives; of human and non-human relations; of the effects of ecological breakdown. Just as landscapes of the future are eerily haunted by the planning and design imaginaries of major industrialised societies

Addressing the 'conditions', 'matters' and 'affects' of atmospheres the artists Felicity Clear, Kiera O'Toole, Mary-Ruth Walsh variously employ the drawn or diagrammatic line to trace the force and movement of materials in the formation of atmospheric environments, landscape and spaces.

'There are lines in the landscape because every landscape is forged in movement, and because this movement leaves material along the manifold paths of its proceeding. To perceive these lines is not to see things as they are but to see the direction along which things are moving.'

Clear's expanded drawing installation invites the spectator to an immersive experience generated from her engagement with the conditions of local weather. Her linear constructions and drawings, are generated from live weather data recorded over a 10 week period from a weather station she installed in the town of Manorhamilton. This data allowed Clear to create diagrammatic images that embodied the movement and changing patterns of weather over long periods of time. Using such data Clear generates two kinds of rhythmic gesture: free flowing cyclical rhythms reflecting the cosmic and vital time of nature and the linear rhythms of quantified and fragmented time imposed by the schematics of technology. Clear weaves together both types of gesture in a state of collision within the same work drawing attention to the different ways humans both feel as well as map and conceptualise atmospheres and the invisible conditions that drive their changing states. The weather station was later installed in the gallery window space providing live data readings of the local weather as it changed.

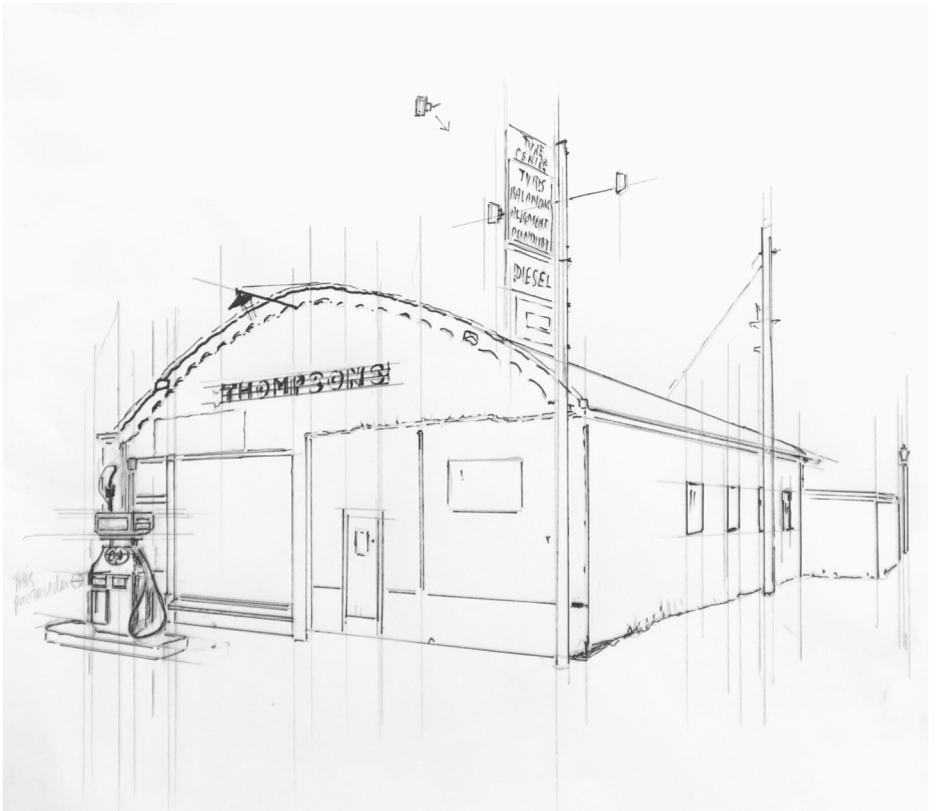
O'Toole's close attention to feelings, vibrations and bodies of sensation within specific environmental settings forms an open research enquiry in to how immanent flows of matter become co-active agents in the formation of the drawing. Through the force of an encounter with the unformed or deforming power of nature O'Toole's drawings trace correspondences with atmospheric conditions by following the movement and force of materials in the ongoing formation of place. Her itinerant, ambulant and highly charged drawing experiments consist in following vectoral flows across a sensory field tracing micro-intensities and singularities of matter instead of re-constituting its general form. In the present work her gestures, movements and spontaneous marks are first captured then reassembled within a stop-motion video animation. This visual polyphony was then harnessed by the composer and sound artist Cahill Roche who used it to generate a new sound work that was interlaced with the video in the final piece. In revealing the forces or intensities that lie behind sensations O'Toole draw us back to the genetic conditions and movements of matter that first form atmospheres and also create a sense of place.

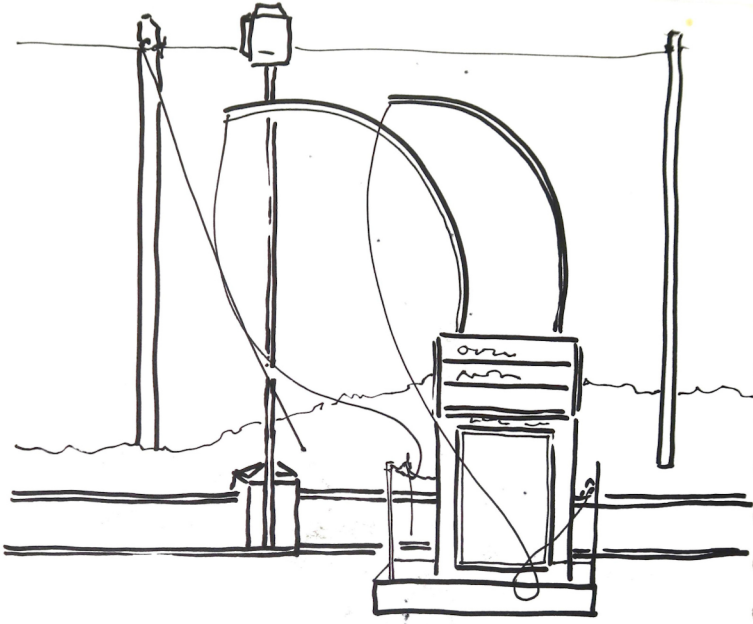
In her examination of the language of architecture and the built environment Walsh explores ideas related to planning and design in a critique of what Marc Augé calls 'non-places'. Working with the plastic detritus of consumerism Walsh studies and works with the affects transmitted by the qualities and linear compositions generated from these materials as she constructs her own drawings and imaginary models of architectural space. Juxtaposing her own future designs with the remnants of vernacular architecture found in the local area Walsh questions the wisdom and sustainability of such spaces and whether or not they are conducive to an ecological or even desirable future. Whilst modern plastics open up traditional architectural barriers between inside and outside - their own production methods register a more sinister and unsettling affect.

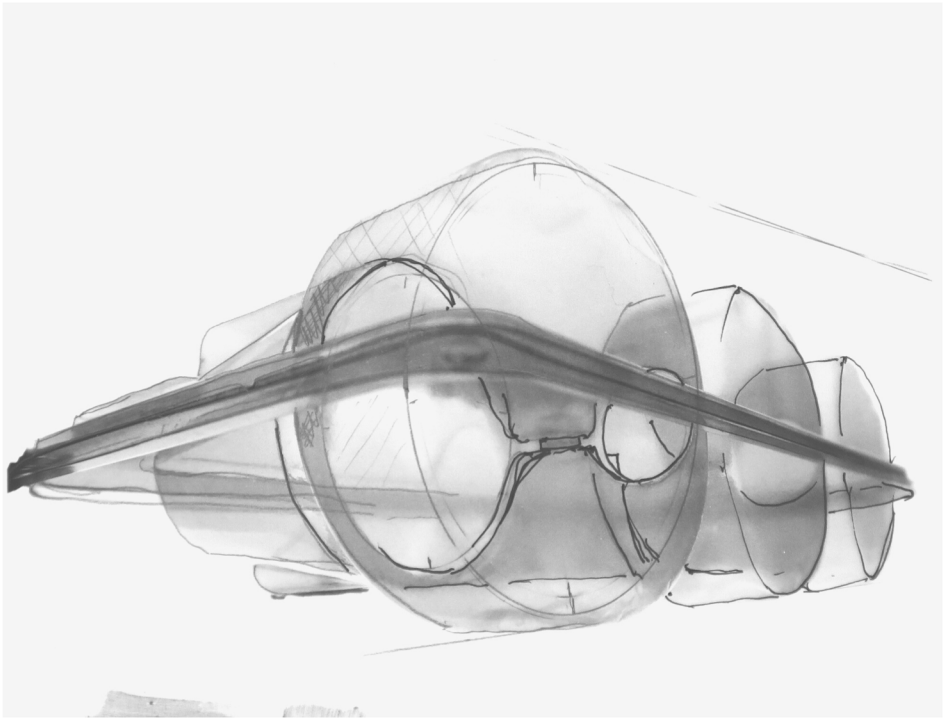
Conditioned by their production from crude oil and their longevity and damage to the eco-sphere plastic packaging is quickly forming part of the Anthropocene stratum. Within Walsh's diagrammatic drawings and models the image does not function to represent a specific scene but rather constructs a speculative and even dystopian vision of what is yet to come - a new type of reality where traditional co-ordinates are lost within a plastic world of reflection and light. In the words of the artist, 'In ways the work succeeds as it seduces the viewer with light and transparent plastic, on the other hand the work utterly fails as visitors sadly love it'.

Taking us on a journey through matter, movement, weather, atmosphere and surface the artists within Atmospheres 1 present a philosophical and ecological series of works that interweave bodies, minds, landscapes, topologies and design in a correspondence and movement of lines towards the future. Each artist demonstrates differently that atmosphere, is not 'set over against perceivers but co-mingles with, and saturates their consciousness, wherein it is generative of their own capacity to perceive'... and revision, the potential of drawing.

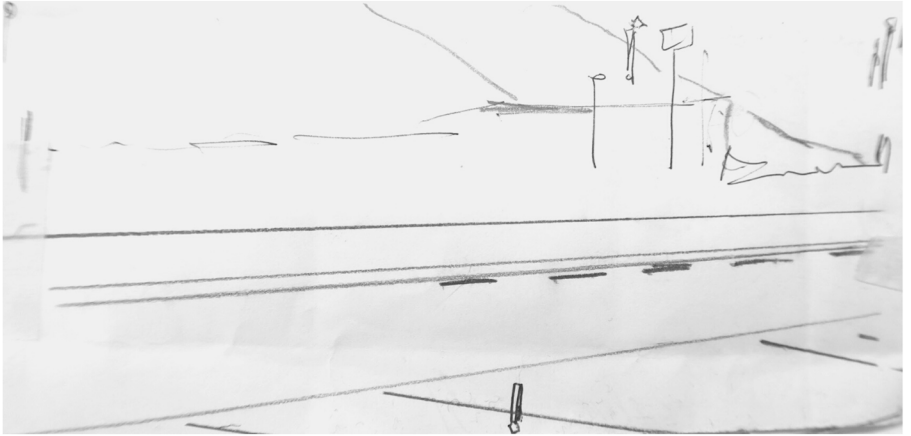
Mary-Ruth Walsh

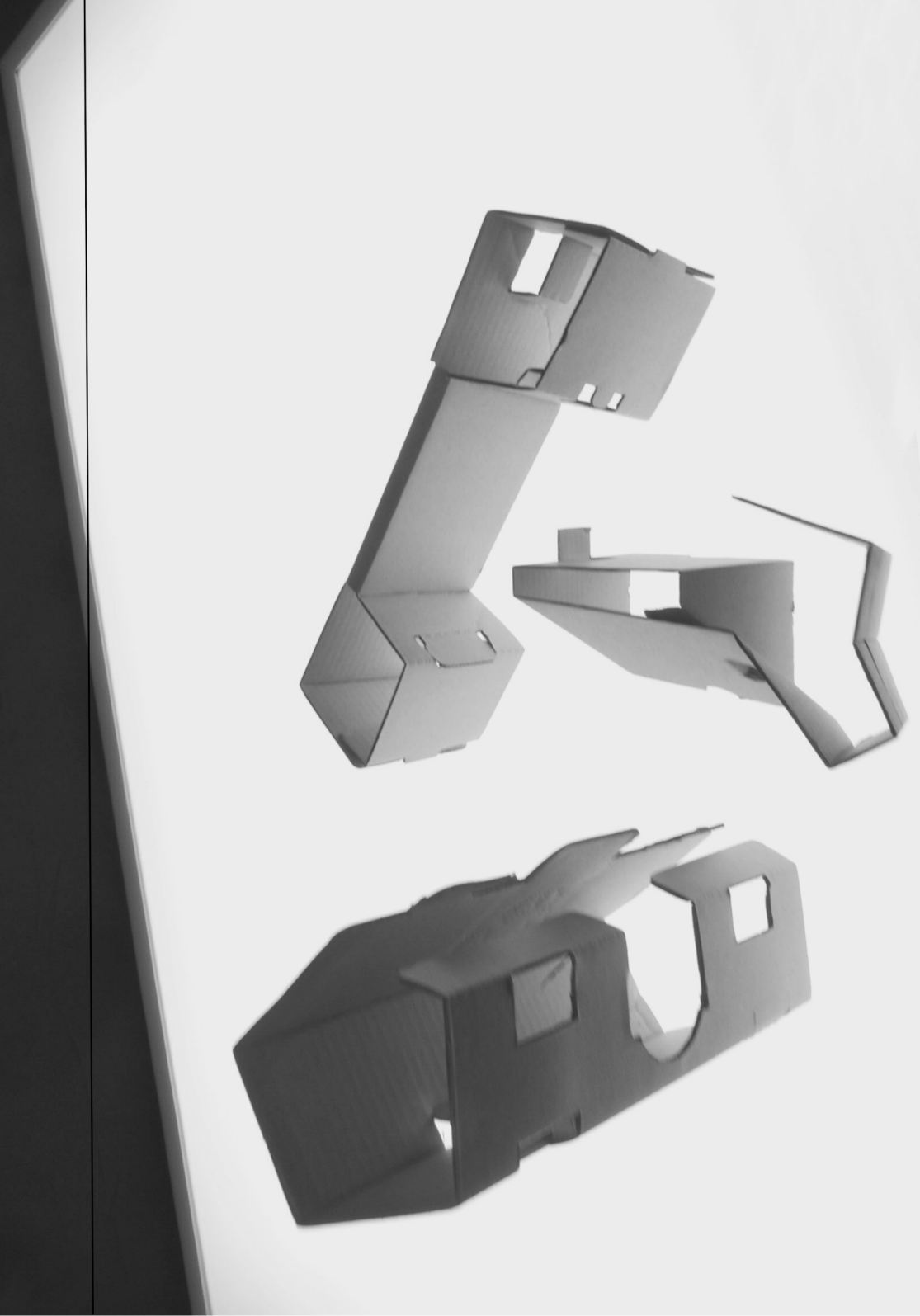


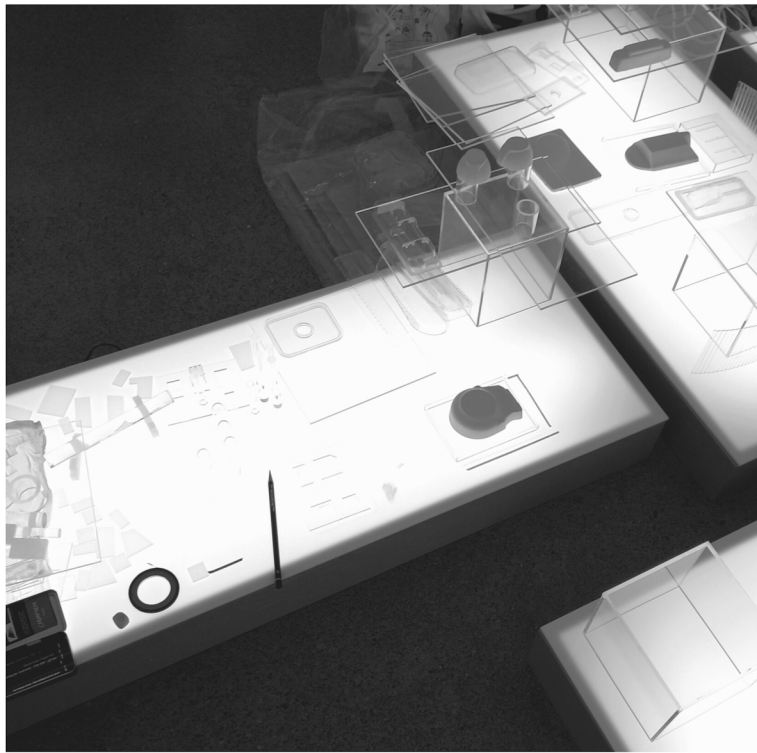




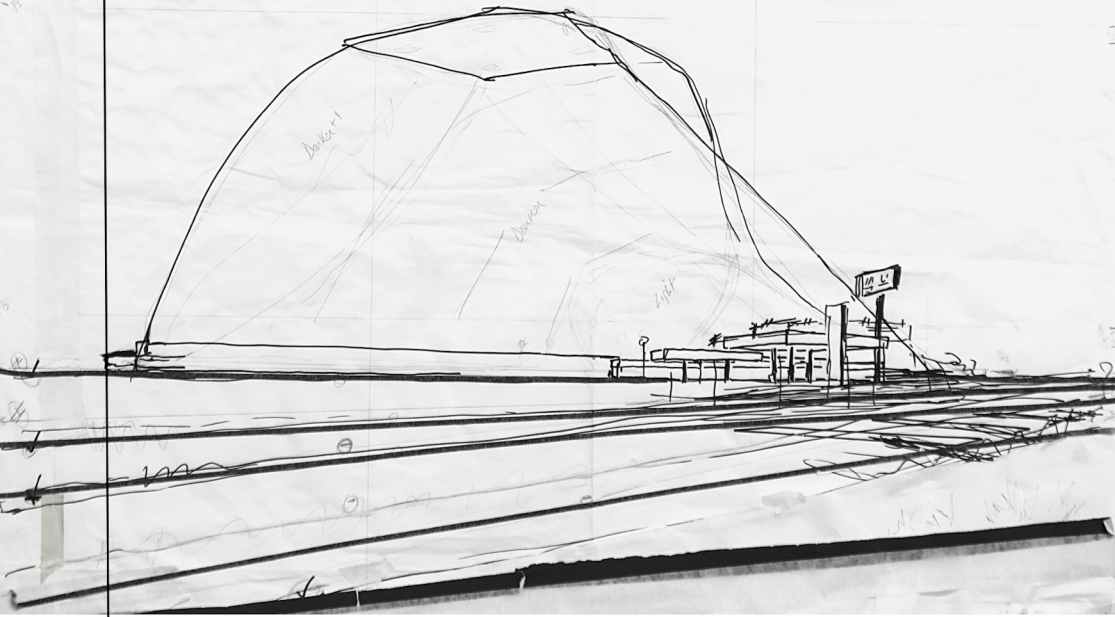
"The drawings don't start with 'a beautiful mark'. It has to be a mark of something out there in the world. It doesn't have to be an accurate drawing, but it has to stand for an observation, not something that is abstract, like an emotion." William Kentridge

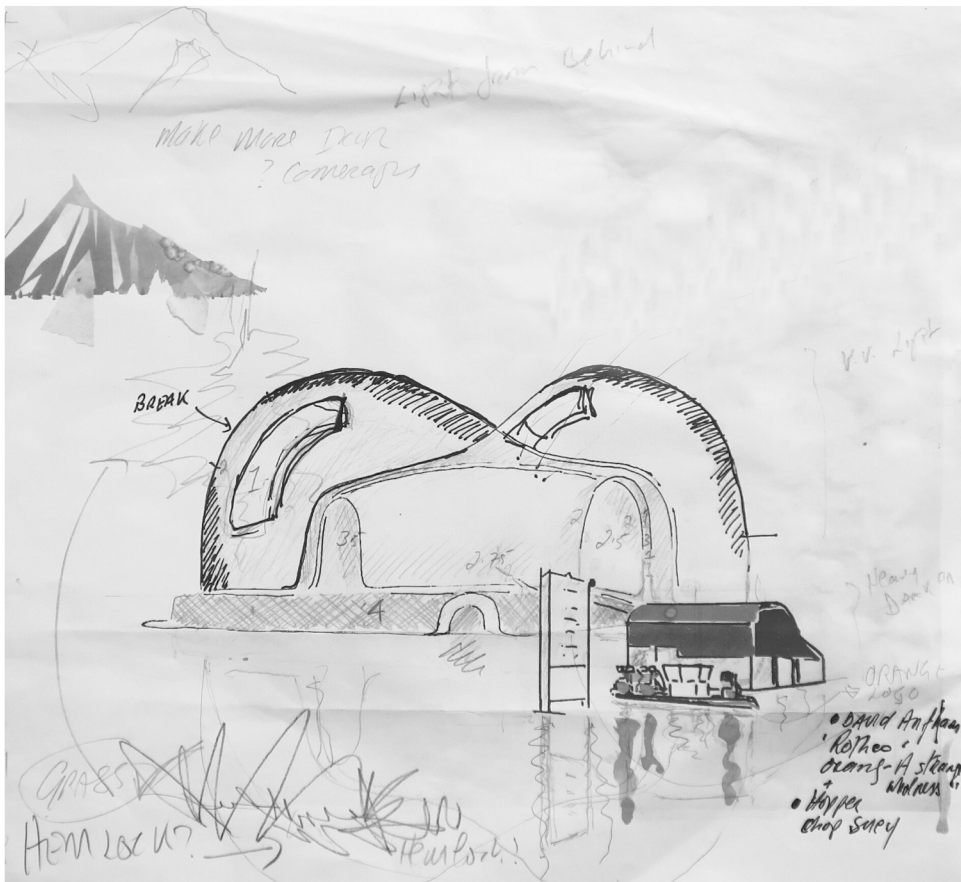
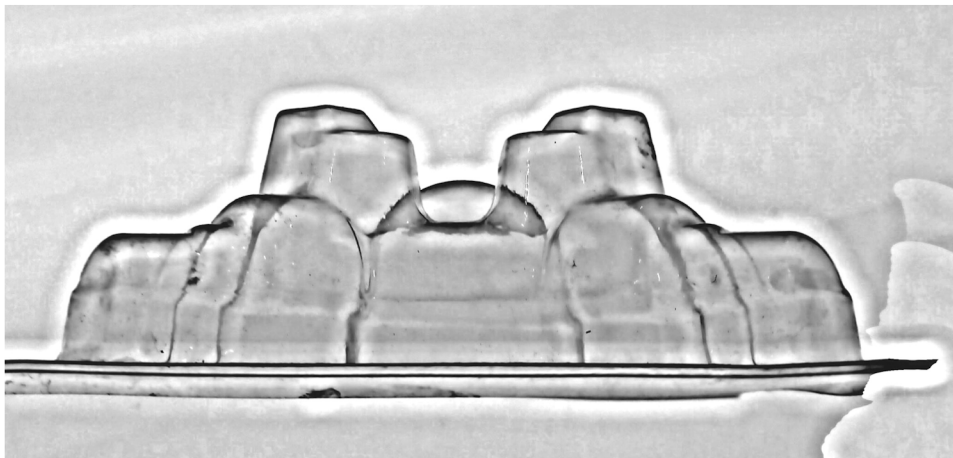






desolate loneliness
of empty spaces... affects the way
we move and behave





Felicity Clear



Coriolis Effect

The Coriolis effect describes the pattern of deflection taken by objects not firmly connected to the ground as they travel long distances around Earth. The Coriolis effect is responsible for many large-scale weather patterns.

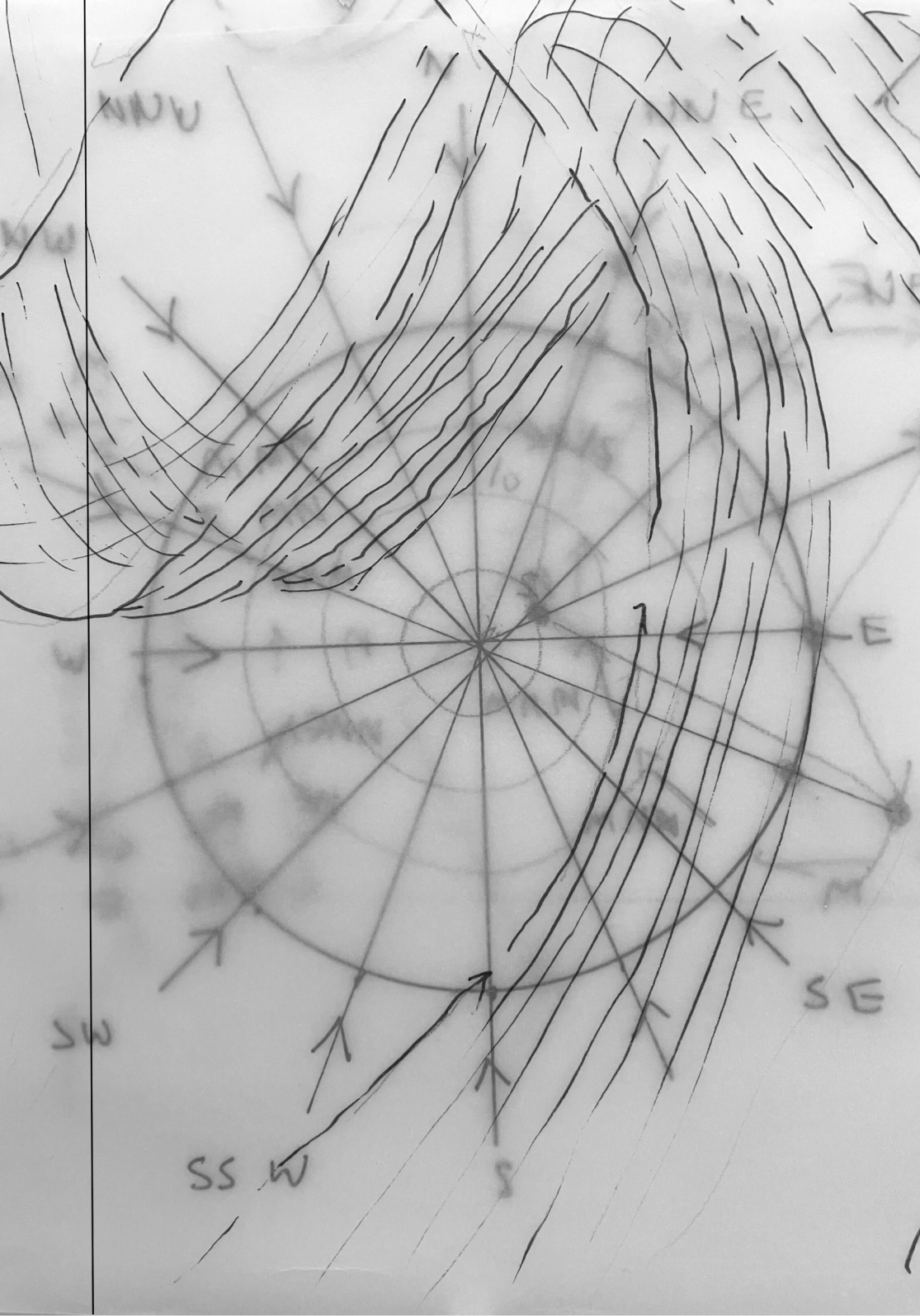
Smoke bends, aphids fly and spiders take off,
the first leaves rustle and see the lightest seeds float by,
dust is picked up, twigs flex on tress, winged seeds are set in
motion, thermals cease and cicling birds, disappear
aphids and spiders are now grounded

The Secret World of Weather, Tristan Gooley

Next page: Cloud Inversion Manorhamilton 08.30am 8th
December 2022

After a clear night the air just above the ground is cooler than
the air above it (a temperature inversion) the warmer layer acts
like a ceiling trapping the cloud.











...from particles
to galaxies...

Kiera O'Toole

The question is not

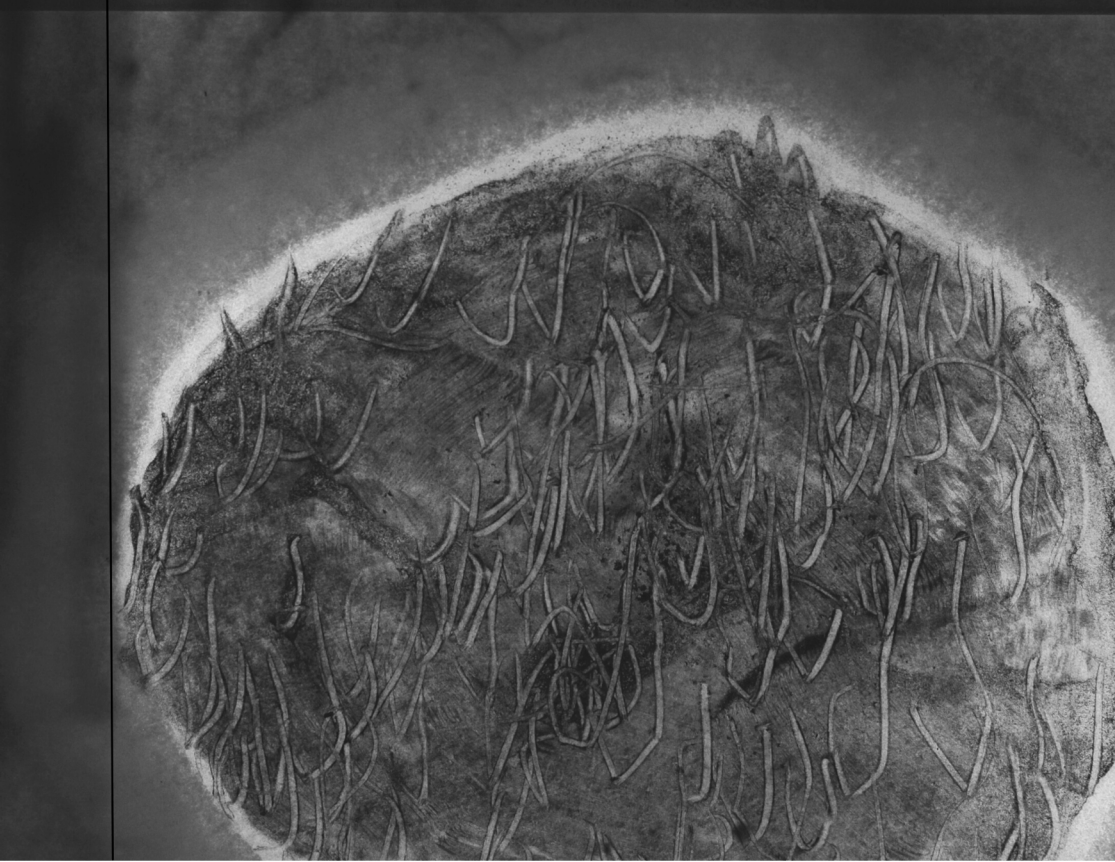
how a space
feels *to* me but

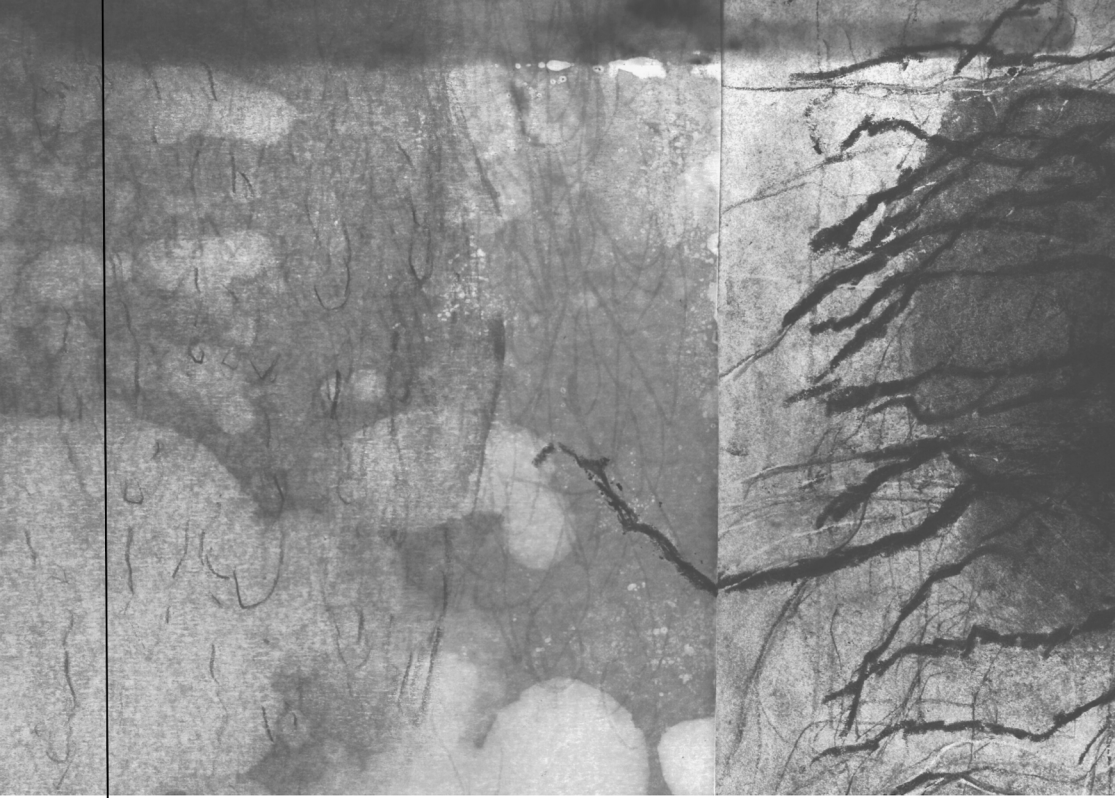
how it **feels** *through* me

It's not how
I perceive a space

but how a
space is perceived

through me





...without glancing

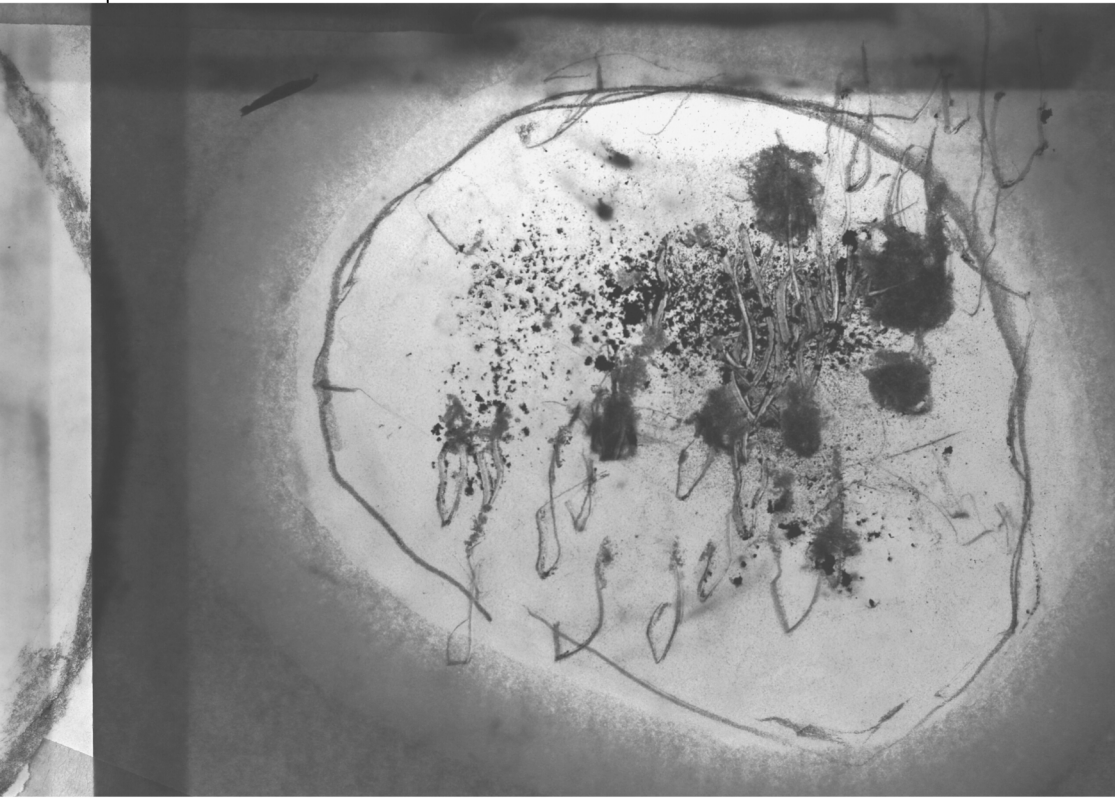
at the drawing surface, my hand continuously moves as if
searching for a

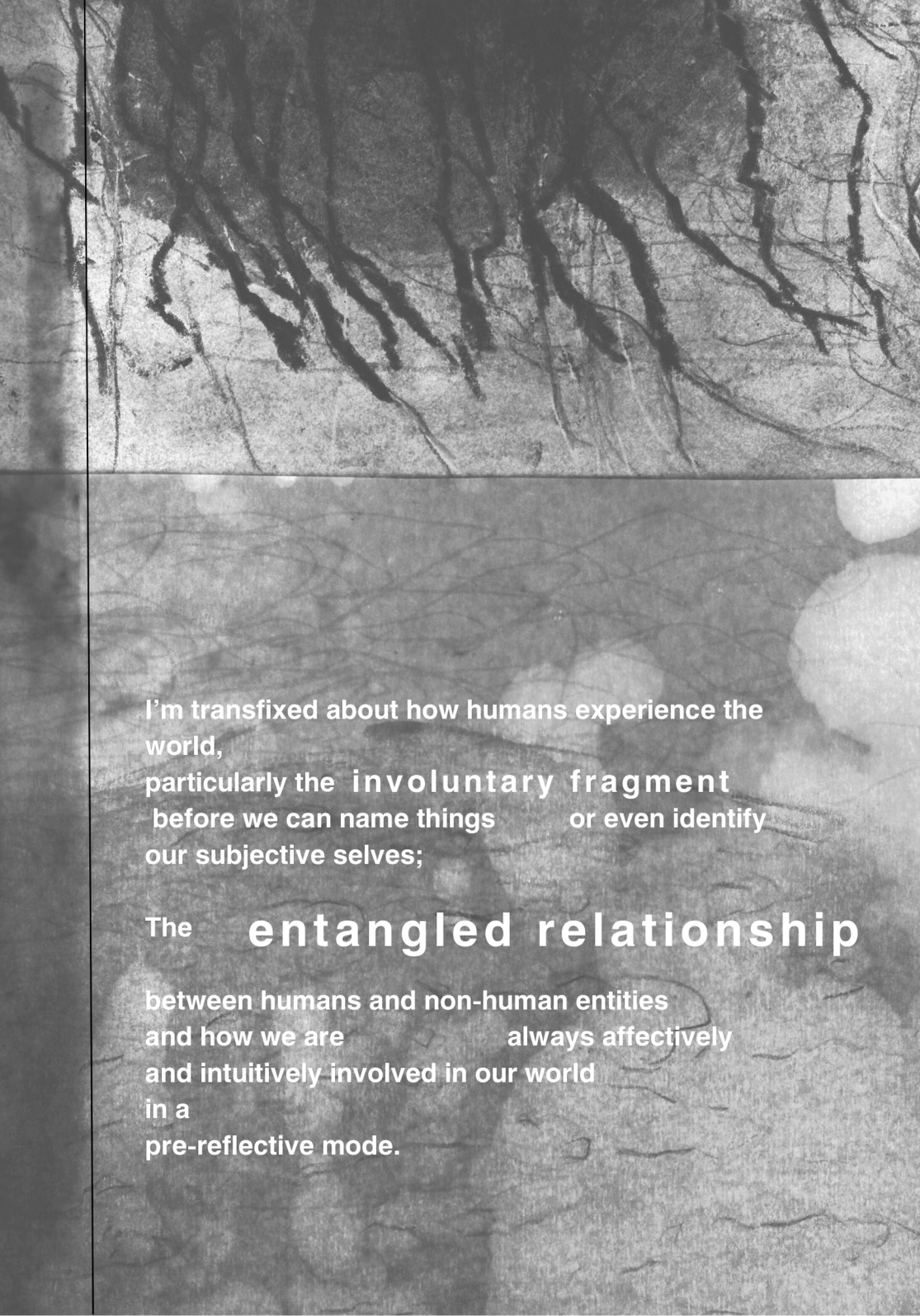
connection;

a **synchronicity** between **felt sense** and the

gestural mark of the

atmosphere





I'm transfixed about how humans experience the world,
particularly the **involuntary fragment**
before we can name things or even identify
our subjective selves;

The **entangled relationship**

between humans and non-human entities
and how we are always affectively
and intuitively involved in our world
in a
pre-reflective mode.

Drawing can map, record, materialise and afford atmospheric experiences. The concept of atmospheres does not refer to meteorology or the atmospheric sciences, rather atmospheres are spatialised feelings which register as some kind of atmospheric charge.







Biography

Drawing deCentered is a geographically diverse aggregation of artists working from the peripheries. Nomadic, agile, curious and experimental, the group was set up in 2016 as a response to Ireland not having a physical drawing centre.

In effect, Drawing deCentered is an artistic platform that provides an online and onsite space for the exploration of contemporary drawing practice. It aims to provoke and probe drawing's intrinsic and expanding characteristics by advocating critical thinking about drawing practice, inquiring into what drawing is, but also what can drawing be. We explore drawing as an expanded field, working both inside and outside the white cube.

Drawing deCentered's objective is to raise the profile of contemporary drawing by initiating and facilitating innovative drawing projects within critical contexts and across multi-disciplinary, scholarly and imaginative approaches. Artists, curators and arts writers are invited to feature their practice on the Drawing deCentered website. This site acts as an informal archive, and runs an Instagram platform advocating for artists.

A cornerstone to the success of Drawing deCentered is its members' collaborations with national and international practitioners, researchers and educators, building relationships with partners, host venues and key stakeholders.



This zine has been published on the occasion
of the residency and exhibition:

ATMOSPHERES: 1.

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Leitrim Sculpture Centre, Manorhamilton
Residency: October 2022- - 23rd February
Exhibition: 25th February- 15th April, 2023

Produced and designed by
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Artists are Felicity Clear, Kiera O'Toole and Mary-Ruth Walsh

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Leitrim County Council
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