

Project Abstract:
Sabine Kussmaul

Along/between/across: Sand, Grass, Wind, Brick, Studio.

This project aims to explore how working from two different locations, a remote British island and the artist's studio space, can create a weave of interactions, encounters and processes using embodied drawing activities to navigate across, between and along the demarcations of self, environment and practice.

The project has a duration of approximately six weeks, two of which will be spent working on the Isle of Tiree, Inner Hebrides, UK.

The artist's current practice is situated in the expanded field of Drawing and explores how embodied drawing practices can negotiate inter-relativity between self, body and environment.

Along/Between/Across is related to this practice-as-research agenda by aiming to find further dimensions to practical approaches and provide some feedback about the connections between practice and theory.

The project's unique temporal and geographical setting will lead to a specific creative dynamic based on contrasts between both locations' rhythms of nature and human life. The exposed island locations, characterised by sand, wind, and coastal land forms contrast with the studio's architecturally defined space and its users' social interactions.

The project's methodology is based on understanding indoor and outdoor locations and the practice between them as 'site' that carries the features of landscape. The artist acts as a human instrument who uses movement like walking, running, but also stillness, to engage with locations. Drawing and mark making are one such further expression of movement, engaging body, mark-making tool, support and space.

Along/Between/Across aims to produce a body of work for exhibition in the Kingsway Foyer but also aims to produce knowledge from two subject areas. Firstly, it will question if we have particular embodied perceptions with environments whose nature and occurrence are uniquely due to the drawing agenda. Secondly, the artist aims to find out how her recent participation in a workshop for somatic movement practice has impacted on her continued arts practice and research approach.

During the time on the island, the artist will make drawings using herself as a sensorial tool to register resonances between herself and the island's environments and channel them into processes of mark making. This will create a graphic residue on paper and other supports, but also a pool of new experiences. She will also create three-dimensional line installations outdoors, which have the particular interactive potential to be responsive to the movements of wind and water.

During the remaining time, these experiences and the body of work created will undergo further processing and instigate new work in the studio environment. Particular attention

will be given to the correlations between rhythms of life unique to the environments and rhythms of art making that the project facilitates.

The practical work finds its theoretical resonances in research that understands body as site of a sentient performer and describes its dynamics with the environment through the notions of agency and affect. Further relevant themes are the somatic understanding of movement in Dance and improvisation as a form of engagement in Performance. These contextual resonances are embedded in art criticism that sees shifts, translations and fragmentation as features of contemporary life and debate.