

GID Report 2018-2023

Activity Report of the CIEBA Drawing Research Group

Américo Marcelino

Manuel San-Payo

Susana Oliveira

GID Report 2018-2023

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Abstract:

GID (Drawing Research Group) is a research substructure of CIEBA (Center for Research and Studies in Fine Arts), a Research & Development unit of FBAUL (University of Lisbon, Faculty of Fine Arts). This report is an overview of the activities, initiatives and projects carried out by GID between 2018 and 2023, presented in 12 posters, highlighting 7 main topics of the group's outcomes: (i) Presentation (team and research description); (ii) *Multiple Expression* (annual colloquium); (iii) *5MD* project (online event); (iv) Practice-led research (exhibitions); (v) Initiatives (Masterclasses, workshops, residencies); (vi) Drawing Lab (digital drawing and advanced training support); and (vii) *d@BA* project (future plans).

Contributors:

BAPTISTA, Tiago, COSTA, Henrique, LINHARES, Mário, MANTEIGAS, Beatriz, MARCELINO, Américo, OLIVEIRA, Susana, PASSARINHO, Hugo, PORTELLA, Grazielle, RAMOS, Artur & SAN-PAYO, Manuel.

Editors:

Américo Marcelino (GID coordinator 2018-2021)

Manuel San-Payo (GID coordinator 2022-2023)

Susana Oliveira (Head of the Drawing Department)

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PRESENTATION

Drawing Research Group

Coords: Américo Marcelino, Manuel San-Payo

cieba.desenho@belasartes.ulisboa.pt

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The **Drawing Research Group** is a research group within CIEBA that promotes research in Art studies from the broad field of Drawing. Its fundamental objective is to develop activities and projects that contribute to the production, stimulation and dissemination of scientific, artistic and academic knowledge in its various aspects and domains of reference. Anchored in the scientific and disciplinary areas of the Department of Drawing of the Faculty of Fine Arts, its axes of fundamental and applied research, whether of an artistic, scientific, technical or technological nature, positioning itself between the diversity and heritage of the historical legacy of drawing, the singularities and pluralities of its manifestations and the reconfigurations and challenges of contemporary art and culture. The characterization of its specific areas of research covers domains that include, for example, Analog Drawing, Digital Drawing, Artistic Project, Editorial Illustration, Scientific Illustration, Comics, Concept Art, Geometry, Artistic Anatomy, Drawing Didactics and Drawing History and Theory. The core of Drawing activities involved in these domains is organized according to three fundamental thematic lines of research: **Drawing Practices**, **Representation Sciences** and **Drawing in Theory**. The strategy for implementing these activities involves promoting and supporting contributions that develop along these lines, either through joint cooperation in structuring initiatives for dissemination and advanced training actions, including conferences, exhibitions, events, publications, PhD programmes and seminars, as well as other types of postgraduate, either through the contribution of research projects, individual or in group projects

The Drawing Research Group is characterized by the plurality and diversity of approaches in specific areas of research and development, spreading across fields that, despite possible crossovers, overlaps and transversalities between them, with initiatives grouped according to three fundamental thematic lines of investigation:

- **Drawing Practices:** Comprises initiatives with a special focus on the areas of Drawing of artistic expression; Drawing project; Analog Drawing; Digital Drawing; Practices, media and graphic languages; Illustration; Comics; Concept Art; among other related matters.
- **Representational Sciences:** Comprises initiatives with a special focus on the areas of Body Representation; Representation of space; Digital drawing; Geometry; Artistic Anatomy; Concept Art; Scientific drawing; Archaeological drawing; among other related matters.
- **Drawing in Theory:** Comprises initiatives with a special focus on the areas: History of drawing (authors, schools, periods); Drawing theory (texts, treatises, ideas, thoughts about drawing); Drawing didactics; Geometry Didactics; Art education and drawing; Geometry; Artistic anatomy; Practices, media and graphic languages; Heritage, inventory, museology, drawing museography; among other related matters.

GID IN NUMBERS:

DRAWING RESEARCH GROUP

33

15 FULL MEMBERS
18 COLLABORATORS

33

24 PHD
9 PHD STUDENTS

13

BOOKS

41

BOOK CHAPTERS

52

PAPERS

46

CONFERENCE ORGANIZING

82

EXHIBITIONS/CURATORSHIP

79

COMMUNICATIONS

6

GRANTS/PRIZES

55

TALKS ETC



OUTCOME HIGHLIGHTS GID 2018-2023:

- Colloquium *Expressão Múltipla* — 5 editions (e 5 open-access proceedings' publication)
- *5 Minutes Drawing* series — 104 video presentations/ interviews/talks in 21 episodes between June 2020 and May 2022
- Art-based research practices — 12 exhibitions and dissemination events
- Training and advanced education — 2 art residences, 3 workshops, 1 talk and 2 workshops
- *Drawing Laboratory* — tech support to research and art practices
- *Project d@BA* — in progress...
- COST Action *Writing Urban Places - New Narratives on the European City* (2019-2023)
- International Editorial Board membership

PRESENTATION

Drawing Research Group

Coords: Américo Marcelino, Manuel San-Payo

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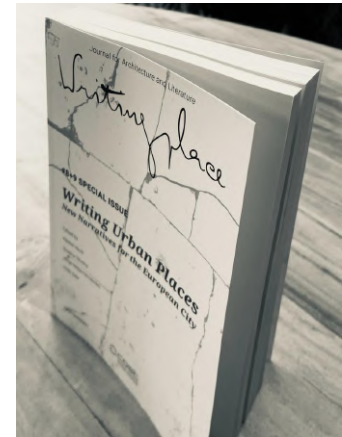
FUNDED EUROPEAN RESEARCH NETWORK

The COST Action **Writing Urban Places - New Narratives on the European City (2019-2023)**, authored and co-chaired by Susana Oliveira (FBAUL/CIEBA) and hosted by TU Delft, was the acknowledgement of the value embedded within local urban narratives. These narratives, literary, visual, graphic, etc, brimming with insights into the socio-spatial behaviours, perceptions, and aspirations of citizens, serve as a wellspring of knowledge. This network, with over 200 participants from 35 countries, offered another reading of the contemporary city, and highlighted the nuances of local urban cultures within a European context. Through a range of activities it brought together various concepts related to urban narratives, to examine reading and writing techniques for urban narratives, and to apply, test and evaluate these techniques in concrete urban realities of a diverse series of European mid-size cities.

While the first two years were dedicated to the development of a theoretical and methodological basis, as well as a communication strategy, the second period moved into practice, with several Fieldwork events and Training Schools in which members from across working groups, across countries, ages and disciplines, came together to apply the developed theories and methods different European cities, thereby engaging with local building cultures, local spatial policies, and local communities. The explorations within the network led to a wide range of output items: 4 journal issues of the *Writingplace* journal for architecture and literature (one of which a double issue as our closing publication), and one issue of the journal for *Narrative and Language* studies.

Further, we produced a series of three collectively authored publications: *Vademecum: 77 Minor Terms for Writing Urban Places*, where we introduced a diversity of concepts and insights from one discipline to another; *Repository: 49 Methods and Assignments for Writing Urban Places*, that gathered a wide range of methods, and assignments, from diverse disciplines; and *Other Destinations. Translating the European Midsized City*, which offered excerpts of literary texts about urban experience in European cities. Further, reports were made of our webinars, some of the fieldwork events resulted in local reports, media coverage and exhibitions, and several documentary short-movies were made and screened at international venues.

More at: <https://writingurbanplaces.eu/>



PHD RESEARCH

Concluded PhD research:

- Maria Alice Fava de Jesus Cravina Galego — *Estudo para a Construção de um Caderno de Desenho de Aves. Aves do Museu Nacional de Arte Antiga.*
- Sebastião Eva Ferreira Castelo Lopes — *Quando é Desenho?*
- Hugo António Bernardo Santa Bárbara Passarinho — *Alegorias: Projecto didático original de desenho e animação em realidade virtual.*
- Beatriz Dias Marques Soares Manteigas — *Linha de vida: desenhar metáforas do real*
- Maria Dilar da Conceição Pereira — *Os Limites do Desenho. Perspetivas contemporâneas: hibridação e transitus.*
- Filipe Manuel Ribeiro de Abreu — *Desenho Integrado e Desenho Autônomo na Obra de Luís Filipe De Abreu*
- Maria Inês Lopes Pires Henriques Garcia — *A Utilidade dos Monstros no Concept Art dos Videojogos e a sua Relação com o Ensino Artístico*
- Klaus Almeida Reis Ribeiro de Novaes — *Narrativas Potenciais. Experimentações em Ilustração para Livros de Imagens a partir do Método Oubapo*
- Filipa Pontes Lança — *DicionáriosDeArtista: a Experiência do Lugar. Autoetnografia no Campo do Desenho*
- Aline Teresinha Basso — *Im[per]manências: estudos sobre desenho à luz dos manuais de pintura chineses*
- Joana Isabel Bento da Silva Afonso — *Multiplicidade narrativa em banda desenhada. A influência de novos media.*
- Alexandre Linhares Guedes — *Estudo sobre a Concepção de um Livro de Imagem - A Menina, o Riacho e o Príncipe*
- Graça Maria Da Silva Rodrigues Santa Clara — *O Figurino na "Commedia Dell'Arte". A Importância do Desenho.*

Current PhD research:

- Ana Gabriela Bernardes Torres Ferreira da Costa — *O claro/escuro na representação do corpo: entre a interpretação do desenho e a literalidade da fotografia*
- Frederico Reis Elias — *Modelos anatómicos: Aplicação prática e teórica no contexto académico artístico.*
- Grazielle Bruscatto Portella — *Slow Drawing: O papel do desenho para uma via contemplativa*
- Maria Cecília Silveira de Faria Gomes — *Folhetim: a auto-representação feminina e a visibilidade de discursos minoritários em banda desenhada*
- Mário Rafael Freitas Linhares — *O Espiritual no Desenho: dos textos bíblicos ao desenho quotidiano*
- Miguel Alexandre Pires de Noronha — *Dalaiama Street Art: Nome e Imagem no Desenho Não Autorizado*
- Pedro Miguel Henriques Ramalho da Silva — *Traço Interrompido: Análise Crítica ao Ensino do Desenho em Portugal: Uma Abordagem Didática e Pedagógica*
- Rita Meireles Alfaiate — *O Influxo do Hibridismo Cultural na Banda Desenhada Portuguesa a partir dos Novos Autores*
- Vinicius Queiroz Gomes — *Entre o risco e o mural: a presença do desenho na pintura a fresco realizada no período do Estado-Novo*

Exhibitions and artistic dissemination

Art-Based Research and Practice-led Research is supported by the Drawing Research Group through the investigation line "drawing practices", which includes projects and activities that promote creation and knowledge in different fields of drawing engaged with artistic practice. There is a natural link to the drawing department's undergraduate and postgraduation formal programmes, as well as to other forms of advanced studies, including workshops, open courses, or artistic residencies.

Drawing (Journal) Research, Theory, Practice

Susana Oliveira (CIEBA/FBAUL), Editorial Board member

Focusing on drawing as a significant discipline in its own right, *Drawing: Research, Theory, Practice* is a peer-reviewed journal that facilitates ongoing international debates within the wider fields of its practice and research. A vibrant, proactive forum for contemporary ideas, the journal is a platform for interdisciplinary and cross-cultural dissemination of all forms of drawing practice and theory.

This title is indexed with Scopus.



Drawing
Research, Theory, Practice

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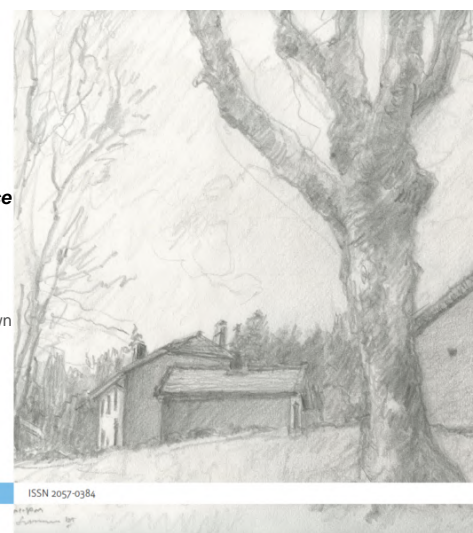
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EXPRESSÃO MÚLTIPLA COLLOQUIUM

DRAWING PRACTICE AND THEORY & APPLIED DRAWING

Coordination: Artur Ramos (CIEBA/FBAUL) - Drawing Practice and Theory; Henrique Costa (CIEBA/FBAUL) - Applied Drawing

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Introduction

This annual congress, which has already had six editions, aims to provide a comprehensive overview of research in the field of Drawing. Since 2021, it has been split in two calls for papers - **Theory and Practice of Drawing and Applied Drawing** - with a view to **two annual publications and a colloquium**.

The Colloquium

The colloquium is aimed above all at scholars who seek to develop dissertations and theses in the area of Drawing or in others that may in some way broaden discussions relating to these areas of knowledge. The main goal is to disseminate different experiences, methodologies and results. Those interested in taking part are invited to submit abstracts for oral papers to be presented at the conference, as well as their respective articles, given the specific nature of the CFPs.

The first call is for Applied Drawing. Applied Drawing means all areas in which drawing is a central element, but is performed for purposes other than itself. So areas of drawing such as concept art, illustration, animation, digital design, virtual reality, production design, among others, will be the main targets of this initiative. It is therefore dedicated to scholars who intend to pursue, or who are already developing work in these areas, in order to allow for the dissemination of experience and results.

The second call is aimed at the Theory and Practice of Drawing in a more general context where its relationship with art and artistic processes are investigated.

Since 2020, the Colloquium has been held online. Participation is free and the sessions are recorded.

Publication

All abstracts and articles are subject to peer review. Approved abstracts are printed on the occasion of the colloquium and the full texts are published online separately in two journals that are available in the Repository of the Faculty of Fine Arts of the University of Lisbon.

All publications are available at <https://repositorio.ul.pt/> (open access).



VI Colóquio Expressão Múltipla

desenho aplicado e teoria e prática do Desenho

Atas das conferências

Coordenação: Artur Ramos e Henrique Costa

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The Colloquium in numbers:

Number of editions: 6

Number of calls for papers: 8

Number of publications: 6

Number of participating authors:

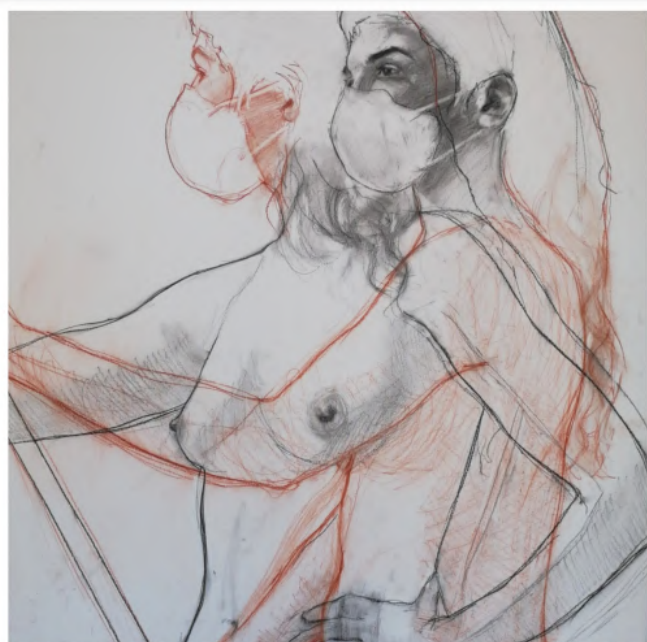
Number of published articles: 97

Scientific Committee (last edition)

Artur Ramos – FBAUL; Américo Marcelino – FBAUL; António Trindade – FBAUL; Henrique Costa – FBAUL; Filipe Abreu – FBAUL; António Canau – FAUL; Armando Jorge Caseirão – FAUL; José Maria da Silva Lopes – Universidade do Porto; Luís Fortunato Lima – Universidade do Porto; Miguel Bandeira Duarte – Universidade do Minho; Natacha Antão Moutinho – Universidade do Minho; Rita Carvalho – Universidade Lusófona de Humanidades e Tecnologias; Daniel Bilbao Peña – Universidade de Sevilha; Miguel Ángel Bastante Recuerda – Universidade de Sevilha; Simón Arrebola-Parras – Universidade de Sevilha; Alexandre Guedes – Universidade Federal Rural do Rio de Janeiro UFRRJ; Aline Basso – Universidade Federal do Ceará UFC; Sílvia Rosado – IADE; Dilar Pereira – CIEBA; Tiago Batista – FBAUL; Margarida Prieto – Universidade Lusófona de Humanidades e Tecnologias; Inês Garcia – ESE

Executive Committee

Artur Ramos – Universidade de Lisboa; Henrique Costa – Universidade de Lisboa; António Trindade – Universidade de Lisboa; Domingos Rego – Universidade de Lisboa; Beatriz Manteigas – Universidade de Lisboa; Gabriela Torres – Universidade de Lisboa.



V Colóquio Expressão Múltipla

teoria e prática do Desenho

Atas das conferências

Coordenação: Artur Ramos

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5 Minutes of Drawing

Coords: Américo Marcelino, Manuel San-Payo

Orgs: Beatriz Manteigas, Grazielle Portella, Hugo Passarinho, Mário Linhares

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5 minutes:: 5 videos :: 5 names :: 5 talks :: 5 days

5 Minutos de Desenho is an online event organised by CIEBA's Drawing Research Group and broadcasted on FBAUL's Instagram. Inspired by the title of the radio show "5 Minutes of Jazz", by José Duarte, it aims to disseminate academic research, artistic work or scientific articles in the field of Drawing through the presentation of 5-minute videos that are linked to a text, document or article that frames the communication presented.

Created by a researchers group at the Fine Arts Faculty of the University of Lisbon, the event transforms the model of conferences established within the scientific environment by using a massive social network combined with video, thus providing opportunities to communicate theoretical content about drawing developed not only by academics but also from artists outside the mainstream.

This project emerges as a response to the Covid-19 context. The methods chosen make use of Instagram IGTV and Live tools.

The event is programmed with a curatorial approach. In this article we highlight and reflect on four case studies selected from the 105 participants.

In the first week of each month 5 videos are presented on themes in the field of Drawing. In the second week, the authors of the videos participate in a conversation with the organisation of the event, allowing interaction with the public and the exploration of the theme presented in greater depth.

Inviting the participation of an international audience, this project promotes research carried out on different continents, seeking to bring together institutions and researchers of different nationalities, encouraging the participation of students of various academic degrees.

cinco
minutos
de desenho

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21
Series

2020/June
2022/January

105
Guests

Instagram views/prints per post

2700⁺

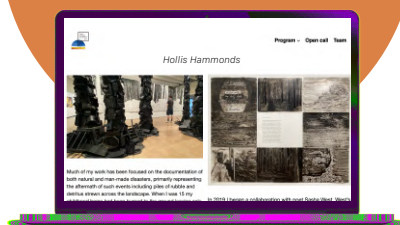
Instagram views/prints

157.000⁺

40⁺
International
Guests

60⁺
National
Guests

A dedicated
website collects
all the interviews
the graphic material
and the articles.



Observing the space that the platform offers, four Ph.D. students from the Drawing Research Group at FBAUL saw Instagram as an opportunity to materialize the creation of an artistic-scientific event with reach beyond students and researchers. Thus, the 5MD project was born. In addition to the platform's IGTV video publishing feature, the ability to conduct Lives was crucial, allowing for a public conversation from a mobile device without the need for prior registration or access through a link. On Instagram, followers of a profile are automatically notified when a Live occurs, and once finished, they continue to have access to the content, ensuring the continuity of the debate even after completing a series or conversation, through comments.

In the implementation of the event, two participation formats were established: a) direct invitations - which allowed understanding and confirming general interest; b) open call - creating equal opportunities for participation. Thus, 5MD is based on two stages:

Stage 1. Creation of a video about five minutes long on a drawing research topic. The video, later subtitled in English, is accompanied by a written article, and this material is made available on the FBAUL Instagram and event website.

Stage 2. Live conversation on Instagram between the author and a faculty researcher, aiming to deepen the proposed theme, allowing for the viewing and participation of the general community."

Notes:

The data presented here was last collected in early 2023 from <http://5md.belasartes.ulisboa.pt/>. Values from Instagram were extrapolated from the results present at 2021 - where the Sigrad article was created.

If Covid-19 canceled all in-person events in 2020, this effect created an opportunity for academic events to reconsider their mode of communication, especially in how they engage. Emerging from this context, Social Networking Sites (SNS) have become widely used communication environments by institutions, serving as convergence spaces for people, information, content, and innovation, thus defining a ubiquitous and accessible field of interaction possibilities.

Based on the report provided by We Are Social and Data Reportal at the beginning of 2021, there are currently 4.2 billion active users on social media platforms (Kemp, 2021, slide 8), and of these, 92.6% access the internet from mobile devices (Slide 23). The increase in social media users was 13.2% (490 million new users) compared to January 2020 (Slide 9). Among SNS platforms, Instagram is currently the most prominent image-based network (Kocak et al., 2019, p. 1), ranking fifth as the most globally used social media platform (Slide 50), and third in terms of time spent, with an average of 10.3 hours per person per month (Slide 94).

5 Minutes of Drawing

Coords: Américo Marcelino, Manuel San-Payo

Orgs: Beatriz Manteigas, Grazielle Portella, Hugo Passarinho, Mário Linhares

5 minutes:: 5 videos :: 5 names :: 5 talks :: 5 days

Introduction

We try to demonstrate how knowledge in drawing can reach the general community beyond the academic sphere, challenging researchers to synthesize their studies and artists to communicate their work in a digital environment. Created by the Drawing Research Group at the Faculty of Fine Arts of the University of Lisbon (FBAUL), the event *5 Minutes of Drawing* is born in the context of Covid-19, responding to impulses beyond it. This event showcases how five minutes are enough to present lesser-known or seemingly complex topics.

We present the working methodology (invitation-based and open call participation); the technology used (videos and Lives on Instagram, web design); four case studies; results after one year of the project; and final considerations.

A model for research events in art and drawing today?

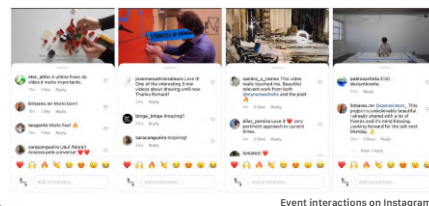
Research in art promotes interaction between various disciplines, complementing them and their increasingly specialised knowledge. Arlander notes that experimentation and playing with alternatives in art research as speculative practice increasingly value it in the context of academia and society in general. According to this author, there is no single form of research in art, but multiple forms, largely due to its development in different cultural and institutional currents (Arlander, 2016, p. 3).

Assuming the discipline of drawing as the foundation of university art education, three modes of knowledge intersect: the technical, the theoretical, and the aesthetic (cf. Solé, 1999, p. 54). While aesthetic transmission is currently the dominant mode shaping tradition, it is also true that drawing conveys theory and technique alongside aesthetic content. Thus, we are faced with three coexisting modes of knowledge.

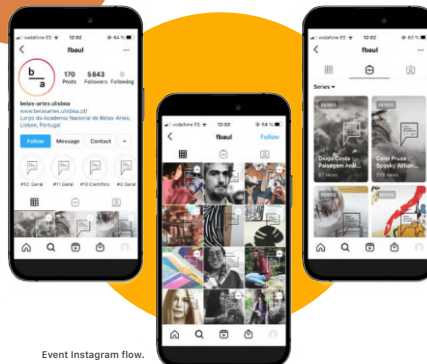
The stage of creating the video stimulated the authors to think about drawing in a different way. The production of a digital element (video) about another material (drawing) allows for a new expressive freedom, adding layers, words, images, sounds, drawings, and other materials. This fact helped transform the usual text or slideshow presentations. Additionally, the possibility for videos to be recorded with a smartphone democratised video production by the author. This unquestionably enriched the event, as the narrative created by each author and the recording method did not follow a specific script other than the time (5 minutes) and theme (drawing).

A source for diversity is the variety of cultural influences on the development of drawing research. Some of the currents contributing to the acceptance of research in art include the growing recognition of the value and importance of practical knowledge or tacit knowledge (Arlander, 2016, p. 5) and, therefore, also that of artists, not just researchers. This was the key that motivated the expansion of the event beyond the usual academic profile, giving voice, through digital media, to the practice of artists who do not necessarily follow research methodology, enabling the articulation of interdisciplinary content on drawing.

This led to widespread interest in participating in the event, making it necessary to establish monthly curation of content, seeking common themes and a timeline for presenting videos and conversations. The curation encompassed themes such as drawing from life, comics, digital drawing, illustration, reportage drawing, education and theory, ethnographic drawing, and hybrid territories with photography, painting, design, sculpture, architecture, and expanded field.



Event interactions on Instagram.



Event Instagram flow.

To create a platform for varied participation, it was essential for authors to have an active profile on Instagram to interact with the account's followers, liking and responding to comments on posts. digital drawing, illustration, reportage drawing, education and theory, ethnographic drawing, and hybrid territories with photography, painting, design, sculpture, architecture, and expanded field.

A monthly series consists of five videos, published in the first week of each month, and five conversations held in the following week. Everything is made available on the FBAUL account, and theme series are highlighted in Stories and Highlights.

To create a platform for varied participation, it was essential for authors to have an active profile on Instagram to interact with the account's followers, liking and responding to comments on posts.



Some of our participants.

GID

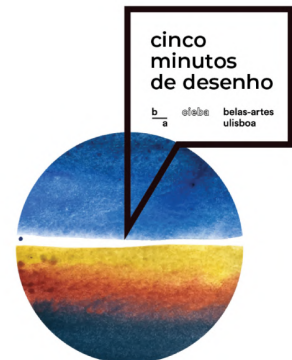
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Results

After a number of completed series, we noted some learnings:

- 1) The fact that the event is led by academic researchers helped artists with different working methodologies to find a voice and place within the university context;
- 2) After the first series of lives, a decision was made to standardise a script model for live discussions (3 to 4 conversation topics with the author; audience questions; live presentation of drawings; and bibliography);
- 3) A manual with technical recommendations (lighting, sound, and wifi) was created, serving as training for the authors;
- 4) The hashtag #5MD was created, which, together with others about drawing and the artist's name, expanded the event's reach to new Instagram users;
- 5) Continuing at the same pace and level of participation, the organisation in series of five monthly presentations has content scheduled for another seven months;
- 6) Researchers accustomed to communicating with written articles are still adapting to the transformations generated by Covid-19, perhaps justifying the balance between direct invitations and spontaneous applications so far.

Regarding the results, in July 2021, the project had participation from 59 authors from 8 countries (Portugal, Brasil, USA, UK, Ukraine, Singapore, Argentina, and Australia). Between the five-minute videos and the lives, 117 videos were counted, generating 75,200 views (average of 642 views per video) and 6,005 likes. The project's website registered 14,560 pageviews and 4,378 user accesses, with 53% from Portugal, 12% from the US, and 5% from Brasil, spending an average of 1:52 minutes on the website.

The audience includes a variety of professionals, teachers, students, researchers, and art enthusiasts. As feedback, we received positive messages through the Instagram chat, emails from teachers promoting the event in the classroom, and messages from people inspired by the event.

The FBAUL Instagram profile had 3,311 followers at the beginning of the event. Today, it has 6,101, an 84% account growth. After reaching 5,000 followers, lives could last more than 60 minutes, and the platform evolved to allow up to four participants in simultaneous video conversation. This added new layers of richness to the conversations, expanding the debate.

5 Minutes of Drawing

Coords: Américo Marcelino, Manuel San-Payo

Orgs: Beatriz Manteigas, Grazielle Portella, Hugo Passarinho, Mário Linhares

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Some of our Guests

Joana Mosi:

Between Cinema and Comics



We highlight the work of the Portuguese artist Joana Mosi for the originality her video establishes with her drawing work. The visual narrative shows the construction and deconstruction of Lego pieces, while the discourse contextualises her journey in comics and cinema. Mosi immerses us in a surprising intimate dimension, exposing her working process and inviting the observer to associate the two narrated dimensions:

"When I'm working, there's a constant balancing act. I feel there's an internal conflict that somehow reflects in what I do, whether it's simpler and improvised things or more extensive projects. At the end of the day, I'm always my biggest adversary." (min. 0:08-0:22).

In the published text, she adds:

"Now I recognise that in my work, I usually operate through comparisons. This is because I use drawing, comics, as a way of thinking, processing ideas, an attempt to expose a problem or a conflict."

In the Instagram live, addressing the initial phase of her creative process, she states:

"Every time I do new work, I have a new method. My work is not what we see (...), but rather a materialisation of that process. When I'm working again, I'm working on the novelty of the method."

This also helps us understand how the invitation to participate in the 5MD event captivated her attention, as it represented a new methodology for communicating her work.

Sam Winston:

Between Drawing and Performance



What does it mean to draw when we cannot see? English artist and designer Sam Winston explores this question in "A Delicate Sight," a video performance created in 2019 and re-edited exclusively for 5MD. Spending a month in the darkness of his studio, Winston creates large-scale drawings over 672 hours, which he then attempts to reconstruct from voice recordings once back in the light.

Conducting the live session in this same studio allowed Winston to offer a unique and intimate approach to his practice. During the live session, he intervened directly in one of his drawings to clarify the methodology described in the video. The discussion revolved around the relationship between drawing, writing, and design, the influence of Zen meditation or figures like John Cage on his creative process, and the latent capacity of drawing as a catalyst for concentration, creativity, and problem-solving.

Already accustomed to using social media, Winston, like many artists, shared excerpts from the conversation on his Instagram profile, expanding the discussion among his followers who had not followed the live session, consequently giving greater international visibility to the event.

Thanks to :

We thank the Research and Study Center in Fine Arts (CIEBA), the Faculty of Fine Arts of the University of Lisbon (FBAUL), and the collaborators of the Drawing Research Group of FBAUL for their support in the realization of the project. We also express our gratitude to the authors Joana Mosi, Richard Briggs, Hollis Hammonds, and Sam Winston for their collaboration in the case studies and to all other participants who presented communications at the event.

Richard Briggs:

Ephemeral Drawing in the City



Australian artist Richard Briggs participated in the thematic series on large format. His work stands out for its ephemeral nature, representing a hybrid territory between observational drawing and public installation using only blue paper tape. In the video, he explores the relationship between the old neighbourhoods of Sydney and the modern part of the city, drawing attention to urban mis-characterisation.

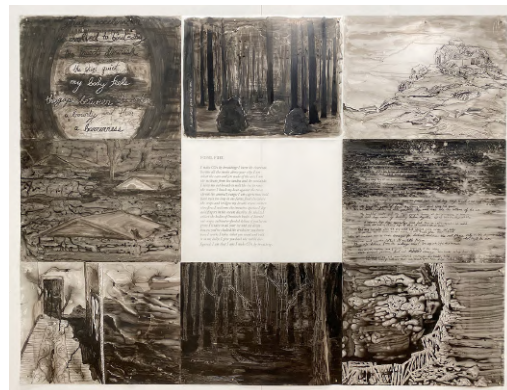
In his text, Briggs states: "The temporal nature of this application means that once the tape drawing is completed, it becomes the property of the city" (para. 3), which inevitably led to a connection with the Land Art works of the Scottish artist Andy Goldsworthy.

In the live session, when asked about this potential relationship, Briggs (2021) mentioned the contrast between total control over the work while it is being created and the complete lack of control once it is in public space: "The moment when I decide that it is sort of finished, that's when the artwork is the most alive" (min. 10:40-11:00).

Lastly, the artist's feedback regarding participation in 5MD indicates that creating a video led him to reflect, delve deeper, and find theoretical foundations for his work. The questions asked during the conversation also prompted him to rediscover his work, as it was interpreted and debated from an academic perspective.

Hollis Hammonds:

Drawing with an Environmental



Regarding Hollis Hammonds, an American university professor and artist, her work translates drawing from two to three dimensions, appropriating familiar objects and themes related to global warming, specifically its catastrophes. In her video, she mentions that her house burned down when she was young and the impact this had on her understanding of climate change and a prospective apocalyptic future. Her collaborative work with poet Sacha West emerges from the narrative depth that West imparts to the drawing:

Hollis Hammonds, an American university professor and artist, translates drawing from two to three dimensions in her work, appropriating familiar objects and exploring themes related to global warming, specifically its catastrophes. In her video, she shares a personal experience of her house burning down when she was young and discusses how this event has influenced her understanding of climate change and a potential apocalyptic future. Collaborating with poet Sacha West adds narrative depth to her drawings.

Practice-led Research 2018 > 2023

Exhibitions promoted by the Drawing Research Group

Coords: Américo Marcelino, Manuel San-Payo

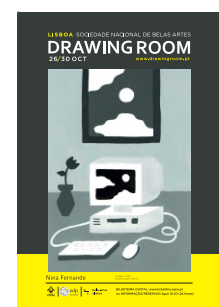
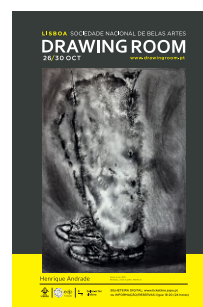
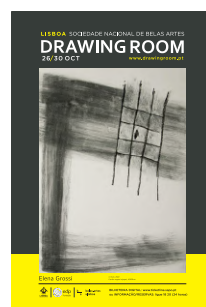
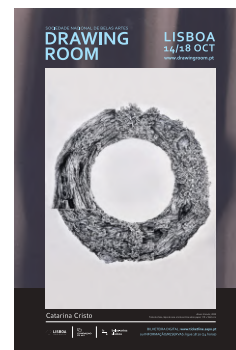
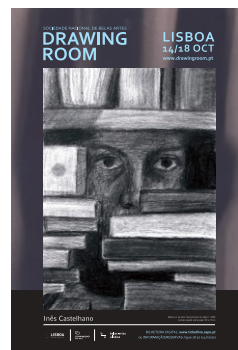
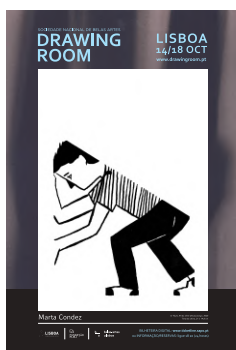
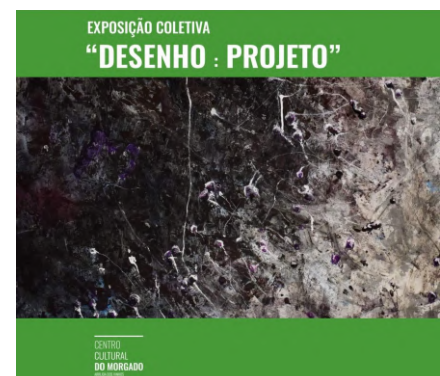
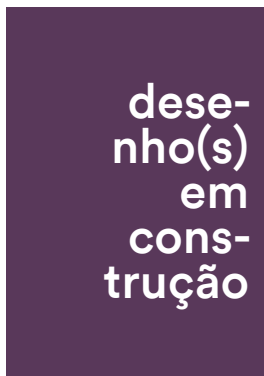
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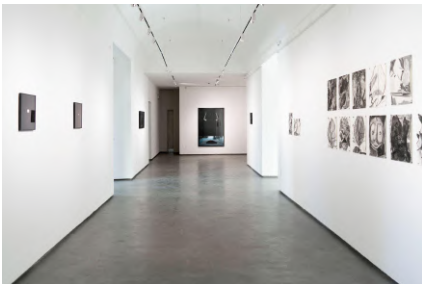
INITIATIVES: Masterclasses, Workshops, Residencies

Coords: Américo Marcelino, Manuel San-Payo



ARTISTIC RESIDENCY: GRÃO

GRÃO is an annual Visual Arts project that is aimed at young artists in training or at the start of their careers. Its aim is to **promote experimentation and theoretical-practical research in Art in a rural and decentralised context, inviting sustainable practices**. This residency stands out for its programme of tutorials by established artists, study visits, two exhibitions and a publication. CIEBA has been a main partner of the project since its first edition.



Roer o Risco (GRÃO 4th edition). Exhibition and publication's launch at FBAUL's gallery, may 2023.

CREATIVE EUROPE: SEEDS

september 2023 > may 2024

SEEDS is a project that **combines Art with Sustainability**, in three different countries - Portugal, Spain and Greece – and **co-founded by EU through the Creative Europe Program**. The project's main goal is to gather artists from around Europe to take part in a series of different activities, such as four artistic residencies, a cycle of conferences, workshops and exhibitions, where they will learn, develop and share knowledge and skills in order to create artistic materials and tools developed through sustainable practices. The expected outcomes of the project include a publication, a toolkit, video tutorials, a video documentary and three exhibitions. CIEBA is an important partner of the project, being responsible for hosting the first activity of the project, that is a **Cycle of Conferences** (september 2023), and its final activity, to happen in May 2024, as a **final exhibition** and outcomes launch.

+ info: projectseeds.eu



Linda Weintraub at SEEDS - Cycle of Conferences. FBAUL's Auditorium, 2023.

LECTURE: Dynamic drawing - an approach to the concept of drawing in motion

Key-speaker: Daniel Bilbao Peña. 20 october 2022.

Since their origins, human beings have shown a keen interest in representing movement. Plastic and conceptual resources have constantly evolved in an attempt to apply formulas that can express dynamic sensations from artistic approaches. This **lecture** aims to show the most relevant milestones in this historically obsessive research and how to arrive at graphic solutions based on drawing from life using current academic concepts.



© Daniel Bilbao Peña.

MASTERCLASS: drawing a human model in movement

Daniel Bilbao Peña. 21 october 2022.

Starting from the nude human model, this **masterclass** proposes parametric analyses based on the time factor, speed, proportion and light values applied to anatomy (30' theory + practical exercises of drawing a model of movement 2h, approximately + analysis of results).

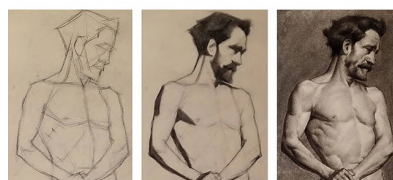


© Daniel Bilbao Peña.

WORKSHOP: Charcoal statue drawing demonstration

Gabriela Torres; Ramón Hurtado. 12 > 13 july 2022

Open exclusively to students from the Faculty of Fine Arts of the University of Lisbon, this **workshop** was led by doctoral student Gabriela Torres and guest artist Ramón Hurtado.



© Ramon Hurtado.

WORKSHOP: press drawing - presse citron/ yuzu press

Patrick dos Santos; Sophie Bourly. 5 > 7 february 2019

An introduction to the reactive practice of press drawing as part of the Presse Citron/Yuzu Press international competition. In this **workshop**, held in partnership with the Faculty of Fine Arts in Lisbon, two professors from the École Estienne will select the drawings resulting from the collaboration to take part in the important **international Yuzu Press Prize** competition in France.



© Troléu Citron / BnF Press.

WORKSHOP: drawing in virtual reality

Hugo Passarinho. 4 > 8 july 2022

The proposed **course** establishes a bridge between analogue and digital towards the different expressions possible in the metaverse. Students will be able to learn to master drawing in virtual reality at an elementary level, exploring the technical and expressive possibilities it allows, both when drawing in virtual space and when drawing digitally and analogically.



© Hugo Passarinho.

COURSE: drawing techniques and methodologies in the 20th century

Nelson Ferreira, 3 > 11 february 2020

CONTENT: Introduction to measuring techniques and the use of charcoal; Specific lighting to emphasise the volume of the human body and create a focal point; focal point. Types of light; Measurement and proportions in sight-size; Drawing shapes, including curves, from straight lines (block-in); Defining the line between light and shadow; Technique for using graduated charcoal; Separation and tonal grouping of 'lights with lights' and 'shadows with shadows' (tonal compression); shadows' (tonal compression); Degrees of hardness or blurriness in the separation line between lights and shadows; Use of brushes to lighten shadow areas with reflected light; Equalisation of textures, using points made with a sharp charcoal; Accentuation of the line and fluidity in the composition; Fixatives used in the 19th century.

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Coords: Henrique Costa, Tiago Baptista, Hugo Passarinho _ _

The Drawing Laboratory opened in 2022, although long before planned, and aims to provide support to all academic programmes, particularly to the MA in Drawing, encompassing both digital and analog strands and, as such, several equipment and technical support has been made available, now consistently used by students, both graduate and post-graduate, as well as in research.

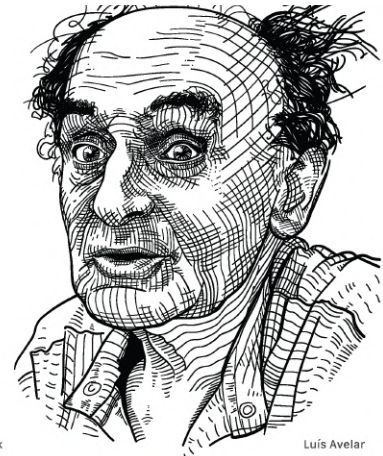
DIGITAL DRAWING

The first course at the Faculty of Fine Arts to include digital drawing was "Infographics" in 2005, initially taught in the Painting, Sculpture, and Equipment Design programmes. With the establishment of new undergraduate programs, it was also incorporated into the Art and Multimedia and Drawing programmes. Later, Digital Drawing courses (3 levels) were created to advance the studies initiated in Infographics. Currently, there is a conglomeration of Digital Drawing and Infographics, comprising a total of 4 levels of Digital Drawing.

Digital Drawing is both technical and artistic. It requires practical learning with the use of a computer. Hence, there are exercises conducted during class time to stimulate students to grasp digital drawing in various aspects and with varying levels of difficulty. This course also includes the indispensable aesthetic dimension for Fine Arts students, considering it as the most important issue in this context.



Ina Kloock



Luís Avelar



Leila Watson



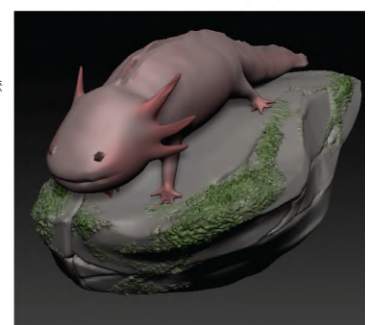
João Silva



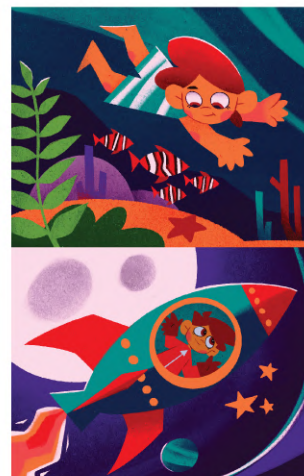
Catarina Amaro



Joana Barbeitos

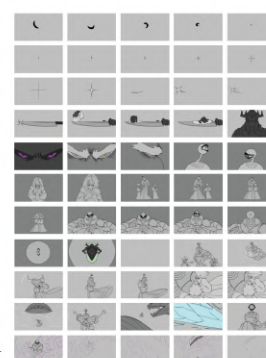


Catarina Amaro



Iara Relvas

Matilde Salazar



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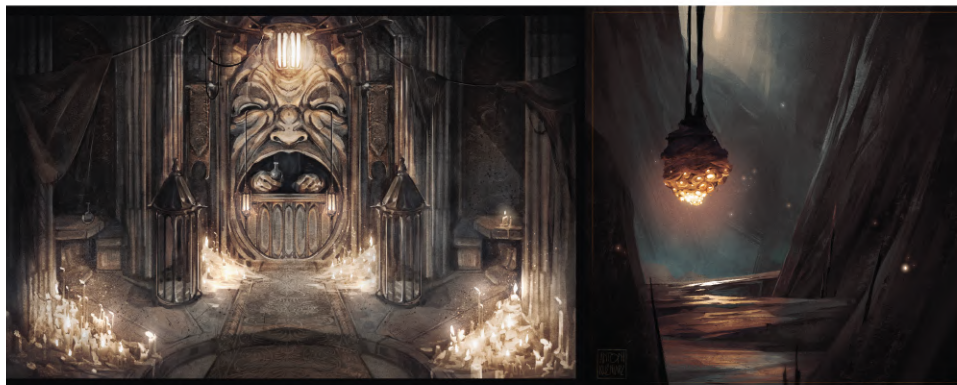
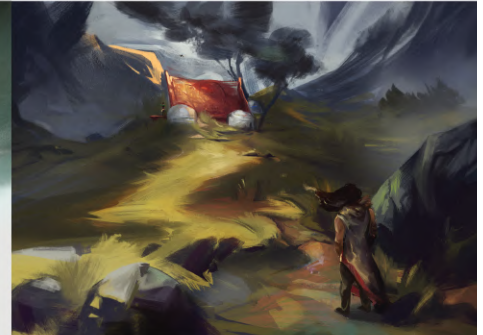
CONCEPT ART

In 2013, the first master's thesis in Drawing at the Faculty of Fine Arts with the theme of Concept Art was completed by Ana Gomes. The thesis, titled "Project Drawing for Character Study," marked the beginning of an increasing prominence of Concept Art. This growth is evident both in the works that followed this initial master's thesis and in its inclusion as an elective course in the Drawing undergraduate program. The Concept Art course was established in 2015, driven by the will and insistence of the students.

Concept Art, as an applied form of drawing linked to production drawing, is divided into two levels within this course. The first level focuses more on character creation, while the second is more connected to environment conception. This course operates with weekly work proposals, creating a constant flow of artistic creation. It is developed based on artistic references, technical demonstrations, and peer discussions. The goal is to have a course oriented towards inventive drawing, not neglecting references, and requiring the agility necessary for the expedited development of exploratory drawing proposals for a specific purpose.



Ricardo Pinto



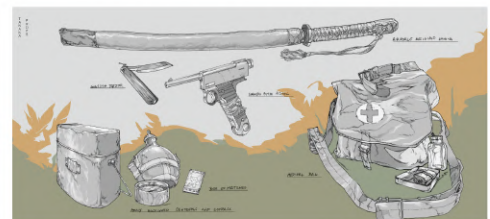
Patrícia Casais



Antoni Kuźniarz



João David Fernandes



Ricardo Lima

Mariana Santos e Tiago Coelho



Bruna Cardoso



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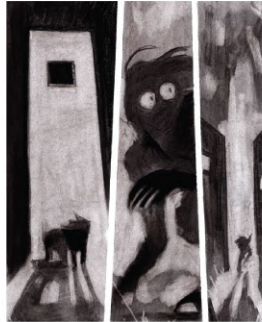
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Coords: Henrique Costa, Tiago Baptista, Hugo Passarinho

Advanced Education

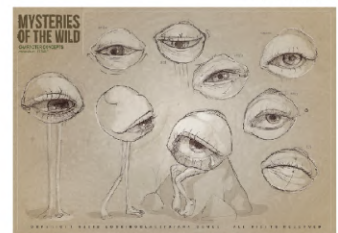
Digital Drawing is present in the graduate and post-graduate programmes, featuring numerous works. Much like Digital Drawing, which excels in its versatility, the resulting works also acquires this characteristic. Thus, there is a wide variety and multiplicity of masters and doctoral research that include digital drawing, addressing either digital drawing itself or related topics.

Connected to Digital Drawing, dissertations/project works have been completed, covering themes such as Concept Art, Illustration, Comics, Three-Dimensional Drawing, Anatomy, Virtual Reality, Education, Three-Dimensional Printing, Diorama, among others.

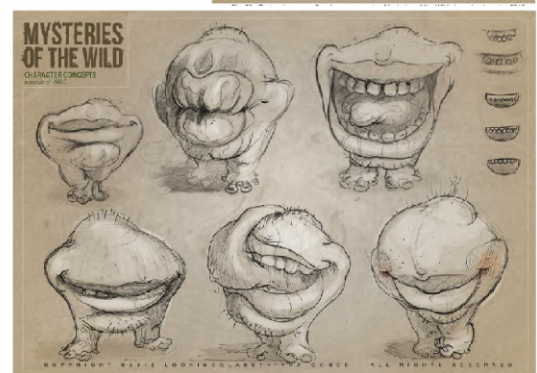


João Santos

Ana Gomes



Rita Alfaiate



Hugo Passarinho



Nazariy Voloshchuk

Introduction

Drawing at Belas-Artes is a Project designed by full member researchers and collaborators of the Drawing Research Group of FBAUL.

The main goal is to create an online platform that develops everything that happens about Drawing at FBAUL, CIEBA and other future events.

It is structured in 8 areas: Making Drawing; Seeing Drawing; Thinking Drawing; Communicating Drawing; Sharing Drawing; Studying Drawing; Connecting Drawing; and Teaching Drawing.

1. Make Drawing

- **Workshops**

A workspace for graduate students.

- **Art Residencies**

An annual artistic residency programme for an artist to develop a project within FBAUL.

- **Open Courses**

Invite national professors, researchers or artists to create short courses to be held at FBAUL's facilities.

- **Masterclasses**

Invite national and international professors, researchers or artists to lead a masterclass with two components, one theoretical and the other practical, to be held at FBAUL.



Richard Briggs, *Sidney*, Australia, 2020



Kiah Klean, *Monstera deliciosa*, Malaysia, 2022

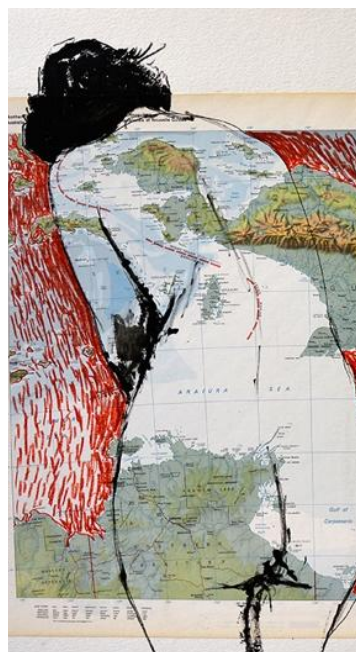
4. Communicate Drawing

- **Expressão Múltipla Colloquium**

- Design project (website and social media);
- Archive of past articles (video and papers).

- **5 Minutes of Drawing**

- Promote the website: <https://5md.belasartes.ulisboa.pt>;
- Redesign the website, allowing search by topics and authors;
- Book publishing of past editions;
- Podcast channel for each talk;
- On-location event "5 Days of Drawing" with conferences, exhibitions, videoart, workshops, and masterclasses;
- Translations and captions for each video;
- Filming renowned artists.



Bogdan Pavlovic *Quiet Earth*, map series, 2019

2. See Drawing

- **Ancient Drawing Collection**

Promote and increase the current collection found at <https://museuvirtual.belasartes.ulisboa.pt>

- **Contemporary Drawing Collection**

Promote and communicate the work being done about the collection on the website and social media.

- **Today's Drawing**

Photo gallery of drawings currently being made in FBAUL's Drawing classes. Students with work present at the final assessment allow their drawings to be photographed and are invited to donate a drawing to FBAUL.

3. Think Drawing

- **Drawing in Theory**

List of references (author, title, date) linked to:

- Archive of Master's, Doctoral and Post-Doctoral Theses;
- Archive of academic articles.

List of argued and defended theses.

- **Publications**

List of published books:

- Desenhar, saber Desenhar;
- As Idades do Desenho;
- Desenho(s) em construção.

Specialised publication in Drawing (future project).

Exhibition catalogues.



Cecília Corujo, *Tu prefêres morrer que de te render*, 2019 (detail)

5. Share Drawing

- **Online Agenda**

- Exhibitions
- Colloquiums
- Congresses
- Other events

6. Study Drawing

- **Bachelors; Majors; PhD's; Post-PhD's**

Explain all options of studies at FBAUL

- **Especially specialised bibliography about Drawing**

Books, articles, thesis, and journals.

7. Connect Drawing

- **Links to Social Media**

- **Links to all FBAUL events related to Drawing**

External links like: Drawing Room; Drawing Contests; Gulbenkian Foundation; Casa da Cerca; Drawing Labs.

8. Teach Drawing

- **Master in Visual Arts Teaching**

- **NAU – online teaching**

- **VIDEOCAST – professor interviews**

- **Partnerships with National Arts Plan**