

Drawn Together AGSA 2021

@laurafrancewills | laurawills.com.au

&

@luke_thurgate | lukethurgate.com

EMPTY YOUR MIND.

BE FORMLESS. SHAPELESS. **LIKE WATER.**

YOU PUT WATER INTO A CUP,
IT BECOMES THE CUP.

YOU PUT WATER INTO A BOTTLE,
IT BECOMES THE BOTTLE.

YOU PUT WATER INTO A TEAPOT,
IT BECOMES THE TEAPOT.

WATER CAN
FLOW
OR IT CAN **CRASH.**

BE WATER, MY FRIEND.





Robert Hannaford, *Claude*, 1989, pencil on paper



John Singer Sargent

Mr George McCulloch, c.1901, pencil on paper



Joy Hester

Male nude

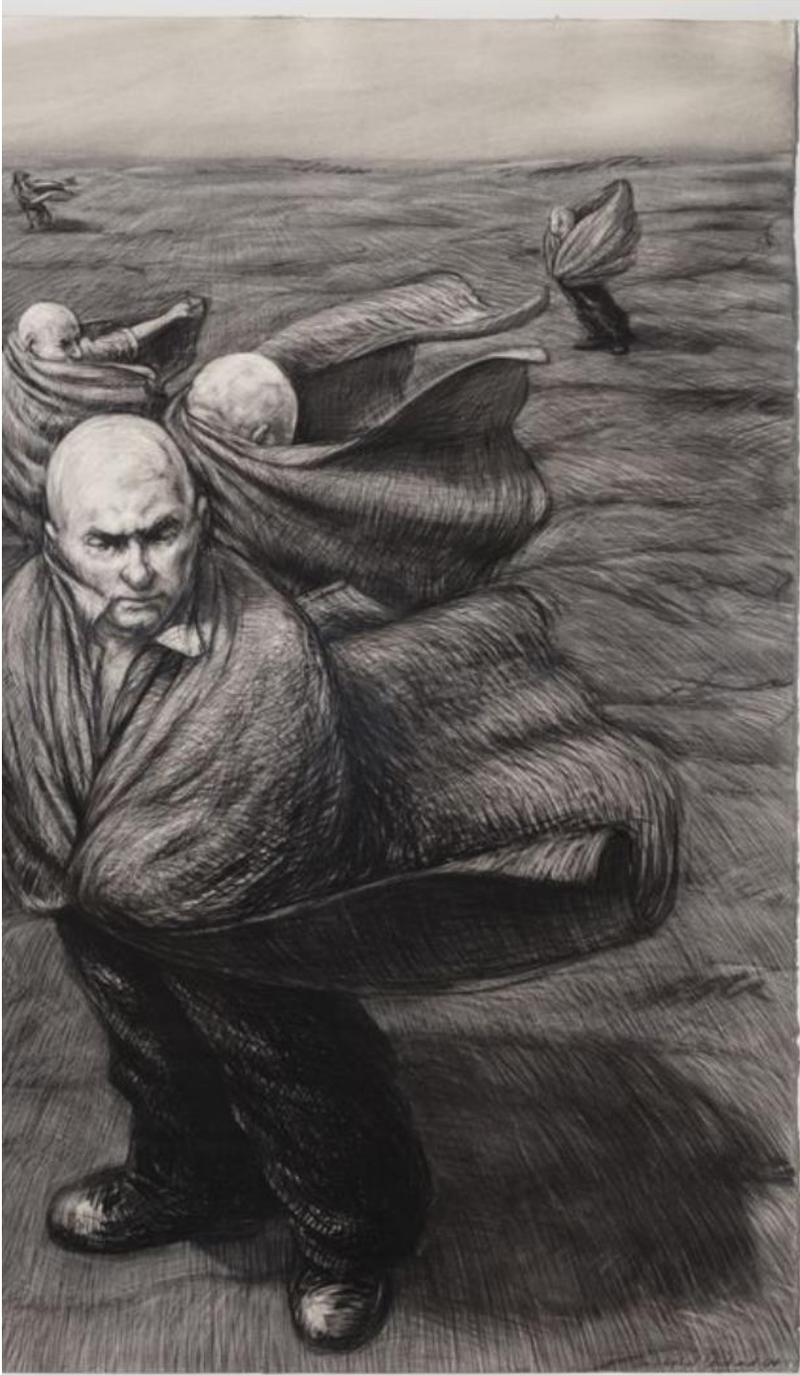
c.1939-41

ink & pen, wash on paper



Fiona Foley
Batjala people, Queensland

Pipi capsule, 1988
pastel, charcoal, pencil,
gouache on paper



Christopher Orchard

(Men in wind), 2004, charcoal on paper



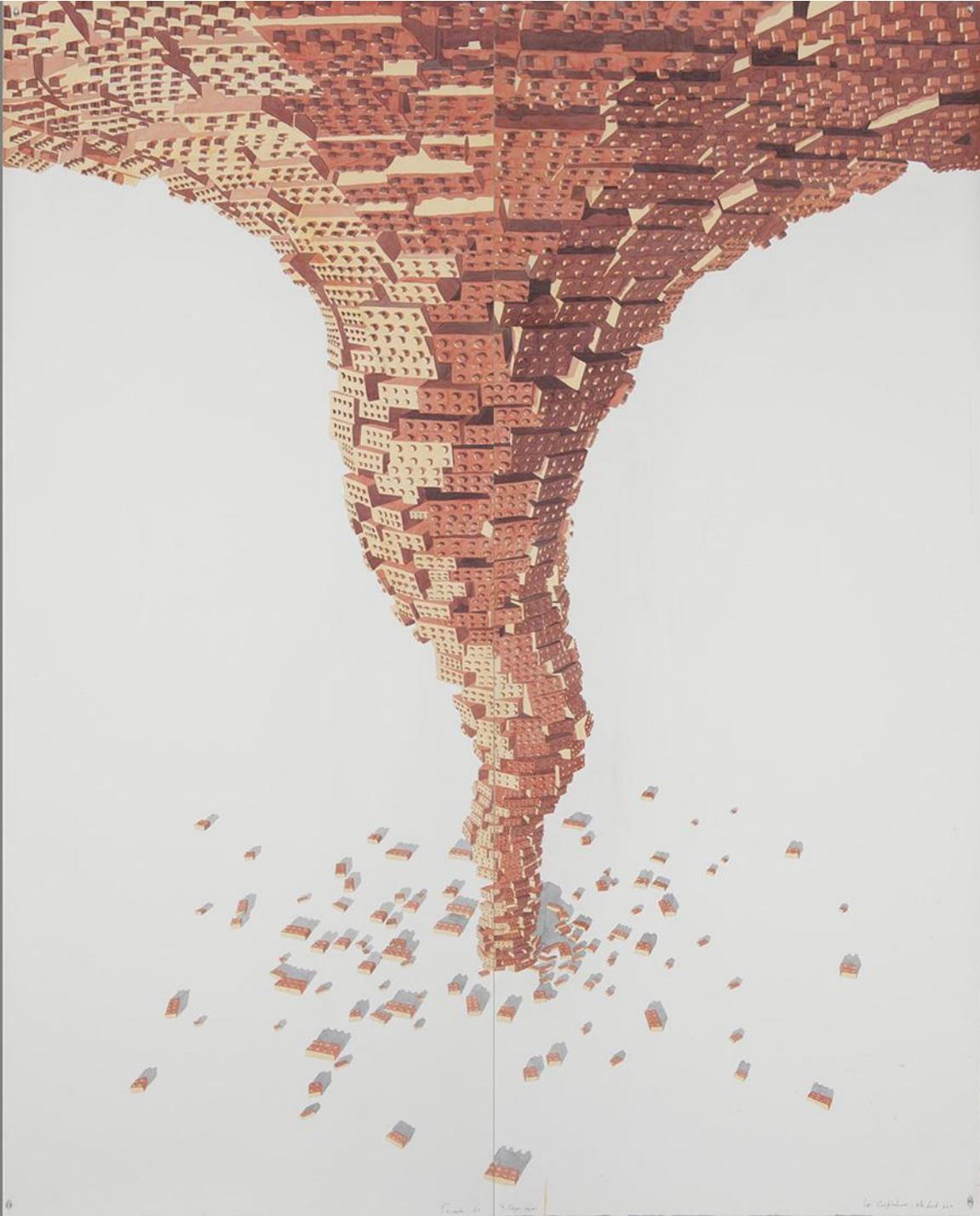
Aldo Iacobelli, *Panorama*, 1988, brush & ink on eight sheets of paper

A few notes on
collaboration...



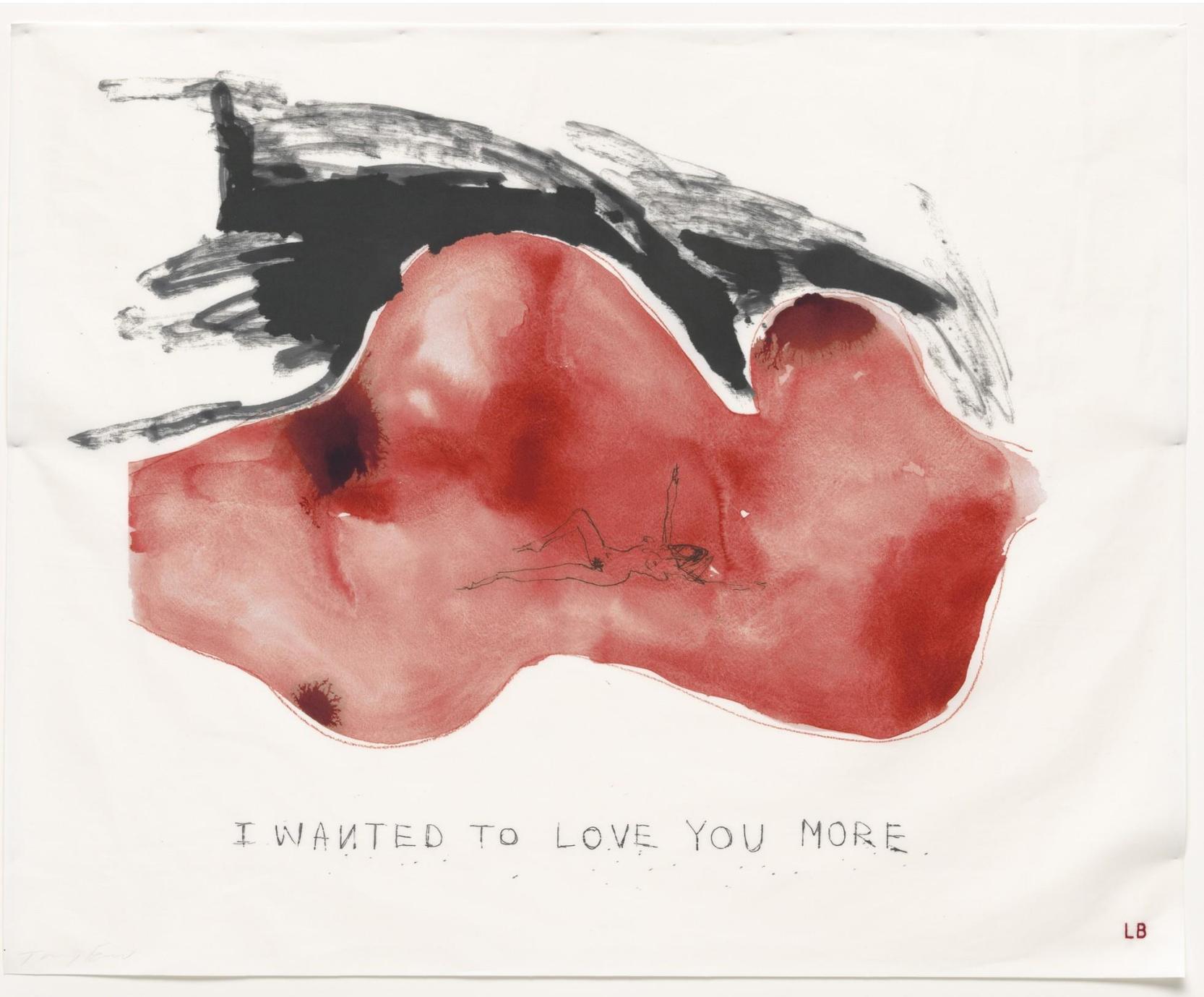
Los Carpinteros

Horno de Carbón, 1998
watercolour, pencil, and
coloured pencil on paper



Los Carpinteros

Tornado de Legos Rojos, 2011
watercolour on paper



Louise Bourgeois with Tracey Emin
I Wanted to Love You More
(no. 1 of 16)

From the series, *Do Not Abandon Me*, 2009-2010



I LOST YOU

LB

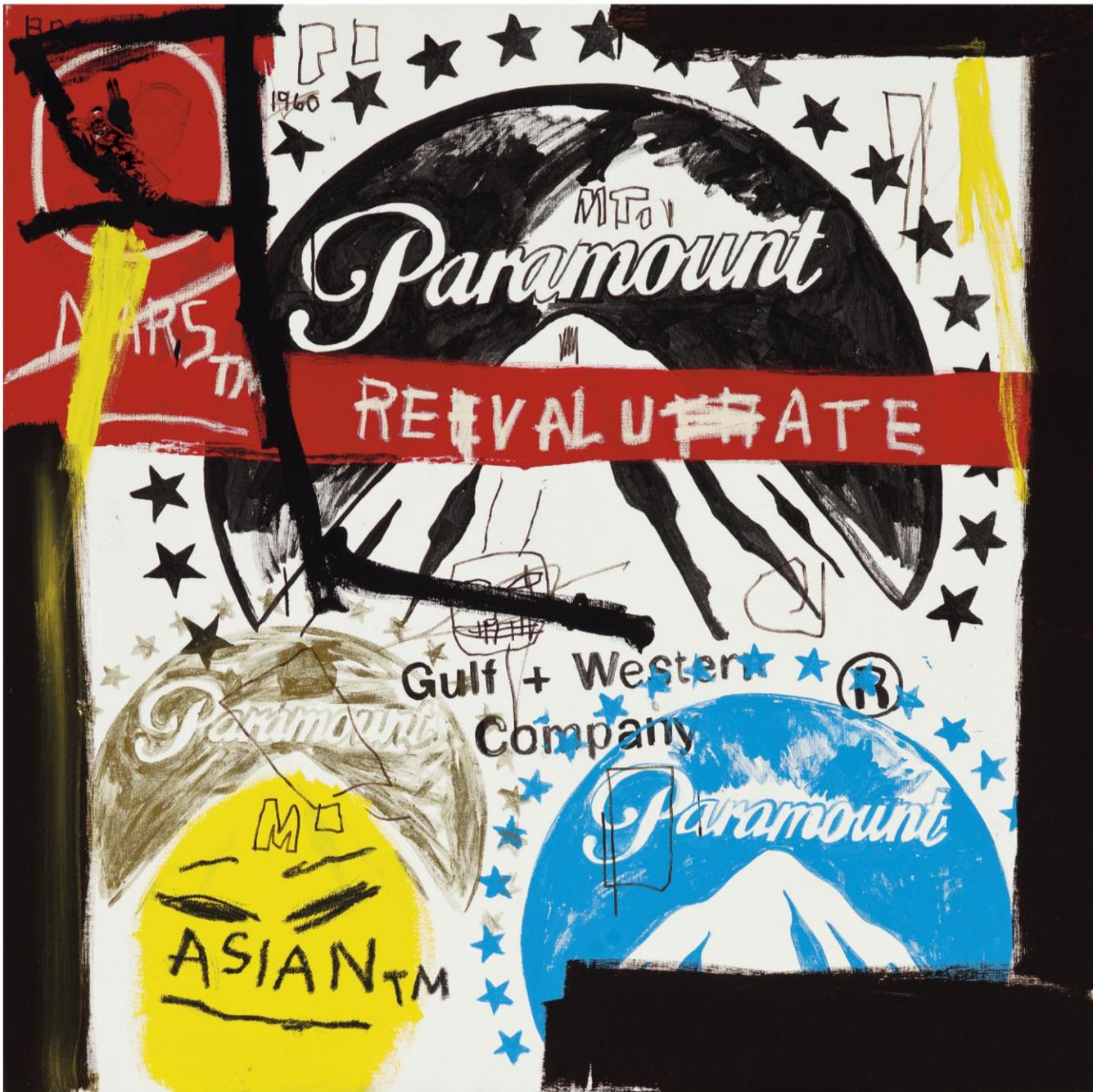
Louise Bourgeois with Tracey Emin
I Lost You
no. 9 of 16

From the series, *Do Not Abandon Me*, 2009-2010









Andy Warhol & Jean-Michel
Basquiat

Paramount Pictures, c 1985
synthetic polymer, silkscreen
inks and paint tube collage
on canvas



Tom Nicholson,

Evening shadows, 2011-12, charcoal on paper



H. J. Johnstone, Australia (1835–1907)

Evening shadows, backwater of the Murray, South Australia, 1880, oil on canvas







Ben Quilty

*Evening shadows, Rorschach after
Johnstone, 2011, oil on linen, eight panels*

Luke Thurgate Burra Regional Art Gallery Residency

THE BURRA ARCHIVE

20 NOVEMBER to
23 DECEMBER 2018

This project was made possible by the Australian Government's Regional Arts Fund, which supports the arts in regional and remote Australia.



Video: Kerry Youde
Music: Daniel Carney







Maria
Salomonsen
lacecurand seed
pod.

Steve & Jenny both
had American Civil 1863
War collections and
this was a focus for
their partnership.

KERRY YOUDE
no 368
spoon, chair fragments,
scissors, toys, nail, pipe,
bottle, chicken wire

in wall
rra.

Grandma
Thomas
thumbie

BURRA COMM

Lowe,

You're a great artist and
look forward to seeing your
final product. Thanks for teaching
us some tricks,
James O

FROM BETHANI

THANK
YOU!

It was a great experience and I
was interested the whole way through

Activity time...

Step 1 - Grab a drink/snack

Step 2 - On a small sheet of paper write your name and a one sentence description of the memory/significance of your object. Set these up in view of your camera.

Step 3 - Based on three objects offered by other participants make a still life drawing with charcoal/charcoal pencils.

Approach the composition in response to the formal aspects of the objects (shape, pattern, texture, etc.).

Draw one object as a tonal drawing. Be sensitive to the form/structure of the object and the way the light interacts with it. Include a tonal value shift where the form meets the space around it.

Draw your second object as a single line drawing. Have part or all of this line drawing overlap with the first object/drawing.

Draw your third object by erasing into the previous drawings. This drawing may respond to a detail of the object or include the whole form.

If you need to, revisit previous layers to edit/reinforce/change the overall composition.