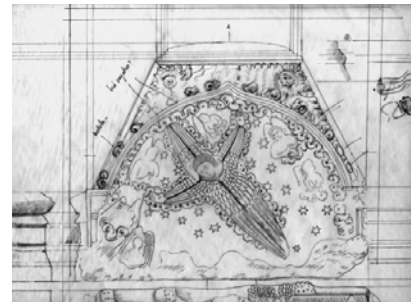
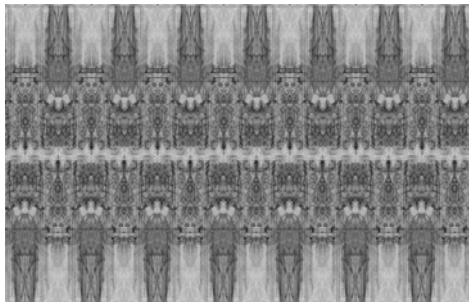


17 March – 3 April 2010
DRAWINGSPACES, FÁBRICA BRAÇO DE PRATA

Timeline_Drawing Time Guida Casella



PROGRAM

Open Studio: 17 – 20 March; 24 - 27 March, 31 March 3 April, 19h - 23h
Wednesday – Saturday, 19h – 23h

Opening / Project Presentation/Response to the project:
“Talk under the sun”, Luís Fortunato Lima
27 March 2010, 21h

Round Table Discussion:
“State of the Art in the Preservation and Divulcation of Patrimony and the role of image in History, Art and Science”, participants to be announced
1 April 2010, 19h

Timeline _ Drawing Time

Guida Casella will be showing Archaeological Illustration Drawings, that she has been making for the past 12 years: Excavation Plans and Sections, Small Finds Illustration and Historical Reconstructions.

This specific kind of drawing (illustration) with its genesis in Enlightenment collector's catalogues, in Geologist's survey drawing, and History Painting is an exhaustive and descriptive Drawing. It aims to objectivity, but it can never be one hundred percent so. It is hand made, and above all, it is not made by a machine, but by an artist. Even if the aim is to produce a cold objective Drawing, there is always something that aspires to emotion.

Being a 'register' drawing with the aim of producing a document which communicates, it can also be perceived through its aesthetical value. The graphic signs that allow this drawing to pursue its objective to communicate are the same material that in another context can transmit a different meaning.

And it is in this balance between:

- The **functional aim** of heritage illustration (the aim to register, document, communicate)
- and the **sensible aspect** (aesthetic value, materials, technique, graphic language)

...that unveils the amaze of seeing something new. Something of an artifact in itself (a drawing as an artifact) based in an old artifact now exposed to the artist eye and hand.

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Guida Casella, working in Archaeology, professionally producing scientific illustrations, handles very old objects. They can be 3000 yrs old pottery, or 800 yrs old tombs. These objects hold in themselves the passage of time. How does this contact that witnesses the past, inform the work of G. Casella?

Residency

Timeline_Drawing Time is both a project around a very old tomb (the tomb of D.Fernando I, king of Portugal) using methodologies of archaeological illustration, and a work in progress where the viewers can accompany the evolution of the drawing in time.

This already results from a previous work in progress of Guida Casella.

Last year she was invited by Project CHAO to deliver a drawing class in a devaluated building in the headquarters of Carmo Museum, Lisbon. She immediately conceived the project involving the Museum. After contacting the Museum's Director (Dr. José Morais Arnaud) they both agreed that the tomb of D.Fernando I was a piece that was worth while studying through drawing. Through this contact the project was born. It gave place to an official request by the museum to produce a scientific illustration. This commission was already published in a book by PhD. Carla Varela Fernandes, *The Image of a King, Analysis of the tomb of King D. Fernando I*, (Ed. Carmo Archaeological Museum, Portuguese Archaeologists Association, 2009).

On the course of the production of this drawing, different representation enquiries aroused: What is a technical survey of a building (medieval tomb architecture)? Should the technical drawing be a representation of the complete structure? A reconstruction of the tomb? Or should it represent the degradation level it presents us in our days? Should we represent a 'Ur' tomb? By searching for the architectural project that gave origin to that piece? Or should we make the most faithful representation of what can be found today in Carmo Archaeological Museum? In this case, why shouldn't we use photography instead?

This is undoubtedly a temporal drawing. A drawing that goes through many different phases and sketches. These sketches can be observed as an end in themselves during the residence. Some new discoveries may arise, some appropriations, de-contextualizations or re-contextualizations.

This residence will also be an opportunity to question the role of the Archaeological Illustrator, namely in its ambiguous position between being an artist or a scientist.

<http://projectochao.blogspot.com/2009/01/cho-rua-da-trindade-18.html>

<http://museusportugal.org/aap>

Opening/Project presentation/Response to the project, 27 March 2010, 21h, DrawingSpaces

"Talk under the sun", Luís Fortunato Lima

"The author's intervention will consist in presenting some of his drawings and his book entitled « Drawing as a substitute for the object», which is at the moment a publication proposal.

In his drawings we meet the singularity of objects which, in their appearance, reveal the syntheses of an existence, the passage of time and, partly, an uninterested human action. The essential point of the book is to emphasise on the artist's vision over scientific description in Archaeological drawing, bringing forward the role of drawing as a medium of reality."

Round Table Discussion, 1 April 2010, 19h, DrawingSpaces

"State of the Art in the Preservation an Divulgation of Patrimony and the role of image in History, Art and Science", participants to be announced

During the last week of the Artistic Residence, there will be a Round Table Debate on the 'State of the Art in Scientific Illustration'.

The role of the image in History, Art and Science will be put in perspective through different approaches of Scholars, Researchers and Practitioners.

Guida Casella, ARTIST AND SCIENTIFIC ILLUSTRATOR with 12 years of experience in Visual Communication for the Heritage Sector. She has been part of different teams as an archaeological illustrator, at the German Archaeological Institute, C.M. Cascais; IPA (Portuguese Archaeology Institute); IPPAR (Portuguese Institute of Architectural Heritage); ERA-Archaeology (Private Archaeology Company), among others; producing Technical Illustrations and Infography. Recently her activity has included Communication with Museum Audiences and Cultural Tourism, and Products Development for Museum Stores and Educative Services.

She has a Degree in Fine Arts (Painting) from the University of Lisbon (FBAUL, 2001) and a Masters in Archaeological Illustration from Swindon College of Art, University of Bath, UK, (2005).

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Opening Hours: Wednesday – Saturday, from 19h to 23h

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