Grazie per l’invito a presentare a Firenze
HIGH, SPEED, HYPERLINKS, & DISTRACTIONS: THE IMPORTANCE OF DRAWING TODAY
Towards a Graphic Culture: Studying Drawing
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Keywords:

• Drawing in the age of distraction
• Drawing as an antidote to the speed of technology
• Attention spans
• The value of images
• Drawing as research methodology
“The shift from paper to screen doesn’t just change the way we navigate a piece of writing. It also influences the degree of attention we devote to it and the depth of our immersion in it.”

The Shallows: How the Internet is changing the way we think, read and remember – Nicholas Carr, Atlantic Books London 2010
“... the digital environment tends to encourage people to explore many topics extensively, but at a more superficial level... hyperlinks distract people from reading and thinking deeply.”

Ziming Liu, San José State University
“Our changing technological environment generates a need for ever more stimulation… Our distractibility seems to indicate that we are agnostic on the question of what is worth paying attention to – that is, what to value.”

“We do a lot of looking: we look through lenses, telescopes, television tubes… our looking is perfected every day – but we see less and less.”

_The Zen of Seeing: Seeing/Drawing as Meditation – Frederick Franck, Vintage Books USA 1973_
“Once you understand how attention works and how you can make the most productive use of it... if you continue to just jump in the air every time your phone rings or pounce on those buttons every time you get an instant message, that’s not the machine’s fault. That’s your fault.”

*Rapt – Winifred Gallagher*
“When a new form comes into the foreground of things we naturally look at it through the old stereos. We can’t help that. This is normal, and we’re still trying to see how will our previous forms of political and educational patterns persist under television. We’re just trying to fit the old things into the new form, instead of asking what is the new form going to do to all the assumptions we had before.”

*Understanding Media – Marshall McLuhan 1964*
“We usually make better decisions... if we shift our attention away from a difficult mental challenge for a time:

Ap Dijksterhuis, Radbound University
“Even the most perfect reproduction of a work of art is lacking in one element its presence in time and space, its unique existence at the place where it happens to be.”

*The Work of Art in the Age of Mechanical Reproduction* – *Walter Benjamin*
“The poor image is a copy in motion. Its quality is bad, its resolution substandard. It is a ghost of an image, a preview, a thumbnail, an errant idea, an itinerant image distributed for free, squeezed through slow digital connections, compressed, reproduced, ripped, remixed, as well as copied and pasted into other channels of distribution.”

*In Defense of the Poor Image – Hito Steyerl*
“I’m not a Luddite concerning digital media. One of the interesting things about digital media is that, because of the vast menu choice it offers, you can literally do anything with it in some ways, it throws back onto you (the artist) what it is you want to do. Whereas if you are given the stub of a pencil to make some art, you’ve got to make a pencil drawing basically.”

Guardian’s Open Weekend 2012 – Artist Grayson Perry
“To draw is to look. Examining the structure of appearances. A drawing of a tree shows, not a tree, but a tree-being looked at. Whereas the sight of a tree ( - tree-being-looked-at) not only takes minutes of hours instead of a fraction of a second, it also involves, derives from, and refers back to, much previous experience of looking.”

Berger on Drawing – John Berger
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