

SURFACE

EXTENDED

DRAWING

AND

MAKING

City Lit

July - Sept 2025

SURFACE

City Lit 30.07.25 - 03.09.25

Tutors:

Annie Attridge,
Clare Barton-Harvey,
Ruth Brison,
Sam Hannah,
Tony Hull,
Claire Hynds,
Monika Kita,
Amanda Knight,
Ute Kreyman,
Mario Lautier Vella,
Faith Vincent,

Extended drawing for artists and makers, EDAM, is a year-long multi-disciplinary course that aims to broaden a students skills and experience of drawing. Students are encouraged to record, imagine, visualise, transform, narrate and develop through a series of practical, tutor led projects that place drawing at the centre of artistic practice.

City Lit Gallery 1-10 Keeley Street, Covent
Garden, London WC2B 4BA

1. Karen Topp

"Receding Tide / Y" - A series of prints, drawings, video animations and photographs.

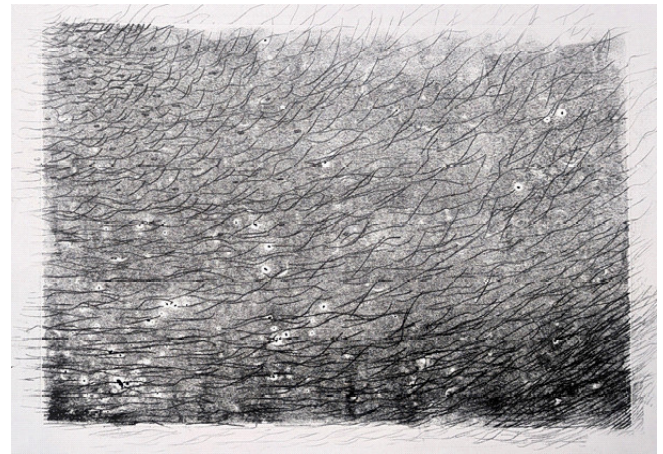
karentopp.com
@karenclondon

Loosely inspired by the imagery of shallow water at low tide, this project explores the physical act of making. I'm interested in how repetition affects both my body and the materials — how my marks loosen as I tire, or how the paper reacts under strain. By incorporating arbitrary rules and systems, I give up some control, letting the process lead to unexpected results.

The examples shown here all stem from one reference photograph, heavily cropped and altered before it was used as a guide to make one linocut plate. That same plate was then used repeatedly to make multiple print-drawings, themselves photographed, and the resulting photos manipulated and recombined into modular 2D displays and animations.

I like the poetry of photography leading to drawing, leading back to photography, and that my process has taken me back full-circle through this work.

Materials and techniques: lino- and mono-printing combined with graphite and crushed charcoal, photography, and video animation.



2. Jyl Fountain

"Journey mapping #2" - *Graphite, Clay wash, Ink, Collage and Text.*

My drawing practice explores the layered relationships between nature, time and memory, often rooted in the act of walking and travel. I am fascinated by the quiet remnants of human presence - objects left behind, short encounters and the half-remembered texture of conversations with strangers. These moments become anchors in my work, acting as both trace and narrative.

Using the format of a formal folded map, I treat the surface as a space of exploration - both literal and emotional terrain. Materials such as graphite, clay wash, ink, collage and text allow me to build nuanced compositions that feel both archival and ephemeral.

The map becomes a vessel: part document, part fiction, part meditation.

My drawings are not navigational tools in the traditional sense, but invitations to wander through fragments of place and memory - echoes of where we have been and what we carry with us.

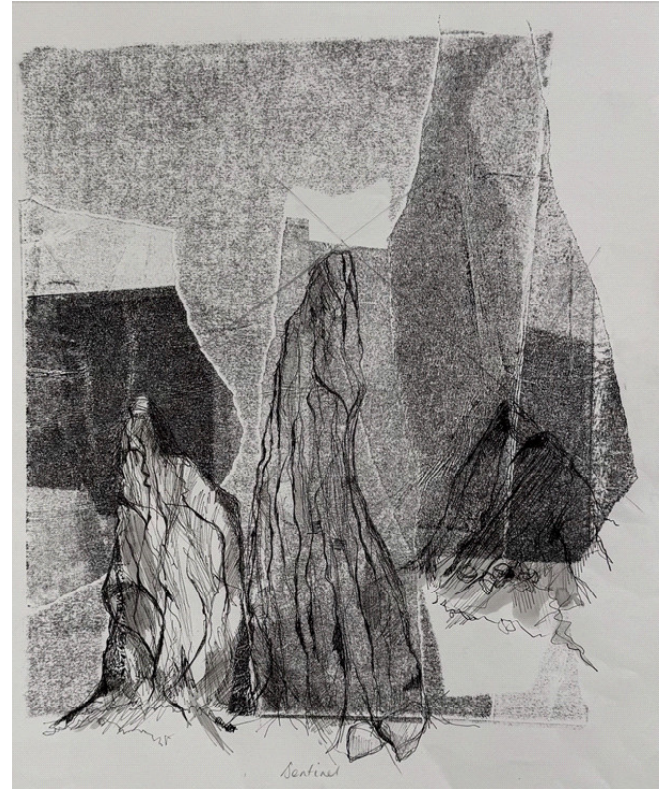


3. Debbie Donovan

"Sentinel" - Monoprint / Pen / Ink / Charcoal /
Chalk

@d.o.d._prints

My work explores the enduring presence of standing stones found along the north coast of the Scottish Highlands. This series of black and white monoprints draws on site- specific sketches made during a recent road trip to the Highlands. Drawing into the prints with pen, ink, charcoal and chalk to capture the monumentality and mystery of these structures.



4. Gill Wynne- William

"Unfurl and bloom" - *Ink on paper*

@gillwynne-williams

The drawing is inspired by the gigantic flowers of the Jade Vine. These amazing climbing plants are native to the Philippines but are cultivated in hot houses across the world for their spectacular flowers and fruit. The drawing represents the flowers of the Jade Vine as they unfurl and bloom in a hot house.

I am a mixed media artist, print maker and landscape architect based in Essex. My work focuses on the natural world, environmental cycles and human geography.



5. Rachel Suddaby

"Searching for light" - Charcoal

@Rachel_Suddaby_Prints

I have recently begun to printmaking and felt that EDAM would enhance my practice. I have been part of an architectural practice and a mother for over 30 years. But recently took a foundation in art and then an advanced print course and have now set out in practice. I have a studio, two presses and with other artists I wish to form a new collective.

I am currently working with Dryden Goodwin for the Bloomsbury Festival and have just had my work exhibited at the Department Store, the Affordable Art Fair, Bankside Gallery, Russell Tovey's "Home" and two exhibitions currently of "Atramento Sem" and this exhibition "Surface".

I am interested in the articulation of light and movement through space.



@RACHEL_SUDDABY_PRINTS



6. Emma Bloom

"Flower, eye and bird" - A series of drawings ink/paper.

I like the textures of cut paper and am experimenting with different techniques to develop a range of creative effects.

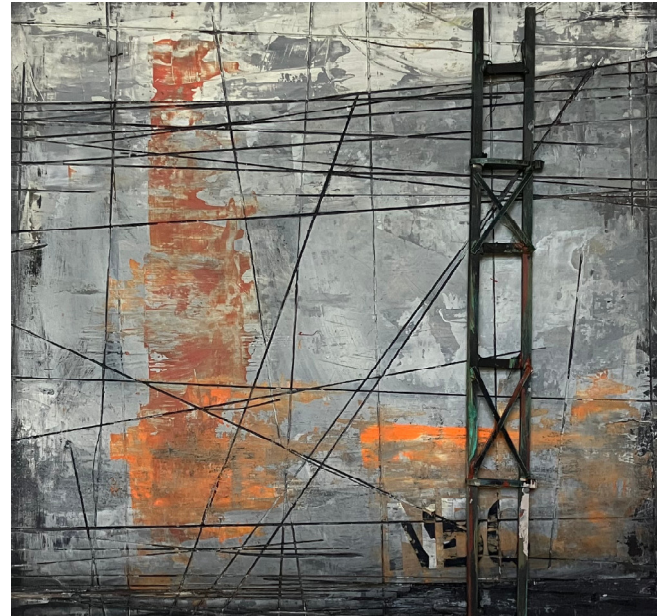


7. Andrea Marsh

"Nothing lasts forever" - *Found materials, cardboard, cement, Ink, plaster, clay, paint (various types)*

@andreamarshart

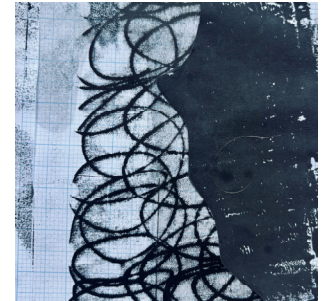
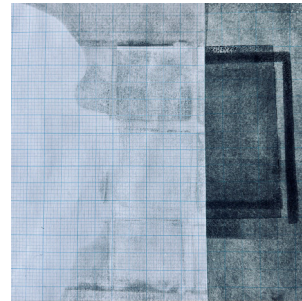
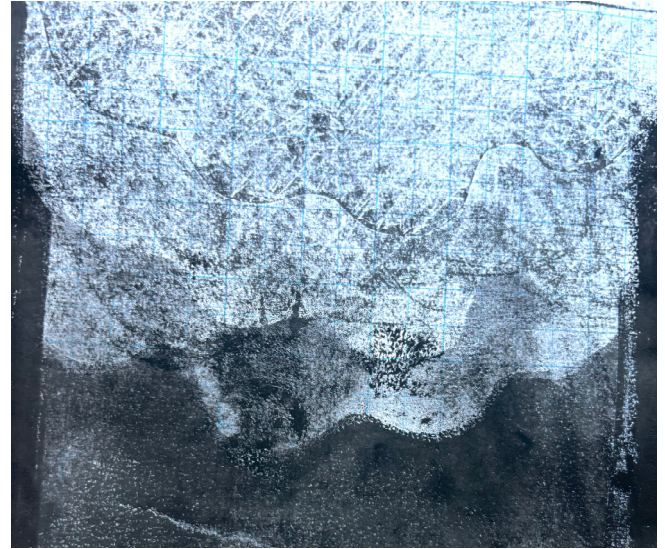
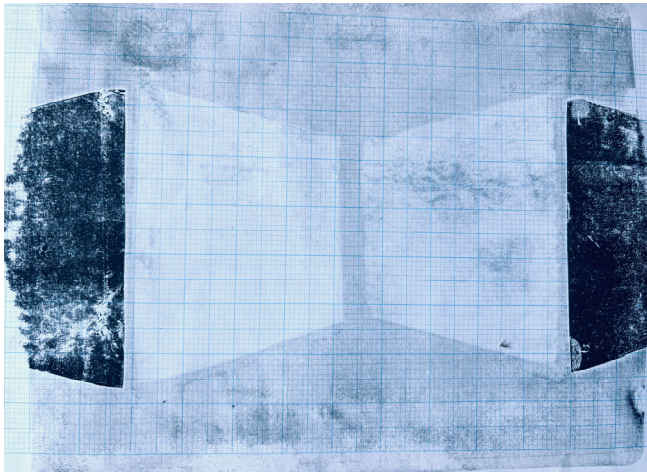
My work digs into the remnants of lost industries. Those traces that still linger in rusted structures, abandoned objects, and the scars etched into the land. I'm drawn to what's left behind: the weather-beaten surfaces, the corroded metal, the silence of something that once thrived. My process is rough and instinctive, led by materials that carry their own history. Through texture, decay, and erosion, I try to speak the language of what's been abandoned but refuses to disappear.



8. Polly Livingston

"Echoes" *Graph paper, ink*

This series of collaged monoprints on graph paper emerged from my interest in how we perceive space, and how layers of memory and meaning constantly destabilise and reconfigure our experience of place. I'm drawn to the way that everyday, ordinary surroundings can mutate into odd, disconnected fragments, half recognised but often obscured, which speaks to my ongoing preoccupation with the connection between our external and internal worlds, and with the relationship between what we remember and what we forget.



9. Dermot Dolan

"Untitled" - *lino monoprint*

The EDAM course has been a positive experience, enabling me to build on approaches & practices explored in Foundation Art & Design which I completed the previous year.



10. Sonia Smith

"James Baldwin" - *Graphite*

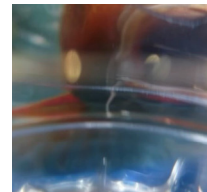
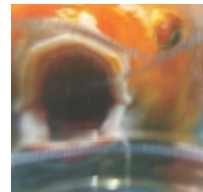
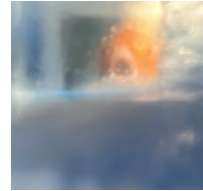
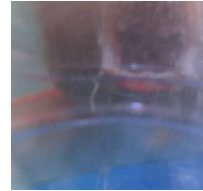
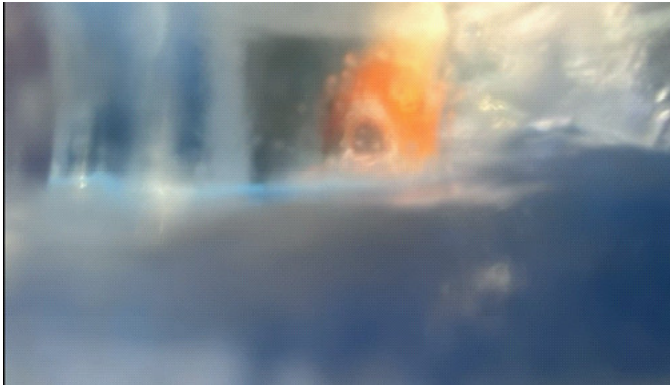
I am working in graphite for the richness of the tonal values especially on Black skin. The drawing depicts the gay writer and civil rights activist James Baldwin.



11. Francesca Ballard

"Nemo the Final Journey"- Animation

My piece is an animation about the pollution we are putting into our water. Killing all of the beauty that lives there.



12. Monika Barbara Srodon

"Dance Like Nobody's Watching"

@monikabarbarasrodon

Dance Like Nobody's Watching evolved from experimentation with drawing, traditional monoprinting, and photographic processes. By grounding the work in a physical monoprint, I reintroduce a tangible, handmade element, highlighting the often-overlooked physicality of our internal states. This exploration delves into the complex relationship between the physical and digital, authenticity and artifice, mirroring the struggle to define self amidst external pressures.

The repeated "selfie" moves beyond mere self-portraiture, becoming a critical examination of the constructed avatars we project online and their impact on our genuine identities. Removing the background deconstructs external context, inverting the perceived "truth" of the image to reveal a more unsettling, raw reality, which invites an open-ended interpretation of the self, hinting at the distorted, even nightmarish realities that can emerge from this digital existence. I aim to unveil an "other" version of reality, focusing less on a narrative and more on a mood, a feeling, or a philosophical inquiry into the depths of internal suffering. In an era saturated with manipulated images, this creation comments on authenticity, representation, and truth in media, particularly as they relate to mental well-being. I explore the digital body and how we perform online, emphasising a disembodied, digital existence that can both mask and amplify inner turmoil. The simple visuals become a profound commentary on self, identity, technology, and the perception of one's mental landscape.

My practice as an interdisciplinary artist weaves together photography, video, installation, painting, print, and collage, and I am actively expanding into drawing. My recent explorations are deeply rooted in the influence of technology and social media on our lives, specifically the mental health repercussions of competitive online interactions and the mesmerising pull of the digital world. I explore the intricate relationship between politics and aesthetics, dissecting power structures and the nuanced dynamic of the visible versus the obscured. Informed by postmodernism, I develop meticulously crafted works designed to resonate with viewers, and I frequently utilise photographic negatives, finding in them a potent symbol of darkness that simultaneously conceals and etherealises 'positive' forms.



13. Hannah Williams

“This work presents a unified series developed through the Extended Drawing for Artists and Makers course.” - *Paper, thread, graphite*

The course has challenged me to rethink drawing, to move beyond pencil and paper, to explore and expand my practice more deeply. It has encouraged creative risk: to begin with a mark, a fold, a tear, a puncture, or a stitch, and to become comfortable with being uncomfortable, trusting the process as it unfolds.

At the heart of this work is the first gesture. The decision to begin. Each action becomes a negotiation between control and release. Drawing becomes more than a surface trace, it is a recording of a physical dialogue. Whether that's the pressure of the hand, the tension in the thread, the release of a fold.

Through experiments with paper, thread, and both wet and dry media, I've come to see drawing as a way to navigate transition - not just between materials, but within the work itself.



HHAANN_STUDIO



14. Andrea Marsh & Polly Livingston

“**Give and Take**” *Coal dust, slag, limestone, clay, pigment, drawing materials*

@andreamarshart

Give and Take is part of a collaborative collection of drawings that explores what it means to create with another person through the act of creating side by side. We are both inspired by the weather and the way it transcends boundaries leaving its mark on the earth, we worked on the piece simultaneously, each bringing our own visual language. Our marks interacted, sometimes harmonising, sometimes clashing. We rubbed out, sanded, burned, covered and tore each other's contributions, not to erase but to challenge and respond to the drawing. Give and Take has become a meditation on how we shape, and are shaped by, those we create with.



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