

Marija GRINIUK*Vilnius Academy of Arts, Lithuania***Lenka SÝKOROVÁ***University of West Bohemia, Czech Republic*

ENSTATIC DRAWING AND ECOLOGICAL CULTURE WITHIN COLLABORATION

Summary. This article analyses several artworks applied as cases within current research (addressed as cases later in the article) by artists Marija Griniuk (LT), Jiří Kovanda (CZ), Darja Lukjanenko (UA), Jan Pfeiffer (CZ), and the curator Lenka Sýkorová (CZ) within the theme of embodied drawing. This study builds on diverse backgrounds and education traditions within drawing as a medium in the art academy environments of Ukraine, Lithuania, and the Czech Republic, and artists' interpretations of this medium through the involvement of their bodies and sites in artwork creation by which the embodied drawing takes the shape of the intersection of drawing and performance, thereby shaping enstatic drawing. This study adopts an arts-based action research methodology in which each artwork is developed as a research cycle. Three research cycles are connected to individual artworks by the involved artists, and one research cycle surrounds their collaborative embodied drawing. The research problem outlines a collaborative approach to embodied drawing concerning the meeting of four diverse artists with different academic backgrounds from art academies, representing a broad range of approaches to drawing as an artistic expression. Through performative actions and discussions, the artists collaboratively create movement- and drawing-based interactions with nature and architecture.

Keywords: drawing, embodied enstatic drawing, ecological culture.

INTRODUCTION

Drawing in the current research is rooted in the concept of “disegno”, which was introduced in the Renaissance.¹ This concept has transformed from being a part of the artistic process to becoming an independent medium and art form.² During the first performance festivals by the Fluxus network, drawing intersected with performance, liberating drawing from two-dimensional spaces into the experimental arenas of space, room, and body.³ Sometimes, drawing is the trace left after a performance, which remains a static exhibition after the finalised live action; in this case, it serves as a document or residue of the performance.⁴

Enstatic drawing is a term based on the Indo-Greek words “en” (into) and “histanai” (to stand), and means standing from within, inner, or internal.⁵ Enstatic drawing, as the expression from within,⁶ builds on artists' previous experiences, lived experiences, and artistic work, with the meeting of

diverse backgrounds in collaboration at its core. In this study, we examine examples of curatorial practice, focusing on the medium of drawing in contemporary Czech, Ukrainian, and Lithuanian visual art, with overlaps in the Irish visual art scene. This study aims to answer the following research question: How can artists with diverse backgrounds perform drawing and ecological culture in collective, embodied live action?

AIM OF THE RESEARCH

The current study aims to examine different approaches to drawing by four contemporary artists originating from the Czech Republic, Ukraine, and Lithuania, through their drawing artworks and the collaborative artworks they have created. In this way, the analysis bridges the gap between academic backgrounds within the area of drawing

connected to art academy education in the respective countries. It also explains how artists' individual experiences influence their collective work. Despite different experiences in the field of drawing, a collaborative approach is discussed as a way to connect diverse drawing traditions in a single artwork of embodied enstatic drawing.

RESEARCH PROBLEM

The research problem centres on the interconnectedness of drawing, performance, and collaboration, where drawing is specified as embodied enstatic drawing by the four diverse artists, each with a different academic background from art academies and diverse work experiences, employing various approaches to drawing as an artistic expression. How do artists from different educational systems in Lithuania, the Czech Republic, and Ukraine enter into collaborative, site-responsive, and body-involved drawing within nature and architecture as sites.

RESEARCH OBJECTIVES

The research objectives are to present key concepts, such as drawing, the embodiment of drawing, and ecological culture, and to analyse the four artworks involved as cases. Three of the artworks are developed and presented individually by the artists, while the fourth is a collaboration between the artists. Another research objective is to extract recommendations for collaboration techniques when working with embodied enstatic drawing.

METHODOLOGICAL APPROACH

The object of study is drawing as movements and gestures in nature and landscape. The methodological approach of this study is arts-based action research,^{7,8} by which each artwork is developed as a research cycle in which three research cycles are connected to individual artworks by the involved artists, and one research cycle around their

collaborative embodied enstatic drawing. The collaborative drawing was developed by Marija Griniuk (LT), Jiří Kovanda (CZ), Darja Lukjanenko (UA), Jan Pfeiffer (CZ), and the curator, Lenka Šýkorová (CZ). The artists co-lived and co-created within the Interface Gallery in Ireland as part of a project curated by Lenka Šýkorová. The arts-based data were contributed by two authors representing the disciplines of art and curating.

PREVIOUS RESEARCH ON EMBODIED DRAWING

The concept of inner drawing was first introduced by Federico Zuccari,⁹ with an emphasis on the creative process as an inner process of the creator. The concept of inner drawing was highlighted during the 1960s and marked as a crucial moment in the development of contemporary and conceptual art.¹⁰ Drawing is considered to be a visualisation of cognitive processes.¹¹ Drawing can also be applied as a tool to structure research or document decision-making processes, as suggested by Thie.¹² Drawing can have a scale of being an inner, intuitive method for expression, as well as a tool for organising and structuring artistic or research flow, in addition to being an independent form of art expression.

The concept of the thinking hand was defined in the book *Speculative Drawing*,¹³ a collaborative work between philosopher Armen Avanessian and artist Andreas Töpfer. Drawing can also anticipate the future, as defined by Armen Avanessian, in relation to hasty thinking in the context of Derrida's disjunction.¹⁴ Space and cognitive flow are connected to the act of drawing.¹⁵ Embodied drawing can also be used to connect people and community-based artistic work.¹⁶ This is why drawing can be considered an artistic medium that enhances collaborative creative experiences between co-creating artists, as indicated in this article's fourth case. The current study draws on the framework of enstatic drawing,¹⁷ which involves an ongoing process of drawing from within, considering diverse artists' practices that evolve in collaboration or as

a reaction to an ongoingly changing environment, as seen in the cases of embodied drawing in nature as a live action.

PREVIOUS RESEARCH ON THE INTERCONNECTIONS OF ECOLOGICAL CULTURE AND DRAWING

Since the 1970s, process-driven art has increasingly incorporated social performance, environmental interventions, and political action to raise awareness about climate change and promote ecological responsibility in art.¹⁸ Art is sensitive to the changing environment, and drawing captures the moment within that change.¹⁹ Graham refers to drawing in nature as a medium for studying nature, which can be observed, for example, during drawing sessions in the landscape, where shapes and distances between plants are studied.²⁰ Drawing in this moment becomes the tool for research and discovery.²¹ Drawing in nature is a performative experience in itself, as a person who draws is bodily interconnected by being situated in the landscape that is being drawn, a form of place-based learning.²² Within multispecies justice, drawing in nature and connection to nature involves a multispecies relationship in the cognitive moment of drawing.²³

Forging connections between nature and culture is evident in how artists choose their embodied drawing locations, as seen in the collective drawing case, such as performing near ruins in the fourth case of

the current study.²⁴ Jean, representing a new generation of emerging scholars, addresses environmental art as a multidisciplinary area in which drawing is one possible approach to discussing eco-culture issues through art.²⁵ Embodied drawing, which is set free from its pencil-and-paper boundaries, and where natural materials, the human body, and site are used exclusively, is an example of drawing merging not only with performative action but also with environmental art.²⁶ Sometimes, artists use nature as the site for exhibiting paintings or drawings.²⁷ This can be seen, for example, in the case of young Lithuanian artist Adelė Liepa Kaunaitė. When art intersects with ecological statements, it can be divided into two categories: socially engaged art and EcoArt.²⁸ In the case of drawing within ecological culture, the artists' statement to create collective drawing only using bodies and environment lies within EcoArt, even though the participatory aspect is partly present, for example, during negotiations of sites for performance with the local community or when performing for the audience in the Interface Gallery in the fourth case in the current study.

METHOD

The current study was developed under the overarching methodology of arts-based action research, which contains the combination of elements within arts-based research and action research. This is why it has a cyclic format (Fig. 1).^{29,30} Arts-based action



Fig. 1. Arts-based action research of the current study. Developed by the authors

research is suitable for the studies integrating several cases and having a durational approach of several years because each of the cases, which are the artworks, led to the new findings of the study.^{31, 32}

Within the segment of action research, Coghlan and Shani underline the specifics of the role of the researcher as the insider within a community or research area, where the researcher has a background and may make statements within the area one researches.³³ This allows researchers to perform reflexive analysis based on their experience. Jokela and Huhmarniemi defined arts-based action research as a method for researching projects within arts, arts as pedagogy and arts as activism.³⁴

For the purpose of the current study, which explores the intersection of embodied enstatic drawing, performance, and EcoArt, arts-based action research aims to uncover how artists with different backgrounds collaborate while creating collective drawings using natural materials, their bodies, and the landscape. Similar to artistic research, arts-based action research, as explained by Hannula, Suoranta, and Vadén,³⁵ combines the personal experience of an artist, artistic work, and research outcomes in the process of artistic creation. As in the current project, each artist's origin and experience were active signifiers of both actions and reflections, where artists referred to their own lived encounters, education, and creative work.³⁶ Leavy explains that the arts-based part of the research may intertwine with various methodologies such as arts-informed research, performative inquiry, and aesthetic research practices.³⁷

This study was developed by two members of the group (Marija Griniuk and Lenka Sýkorová). Their visual materials, collected over ten years, are the individual cases (Cases 1–3) and have the scope of 2015–2025. Meanwhile, Case 4 was realised in 2024. Materials contain video and photo documentation, as well as notes taken during or after discussions with the artists in all the involved cases. The authors adopted a hermeneutic and general inductive approach to data analysis.³⁸ Through this approach, keywords and key points were developed

by analysing text- and image-based research materials.

CASES

The curator, Lenka Sýkorová, collaborated with each artist separately in arranging their solo shows, themed around drawing, at the Altán Klamo-vka Gallery between 2015 and 2023. In 2024, she brought the four artists together in collaboration in Ireland. The three cases of individual artworks, described first, in collaboration with curator Sýkorová, form the first three research cycles. The core interest lies in the diversity of individual expressions when working with embodied drawing and the themes of memory, performance, and social commentary.

The first three research cycles were designed to identify the differences in the academic framework of embodied drawing based on experimental drawing traditions and education in Ukraine, Lithuania, and the Czech Republic. The fourth case was a collaborative production and residency lasting for a week, followed by a two-week exhibition at the Interface Gallery. The process of the fourth case was divided into a series of test-out sequences of video performances at various locations (all locations were chosen together through dialogue and conversations, and the artists stopped at chosen locations to co-create movement-based interactions with nature or architectural ruins) as they travelled through Ireland. The final embodied enstatic drawing for the audience was presented at the Interface Gallery as a live performance. Each day's sequence was followed by collective discussions and reflections, focusing on how to plan collective drawing for the next day and exploring the dynamics and interconnections between the performers on-site. The collective commitment was to use only elements from nature, the artists' bodies, and the site. If any interventions into the landscape were made, they should be non-harming and temporary, for example, artists drawing on sand with their feet.

CASE 1: JAN PFEIFFER. MOVEMENT OF METAL, 2015

For the first case, Jan Pfeiffer's³⁹ live event, held in 2015 at the Altán Klamovka Gallery in Klamovka park, the static gallery's outdoor and indoor spaces were transformed into a living artwork, blurring the lines between viewer and participant. The choreography of movement and stillness, along with the incorporation of temporary characters, created a dynamic visual language that reflected the duality of battle and peace. The natural environment of the park featured the shapes of trees and branches intertwined with the metal lines and shapes, which were geometric. In this way, the artwork in

movement incorporated the organised black lines of trees and branches, as well as geometric shapes and lines of metal and human figures, which created the embodied drawing in movement. Pfeiffer's take on contemporary drawing originates in his background in art academy education in the Czech Republic, specifically at Akademie výtvarných umění (AVU), under the guidance of Professor J. Příhody. The physical engagement extended within the artwork "Movement of Metal" challenged the notion of drawing beyond the two-dimensional and invited an exploration of space as a canvas on which bodies and actions created visual patterns akin to drawing in motion (Fig. 2).



Fig. 2. Choreography and Spatial Dynamics – Jan Pfeiffer: Movement of Metal, 2015, Altán Klamovka Gallery, Prague, curator: Lenka Sýkorová, photo by Barbora Kleinhamplová

CASE 2: MARIJA GRINIUK: TECHNO-DIVING INTO REFLEXIVE DRAWING

Marija Griniuk's work, presented at Altán Klamovka in 2022,⁴⁰ focused on the duality of personal and collective memory within a post-colonial context in Lithuania, utilising drawing as a medium to connect the inner cognitive conditions of the body

with the outdoor environment. The integration of storytelling into reflexive drawing techniques positioned her work as a dialogue between past and present, and her body, the viewers, and the place of performance, which was the park with its surrounding trees and bushes in green. The drawings served as a visual record of her emotional landscape.

While drawing with ink on A3-sized paper, Griniuk created nature images from photographs of her grandmother's farm in Ilgakiemis, Lithuania. During the Soviet regime, the farm was confiscated and incorporated into collective farming. The images of nature from Lithuania were created at the nature site in Prague, in the park near Altán Klamovka, while her live brain activity was measured by EEG and live-remediated into colours, projected on the walls of the gallery space. The viewers could see both the performer drawing and the changing

colours on the gallery walls through the open doors into the gallery space (Fig. 3).

Griniuk has a background in drawing from the Ukrainian National Academy of Arts for her BFA in Ukraine studies, and the Vilnius Academy of Arts in Lithuania for her MFA studies. During her studies, she developed a particular interest in ink drawing, which became her primary drawing medium at the Vilnius Academy of Arts, under the guidance of Professor A. Miškinis.

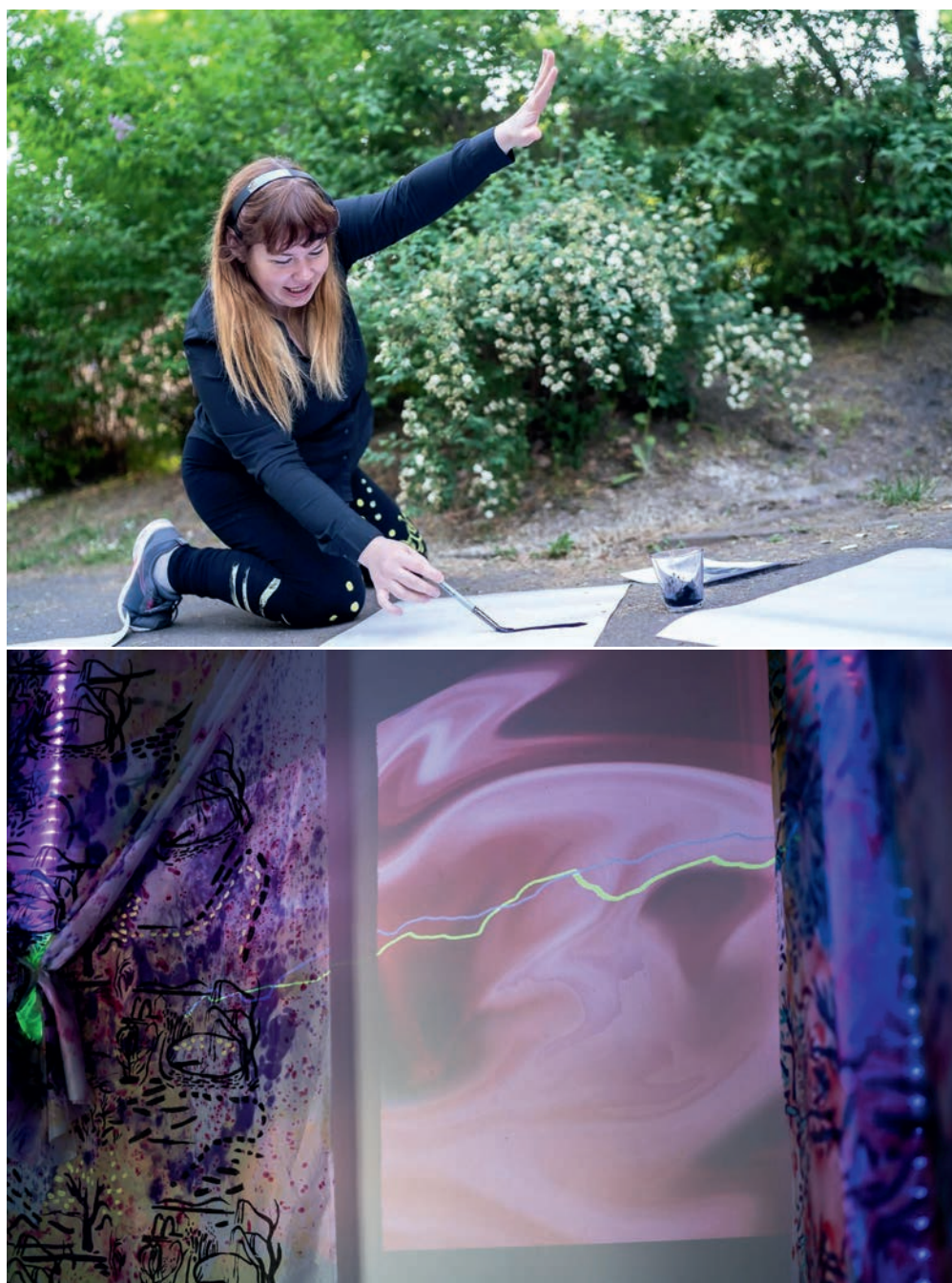


Fig. 3. Storytelling and Historical Consciousness – Marija Griniuk. Marija Griniuk: *Techno-Diving into Reflexive Drawing*, 2022, Altán Klamovka Gallery, Prague, curator: Lenka Sýkorová, photos by Martin Máslo

CASE 3: DARJA LUKJANENKO. IRIJ.

The performative artwork *Irij* by Darja Lukjanenko⁴¹ is presented as the third case, which refers to ornaments made out of bread in the Ukrainian tradition. Drawing is intertwined with food making and traditional designs, as well as the shapes and ornaments traditionally applied to bread for special festive occasions in Ukraine. The artist focuses on the exploration of bread as a symbol of nourishment and historical memory. The title of the artwork is “Вирий/Irij”, which refers

to the significance of ornaments in bread-making. She applies the narrative that transcends individual experience, tapping into shared cultural traditions. The incorporation of embroidery by her sister into the costumes of performance and scenography suggests a multilayered medium to express traditional ornaments as drawing, and further underscores the theme of family tradition, presenting a tactile and visual representation of continuity and disruption (Fig. 4). Lukjanenko has a university and art academy education from several institutions in Ukraine and the Czech Republic.



Fig. 4. *The Symbolism of Bread and Cultural Resilience – Darja Lukjanenko: Irij*, 2023, Altán Klamovka Gallery, Prague, photo by Markéta Bendová

CASE 4: COLLABORATIVE DRAWING BY MARIJA GRINIUK, JIŘÍ KOVANDA, DARJA LUKJANENKO, AND JAN PFEIFFER

In September 2024, artists Marija Griniuk, Jiří Kovanda, Darja Lukjanenko, and Jan Pfeiffer arrived in Ireland at the invitation of the curator Lenka Sýkorová, for a collaborative project at the Interface Gallery (Fig. 5). In addition to the three artists whose artworks are described as Cases 1–3, Jiří Kovanda was invited to join the project with his

extensive experience of work within live art and performance. The project took the shape of a collaboration between Altán Klamovka and Interface artist-run galleries. These two galleries met for the first time at the Supermarket Art Fair in Stockholm, and they began planning for their collaboration in 2019.



Fig. 5. Marija Griniuk, Jiří Kovanda, Darja Lukjanenko, and Jan Pfeiffer, individual shots from a joint performance and video, *Now and Here*, site-specific performance, video art, 2024, photo in: archive of the Altán Klamovka Gallery

The act of drawing within choreography of interconnectedness between the artists and Irish nature involved entering the landscape as a composition of four silhouettes.⁴² The landscape, in this context, contained the sites where the artists performed, including the gallery space, which also fell into the category of landscape. The first image depicts the beginning of the final performance, which took place during the exhibition's opening (Fig. 6). This performative action started the moment the artists connected with the forest near the gallery. The same

action was repeated during the first three days of shorter video performances, where the artists stood close together, looking out onto the landscape as the initial step (Fig. 6 and Fig. 7). Drawing in the state of arrival involves sensing the space and feeling the presence of each other within it, as beings in the environment. We understand the stopping and concentration that drawing brings as a process of thinking. At the same time, we focus on the immediacy and mutability of drawing, which helps us to explore and represent the world around us.



Fig. 6. Marija Griniuk, Jiří Kovanda, Darja Lukjanenko, and Jan Pfeiffer, individual shots from a joint performance and video, *Now and Here*, site-specific performance, video art, 2024, photo in: archive of the Altán Klamovka Gallery



Fig. 7. Marija Griniuk, Jiří Kovanda, Darja Lukjanenko, and Jan Pfeiffer, individual shots from a joint performance and video, *Now and Here*, site-specific performance, video art, 2024, photo in: archive of the Altán Klamovka Gallery

DISCUSSION AND ANALYSIS

The video and performance “Here and Now” offers an exploration of drawing as a meditative and intimate medium that fosters deep engagement with the present moment. This notion aligns well with contemporary artistic practices that emphasise mindfulness and attentiveness to both personal and collective histories. The concept of the “thinking hand” is evident as an essential cognitive process through which artists connect by moving in the landscape while also being strongly influenced by it.⁴³ In the location of the performance by the beach, the artists drew with their feet on the sand, leaving a temporary residue of performative, enstatic, embodied drawing.⁴⁴ Nature was the site for culture until the water erased the drawing.

This kind of drawing can also be seen as a collaboration between human and non-human actors, such as nature. For Griniuk, drawing on the sand was connected to her ink drawing, as leaving a trace in the sand was a gesture that referenced the thickness or thinness of the line to create the illusion of the landscape. As she moved in the sand, the thickness or thinness of the line was more intuitive, as the movements of the feet were the first layer of trace-making in the landscape. The lines were a residue of movement – not intentionally planned – but left after the movement took place.

Pfeiffer connected with the stones near the ruin as the site of an embodied drawing (Fig. 4). This process was similar to his earlier artwork “Metal Movements” (2015), in that an object (the stone) was the starting point for action. Moreover, this object, having a manufactured shape, contrasted the organic shapes of the landscape. The ruin, which is slowly dissolving from the human-made (or manufactured) geometric shape into nature, is an organic shape. This interplay between the shapes is the core of Pfeiffer’s embodied drawing.

The live action was video documented and edited, and the video “Here and Now” was shown at the Interface Gallery for three weeks after the embodied drawing took place. The artists from Central Eastern Europe, who collaborated in Ireland, underlined a cross-cultural exchange that enriches the discussion around drawing, revealing how it can bridge diverse perspectives and histories while fostering respect for local narratives. This also highlights how different drawing education perspectives converge into a single artwork.

In embodied collective drawing, the only materials used were the landscape and the artists’ bodies, and this contrasts the earlier work by the artists, in which ink or metal, for example, were used. This underlined the artists’ goal to work collectively ecologically while giving care to nature and each other. No other materials were used during the performance, and the traces left after the performance were footprints or handprints in the sand made by the artists, as well as branches found in the landscape, which had been moved from one location to another. The physicality of drawing emphasised the connection between the artist’s mind, hands, and the environment, thus aligning with the curatorial text’s argument that drawing can serve as a means to fully appreciate the present moment.

Within the concept of ecological culture and care for nature, it was crucial to apply only materials found in nature, leave the places unharmed, and create embodied drawings in the landscape. The artists’ cognitive states, empathic connections, and movements in the landscape were the core of the performance and video. The keywords and key definitions used within the artwork analysis are presented in Fig. 8.

Drawing	Ecological Culture
Drawing is the embodiment of thinking.	Embodied drawing is an ecological method of creation: only bodies and landscapes are applied in the creative action.
Embodied drawing is a collaborative state of connecting to each other and the Irish landscape.	Exploring landscape through choreographic sequences is a way to learn about the Irish landscape in the state of arrival.
Embodied drawing means caring for each other: artists are engaged in extending each other's movements or finishing each other's movement sequences.	Embodied drawing as a connection to the landscape, not the external materials used for the artwork.
The thinking hand is the core concept in embodied drawing.	The landscape and gallery space are connected through drawing as performance.

Fig. 8. Keywords and key definitions within artworks. Developed by the authors

DRAWING IN THE COLLECTIVE EMBODIED LIVE ACTION BY THE ARTISTS WITH DIVERSE BACKGROUNDS

Not only do the involved artists represent different generations of artists (e.g. Marija Griniuk and Jan Pfeiffer are mid-career artists having finalised their academic education at similar times, as evidenced by Griniuk's MFA from 2008 and Pfeiffer's MFA from 2011), but they also come from different academic contexts. Jiří Kovanda represents the established artist category, while Darja Lukjanenko represents the emerging artist category. In this way, they experienced drawing as an academic field in different ways during their studies and at different scales of experimentation within drawing teaching programmes.

The Lithuanian tradition of experimental materiality within drawing and painting builds on Kes Zapkus' methodological approach from the early 1990s, when he was working as a professor at the Vilnius Academy of Arts.⁴⁵ Zapkus suggested experimenting with the materiality of surfaces for drawing or painting, creating first the surface around one's body, for example, by applying paper or canvas around the standing person. After this, the application of paint on charcoal took place on this pre-built surface (from Vilnius Academy of Arts, painting department archives). Zapkus stresses communication and experience exchange as being the core of drawing and painting.⁴⁶ This approach underlines the experimental take and interconnection of drawing, embodiment, and collectivity.

The experimental take on drawing and painting can be connected to teaching methodology by Zapkus, rather than at Vilnius Academy of Arts in general.⁴⁷ From 2006–2008, during Griniuk's studies at the Vilnius Academy of Arts, her main medium for drawing was ink and the duration of drawing sketches that took 20–30 minutes to complete on large-sized paper (from Griniuk's student notes).

In the Czech Republic, around the 1980s, art entered an interdisciplinary scale,⁴⁸ where experimental and activist actions were present in different art disciplines, for example, drawing. Artists such as Jiří Kovanda were pioneers of experimental embodied art, where art intersects with ecological and political activism.⁴⁹ For Jiří Kovanda, drawing is the embodied action.⁵⁰ Kovanda strongly influenced the academic environment as well as the work of the younger generation of artists, and currently holds a professor position at the Faculty of Art and Design at Jan Evangelista Purkyně University in Ústí nad Labem.⁵¹

Another artist and scholar, Jiří Přihoda, worked in his studio at the intersection of monumental art and installation, which aligns with his artistic practice (<https://www.jiriprihoda.cz/>). For Pfeiffer (as analysed in Cases 1 and 4), his embodied drawing builds on interactions with manufactured structures in nature and the landscape, thus developing

the idea of embodied enstatic drawing extending from body, site, and nature into installation and sculptural elements, even though in Case 4 these objects are found in the landscape (i.e. the site of the ruins).

Lukjanenko has a wide and interdisciplinary background, including her BA studies in journalism from Oles Honchar Dnipro National University and the Academy of Arts, Architecture, and Design (UMPRUM) in Prague. She is also currently involved in PhD studies at the Faculty of Art and Design at Jan Evangelista Purkyně University in Ústí nad Labem (<https://secondaryarchive.org/artists/darja-lukjanenko/>). Her take on drawing merges Ukrainian food and cultural traditions with notions of site and context, as shown in Case 2.

ARTISTS' DIFFERENCES IN EDUCATION AND THEIR COLLABORATION

When artists come together at the site of a landscape, they have different starting points in the site. These are chosen individually and without previous agreement as a spontaneous reaction to their arrival on the site and as a visual representation of thought and mind, which are connected to the objects that drew their attention.⁵² Each artist is drawn to different places and objects that are connected to their perception of drawing. For example, when drawing with lines, Griniuk moves in the sand, and when applying objects and geometrical shapes, Pfeiffer finds rocks near the ruin. As described by Thie, drawing allows the artist to make a selection and focus on relevant objects.⁵³

Similarly, embodied enstatic drawing artists find elements of the site that support their artistic expressions. Since drawing is a collaborative process in movement, the concept of enstatic drawing suggests that after performing individual actions, artists start to connect to each other – for example, when the artists are standing still as four figures for five or more minutes on different sites, such as near the Interface Gallery, inside the gallery, or in different landscapes.⁵⁴ The decision to use only objects

found in nature was also a collective gesture, an agreement that interconnects drawing with ecological art. In this way, the artwork becomes clearly framed as one cohesive piece, even though each artist approaches the artworks from their perspectives on what embodied drawing entails, based on the experimental drawing tradition in their respective countries and their individual experiences.

ECOLOGY AND ACTIVISM

In the work of Jiří Kovanda, a pioneering figure in Czech performance art, ecological and political activism are connected to the application of his body rather than constructed materials, marking a shift in Czech arts towards the introduction of live and performance art into art academy education.⁵⁵ For Griniuk, activism is closely tied to her performances, which are themed around eco-violence during the Soviet occupation of Lithuania. One of her performances, described in Case 2, is particularly notable. Here, her personal background and the story of her family are at the core of the performance narrative, and this is reinforced by the visualisation of her inner cognitive states, made visible to the audience. Griniuk underlines the importance of the background of the artist as a legacy to express historically and emotionally heavy themes through drawing. Lukjanenko, as an artist-activist, also applies her identity to the cultural history of Ukraine and the preservation of family and national traditions across generations. Pfeiffer, in his role as an artist-activist, contrasts natural and human-produced objects and their structures. Here, he makes a division between nature and culture, and movement serves as the method to navigate these elements into one artwork.

CONCLUSION

This study focused on four artworks, each presented as a research case focusing on embodied enstatic drawing techniques and approaches by Marija Griniuk, Jiří Kovanda, Darja Lukjanenko, and Jan Pfeiffer, as an international group of artists

from Central and Eastern Europe with different academic backgrounds. Three of the cases were individual artworks, while the fourth case, the artwork “Here and Now”, focused on collective embodied drawing and an ecologically conscious form of collective artistic expression rooted in presence, mindfulness, and interaction with the natural landscape.

The drawing was created by applying natural materials found in the landscape. This underlines that embodied drawing can serve as a method for collective thinking, visualised by movement, as each artist, while applying one’s own technique and objects, relates to each other’s movements and presence in the landscape. The artists used specific sites and movements, such as drawing on the sand with their feet or moving rocks near the ruins of the landscape, because of their diverse academic backgrounds, personal histories, and cultural identities. Ecological culture and drawing were manifested through the refusal to use any external materials for the artwork. In Case 4, the artwork was created only by the artistic bodies in the landscape but is also based on the backgrounds of the artists and their individual positions as artists-activists working with art as activism within politics and ecology.

Through the case examples and a reflection on experimental drawing in diverse academic environments, the study suggests that the new collaborative artwork in Case 4 brings Lithuanian, Czech, and Ukrainian traditions for drawing without using traditional materials, such as pencil and paper, and is built on academic education and individual practices of each artist, who are in different stages of their career. Movement, presence, and site-specific interaction replace traditional materials to create a shared visual language rooted in personal, political, and environmental contexts. This strategy can be applied by artistic event organisers and curators, who bring artists into collaborative settings by encouraging them to co-create in the chosen media, for example, drawing.

ACKNOWLEDGEMENT

Marija Griniuk received funding from the Research Council of Lithuania (LMTLT), agreement No. S-PD-24-49, for this research.

References

- Avanessian, Armen and Anke Töpfer. *Speculative Drawing: 2011–2014*. Berlin: Sternberg Press, 2014, 9–41.
- Bartleet, Brydie-Leigh. “Artistic Autoethnography: Exploring the Interface between Autoethnography and Artistic Research.” In *Handbook of Autoethnography*. New York: Routledge, 2021, 133–145.
- Black, Jasmine, Kerry Morrison, Julie Urquhart, Clive Potter, Paul Courtney and Alice Goodenough. “Bringing the Arts into Socio-Ecological Research: An Analysis of the Barriers and Opportunities to Collaboration Across The Divide.” *People and Nature* (2023). doi:10.1002/pan3.10489
- Butler, Connie, Benjamin Buchloh and Catherine de Zegher. *On Line: Drawing Through the Twentieth Century*. New York: Museum of Modern Art, 2010.
- Coghlan, David, and Abraham B. (Rami) Shani. “Developing the Practice of Leading Change Through Insider Action Research: A Dynamic Capability Perspective.” In *The SAGE Handbook of Action Research*, 3rd ed. Edited by Hilary Bradbury. Thousand Oaks, CA: Sage, 2015, 47–54.
- Déotte, Jean-Louis. “Alberti, Leonardo: From Disegno as Drawing to Disegno as Projective Milieu.” *Appareil*, 3 (2009). <https://journals.openedition.org/appareil/604>
- Fan, Jennifer E., Wilma A. Bainbridge, Rebecca Chamberlain and J. D. Wammes. “Drawing as a Versatile Cognitive Tool.” *Nature Reviews Psychology* 2, 9 (2023): 556–568. <https://doi.org/10.1038/s44159-023-00212-w>
- Fontaine, Kristen. *Czech Activism: The Function of Activist Art in Czech Political Culture*. SIT Graduate Institute/SIT Study Abroad, 2017. https://digitalcollections.sit.edu/isp_collection/2570
- Graham, Mark. “Art, Ecology and Art Education: Locating Art Education in a Critical Place-Based Pedagogy.” *Faculty Publications* (2007), 7552. <https://scholarsarchive.byu.edu/facpub/7552>
- Griniuk, Marija. “Performance Pedagogy: Performing Fluxus Pedagogy in a Contemporary Lithuanian Context.” *Acta Paedagogica Vilnensia* 44 (2020): 152–163. <https://doi.org/10.15388/ActPaed.44.11>
- Hahn, Ulrike. “Artistic Imaginations of Climate Change: From the Far Away to the Here and Now.” *Environmental Justice* 16, 3 (2023): 186–193.
- Hannula, Mika, Juha Suoranta and Tere Vadén. *Artistic Research Methodology: Narrative, Power and the Public*. New York: Peter Lang, 2014.
- Härkönen, Eeva-Maija, Marketta Huhmarniemi, and Timo Jokela. “Crafting Sustainability: Handcraft

- in Contemporary Art and Cultural Sustainability in the Finnish Lapland." *Sustainability* 10, 6 (2018). <https://doi.org/10.3390/su10061907>
- Ings, Welby. "Embodied Drawing: A Case Study in Narrative Design." *Artifact* 3, 2 (2014): 2.1–2.10. https://intellectdiscover.com/content/journals/10.1386/art.3.2.2.1_1
- Jack, Mary Ann. "The Accademia del Disegno in Late Renaissance Florence." *The Sixteenth Century Journal* 7, 2 (1976): 3–20. <https://doi.org/10.2307/2539556>
- Jean, Hayley. "Connecting Art and Science: An Artist's Perspective on Environmental Sustainability." *Environmental Studies Electronic Thesis Collection*, 54 (2019). <https://scholarworks.uvm.edu/envstheses/54>
- Jokela, Timo. "A Wanderer in the Landscape—Reflections on the Relationship Between Art and the Northern Environment." *Journal of Education in the North*, 20 (2013): 132–143.
- Jokela, Timo and Maria Huhmarniemi. "Arts-Based Action Research in the Development Works of Arts and Art Education." In *The Lure of Lapland: A Handbook for Arctic Art and Design*. Edited by Glen Coutts, Eeva Härkönen, Maria Huhmarniemi and Timo Jokela. Rovaniemi: University of Lapland, 2019, 9–23.
- Leavy, Patricia. *Method Meets Art: Arts-Based Research Practice*. New York: Guilford Publications, 2015.
- Lehtonen, Miikka J. "Visualising Embodied Experiences: Drawing as a Form of Reflective Inquiry Informed by Gestalt Art Therapy." *British Journal of Management* (2023). <https://doi.org/10.1111/1467-8551.12787>
- Leigh, Brooke. "Trace and Catharsis: Embodied Drawing." *Drawing: Research, Theory, Practice* 7, 1 (2022): 79–98. https://doi.org/10.1386/drtpr_00080_1
- Manalvo, Javier. "Disegno Interno: Rhetoric and Narrative into Architectural Design." In *Second International Conference on Architecture and Fiction: Writingplace, Literary Methods in Architectural Research and Design* (2013).
- Pallasmaa, Juhani. *The Thinking Hand: Existential and Embodied Wisdom in Architecture*. Chichester, UK: John Wiley & Sons, 2009.
- Rothman, Roger. "Fluxus, or the Work of Art in the Age of Information." *Symplokē* 23, 1–2 (2015): 309–325. <https://doi.org/10.5250/symploke.23.1-2.0309>
- Schröder, Klaus Albrecht and Elsy Lahner. *Drawing Now 2015*. Vienna: Albertina, 2015.
- Svasek, Maruška. "'Invasive' Writing: Exploring Subjectivity, Performativity and Politics in the Art of Jiří Kovanda." *Liminalities* 18, 1 (2022). <http://liminalities.net/18-1/invasive.html>
- Thie, Oliver. "Drawing Research." *w/k – Between Science & Art* (2024). <https://doi.org/10.55597/e9799>
- Thomas, David R. "A General Inductive Approach for Analysing Qualitative Evaluation Data." *American Journal of Evaluation* 27, 2 (2006): 237–246. <https://doi.org/10.1177/1098214005283748>
- Vilnius Academy of Arts, Painting Department archives. Accessed on site Vilnius Academy of Arts, Painting Department (5 March 2019).

Notes

- ¹ Mary Ann Jack, "The Accademia del Disegno in Late Renaissance Florence." *The Sixteenth Century Journal* 7, 2 (1976).
- ² Ibid.
- ³ Roger Rothman, "Fluxus, or the Work of Art in the Age of Information," *Symplokē* 23, 1–2 (2015).
- ⁴ Brooke Leigh, "Trace and Catharsis: Embodied Drawing," *Drawing: Research, Theory, Practice* 7, 1 (2022).
- ⁵ Welby Ings, "Embodied Drawing: A Case Study in Narrative Design," *Artifact* 3, 2 (2014), 2.4.
- ⁶ Ibid.
- ⁷ Eeva-Maija Härkönen, Marketta Huhmarniemi, and Timo Jokela, "Crafting Sustainability: Handcraft in Contemporary Art and Cultural Sustainability in the Finnish Lapland," *Sustainability* 10, 6 (2018).
- ⁸ Timo Jokela and Maria Huhmarniemi, "Arts-Based Action Research in the Development Works of Arts and Art Education," in *The Lure of Lapland: A Handbook for Arctic Art and Design*, edited by Glen Coutts, Eeva Härkönen, Maria Huhmarniemi, and Timo Jokela (Rovaniemi: University of Lapland, 2019).
- ⁹ Javier Manalvo, "'Disegno Interno': Rhetoric and Narrative into Architectural Design," in *Second International Conference on Architecture and Fiction: Writingplace, Literary Methods in Architectural Research and Design* (2013).
- ¹⁰ Ibid.
- ¹¹ Jennifer E. Fan, Wilma A. Bainbridge, Rebecca Chamberlain, and J. D. Wammes, "Drawing as a Versatile Cognitive Tool," *Nature Reviews Psychology* 2, 9 (2023).
- ¹² Oliver Thie, "Drawing Research," *w/k – Between Science & Art* (2024).
- ¹³ Armen Avanessian and Anke Töpfer, *Speculative Drawing: 2011–2014* (Berlin: Sternberg Press, 2014), 9–41.
- ¹⁴ Ibid.
- ¹⁵ Juhani Pallasmaa, *The Thinking Hand: Existential and Embodied Wisdom in Architecture* (Chichester, UK: John Wiley & Sons, 2009).
- ¹⁶ Miikka J. Lehtonen, "Visualising Embodied Experiences: Drawing as a Form of Reflective Inquiry Informed by Gestalt Art Therapy," *British Journal of Management* (2023).
- ¹⁷ Welby Ings, "Embodied Drawing."
- ¹⁸ Jasmine Black, Kerry Morrison, Julie Urquhart, Clive Potter, Paul Courtney, and Alice Goodenough, "Bringing the Arts into Socio-Ecological Research: An Analysis of the Barriers and Opportunities to Collaboration Across The Divide," *People and Nature* (2023).
- ¹⁹ Ulrike Hahn, "Artistic Imaginations of Climate Change: From the Far Away to the Here and Now," *Environmental Justice* 16, 3 (2023), 4.
- ²⁰ Mark Graham, "Art, Ecology and Art Education: Locating Art Education in a Critical Place-Based Pedagogy," *Faculty Publications* (2007), 381.
- ²¹ Ibid.
- ²² Ibid.
- ²³ Ulrike Hahn, "Artistic Imaginations of Climate Change: From the Far Away to the Here and Now," *Environmental Justice* 16, 3 (2023), 4.
- ²⁴ Ibid.

- ²⁵ Hayley Jean, "Connecting Art and Science: An Artist's Perspective on Environmental Sustainability," *Environmental Studies Electronic Thesis Collection*, 54 (2019).
- ²⁶ Ibid.
- ²⁷ Ibid.
- ²⁸ Jasmine Black, Kerry Morrison, Julie Urquhart, Clive Potter, Paul Courtney, and Alice Goodenough, "Bringing the Arts into Socio-Ecological Research."
- ²⁹ Eeva-Maija Härkönen, Marketta Huhmarniemi, and Timo Jokela, "Crafting Sustainability."
- ³⁰ Timo Jokela and Maria Huhmarniemi, "Arts-Based Action Research."
- ³¹ Eeva-Maija Härkönen, Marketta Huhmarniemi, and Timo Jokela, "Crafting Sustainability."
- ³² Timo Jokela and Maria Huhmarniemi, "Arts-Based Action Research."
- ³³ David Coghlan and Abraham B. (Rami) Shani, "Developing the Practice of Leading Change Through Insider Action Research: A Dynamic Capability Perspective," in *The SAGE Handbook of Action Research*, 3rd ed., edited by Hilary Bradbury (Thousand Oaks, CA: Sage, 2015), 47–54.
- ³⁴ Timo Jokela and Maria Huhmarniemi, "Arts-Based Action Research."
- ³⁵ Mika Hannula, Juha Suoranta, and Tere Vadén, *Artistic Research Methodology: Narrative, Power and the Public* (New York: Peter Lang, 2014).
- ³⁶ Brydie-Leigh Bartleet, "Artistic Autoethnography: Exploring the Interface between Autoethnography and Artistic Research," in *Handbook of Autoethnography* (New York: Routledge, 2021), 133–145.
- ³⁷ Patricia Leavy, *Method Meets Art: Arts-Based Research Practice* (New York: Guilford Publications, 2015).
- ³⁸ David R. Thomas, "A General Inductive Approach for Analysing Qualitative Evaluation Data," *American Journal of Evaluation* 27, 2 (2006).
- ³⁹ *Choreography and Spatial Dynamics – Jan Pfeiffer: Movement of Metal*, Altán Klamovka Gallery, Prague, curator: Lenka Sýkorová, (2015), <https://www.aug.cz/en/altan-klamovka/clanek/jan-pfeiffer-pohyb-zeleza/>
- ⁴⁰ *Storytelling and Historical Consciousness – Marija Griniuk, Marija Griniuk: Techno-Diving into Reflexive Painting*, Altán Klamovka Gallery, Prague, curator: Lenka Sýkorová, (2022), <https://www.youtube.com/watch?v=eOqrY4b6mW8> and <https://www.aug.cz/en/altan-klamovka/clanek/marija-griniuk-techno%e2%80%90diving-into-reflexive-painting/>
- ⁴¹ *The Symbolism of Bread and Cultural Resilience – Darja Lukjanenko: Irij*, Altán Klamovka Gallery, Prague, (2023), <https://www.youtube.com/watch?v=iQrHiZab-vn8&t=5s> and <https://www.aug.cz/en/altan-klamovka/clanek/darja-lukjanenko-irij/>
- ⁴² *Marija Griniuk, Jiří Kovanda, Darja Lukjanenko and Jan Pfeiffer, Now and Here*, site-specific performance, video art, (2024), <https://www.youtube.com/watch?v=-wgVPZ2wIjE>
- ⁴³ Juhani Pallasmaa, *The Thinking Hand*.
- ⁴⁴ Ulrike Hahn, "Artistic Imaginations of Climate Change: From the Far Away to the Here and Now," *Environmental Justice* 16, 3 (2023).
- ⁴⁵ Marija Griniuk, "Performance Pedagogy: Performing Fluxus Pedagogy in a Contemporary Lithuanian Context," *Acta Paedagogica Vilnensia* 44 (2020).
- ⁴⁶ Ibid.
- ⁴⁷ Ibid.
- ⁴⁸ Kristen Fontaine, *Czech Activism: The Function of Activist Art in Czech Political Culture*, SIT Graduate Institute/SIT Study Abroad (2017).
- ⁴⁹ Maruška Svasek, "'Invasive' Writing: Exploring Subjectivity, Performativity and Politics in the Art of Jiří Kovanda," *Liminalities* 18, 1 (2022).
- ⁵⁰ Ibid.
- ⁵¹ Ibid.
- ⁵² Jennifer E. Fan, Wilma A. Bainbridge, Rebecca Chamberlain, and J. D. Wammes, "Drawing as a Versatile Cognitive Tool."
- ⁵³ Oliver Thie, "Drawing Research."
- ⁵⁴ Welby Ings, "Embodied Drawing."
- ⁵⁵ Maruška Svasek, "'Invasive' Writing."

Marija GRINIUK
Vilniaus dailės akademija, Lietuva

Lenka SÝKOROVÁ
Vakary Bohemijos universitetas, Čekijos Respublika

ENSTATINIS PIEŠIMAS IR EKOLOGINĖ KULTŪRA BENDRADARBIAVIMO KONTEKSTE

Santrauka

Šiame straipsnyje analizuojami menininkų Marijos Griniuk, Jiří Kovandos, Darjos Lukjanenko, Jano Pfeifferio bei kuratorės Lenkos Sýkorovos sukurti meno kūriniai. Tyrime remiamasi įvairiomis piešimo tradicijomis ir kontekstais dailės akademijose ir universitetuose Ukrainoje, Lietuvoje ir Čekijoje, taip pat menininkų, dirbančių su piešimu, šios medijos interpretacijomis. Taip įkūnytasis piešimas įgauna piešimo ir performanso sankirtos formą ir tampa enstatiniu piešimu.

Tyrime taikoma meno pagrindu paremta veiksmo tyrimo metodologija, kurioje kiekvienas meno kūrinys priskiriamas atskiram tyrimo ciklui. Šiame tyrime trys ciklai susiję su individualiais menininkų projektais, o vienas ciklas apima jų bendradarbiavimo projektą. Tyrimo sritis apibrėžia, kaip menininkai, turintys skirtingą patirtį piešimo srityje ir atstovaudami įvairioms piešimo tradicijoms, bendradarbiauja ir sukuria bendrą meno kūrinį. Per performatyvius veiksmus ir diskusijas menininkai kartu kuria judesiu ir piešimu paremtas sąveikas su gamta ir architektūra.

Reikšminiai žodžiai: piešimas, įkūnytas enstatinis piešinys, ekologinė kultūra.

Gauta 2025-03-06

Parengta spaudai 2025-06-13

Marija Griniuk

Vilnius Academy of Arts

Marija Griniuk holds a DA (Doctor of Arts) from the University of Lapland in Finland. She is a department leader at Nordlandsmuseet in Norway and a postdoctoral researcher at Vilnius Academy of Arts, Lithuania. She is a Lithuanian artist and has a background in visual arts, performance art, and performance pedagogy.

ORCID: <https://orcid.org/0000-0002-5648-5575>

E-mail: marija.griniuk@gmail.com

Lenka Sýkorová

Faculty of Design and Art Ladislav Sutnar of the University of West Bohemia.

Lenka Sýkorová is an associate professor, art historian, critic and independent curator of contemporary visual art. She studied at the Charles University in Prague and the Faculty of Art and Design JEPU in Ústí and Labem. As a Czech curator, she participated in international exhibition projects exploring the medium of drawing.

www.aug.cz/en/

ORCID: <https://orcid.org/0009-0004-7290-9106>

E-mail: lenka.sykor@email.cz