



Drawings

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DRAWING PORTFOLIO

Drawing is central to my practice. From diary notations to large drawings I am interested in the fleeting, the unseen, the crossover between a surface and a sound. Much of my work is about trying to capture this moving screen of constant complexity, the crossing of insects, birds, animals, humans, weather, wind, noise pollution and sound.

Studio based drawing

Which evolves with recordings where I meter out and position marks relative to sound and using the sonograms of the recordings taken, In these I can identify the birds and repetitions of sounds. These drawings are often linear or in multiples with time inherent as with the project solstice

Drawing in situ

These drawings are timed, layered and complex. I revisit a place many times over at different times of the day and season. My practice sits at the intersection of place, time and movement; I am interested in the notation of landscapes, how things pass through, disappear yet equally become part of it. This back and forth across the space incorporates what is but which is past. Developing a set of marks for repeating sounds over time, as with the year long project woman in a field. The landscapes themselves are an unfolding of a field of relationships and these patterns or echos of resonance.

A place owes its character to the experiences it affords to those who spend time there - to the sights, sounds and indeed smells that constitute its specific ambience.

Temporality of landscape Tim Ingold

This shifting surface of place means that many of my drawings form part of a set of works to be shown together. Drawing is also an Ecological activity and an ecological position as an artist. Using very low fi materials and tools, it is a direct responsive act between experience place and time. The drawings become scores for interpretation from my connection with certain places, walking, looking, listening, experiencing and documenting directly.

Solstice 2025

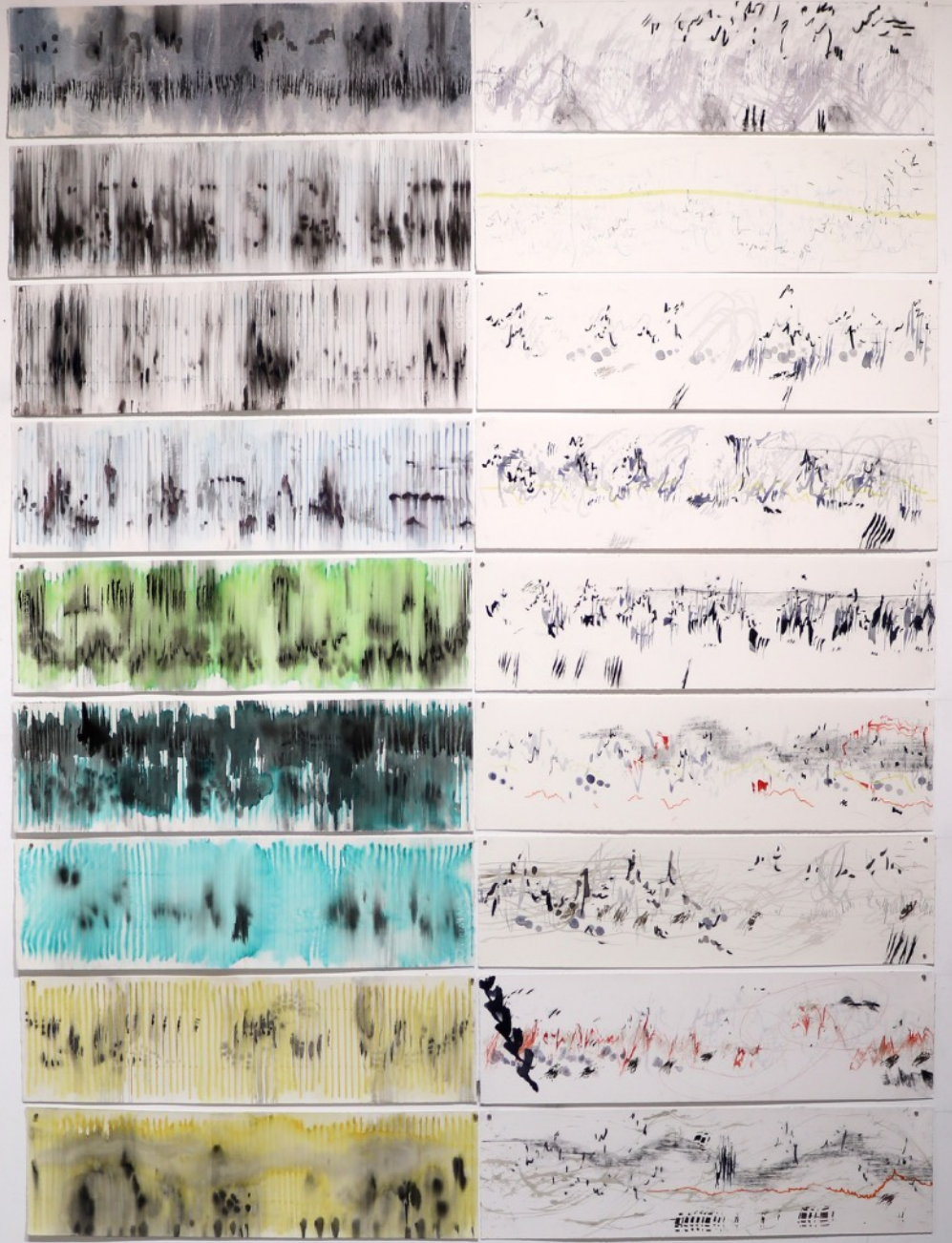
Collaborative work with Holly Drewett over two sites on the summer solstice

Sound recording from France Junas - 9 minuets recorded each hour from 5.30 - 13.00 at a 300 year oak

Sound recording from Athens Philopappou hill - 14.00 - 22.00 recorded by Holly Drewett

Each artist drew the sonogram and made a drawing responding to the sounds heard.







This is an instillation of 36 drawings © Victoria Arney and Holly Drewett

Solstice notes
21 June 2025

Pitch Black
Night jar
Other
Humid
Closed spaces
Still
Thick
Sound

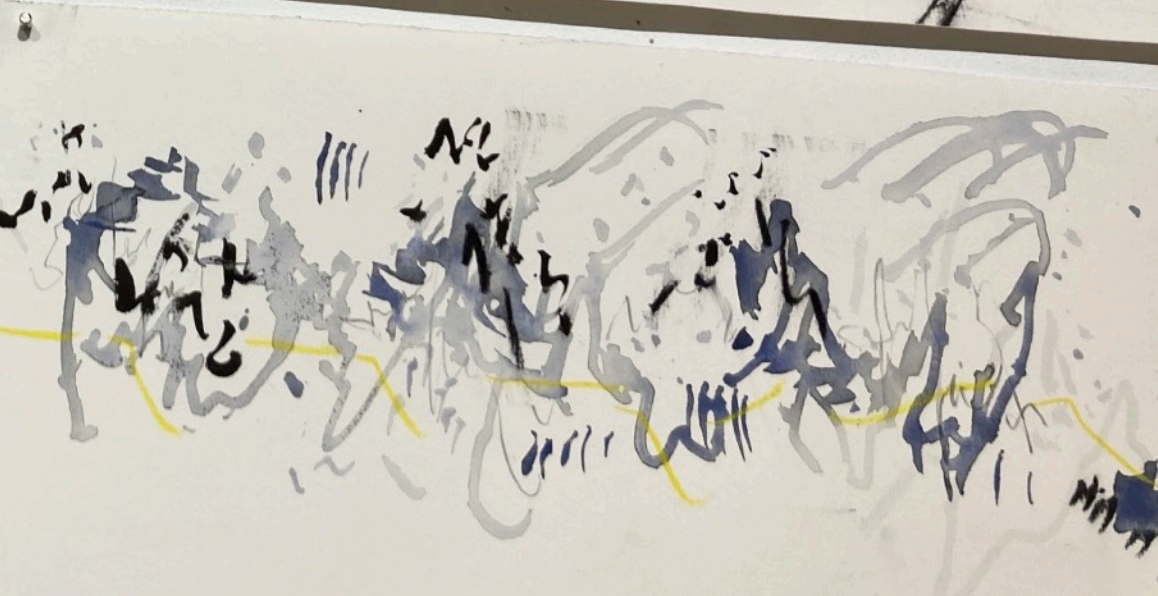
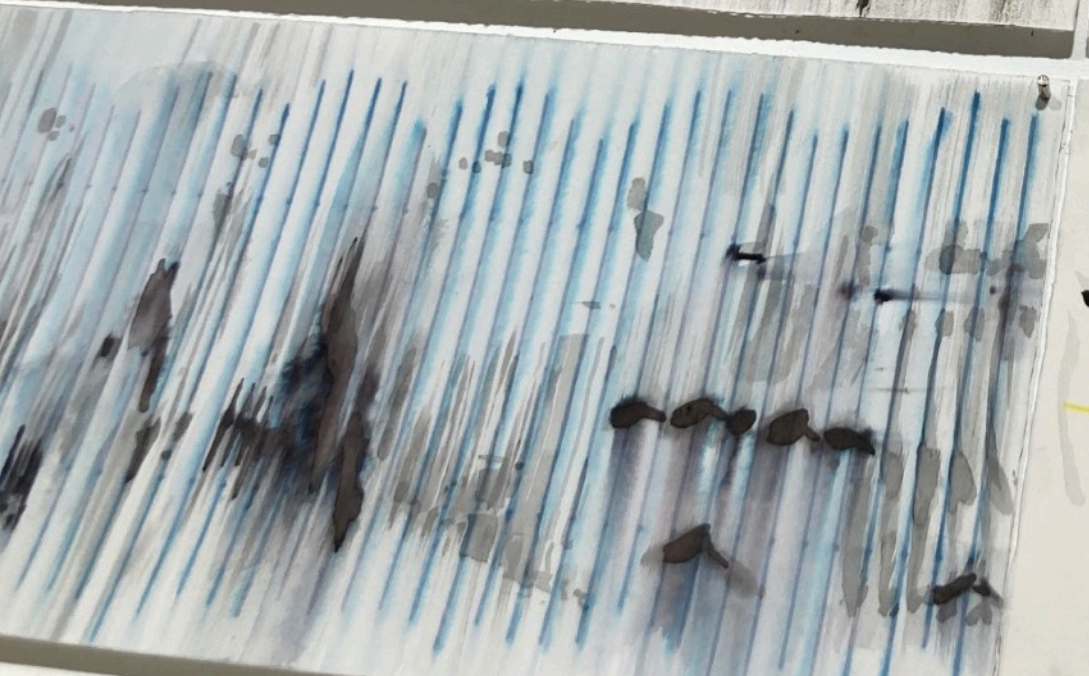
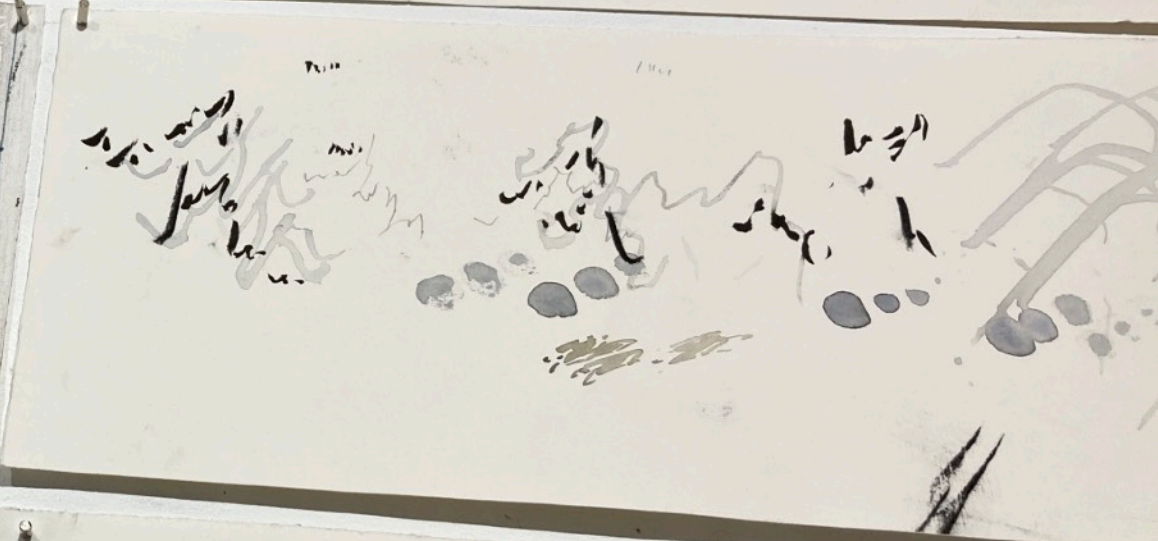
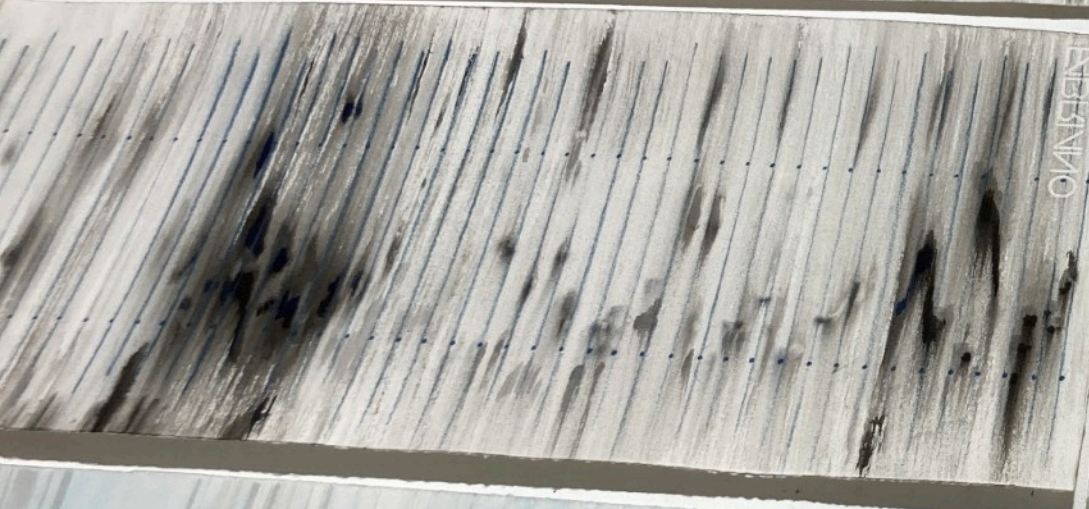
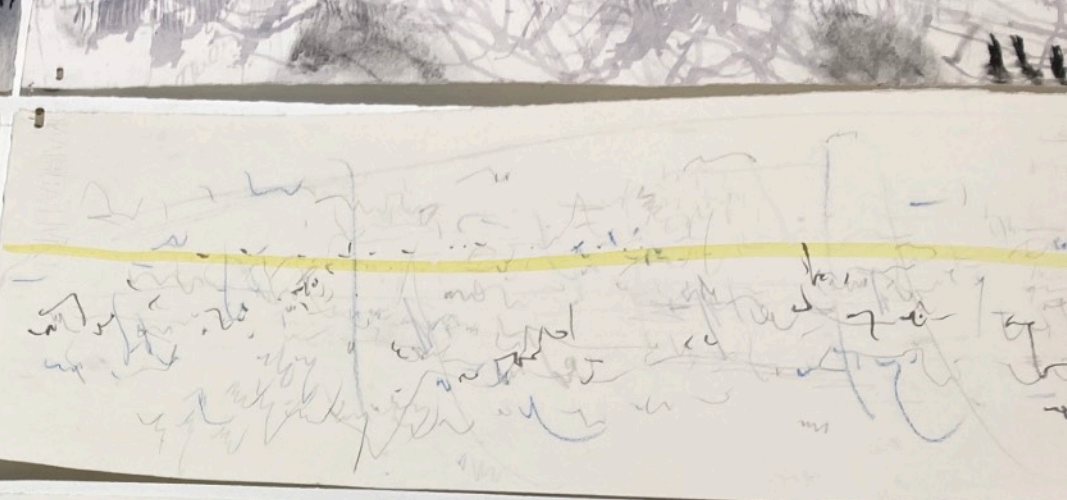
Hub bub
Faint chattering
Light space
sound between intense bird song
Still
Cold
Closeness gone
Bird sings close by
Yellow line

Sun hits oak up high
More space
Less hum
Silent movement of long tails tits above my head
Nightingales close
Light at the edges of things
No wind
sun hitting ground around me
Greens disappearing
Machines in the distance
Air still cool

Light picking up insects
Woodlouse rolled in my hand
Peacocks in distance
Pockets of rich yellow greens
Still
Insects moving between branches
Complex overlaps and echos
Golden oriels singing across space
Crows
rustling stranger

Silk lines horizontal
Butterflies
Dark insect spots hover in place
Gentle wind
Flies
Joggers
Dogs
Space between sounds
Heat beginning
A grey stork





Woman in a Field

Drawing sound and movement in a field (year project) 2025/26

A drawing project through a visual and audio vocabulary, bringing awareness of the echos and complexities of insect, animal, bird and human noise and movements over a prolonged period.

The field recordings initiate responsive drawings in the studio whilst the outside drawings record time and passage as well as colour and sound quickly made in situ.

I have developed a vocabulary for the repetitive motifs that re occur , for example planes, traffic, certain birds, etc. each drawing has a legend of elements . As well as writing I also try and incorporate silence into these drawings .

The valley and set of fields boarder a road on one side and a wooded area on the other - with vines on the higher slope and ploughed fields on some parts. The lower part of the valley has abandoned vineyards . I'm interested in how much passes through this space at different seasons, in January and February the birds flock low to the ground, higher up storks and large birds of prey circle or fly over. At other moments spiders and small birds appear with insects and butterflies the traffic is constant but fluctuates hourly. it is a work about how drawing can visualise time and place.

The field drawings condense the time frame into a structured dense drawing which might cover anything between 15 or 20 minutes to just 1 min .

This is an ongoing series of drawings that will cover the entire year of one place and which can be shown separately of together as a whole.



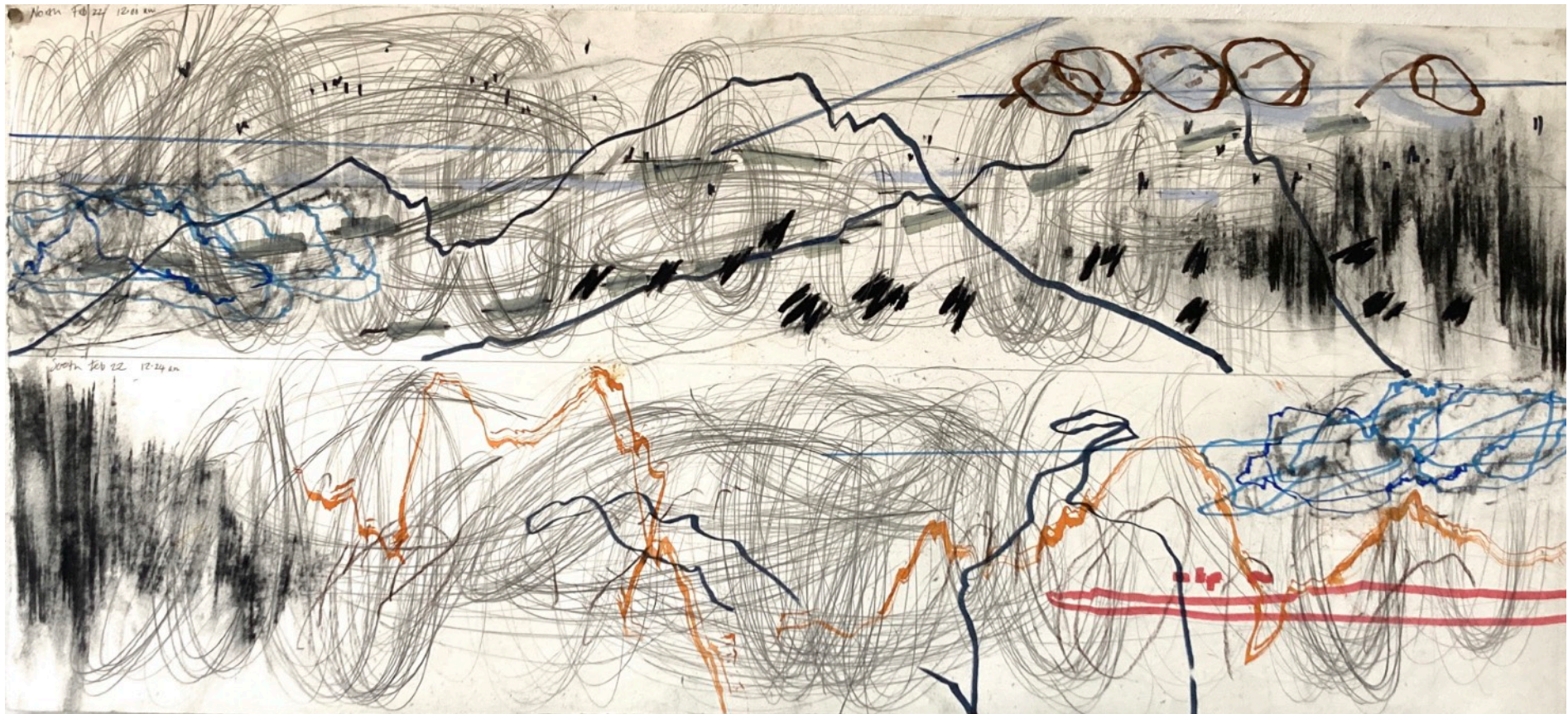
A short film for by French American film maker Jenna Fauchère for the Nikon short film festival about *woman in a field*
<https://www.festivalnikon.fr/en/video/2025/1826>



Ploughing 25th Nov 2025 mixed media on paper 50 X 77cm



Top Field Sept 25th 2025 mixed media on off white paper 60 x 100 cm



North / south Drawing Field Feb 22 107 cm x 50cm

12.00 am

12.24 am



Butterfly line in winter - watercolour, pencil, pastel, felt tip, acrylic marker on paper January 16 2026 50 x 77 cm



Birds and bells bottom field ink, pastel, felt tip watercolour and pencil on rough watercolour paper. Feb 6 2026 50 x 77 cm

10 min Sky score

These are folded quick drawings often made in situ as with this work
Each section representing 1 minute of time.

Nov 13th 2025

Bottom field path

Brushed Ink and pastel on folded watercolour paper.



20 min score

Top field path on windy day
Nov 11 th 2025

Pastel, ink and acrylic pen on folded paper.





Dog and bird 11 Nov 2025

pastel, charcoal, pencil, watercolour and felt tip 20 cm x 10cm

