

Griffith,

From the beginning of our collaboration five years ago, Rhonda and I have been committed to making art at the same time, in the same place and working together on the evolution of ideas and work in the same moment. To do that, we have employed a variety of changing approaches and strategies to guide us. Up to now our curiosity has lead us to make drawings, collages, woodcuts, etchings and photographs.

The nine drawing in the *Chance Operations*² exhibition that are part of the *Landon's Gift* series are among the earliest we completed and were all made from observation. We were studying a small plant Landon Mackenzie gave me as a welcoming present to my studio in Vancouver. Rhonda and I sat side-by-side drawing – freely and intuitively – with almost no discussion or pre-ambule on how to proceed. We frequently traded sides at the table where we were drawing and were sure to trade drawing tools, as well. We did not want either of our marks to be concentrated in one area of the work. Truly, there are almost no parts of any work we have completed that we could tell you who did what! To cause disruptions, occasionally one of us might quickly and deliberately push or shift the drawing board that the papers sat on to break the other's concentration and elegance of mark-making and to bring new life to the drawing. Also, from time to time, one of us would grab the other's wrist and use the arm as a drawing tool controlling large arm movements while the other held a drawing tool and dealt with fine motor skills from the wrist.

At Banff in 2008, we realized that it might be possible to walk and draw simultaneously. We explored all of the early discoveries in the *Landon's Gift* drawings again and introduced new twists. We walked side-by-side carrying a board between us with drawing papers on it. Whoever was on the right-hand side would carry the board in their right hand and draw with their left hand. The person on the left did the opposite. The board would get progressively heavier and frequently we traded sides and often drawing tools as well. It was still important that neither one of us became the dominant architect of any part of the image. Our walk could vary from ninety minutes to three hours in length.

In reality, these "walking drawings" record the terrain upon which we are walking and all things in the environment – wind, rocks, logs, holes in the ground - are likely to impact our movement and "record themselves" as we work. The work is site-responsive. In fact, both of us will tell you that the drawings "make themselves". We have at various times referred to these "walking drawings" as human seismographs or maps. They fuse the possibilities of gesture and blind contour approaches to drawing in one exciting maneuver. The twenty-one drawings in the grid formation in the show were the first set completed this way. Since then, we have been able to complete drawings in the same spirit in Newfoundland, Manitoba, Saskatchewan and British Columbia. We have also applied these strategies to copper plates for intaglio prints and to wood for relief prints.

To answer your question, we are both right-handed.