

Portraits Untold – Video Transcript

Artist: Tanya Raabe-Webber

Sitter: Dame Evelyn Glennie

Venue: National Portrait Gallery

Date Saturday 22nd July 2016

Ambitious live portrait project with artist Tanya Raabe-Webber, exploring and celebrating our common humanity – the beauty and strength of humanity lies in the diversity of its people.

This stream features musician Dame Evelyn Glennie - more information can be found at - <http://portraitsuntold.co.uk/sittings/evelyn-glennie-national-portrait-gallery/>

This video stream was filmed at The National Portrait Gallery on Friday 22nd July 2016.

The third sitting will feature Neil Baldwin at Stoke City Football Club on Monday 19th September 2016 - more information can be found at <http://portraitsuntold.co.uk/sittings/neil-baldwin-stoke-city-fc/>

Take part by contributing your drawing via Facebook, twitter and Instagram and tagging #PortraitsUntold

<http://portraitsuntold.co.uk/>

Twitter: <https://twitter.com/PortraitsUntold>

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Supported using public funding by the National Lottery through Arts Council England.

[#PortraitsUntold](#)

[Transcript Starts]

Welcome to Portraits Untold at the National Portrait Gallery, with Dame Evelyn Glennie and Tanya Raabe-Webber.

Helen Whiteoak, NPG: It is such a great pleasure to welcome artist Tanya Raabe Webber and percussionist Dame Evelyn Glennie to the Gallery to occupy this space for the next 8 hours.

Helen Whiteoak, NPG: Tanya first approached the Gallery 18 months ago to be involved in her project and today promises to be incredibly special and rich in conversation, creativity and connections.

Helen Whiteoak, NPG: I encourage you all to get involved – in creating your own portrait or joining the conversation.

Helen Whiteoak, NPG: Should you need any help throughout the day, we have a super team of Gallery staff on hand so please do just ask.

Helen Whiteoak, NPG: Without further ado, I'd like to hand over to the project manager Mandy Fowler.

Mandy Fowler, Portraits Untold: Thank you very much to the National Portrait Gallery for being a partner in this project and for hosting this exciting Portraits Untold sitting.

Mandy Fowler, Portraits Untold: Portraits Untold is an ambitious and unique national project exploring and celebrating the diversity of our common humanity through a series of live portrait sittings taking place in four venues.

Helen Whiteoak, NPG: We are delighted to be here today in the National Gallery for portraiture amongst its rich collections of historically important and famous portraits of British people.

Helen Whiteoak, NPG: Thank you also to Arts Council England for supporting the project, not just in terms of funding but also with the publicity and the support of individual officers including Abid Hussain.

Mandy Fowler, Portraits Untold: This project has been a truly collaborative effort to pull together, not just working with the venues where the sittings are taking place, we have also undertaken research and testing with Dr Chris Creed and Lara Ratnaraja at the Digital Humanities Hub at the University of Birmingham.

Mandy Fowler, Portraits Untold: We have had fantastic support from Barques PR. We are delighted to be working with The Big Draw who are giving amazing support

to the project and signals the start of a relationship with them that will continue beyond this project.

Mandy Fowler, Portraits Untold: I would also like to say thank you to the fantastic Hatch and Twine who are the technicians for the project who are enabling the live streaming and interactive social media elements of today.

Mandy Fowler, Portraits Untold: They have been very busy pulling together all of this amazing technology.

Mandy Fowler, Portraits Untold: And also to Bartosz and the tech team from the National Portrait Gallery.

Mandy Fowler, Portraits Untold: This is a project that aims to make your participation as audience as accessible as possible.

Mandy Fowler, Portraits Untold: The instructions to interact with the project are on the banners as a reminder throughout the day and also on the website for those of you watching on the live stream.

Mandy Fowler, Portraits Untold: Tanya invites you to create line drawings of what you see, and what you hear us talk about, close up of the sitter and artist or the wider view of what you see on the live stream.

Mandy Fowler, Portraits Untold: You can do this with the materials that are on the table (describe where it is), take a photograph of your drawing and send through to us or create a digital drawing on your smart phone or tablet using Sketchbook or Procreate.

Mandy Fowler, Portraits Untold: Please send to us via Twitter, Facebook or Instagram using the hashtag #PortraitsUntold, Tanya will then incorporate these into her portrait later in the day.

Mandy Fowler, Portraits Untold: You can also join in the conversation and ask Tanya and Evelyn questions about creative practice, diversity and what it means to be human.

Mandy Fowler, Portraits Untold: For those watching the live stream you can also join in the conversation via social media,

Mandy Fowler, Portraits Untold: again using the #PortraitsUntold and for those of you in the room you will need to use the microphone so that we can all hear you,

Mandy Fowler, Portraits Untold: so please raise your hand so that we can get the mic to you.

Mandy Fowler, Portraits Untold: We also have BSL provide for you by interpreter

Layne Whittaker, for anyone in the room wishing to be closer to Layne for this please do sit closer to her on this side. We also have live captioning brought to you by Marian Cleary.

Mandy Fowler, Portraits Untold: This will also appear on the screen of the live stream.

Mandy Fowler, Portraits Untold: There will be moments of natural silence during the day to enable Tanya and Evelyn to rest, to concentrate on creating the portrait and to contemplate the atmosphere in the room and you as audience.

Mandy Fowler, Portraits Untold: Please take these moments to do the same.

Mandy Fowler, Portraits Untold: There are 3 sessions today. From now until 2.15pm, from 3.30pm-5.15pm and again from 6.15-7.45pm.

Mandy Fowler, Portraits Untold: When Tanya and I were first considering who to invite to be sitters for the project, we were looking for people who had achieved greatness in their lives,

Mandy Fowler, Portraits Untold: who had a commitment within their work to representing and presenting the diversity of identity and our humanity, work that resonates with the themes of Tanya's work.

Mandy Fowler, Portraits Untold: We also wanted people who had a connection to the places that we were working in.

Mandy Fowler, Portraits Untold: The National Portrait Gallery was the first gallery dedicated to portraiture in the world.

Mandy Fowler, Portraits Untold: It was therefore fitting that we looked for someone who has achieved some firsts in their life.

Mandy Fowler, Portraits Untold: In our thinking Dame Evelyn Glennie was a natural choice.

Mandy Fowler, Portraits Untold: Evelyn is the first person in history to successfully create and sustain a full-time career as a solo percussionist, performing worldwide with the greatest conductors, orchestras, and artists.

Mandy Fowler, Portraits Untold: Evelyn's solo recordings, which now exceed 30, are as diverse as her career on-stage.

Mandy Fowler, Portraits Untold: She is also a leading commissioner of new works for solo percussion and has commissioned more than 200 pieces from many of the world's most eminent composers.

Mandy Fowler, Portraits Untold: A triple Grammy award winner and BAFTA nominee, Evelyn, has been deaf since the age of twelve has a mission to teach the world to listen, to widen our understanding of what music is and to show us that listening is only partly to do with our ears.

Mandy Fowler, Portraits Untold: A mission that she will no doubt share with us today.

Mandy Fowler, Portraits Untold: We are delighted and honoured to have Evelyn with us today.

Mandy Fowler, Portraits Untold: This is going to be a fantastic day, a treat for us as audience to be able to engage with the dialogue that occurs between a portrait painter and the sitter as well as create our own drawings and ask our own questions.

Mandy Fowler, Portraits Untold:

Mandy Fowler, Portraits Untold: At this point I will hand over to the artist Tanya Rabbe-Webbe

Tanya: We would very much like you to enjoy drawing today.

Tanya: We are going to be drawing and making sound.

Evelyn: We'll need coffee!

Tanya: We've met a few times now

Evelyn: I know. I'm amazed that with you artists how it appears that you're not doing much behind the screen

Evelyn: What I was amazed by is that you hardly moved.

Evelyn: Are you actually doing anything?

Evelyn: When you let me see later, it was a huge amount on the canvas

Evelyn: I couldn't understand that.

Evelyn: Less is more

Evelyn: I was intrigued by that sense of touch in what you do.

Evelyn: A lot of it so gentle

Evelyn: then more deep

Evelyn: That resonated with me as a performer

Evelyn: Touch is so important

Evelyn: Very intrigued

Evelyn: You've all your magic tools there

Tanya: I've done a canvas already of you

Tanya: I got my paints out and chose your colour palette

Evelyn: Have you changed your thought process from that to now?

Tanya: It's deepened my sense of looking at what your colours are in you, your hair and features

Tanya: I have a better understanding of what they are

Tanya: How I layer them

Tanya: Taken me time to get the drawing of your features.

Tanya: Probably because of your physicality, movement, your face changes even when you're talking

Tanya: Trying to capture that immediately was quite a task

Evelyn: Painting a moving target

Tanya: I came to your rehearsal

Evelyn: That would have been very challenging

Tanya: You were a long way away from me that time

Evelyn: You've been in 3 very different places

Evelyn: My office

Evelyn: Rehearsal space

Evelyn: Now in here

Evelyn: Does that influence what you do?

Tanya: Oh yes

Tanya: I've a bank of image and approaches

Evelyn: In accordance with the room

Tanya: I'm referring back to other experiences too

Evelyn: By looking at them would I know which room?

Tanya: Probably not

Evelyn: If I was in different places, you would know if I was in a studio, outside, cathedral, etc.

Evelyn: Maybe I'm getting too technical!

Tanya: I think you would know from looking but from what I'm creating today is a different thing

Tanya: Also because it's all about the audience too.

Tanya: We're going to project your drawings on to the canvas and that will build a portrait of today's event.

Tanya: And be influenced by the conversation.

Tanya: Also I'm asking people to draw digitally too.

Tanya: Phones, tablets, gadgets, I want digital as well as pencil or whatever medium...

Tanya: So I'm just putting some paints out now

Evelyn: How many of you are drawing for the first time?

Evelyn: I mean in this environment for the first time?

Evelyn: How are you feeling?

Evelyn: What made you do this?

Audience: It's interesting I think.

Audience: I came to see another show, was told it was here, so came to experience.

Tanya: Why did you decide Evelyn?

Evelyn: I'm mad!

Evelyn: No, it's a really good question.

Evelyn: We all need to get ourselves out of our comfort zone.

Evelyn: I've never done this before.

Evelyn: I've had my portrait done before.

Evelyn: Not like this

Evelyn: But when you're collaborating, there has to be that sense of what they do.

Evelyn: You gave that to me through your work.

Evelyn: That's really interesting work.

Evelyn: Yeah, I just wasn't sure where all of this was going.

Evelyn: I was intrigued by that.

Evelyn: A really different type of project.

Evelyn: An extraordinary setting too.

Evelyn: The frames are just as majestic as the paintings.

Tanya: Slave trade.

Tanya: It's like all these people sat around us!

Tanya: I've got some paints now.

Evelyn: I'm not terribly colourful today.

Tanya: I'm making up for it.

Tanya: Earthy colours, earth green.

Tanya: Hookers green

Tanya: Van Dyke red.

Evelyn: Very rich.

Tanya: I'm going to start

Tanya: I'm going to start painting now.

Tanya: So Evelyn, tell me a bit more about the collaborations you've done.

Tanya: What made you want to do some of those?

Evelyn: Incredibly varied.

Evelyn: That's the curiosity.

Evelyn: It's to keep the unknown.

Evelyn: Walking on the path that's slightly unknown. With collaboration you don't know where it's going.

Evelyn: I'm not thinking of the type of musician or person but do I admire their work.

Evelyn: I think what's important is you hold on to your identity.

Evelyn: At the same time you push it and let it be elastic too.

Evelyn: Not a hostage to it.

Evelyn: A good collaboration is when you all recognise that.

Evelyn: I've not experienced an uncomfortable collaboration.

Evelyn: Always fruitful.

Evelyn: Doesn't mean you have to keep on working with them though.

Evelyn: I remember collaborating with Bjork.

Evelyn: She's extraordinary, personality, curiosity...

Evelyn: I just thought, where is this going to go?!

Evelyn: When you've got an open mind, you're half way there.

Evelyn: That was one off, we did some songs together. We did her MTV Unplugged together.

Evelyn: That was that.

Evelyn: You move on from that.

Evelyn: Yes, that was extraordinary.

Evelyn: She came to my home.

Evelyn: She said, what's that? And I'd start playing the she would just sing

Evelyn: Extraordinary what came out of her!

Evelyn: That's what I enjoyed.

Evelyn: We ended up with four or five pieces.

Evelyn: We recorded everything.

Evelyn: Then we tried to replicate that in a studio.

Evelyn: We tried to do that and it just simply didn't work.

Evelyn: We couldn't remember what we did, we tried to make it the same, but it wasn't.

Evelyn: It just didn't have that flow.

Evelyn: So we abandoned it.

Evelyn: So we used what we did at home!

Evelyn: Full of resonance and cracking and creaking.

Evelyn: But it was fine.

Evelyn: Interesting and personal journey.

Evelyn: It's just one of those things.

Evelyn: Didn't know it would work but it did.

Evelyn: I think for me the most impressive collaboration was with all of the volunteers at London 2012.

Evelyn: That was team work and collaboration.

Evelyn: It changed a lot of lives.

Evelyn: Made you realise the importance of what goes on behind the scenes.

Evelyn: Anything of that magnitude.

Evelyn: Even today, what has gone on to get us here.

Evelyn: It's not just what you see here or just the people on stage, it's everybody is part of it.

Evelyn: So we always need to be reminded of that.

Evelyn: All the cogs in the wheel and appreciation of that.

Tanya: I see you've got a selection of lovely looking tools!

Evelyn: Tools

Evelyn: I know.

Evelyn: I never know what to bring along.

Evelyn: For this, not sure.

Evelyn: I had a look at my collection and picked a few bits.

Evelyn: Often the tools are just as important as the instruments.

Evelyn: How I see it, here we are in a room and this is my canvas to paint sound.

Evelyn: So I don't have a surface, I have a space.

Evelyn: If I wanted to, I could perform to the mat!

Evelyn: I could direct sound down there or up to the ceiling.

Evelyn: I may decide to direct it to you or the painting there and so on.

Evelyn: That's what we have the flexibility to do when we paint a room with sound.

Evelyn: Just mentioned the 3 settings, wet, dry acoustics my playing would be different in all three spaces.

Evelyn: Outdoors, people moving, the weather, the trees and moving and traffic

Evelyn: Competing with accepting it rather than pushing it away.

Evelyn: Your dynamics need to be enhanced.

Evelyn: You're handing the sound to the audience's plate.

Evelyn: In a cathedral, you can ask the audience to come to you.

Evelyn: Less distractions.

Evelyn: If we all performed now... if we imagine performing a piece by John Cage called 4 minutes 33 seconds.

Evelyn: He believed in silence.

Evelyn: As he was writing that piece in three movements of silence with a score so you have to turn the pages...!

Evelyn: He discovered that actually there was no such thing as silence.

Evelyn: We could perform that now

Evelyn: If I asked you for the first movement to listen to the room

Evelyn: For the second, listen to ourselves,

Evelyn: third, our neighbour.

Evelyn: Just being aware of each other.

Evelyn: So those three movements.

Evelyn: We can start off for a moment performing the first movement, listening to the room we're in.

Evelyn: Now we can try to listen to ourselves.

Evelyn: Now maybe listening to our neighbour..

Tanya: Or listening to each other's pencils!

Evelyn: That will be the fourth movement. That's a good idea, Tanya!

Evelyn: We'll probably all agree there's no such as silence?!

Evelyn: Pens or no pens...

Tanya: For you?

Evelyn: No such thing for me,

Evelyn: as long as there's movement, there's sound.

Evelyn: If there's movement, there's sound.

Evelyn: There's always sound.

Evelyn: It's probably the difference between peace and silence.

Evelyn: You can sit by a rough river, sitting on a boulder, in wonderful surroundings, and the river is lashing by you.

Evelyn: That can still be peaceful.

Evelyn: That silence, it's such a heavy sound but it's almost like confettied with other things.

Evelyn: That's what I find interesting

Evelyn: Accept not fight it.

Evelyn: I see what you mean about the colour.

Evelyn: I love the colours

Evelyn: Reminds me of this.

Tanya: Which is?

Evelyn: Anyone seen this before?

Evelyn: What's interesting actually before I say what it is, you look at something like this...

Evelyn: And what I do when I find new instruments

Evelyn: I'd look at this and try to work out what might it sound like?

Evelyn: So before I start using it, I'll look at the texture, size, material, shape and so on

Evelyn: I decide if you can hold and move

Evelyn: Static or suspended

Evelyn: On a table...

Evelyn: Then I think, warm or cold sound?

Evelyn: Frightening, thin, fat, colourful, strict, wiggly short sound?

Evelyn: Maybe all of those things

Evelyn: That's what I build up by looking at it.

Evelyn: Would it be a high frequency or low frequency instrument

Evelyn: Thick, narrow...

Evelyn: Just by looking you're building up the aural palette.

Evelyn: When you look at your paints are there colours within colours?

Evelyn: That's green to me. I can say watery or thick but you see different?

Evelyn: Definitely

Tanya: The hooker green can be black

Tanya: If you mix...

Tanya: But you can also get it to a greeny grey, light and thin.

Tanya: Transparent

Tanya: So it's light

Evelyn: Constant experimenting?

Tanya: Yes. Putting colours next to each other, play with each other.

Tanya: In a similar way

Evelyn: Exactly.

Evelyn: When I look at this, I'm thinking what tools can I use to build a sound scape on this

Evelyn: So I think outside the box

Evelyn: So percussion

Evelyn: But I'm a musician so we create sound, all of us.

Evelyn: Paper and comb, organ, we all create sound and sound pictures.

Evelyn: I thought I'd try something different and use a bow.

Evelyn: So if I pick up a bow...

Evelyn: Pick the instrument up...

Evelyn: I've put a little bit of water in the funnel

Evelyn: It's like doing the washing up

Evelyn: Put a pan in the sink, it changes pitch

Evelyn: It's going to give a wavy effect

Evelyn: That helps you build a sound picture too.

Evelyn: Sense of touch...

Tanya: What was that sound?

Tanya: Nothing?

Tanya: Silent?

Tanya: Didn't we say there was no such thing?!

Evelyn: I didn't say that!

Evelyn: Not you specifically! But you leaning forward made that silence, your anticipation.

Evelyn: You seen how the sound of the room meets?

Evelyn: The room is my instrument.

Evelyn: I'm colouring it in

Evelyn: Let it happen.

Evelyn: That has a huge impact

Evelyn: It's how we interpret how we play

Evelyn: This is our instrument here.

Evelyn: This is just a tool. That is all it is.

Evelyn: I'm copying you Tanya!

Evelyn: [Playing]

Evelyn: Would you want to meet me on a dark night?!

Audience: [Laughter]

Evelyn: [Playing]

Evelyn: This gentleman in front of me is conducting me!

Evelyn: I'm watching you!

Evelyn: How much subtlety

Evelyn: Really focused and I love that when you give that to an instrument, there's layers of sound if you were reading it from a piece of music...

Evelyn: Very interesting there

Evelyn: The instrument is a water phone!

Tanya: Where did the name... why a water phone?

Evelyn: A lot of instruments have 'phone' it means sound.

Evelyn: It has water in it.

Evelyn: Has a watery effect

Evelyn: Even if I just...

Evelyn: It has its own life there

Evelyn: It's just always been called a water phone.

Evelyn: It was used a lot in film music.

Evelyn: You can see why.

Evelyn: Dark scenes, spook music.

Evelyn: It can just hold itself

Evelyn: Spend time with that one sound

Evelyn: Tension...

Tanya: How's our drawing coming along?

Evelyn: I love watching you!

Evelyn: You're working very hard!

Evelyn: I'm really intrigued.

Tanya: Any audience questions?

Mandy Fowler, Portraits Untold: One from twitter....

Audience: For Evelyn - what inspired the piece for the Olympics?

Evelyn: Underworld wrote it. The industrial revolution

Evelyn: It was a time whereby the whole nation got to work, men and women.

Evelyn: It's a hard time, hard materials, very physical work as well.

Evelyn: So we weren't really looking for nice sounds!

Evelyn: What kind of drum?

Evelyn: Snare? Too military.

Evelyn: Ethnic?

Evelyn: We had to think about the materials.

Evelyn: Hence the buckets and hard feel and the physical aspect

Evelyn: Blood sweat and tears

Evelyn: Everything was very exaggerated

Evelyn: We were really hammering at things

Evelyn: That vision was the inspiration.

Audience: Social media - what does it feel like sitting for Tanya? Self conscious?

Evelyn: I'm used to being looked at but not in this way!

Evelyn: So many versions of me!

Evelyn: I'm slightly self conscious. Tanya has the side of my head, my hair, not my best side, been up since five!

Evelyn: Apart from that, I'm fine!

Mandy Fowler, Portraits Untold: From the room?

Evelyn: All so concentrated. It's wonderful.

Audience: Your arms and hands are strong. Do you work on your physical strength? I can see how... They're very expressive but very strong.

Evelyn: No!

Evelyn: I think what's really important for musicians, for all of us, is listening to the body.

Evelyn: It starts from that.

Evelyn: Suppleness is important

Evelyn: Every musician has a different thing with their body.

Evelyn: Percussionists have strong backs, shoulders, arms, hands

Evelyn: When we strike we strike deep down so the whole body is creating that sound.

Evelyn: But upper body more than other musicians

Evelyn: With us, the percussionists, this is heavy to hold. I'll pass it to you. It's heavy to hold for any period of time.

Evelyn: You won't hold that for long because it could strain you.

Evelyn: If you think of a violinist and you take the instrument away and imagine their posture, it's very unnatural.

Evelyn: Flute, not natural.

Evelyn: With percussion, it's well balanced.

Evelyn: The feet are on the ground.

Evelyn: Everything is even.

Evelyn: Whatever the right can do, the left can do. You make sure.

Evelyn: Right, left foot, and so on.

Evelyn: No weak points.

Evelyn: We have to change hands,

Evelyn: listen to your weaker hand but I start with the right, my weaker hand, because this has to keep being strong.

Evelyn: One minute you could be holding this then playing something nine foot long, then a snare drum, and it's a different set of muscle groups

Evelyn: Congas different to mallets on a marimba

Evelyn: Stick and a snare drum, different to this...

Evelyn: If I'm playing snare like this, I'll turn the sticks, holding them differently, all the time, flexible, the body.

Evelyn: It would benefit me if I did go to the gym but I don't.

Audience: You do enough!

Audience: You're like a dancer!

Evelyn: I can't dance, but yes!

Evelyn: A good question.

Tanya: What drives you to continue to do what you do?

Tanya: I think our connection as artist and musician, that drive to continue to want to do it and different projects...

Tanya: It's never stand still

Evelyn: You are an incredible example of that.

Evelyn: Digging and poking

Evelyn: As a student I was surrounded by people playing music.

Evelyn: I assumed they would go into it professionally

Evelyn: Surprised that many different

Evelyn: Same for me.

Tanya: I went to Leeds surrounded by people doing their thing.

Tanya: Not many ended up doing what we do.

Evelyn: That's interesting isn't it?

Evelyn: For me what was important was I wanted to be a percussionist

Evelyn: So I could channel that

Evelyn: Saved me time

Evelyn: Having a tunnel vision

Evelyn: I learned very early on was that you'd spend hours practicing

Evelyn: To be a better percussionist

Evelyn: Then I realised, to be better, it has to go on forever

Evelyn: It's not just the three years at the Academy

Evelyn: The I wanted to be a better musician.

Evelyn: Would open up possibilities.

Evelyn: That's a lifetime too!

Evelyn: What does being a musician mean?

Evelyn: I'm a sound creator

Evelyn: That lets lots of stuff come your way.

Evelyn: You're no longer a certain kind of musician

Evelyn: No expectations.

Evelyn: The world opened when I realised I was a sound creator, then musician then percussionist

Evelyn: I had to create my own opportunities

Evelyn: You can't take anything for granted

Evelyn: Part of that is curiosity to open the next door, turn the next page.

Evelyn: What is there?

Evelyn: We share that.

Evelyn: That is the passion

Evelyn: Asking that question.

Evelyn: What if...?

Evelyn: I enjoy that challenge

Evelyn: With that comes ups and downs

Evelyn: Some things work, some don't

Evelyn: But always a learning curve

Tanya: We're the same age

Evelyn: Yeah.

Evelyn: You look younger than me for sure!

Evelyn: Stress!

Evelyn: Sitting here it's so stressful!

Tanya: I want us to go back to when you first went to college

Tanya: They wouldn't let you in!

Tanya: It was a little bit similar for me

Tanya: The tutors thought because I was disabled I wouldn't be able to be an artist.

Tanya: If I'd have been interviewed by the head tutors, they would have said, no.

Tanya: Luckily I was interviewed by the photography student!

Tanya: I would have been one of the first disabled person to get in.

Tanya: Late 80s

Tanya: I went to college later

Tanya: My education was a bit rubbish...!

Evelyn: In my situation, it was a case that you had already achieved the things to get in

Tanya: Some days you play well, and some not.

Tanya: That day it went smoothly

Tanya: It was quite a shock to...

Tanya: It would not have been a shock if they said I'd not reached the standard

Tanya: It was a shock being told because you're hearing impaired and you won't get hired.

Tanya: I said, I don't want to be in an orchestra!

Tanya: In my case, they had one person on that panel who said, we can't just pick and choose like this!

Tanya: If they can do what they can do and reach the standard, they must be accepted.

Tanya: He stood up and said, we can't be this kind of institution.

Tanya: I was asked back.

Tanya: It was all done at the piano, like sight reading, figure base reading, who wrote this, orchestral reading and playing it, transposition choral score reading. Loads of stuff.

Tanya: At the end of that they said I could start in September.

Tanya: This helped them think, we have got to be more broad thinking.

Tanya: It will happen again...

Tanya: If that panel was here to day watching us, there's your answer!

: Sorry - that was Evelyn speaking about her being accepted into college!

Evelyn: I look grump!

Tanya: It's concentration!

Evelyn: I'm curious to ask you...

Evelyn: Do you normally sketch or draw on there?

Audience: I work digitally normally on a pc with a large monitor so I'm quite new to iPad sketching.

Audience: I do use digital.

Audience: But on a PC - two monitors

Audience: Yeah, I work digitally all the time.

Evelyn: Could you transfer that to pen and paper?

Audience: What I do a lot of, when you're working digitally and colours that look like water colour.

Audience: You can rub it out.

Audience: You can't rub it out on paper!

Audience: Once you've committed, it's hard to get rid of. Not like Tanya!

Audience: That's why I work digitally.

Evelyn: When you said commitment, as a percussionist, once we've struck something, you can't do anything about it.

Evelyn: Unlike other instruments, you can change the sound as you go.

Evelyn: With percussion, you can't.

Evelyn: Once it's struck, it's struck.

Audience: I like to put marks down. I don't plan a lot. Just play around with it.

Audience: Just a personal way of working

Audience: Hard to do with ink

Audience: Once you put a line down...

Audience: I also listen to music while I work

Evelyn: Interesting. Particular kind?

Audience: I like a lot of film soundtrack music

Audience: Modern composers.

Audience: Instrumental

Audience: Helps me concentrate

Evelyn: Interesting.

Evelyn: How is this environment affecting you?

Audience: You can lock on to the conversation .

Audience: Your mind... you drift off a little bit while you listen to the music or conversation.

Evelyn: Lovely that you're here!

Evelyn: May not say that when I see what you've done!

Tanya: He has to come. That's my husband!

Evelyn: I wasn't chatting him up!

Evelyn: Very nice to meet you!

Evelyn: Oh, that's wonderful.

Evelyn: So you have that, and she has all this stuff!

Audience: This is why I travel light!

Tanya: I thought I'd do a bit of an iPad thing now.

Evelyn: I'm even more grumpy looking!

Evelyn: What are you doing to me?!

Evelyn: The scale, much bigger.

Tanya: After the break we're going to project that on to here.

Evelyn: For you, the scale...

Evelyn: I've taken my glasses off.

Evelyn: I can't see anything.

Tanya: Everybody thinks when they have their portrait done, they say, too many chins! Grumpy!

Tanya: I'm not one for flattering!

Evelyn: you can go off people very quickly

Evelyn: Was enjoying the day until now!

Tanya: I think we've got some drawings!

Tanya: There's one there!

Tanya: Oh, I like that one!

Evelyn: I'm happier there.

Evelyn: Very nice.

Evelyn: Amazing what technology does.

Evelyn: Very therapeutic...

Tanya: Having people draw you.

Tanya: Being quiet, still...

Tanya: Look at me

Audience: Social media - for both of you - do you feel you are still breaking barriers as disabled and hearing impaired people?

Evelyn: I think that, yes, is the answer to that.

Evelyn: The reason I hesitate is the barrier of creating a career as a solo percussionist, it was so focused, achieved and now these other things are much less clear

Evelyn: Maybe that's the wrong way to put it.

Evelyn: I'm clear what I want to achieve but how is more complicated.

Evelyn: There are lots of other things that need to be done to achieve those aims.

Evelyn: Success isn't done in isolation.

Evelyn: Teams, connections, together we can create new things, new thoughts,

possibilities.

Evelyn: Not just reliant on yourself

Evelyn: You can look forward, appreciate where you're at and look back

Evelyn: Need new blood to take some of these responsibilities

Evelyn: When you're in the middle, it's a fantastic platform to be.

Evelyn: You can look at young and old and drawing in a pool.

Evelyn: So, yes, and I need to.

Evelyn: That will always happen.

Evelyn: By yourself or with others, more with others and together we make things happen.

Audience: Social media - what is success to you?

Evelyn: Waking up and having some thing to do .

Evelyn: That is success

Evelyn: If you don't want to do what you're doing, what your situation is, if there isn't that wanting, then we've got a problem.

Evelyn: That is success

Evelyn: We all have those days but you know you can get going today and see what difference we can make today.

Evelyn: For me that is success.

Audience: Tanya?

Audience: What's success to you?

Tanya: It's being valued for the art and the paintings that I make by the people around me, the wider people, and the art portrait institutions, for them to take it seriously.

Tanya: Success is a finished painting.

Tanya: This can be this now.

Tanya: Doesn't have to be filled in to death.

Tanya: Success is not overworking the painting, which I can do quite easily!

Tanya: Success for me here is to create something that is fresh, vibrant and of the moment.

Tanya: Not worked up into these kind of portraits here.

Tanya: I want it to be alive

Tanya: I want this painting's success to have a sense of other people in it too.

Tanya: A united portrait.

Tanya: A portrait that says, what makes me human?

Tanya: That's what it says.

Tanya: Cool?

Evelyn: Yes.

Evelyn: [Playing HER canvas!]

Tanya: [Sounds of Tanya's canvas...]

Tanya: So, we're nearly at the end of first session. How's it feel?

Evelyn: I feel guilty. I'm just sat here.!

Evelyn: The concentration, for those who are not painting and sketching, is it nice just to sit or are you waiting for something to happen?!

Audience: [Laughter]

Tanya: We will be doing a duet in the second session!

Tanya: Come back!

Mandy Fowler, Portraits Untold: Back at half past three

Mandy Fowler, Portraits Untold: Do give us your pictures. We can help you upload it.

Mandy Fowler, Portraits Untold: Take a break, enjoy the collections and look forward to seeing you in the second part.

: Portraits Untold will return at 3:30. Join us then.

: Final checks, then we'll begin session 2!

Tanya: I guess you get your blinkers on and I just keep going until...

Evelyn: Until it's done.

Evelyn: But when do you know it is done?

Tanya: That's the question.

Evelyn: Do you look at something after and think that's it

Evelyn: But then when you look back...

Tanya: That happens to me.

Tanya: You've just got to let it go.

Tanya: Then sometimes I think that was the right time to finish that

Tanya: It could have gone where I didn't want it to go if I'd carried on.

Tanya: What about audience stamina?

Tanya: How long does it take you?

Audience: Impossible question.

Tanya: How long to do these paintings in here?

Tanya: Oh my God, a long time.

Tanya: I could paint this for a year

Tanya: People paint paintings for years before they...

Tanya: I like the de, de, de done approach sometimes.

Tanya: Depends what do you want to achieve?

Evelyn: You can get a lot of depth in a short period of time.

Evelyn: You really can.

Tanya: I'm going to leave that now.

Tanya: Digital. We're going digital now, Evelyn.

Tanya: We're going to leave that there.

Tanya: Anybody did any digital drawings?

Tanya: Cool!

Evelyn: Amazing!

Evelyn: Your first time? That's extraordinary.

Evelyn: Unbelievable.

Evelyn: The first of many I hope.

Evelyn: What made you come here today?

Audience: I usually come to draw every week. I heard about this session so I thought I'd give it a try.

Audience: I downloaded the software last night.

Evelyn: Just shows you... Mm the power of technology.

Tanya: So, Evelyn, whilst you're looking at the portrait...

Evelyn: What I like... oh, that's interesting.

Evelyn: It's hard for me to stand far enough back when it's yourself.

Evelyn: What I love is that wonderful line that you get and the texture within that.

Evelyn: I never see you do that, physically.

Evelyn: Which is quite extraordinary.

Evelyn: You're giving me the feeling of wanting to...

Evelyn: [playing waterphone]

Evelyn: That wonderful stroke and commitment.

Evelyn: I feel as if I can take this and go down the painting

Evelyn: There's so much happening there and same with your strokes there.

Evelyn: When you look at the detail under the eyes, the cheekbones.

Evelyn: Tiny sounds...

Evelyn: [playing]

Evelyn: Variations of colours, sound colours in a way.

Evelyn: Rather than seeing one instrument, one painting, you're going in

Evelyn: [playing]

Evelyn: All these wonderful colours I really love

Evelyn: I don't normally think of sound in colours but I think of sound in depth and texture.

Tanya: What colour are we talking about?

Tanya: Give me colours.

Evelyn: Cold colour...

Evelyn: [Playing]

Evelyn: A lonely colour, cold, lonely isolated colour.

Evelyn: [playing]

Evelyn: I could give you an aggressive colour.

Tanya: Red?

Evelyn: Let me have a little think.

Evelyn: [playing]

Evelyn: I could give you a warm colour.

Evelyn: [playing]

Evelyn: It's lovely. Really lovely.

Evelyn: It's interesting that even just that movement in itself of playing the instrument.

Evelyn: Look how the canvas resonates.

Evelyn: When you look at a prong on the water phone...

Evelyn: Lovely

Evelyn: It has a little life

Evelyn: From the side I see this vibrating.

Evelyn: It's still vibrating. That's amazing.

Tanya: Okay, Evelyn, we have some of the drawings from the public

Evelyn: Wow. I like that.

Tanya: We're going to put her on there

Tanya: Big or small? Don't know.

Tanya: I think...

Tanya: Yeah, there? Mmm

Tanya: I think she needs to be angled a bit.

Tanya: Yeah.

Tanya: Okay, what do I need? What do I need?

Tanya: Oh, I can hear drawing going on!

Audience: [laughter]

Tanya: Any questions from anywhere?

Tanya: No questions?

Tanya: Actually I've changed my mind now.

Tanya: Needs to be a bit bigger.

Tanya: She's looking at you.

Evelyn: I know. I can see.

Evelyn: I love the simplicity of the lines.

Tanya: Totally.

Tanya: Did this drawing come from one of our livestream people?

Evelyn: Nods at the back.

Tanya: Yeah.

Evelyn: It's pretty amazing that the sketches we've seen so far, it's like playing the same piece of music.

Evelyn: Give fifty people the same music and you'll get as many variations.

Evelyn: Same here.

Evelyn: It's wonderful.

Evelyn: It will change tomorrow and the next day.

Tanya: Looking thinking, why didn't I draw that?!

Tanya: So we've got that one.

Tanya: Oh, look. That looks good. I like that.

Tanya: Yeah

Tanya: Which one shall we go for?

Tanya: Shall we have a look at them here?

Tanya: Oh, you can't see that.

Tanya: I think this one looks an interesting one.

Tanya: Oh, this is a very happening one!

Tanya: There's a story in this one.

Evelyn: Oh! That's very clever. I do like that.

Evelyn: That's very very interesting.

Evelyn: That's wonderful.

Tanya: I like the marks on that one.

Tanya: I like the brush strokes of the pencil.

Tanya: The easel is in that one.

Audience: For Evelyn. Why do you play instruments that are so big?! Huge sound, sound really big. Is that because you can feel it better?

Evelyn: I just like the variety of instruments. Not to do with the sound because I didn't know what the sounds were.

Evelyn: Interesting what you're saying. Maybe I picked these and they're the loudest sounds...

Evelyn: If you're right next to a French horn or a flute or a trumpet...

Evelyn: They're louder than percussion.

Evelyn: They sustain the sound

Evelyn: Percussion is loud then fades away.

Evelyn: The other family of instruments are louder.

Evelyn: When I'm a soloist, an orchestra will wear ear plugs.

Evelyn: It's a psychological thing.

Evelyn: With percussion we're dealing with a massive range of frequencies, from high to low.

Evelyn: We have a better sound diet I suppose than most other instruments.

Evelyn: Piano and harp and organ possibly being the exceptions.

Evelyn: Our listening skills are more expansive because of bigger range of frequencies.

Evelyn: Long sounds to short sounds

Evelyn: We have to know how to control those

Evelyn: The funny thing about percussion, although we have so many instruments, people assume rhythm is the thing.

Evelyn: You wouldn't say that about violin

Evelyn: If you wrote out the rhythm of a piece of violin, it would be complex

Evelyn: Play it on a drum, it would be really funky.

Evelyn: Actually you have to be rhythmic to be a violinist!

Evelyn: You have to be melodic as a percussionist.

Evelyn: I am just curious about the instruments.

Evelyn: Peeling layers about what an instrument can do, like an onion.

Evelyn: This is my favourite because it's here!

Evelyn: They're all my favorites, like I wouldn't have a favourite child.

Evelyn: Whatever is in front of me is my favourite.

Evelyn: I concentrate on what I do and get the most out of what I have.

Mandy Fowler, Portraits Untold: Everyone's serious with their drawings!

Tanya: I think we were thinking too many men in these paintings!

Evelyn: A lot of men hanging up in this room.

Evelyn: Actually that's something on my journey, when I started percussion at school, only one boy was doing it.

Evelyn: At college, all were boys.

Evelyn: People imagine percussion as masculine

Evelyn: I think for women if you're sitting at a drum kit or something, you have to where convenient clothing because of the stretching.

Evelyn: Being so physical, it seems masculine.

Evelyn: If you think of sound as masculine or feminine... same with painting? Like colours and strokes?

Evelyn: Female and male conductors, you can sense arm and hand movements.

Evelyn: Women in the middle of the body.

Evelyn: Men up above, more authoritarian.

Evelyn: I am thinking of masculine and feminine sounds.

Evelyn: It helps with the interpretation.

Evelyn: A lot of women players out there these days.

Tanya: Not sure I'd think masculine and feminine colours.

Tanya: Pink for girls, blue for boys, we're gendering colour at an early age.

Tanya: I guess that comes through in education in the early years, I'm guessing.

Tanya: I would use colours that go back. Colours that come forward.

Tanya: So reds come forward, blues go back.

Tanya: Often I put colours, contrasting colours, next to one another because it makes it shout.

Tanya: Opposite next to blue...

Tanya: The push and pull each other.

Audience: I've heard musicians when they look at paintings hear music.

Audience: Do you see colour when you play?

Evelyn: No.

Evelyn: Colours and sounds don't mean anything to me.

Evelyn: Texture, you can taste, see the movement of it.

Evelyn: Then I can feel the sound much more so.

Evelyn: If I'm looking at deep deep red there, I'm not thinking of a sound whatsoever.

Evelyn: But if I look at that but I look at the draped curtain, then sounds are coming into my system without a doubt.

Audience: Some is in the middle of nowhere, Ireland/island?!

Mandy Fowler, Portraits Untold: Let us know where you are!

Mandy Fowler, Portraits Untold: That was from Jane McCormick from her sofa watching us!

Tanya: Send us your stuff!

Tanya: Does she have a pen, paper, an iPad?!

Evelyn: That's amazing. Beautiful.

Evelyn: Talk about textures. Wonderful textures.

Evelyn: That's great. Really good. Really observant.

Evelyn: Fantastic.

Tanya: The many Evelyns!

Tanya: Where are the Tanyas!

Tanya: Anyone done one of me?!

Tanya: So, Evelyn, did I ask this? What is it that makes you feel human?

Evelyn: That's a loaded questions at this time of the afternoon!

Tanya: You can do it!

Evelyn: Well, it's fantastic experiences like this that people have an opportunity to discover something about ourselves.

Evelyn: I think because we're all creative, tapping into that and realising... making that first step to do something is extraordinary.

Evelyn: Then you realise the connections.

Evelyn: In an amazing room and you're all sketching away.

Evelyn: I'm in full admiration seeing you work so hard.

Evelyn: You said you'd never done this. What a difference that has made just knowing that, the time you've taken, connecting with you.

Evelyn: We have our two young girls here to see so many paintings, a live artist...

Evelyn: I mean, what opportunity is that? How inspiring is that?

Evelyn: Everyday that opportunity to make that connection makes us human?

Evelyn: The fact that we've got the technology on board, from your hand to a sofa in Ireland!

Evelyn: Amazing.

Tanya: We had someone from Australia last time.

Tanya: Think they'll all be asleep by now.

Mandy Fowler, Portraits Untold: Someone is watching us live from Berlin.

Mandy Fowler, Portraits Untold: Hello Berlin

Tanya: My father's German.

Tanya: That's what I was going to say, music has played a part in my life.

Tanya: From a very early age, music was in the house.

Tanya: My mum was a trained ballet dancer but musical as well.

Tanya: We had a piano in the house.

Tanya: My sister learned to play the piano.

Tanya: Guitars, banjos

Tanya: We used to old music hall things.

Tanya: My dad, later on, he played clarinet.

Tanya: Self taught.

Evelyn: Any visual artists like you?

Tanya: My grandmother.

Tanya: She painted on silk, lace making.

Tanya: Great-great-granddad was a painter.

Tanya: A Royal Academy painter. Thomas Taylor.

Evelyn: Is music still important in the background or do you like the sound of the room?

Tanya: The room.

Tanya: I quite like to have old black and white music on in the background. The sound. I don't watch it.

Evelyn: I wonder if it's not music but a frequency?

Evelyn: A low rumble or a high something?

Evelyn: The single type of sparse in and out sound.

Evelyn: Rather than a piece of music.

Tanya: I don't like it to be literal.

Evelyn: I understand.

Tanya: I'm quite liking this. This digital painting.

Tanya: Later when I go back to the studio, I think I might put this into the painting.

Tanya: Do you like that? Does it work?

Tanya: Audience, I need to draw the audience.

Evelyn: That's true.

Tanya: Now then, I'm looking at you looking at me, looking at you.

Evelyn: You have no sound when you paint on...

Tanya: It's pressure sensitive.

Tanya: It's the iPencil.

Tanya: It's designed to work with the iPad pro.

Tanya: What it gives me is the harder I press on the surface, if you see...

Evelyn: There you are.

Evelyn: I see what you mean.

Tanya: Yeah?

Tanya: So the harder you press, the thicker the line. Similar to the paint on the canvas.

Tanya: Lighter, the thinner.

Evelyn: Like you would do on the water phone...

Evelyn: [playing]

Evelyn: Light.

Evelyn: Thick

Evelyn: Light

Evelyn: Thick

Evelyn: Light

Evelyn: [playing]

Evelyn: There I see what you mean.

Evelyn: [playing]

Evelyn: Ah, you beat me there!

Tanya: Shall I turn that round so you can see it?

Tanya: So I'll go for another one.

Evelyn: I like that.

Tanya: Pick a different bit of audience.

Evelyn: Go on.

Tanya: Does it work on top of the painting when I draw on top of the painting? Yeah? Okay.

Audience: Question from the room. More of an observation. Tanya was talking about the canvas and iPad. You have tangible physical relationships with your tools. How important is it your practice is through touch?

Evelyn: For me, I see the tools that I use as an extension of my body.

Evelyn: Often with percussion, not with all the instruments because you are using your raw hand, but if you think about the waterphone here, there's been that bow or mallet or stick that has been the connector.

Evelyn: Not me physically.

Evelyn: But psychologically I must see it as an extension of the arm or hand.

Evelyn: I get the enjoyment from music making when I do it.

Evelyn: It's that process of being part of something.

Evelyn: I don't get that physicality as a passive listener.

Evelyn: That enjoyment comes from the participation.

Evelyn: The fact that the sound is connecting different parts of the body.

Evelyn: One affects the chest, another the tummy.

Evelyn: Every part of the body has to be alive to receive that sound.

Evelyn: So hugely important to have that physical aspect.

Evelyn: It becomes your sound.

Evelyn: You become the sound.

Audience: Tanya, the physicality. How much does that influence how you work?

Audience: And your tools.

Tanya: I have to have that connection with the physicality of the tools.

Tanya: This is a glass front but still a physicality.

Tanya: There's no give in this.

Tanya: There's tension in the canvas. It springs.

Tanya: This the iPad gives me a fluidity I can't get with the canvas.

Tanya: This feels like loose ink.

Tanya: I can't use loose ink in the gallery.

Tanya: I'll combine the two.

Tanya: I'll take these lines here and put them into the painting so two sets of images that will then come together.

Evelyn: What I find interesting, and just noticed it now, the gentleman looking quite intently.

Evelyn: I could interpret that as flattering or...!

Evelyn: What's fascinating is that what art does, you have to look at people.

Evelyn: Today we're looking down, down, down and difficult to look at a person and have that conversation.

Evelyn: That whole idea of being able to look at people!

Audience: Just to answer that, I was looking at odd parts of your face.

Audience: Maybe the frame behind you.

Audience: Try and catch in my mind's eye that relationship

Audience: That will change.

Audience: A composite of that will make something interesting at the end of the day.

Evelyn: As musicians we concentrate on a note, then link it to another.

Evelyn: We can spend time on one note, it's colour.

Evelyn: Then going on to see how that links to a phrase.

Evelyn: But looking at that note.

Tanya: Now I am looking at that painting...

Evelyn: That's amazing what you've done, Tanya.

Tanya: What do you mean?

Evelyn: The speed you work at.

Evelyn: What was one head is a crowd of people.

Evelyn: You can see the different personalities there.

Evelyn: For that to happen so quickly is amazing.

Tanya: I think I quite like some of those characters in that painting!

Tanya: I think you can pick some of them out.

Audience: So Evelyn, is your process similar to the drawing process? When you think of rhythm or melody, do you have something in mind? You focus on bits and pieces and then put them together? Or more random?

Evelyn: I'm not a painter, so I don't know but basically it depends how much time you have with a piece of music.

Evelyn: If a composer has delivered late and it's a case of time

Evelyn: Then off you go.

Evelyn: If time to live with a piece of music, build it up step-by-step and go away from it, then it's a better experience.

Evelyn: I always start looking at the whole piece.

Evelyn: No where near the instruments.

Evelyn: A visual idea of what it looks like.

Evelyn: Then I look at the instrumentation, then I have to think how I'm going to set it up.

Evelyn: Where will I position the instruments?

Evelyn: What will be close to the other?

Evelyn: That's the next step. Draw those on a piece of paper.

Evelyn: Set it up and start from the beginning.

Evelyn: Each day I will aim to go from there to there.

Evelyn: If I find that comes back later in the piece, I make a mental note. I'm sorting out the basics of that part and on to the next section.

Evelyn: At the moment, I'm doing two pieces.

Evelyn: This is a style I'm not used to.

Evelyn: The tempos are so fast. Really fast.

Evelyn: I've had to take ages to build up the tempo alone.

Evelyn: The notes are really difficult.

Evelyn: They appear like random notes.

Evelyn: Hard to make connections so you have to make connections in anyway you can.

Evelyn: Doing it phrase by phrase with the metronome on lowest setting.

Evelyn: One step up, days and days, to get the tempo.

Evelyn: I'm not where I should be.

Evelyn: The idea is not to panic!

Tanya: Do you pick up a pencil?

Evelyn: Not to draw.

Tanya: Not in this way but to write music?

Evelyn: Oh, yes.

Evelyn: I'd like to physically write notes on a page.

Evelyn: That for me it helps me give the idea of what it feels like to play.

Evelyn: What the sound of that is.

Evelyn: If I get a piece of music from a composer, I don't see sound colour in that.

Evelyn: Like getting an email versus a letter!

Evelyn: That's the difference.

Evelyn: So putting it on that page is really important.

Evelyn: In a way what you do by using this canvas, as opposed to a piece of technology, if I had to choose, I'd prefer the canvas.

Evelyn: I can see the skin cells of the canvas.

Evelyn: A completely different dimension.

Tanya: Oh, it's quite bright that.

Tanya: Evelyn, out of those process, drawing the audience, the audience's drawing and the iPad musical drawing thing, what did you get most out of those processes?

Tanya: Not what you enjoyed but...

Evelyn: I think I just love the fact that people have the freedom to express themselves through any medium they want.

Evelyn: That's a powerful thing.

Evelyn: Everything is relevant, no right or wrong.

Evelyn: I relate to that as a musician.

Evelyn: That's why music is so hard to test.

Evelyn: You can't create an exam!

Evelyn: I can look at this and say I really like that.

Evelyn: You may look and, this or that...

Evelyn: If it affects me, if I feel something...

Evelyn: That's not to say if someone sings not very well, you know it's not that good, but they're doing it.

Evelyn: That's what's important.

Evelyn: That's where the connections are made.

Evelyn: i like that everything is relevant and on that journey. Different places.

Evelyn: I like that.

Evelyn: At the end of the day, you're starting with a piece of music.

Evelyn: You can't play it.

Evelyn: You are a complete beginner in a way.

Evelyn: So it's humbling.

Evelyn: Always that first step that has to be taken.

Evelyn: You start with a blank canvas.

Evelyn: Nothing will happen unless you decide on that first stroke.

Evelyn: Whoever did this, they had to decide on the first move.

Evelyn: I enjoy seeing that.

Audience: Do you have a favourite instrument or tool?

Evelyn: I just enjoy what's in front of me and concentrating on that.

Evelyn: It helps me concentrate on what can be achieved with an instrument.

Evelyn: There are some I stand in front of and I get frustrated with it.

Evelyn: The marimba in my head does not yet exist!

Evelyn: We don't yet have nice ones and well made ones but we're still experimenting with the length, how many bars on the marimba

Evelyn: People are experimenting.

Evelyn: They're not doing that with pianos and violins.

Evelyn: We've come to the pinnacle with a lot of instruments.

Evelyn: Not with percussion.

Evelyn: The vibraphone, more octaves.

Evelyn: I believe we need to be thinking of instruments, shape, design.

Evelyn: If you think whatever in front of you is your favourite, then it allows you to concentrate.

Audience: Does an instrument need a particular quality?

Evelyn: Anything.

Evelyn: A woman told me I've got loads of things but I don't know if they are art or instruments.

Evelyn: I would sift through them I said.

Evelyn: That's what I did

Evelyn: The sounds were fantastic.

Evelyn: Someone might look at them and say, 'that's art.'

Evelyn: Fine.

Evelyn: That was a fun day!

Audience: You've mentioned about starting something afresh.

Audience: Having an accumulated memory of sound, does it cramp originality.

Audience: Sound memories can be overwhelming?

Evelyn: For me, I try to clear the mind of what has gone before.

Evelyn: A lot I don't remember.

Evelyn: Some I do.

Evelyn: Whether a piece I've played many times, I have to start again with it.

Evelyn: I come from that angle because the live performance, the doing is the thing.

Evelyn: I struggle to listen to old recordings.

Evelyn: Had to choose something from hundreds of choices.

Evelyn: you knew there were many ways of playing that.

Evelyn: It becomes disconcerting when people think that's your one and only interpretation of that piece.

Evelyn: People might base theirs on that...

Evelyn: I struggle with appreciating recordings after they're done because I've moved on.

Evelyn: Live, it's crucial to always see that as a new moment.

Evelyn: Whether Vivaldi, Bach, if you're playing it now, it's new music.

Evelyn: It's not that it's classical and old.

Evelyn: It's new if being performed now.

Evelyn: So music is always new music and for all of us a new discovery.

Evelyn: That keeps the idea that every time you go to your instrument, you think what can I do with it today?

Tanya: Now, Evelyn, glasses on?

Evelyn: Up to you.

Evelyn: Your decision.

Tanya: My decision!

Evelyn: You could one with, one without.

Evelyn: Do you need me to put them on again?

Tanya: I don't know whether the glasses should go on or not.

Tanya: I'll leave them off for now.

Tanya: I think we're nearly at the end of number two session.

Tanya: How do we feel?

Evelyn: This is incredible. What's been very interesting, looking at our past paintings and the compilation and book,

Evelyn: I'm still amazed at the speed you work at.

Evelyn: This process of filling in, filling in and the options... the depth of colour.

Evelyn: I think seeing this build up throughout today.

Evelyn: Actually in quite a short period of the day.

Evelyn: It's magical.

Evelyn: It's a real pleasure

Evelyn: To be so close hand.

Mandy Fowler, Portraits Untold: I think that is the end of our second session.

Mandy Fowler, Portraits Untold: Back here at 6:15

Mandy Fowler, Portraits Untold: Those here, do look at the collections and join us in an hour.

Mandy Fowler, Portraits Untold: Take a photo of your drawings and send those through to us.

Mandy Fowler, Portraits Untold: Find a member of the team if you need a hand with that.

Mandy Fowler, Portraits Untold: Some more social media questions after the break.

Mandy Fowler, Portraits Untold: And more of Tanya and Evelyn.

: Back at 6:15. See you then!

: We will be back shortly for the last of today's sessions of Portraits Untold.

: Final checks before we return for our live stream of Portraits Untold with Dame Evelyn Glennie and Tanya Rabbe-Webber.

Helen Whiteoak, NPG: Good evening and welcome the NPG if you've just joined us.

Helen Whiteoak, NPG: Welcome back if you've been here earlier.

Helen Whiteoak, NPG: Today has been unbelievable.

Helen Whiteoak, NPG: Exceeded expectations.

Helen Whiteoak, NPG: Behind me what has been created today.

Helen Whiteoak, NPG: Evelyn has brought man instruments with us, entertaining us and creating a portrait herself.

Helen Whiteoak, NPG: Whether here for five minutes or the whole evening, feel free to create your own images.

Helen Whiteoak, NPG: Do share them: hashtag PortraitsUntold

Helen Whiteoak, NPG: Join me in welcoming back Evelyn and Tanya.

Tanya: I see some new faces!

Evelyn: I think those of you who have been here all day, your patience is amazing.

Evelyn: Curious to know what has today meant to you?

Evelyn: Has anything changed in how you see this.

Audience: It's been a lovely calm, peaceful day.

Audience: Watching you do your work, hearing you talk about your work.

Audience: We've been given permission to sit and watch and draw or listen and just enjoy the day. Thank you!

Evelyn: Super to know.

Evelyn: The participation of you has been crucial.

Evelyn: It's been fantastic to share what we've all produced today.

Evelyn: I've had the easy job

Evelyn: You can't see my squiggly lines.

Evelyn: It's lovely.

Evelyn: You're creating squiggly things there.

Evelyn: [playing]

Evelyn: Wow!

Evelyn: Thank you for that.

Tanya: Cool!

Evelyn: Amazing.

Evelyn: Felt like the bow was creating... sound colour.

Tanya: I liked the shadows. Come round more.

Evelyn: It's quite heavy!

Evelyn: Bring your chair round.

Tanya: Shall we go with a new canvas, a new page?

Evelyn: Let me think.

Evelyn: Some more tools.

Evelyn: [playing]

Evelyn: You can't see what you're doing if I go like that!

Evelyn: [using voice as instrument]

Evelyn: That was strange!

Evelyn: Wonderful.

Evelyn: I love this green.

Evelyn: That's incredible.

Tanya: Oh, we've got three good ones on that one.

Tanya: Let's have a look at that one.

Tanya: That was our first one.

Evelyn: Very good. Lovely, Tanya.

Evelyn: You wouldn't normally paint to music like that?

Evelyn: Is it music, sound, noise? What is it?

Tanya: I don't know.

Evelyn: It's amazing how this sets the body doing something.

Tanya: Totally. That's what goes on inside.

Tanya: I've made it outside, come out.

Evelyn: Get someone with you to create sounds while you the artist create together. Do that!

Evelyn: Not about good or bad. Just different.

Audience: Social media- if stranded on desert island, what luxury item would you take?

Evelyn: The waterphone!

Evelyn: It would have to be a musical instrument.

Evelyn: I would like to have a snare drum.

Evelyn: The challenge of making music on that...

Audience: Tanya?

Tanya: I'd have to take a box of paint but how could I choose what colours to take!

Tanya: I'd take my hookers green.

Tanya: I couldn't just take one thing though.

Evelyn: It's hard.

Tanya: I'd have to have a brush as well, and a canvas.

Audience: Make brushes out of plants.

Tanya: I'd need a PA. I'll take a PA!

Evelyn: Joking apart, when you think about it brings me back to my first percussion

lesson.

Evelyn: My teacher said take the snare drum but no stand and no sticks.

Evelyn: It was the best thing he could have done.

Evelyn: Made me look at the drum and turn it around and think what can I do?

Evelyn: Without feeling the need to hold sticks.

Evelyn: Maybe less is more.

Evelyn: If you had one colour, no brushes...

Tanya: I'd have to use my fingers.

Evelyn: You really could. It's where the personal journey comes through.

Evelyn: When you come across young drummers, good idea, strip it down. a snare and bass or a high-hat and snare. Dissect it and focus on those than the whole kit.

Evelyn: Now and then we can all do that.

Evelyn: Only green for you. No brushes!

Audience: A question for Tanya. You too have a good rapport and find it easy to be with each other. Do you find the portrait process whether you get on with people or not.

Tanya: No.

Tanya: Even if I've got a subject I don't particularly like, I'm still fascinated by them and what stories they've got to tell.

Tanya: It's drawing those stories out and finding a way of connecting with them.

Tanya: Face to face or from other experiences you've had that connect you with that person.

Audience: You do like to talk like this when making a picture?

Tanya: I do.

Tanya: If I don't talk to the subject, I'm not going to know who they are and what they're about and I can't create a visual interpretation of them.

Tanya: As people talk, communicate, even if they're not talking because I have done portraits of people with no speech, there is still two-way communication.

Tanya: It's sometimes looking.

Tanya: Just being in that moment is just as important as the conversation.

Tanya: The conversation can be a silent one. Not spoken.

Tanya: We've just had a conversation with the waterphone, haven't we?

Tanya: For me it has to be face-to-face thing.

Tanya: Can't do it from a photo and I don't know them...

Evelyn: If you had a photograph of me, what you're saying is it would be a different affair, a different result.

Tanya: It would.

Evelyn: It would be different.

Tanya: A totally different portrait.

Tanya: If I was looking at a portrait of a live subject versus a photo, I would be able to tell.

Tanya: Which is the real person.

Tanya: Which is the person I know nothing about.

Tanya: It's a flat thing, a photo, a flat dimension.

Evelyn: Not sure I can relate it music, but if you make a recording, you can do it again and again, edit, dissect it.

Evelyn: Compare with a live performance, it's the presence of the audience that makes the difference.

Evelyn: Makes you make decisions.

Evelyn: Without the feeling you can do it again and again.

Evelyn: You've just had that moment with that person.

Tanya: I can work from photos after I've had a subject sit for me.

Tanya: In my memory bank, I now have a memory of who you are, what you look like, mannerisms.

Tanya: I've captured that subconsciously in my mind.

Tanya: It's there.

Tanya: Then I can work from photos beyond that.

Tanya: I will take some photos in fact.

Tanya: I've finished with the iPad now.

Tanya: We have this canvas over here which has been sitting there...

Evelyn: No, I'm not going to paint or draw on it.

Evelyn: We do indeed.

Tanya: Evelyn, you have no shoes. You take your shoes off.

Evelyn: Not for any reason, just this mat feels nice!

Evelyn: I apologies for my feet. I've been bitten while I was in Wales!

Tanya: So we have this canvas.

Evelyn: Where would you like it?

Tanya: I'll just stand up for a minute.

Evelyn: I don't want to bang into this and destroy the whole day!

Tanya: It's making a noise!

Evelyn: You're taking my job away!

Tanya: I can give you a pencil!

Evelyn: Do you even paint invisible painting and create the painting in your mind.

Tanya: I might caress the canvas.

Tanya: This is a particularly smooth canvas.

Tanya: I think this is fine linen.

Tanya: Italian linen.

Evelyn: I'm filing my nails!

Evelyn: [playing the canvas!]

Evelyn: Oh, well done you!

Evelyn: Let's have a look.

Tanya: Now, then, let's swap sides.

Tanya: I like the smudging.

Evelyn: Sorry about that!

Tanya: I like it!

Evelyn: [playing the canvas]

Tanya: Very interesting.

Evelyn: I think you can tell the bits you've done!

Tanya: I got pencil on you in the end!

Tanya: Gosh. There's lots of energy in that.

Evelyn: I want a canvas now as an instrument.

Evelyn: I could experiment with that a little bit.

Tanya: A bit more.

Evelyn: I think I could.

Evelyn: Shall I sit in peace for a moment?

Tanya: I think I need to sit for a moment. No, I'm okay!

Audience: Can you tell us what it felt like creating together?

Evelyn: It's not something I've normally done in this situation!

Evelyn: I think when you're doing something for the first time, who is leading, who is following.

Evelyn: I think it's more the realisation that that sense of touch is the key element between being the visual artist and the performance.

Evelyn: The depths you attack a canvas with is very much what an artist does.

Evelyn: I didn't realise that Tanya listened to the sound of the pencil, the brush on the canvas.

Evelyn: I should have thought of that.

Evelyn: Although it looks chaotic, where can the idea go?

Evelyn: Is there a seed that's been planted, I feel?

Tanya: I feel like I need to do lots and lots of them so we could work out how it works.

Tanya: Who plays what where.

Tanya: What the orchestral...

Tanya: I'm feeling like it needs conducting.

Tanya: It needs some thought and needs to be...

Tanya: I like the freedom of it.

Evelyn: Me too.

Tanya: But it needs practice.

Tanya: Now I've done it, I want to do it with ink, paint, pens, different materials.

Tanya: When I make images, I don't just use paint.

Tanya: So it makes me feel I want to see where that goes.

Tanya: I don't want to put paint on it now.

Tanya: I feel a bit precious about it.

Tanya: Should have brought a series of canvases.

Tanya: Another project altogether.

Evelyn: Any of us could give it a go in our homes.

Evelyn: A simple idea, but I agree...

Tanya: I want to play with it more.

Tanya: Thicknesses, depths.

Tanya: When I'm using pencil, I don't normally on canvas.

Tanya: I've not found a canvas smooth enough.

Tanya: These were the smoothest.

Tanya: Normally there's a grain so the paint sticks on the surface.

Evelyn: If this is the smoothest, goodness what the course or grainy...

Evelyn: I would want one of those!

Evelyn: The grainier the better!

Evelyn: But I see where you're coming from.

Audience: Hi, to both of you, what you've created there is a collaborative process. It's like you've met in the middle. In your line of work you collaborate all the time. I guess, Tanya, it's more solo? Have you ever done something like this before both working together at same time?

Tanya: I do that quite a lot when I'm working with artists with learning disabilities I do that quite a lot.

Tanya: I'm very interested in mark making and visual language learning disabled artists develop.

Tanya: I like that interaction.

Tanya: Two people who don't have much or any oral language.

Tanya: I quite like that.

Tanya: Not done it in this way before.

Tanya: I like to experiment with collaborating.

Evelyn: A great idea for school kids.

Evelyn: Get a musician and artist and find common ground.

Evelyn: The idea is good.

Evelyn: But really simple.

Evelyn: It would be wonderful for children to do.

Evelyn: Get them collaborating together.

Evelyn: See what happens.

Audience: Hello! I'm interested in how you feel in this room in this historical portrait situation with this process being so new and interesting?

Audience: Do you feel a part of it?

Evelyn: You Tanya I should think.

Audience: I was getting at the contrast and the way you're working.

Tanya: These portraits are part of our history. We're making history today.

Tanya: We're pioneers.

Tanya: Pioneering women.

Tanya: To be here today just like many of the people in the portraits have changed the way that the world was and is today.

Tanya: I imagine in some way we are changing the face of the way that the National Portrait Gallery do portraits.

Tanya: They may never look back.

Tanya: They may want this in all their portrait sittings!

Evelyn: We are in a room of extraordinary things.

Evelyn: We've had to come to a place to appreciate this but through technology, we can share that as it's happening with so many who are not here.

Evelyn: That's the extension we've had as human beings.

Evelyn: We don't always have to go to a gallery.

Evelyn: We can share in so many other ways.

Evelyn: You can feel the history in this room.

Evelyn: The frames alone! Just an incredible presence.

Evelyn: If this was an empty room, it would feel different.

Evelyn: It needs people to bounce off.

Evelyn: Would that have happened in the days of these great artists?

Tanya: Portraits Untold is going to strange places.

Tanya: Next sitting is Neil Baldwin at Stoke City FC

Audience: That's the contrast.

Audience: These were painted in a private space. you're making it public.

Audience: To open the process of the portrait studio.

Audience: I'm doing some research.

Audience: Might be in touch.

Evelyn: That's a really good point.

Tanya: The idea of having the portrait live and opening up the dialogue, the sitter the artist and introducing the idea of the audience as an element.

Tanya: It's possibly never been done before?

Evelyn: Very interesting comments.

Tanya: As a Disabled artist, people want to look out of curiosity naturally.

Tanya: Bringing my art into an open forum gives people permission to watch, stare, engage, with no qualms.

Evelyn: At the end of the day, it's what's on the canvas that's...

Tanya: That's what fascinates people.

Tanya: The painting of a portrait is a fascinating thing.

Tanya: We're all human beings and to watch that unfold, it feels like a magical thing.

Audience: It's about people and so then, in some ways, it makes sense to be a social public thing.

Tanya: There's some wonderful drawings coming along.

Tanya: I love the one of me in my dress.

Evelyn: The colour .

Tanya: It's very curvy.

Evelyn: I look boring next to you!

Tanya: You've got colour here!

Evelyn: That's you finding the colour.

Evelyn: Where you can take this idea, to schools. I can picture the young folk doing this together.

Tanya: You've done the Sounds of Science?

Evelyn: This is a project I've just been involved with.

Evelyn: 10,000 years of manmade sounds

Evelyn: From stone tools to helium or the axe of the first typewriter, computer, nuclear bomb...

Evelyn: We've had to be choosy with sounds, but we've created a piece of music.

Evelyn: I use percussion or for fire, rice bags being scrunched up, a crackly feel.

Evelyn: It's a wonderful way again of youngsters to really listen to the history of sound, which we don't really pay attention to.

Evelyn: A lawnmower...

Evelyn: The kids may not have heard that sound.

Evelyn: Or a typewriter.

Evelyn: When you feel the mechanics of the typewriter, like a pen, a brush, a canvas, a whole different sensation.

Tanya: I love simple ideas.

Tanya: Then they get really big like this!

Tanya: What have you got out of today?

Evelyn: I'm not sure if I'll ever experience a day like today.

Evelyn: That's important because I didn't know what to expect.

Evelyn: When I'm next to someone creating something before my eyes, I'm always in awe.

Evelyn: It's a privilege to see this materialise.

Evelyn: I love that we've all participated, created something.

Evelyn: They will remember this connection with you.

Evelyn: I think it's given me a better understanding of where and how and the patience of seeing something grow.

Evelyn: I wish I could box my music up so I could see what I've achieved.

Evelyn: I think I can do it but I better check tomorrow.

Evelyn: Always checking, making sure because you can't look at what you've practiced today.

Evelyn: you can feel what you've practiced.

Evelyn: Fascinating variation.

Evelyn: Same piece of music, but celebrates individualism.

Evelyn: Never drawn? Now I'm going to do it and some people have done that today.

Evelyn: This setting is...

Evelyn: Thank you very much.

Tanya: No thank you.

Tanya: I've enjoyed the interpretation of the music and the interaction we've had together and the sharing of our experiences.

Evelyn: At the beginning we said it was focus and belief.

Tanya: The variety and the crowds have been brilliant and every one on a the live stream!

Helen Whiteoak, NPG: It has been such a privilege.

Helen Whiteoak, NPG: We've seen many ways of how portraits are created today.

Helen Whiteoak, NPG: What it takes re the relationship between artist and sitter.

Helen Whiteoak, NPG: Thank you so much and I look forward to catching up on line.

Tanya: We're bringing the paintings back on 1st December.

Helen Whiteoak, NPG: We're hoping to showcase the finished portraits.

Audience: How much do you enjoy being around historical portraits?

Tanya: I love historical portraits

Tanya: That history has been captured.

Tanya: I love the fact that I'm in a room of paintings from history.

Evelyn: It's a bit like music.

Evelyn: If you're in the presence of a piece of music, 200, 300 years old.

Evelyn: What were the people like? How would they have experienced that?

Evelyn: Different volume...

Evelyn: What materials did these artists have?

Evelyn: I think the human imagination will always be there.

Helen Whiteoak, NPG: What about you?

Audience: I enjoyed being around artists and musicians.

Mandy Fowler, Portraits Untold: What can I say but wow! What an amazing day.

Mandy Fowler, Portraits Untold: Thank you to NPG for being our hosts.

Mandy Fowler, Portraits Untold: Thank you, Evelyn.

Mandy Fowler, Portraits Untold: Tanya, what stamina!

Tanya: I'm going to have to turn it into an Olympic sport!

Mandy Fowler, Portraits Untold: The level of dialogue has been amazing.

Mandy Fowler, Portraits Untold: We'll be back in September at Stock City FC, then Benningborough Hall near York which houses some of the NPG collection.

Mandy Fowler, Portraits Untold: Working with the Big Draw and how it can be used across many, many jobs.

Mandy Fowler, Portraits Untold: How people can collaborate to make sound and marks with brushes and pens.

Mandy Fowler, Portraits Untold: Thank you all so, so much and we look forward after our summer break.

Mandy Fowler, Portraits Untold: The website contains all the info and the stream will be up there so you can watch back and listen to the dialogue between Tanya and Evelyn. Thank you very much.

[Transcript Ends]