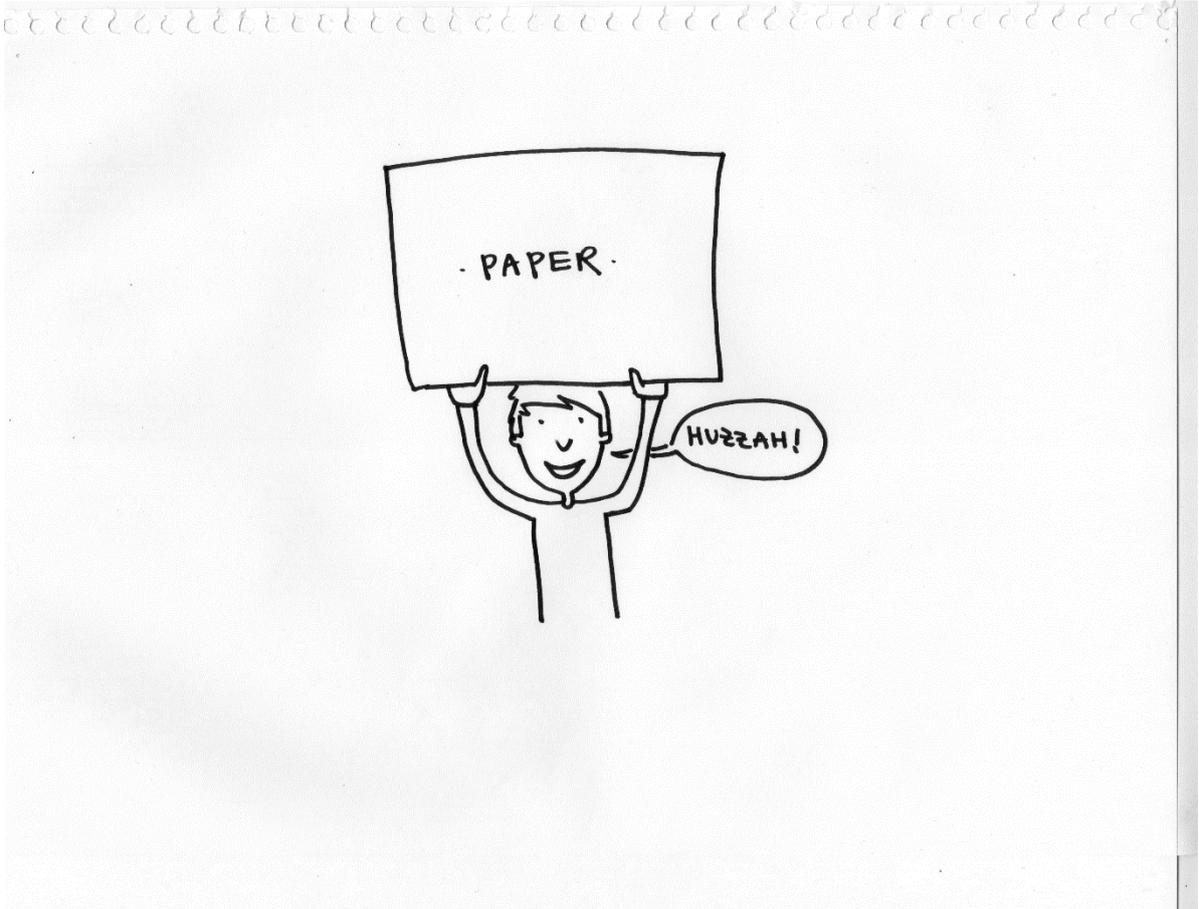


Thinking through Drawing 2015



We All Draw

Held on 6 – 8 November 2015. Bargehouse, Oxo Tower Wharf, London.



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Thanks also to Tania Kovats, Kelly Chorpene and Erin Weirsma who curated the two exhibitions on show during the symposium, to the Wimbledon School of Art MA students for invigilating and helping with set-up, and to Aimee Good of the Center for Drawing for supporting the *Thinking Drawings* exhibition by acting as juror.

A big thanks to Coin Street Community Builders, who provided the magnificent location that helped make the event special.

Special thanks to Erica Bohr for live tweeting the proceedings and to Sophie Coleman and Simon Crowe, who photographed the three days, helping to make this publication possible, and to Joseph Brew and the student volunteers who filmed the masterclasses and edited the footage. You were all very generous with your time and effort.

Extra special thanks to Joanna Moore who so generously and spontaneously helped to organise materials on the day. It is thanks to you the workshops ran like clockwork.

We are also deeply grateful to all of you who travelled the globe, armed with pencils, to share your ideas and practices with all of us.

Michelle Fava, Angela Brew & Andrea Kantrowitz

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Editorial: We All Draw Together

In this book, we bring together workshop outlines and reflections from many of the contributors to the 2015 Thinking through Drawing symposium, *We All Draw*. For this event, we wanted to entirely avoid didactic presentations. The practical workshops have always been the most popular and memorable parts of our symposia, so we wanted to celebrate this with three days of masterclasses, workshops and performances, which we invited our distinguished panelists to discuss.

Some of the workshops were filmed, and can be viewed on our Thinking through Drawing Vimeo channel. We challenge you to draw along with the video if Kim Sloane's masterclass 'drawing as an act of generosity' and create your own 'atomic balls of string'.

The best way to share good practices is to do them, so we have included here many workshop outlines, with the intention that you can recreate and share them with your own students or community groups. We would love to hear about it if you have tried any of these ideas, so please write to us and tell us how you have adapted them for your own groups and what happened.

We hope you enjoy this book and its contents as much as we have enjoyed putting it together. We're thrilled to have such a diverse mix of people contributing this year, and we hope to see you all again before too long.

Michelle Fava, Angela Brew, Andrea Kantrowitz.

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Reflections on Andrea Kantrowitz & Kim Sloane's masterclasses

Barbara Tversky

It is inevitable that we bring our own perspectives to any interaction, and indeed it is often that meeting with other perspectives that is most exciting and productive. This happened over and over, partly by design, partly by chance. Like looking from a distance, looking back in time blurs the details and reveals the abstract, the general. Looking back at my memories and notes from the thrilling fourth international Thinking through Drawing symposium *We All Draw*, I am struck by two themes: the errors and biases in making drawings and the multi-modality in making them—and in thinking about them. Both were evident throughout the many workshops, and in the two drawing masterclasses we all experienced.

In her masterclass, Andrea had us draw an origami box. Boxes are familiar, and this one was square with many right angles, symmetric and equivalent along two axes. A snap. Perspective drawing is a highly-practised skill for most of the drawers. We then unfolded it part by part, drawing that unfolding in order to use the drawing to reassemble the box. Now the drawing has to show process, not product; it has to show change of appearance not stability of appearance. That simplicity and that symmetry were consequences of processes and changes that were anything but simple or even symmetric as they happened. Showing change defies drawing perspective; you have to draw something in flux, you have to draw what came before and what will come after; you have to draw transition. Even if the object has discrete parts and discrete steps and simple shapes. How do we do that? We are compelled to deconstruct. And reconstruct. We can flatten, showing more than can be seen at one viewing or at one time. We can add things that can't be seen, arrows, guidelines, words. The hands do more than draw, they fold and unfold and refold. What are the order and the direction and the consequences of the foldings? The actions of the hand are critical to the doing and to the thinking and then to the drawing. So the tactile has entered the undoing and the drawing and will be central if in different ways to the next steps, first re-creating a box and then assembling several boxes into a sculpture. And finally, drawing the sculpture. Fortunately, the recreations of the boxes did not have to be correct, it would have been impossible as our unfoldings had been incorrect so incorrect re-foldings were inevitable. But, hey, who likes so many symmetries and rigid shapes anyway? Then we assembled, at first with a vision, but that thought quickly got eliminated; we needed to think with our hands, our fingers - what parts of these strange shapes would fit together, how would they stay that way, how would they balance, how would they stay upright? Confronted with gravity and support, sensed by the fingers, visions disappeared. The assemblages were light and curious and wonderful. Now to draw them! Far too much for even highly-honed perspective skills. We flattened, our angles and shapes were off, we were back to being beginners. Accuracy was sacrificed, but elegance and interest gained. The eye followed the hand, feeling was first, then seeing.

In his masterclass, Kim Sloane had us draw an energetic ball of string. Transferring the energy to the hand was straightforward—we drew fast. He further suggested that we think of a centre, of going round and round the centre, again, straightforward. Since it was string we were drawing, it was good that our lines were helter-skelter. But our balls of string weren't balls, they weren't graspable, they were flat. They might have energy but they lacked volume, exactly what Kim wanted us to portray. How could we do that? First, we had to stop looking. Some of us started drawing in the air, going round and round an imaginary centre, feeling the increasing energy of going back and the slowing of coming forward, of twisting in one direction and then another to circle a sphere. We were tracing an invisible ball of string. Those circles had a start point, near us, then gained momentum as they moved backwards and sideways, then slowed as they came forward again, completing the circle. A nice rhythm. Now to the page, not so easy, the page is flat. The key is the changing momentum. Changes in direction transfer but how to transfer momentum? Remember, no looking. Just doing the tracing of the ball of string, faster back and slower forward, and the momentum is transformed to pressure, darker and thicker for faster and lighter and thinner for slower, dark for far and light for near. Now we have the key for drawing volume but it will take practice.

Barbara Tversky is a Professor Emerita of Psychology at Stanford University and a Professor of Psychology and Education at Teachers College, Columbia University. Tversky specialises in cognitive psychology. She is a leading authority in the areas of visual-spatial reasoning and collaborative cognition. Tversky's additional research interests include language and communication, comprehension of events and narratives, and the mapping and modeling of cognitive processes. Barbara received a B.A. in Psychology from the University of Michigan in 1963 and a Ph.D. in Psychology from the University of Michigan in 1969. She has served on the faculty of Stanford University since 1977 and of Teachers College, Columbia University since 2005. She was named a Fellow of the American Psychological Society in 1995, the Cognitive Science Society in 2002, and the Society of Experimental Psychology in 2004. In 1999, she received the Phi Beta Kappa Excellence in Teaching Award. Tversky is an active and well-regarded teacher of psychology courses at both the introductory and advanced level. In addition, Tversky has served on the editorial boards of multiple prominent academic journals, including *Psychological Research* (1976-1984), the *Journal of Experimental Psychology: Learning, Memory and Cognition* (1976-1982), the *Journal of Experimental Psychology: General* (1982-1988), *Memory and Cognition* (1989-2001), and *Cognitive Psychology* (1995-2002).

WORKSHOPS

Drawing as an Act of Generosity

Kim Sloane



Atomic Balls of String. Compressed charcoal on newsprint. Image courtesy of Kim Sloane.

All good drawing is, at heart, an act of profound generosity. It is a gift to us, and is presented to us as all gifts are, or should be. Drawing is evidence of thought. It is evidence of caring, of empathy, and understanding. At its best, it is evidence of love. How is this evidence is expressed in drawing? How is it we can feel this so powerfully when we are in its presence?

This workshop proposes that desire is expressed in the achievement of a fullness of form. Form should be presented as something we can possess. We are moved when we feel this effort, this caring, this need to understand and share.

We will engage in exercises to learn how to see and create form, how to maximise a volumetric presence on the page. The methodology requires no talent or previous experience. We can all draw!

Intended outcomes

The intended outcome is that all participants will create form with volume and energy regardless of prior experience, and will be able, if they so choose, to use the method practices to teach others to do the same. Knowing and seeing form, or, the realization of form, is an outcome of this exercise. It is possible to draw too much or too little. Practice is required.

Participants

20 at a time, can switch or revolve as times permits.

Materials

- Up to 20 sheets of newsprint per participant 18"x24"
- Compressed charcoal, 100 pieces.

Duration

One and a half hours.

Who the workshop is usually aimed at

This workshop is intended for anyone interested in the practice of drawing, particularly educators.

Step by step instructions

To perform this exercise it is imperative that the participants draw standing whenever possible, so that the necessary somatic and haptic energies can be called forth.

1. The instruction is to create the illusion of a 3D ball of string. Encourage energetic drawing. Step one is to make a centre point and feel the anticipation of a new world and the birth of form.
2. Step two is to circumscribe this point with line that describes a circumference with this point at its centre. This means a journey that one must feel could be either the diameter of a baseball, or millions of miles, from a point nearest to us to the point on the far side of the centre and back. Repeat and continue, the line tracing the imagined paths of an electron moving around the nucleus of an atom: do not remove the charcoal from the page, it should be continuous.

Initially no longer than three minutes should be allowed per ball. Many should be made, tearing the pages off as you go.

The drawings should be hung up at regular intervals and critiqued. The question is, do you feel as if you can reach in and grasp the ball? Repeat until everyone can enthusiastically say yes! The ultimate objective is that the participant stop when they recognise form, however long it requires.

The traces, the line, must be felt to carve into the page, near to far, and not to form circles and shapes that are parallel to the picture plane. This will result in flatness, and the point is to create volume. This is the ball of string part. The drawing may resemble a ball of string and should have the quality of graspability. Do you feel a near point, a centre, and a far edge, and do you feel the space

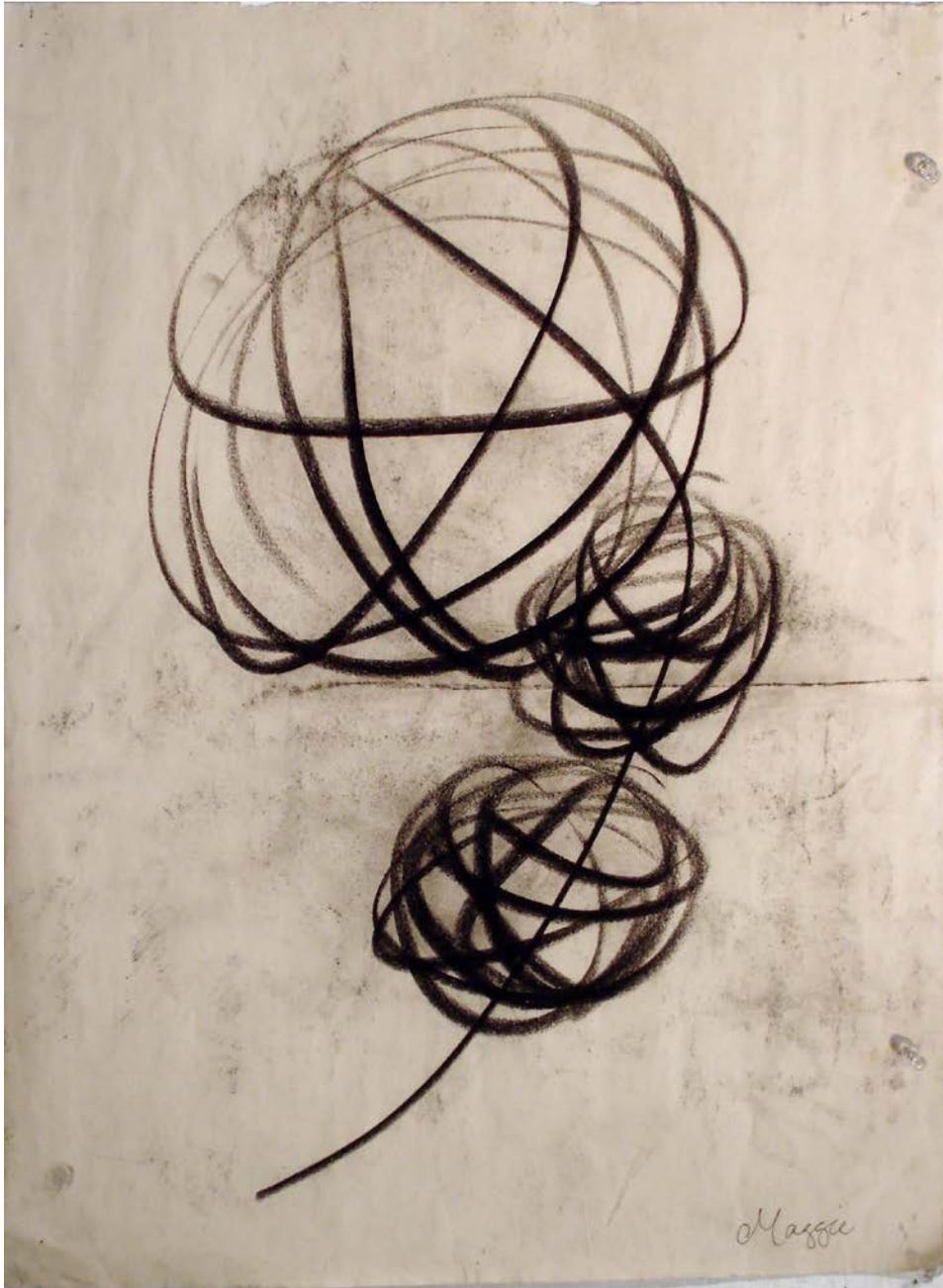
inside the form? Can you take the journey around the centre?

Reflections on the bigger picture

In my fifteen years of teaching drawing at the Foundation level at Pratt Institute I have tried to develop strategies to promote seeing, feeling, and making form. Form is the illusion of three dimensions on the two dimensional surface. Form is what we grasp. Form is the opening to the experience of drawing. The achievement requires understanding and practice, empathy and desire. When achieved, it presents itself as a gift to both creator and beholder. To create form is an act of generosity.

The exercise I call the 'Atomic Ball of String' is an entrance, an achievable first step into this experience. We all possess a mental image of the sphere. We all know that it has volume, circumference, and a centre that is equidistant from all points on the surface. As the hand traces this circumference around the point of the centre, alternating pressures on the drawing instrument, a more or less convincing volume will appear, with more or less feeling of energy depending on the character of the line. Through analysis it will become clear how to maximise both of these qualities, and, with practice, every participant, regardless of previous experience will be able to create a graspable living form. Once the form is seen and felt, it can be recreated, combined in any number of permutations, used to build complex forms, and the creator (maker) and viewer, it is hoped, will see drawing in its fullness and never be quite the same again.

I have found this to be an excellent exercise to begin a course in figure drawing. One can move from one Atomic Ball of String, to any number. Credible figures can be made with two or three with an action line. Excellent ancillary exercises are to vary the size and weight of the forms, while maintaining volume, and thereby weighting and unweighting parts of the figure. Each ball of string can become a discrete part of the figure, and the relations of parts to a harmonious and complete whole can be clearly demonstrated. Each discrete form, each Atomic Ball can be seen as planetary, the traced circumferences like rings of Saturn, and in their number they form a solar system. The harmony and unity of parts to the whole thus becomes at once an analogy for the structure of what is seen and physical, the figure, and the unseen and infinite, cosmic harmonies are discovered and the music of the spheres can be heard.



Atomic Balls of String. Compressed charcoal on newsprint. Image courtesy of Kim Sloane

“Drawing is the opening of form...“That form comes” is drawings formula, and this at the same time and this formula implies at the same time the desire for and anticipation of form. A way of being exposed to what comes, to unexpected occurrence, to a surprise that no prior formality will have able to precede or perform”

Jean Luc Nancy (2013) *The Pleasure of Drawing*, Fordham University Press, 2013

Kim Sloane is the Chair of Foundation at Pratt Institute where he has taught for over fifteen years. He is a practicing artist who has shown widely and twice won drawings awards at the National Academy of Design Museum. Mr. Sloane has presented on drawing and pedagogy numerous times

at FATE: Foundations in Art , Theory, and Education conferences, at the "Thinking through Drawing Conference in October of 2013 held at Columbia University and the Metropolitan Museum, as well as at Remix: A symposium on organised by the Art and Art Education program at Teachers College, Columbia University, 2014. He is a graduate of Yale College and the Parsons School of Design.

Thinking Space/ Drawing Space

Andrea Kantrowitz



Participants in Thinking Space/ Drawing Space Workshop at *We All Draw*. Image courtesy of Sophie Coleman.

This workshop used drawing as a tool for spatial reasoning and problem-solving in two and three dimensions. Understanding, manipulating and transforming two and three dimensional objects in the world and in our minds takes spatial reasoning (Hegarty, 2010). Participants drew the process of unfolding origami boxes before building their own boxes from the information held in their sketches.

This activity, although deceptively simple, elucidated a high level of reflective discussion between participants. In particular, many remarked on how their drawings transformed when they became aware of the immanent building task.

Intended outcomes

Participants will engage in multiple approaches and functional uses of drawing to help visualise, understand relationships between two and three dimensional forms. As you follow the instructions, you are challenged to perform transformations between two and three dimensions: 2D representations of 3D forms; flat templates to be folded into various boxes; and drawn plans to guide the reconstruction of the origami boxes. The experiences generated by this activity can be fruitful food for discussion and reflection.

Materials

- Pre-made origami boxes - one between two participants
- One piece of new origami paper for each participant
- 4 pieces of sketch paper per participant
- A 2B pencil for each participant
- Tape or pushpins to put drawings up on wall

Participants

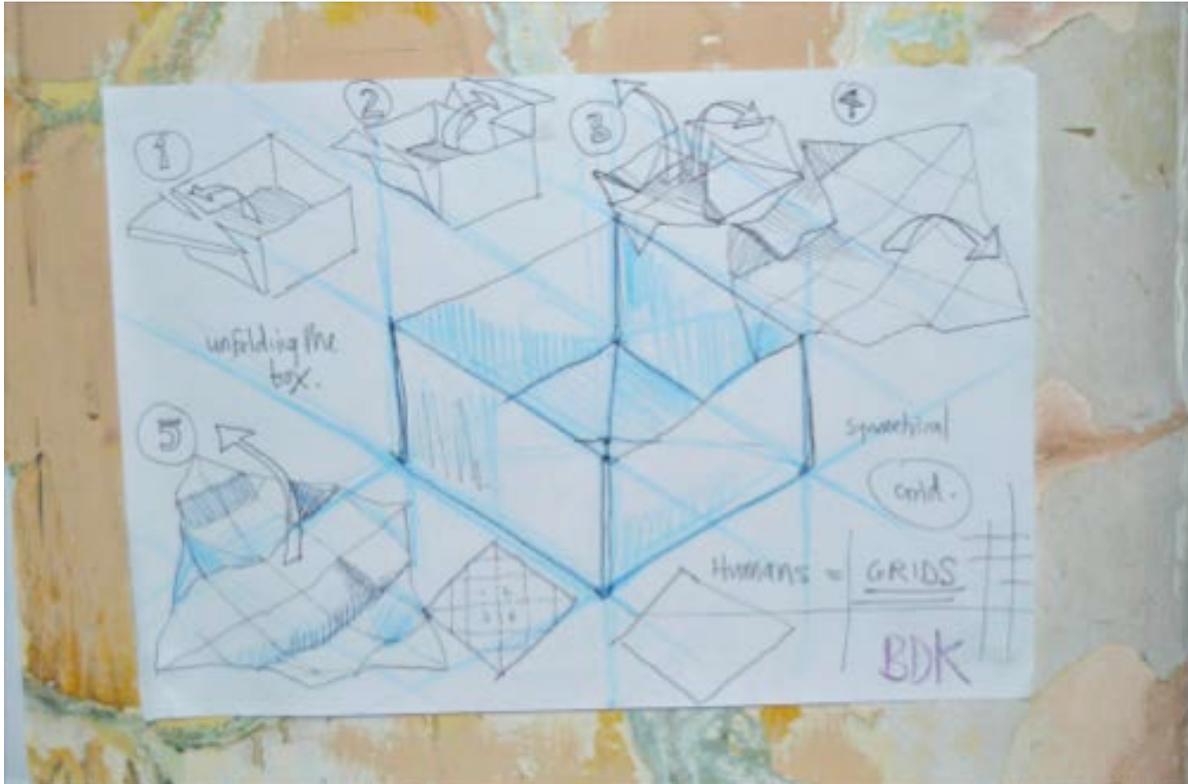
Any number of participants, limited by space and how many origami boxes you can prepare in advance.

Duration

1.5 hours

Who the workshop is usually aimed at

Art and STEM Educators and others



Participant's 'unfolding drawing', made at *We All Draw*. Image courtesy of Sophie Coleman.

Step by step instructions

1. Draw the origami boxes. Participants pair up and choose one of four possible pre-made origami boxes to study together, which offer varying degrees of difficulty. Individually draw your chosen box from observation.
2. Drawing of the unfolding process. Step by step, unfold your box, documenting the process as best you can through a series of drawings. These drawings will help you remake a new box.
3. Once the box is completely unfolded, take a new square of paper and attempt to recreate your box based on your drawings.
4. After folding your box, draw it again from observation.
5. Discuss:
 - How did your approach change once the drawing had a function (i.e. to serve as instructions?)
 - How was the final drawing different from the first drawing?
 - What was most difficult?
 - What worked?



Participant's final drawing with notes. Image courtesy of Sophie Coleman.

Reflections on the bigger picture

Inevitably, a range of approaches to this series of problems usually emerges in this workshop. At *We All Draw*, participants reflected on more or less successful attempts at both drawing and folding. In the concluding discussion, applications of this exercise in classrooms were offered. The notes on one participant's final drawing reads:

"Juggling between 2d and 3d. Thinking like a designer or like an artist? Reconstruct the feeling of the direction in space— touching stuff. Drawing gives you the space to have a cognitive event:3D action, Thinking in 3d, gestural intervention embodied habitual sequence. Drawing= an act of investigation movement and how to show tactile interaction. Instruction needs multiple perspectives at once. So much thinking doesn't happen in language → resist! Figuring out what to do, thinking differently, interacting with how things feel."

The difference between drawing for its own sake, and drawing with a purpose in mind was noted. Participants described how their knowledge of what the drawing was for (being able to recreate the box), influenced their process to be more focused and methodical. This took precedent over their focus on the aesthetic of the drawing, but in fact many participants enjoyed or even preferred the aesthetic qualities of their 'unfolding drawings'.

Participants experienced the complexity and challenge of shifting their attention between two and three dimensions. They learned to explain the importance of spatial intelligence to themselves and their colleagues, and walked away with tools they can immediately apply to their own classroom

practice. These tools may aid discussions and collaborations with science educators and other teaching partners and can be used with a variety of 2-D and 3-D media.

Spatial Reasoning

Research links spatial intelligence to success in a host of 21st century professions, including the all important STEM disciplines, but also art and design fields (Kell 2013). However, research also shows that, these days, spatial skills are rarely taught in K-12 education (Wai et al., 2009). Spatial skills, however, can be taught and learned (Sorby 2009; Taylor & Hutton 2013; Uttal et al 2013; Riley 2016,). Origami and drawing both may help, by focusing on the relationship between 2-D and 3-D phenomena. This workshop alternated between drawing and paper folding (and unfolding) challenging participants to think with their eyes, hands, and minds simultaneously.

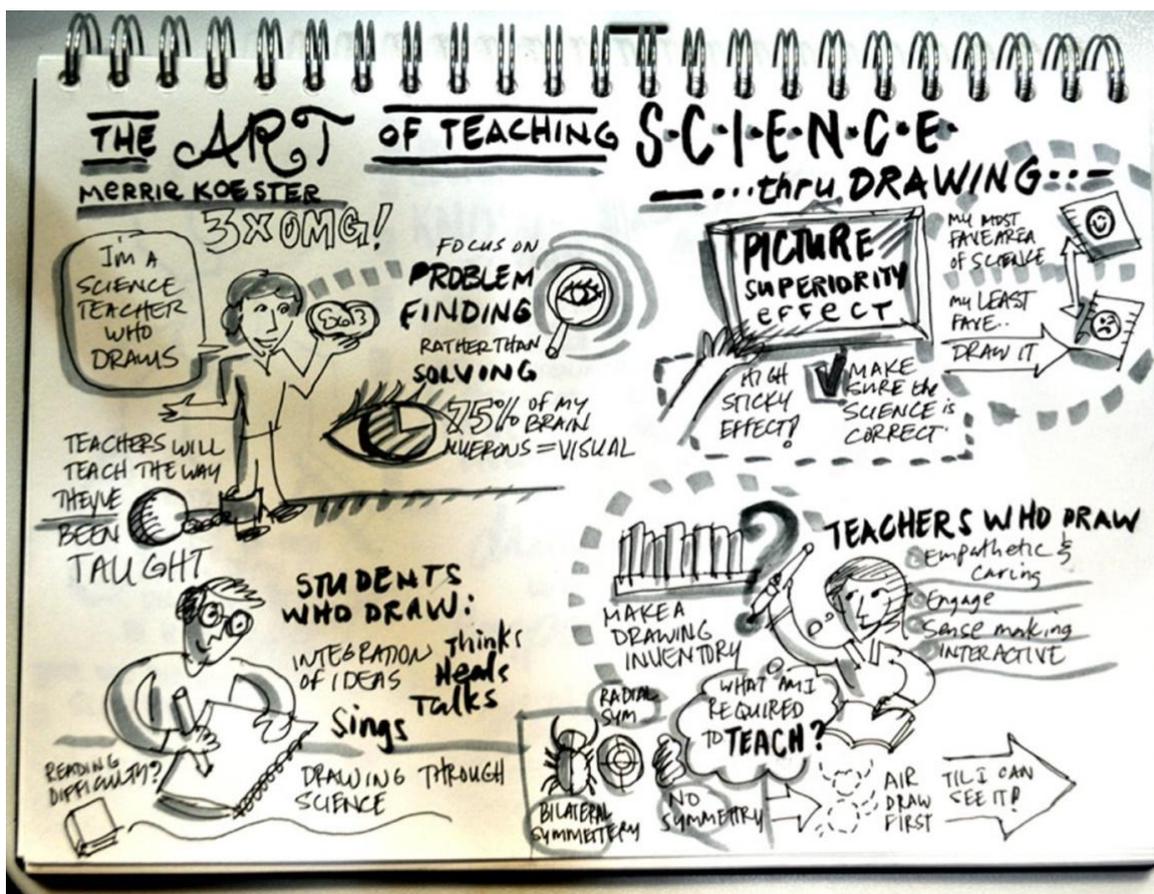
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Dr. Andrea Kantrowitz is an artist, researcher, and educator, and has published, lectured and given workshops internationally on drawing and cognition. She is the graduate program coordinator and assistant professor in Art Education at the State University of New York @ New Paltz. Through the Thinking through Drawing Project, Kantrowitz co-organised four international symposia on "Thinking through Drawing," in NYC and London, along with partners at the University of the Arts London, the Drawing Research Network and The Metropolitan Museum. She holds a B.A in Art and Cognition from Harvard University, a MFA in Painting from Yale, and an Ed.D from Columbia University in art education and cognitive studies. Her doctoral research examined the cognitive interactions underlying contemporary artists' drawing practices. She was a teaching artist in the New York City for many years, involved in multiple local and national research projects. She has taught foundation drawing at Pratt Institute, and art education at Tyler School of Art, Temple University. Her own art work is represented by Kenise Barnes Fine Art.

The Ambidextrous Drawing: Learning Science with Two Hands and a Whole Brain

Merrie Koester



The Art of Teaching Science. Graphic notation by Tim Hammons. Image courtesy of Tim Hammons.

I call this teaching method the 'SEE, SAY, DRAW, DO, KNOW' progression. In this workshop I demonstrate how it can be used to learn about bilateral symmetry in nature.

Being able to teach how animals are put together is expected of the life science educator. Typically, a teacher will produce an image from an outside source that conveys the most common forms of symmetry, or animal "body plans."

Very early on—in the embryos of bilaterally symmetrical animals— the cells organise themselves on either side of an axis that runs down the middle of the body (the sagittal plane) and then proceed to differentiate according to DNA blueprints that determine whether the animal become fish, fowl, human, insect, etc. It is indeed a miraculous phenomenon. In order to teach bilateral symmetry as an artist might, I sought to embody the idea of cells being laid down on either side of an imaginary midline axis (just as they are in the actual process of morphogenesis in bilaterally symmetrical animals). To this end, I constructed the *Ambidextrous Drawing* experience as a way to 1) simulate the actual biological process and 2) activate both sides of the brain during a process of *drawing mediated knowing*. What I discovered was that not only did students of all ages immediately grasp the idea of bilateral symmetry, they also produced drawings which they claimed were better and more realistic than any they could have done with one hand alone. This was exciting stuff!

Participants

Any number of participants.

Materials

Paper and felt pens of different colours. Photos or preserved specimens of bilaterally symmetrical animals. Insects are perfect as a starting point.

Duration

30 minutes to one hour.

Who the workshop is usually aimed at

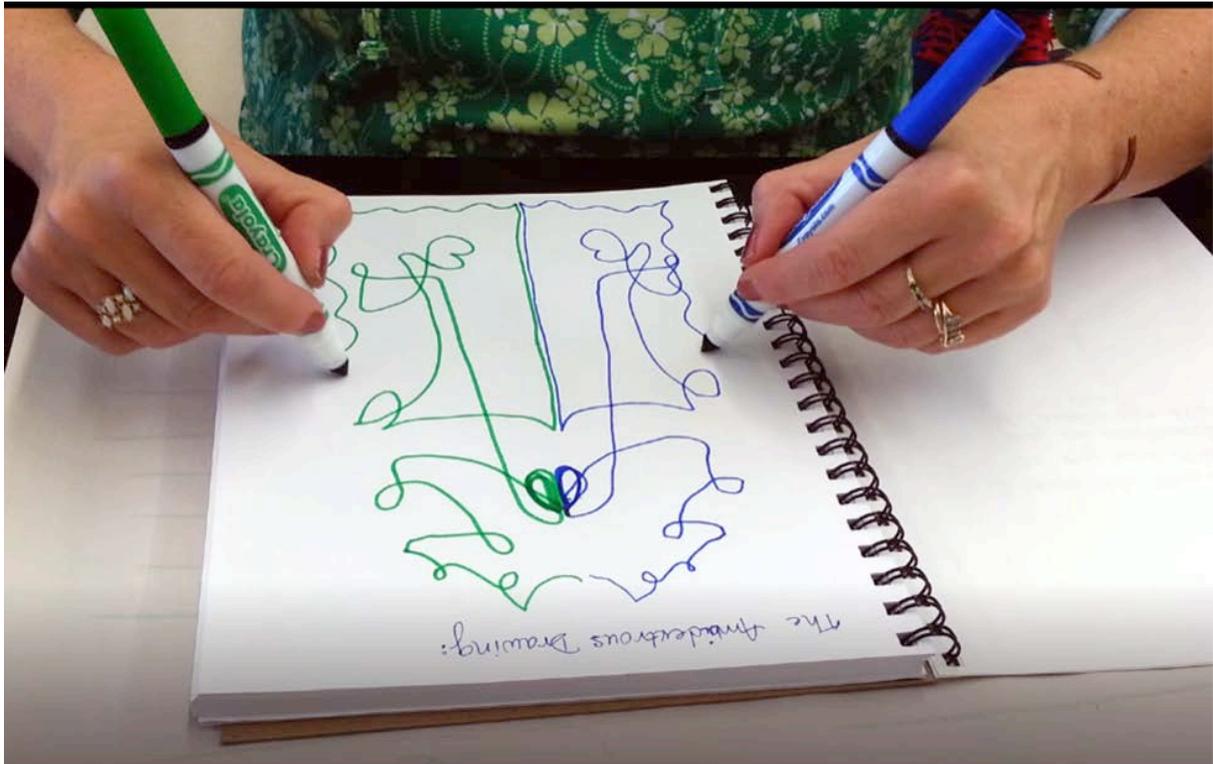
Students age 7 and older and/or their teachers.

Intended outcomes

Participants who complete and continue to practice the drawing of bilaterally symmetrical objects and organisms with both hands will begin to see similarly constructed artefacts (living and non-living) all around them. They may even develop the habit of drawing bilaterally symmetrical things with both hands whenever possible, as it will seem perfectly natural to do so. Eventually, they can develop the skill and confidence to attempt to draw even asymmetrical things with both hands, challenging each hand to see and draw exactly what it sees while the other hand/eye is doing its own thing. They will have realised, as Leonardo da Vinci long claimed, that to draw something is to know it.

Step by Step instructions

1. When working with a group of students without formal drawing training (most of my science students, regardless of age), I challenge them first to create imaginary, abstract ambidextrous “creatures”, whose “bodies” are to be extruded from the tips of two pencils or markers along either side of an imaginary midline plane. This kind of “creature” can only be formed if the right and left hands mirror each other’s motions in the process of drawing, all the way down the page. The resulting bilaterally symmetrical figure should then be able to be folded in half along the midline, like the palms of your hands coming together.



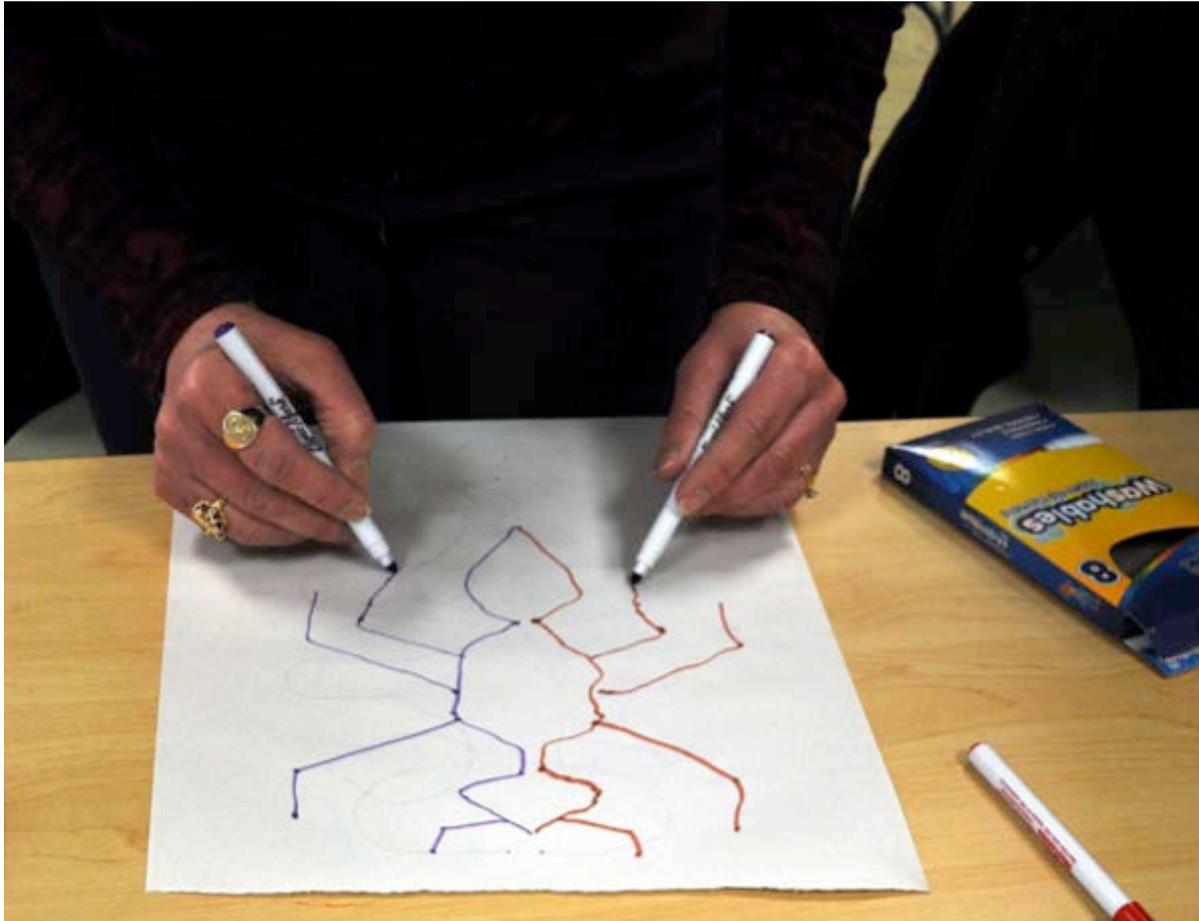
Science teacher experimenting with ambidextrous mirror drawing of abstract “creatures.” Image courtesy of Merrie Koester.

2. Next, we progress to a “real” bilaterally symmetrical animal, one with distinct anterior to posterior (head-to-toe) body divisions. I usually begin with insects (since they can be preserved so easily and have readily abundant and available images online). We begin with a large, projected image, like one of an ant and take a few moments to SEE it, until the ant can also be seen with eyes closed, in the mind’s eye.

Then, together, I lead the group to simultaneously SAY, as we AIR DRAW (using both hands):

- head
 - thorax
 - abdomen
3. Next, we have another SEEING activity: How are the legs oriented? From what body part do they emerge? How do their lengths compare, etc.? Returning to the head, we SAY and AIR DRAW the following:
- pair of antennae
 - pair of legs 1
 - pair of legs 2
 - pair of legs 3

4. Finally, it's time to make the drawing itself, in the process, DOING the KNOWING of bilateral symmetry. Having different colored markers in each hand allows one to notice more clearly what is happening here.



Drawing with both hands and one brain! Image courtesy of Merrie Koester.

Reflections on the bigger picture

In their paper, “Making a Case for Drawing in the 21st Century”, arts educators Kantrowitz, Simmons, and Sloane (2013/14) conceptualised drawing as a “vehicle for cognition”, a means to gather information, generate and develop ideas, solve problems, and communicate with one another. I make a case for coming into relationship with the natural world, using drawing to make understanding visible. Farthing, has offered many examples of how, throughout history, drawing has “been critical in our relationship with discovery” (2011: 22), while Frederick Franck (1993) has made the claim that drawing brings us into total contact with life. In my own research, I have learned that drawing as a form of embodied learning can be a powerfully inclusive pedagogical tool, especially for the struggling reader, for whom the words of science can seem quite impossible to de-code. When science teachers employ drawing as a form of language, they open up pathways to identify, apply, integrate and represent deep science knowing for all students (Koester, 1989, 2015, 2017).

I personally discovered the transformative power of teaching science through drawing in in my very first teaching job. I was tasked with teaching physical science to 35 older ninth graders who had all previously failed the class. Virtually all of these students were struggling readers; so using the textbook, written at the college level and densely formatted with almost no white space, was out.

Though I had no formal training in teaching reading, I was a practicing artist, and I knew how to draw and to tell a story. Together, we drew and played with funny little cars, which we rolled down those crummy old text books. These kids started passing, and I started to get a sense of what it meant to construct a *curriculum* as an artist might.

Over the past 25 years, I have been building tribes of science and art teachers, who wish to achieve the kind of inclusive, empowering learning that comes when “knowing” is achieved through visualization, drawing, and the artistic, empathic embodiment of science content.

Most teachers who participate in these workshops are quite pleased with the drawings they produce, especially those who have never had any formal drawing instruction (many if not most of the science teachers who work with me.) We then progress to more complex winged insects, like the dragonflies. An image, from *A Dazzle of Dragonflies* (Mitchell and Lasswell, 2005), is one of my favorites to use for this exercise.

Here is an ambidextrous drawing made by a high school science teacher (with no drawing instruction beyond grade school) during a recent workshop:



Teacher participant’s ambidextrous drawing of a dragonfly. Image courtesy of Merrie Koester.

From my earliest years as a science educator, I discovered that drawing and visual thinking can provide invaluable ways into the contextual knowing of what science words mean. For the student with some form of dyslexia—some twenty per cent of learners (Shaywitz, 2003, Eide & Eide, 2012), drawing can lead the student into deep knowing of science content by making the strange familiar.

In my own research, struggling readers who were previously failing science—before their teachers started using drawing to communicate the meaning of science concepts – reported the following:

It makes me feel great, because it's the only class you get to draw, besides art, with imagination.

It makes me feel like I want to come to science every day.

When I close my eyes, I can visualise my notes.

It makes me feel that I have more freedom by drawing the way I want to.

It makes me feel more confident about tests and quizzes.

It makes me feel like I'm getting help. (Koester, 2015).

After my session, many participants later shared that “if only” they, too, had been taught science through drawing, they might have enjoyed it so much more. A few confided that they were dyslexic learners. I hear this latter testimony quite frequently when working with artists, and it makes me quite sad to think that all too many of us science teachers don't realise that our dyslexic students are among our most creative thinkers and makers (Eide & Eide, 2012).

www.facebook.com/scienceteacherswhodraw/

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Dr. Merrie Koester is a U.S. science educator, arts-based educational researcher, painter and author of the Agnes Pflumm science education novels, implemented by U.S. teachers nationwide. She presently serves as the director of *Project Draw for Science*, an action research initiative at the University of South Carolina. A native of Charleston, SC, and a Phi Beta Kappa graduate of Furman University, Dr. Koester first began developing curriculum for teaching science through the arts as part of her masters' research at the University of Hawaii in 1990. Since that time, she has worked tirelessly to facilitate professional development workshops on teaching science through the arts, speaking at district, state, and national level science education conferences throughout the U.S. A key feature of Dr. Koester's curriculum is the deepening of science pedagogical content knowledge through the practice of what she calls performative narrative drawing and the creation of graphic "Know"tations. In her most recent research and publication, *Science Teachers Who Draw: The Red Is Always There*, Dr. Koester narrates case studies of five science teachers, and offers a rationale for using drawing as the primary language and a medium of cognition for students who are struggling readers, at any grade level.

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Drawing Gym

Michael Namkung



The Spiral workshop at We All Draw. Image courtesy of Sophie Coleman.

Drawing Gym explores the intersection of drawing and athletics. Using the movement of their bodies, participants combine strenuous exercise with traditional drawing instruments to make collaborative drawings. In drawing under duress, we explore the body as a cognitive organ, and link concepts of attention in drawing to attention in the body—drawing with all the senses.

Intended outcomes

- To strengthen the quadriceps, deltoids, abdominals and obliques.
- To make drawings that measure bodily limits in space and time.
- To reconsider conventional ideas about observational drawing.

1. The Spiral

Materials

Concrete ground and chalk (carpenter's chalk, railroad chalk or other large piece of chalk).

Participants

Anyone with a body.

Duration

Around 45 minutes.

Step by step instructions

The goal is to draw a spiral for as long as possible.

1. Fix your feet together, and reach down to begin drawing around your feet, bending at the knees if necessary. As the line begins to spiral away from you, you will need to begin supporting your weight with your hands. Hold the chalk with your fingers, allowing the palm of your drawing hand to help support your weight.
2. As you spiral outward, your legs will slowly straighten and your wrists and shoulders will take on a greater load. Your feet and ankles will flex and shift slightly as you rotate, but keep your feet together and on the centre point. Continue to transfer your weight to your upper body, keeping your back and legs straight and bending only at the hips, until you reach a plank position. Keep your core engaged.
3. Observe yourself in physical negotiation with the chalk and the ground. Attend to your breath, rhythms of movement and tactility of the surface. Eyes are open but the gaze is soft. Watch yourself draw without watching the drawing.
4. Draw for as long as possible.

Modification

Inflexibility may prevent one from being able to begin drawing right around the feet. Begin the spiral where you are capable of beginning. Also, limited upper body strength may prevent one from transferring weight fully to the shoulders. Listen to your body and stop the activity when you need to.

For Children

Depending on the age and physical development of the child, it may be too complicated to both keep their feet together and to draw simultaneously, or even to put their body into a plank position. If this is the case, they may use their knees as their pivot point instead of their feet.

II. Wall Sit

Materials

Large graphite sticks or crayons, butcher paper or other large paper taped to the wall. Paper must cover the wingspan of participants in both horizontal and vertical directions while in the wall sit position. For a six-foot person, a 6' x 8' sheet of paper with its bottom edge 9" above the floor is sufficient.

Step by step instructions

The goal is to maintain a wall sit for as long as possible while exploring your capacity for mark making on the wall behind you.

1. Sit against the wall with your legs forming a 90-degree angle. Your knees and feet should be hip-width apart, pointing forward. *Your ankles should be directly below your knees*, so that your lower leg is perpendicular to the floor. Press your sacrum (tailbone) and back against the wall. Press through your heels to prevent your feet from sliding. Rest your head against the wall and face forward.
2. Explore your range of motion and be playful with the many possibilities of mark making. Avoid the temptation to look at the drawing. Maintain your position and draw for as long as possible. As you experience increasing stress, your body will naturally want to shift and adjust to lessen the discomfort, but do not sacrifice proper form; maintain your position. Keep your sacrum and back against the wall and keep your heels on the floor.
3. Observe yourself in physical negotiation with the graphite, the wall and the floor. Attend to your breath, rhythms of movement and tactility of the surface. Draw for as long as possible.

Modification

The burning sensation in your quadriceps will be felt immediately, and this discomfort is not a good reason to modify your form. However, if you have sharp, localised knee pain due to previous knee injury, you may sit up slightly higher on the wall so that the angle is greater than 90-degrees.

For children

Depending on the age of the child, it may be too complicated to both draw behind oneself and hold a wall sit simultaneously. If this is the case, they may simply stand or lean against the wall and draw without looking, being playful with their movement.



Emma Fält participating in the Wall Sit exercise at *We All Draw*. Image courtesy of Sophie Coleman.

***FOR BOTH EXERCISES** As these tasks increase in difficulty, you approach the limits of your reach, strength and determination. The point at which you begin to feel that you've had enough is the point at which the work really begins. Even if your actual and perceived bodily limits are closely aligned, they are never the same. There is a difference between what you can do vs. what you think you can do, and this is the ideal time to explore the space between. In order to draw for as long as possible, you must ask yourself in this moment if you can go further, if you can manage your mounting physical stress, if you can tolerate ever increasing pain. In the end, the drawings reflect not only physical effort, but also the psychological territory explored.

Reflections on the Bigger Picture

Gyms are filled with mirrors. As a result, the predominant visual experience in the gym environment involves seeing your body. In drawing from physical exercise, we see ourselves in a different way. Instead of seeing surfaces of the body, *Drawing Gym* activates internal sight, and causes consciousness of the exterior image of the body to disappear.

Traditions of drawing from observation frame the subject matter as the perception of an objective world external to the self. Here, the concept of observation is extended beyond the visual into the full sensory awareness of one's body in physical negotiation with its environment. Not only do these drawings measure bodily limits in space and time, they also reveal the psychic boundaries we draw between the world and ourselves.

Michael Namkung is a multidisciplinary artist based in Miami, Florida. Drawing on the language of sports training and athletic performance, Namkung's work explores the sensory experiences of drawing under physical strain. Through performance, video, installation, and the participation of others, he investigates questions of process, materiality and perception, specifically in terms of their relationship to the body. Namkung holds an MFA in Drawing and Painting from San Francisco State University, where he was awarded the College Hood. He has performed and exhibited in venues such as SFMOMA, Yerba Buena Center for the Arts, and Headlands Center for the Arts. Honors include the 2010 James Rosenquist Artist in Resident in Fargo, North Dakota, an Individual Artist Commission Cultural Equity Grant from the San Francisco Arts Commission and an Investing in Artists Grant from the Center for Cultural Innovation in 2011, and a Tanne Foundation Award in 2012. Namkung is currently Assistant Professor of Drawing at Florida International University.

Drawing Gym is an ongoing art project by Michael Namkung that infuses the activity of drawing with the language of physical exercise and athletic performance. Since 2008, hundreds have participated in workshops, personal training sessions, collaborative drawing installations and an ongoing performance group. Drawing Gym uses traditional drawing tools and strenuous exercise to explore the contours of human embodiment as a repetitive and performative act, and suggests our physical and psychic boundaries are flexible and dynamic, and move to the degree we push against them. Drawing Gym interrogates these boundaries and explores the potential of transformation in the simple act of making marks. For more information, please visit michaelnamkung.com.

Both/And Drawing

Angela Rogers & Duncan Bullen



Participants of *Both/And Drawing* at *We All Draw*. Image courtesy of Simon Crowe.

Description: Explore ambiguity and polarised thinking through collaborative drawing.

Materials

- Paper in various sizes A4, A3 and A2. For most of the activities participants work in pairs on one piece of paper at a time.
- Drawing implements could include charcoal, pencils, felt pens, graphite sticks, coloured crayons. Water based materials are fine but can be tricky to use on the floor and hard to work on a vertical surface.
- A pineapple for activity 3 and other objects could be used in activity 2.

Space needed

Tables where people can work in pairs, if possible, floor and wall space.

Participants

Minimum 6, maximum limited by space and materials and how much time is wanted for feedback from the whole group.

Duration

1 hour 45 minutes, longer with a bigger group for whole group feedback and discussion.

Who the workshop is usually aimed at

These kinds of collaborative drawing experiences can be adapted for a wide range of groups: primary school children, art students, groups of professionals in non-art disciplines and community groups.

Intended outcomes

These are flexible and largely depend on the particular framing of the activities and the discussion. They can be as simple as wanting people to get to know each other and building a group. At a more complex level, sharing in pairs or group reflections can explore aspects such as non-verbal communication, negotiating the rules of one-to-one encounter, co-creation and decision making, reflecting on the experience of not being in control, occupying and surrendering territory, leading and following, etc. Participants can be encouraged to think about their feelings and their behaviour and make associations with their personal and/or professional lives, especially interpersonal aspects of professional roles.

The first exercise invites people to work alone concentrating on creating a range of tones, then combining drawings, participants see how the expression of tone can vary between individuals and reflect on the creation of something unpredictable. The second exercise asks people to respond to each other's marks on a shared surface. It is challenging because there are no rules, no right or wrong and the content emerges through the collaboration. The third exercise is the most demanding and risky because it involves drawing from observation whilst sharing a drawing tool. Whilst raising questions about control and surrender it opens up alternatives to accurate representation and gives new perspectives on how things might be represented.

Step by step instructions

Introduction, 10 minutes:

Introduce workshop leaders. Outline what will happen. Reassure people that what is said in the room stays in the room. Ask if it is OK to take photos and use them. Invite participants to introduce themselves.

Activity 1: 'Both/And thinking'

Through an interconnection of mind and body, 'Both /And thinking' advocates a mode of being that necessitates holding and moving between near and far, in and out, black and white and all the shades between. It asks or recognises that things are seldom either/or. As drawers we have probably

all experienced something of the relationship between the conceptual, thinking mind and an experiential felt mode of being in the world. Drawing with mindful attention to nuances of tonality we are asking people to do a simple exercise, carefully rendering gradation of tone, to sense how we might move from one tone to another and, while doing so, to imagine how this can be an analogy for states of being, for recognizing sameness and difference, acceptance and change.

1. Instructions

10 minutes: Participants sit at tables and each produce a tonal scale, from as dark as possible to as light as possible in any form or shape and with any kind of mark making; using A4 paper, landscape or portrait format, working from one edge to the opposite edge. An HB pencil requires a lot of effort and concentration, this is interesting to reflect on, but a range of pencils from 2B - 8B is easier.

2. 5 minutes: Cut each drawing cut at mid-point in the grey scale and pass one section, specify light or dark sections, onto the next person on the left. Use masking tape to collage new grey scale drawings from two cut sections.

3. 10 minutes: Look at drawings and discuss. Compare thoughts about different perceptions, sameness and difference.

Activity 2: 'To-and-Fro drawing'

Collaboration can feel scary. It does not seem possible for someone to be both right and wrong, both good and bad. We sometimes hang onto our own position or opinion, anxious of possible alternatives. This is an obstacle to seeing other possibilities for oneself and to appreciate the perspectives of others.

Instructions

If possible, work on a challenging surface - wall, floor, etc. so there is another factor in the drawing. This can positively undermine the ability to completely control the drawing and allow something new to emerge through the struggle and the interaction. If this is done on a smooth surface where the mark making is more easily controlled, the communication between people can become more intentional. If a completely open-ended approach seems daunting the activity can be framed as a conversation or an encounter on paper.

1. 10 minutes: In pairs make a drawing on one piece of paper. Each person uses their own drawing tools, one person starts and then they take it in turns to draw. The content of the drawing emerges through the collaboration on the paper, but participants could be asked to draw from observation if it feels less challenging. The person who didn't start is the one who finishes the drawing. Ask them to try to draw without talking and avoid letters, numbers, punctuation marks and obvious symbols.

2. 5 minutes: Feedback in pairs.

3. 10 minutes: Look at the drawings and discuss as a whole group, comparing experiences. Possible questions: How it was making a drawing with another person, how did the drawing emerge, what it was like to draw on a rough surface?

Activity 3: 'Drawing a pineapple'

This activity further explores collaborative drawing towards the acceptance of the other, recognizing ways of cooperation, non-cooperation and assertion. We surrender our will by sharing a drawing tool whilst drawing an external object - a pineapple. As well as being deemed an interesting object to draw, culturally, the pineapple is regarded as symbolizing a coming home, a welcome and hospitality.

1. 10 minutes: Participants sit together in pairs, these can be the same pairs as before or different. Each pair holds on to the same drawing tool with the hand they do not normally draw with and they try to draw the pineapple from observation, drawing together without discussion.
2. Participants need to work out whether they will cooperate or not, and if they cooperate how they will proceed. The dance around sensitivity and respect for each other is important, trying to find a balance between drawing what they see and leading this, at the same time as being open to where the other is leading.
3. 5 min: Feedback in pairs.
4. 10 minutes: Look at drawings and discuss as a group. You could ask what it was like to share a drawing tool and surrender some of the decision making? How much did they wish/need to assert their will? How much surrender is involved? Where are lines of acceptance drawn? How do they feel about the drawing, would they feel differently if they had drawn it alone?

*Be mindful of the participants, these exercises might trigger strong feelings. *

5. 15 minutes: Lead into an open discussion about the workshop.

Reflections on the bigger picture

During the workshop at *We All Draw*, people produced a wide range of drawings - cooperative, humorous, bold, tentative, argumentative - and we enjoyed the thought provoking conversations. The discussion focussed on what went on in the room and participants' experiences, It was a valuable opportunity to try out some ideas and we are grateful to the participants who were generous and honest with their feedback.

Background

We wanted to think about how drawing might help us embrace ambiguity, tolerate anxiety and hopefully feel connected through drawing together. We struggle to tolerate ambiguity. Black and white thinking takes a viewpoint that excludes wider possibilities or greater options when making sense of events in your life, there are no gradations. For example: Making a broad assumption based on one particular fact - so and so is better than me because she cooks well. Believing there must be personal significance behind random events - the computer connection has gone wrong again, it must be something I am doing. Looking to blame someone specific, very often oneself, when things go wrong: if you're not part of the solution you're part of the problem. Exaggerating feelings: I'm feeling nervous, I can't possibly cope. It can be hard to imagine that things could be more nuanced,

that there are some shades of grey. Black and white thinking and the polarising emotions that accompany it can be a trap for many of us, we believe that drawing in collaboration can be a way of thinking and feeling in a more nuanced way.

Some thoughts about 'Both/And' and Drawing

Like all visual art forms, drawing operates through analogy. According to Daniel Chandler, analogical signs (such as visual images, gestures, textures, tastes and smells) convey subtleties beyond any conscious intention. As we communicate through gesture, posture, facial expression, intonation, these analogical codes unavoidably 'give us away', revealing such things as our moods, attitudes, intentions and truthfulness (or otherwise).

It can be argued that, in collaborative drawing, we're communicating through the characteristics of the marks, their weight and scale, their tentativeness or assertiveness; the associations of forms, shape and colour; the pace; the emotions that arise with the occupation and surrender of territory; the exercise of control and exploration of curiosity. These experiences all play out in combination and the encounter is materialised on the piece of paper; we are literally being revealed by the other at the same time as revealing ourselves to ourselves. Thinking about Merleau-Ponty's writing on embodied perception, in which he gives a sense of the physical substance of the space between, it is only through others' eyes we make ourselves truly visible.

In this meeting on the paper there can be *both* agreement and co-operation *and* difference and disagreement. It is interesting to ask why do we often feel that a difference of perspective is negative: perhaps we inclined to prefer monologue rather than dialogue? Do we search for agreement and confirmation rather than disagreement? Does the notion of holding these "opposites" feel uncomfortable?

To make huge generalisations, in the West we have inherited modes of thinking that include the law of contradiction, mutual exclusivity, something cannot be both true and false. Descartes's notion of the mind or body and Christian ideas of good or evil are examples. In the East, in Buddhist thinking, the approach is more holistic and recognises the interconnectedness and interdependence of things and transcends this oppositional logic.

One of the damaging and destructive outcomes of mutual exclusivity is the idea that if you are not for me (or us), you are against me (or us). Mick Cooper, a psychotherapist at the University of Roehampton says, "I think we need to develop some understanding or practice of "affirming dissensus", some way that I can disagree with you, while deeply valuing your worldview and, more than that, facilitating you to express it." We hope that these deceptively simple tasks can become springboards for reflection and dialogue about ways we feel, think and connect with each other.

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Angela Rogers works with drawing and dialogue in their widest senses often with strangers in public places. She has shown work and had residencies in UK, USA and Europe. Angela has been a researcher in residence at the Centre for Drawing, Wimbledon College of Art and a Research Fellow at the Creativity Centre, University of Brighton. She holds a Practice-led PhD investigating drawing as a means of social interaction. She currently teaches on the Fine Art MA at the Open College of the Arts.

Angela's research is available at <https://independent.academia.edu/AngelaRogers>

Duncan Bullen is an artist, academic and writer, who draws as a way of slowing down both the activity of making and of visual acuity. He has a particular interest in the inter-relationship between the practice of drawing and the practice of mindfulness meditation. Duncan is Programme Leader for Fine Art /Photography, Moving Image and Sound at the University of Brighton. He studied Printmaking at the Royal College of Art and was subsequently a recipient of a Rome Scholarship spending 1991-'92 at the Accademia Britannica Roma. His writing includes the chapter *Drawing Colour: Between the Line and the Field* in *The Mobility of the Line*, (2013) published by Birkhauser Verlag.

Duncan's research is available at <http://arts.brighton.ac.uk/staff/duncan-bullen>

Navigating Irreducible Humanity

(with a pencil)

Thomas Bosket



Drawings made at *We All Draw*. Image courtesy of Sophie Coleman.

Intended outcomes

- Joy.
- A greater sense of understanding in regard to one's own practice.

- A broader understanding of the relationship between ourselves, our work and the work of others.
- Phase One: Each participant follows the steps below to create a set of drawings, hopefully one drawing of each object, to “draw a conversation between themselves, their personal object, other participants and their objects.
- Phase Two: Reflect on the works that were produced around your object and draw responses that extend your understanding of yourself.

Materials

- Simple drawing materials.
- Full sheets of drawing paper.
- Masking tape.
- Small scraps of paper to write suggestions on.
- A ‘pot’ or hat to draw suggestions from.
- A selection of objects to draw from observation.

Duration

Ideally 3 hours.

Who the workshop is usually aimed at

People needing some deep time to explore.

Step by step instructions

1. Sit together for 2 minutes in silence.
2. Pick an object you would like to interpret or understand better through drawing.
3. Place your objects in a location in the room which becomes “yours.”
4. Suggest that the group agree to support one another by creating a space that supports “joy” over “fear.” Joy builds and fear destroys...you choose, but we suggest joy as a place to grow.
5. Everyone is to take a scrap of paper and write a “task” describing something they would like to see done in or with the drawings, and place it in the pot. A task is something you would like to see happen. This can be theme based, or random (they will evolve as the workshop continues). These will become instructions for others to follow while drawing their chosen objects. Mention that ambiguous instructions are ok, these will leave room for interpretation.
6. Others will randomly pull “tasks” out of the pot and perform them, as they see fit, in drawings using the larger paper. Once a task is completed, participants write out a new one for the pot and then pull a new “task” from the pot.
7. Each person will complete their drawing tasks using a variety of the chosen objects. Aim to have each person draw every object. Drawings of each object will be hung around the

object that inspired them and become gifts for those who chose that object. This concludes the first half.

8. In the second half have participants look over the drawings in their individual spaces and draw a response to all the other attendees drawings of their object.
9. Guidelines: don't hurt yourself or anyone else. If you come into the space you agree to work by the guidelines.
10. General sharing at the end, but leaving room for silence so that the work can penetrate our minds, bodies and souls.



Participants in *Navigating Irreducible Humanity* workshop at *We All Draw*. Image courtesy of Sophie Coleman.

Reflections on the bigger picture

This idea came from *Tasks* by Oliver Herring (2008). It also derived from the need for sitting and contemplating what we are doing in a quiet, deep manner. The purpose is to discover something new in our own work by reflecting on how others see something we are passionate about. This can be approached many ways.

One obstacle is a lack of understanding about creative versus critical thinking. Most people seek some understanding that is simply propositional but we are asking for a deeper non-verbal, bodily understanding.

At *We All Draw* in London, my vocal chords were suffering and I was unable to speak very much. I decided to teach the workshop in silence. I spoke in the first few minutes to set it up and then we all worked quietly even at the end, there was very little "talk back." People came to me afterwards and expressed how nurturing this was and how it established a stronger sense of group - many people had come from different countries and language was a barrier to an empathetic understanding of each other and the work. This silence allowed them to connect in ways that words may limit.

Thomas Bosket teaches at Parsons the New School and just finished his drawing book *Form: Assumptions and Truths* on the depiction of 3D form. He has taught workshops on: ColorBots (color theory taught through basic robotics); and Exploring Perception Through Interpretation (interactive drawing exploration). Additionally he teaches workshops with a focus on fundamental aspects of perception; how we sense our world and thereby interact with and create from its wonders. Thomas studied painting at Parsons and received his M.F.A. from Yale University in 1995. As an Assistant Professor and Coordinator of General Studio and Time at Parsons he has developed the Color Theory, Time and Drawing curricula toward a more socially oriented education model. He attended the Playa artists residency in 2012 and was filmed for the PBS series Off Book's "The Effect of Color" segment. He is particularly proud of a student nominated award: Distinguished Faculty Member of the Year at Parsons in 2002.

Thomas' book can be seen online here: <http://www.toseemoreworld.com/portfolio/form-assumptions-and-truths/>

Please also see Thomas' latest ventures at ENGNCNTR.com .

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Verbal Drawing: Exploring experiences of looking, seeing and describing

Joanna Neil

How can we use words to create and help us understand, think about and prepare for drawing? The observation of an object prior to making our first mark is a reflective and formative process. This experience of looking, seeing and understanding becomes the drawing but our thinking is not often documented. What is thought about and felt when looking for the first time? Recording thought as spoken words can serve as a preparatory sketch for further creative processes and outcomes. Through re-listening to 'verbal sketches' the process of looking, thinking and sense-making can be experienced again, albeit in an abstracted form and transferred and transformed into a final gesture.

Materials

- Objects for observational drawing (I made my objects unfamiliar by using materials on them to obscure, disguise or alter them. This was to encourage participants to observe the objects more closely and to experience unfamiliarity when looking)
- Voice recorders/mobile devices for recording on
- Written instructions for recording and playback for any given devices
- Headphones (Over head type for hygiene)
- Selection of paper and drawing materials

Space

The workshop can work as a drop-in or a structured session for 5-10 participants. Space is needed to allow participants to record their verbal descriptions without too much surrounding noise.

Duration

25-50 minutes allowing up to 5 minutes for participants to make their recordings.

Who the workshop is usually aimed at

Experimental drawing activity for any age and type of group

Intended outcomes

- Develop an understanding of reflexivity in drawing.
- Exploring experiences of looking, seeing and describing.
- Think about how we use words to create and help us understand, think about and prepare for drawing.

Variations

- Vary the time between making the recording and making the drawing
- Make a drawing by listening to the description only
- Make a drawing from someone else's description

Step by step instructions

Instructions for participants:

5 minutes

Look carefully at one of the unfamiliar objects and create and record your own verbal drawing as a preparatory sketch. Use the voice-recording device to capture your observations. Take a recording device and object. While you examine the object you have selected record what you are seeing and experiencing while you are looking at the object.

Describe and try to understand what you are looking at. Observe and describe the textures, patterns, lines and shapes. What can you say about the colours, tones and surface qualities of the object?

What words can you use to explain what you are looking at? How does the object feel? What does the object or parts of the object remind you of? Can you use any similes to describe the object or your experience of it, e.g., 'It has a surface like the inside of a shell'

Try and examine the object thoroughly, really look and search for words to express and describe what you see and feel.

15-40 minutes

Choose a drawing material and re-listen to your verbal drawing again, drawing it from your description. You may wish to also look at your object as well, or just listen to your recording and partly draw from memory. Perhaps try both.

Reflections on the bigger picture

The idea for the workshop came from some experimental approaches to drawing I developed while completing a five day residency at The Hunterian museum, University of Glasgow. The residency 'Drawn Together: A conversation with the collection' was a digital auto-ethnographic project where I observed and recorded my thinking, making and conversations with visitors, who were encouraged to make their own drawn responses to the museum collections. Using a digital voice recorder, Go-Pro headcam and private and public digital platforms (wordpress blog and Evernote), I was able to observe, see, construct, make sense, deconstruct and re-see my creative process.

Using digital tools I recorded myself drawing. The Go-Pro headcam became a third eye, recording what I could see while drawing including the movements I made. By setting up a video camera and tracing objects onto acetate I was able to capture the making of my drawings from the object's point of view as well as my own. The films showed me an aspect of my drawing practice I had not seen or thought about before. Because recording some of the intricate details of the objects was really challenging I thought about different ways to record my observations of the objects.

I made two 'verbal drawings', the first of an object in the scientific equipment cabinet. I did not know what I was looking at and I described the object through what I could observe and understand.

By contrast the second object I selected was a piece of coral which had an existing written description, so I knew a little about what I was looking at. However, it was a complicated object and I had found it difficult to draw the previous day. I was interested in whether a verbal drawing as a preparatory sketch would help with my understanding of what I was looking at and how I might draw it. Although I found the process of looking and speaking about it difficult I could imagine how I would approach it as a drawing while I was talking.

These spoken drawings were a sort of verbal sense-making, an out-loud conversation to myself and to help with seeing, thinking and understanding. This verbal sense making is hard to listen to – I stumble across words, repeat myself and begin to use similes and metaphors to help make sense of what I am looking at. I considered these to be ‘verbal drawings’ or ‘conversational drawings’ a reflexive conversation to help me understand what I was looking at or a pre-reflective activity for drawing. The idea for the workshop came from this experience and I wondered if others would find it a useful approach.

The purpose of the workshop was to bring a personal experience to a wider audience. It was an experiment to see if making spoken preparatory drawings, and re-listening to them, had an impact on making a physical drawing afterwards. I wondered if it mattered what the objects were, did it matter if they were recognisable, complicated, familiar, or banal? Did it make a difference if the participant listened to the recording at the same time as looking at the object again or not? I left it up to the participants whether they observed the object or not. By not looking at the object, the experience becomes about spoken word and memory, and how the words might trigger recall. By looking at the object and listening, perhaps the words lead the eye, helping you re-trace your ‘steps’. I am interested in all of these variables as they say something about how we look, see, experience and translate that into drawing.

Part of examining my own making process was to have a better understanding of what was felt and experienced emotionally, in part to gain insight into my personal practice, but also to use this insight to empathise more effectively with learners. The educational context relates to how drawing is taught, but also how observing the self might enable more in-depth reflection. The digital technologies provide a means to document this more objectively, although choosing what to record and when is a highly selective and subjective process. Using the digital technologies revealed a sense making process, how I use drawing and language in my practice. I was encouraged to look at what was habitual in my practice in new ways.

As I began my exploration into spoken journeys, the winner of the 2014 Jerwood Drawing Prize was announced. Alison Carlier’s piece ‘Adjectives, lines and marks’, a one minute and 15 second audio work won the prestigious prize for her audio drawing, a spoken description of an unknown object. The audio piece is a reading of a descriptive text of an object with the adjectives reminding Carlier of ‘the texture of dry materials; charcoal, conte, etc. The text seems to align itself, or suggest, marks on a 2D surface’ (Artist Newsletter, 2014, online). This is a clear example of drawing as a spoken experience - as a product. It could also be a preparatory sketch, documentation of observation or a vehicle to see, think and re-see.

The experimental workshop involved four participants, and although initially designed as a structured session for a potentially larger group, it operated as a drop in. Because participants could start and finish when they wanted I produced clear written information on the project and guidance

for using the technology as well as suggestions for approaching the spoken descriptions. I was able to speak to each participant individually, get them started and explain the activity and its wider context for my research. The workshop produced four drawings, two written responses to the questionnaire and two recorded interviews.

Findings

My first question asked how the experience of creating a verbal drawing prepared its making. One participant described having more knowledge about the object before they started drawing, because they had taken more time to analyse it and another described this having a better understanding of the 'character' of the object. One participant thought this allowed them to consider how they felt about the object, which they described as a conversation. The listening back whilst drawing, which in most cases was done while still having the object in front of them, was used to 'jog the memory' and allow more focus on detail. One participant wondered if listening back was useful because they were able to draw and listen at the same time. When they stopped looking at the object, they described what they heard as 'subliminal information'. They also described using the recording to follow the information, guiding them through the object when drawing. Another described the experience of hearing one's own observations as familiar 'I was sort of laughing at myself saying something and going, yeah that's how I felt, which is really odd' they continued to describe how this felt like a conversation that could be continued 'the only thing it did make me want to do is talk to myself again and sort of continue what I'd said because as I'm drawing it I'm seeing more'.

When asked if the process of recording a description enabled them to think about drawing in any greater depth, one participant, who used only the audio to make their drawing, felt that they were drawing a translation of the audio 'although I could still sort of feel and see the object in my hands and mind's eye'. For another they felt it would be good to explore other methods of looking and experiencing objects, as their practice was very focused on illustrating what the eye sees. Drawing was also described as something that takes place in layers and from different viewpoints. When asked about whether the process had enabled them to think about the object in any greater depth, one participant explained how they ended up describing elements (colour) that they usually avoid when making drawings. Another felt that although they were able to describe more and obtain more information, as it physically slowed down that part of the process, it was difficult to say whether this was measurable in terms of having a more in-depth understanding. Two participants felt they understood the object better particularly in relation to its 3-dimensionality and spatially.

The discussions and comments allowed us to talk about what was experienced and consider the relationship between looking, words and drawing, perhaps question our usual habits and approaches. This is useful when examining a practice, and the main benefit of the workshop may be in the extended amount of time taken to observe and see details that go on to inform our actions. One participant strongly felt that the drawing for the activity should be made through listening and memory only, because they spent time listening but still looking back at the object, rather than drawing.

Participants felt that not knowing the object was important and I agree. My own sense of wonder and figuring out what I was looking at in The Hunterian museum was an important part of my experience. By defacing and embellishing the objects I tried to make the visual and tactile experience of the objects unfamiliar and strange. Perhaps I need to go further to fully explore how spoken

observation can be used to reflect on, understand, make sense and inform the drawing experience and perhaps these are also drawings in their own right. The spoken observational drawing could be seen as part of a process 'a vehicle to how you think about making a drawing' (P4, 2015), a layer or a drawing itself.

The use of the technology might be an issue but making sure that devices are charged and in working order and providing easy guidance sheets will help. Being flexible about participants using their own devices is important but might cause difficulties if those audio files need to be shared. Using cloud storage like dropbox or GoogleDrive to share MP3 files is free and accessible. Finding the right objects to respond to is also important but the experimental nature of the workshop allows for this to be explored creatively.

References

Artist Newsletter. 2014. Sound piece wins 2014 Jerwood Drawing Prize. Available online: www.a-n.co.uk/news/sound-piece-wins-2014-jerwood-drawing-prize. [Accessed 15.01.2016].

Joanna Neil is currently working on her PhD at the University of Glasgow. She is based in the school of Education where she is bringing together her research interests: Arts, Education and Technology. The PhD explores themes around conversational reflection and how technology can support and enhance creative and reflective processes. Her background and first degree is in fine art (painting) with a developed specialism into fine art textiles with free machine drawing being an important part of her practice. A recurring theme through her work has been an interest in the 'making' process, the process of making work, sometimes the work being about process and the process being visible in the work. This was fully explored in a recent digital auto-ethnography research project, which led her to examine her approaches to drawing in new ways.

Joanna is the programme leader for the FdA and BA (Hons) top up programmes in textiles, fashion, interior design and lecturer in creative disciplines at University Centre Blackburn College. Her research blog: <https://feltlikeit.wordpress.com/> An example of a digital auto-ethnographic research project here: <https://drawnconversation.wordpress.com/>

'Description of Maze Coral' Verbal drawing 3.00 minutes from The Hunterian Museum Residency: <http://feltlikeit.podbean.com/e/description-of-maze-coral/>

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Collaborative, Narrative Drawing

Lucy Lyons, Philippa Lyon & Patrick Letschka



Drawing made during workshop by Dr Heather Gaunt, Curator of Academic Programs (Research), The Ian Potter Museum of Art, The University of Melbourne, Australia. Image Courtesy of Heather Gaunt.

Intended outcomes

- To experience how heard narrative can inspire, guide and challenge the drawing process.
- To listen to and engage imaginatively and intellectually with heard narratives through the process of drawing.
- To experience, through a small selection, the breadth of contrasting fictional and non-fictional discourses about health and illness or other themes.
- To create an interpretive, personal response to these different discourses.

The aim of the workshop is to provide the conditions in which participants can experience both drawing and narrative in relation to one another, with each form affecting the other. The workshop

is designed to enable participants to hear and absorb narratives read aloud to them whilst they draw freely in response, led by any approach they choose, for example, imaginative and expressive visualisation, figurative representations of the narrative or abstract mark making.

The workshop design eliminates the participants' need to carry out any physical acts of reading, leaving more capacity for exploration of the narrative in terms of drawing marks. At the same time the deliberate use of 'live' narrators reading to small groups (rather than using recordings) is intended to create an intimate, safe environment, conducive to concentration and creative exploration of narrative.

Materials

- 1-2 sheets paper (A3) per person.
- 1 drawing board per person.
- Selection of drawing materials: watercolour pencils with pots of water/brushes recommended.
- An anthology of text excerpts from a selection of works, fiction or non-fiction. In this workshop, the texts were chosen which addressed our relationship to our bodies, patients' experiences of health systems, or medical representations of the sick body.

Participants

This approach operates on the basis of 1 narrator-facilitator per group of up to 10 participants. A workshop session can involve 2-3 narrators reading to small groups of between 3 and 10 participants in parallel.

Space

If there is more than one small group, the space needs to be large and acoustically soft enough for different narrators to read aloud at the same time, without their voices interrupting with one another. Alternatively, separate rooms could be used for each group.

Duration

One and a half hours.

Who the workshop is usually aimed at

The workshop was designed for a mixed group of adult artists, art educators and researchers. The workshop could be adapted for other contexts and age groups, eg, perhaps by constructing different selections of texts, or a shorter period of narration.

Suggested workshop format and structure

1. 15 minutes

Introduction and instructions about what will happen in the session. Organisation of workshop participants into small groups with suitable materials (as detailed above).

2. 40 minutes

Narrator-facilitators read the prepared anthology of texts aloud, slowly and clearly, leaving pauses to allow the participants space to absorb the narratives. Participants draw as much or as little as they wish, in whatever way they wish, in response to the narratives.

3. 20 minutes

- Guided discussion with the whole group. Participants asked to place their drawings in the centre of a circle of chairs, so that they can be referred to during discussion.
- Participants are then encouraged to comment on what they noticed in listening to the texts, and whether they were struck by any particular readings. They are asked to think about any contrasts they noticed between one type of text and another, how they approached their drawing and what aspects of the narrative facilitated or obstructed their drawing responses.
- Depending on any particular aims or needs of the group, or whether there were any texts that particularly intrigued or troubled participants, follow up activities might be suggested. For example, a participant might like to continue drawing explorations or responses to a particular text.

Reflections of the bigger picture

The workshop emerged from explorations of the uses and potential of drawing in both health and (often cross-disciplinary) educational contexts, together with an interests in how narrative can influence mood and approaches to drawing. Past projects have explored how making a drawing a response whilst listening to narrative can engage children at a deeper and more reflective level. However, the uses of drawing-based techniques such as these are often under-explored with adults, when drawing begins to be seen as incompatible with or irrelevant to cognitive development. This workshop is part of a wider concern for the potential of drawing to engage and develop critical and creative skills, especially in emotionally challenging learning contexts.

Makers of Imagery: Extravagant Edges, Lines, and Forms

Susan Beniston
Cynthia Hellyer Heinz



Workshop at *We All Draw*. Image courtesy of sophie Coleman.

Intended outcomes

- Moving from the intuitive to the analytical
- Perceptual integration of auditory stimulation with physical making: percussion relating to the heart beat then accelerating into bombastic sounds producing tension. Varying the intensity, type and memory of the sounds from predictable rhythm to musical into acoustical tension
- Eliminate self-conscious expression by keeping the intensity of the initial experience time limited for responsive drawing to engage the intuitive versus the analytical mind
- Consider physical human scale and interaction. Reinforcing mind and body presence in the activity through first pairing then identifying places

Materials

Transforming a space using non-precious materials offers a great opportunity for discussions on material commodity. Working with raw materials gave permission for extravagant exploration and discovery.

- Paper rolls 3'x12'
- Markers
- Charcoal
- Scissors
- Tape
- Glue
- Wire
- Reed
- Bamboo, and ¼" wooden dowel rods

Space

The room was a black box with raw ancient walls. It was both a compelling and a very claustrophobic space. There was just enough room for the number of our artist/educator participants, and us to work, sit, stand and move. This encouraged a close direct cooperation. We set up dyadic collaborations across the paper surface. There were no tables so the work morphed from the floor to walls to ceiling at the participant's discretion.

Participants

Varies according to space. 12 participated at *We All Draw*.

Duration

90 minutes to 3 hours

The Criteria of working within and without constraints

The prompt of problem solving

[Considerations for adapting instructions]

Initial ideas for community applications

- Undergraduate and graduate student orientation
- Performance oriented: Dance: music, theater and visual artists
- Corporate group building
- Multi-disciplinary teams in hospitals [treatment teams]
- Interdisciplinary, non-art based educators

Potential Spaces: A more experienced group of participants may be expanded from a contained space into a larger field for installation. This may be mediated by collaboration or working with a tighter facilitator to group size ratio. For younger students, a smaller group with more facilitation is successful. In art praxis it is crucial to establish a high level of trust between the participants and facilitators.

Potential Materials: With planning, an accumulation of a selection of free materials is accessible. This is easily a lesson on reuse and recycling. The variables include the amount of time, space, number and age of the participants, keeping in mind the learning targets of community building, problem solving and acknowledging the potency of working intuitively.

Staging: It is imperative to set a climate of trust and courage by suspending judgment and expectations. Encourage presence by dissolving the anticipation of the next step. One way to accomplish this is to concentrate attention through making the present sensually all encompassing: light, sound, smell and the tactile hold comprehensive focus. Counterbalance this with counted breathing while moving across the paper. Consider speed, or timed increments of activity, where concentration is drawn to the particular action based on raw energy in construction.

Again, we emphasize the consideration of the facilitator's and participant's experience is crucial in making sense of the exercise and regularly employed throughout with periodic pauses for reflection and clarification.

Instructions

The Hook: Building a consensus of trust in play. Acknowledging presence. 5-10 minutes
Consider the physical relationship of the body to line through the spine. How does it feel as it is straight and authoritative verses curved or bent? What is the eye level imposing on the way the object or space is experienced? We see through our own constructed framework and filter through our physical body. This is individualized and changes when there exists collective practice. By offering a different interface with space, prompted by the unexpected, we engage in nuances of shared discovery which may shift our notion of interactive placidity.

1. 20-45 minutes

Beginning with mark-making to sound which echoes off of a real or invented environment, mapping out the space. Designed to build sensory trust in intuitive experience, connecting participants to an individual felt-sense, explored through mark-making, gestures, rhythms and drawings as tangible movement (responding to feelings, and/or to the physical room and space we claim)

2. 15-30 minutes

Moving from individual process drawings:

Shift into small group work, extended in stages to include everyone. Map individual drawing perspectives into a relational context with other drawings, as an inclusive, collective experience. (Connecting all participants through collaborative flat-land drawing processes in one large format.)

3. 60 minutes -2 hours

Reinforcement of working through the unknown:

By constructing 3 dimensional linear forms in response and related to the flat-land of 2 dimensional drawings (Participants create and construct forms in reed, learning to build linear 3D drawings in space)

4. 30 minutes

Animate the objects with air movement, string and light:

Explore the relationship between human presence, scale and movement, and an installation that can be both static and/or dynamic. Using the body and breath to move forms; hang, swing or roll objects within our claimed space and mapped drawing surface. Establishing relational connections between the hand-made drawings and objects and a physically interactive installation. (Support reflections on the process)

5. 30 minutes

Responses and Shared Reflection on the Process:

Dyadic think/pair/share structures that will expand to include the group as a whole.

Reflections occur within the experience as pauses: walk about looking, thinking and responding to what is happening. This will be different every time. Participants may consider the full sequence of the process

Some prompting questions for reflection:

1

- How did the sounds affect your mark making?
- Where is there tension or linear intensity?
- Are there some areas that are connecting?
-

2

- What visual rhythms and pattern are similar and repeated?
- Is there evidence of similar evocative marks, displaying action or emotion?
- Where are there areas of continuity that are connecting?
-

3

- Stand near an area where there is a dynamic impulse. Please describe.
- Where can the structure grow change direction?
- Is there a sense of stability? Or does it feel very temporary? Why?
- Edit! What would you like to remove?
-

4

- How does movement function to enhance the particular experience?
- Are all opportunities within this space incorporated or can we expand and how?
- Move the lights. Add an oscillating fan. What happens?
-

Reflections on the bigger picture

Potential Participants: This experiential workshop functions with a variety of ages and without a large amount of background knowledge in traditional drawing and building. It can be adapted to ages 10 and above by skilled facilitators. The expectations are driven by competence with tools, like scissors, glue and markers, and confidence in just trying without stringent guidelines. Often the less schooled in formal practice the more open the student is to leaping into the creative fray.

The drawing portion has been done with middle school students successfully. They were fully engaged, thinking the practice was silly until we unpacked what was happening with the marks and collaboration. Mature artists find this experience pushes the bridge between 2D and 3D with the additional element of condensing time. The relational collaboration aspects build frustration tolerance, problem solving and courage. This is an excellent warm up activity for visual thinking and community building.

Concept

'Thinking through Drawing' has the capacity to enhance our perceptions, to change our understanding of time through moment to moment responsiveness, and can remain visible as a transformational practice. Collaborative drawing and co-creating involves relational sensitivity and attunement to foster connections within the creative process. As our felt-senses and intuitive knowledge become embodied, or are instinctively integrated, they enhance the drawing process as it unfolds. We learn to trust our multi-sensory instincts, choosing our working materials and media as the mediators of our experience in time and presence.

Typically we experience our interface with life through perception, the senses, married to our memories. In areas of making, validations of qualities demonstrating the identification of signifiers embedded within everyday encounters that we dismiss as irrelevant are acknowledged in the activation of the mundane. Unsettling these preconceived notions offers the potential for discovery. The infinite possibilities, from the internalised vision of the individual to shared group realization, open doors to imagining outside of current frameworks.

In an era where we are revisiting the idea of presences and mindfulness in class and life, the exercise of relinquishing time and self-consciousness is transformational. Staging an activity where the crowd judgments are suspended due to mutual sharing of an unknown impending experience offers a chance for sensory awakening and playful exploration. Reflection and guided practice becomes the sieve for ongoing applications.

Challenging relationships with physical matter

- How does the experience of mark-making alter the way we comprehend space and time?
- How does form impact interaction, use and construction of objects, space and infinite direction?
- How can we animate the static nature of form with the recognition that in reality everything is in flux?
-

Background

Through our experiences with FATE (Foundations in Art: Theory and Education)) and Integrative Teaching International, we have encountered the possibilities of shared discovery and its capacity to create resonating shifts in our thinking related to both making and teaching. The risks of working within an intuitive plan, to embrace the physical, material and emotional opportunities inherent in the creative process, is appreciated by both of us and set up substantial trust. Recognizing this character of trust, offered authority and was founded on personal practice: our familiarity with changing direction mid action, experiential learning, working from the gut and a resolute idea of play as an opening device. The generator was bringing together space and time, integrating 2D and 3D by challenging perceptions, and also the cross-over within our disciplines. Mirroring the concept, we had few preconceived ideas about outcomes. We are willing to take the same risks we are asking of others in this journey, to accept a momentary dislodging or obstruction as a chance to expand creative breadth.

The Bargehouse Space at OXO Tower Wharf

This experiential workshop is intended as an opening to dislodging fixed notions about perception, mark making and space. The synopsis of the workshop and outcomes was kept intentionally broad in order to adapt to the space and participants. Participants stated their interest in this workshop was based on a sense of authority, playfulness and trust in the facilitators. Consideration of facilitator and participant's experience is crucial in making sense of the exercise and regularly employed



throughout with periodic pauses for reflection and clarification.

The context of the event dictates some of the experience and outcomes. Facilitators must be opportunistic in adapting to the environment. At the Thinking through Drawing Symposium the room was literally a cave, a container. All light artificially imposed, walls pitted and black where the space forced a narrow expression conducive to collaborative exploration on a human scale. The mystery, anticipation, and perhaps anxiety was built into this empty black nest where we laid one long piece of paper and lamped with several spot lights the area for construction. Working space

was decreed by light. The directions were minimal. Spontaneous responses would offer the expressive quality of discovery through process, rather than distinct instructions which would make a self-consciousness exercise.

The experience was initiated by the materials: paper, markers, charcoal, string, glue, tape and reed. Nothing with color was introduced, helping to create visual continuity. Instructions to draw according to the sounds were offered. Individuals kneeling and eventually crawling on the floor remained within their initial geographical statement until the sounds became increasingly combative. Movement into each other's territory removed any possible ownership or responsibility, freeing up an increasing sense of acceptable chaotic drawing. Momentary pause, walking around the now energised carpet of marks, the participants were paired to take the marks into volume.

The first response was to silently select areas to expand, working reductively by cutting and tearing the paper. They fluidly moved into working as a synergistic group of builders utilizing any matter allocated to the floor of the cave, pulling it up and out which activated line to shape. The construction floated from the marks on the floor into the ceiling and walls making the ground subordinate to the rising dynamic movement. The space transformed into an ethereal lighted passage determined by the geometry of the room and the rectangular floor drawing which had developed into the unstable, dynamic, permeable shapes filling to eye level and above.

We ALL Draw Participants

It is important to honor the expertise of the people who attended our workshop. They came fully invested in 'Thinking through Drawing' keen to engage and respond using their own embodied knowledge of drawing in praxis. Therefore, this was an ideal group of eleven artist/educator participants who were highly attuned to discovery. They arrived ready made for this unknown adventure and through collaborative trust created a schematic installation drawing in three dimensions.

People worked on their hands and knees, or squatting on the floor, and or standing. The transition from mark-making to three dimensional space took little prompting. A pause at critical moments for recognition of what was spontaneously occurring within the space was the primary directive. Peoples' energy and readiness to engage was developed into a felt sense of dynamic co-construction that led to active, creative exploration and inventiveness in the moment.

As facilitators we had the pleasure of witnessing the process of highly engaged artists opening to co-discovery and attuned to optimal relational and material connections, within this specific condensed context.

Susan Beniston is an artist, educator and registered art therapist who teaches within the Faculty of Animation, Arts and Design at Sheridan College in Ontario, Canada. She is a faculty peer coach in Sheridan's Centre for Teaching and Learning, an honours graduate of the Vancouver School of Art and has an MFA from the University of Waterloo. Although her ideas are expressed sculpturally, Susan's research has been realised through interdisciplinary collaborations with artists, choreographers, and composers. Some works, such as 'Into Limbo' for the Toronto Sculpture Garden have been designed as outdoor installations. Susan has an extensive exhibition history and is comfortable crossing-disciplines and boundaries in art practices that lead to progressive well-being.

Cynthia Hellyer Heinz is the Foundations Coordinator at Northern Illinois University. She is an active artist and illustrator. Her drawings have been exhibited in museums and galleries, and featured in books and journals. Her imagery describes the human aging process, paralleling nature's cycles of regeneration. Cynthia is a committed and passionate art educator, working with both Foundations students and faculty to offer the optimal learning experience in the first year. Participation with Integrative Teaching International, the organization that created ten years of Think Tanks, which focuses on core learning in art, has propelled the development of a series of drawing workshops which are targeted toward teaching idea generation, process and skill development. www.cynthiahellyerheinz.com

Susan and Cynthia's collaboration is based on their extensive involvements with FATE: Foundations in Art: Theory and Education "Facilitating Excellence in Art Foundations"

<http://www.foundations-art.org/> which also offers Integrative Teaching International and ThinkTank Catalysts <http://integrativeteaching.org/>

Collaborative Network Drawing Workshop

Clare Scanlon & Paul Grivell



James Jarret. Introduction to digital studies class. The Art Academy. London. Image courtesy of Scanlon & Grivell.

Intended outcomes

The activity has many potential applications. So far, it has been the subject of pedagogic research as meta-learning tool for group work. It may also be a therapeutic or energetic team building exercise generating a sense of shared ownership and achievement in the display of the drawing as a shared outcome.

Materials

- Any horizontal drawing surface large enough for the number of participants and sturdy enough to take the action. (Fabriano paper on a roll works well for larger groups but we have used a beer mat!)
- Birs. Felt-tip pens and Pencils also work well but anything that can make a continuous line will do.

Space needed

Table-tops large enough to accommodate the number of participants and enough space to move around the table freely (round tables work well for flow).

Number of participants

2-15 max, any more and it is best to divide the group.

Ideal duration

As long as you like. Complexity is achieved through combination of number of participants and duration of drawing. The duration of the game is dependent on the engagement and stamina of the group, therefore it tends to be self-regulating.

Who the workshop is usually aimed at

The game is not skill dependent and can be played by anyone able to hold a pen and follow the rules. With students it makes a good warm-up for group work or team building. It can also be an introduction to generative drawing, a group meditation or just for fun.

Step by step instructions

1. Attempt to draw in straight lines
2. Maintain contact with the surface
3. Draw across the surface until your line meets the edge of the paper, or the start of another line, or an intersection of existing lines, at which point you may change direction
4. Game ends when drawing stops
5. Rules may be changed

Reflections on the bigger picture

Network Drawing sprang out of a need to think visually in a complex, collaborative photo-editing task that involved looking for connections between images. It seemed a good idea to record the process by using a line to connect images, which then became 'nodes' in an unfolding network of lines. Through experimentation and play we started to find the drawing process itself of interest. Recognising it as a kind of drawing conversation, we introduced it to others.

In establishing and co-ordinating a group of a dozen or more artist-participants, we began to use Network Drawing as an induction and warm-up activity at each meeting of the group.

See here for further info: <https://prezi.com/-nxsjcmvgwgh/network-drawing-a-meta-learning-tool/>

So far we have referred to Network Drawing as a game, though in many respects this description is misleading as the activity doesn't conform to many of the normal conditions and expectations of gameplay. There are no winners or losers, the rules are mutable and the activity of drawing could last indefinitely. Depending on the context in which it is played, it could be described as an exercise, an ice-breaker, a meditation, occupational therapy or simply a pastime. It is a process with an

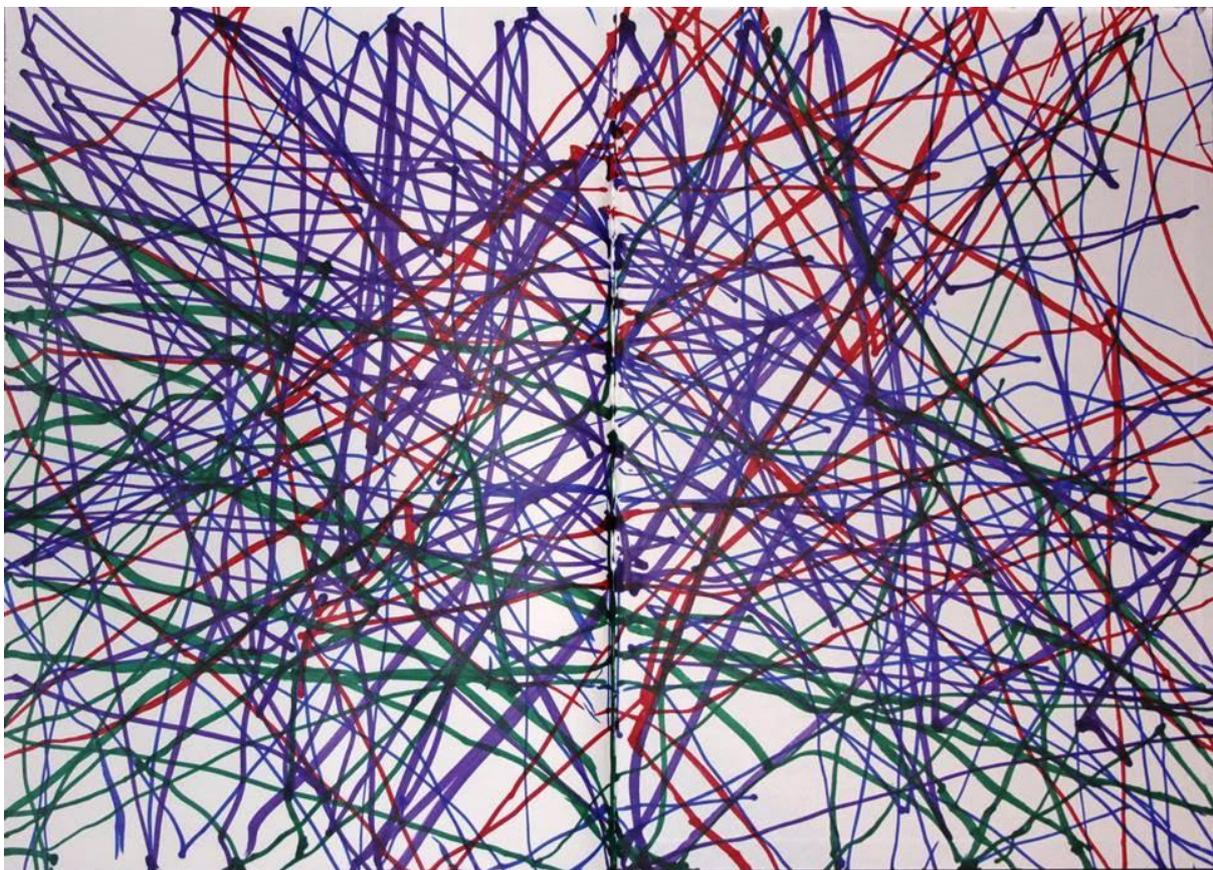
outcome, both of which may be reflected upon.

Along the way, we have informally enlisted a growing constituency of participant researchers and maintain communications with this group through social media in the form of an open Facebook group. See/join here at: <https://www.facebook.com/groups/186066274882991/>

A number of our collaborators have reported back positively on drawings made in a range of contexts including: art school, call centre training, care home residents with dementia, autistic children, down the pub with friends, and at home with children on a wet Sunday afternoon.

Often people's experience of playing the game in larger groups is a convivial and social one. Participants often feel the need to articulate their evolving understanding of the rules as they join in and draw, with discussion ensuing about the experience as it is experienced.

Participants often also enjoy developing and varying the rules. Our version of the rules is as minimal as we can presently conceive. Others have added in extra conditions to good effect in specific circumstances such as 'draw curving rather than straight lines'. Some participants begin with a strong resistance to the very idea of following rules in creative practice, though in our experience this rejection tends to result in a missing of the point.



Family Network drawing in the dark during Earth hour: variation to rules- switching direction when you bumped into someone's hands. Image courtesy of Scanlon & Grivell.

As a result of these experiences we are struck by the potential for further research and development in the following fields:

- pedagogic: with students and staff across a broad range of subject areas
- therapeutic: in care/social work with specific groups and dementia patients
- creative practices: with artists, designers, crafts-people and programmers
- organisational/change management/staff development

As researchers, we are interested in 'the bricolage' (Kincheloe and Berry 2009; Levi- Strauss 1962; Switters 1933) and Actor Network Theory (Callon, Latour, Law circa 1980), as research (art) forms that approach the problem of complexity from differing points of entry.

Though we emphasise that there are no specialist skills involved in Network drawing it is still relevant to conceive of drawing as an expressive act of cognitive mapping. In the context of the Network Drawing game, an individual's linear path maps not only their particular journey through the increasingly complex network of lines, but also their willingness or ability to connect with the unfolding structure. We contend that this capacity may provide opportunities for individual reflection on meta-learning in a group work situation.

As a visual and somatic practice, Network Drawing offers multiple dimensions for reflection *in* and *on* the game: from becoming aware of one's levels of emotional and physical comfort or discomfort in the process of drawing with others, to noting one's attitude to the 'rules', to drawing per se, and the pace, range and quality of line drawn. All of these attributes can speak volumes to those able to access them.



Level 3 UAL Extended Diploma Art & Design Induction Week. Northbrook College Sussex.

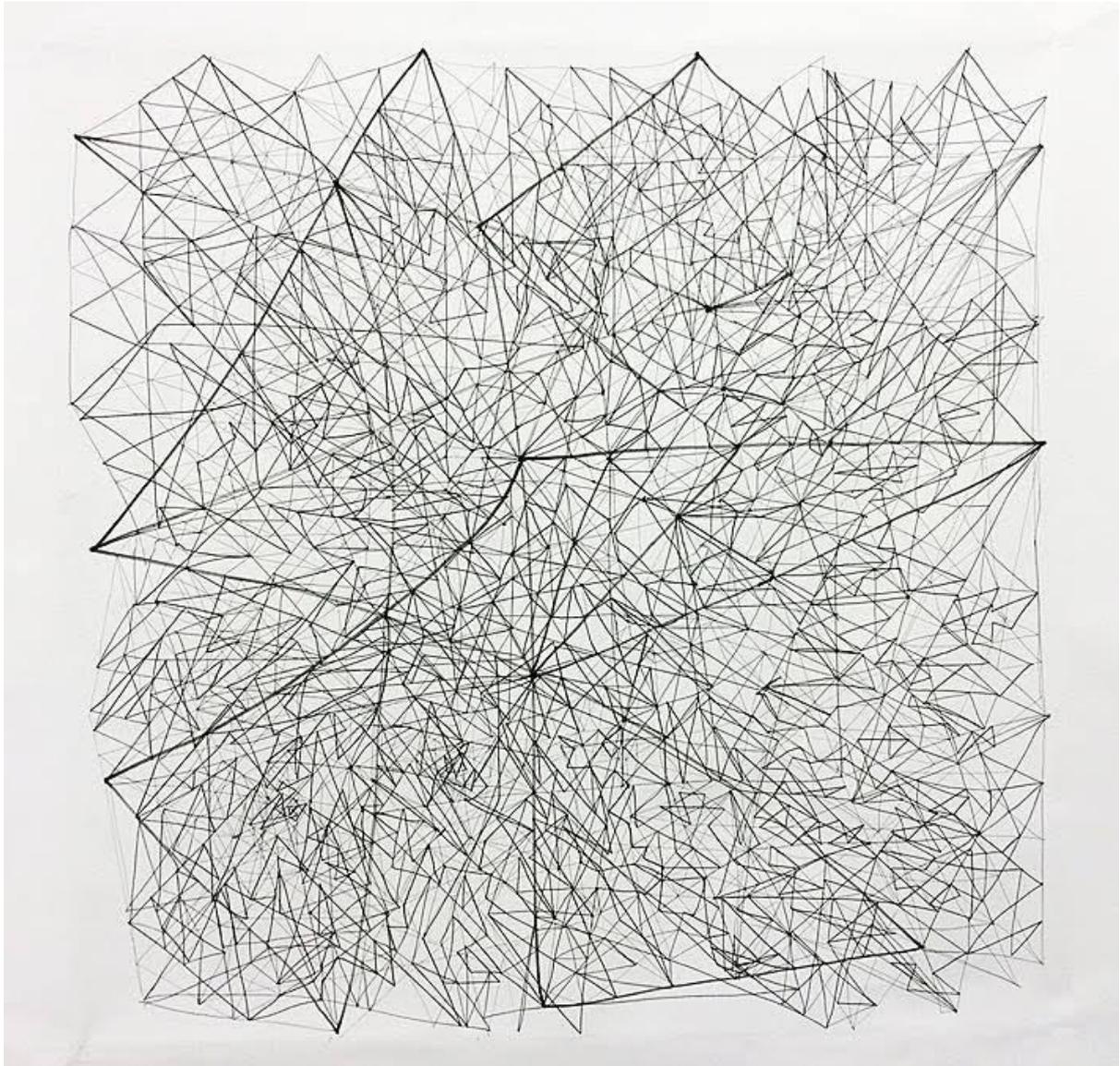
In speculating about Network drawing as a meta-learning opportunity we have used video recording to produce a 'supervisory' perspective, enabling participants to step back from the action and see themselves as 'other', in a kind of action re-play.

See here:

<https://www.facebook.com/paul.grivell/videos/o.186066274882991/10153044413895171/?type=2&theater>

This critical distance is also achieved by simply moving the drawing from the horizontal plane of action to a vertical plane of reflection, where the face-to-face perspective pre-disposes us to interrogation and reflection.

This shift allows a move from the self-centred action of the micro detail, to a consideration of the macro *bigger picture*. Participant response at this stage is often characterised by an appreciation of the aesthetic appearance of the drawing, its spatial qualities for instance and even a sense of pride in its production.



Level 4 BA Hons Fine Art Painting. Drawing workshops. University of Brighton.

In comparison to established meta-learning tools, Network drawing uses the visual and the kinaesthetic as primary means to engage participants. Verbal and written reflection may also be elicited, but we are resistant to an approach that prescriptively diagnoses symptoms and extrapolates solutions from this process of engagement and reflection.

Therefore, whilst we acknowledge the need to bring the experience of Network drawing into language through contextual guidance and supported reflection, we would eschew its use for categorical diagnosis. Instead we propose that whatever insight becomes available to the participant is for themselves to recognise and work with.

Explore Where You Are, Through Drawing and Stitch

Rosie James & Marcia Teusink



Work in progress at *We All Draw*, responding to historical photos of the surrounding area of the Thames. Image courtesy of Marcia Teusink.

Intended outcomes

The tangible intended outcome is a collaborative drawn and stitched mural. The intangible ones are to encourage people to explore a particular site through drawing and then to transform their impressions into something more imaginative through drawing and stitch. The conversations/ socialising as participants sit sewing and chatting as a group is also a valuable outcome.

Materials

A couple of large flat bed sheets stitched together end-to-end, coloured/patterned fabric scraps, thread, embroidery thread, needles, scissors, A4 paper, pencils, graphite sticks, glue sticks, historical images of the place you are exploring (ideally transferred onto fabric as well), artefacts from the place you are exploring.

Space needed

Long tables with chairs.

Participants

3-20 people.

Ideal duration

2-3 hours.

Who the workshop is usually aimed at

Anyone and everyone. No special skills are needed.

Step by step instructions

We originally offered workshops like this that lasted 5 hours (2.5 hours for drawing and 2.5 hours for stitching), and participants often said they wished they had more time. Our drop-in workshop at *We All Draw* was one hour, which was a bit rushed. In any case, the format is flexible.

1. 10-20 minutes
Introductions and sharing a bit about the history of the site, including looking at some historical photographs if you have them.
2. 30-60 minutes
Explore your particular site through quick observational drawings. This gives people a chance to experience the place on their own, making their own discoveries and spending time in the space/site in an embodied way.
3. Remaining time (ideally 1 hour or more)
Participants copy parts or all of their drawings onto the sheets. They can also draw onto the fabric from images from handouts with historical information. Stitching printed images (paper or fabric transfers) onto the fabric can work as well. The group haphazardly creates a composition that unfolds as they work. They then stitch into their drawings and add blocks of coloured fabric if they wish. We also found that making rubbings through the sheets (of things like pottery shards from the Thames, pieces of textured fabric and bits of thread) with graphite sticks produced some really interesting effects. The stitching part of the project is much slower than the drawing part, so to make significant progress you would ideally have at least an hour just for that.

Reflections on the bigger picture

Our workshops are designed to encourage people to engage with sites (often heritage sites, but could be any place) through observational drawing, looking at historical images and making a communal stitched textile 'drawing'. The workshops investigate ways that observational drawing

helps people engage more intimately with place by coming into the present, slowing down perception and helping us have a more embodied experience of where we are. Looking at old photographs and thinking about the history of a place adds another layer to the experience: we are not just paying attention to our personal experience in this moment, but allowing for a more expansive conception of time, providing opportunities for more layered drawings. Last, turning the drawings into stitch is a transformative step that uses our hands and minds in a different way, allowing for visual and tactile innovation, conversation and collaboration. This session is based on workshops Rosie & Marcia led in East Kent in 2014-2015 as part of a project called DMAG Joined Up Arts & Museums, which brought together heritage sites, artists and community groups to investigate the impact of WWI on the region.

Rosie James studied textiles at University of Creative arts in Farnham, Surrey, specialising in Printed Textiles. She followed this with an MA in Fine Art Textiles at Goldsmiths College London. During her MA she began to explore the use of fabrics, threads, cloths and needles as tools and materials for fine art and became interested in interpreting existing heavy-weight contemporary art in a delicate textile form. This led her to think of drawing as a textile practice. Rosie is interested in how drawing with a needle can become a bonding group activity when done by hand. She likes to compare the needle and the pencil. She now makes drawings using a sewing machine and some hand stitch and encourages others to do the same by running workshops all over the country and abroad. Her work is exhibited in Hotels and Museums internationally and she has published a book called *Stitch Draw* published by Batsford Publications.

Marcia Teusink has been teaching drawing in schools, museums, churches, windmills, cemeteries, fields and forests for two decades. She has taught in such institutions as the British Museum, the Brooklyn Museum, Pratt Institute of Art & Design, the Lower East Side Printshop, the Zurich Kunsthhaus, among many others. Marcia holds an MFA in Visual Art from the City University of New York, Queens College, and an MA in Museum & Gallery Education at the Institute of Education, London. She wrote her thesis on drawing in museums and galleries, exploring drawing as a means of engaging with museum collections. Marcia organises independent courses in museums as *Draw London*, and she frequently leads workshops in heritage sites in Kent with textile artist Rosie James as *Draw:Stitch*.

www.dadonline.eu/projects/dmag-wwi-codename-joined-up

www.drawlondon.co.uk

www.rosiejames.com

www.facebook.com/drawstitch

On Loneliness and Contact

Emma Fält



Workshop at *We All Draw* 2015. Image courtesy of Sophie Coleman.

In this workshop groups create collaborative drawings using ink, brushes and sticks; leaving traces of their movement and sounds on paper. These acts of drawing propose ways to study contact with others and the self. The workshop ponders the limits of one's physical body. It explores the space 'between energy and emotion', where words have disappeared or are not yet born. The work can be adapted for different places and can be done by groups with no prior experience of drawing practice.

The purpose of the activity is to give people tools to be conscious about what they do and to create space for thinking through doing together. I would like to offer ways to "let go", to improvise with lines and to see limits as possibilities. I wish people to listen a bit more to their vulnerability and understand their different ways of being, even if they are following same rules. I wish people to be able to realise the traces they leave as part of something bigger.



Section of the large ink drawing made at *We All Draw*. Image courtesy of Sophie Coleman.

Intended outcomes

This workshop is meant to be a journey to one's loneliness and it proposes ways to observe oneself in contact with others. The large scale, gestural drawing opens discussion to one's limits, attitudes and vulnerability in social situations. The participants will create a space to study the theme by drawing, listening and using wordless dialogue. Temporal acts of the participants become a visible ensemble of marks and traces on paper/floor through the journey. I recommend that the group translate the final drawing into something new by cutting it, burning it, sinking it, or could translate it to some other work of art like music or dance. It becomes something new when these traces are reorganised.

Materials

- Indian ink (black)
- Brushes and sticks
- Drawing paper rolls (200g/m²) enough to cover the floor.
- Tape
- Some people are worried about their wardrobe so it is good to have some old shirts or pants for people to wear. You could offer overalls if possible.

Space needed

Depends on number of participants. There should be enough space around each person to let them move freely. The floor should be fairly smooth so as not to interfere with the overlaid paper surface. Ideally the work will be drawn directly onto the walls, but I usually cover the space with paper.

Number of participants

3 – 25 people

Ideal duration

Minimum half hour for preparation, one hour drawing, plus half an hour for discussion. It is important that no one has to hurry.

Who the workshop is usually aimed at

Everyone, who is able to work on the floor and follow spoken instructions. Take into account all possible special needs in the group when planning the workshop (when it comes to their ability to move: wheelchair users, or any disabilities which might require special assistance).



Draw To Perform-symposium, London 2016. Image courtesy of Loredana Denicola,

Other considerations

I have been thinking a lot how to take care of the people I work with. This method could be very challenging for some and it is not automatically safe space for all. It might need some extra attention if you are planning to create similar kind of workshop for people who have some special needs. For me, it was important to get to know the youngsters before we were able to work like this. On the other hand, drawing with different groups during these years has shown that many people do “open up” and start working together. When drawing like this, I have found that the chaotic or even scary situation of not knowing appeared interesting and somehow almost appealing to the groups I have worked with. It was possible for many of them to meet their vulnerable and fragile side but also act and see their strength in what they experience. People do take it really differently and it is essential to support them to share their feelings and thoughts. For me, it seems that people feel more open and relaxed when they are given ideas and limits what to do but in a way that they are still actively choosing if they want to do it and how to do it.

Step by step instructions

Organising the space (allow 15 to 30 minutes):

Before participants arrive, cover over the space with paper.

Directions before beginning: Ask people to switch off mobiles and not to talk during the drawing session. Everyone is free to interpret given scores in their own way. Drawing takes about an hour. If someone needs to go to the toilet, to drink water or something else, they can just leave the space without interrupting others. I recommend that the teacher/guide does not take photos. If you need to document, ask someone else to do it.

Guidelines for facilitation:

The facilitator will give each score calmly, in appropriate rhythm to the group when they draw. Become a guide who supports and gives space: Be aware of things happening, try to move peacefully, do not shout or stare at people. Keep the instructions simple and short not to disturb the group. Speak only what is necessary and try to be clear and explicit. The group should work without speaking but if they have questions you can answer in an undertone. Sounds like humming or uttering is natural when drawing, but if people start speaking to each other during the session, ask them to calm down to draw.

Drawing scores:

- Start moving freely in the space. 3-5 minutes
- Choose a place for yourself and stay there. 1 minute
- Surround yourself with the line and stay where you are. 2 min
- Start to search and draw towards different directions. Draw shy and uncertain lines. Don't leave your site. 2 min
- Let your line get a bit more curious when you feel like it. You are stuck at your place and try to reach away. 2 min
- Your line gets more anxious and restless, even angry. It wants to move forward. 2 minutes
- Your line takes you away from your place and you start following the lines you see around. 3min
- Be aware of your desire to go to some new directions or your need to get back to your original place. 1 minute
- While moving, you start playing with the speed and rhythms of your drawing. At the same time do concentrate on your body parts: What part of your body moves you the most? What moves you when you change the speed? 2 minutes
- At some point you might find a spot where you want to rest. Stop there and surround yourself again with your lines. But feel free to continue moving around if it is what you need to do. 2 minutes
- Look around. Who is near you? Try to find someone you could work as a couple or a group. 2 minutes
- Study the person and pay attention to the gestures. What catches your eye? Translate this gesture to a little mark/trace and start repeating it towards your partner. Fill the space between you two by creating a pattern from the line you draw.
- If you feel like you went close enough, take a close look at the marks your partner has made from your gestures. Borrow these lines and continue your way to a new direction by repeating the pattern. 5 min
- Let this repetitive movement take you to another person. 2 min
- ...Now when you encounter someone new, start the same acts again. Take a careful look and pick a gesture, translate it to a line and repeat it to fill the space between you two (or more). 5 min
- Start thinking of your lines as asking for help. Go to another person with this line. And use

time to get closer bit-by-bit. Your aim is to get physically close to someone. 2 min

- When you are there, close your eyes and carefully touch each other. At the same time, draw to the paper what you feel. Explore the shape and let it affect your act of drawing. 3 min
- When you feel like you want to see what you both were drawing, open your eyes. Look at the lines created and change your lines with your friend. You start drawing what the other one drew when eyes closed. Continue following new paths by repeating these lines you got from your friend. Feel them. 1 min
- Now, when you move with this new material, try to concentrate on your movement. You don't have to leave marks all the time. You can ask yourself "*What kind of moves are these lines when translated?*" Move around and leave marks with ink if you feel like that, but let them follow the movement of your body. 3 min
- While moving, you start searching for a new spot that is something beautiful, something hidden and safe. When you find one, stay there and study it carefully. 1min
- Close your eyes and concentrate on your secret. What would you like to hide? Describe it somehow on the paper. You can write or draw. If you feel more comfortable, you can turn away from the others. Cover it 5 min
- When describing, think about it more closely. Was it easy to find, easy to hide? What kind of role it has in your life? Does it make you happy or are you ashamed of it? 2 min
- When you are ready, start moving in a new direction in the following way: Take a hard position and stay there until your body starts to tremble and shake. 2-3 min
- You try to draw but fingers are not working. Shaking goes forward and climbs up to your wrist, your elbow, your arm and shoulders. Finally it reaches your thorax and your belly button. Your hips are starting to shake and your head cannot stay still. 2 min
- Your body is shaking all over and you loose control. You might fall down. 1min
- You start to recover from your shakes. Stay still, focus on listening and the rhythms you sense in the space. These can be rhythms of breathing, hearts, rustle and brushes. 2min
- Connect to them through your own rhythmical drawing. Draw to connect. 2 min
- Bang the brush, scrub it and try different sounds you can make with it. By playing these noises, get closer to the others to hear more properly their rhythmical experiments. 3 min
- Try to find a close friend or a group and start searching in the rest of the group together from the space. Don't drop the found rhythms and patterns. Get side by side and continue your beats and patterns together. You can test different positions. Lie down, sit or stand up. Close your eyes if it helps you to listen. 5 min
- Start searching for a good end together. Slow down your beat and pick a one single tune you will hum. When the beat is slower and more silent, slowly everyone starts humming his or her tunes out loud. We connect with our sounds and let them come out... (Note: Let it continue until people quiet down naturally).
- Thank You! Is everyone feeling ok? After taking a small break (5-10 min) we can have a discussion together.



Draw To Perform symposium, London 2016. Image courtesy of Loredana Denicola.

Ideas and themes for the discussion:

- **Describing what happened:** Writing notes after the workshop might be good for some of the groups. Ask questions from oneself and then from the others. Then having a conversation.
- **Scores/Constraints:** Often the group wants to talk more detailed about certain scores and their meaning for themselves.
- **Feelings and emotions:** sharing feelings/emotions that appeared during the drawing.
- **Inside and outside:** Freedom and limitations when drawing, meeting oneself/others.
- **Space:** How we understand, feel and experience our personal, peripheral and shared spaces?
- **Materials & technique:** One very often spoken topic is the feel of the materials. Ink has been an important part of the work and I still like to use big brushes. You can draw the discussion more deeply in the sense of ink, challenges and thoughts arose from the technique.
- **Language and dialogue:** How we communicate, connect and use different languages?
- **Further discussion:** you can draw it to performance theories, art historical context or study only the actual lines more carefully. Someone can lead the discussions from the field of dance, architecture or linguistic point of view.

Background to the workshop

I have always been fascinated about the traces, visible and invisible ones. I am constantly thinking about lines between things and spaces around and inside people, where do they meet? When observing my surroundings, I usually find myself asking who left this trace, why and with what kind of intensity and energy? My drawing starts from being touched by or touching something you do not know or see, but you are willing to get connected with. Drawing is being aware, listening to the environment and making a dialogue with it. It is improvisational, but it always has a starting point in some simple repeated act. It is me willing to connect with something.

The Idea for a group drawing came originally into being when I worked on a performance called Vallpiga – *shepherdess with my sister Anna*. The theme of the piece was loneliness and we approached it through multilingual dialogue between singing and drawing. Storytelling with combining human voice, moving bodies and drawn lines - led me to think *about drawing as a way to make contact without speaking and mapping the space through it*. Folksongs that inspired me had a significant role in ancient Scandinavia. People were gathering to share experiences around difficult questions and changes in life. Often in a way that there was a song or ritual all could participate. I found the shared experience to be very powerful force, something awakening and moving. Through the singing people could connect to their grief, joy and changes in time. They touch other people and study their inner reality. Could this work through drawing?

When studying the oral history I also became interested in *the concept of ownership*. How it affects our body, environment and mind. I wanted everyone to share the same page and end up drawing close or on top of each other's drawings. These thoughts were reasons why I wanted to work with the group.

I chose the term *togetherness* to describe my intentions in drawing. It came to me from Alain Badiou's writing and I was curious to know what it means to me. Badiou's definition about drawing has inspired and challenged me through the years as 'a Description without a place'. He writes "There is a Drawing when some trace without place creates as its place an empty surface" (Badiou 2006: 43)

I imagined something inspiring: If that drawing place could work as a place for acceptance, showing the traces of togetherness. We just could see storylines and traces of lived experiences, memories and feelings momentarily until vanishing. Could the drawing group move together and learn how to create a real, fragile and open space for thinking together?

On the other hand as a guide I was interested to see how to guide people to this level of working? So I wanted to study loneliness further with a drawing group. How do we experience it and how does it appear when we are not physically alone? *How does it feel to draw out the contact with people I don't know?*



Draw To Perform-symposium, London 2016 Images courtesy of Loredana Denicola.

Arka Paikka – The very first research group

I created the workshop and these drawing scores originally for an art project I did with local youth in Kuopio, Finland. I chose young people after thinking whose voice is not heard properly in our society and with whom I would like to do things? I then found a group called Arka Paikka that became very important for this process to evolve. We started working together at the end of 2013, having meetings and discussions in different places around the city of Kuopio. The first drawing workshop for them was in the countryside, in my childhood home for three days.



Group 2014. Image courtesy of Arka Paikka.

The most important ideas were born and tested there: working on the floor, stepping out from the International paper sizes to the real space. I developed ideas about the scores given simultaneously when the group draws without speaking. In addition to drawing, we were active in many ways long before we actually used any ink: walking, talking, hanging around, reading, calling to each other and riding a horse or making food. Those were important things to happen. We were drawing the invisible lines, making knots between each other and the world – wayfaring and weaving each other together to learn to trust. For me it opened up new thinking in drawing.

Artistic Research in practice

At the same time my personal research happened in following way: I went to see all kinds of places in the city to study people being a lone and learning about their body language. I observed the contact and limits between people and things. I was listening to different stories told by the traces in

environment. I concentrated on rhythms, gestures and movements. While observing, I tried to imagine the ways people experience loneliness in the crowd. When someone pushes her hand against the wall, leaning against the fence, hiding behind something or staring from far away, what are the weight, size and visibility of these acts?



Image courtesy of Emma Fält, 2014.

Studying the movement and line at the studio

I got back to my studio and recorded these ideas and happenings. I did a lot of drawings on the walls to feel through my body these different ways the inner world meets the world outside. I also developed ideas about improvisation based on particular limitations and constraints. (I chose starting point from words, positions and listening: For example shaking, staying in a hard position or pushing myself against the wall or listening to different sounds). Much of this work was intuitive and needs rethinking and future observation.

Physicality of the lived experience and kinesthetic learning inspired my work. During my Masters - studies at AALTO University, the work of the contemporary dancer Sanna Kekäläinen inspired me a lot.



Anti Contemporary Art Festival 2014. Images courtesy of Pekka Mäkinen.

Kekäläinen's piece *Shameless* encouraged me to develop techniques in movement and drawing. The movement became more a tool for thought when drawing. I started to feel my traces becoming more real, less image making, less illustrative or producing an object. The lines became alive because of it.

This work continued in collaboration with the Regional Dance Centre of eastern Finland between 2013-2015. Important for the development of the *Project about loneliness* was the participatory installation in ANTI-Contemporary Art Festival 2014. Arka Paikka - group and me invited all visitors to

draw together using 5 different scores that were inspired by our earlier drawing meetings we had. We also asked people to write down their ideas and thoughts about loneliness. The group concentrated on using different body parts to draw connections between someone else's drawing (both hands, mouth and feet), Drawing hard positions and asking someone to "free" us from them by touching, making patterns from gestural lines inside ones figure, finding our favorite places and drawing in them, surrounding ourselves and finally cleaning all the drawings away. In annual Muuntamo - symposium (at Sotku, Kuopio, Finland) I created drawing workshop based on what happened in earlier workshops. That process opened new ways of working again and I developed shorter version to take abroad. This is the version I bought to *We All Draw* in London.



Anti Contemporary Art Festival 2014. Image courtesy of Pekka Mäkinen.



Regional Dance Centre of Eastern Finland 2014. Image courtesy of Tomi Paasonen.

Reflections on the bigger picture

Recently, loneliness has been often-discussed topic in Finnish society and around the Western world. It is one of those experiences we all share somehow. We all feel sometimes alone in our bodies, doing the decisions and trying to understand what is happening around us. We are making a lot of new connections via social media and feeling more and more lonely. We might get less face-to-face connections and touch more screens than each other. Unemployment and mental problems like depression or addictions are connected to loneliness. Being aware of the movement between inside and outside worlds is necessary for one to connect. Drawing togetherness is one of the ways to learn from this movement.

The more I see and experience the visibility of what we do, the more I am aware of the consequences of my acts. I think one of the most rewarding things has been when I see very different kinds of people (background, language, age, occupation, level of studies, gender) working together and engaging in dialogue. This includes another state of intimacy, real togetherness. Yes, we need to be together and we need dialogue, but those acts need even more one's ability and possibility to learn how to be with oneself without begging continuous feedback from all around, the responsibility of being and doing alone or together. *In the world we live in, we still share open space, both physically and non-physically. Deep listening of self and others can help us negotiate that space.*



Draw To Perform-symposium, London 2016. Image courtesy of Loredana Denicola.

How different groups have responded to it: I would like to share some anonymous quotes from participants around the globe:

"At first I thought I am doing something wrong"

"I was out of my comfort zone"

of someone else's lines"

"I had to start talking in language I didn't talk for a long long time. It felt good"

"Simple technique and not talking gave strength to sink into my own thoughts"

"It felt so weird to see someone just coming to draw on top of my lines"

"I felt good to move my body when drawing"

"I started thinking about my relationship to figurative and abstract images"

"This was a...Present moment..."

"The big scale gave me opportunity to meet myself "

"I was afraid that someone is going to destroy my drawing"

*"Could we use some colors?"
"It was so important to me"
"It was very difficult to find a secret to tell"*

"I felt very vulnerable"

"I did not want to draw on top

"It is meditative way to draw"



WE ALL DRAW symposium 2015. Image courtesy of Sophie Coleman.

Kiitos: I would like to thank the Arka Paikka group, Taimi-granny and all who have been drawing with me and supporting my work. This work has been going on for three years and is done in collaboration with The Regional Dance Centre of Eastern Finland (ITAK) and supported by Kuopio city, Arts Promotion Centre Finland, Frame Finland and The Finnish Cultural Foundation between 2013-2016.

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Emma Fält is focusing on marvelling at the world through drawing and performance art. Important themes in her work are movement, improvisation and togetherness. Fält's work takes a

comprehensive look at drawing as a live act, an instrument of communication and a means to collaboratively explore our experience of the world around us.

Emma Fält is based in Kuopio, Finland

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A River Runs Through Us

Jill Journeaux



Participants working during *We All Draw*. Image courtesy of Sophie Coleman.

This project was tailored to *We All Draw*. I used the river Thames as a metaphor for the enhancement of wellbeing. Other metaphors can be used for example the idea of a park, forest or trees, the garden, the sea, the wind or the sun.

Intended Outcomes

This workshop considers the potential of drawing to enhance a sense of personal well-being. By working with ideas and imagery drawn from the river Thames, and the city it nurtures and supports, and relating these to imaging and reimagining the body and self, it uses a range of approaches to drawing that explore ways of producing images of well-being and wholeness.

Participants

The project works best with 10 to 20 participants, and requires a space where people can draw on the wall floor or tables. It helps if the space is light and airy as that can assist the visualization of the external natural world.

Duration

The project needs at least 4 hours but preferably longer, up to 2/3 days.

Who the project is usually aimed at

Mature people or those with prior experience of drawing.

Instructions

Before commencing the activity of drawing I find it useful to do some grounding and mindfulness exercises. These can include asking the participants to close their eyes and imagine their feet firmly placed on the earth, and then to see their feet growing strong deep and wide roots that secure them and enable them to draw on the strength of nature. Another exercise involves asking participants to listen really carefully to everything that they can hear and to remain silent whilst doing so. Another approach might be to draw the participants attention through description to the place that they are; describing it verbally to them in some detail.

The project begins with a series of quick drawings at the river's edge, depending on the tide and weather. These are intended to develop imagery from the river by observing such qualities as it's speed and movement, the way the light hits it, or how it offers transport for people to come together, and enables food and other vital items to be brought to the city thus sustaining a community of people. The drawings would be between 3 and 20 minutes in duration and are aimed and image/ sensation/information gathering.

These drawings are then taken into the studio space and used as references for a series of directed drawings that are intended to enable participants to realise images of themselves (individually or collectively), which can operate as symbols or metaphors for self and for body. These drawings would focus on our connections to the river, the earth beneath us, the sky, the city, nature or the wind, the rain or the sun – depending on the weather and what is happening on the river. Themes may include imagining the river as an energiser, cleanser, as light and as an illuminator, as breathe and voice, or as bringer of nourishment and safety. The drawings in this section of the project are between 3 – 20 minutes in duration.

When the participants have gathered enough material they work these drawings into composite larger images that bring together the experiences, feelings and ideas that have been examined through our drawings, with the aim of achieving some synthesis of imagery. These drawings would be 45 minutes and beyond in duration.

Reflections on the bigger picture

This project has evolved out of my own practice as an artist who is interested in drawing for wellbeing. Following treatment for cancer in 2009 I made a series of drawings exhibited under the title of 'between angels and insects', which were shown in 2010-11. In these drawings I use landscape, plants and trees in conjunction with paper patterns for women's garments, as symbols of the body and its potential for regeneration. These drawings explore the relationships between the human body and the natural world as a healing energy. They also connect the cutting, stitching and reconstruction of surgery with the construction of garments which can both reveal and conceal the body beneath. Pattern and stylization were used to soften the need to address the body reshaped by illness into a new and unfamiliar form.

Partly this was a matter of using drawing as a method to re-contextualise my experience and to permit priority to the handmade and evidence the human being in the making. Time spent making in drawing is evidenced within the drawings themselves through the use of layering, erasure, collage, copying and imprinting. Time passing, time spent making and time to take notice, allow the maker and the viewer to witness the flow of bloom and decay and the exuberant energies of regeneration.

The drawings in the 'between angels and insects' series utilised a range of different scales within the individual drawings. I was influenced by the art and architecture of the 10th century Alhambra in Granada, Spain, which is a curious marriage between Christian and Muslim art and which offers a vision of a concept of the world of exquisite completeness and fragility that I find compelling and persuasive. Built on a human scale the Alhambra is domestic in feel. The palace feels handmade, and the all-encompassing application of pattern is a geometry of the human handprint. Extensive referencing of the natural world and the framing of the elaborately designed gardens by the palace architecture enables a sophisticated interplay between the natural and the man made.

I recognise that within the fragment lies the essential echo of the whole. Drawing, seeing and remembering are all fragmentary, sporadic human activities that we can reconstruct as unified wholes. Drawing allows simultaneously for duality, allusion and flexible and shifting interpretations. Time and scale can be compacted or stretched, and the real and the imaginary can lay alongside each other, overlap or merge. Drawing is direct and immediate and facilitates a condensed fluency, which renders it able to hold much through little.



Jill Journeaux; from the 'Red Line' series 2011, marker on paper. Image courtesy of Jill Journeaux.

I made a later series of drawings called the 'Red Line' tree drawings, in response to the experience of chemotherapy. Using red marker pens, further explore links between the body, nature and pattern. Initially the red lines are introduced into the collages and interact with the cut and reassembled bodice patterns to overlay suggestions of bodily form. Later in the series the lines become all engrossing and begin to depict an inner reality of body and mind. Elements of landscape, the pollarded and pruned trees initially observed at the Palace of Versailles, the sun, the moon, roots of trees, subterranean shadows, webs, disrupted and disturbing pattern all come together. The drawings seek to create a visceral experience through interconnectedness; of mind, body, and nature by using a direct and brutal approach. Aware of the work of Alexis Carrel, the surgeon who pioneered vascular surgery, and learnt the techniques needed to stitch blood vessels together from Belgian lace makers, I used drawing to link the vascular with sewing and drawing. I tried to find ways to use drawing to describe intangible bodily experience such as breathe and pulse, and developed these ideas in a short animation made with John Burns a medical illustrator. The Red Line drawings use a single format of line to construct a nexus of body, nature, landscape and medical references into a 'lace like' format.

Jill Journeaux is Professor of Fine Art Education and Research Degree Leader at Coventry School of Art & Design, Coventry University. She is an artist and researcher with particular interests in the representation of physical, emotional and psychological realities through autobiographical narrative. Her key interests are the female body as an experience of inhabitation, the crafts and artefacts of domesticity as content and process for fine art practice, and notions of beauty. She realises her practice through drawing and stitching, examining the space between art and craft, and the relationships between the decorative and the domestic. Her research considers the evolving nature of the fine art, the teaching of creativity and the shifting place of fine art within the academy. She is an external Director of TRACEY, and convened Drawing Conversations; an international one-day symposium accompanied by an exhibition entitled Drawn Conversations held in 2015, which examined the nature and characteristics of a range of drawing processes that are enacted through collaboration and collective imaging.

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Animating the Bargehouse

Sara Schneckloth



Projected image of the template, in the dark loft space at the Bargehouse. Image courtesy of Sara Schneckloth

This collaborative hand-drawn animation project activates the architecture, history, and spatial potential of the 2015 London TtD symposium site. In this workshop, we will work within a specific area in the Bargehouse, drawing impressions of, and imagined possibilities for, the architectural space. We will create multiple drawings that can be shown in animated sequence, ranging from simple (cracks spreading, animals migrating, shadows moving across the wall) to complex (narrative histories unfolding, spaces being radically restructured). All drawings will have the common thread of responding to, and engaging with, the unique features that characterise the space. All finished drawings will be scanned in sequence, animated, and then projected directly back on top of the source surface, overlaying the architecture. The result will be a running hand-drawn animation that activates the space as interpreted by all who have drawn it.

Intended outcomes

Understanding basic hand-drawn sequencing/animation techniques.

Interpreting the spatial, historical, and narrative characteristics of a space.

Activating architectural space through projected drawing.

Participants

Variable. For this workshop, there were ten participants.

Materials

Paper (A4 or similar) or tracing paper, dark pencils or black ink pens, digital scanner, laptop with Photoshop, iPhoto, or similar photo editing software, digital projector.

Space

Variable. Space needs to be dark for final projection and have power outlets for laptop and projector

Duration

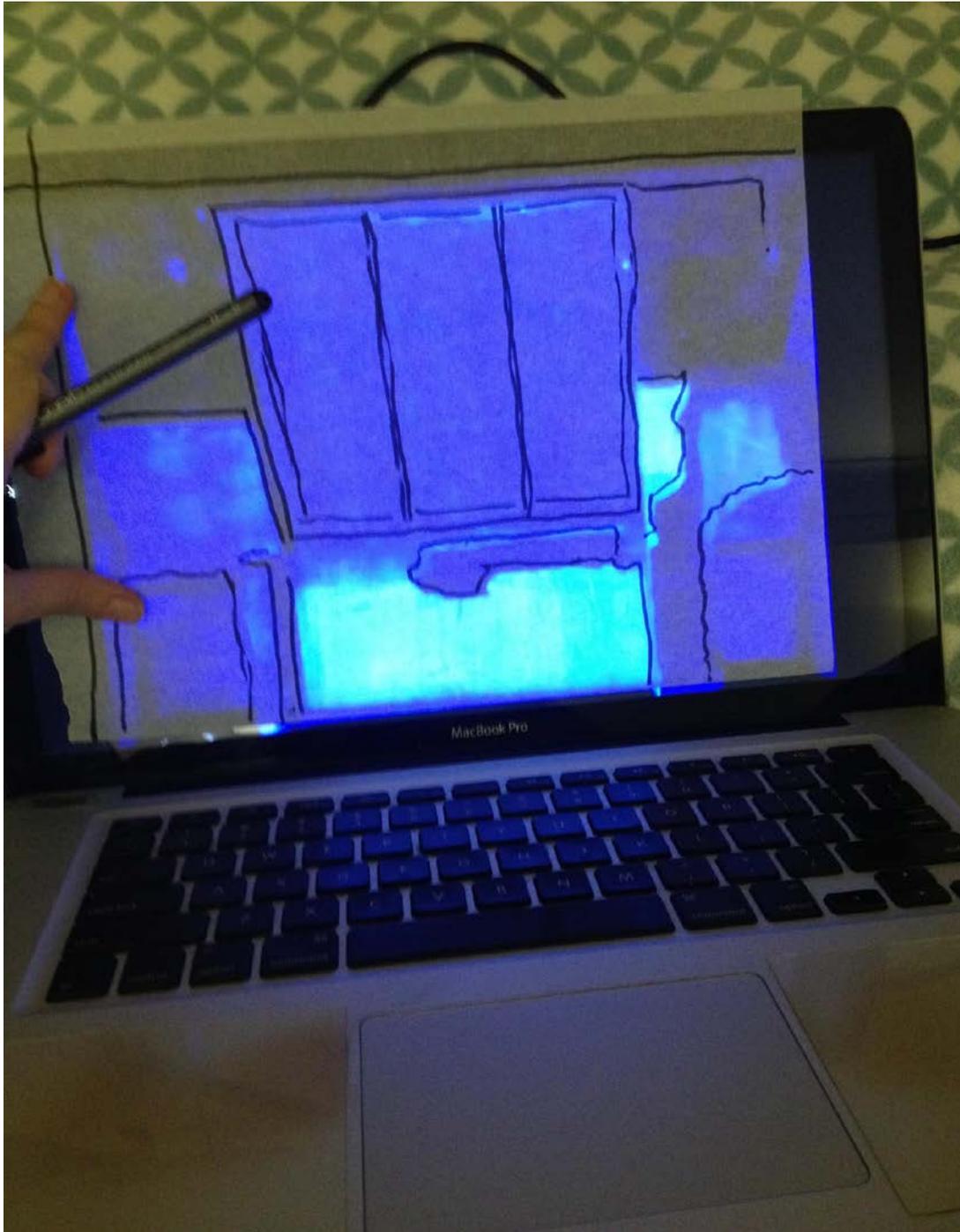
Minimum of one hour of drawing time. Time is also required for scanning and processing drawings into projectable video format; this depends on number of drawings and experience of facilitator.

Who the workshop is usually aimed at

Age 7+ and any skill-level can participate in nearly any context

Step by Step Instructions

1. Identify a space to use as the drawing subject/projection surface. Ideally, this will be a wall in a room with distinctive architectural features (archways, doors, pillars) that provide an interesting composition for artists to work within. The best surface for projection would be lighter-colored and not bricked. The main technical requirement for the space is that a laptop and projector can be plugged in for the workshop period.
2. Set up the projector and project a blank frame on to your intended drawing/projection space. This will mark the boundaries of the drawing subject area. For the Bargehouse, I was working in the attic, which was full of interesting features (and was already quite dark). I chose a wall that had boarded windows, support pillars, and large cavities in the walls. To aid participants in structuring their drawings and to provide registration marks for the images, I drew a template based on the key spatial features. This template rests under their blank pages to guide the placement of marks, and assures a relationship between the architecture and the drawings.



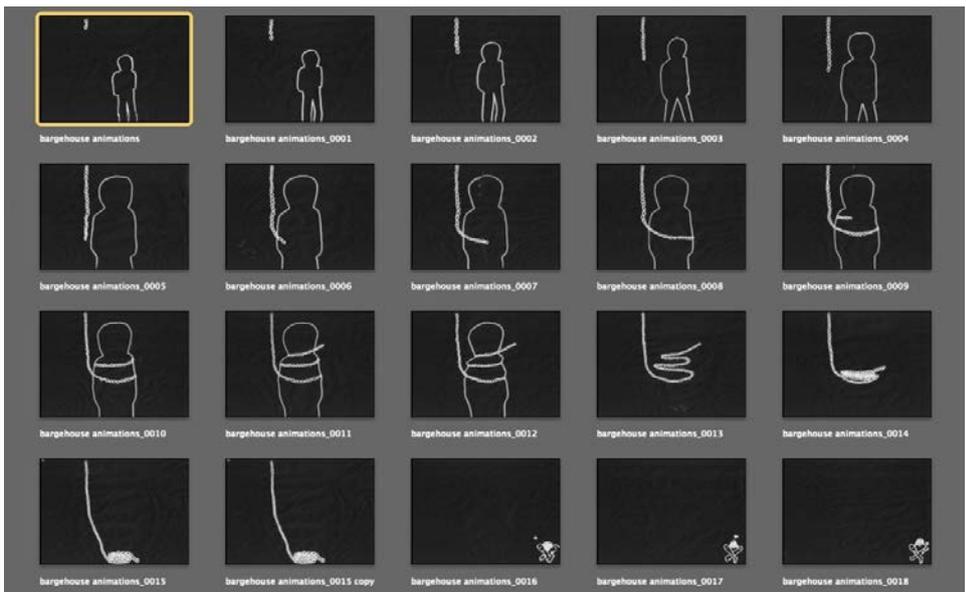
Work in progress. Image courtesy of Sara Schneckloth

3. Each participant draws 10-15 drawings to describe a sequence of events they could imagine transpiring in this space, capitalizing on the unique features they encounter. Given that drawings will be projected in sequence, the frames should describe small but significant movement from image to image. Images should be discretely numbered in the order that they will be processed and projected.



Work in Progress. Image courtesy of Sara Schneckloth

4. When all drawings are complete, processing begins. I digitally scan each drawing and save the files into low-memory jpgs, numbered in the order in which they will be projected. I then open each file in Photoshop and invert the image. The inversion makes all darks light, and all lights dark. This results in white lines on a black ground.



Screen grab of developing animation. Image courtesy of Sara Schenckloth.

Using iPhoto, or similar software that has a slideshow feature, select a viewing option that allows the drawings to be shown in sequence with transitions between the images. I used iPhoto and chose a 1 second projection time for each image, with a slow dissolve fade between them.



iPhoto settings used. Image courtesy of Sara Schenckloth.

5. The final slideshow is then projected back onto the surface. Carefully align the projected drawings and the architectural features so they are an exact fit.



Projected animation. Image courtesy of Sara Schenckloth.

Experiment with the speed of the slideshow to achieve the most interesting visual movement. A video of the final animated drawings from the Bargehouse is on YouTube: <https://youtu.be/5OR-MXYVcNw>

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Sara Schneckloth has shown drawings in over sixty exhibitions throughout the US, South Africa, and France, and her essays on drawing and embodiment have appeared in the *Journal of Visual Culture*, *Visual Communications Quarterly*, and the *Manifest International Drawing Annual*. She holds an MFA from the University of Wisconsin - Madison, and has lived and worked in Iowa, Chicago, Seattle, San Francisco, Cape Town, and Columbia, SC. An Associate Professor in the School of Visual Art and Design at the University of South Carolina, she is presently investigating the intersections of biology, geology, and architecture as imagined through drawing.

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Embodied Anatomy

Emily Sheehan

Intended outcomes

The *Embodied Anatomy* workshop focuses on connecting a very traditional anatomy based approach to figure drawing (based on the teachings of George B. Bridgeman's Constructive Anatomy and using Dr. Paul Richer's Artistic Anatomy as the supporting text) to a progression of perceptual drawing exercises that engage specific kinesthetic sensory experiences that allow each participant to develop an embodied understanding of the skeletal and muscular anatomy of their own head and face.

Materials

Each participant will need the following Materials:

- 3 pieces of vine charcoal- medium thickness
- 2 pages of A3 paper (29.7 x 42.0cm, 11.69" x 16.53")
- 1 eraser
- 1 piece of tracing paper
- 1 mirror

Space requirements

Participants will draw either at tables or easels.

Duration:

Ideally 6 hours, 3 for each of the two lessons.

Who the workshop is usually aimed at

The Embodied Anatomy workshop was originally developed for Undergraduate Fine Arts Students, but this workshop requires no previous fine arts training or experience and could be adapted for younger or older participants.

Step by step instructions

Participants should prepare for the drawing session by applying medium gray charcoal ground to a piece and drawing paper and position themselves in a way that allows them to simultaneously observe the instructor and draw throughout the lesson.

Note: The Embodied Anatomy illustrated lesson progression is attached in subsequent pages of this publication. Please contact the author or editors if you would like this as a .ppt presentation.

Lesson I: Sensing Structure - 3 hours

The workshop will begin with an introduction to facial structure; The instructor will guide students through a tactile process for finding and labeling the subcutaneous bony landmarks that occur below skin level. The following lesson progression enables participants to develop a proportional description of their face using a tactile approach for measuring and describing facial structure.

Drawing procedure:

1. Participants should prepare for the drawing session by applying medium gray charcoal ground to a piece of drawing paper and position themselves in a way that allows them to simultaneously observe the instructor and draw throughout the lesson.
2. Students should orient their piece drawing paper in a portrait format. Using their vine charcoal students should draw a vertical line in the centre of the paper that reaches from the top-edge to the bottom edge. This line will represent the longitudinal midline of the face.
3. The lesson begins with instructions: "Find the structural landmarks of the face and jaw by feeling the skeletal shapes with your fingers. Use your hand to find facial measurements and record the position and scale of each measurement by drawing them on your paper." The instructor will now guide participants through specific measuring and drawing instructions which are detailed in the Embodied Anatomy illustrated lesson progression. By the end of this progression students will have recorded the scale and position of each structural landmark occurring on their face.

Note: The complete Embodied Anatomy illustrated lesson progression for Lesson I: Sensing Structure is included in the subsequent pages of this publication

4. Next, help participants demystify the morphology of the face through a life drawing session that helps students view themselves in a mirror and add to their self-portrait. Remind participants of the purpose and position of each visible facial form in terms of its biological growth and practical function. Also, as these observational portraits progress be sure to encourage students indicate value shifts by using their eraser to lift their charcoal ground to show projecting facial shapes and perhaps add additional charcoal to set certain facial shapes into shadowy spaces.

Original Illustrations by Emily Sheehan

Embodied Anatomy

A sensory approach to finding your familiar face

Information presented in this presentation is from the following sources:

Artistic Anatomy

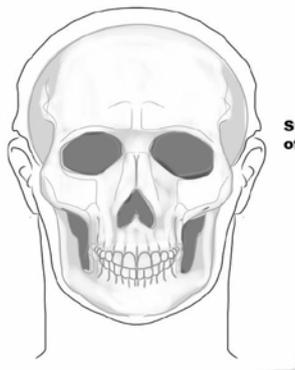
By Dr. Paul Richer and Translated by Robert Beverly Hale
Watson-Guption Publications/New York

Bridgman's Complete Guide to Life Drawing

By George B. Bridgman
Sterling Publishing Co, Inc.

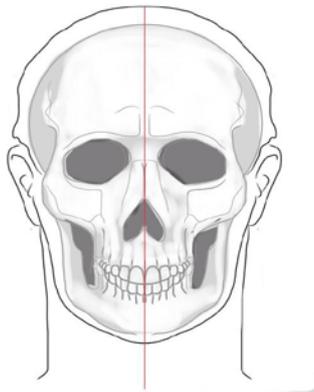
Lesson 1: Sensing Structure

The workshop will begin with an introduction to facial structure; The instructor will guide students through a tactile process for finding and labeling the subcutaneous bony landmarks that occur below skin level. The following lesson progression enables participants to develop a proportional description of their face using a tactile approach for measuring and denoting facial



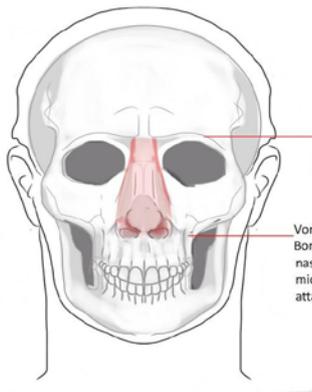
**Structural Landmarks
of the skull and Jaw**

The lesson begins with instructions: "Find the structural landmarks of the face and jaw by feeling the skeletal shapes with your fingers. Use your hand to find and record facial measurements." The slides that follow illustrate the tactile measuring procedure.



Longitudinal
Midline

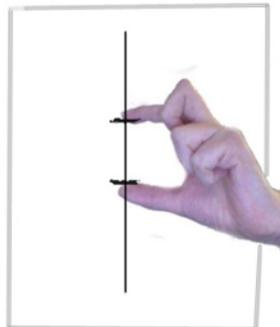
This illustration reveals that the bilateral symmetry that organizes facial shapes begins at a skeletal level. All structural shapes in the head and face are mirrored across the body's Longitudinal Midline



Nasion
Cranial facial connection where the top of the nose meets the inferior (bottom) edge of the frontal ridge of the forehead.

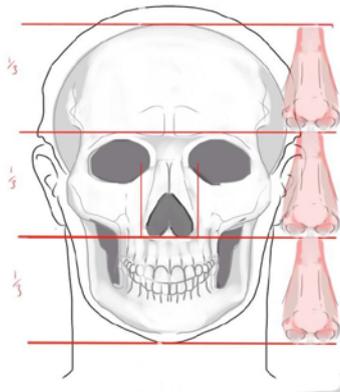
Vomer
Bony projection that separates the nasal cavity along the longitudinal midline. The Vomer is the attachment point for the septum

The first tactile measurement finds the length of the nose from superior (upper) to inferior (lower) structural landmarks.



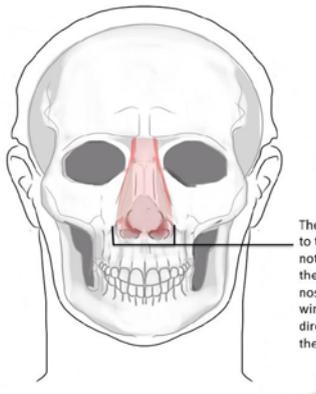
Tactile measuring technique is achieved by using your hand like a caliper to determine the scale of the structural shapes in your face.

Measuring prompt: Participants are directed to find the Vomer by gently pressing the pad of the thumb at the base of their septum and using the forefinger to reach up to touch the fingertip to the Nasion. Without changing the position of their fingers, the participants lower their hand to the center of their paper. They record their first measurement with two simple tick marks that center on the vertical longitudinal midline.



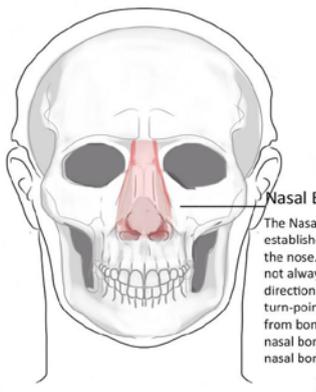
A tactile measurement of the nose, from Nasion to Vomer is an effective place to begin the measuring process, because the nose is a central shape that crosses the longitudinal midline. Also, when it is measured from its superior to inferior limits (Nasion to Vomer) it approximately occupies the central third of the entire facial length.

Measuring prompt: Use the above nasal measurement to help you find your facial length. First, measure from Nasion to the top of your frontal bone. (Note: this measurement may finish above your hair line). Second, make a tactile measurement from Vomer to the base of the Jaw (Mandible). Before you transfer these measurements to your paper, pay attention to what part of your finger is making direct contact with



The wings of the nose must relate to the nasal cavity. So, make sure not to pinch as you measure. Draw the breadth of the nose across the nostrils. The form of each nostril wing relate to their function, directive and protective hoods for the nasal cavity.

Measuring prompt: Lightly touch the lateral edge of each nostril between the pads of your thumb and forefinger.

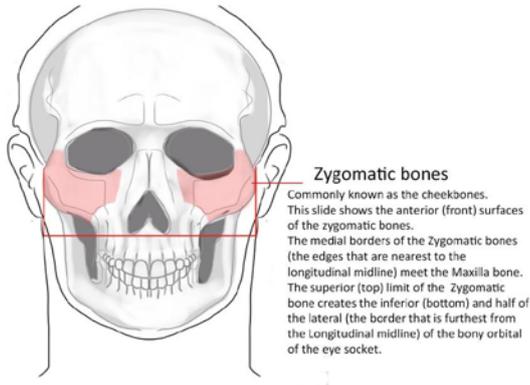


Nasal Bone

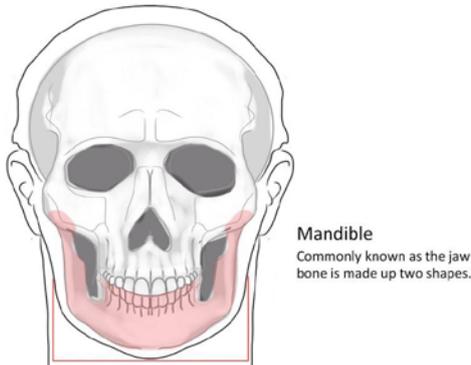
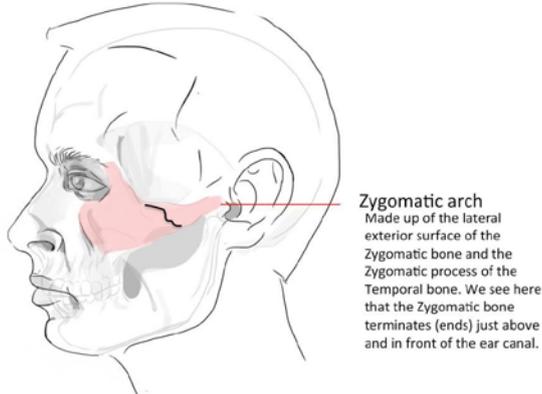
The Nasal supports the nasal cartilage it establishes the nasal breadth at the top of the nose. The inferior limit (bottom edge) is not always visible. If you do see a distinct directional change, or lump in the nose, that turn-point usually relates to the transitioning from bone to cartilage at the limit of the nasal bone, in which case gesturing in the nasal bone can be really helpful.

The first tactile measurement that participants made found the length of the nose from superior (upper) to inferior (lower) structural landmarks.

At the skeletal and muscular level, the lateral limits of the Zygomatic bones determine the width of the face. At skin level, only the cartilage of the ears projects further than the Zygomatic bones.



As drawers, we value and utilize projecting shapes like the Zygomatic arch, because they reliably present a visible planar value shift that the artist can identify and represent.



Body of the mandible

The body of the Mandible holds the lower teeth and shapes chin.

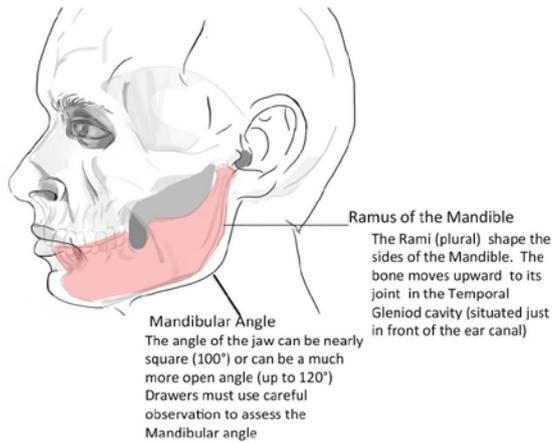
Measuring Prompt: The Zygomatic bones are easy to find tactilely. The lateral surfaces (Right and left side planes) of the Zygomatic bones sit just below skin level and feel noticeably harder than the shapes that immediately surround them. However, it can be challenging to stretch your hand far enough to actually grab the full width of the across the Zygomatic bones. Reaching across the face just below the nose and pressing the pads of the thumb and middle finger against the lateral surface of each Zygomatic bone gives the most accurate measurement.

The red line on the slide demonstrates the placement of this measurement.

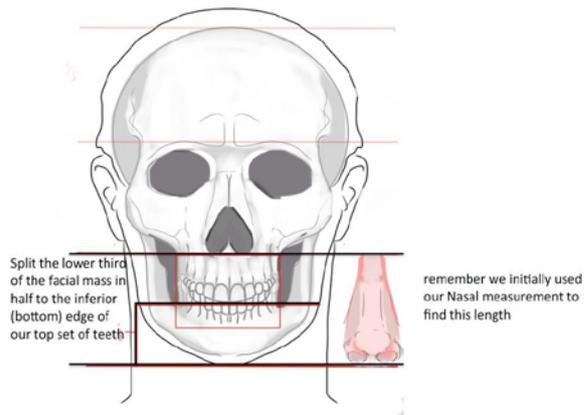
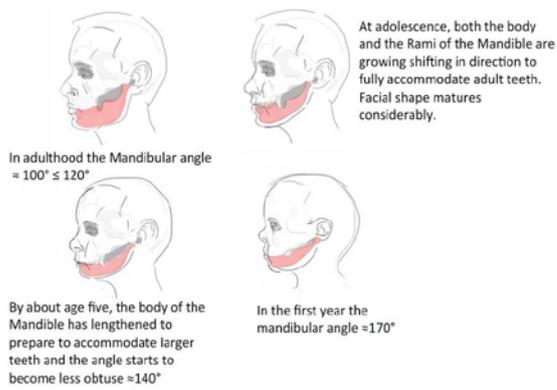
Measuring prompt: The Zygomatic provides both a visual and tactile path to its terminus just in front of the ear canal.

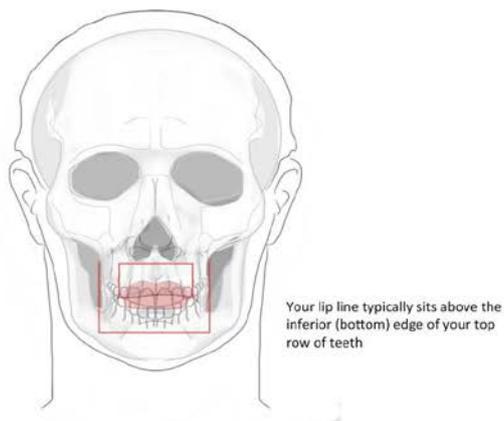
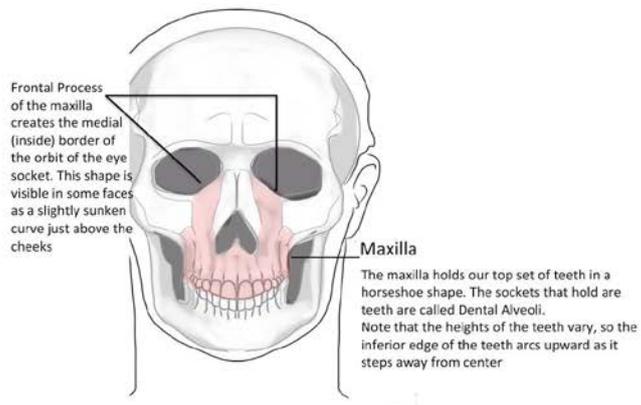
Measuring Prompt: Reach below the jaw line to grasp the width of the mandible between the pads of the thumb and middle finger.

The red line on the slide demonstrates the placement of this measurement.



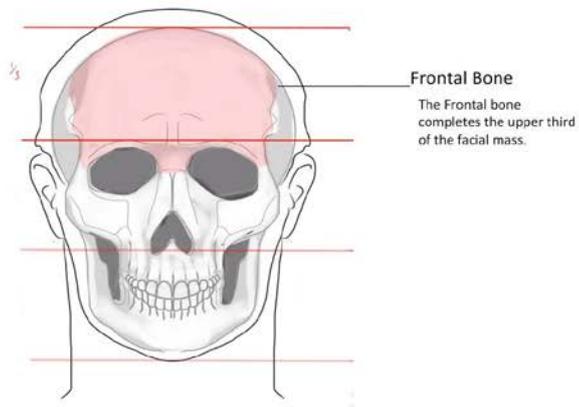
Tactile prompt: Locate the head of the mandible by placing the index finger on the tragus cartilage of your ear (just in front of the ear canal) and open, close and roll your jaw to feel the head of the Mandible move in its socket.

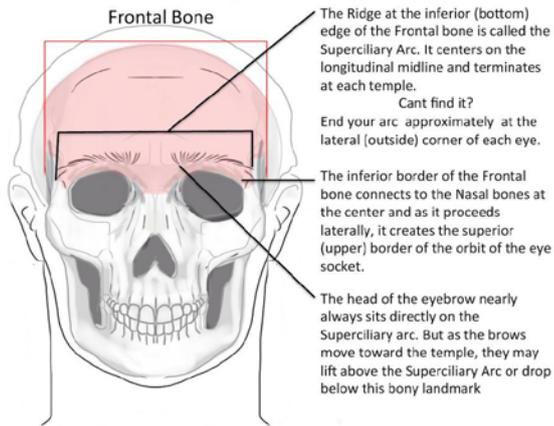




Measuring prompt: Find the lateral with of the dental arch by using your thumb and forefinger to pinch the skin of your cheeks against your upper molars.

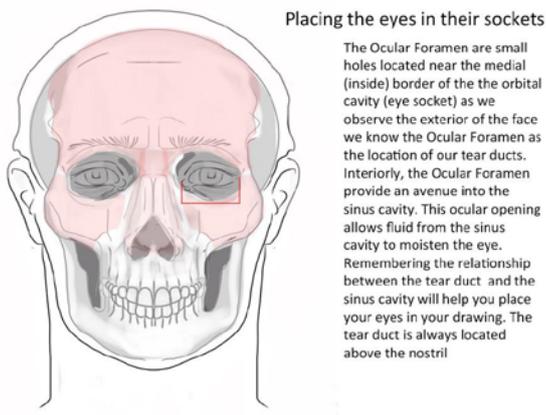
Measure your mouth from corner to corner between your thumb and forefinger



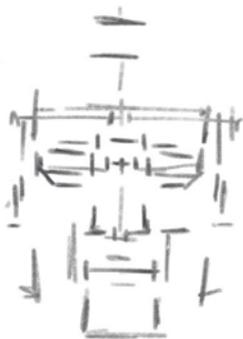


Measuring prompt: Measure the Superciliary Arc by reaching across the brow-line

Tactile prompt: Place the finger on the outside corner of the eye and blink. You will feel the lateral inferior edge of the Superciliary Arc. The fact that the corner of the eye touches the lateral orbital border of the eye socket is useful to consider when placing the eyes in your drawing.

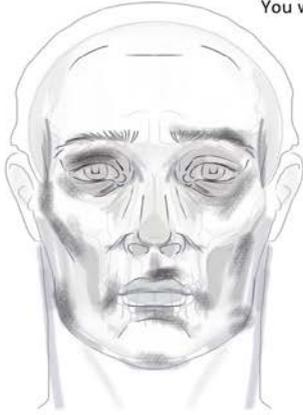


The red line on the slide demonstrates the placement of this measurement.



At this point, your drawing will look something like this

You will look something like this



Observing your reflection in the mirror, establish the naturally scaled facial shapes that you see within the structure that you found during the touch self portrait exercise



Demystify the morphology of the face through a life drawing session that helps students view themselves in a mirror and add to their self portrait. Remind participants of the purpose and position of each visible facial form in terms of its biological growth and practical function.

Also, as these observational portraits progress be sure to encourage students indicate value shifts by using their eraser to lift their charcoal ground to show projecting facial shapes and add perhaps add additional charcoal to set certain facial shapes into shadowy spaces.

Your finished drawing will resemble you.



Lesson II: Making Faces - 3 hours

The second phase of participants' portrait study is called "making faces." The Emotive Facial Muscle lecture/participatory activity begins the second drawing session of this workshop. This lecture and exercise will reveal ways to make a portrait look less like a mug-shot and more like a genuine description of a moment by manipulating drawn facial shapes in response to facial muscle movements.

Students learn how to localise specific facial muscles by connecting their movements to familiar emotive facial expressions. During the lecture each student will enact each expression in a mirror, following descriptions and prompts during each expression to help students assess the sensations that they feel and in relation to the shapes that they see as they observe the reflection of their face in the mirror. Connecting the anatomical language to a perceptual experience will help students to efficiently establish a working understanding of the points of origin and insertion and potential movement achieved by what Bridgman terms the expressive facial muscles.

Note: The Embodied Anatomy illustrated lesson progression, is presented on the following pages with illustrations. The drawing instructions below coincide with the slide progression. Each "Making Faces slide shows the origin, insertion of each muscle discussed in the lecture using illustrations of the muscle location and the facial expression created when the identified muscles are contracted. Copies of the slides are available by request from the authors.

Drawing procedure:

1. Students will copy the portrait that they completed during Lesson I: Sensing Structure to a piece of tracing paper.
2. Students will use their vine charcoal to cote the back of the traced image and then lay the tracing paper (charcoal side down) onto a clean sheet of A3 paper. Using a pencil to apply pressure students will retrace and transfer a copy of their first portrait onto the clean sheet of paper.
3. Students will then repeat the sensory experience exercise that they learned in the making faces lecture and apply it to their portrait drawing process by erasing, adjusting and changing the proportions/positions of soft cutaneous (skin level) facial shapes in response to flexing facial muscles to convey emotive clues in their drawings.

Lesson 2: Making Faces

Emotive Facial Muscles

The Emotive Facial Muscle lecture follows the Structural Landmark lectures.

The second phase of participants' portrait study is called "making faces". This lecture and exercise will reveal ways to make a portrait look less like a mug-shot and more like a genuine description of a moment by manipulating drawn facial shapes in response to facial muscle movements.

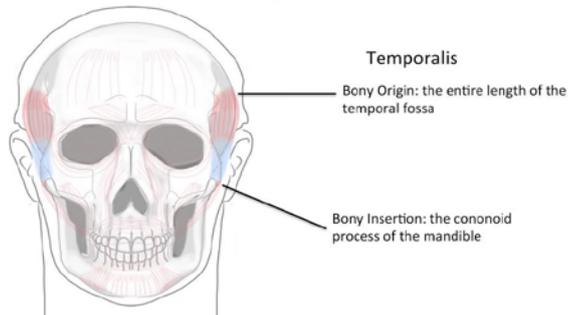
Students learn how to localize specific facial muscles by connecting their movements to familiar emotive facial expressions. During the lecture each student will enact each expression in a mirror, following descriptions and prompts during each expression to help students assess the sensations that they feel and in relation to the shapes that they see as they observe the reflection of their face in the mirror. Connecting the anatomical language to a perceptual experience will help students to efficiently establish a working understanding of the points of origin and insertion and potential movement achieved by what Bridgman terms the expressive facial muscles.

Each image shows the origin, insertion and an illustration of the facial expression created when the identified muscles are contracted.

Lesson introduction:

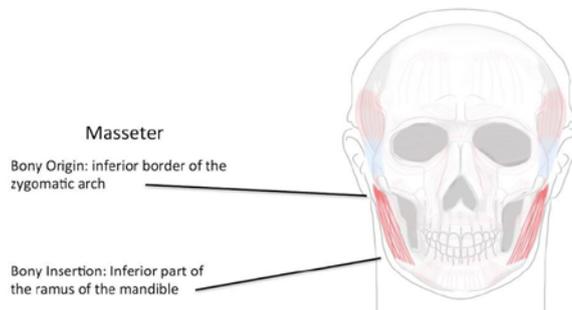
1. The emotive facial muscles that we will be discussing in this lesson are all Striated Muscles
2. Striated muscles are made up of long fibers (stripes) that originate at the origin of the muscle and stretch the entire length of the muscle to their insertion.
3. When a striated muscle contracts (with out resistance at either extremity) the length of striated muscle can decrease down to $1/3^{\text{rd}}$ of its original size and the transvers width of the striated muscle can swell to three times its original girth.

Striated facial muscles with two bony attachment points



First point out the striated muscles occurring in the face that have two bony attachment points.

The instructor should explain that most of the striated muscles have two bony attachment points. Striated muscles that have two bony attachment points are designed to engage the movement of a joint. Because the bones that the muscles are attached to are hard, the bones themselves do not move in response to the contraction of the striated muscle. Instead, the shape of the bones and the placement of the bony attachment points provide tension and set limits for the potential contraction of the striated muscle and causes the muscle to feel hard when they are flexed.

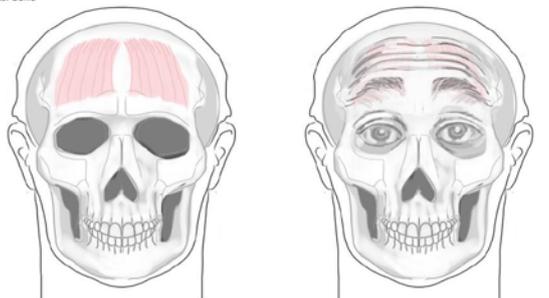


Tactile prompt: Students should clench and un-clench their jaw and feel and watch their Temporalis and Masseter muscles swell and become firm as the jaw tightens closed.

Next, explain that the rest of the expressive facial muscle that will be discussed in this lesson has either one or no bony attachment points to the muscles will remain soft to the touch when contracted and have the capacity to contract further than striated muscle with two bony attachment points.

Frontalis

Bony Origin: Anterior border of the Epicranial Aponeurosis = front facing aspect of the tendinous sheet at the top of the frontal bone



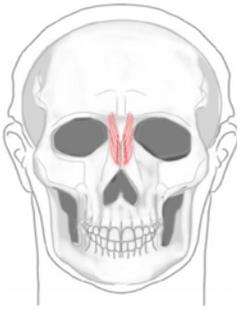
Skin Insertion: The skin in the region of the eyebrow and the skin of the nose between.

The instructor will present the following situational narrative to help students engage specific (perceivable) muscle movements in response to emotive prompts.

Emotive prompt: Right away, you are feeling surprised by the fact that the name of the Frontalis is so similar to the bone that sits behind it (the Frontal bone). So without even realizing it, you flex your Frontalis muscle and raise your eyebrows toward the dome of your cranium.

Procerus

Skin Insertion: The skin between the two eyebrows at the origin of the nose



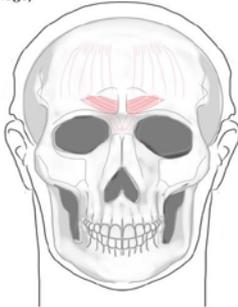
Bony Origin: The skin over the inferior part of the nasal bone.



Emotive prompt: But then, you notice that the next slide says Procerus. This confuses you. There was no facial bone in the last lecture that sounded like Procerus. You think. "how can this be?" And you begin to engage your Procerus muscles, drawing the heads of your eyebrows towards each-other in confusion. Your confusion soon turns to frustration and you contract your Procerus muscles further, drawing the heads your eyebrows down toward the nose in an expression of anger. "Anatomy isn't fair", you think.

Corrugator

Bony Origin: From the medial (closest to the longitudinal mid-line) end of the superciliary arch (the brow ridge)

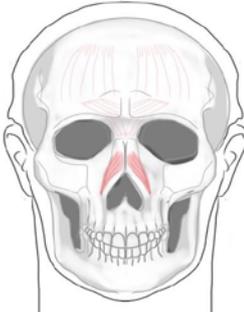


Skin Insertion: The skin of the eyebrow

Emotive prompt: But then you remember the beauty of bilateral facial symmetry and think about the sensational time you had learning about the face's structural landmarks in the previous lecture and you soften. You relax your procerus muscles and instead engage your corrugator muscles drawing the head of each eyebrow up and away from the midline, because reminiscing about the skeletal lecture has left you feeling woeful and also you are worried that you the emotive muscle lecture will never measure up.

Nasalis (Compressor Naris)

Bony Origin: the intermediary fibrous strip that is attached to bone and occurs at the longitudinal midline



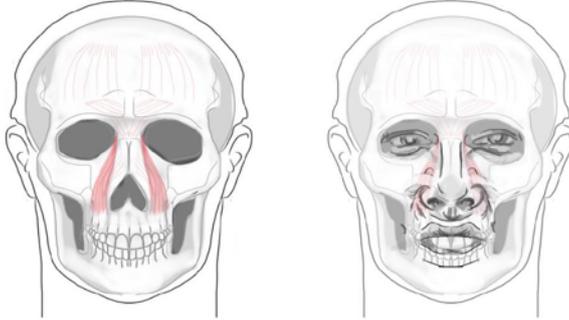
Skin Insertion: the skin and integuments between the wing of the nose

Emotive prompt: You know have to snap out of your funk. So, you decide to just take a deep breath and press on. You begin to inhale deeply through your nose and . . .

you engage your Nasalis (Compressor Naris) muscle because, although your funk is gone, but there is a distinctly unpleasant smell going on all of a sudden. As the nostrils dilate, the wings of your nose lift and are pulled forward towards their origin at the center of the nasal bone.

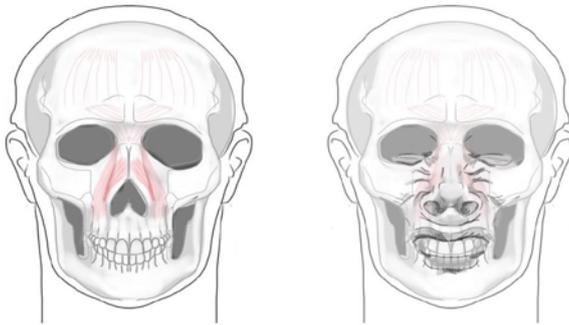
Levator Labii Superioris

Bony Origin: the front of the Lower Medial Margin (closest to the longitudinal midline) of the of the Orbital of the eye.



Skin Insertion: the muscular substance of the upper lip and the wing of the nose

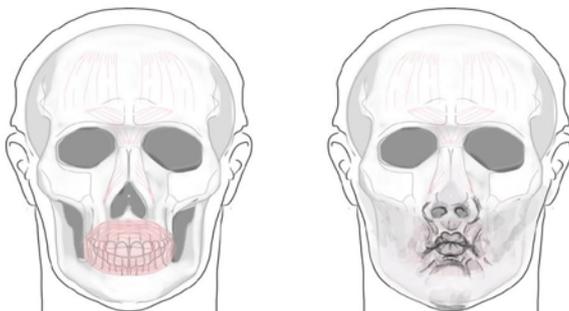
Emotive prompt: And, I am sorry to say that the funky smell situation has escalated into a seriously rancid stink. You tried to be mature and not create a scene, but you are struggling to maintain composure, because your Levator Labii Superioris is contracting and lifting the wings of the nose and dilating the nostril further . . . Oh Gosh! You're drawing even more of that stink into your nasal cavities.



Paired movement of the the Nasalls and Levitar Labbi Superious

Emotive prompt: Your Levator Labii Superior continues contract and is now drawing your nose and lip up toward its bony origin: the front of the Lower Medial Margin (closest to the longitudinal midline) of the of the Orbital of the eye. You can feel the tension of this muscle near your tear ducts and you know you are making an expression of complete disgust!!!

Orbicularis Oris



This muscle creates the thickness of the lips, it occurs as a sphincter around the orifice of the mouth. Internal fibers attach to the skin of the lips. The peripheral fibers attach to the skin and muscles that radiate the mouth.

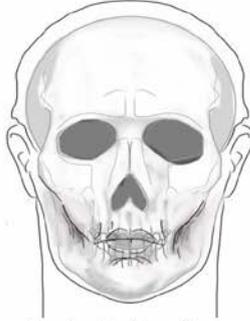
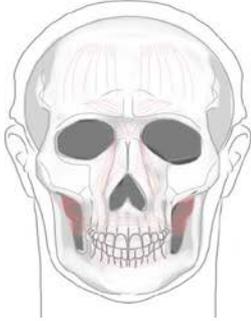
Emotive Prompt: You decide you better implement some selfie triage, stat.

Attractive Selfie Go-to number 1: Contract the Orbicularis Oris muscle to tighten the lips to create a pouty kiss face.

"Click" "Post"

Buccinator

Origin: the Superior Maxilla above the Alveolar border of the Maxillary bone and the Mandible



Insertion: The fibers of the Obicularis Oris

Emotive prompt: Engage the Buccinator muscles to hollow the cheek and create the sultry sparrow pose.

“Click” “Post”

Zygomaticus Major

Bony Origin: the Zygomatic Process



Skin Insertion: the skin at the corner of the upper and the lower lip

Emotive prompt: Engage the Zygomaticus Major to draw the corners of the mouth up to the bony origin of the Zygomatic Process.

“Click” “Post”

Zygomaticus Minor



When both Zygomaticus Major and Minor are flexed

Emotive prompt: Engage the Zygomaticus Minor to draw the center of the mouth toward the cheekbone and expose your pearly whites!

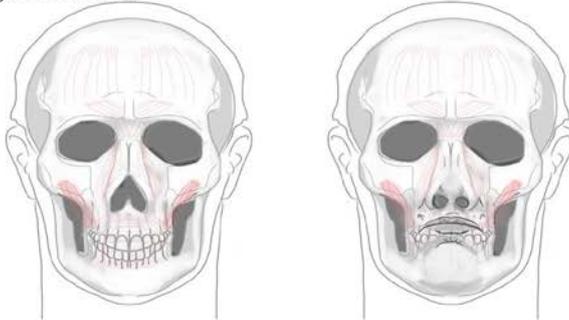
“Click” “Post”

You are Still smiling. The tension from flexion is actually starting to make your cheeks hurt a little at the muscle’s origin.

Just then you notice, all of your teachers are staring at you. . . and they don’t look happy. . .

Zygomatucus Minor

Bony Origin: The anterior projection of the Zygomatic = cheekbone



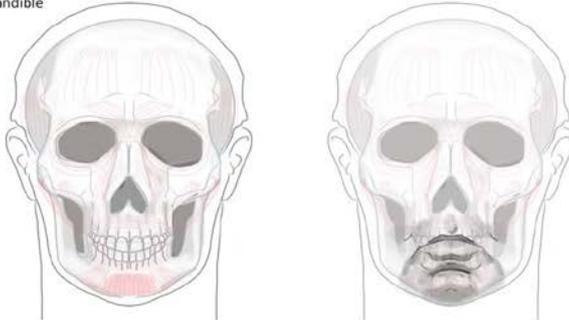
Skin Insertion: The skin of the upper lip

Emotive Prompt: You release your Zygomaticus Major so that only your Zygomaticus Minor is contracted, pulling you're mouth into a shape that arcs up in the center but drops at the corners . . . That's right, a big, giant frown.

Your profs caught you on your phone and they are mad!

Mentalis

Bony Origin: The Incisive Fossa of the Mandible



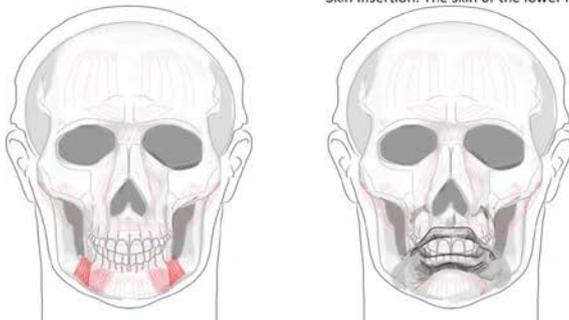
Skin Insertion: The skin of the chin

Emotive prompt: You try to repent by engaging the Mentalis, which lifts the skin of the chin and pushes the lower lip forward.

Your effort fails.

Depressor Labii Inferioris Depressor Anguli Oris

Skin Insertion: The skin of the lower lip

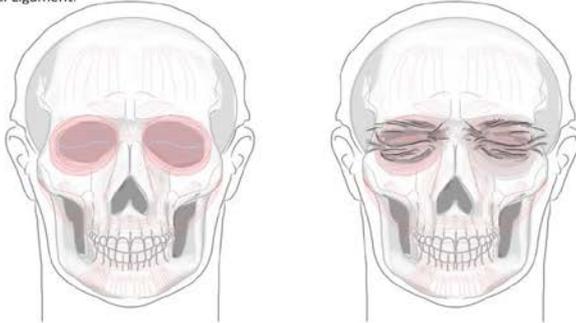


Bony Origin: The inferior (bottom) edge of the Mandible

Emotive prompt: Your teacher approaches with Depressor Labii Inferioris and Depressor Anguli Oris contracte, baring the teeth and pulling the lips downward in a frightening snarl.

Orbicularis Occuli

Bony Origin: The Frontal bone, Zygomatic bone and the Palpebral Ligament.

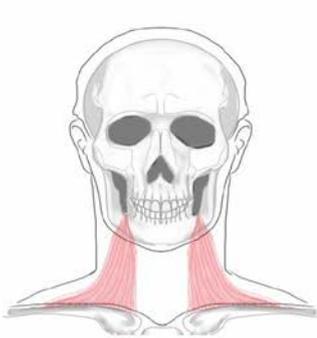


Skin Insertion: the Parapebral Rafe= The tendon at the limit of the upper and lower eyelid.

You cannot bear to look. Your Orbicularis Occuli immediately contract, sparing you the sight of your professor.

OK, quick. Open your eyes so that you can see the slide and I can explain the horror you just missed.

Platysma



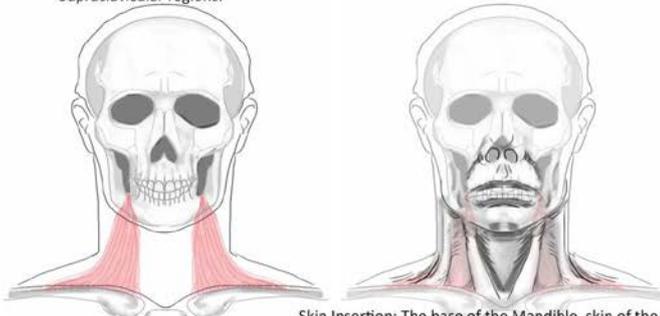
Bony Origin: The subcutaneous tissue of the Infraclavicular and Supraclavicular regions.

Skin Insertion: The base of the Mandible, skin of the cheek, the lower lip and the corner of the mouth and the Orbicularis Oris

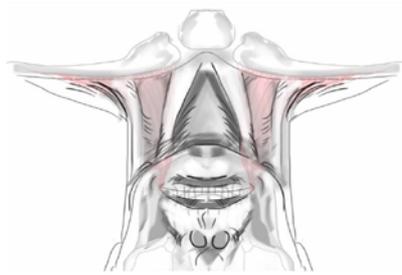
Another response is called for. Unfortunately, it is a strange, primal expression (skip the selfie). It involves the widest and longest muscles connected to the face. Their origin is the entire length of the clavicle. Their skin insertions are the tiny corners of the mouth. The result is terrifying--or at least, it is supposed to be.

Platysma

Bony Origin: The subcutaneous tissue of the Infraclavicular and Supraclavicular regions.



Skin Insertion: The base of the Mandible, skin of the cheek, the lower lip and the corner of the mouth and the Orbicularis Oris



Emotive Prompt: Let's turn that frown upside down make a more emotive self portrait.

Note: it's fun to remind students here that the emotive facial muscles described in this lesson have the capacity to contract both in unison as well as independent from their mirrored twin muscle. For example, you can raise one eyebrow or sneer on one side.

Thank You!

Reflections on the bigger picture

This workshop uses traditional figure drawing methodology: looking at the human form using the anatomy-based analysis (for this method the artist identifies subcutaneous skeletal, muscular, and tendinous landmarks that are visible on the body and analyses their function in relation to their position in a particular pose to provide a logic around which the artist can represent the form). Where I expand the techniques is in cultivating an approach for self-portraiture that engages each artist's perceptual experiences. The embodied anatomy lesson plans use both a "Outside in" perceptual drawing process (Lesson I) and a "Inside out" perceptual drawing process (Lesson II), I developed and use these constructs help both myself and my students develop a dependable reliance on their own bodily perceptions as they draw. Inside Out perception is self-revelatory-- starting with an internal insight, emotion, or belief and representing a situation certain to connect that internal starting point with recognizable environmental or experiential triggers that resonate personally. Conversely, Outside In perception involves purposely shifting one's senses (obscuring vision, changing balance, creating physical dissonance) in order to encounter familiar experience from uncomfortable or "outside" perspectives. This exaggerated sensory environment physically acknowledges the unwieldy task of representing present experience as image, while at the same time developing a new strategy for building self-familiarity

Emily Sheehan is Assistant Professor of Fine Art at Indiana University Southeast. Emily received her M.F.A in Visual Studies, with a specialisation in Drawing and Sculpture from the Minneapolis College of Art and Design (MCAD) in 2008. Emily's artistic research/practice utilises perceptual drawing (drawing from observation in a multi-sensory way) to explore the way a marks left on a page become evidence of lived experience. Emily uses both traditional and nontraditional drawing materials, and techniques, to create works that provoke both herself and the viewer to linger in the human space between encounter and recounting where we make our world personal. Emily's pieces included are included the private collections of The Weismann art Museum and the Target Corporation. In 2014, Emily was one of three artists selected from a national pool to exhibit her work at *The Drawing Show* (a showcase of contemporary drawing that took place at the *Multiplies Art Festival of Contemporary Art and Craft* in Chicago. In 2015 Emily's drawings were selected for inclusion in the *6th annual Drawing Discourse: exhibition of contemporary drawing* at University of South Carolina Ashville as well as the *35th edition of The Bradley International Exhibition of Drawings and Prints* at Bradley University in Peoria, IL. She has had Solo exhibitions at the *Barr Gallery* at Indiana University Southeast (2012), the *McGrath Gallery* at Bellarmine University, Louisville KY (2012), in 2013 Emily received sponsorship from the Gustavus Artist series and the Johnson fund for a solo exhibition and visiting artist engagements in the *Schaeffer Gallery* at Gustavus Adolphus College, St. Peter, MN and In 2014, Louisville's prestigious *Green Building Gallery* presented a solo exhibition of her work.

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DRAWING EXPERIENCE

Totem

Erica Böhr



Hyena, dream-drawing in sand. Chingwedze, South Africa, 2009. Image courtesy of Erica Böhr

The female hyena forms a central motif that recurs throughout my artistic practice, which is concerned with identity politics and the social construction of gender. The hyena performs a shamanic function and exists as a metaphor for female warrior resistance to Patriarchy. In pan-African mythologies, the female hyena is regarded as a potent talisman of evil: a shape-shifting, soul-stealing interloper and succubus.

In my performance, 'Totem', 2015 -, I tell the story of my encounter with hyenas, and a dream-drawing I made afterwards that resulted in the status of 'Umthagathi' (male wizard) being conferred on me by local Tsonga people, who witnessed the drawing. At the *We All Draw* symposium in London, I recreated the dream-drawing in the sand of the Thames at low tide, as the trace of a trace of a past experience in the Tropic of Capricorn in Southern Africa many years ago, which I will tell again for you here.

The Encounter

One day, driving through Chingwedze in Zululand, in 2009, I came across a zebra kill. We had driven for hours beforehand, not seeing any other vehicles. Three hyenas and a flock of vultures were in attendance. I stopped the car, turned off the engine, wound my window halfway down, to better study them. I was able to film them for over an hour, at such close range I could have touched their fur through the window.

One hyena was heavily pregnant, her belly contracting powerfully, her eyes dull, her mouth salivating profusely. She was completely disinterested in us, and in the kill. The two other hyenas had circled the car, before one had left to return to her meal. The third hyena had continued to prowl and sniff the car, and us. She had come right up to my window and we locked gazes. To come so close to such a large, wild predator, when I was captive in the car, and she free, was a moment of hyper-reality. In that locked gaze, something profoundly disturbing occurred. I looked directly and deeply into the eyes of another sentient being. It felt as if she had been taking my measure. I was thrown by the elemental force of this encounter. I had no qualms about the fact that she would have attacked me if I hadn't been inside the vehicle. I had no romantic anthropomorphic delusions of bonding. But there had been something fiercely honest in that meeting of our eyes. She then walked around the front of the car and attempted to bite the bumper. She clearly had not wanted us there.

After the encounter, I returned to my camp at dusk. The still, night air was filled with the smells of the Bushveld. The sound of the cicadas was accompanied by the cacophony of grunts, roars, and growls of larger animals stalking the periphery of the camp. That night, my dreams were filled by the hyena. She paced and prowled through my dreamscapes, sniffing me out. She had colonised my dreams. Filled my head to bursting. She was so vivid and present, even closer to me in my dreams than she had been that day.

I woke at dawn, heart pounding, palms sweating, and my head filled with her. I headed barefoot out of the small rondawel, into the unfolding heat of the new day, and out onto the fine red sand. I picked up a twig from underneath the umbrella thorn acacia tree and, reaching down, I drew her - my dream companion - in the rising sun. Alone and obsessed, I had soon drawn her, fresh from my dreams: 9 foot tall, snarling and ready for combat, leering and sneering with her big open mouth, mammoth jaws and outsized fangs.

That day was too hot to venture out again until late afternoon. The February heat near the Mozambiquan border is monstrously oppressive. Everything at this time of year is stripped of colour by the ferocity of the sun's white, blinding light. I spent the day alone, lounging around the small rough cement pool in the camp, languid and thoughtful. My hyena remained grinning in the sand in front of my hut, untouched. There was no wind at all, just stifling, relentless heat.

I became gradually aware that there was a slow but steady trickle of local Tsonga people, some of whom I recognised from my time in the camp. I had spoken with some of them in my rusty Zulu during my stay. But something had changed. They were circling me warily at a distance at the pool, whispering among themselves and pointing me out to the people they had brought with them. No sooner had one small group left, then another arrived. In twos or threes they came. I was

bewildered, as I thought I had had pleasant dealings with the local employees in the camp in the previous week.

I returned to the hut before leaving for a last game drive. As I walked across the sand to the door, I saw four women huddled around the side of my rondawel, pointing to my sand hyena and then pointing to me. Hands over their mouths, they were whispering among themselves and shaking their heads. I smiled, recognising one as Thembi, who swept out the hut every day. She didn't smile back and wouldn't meet my eyes, frowned, and they all hurried off. I was really puzzled. I realised then that the drawing must have some significance.

The next morning I went to the small shop in the camp for milk and asked to speak to Vusi, with whom I had had a few conversations in Zulu before. On meeting me, he had been very surprised to hear that I spoke Zulu, as I had told him I had come to Chingwedze from Cambridge, UK, on the day we arrived the previous week. He too was very reluctant to talk to me that morning. I asked him whether I had offended someone, and if so, whom, so that I could make amends. He wouldn't meet my eyes either, and muttered something about the women I had mentioned being scared of the sand drawing, saying emphatically that "Tina saba isimpisi gakhulu maningi." ("We fear the Hyena a lot.") After much coaxing, all I could get out of him was that I had been unmasked as a (male) wizard, the Umthagathi, with powerful muti ('medicine'). The hyena was my familiar, and now, because of me, she had materialised inside the camp, which was no longer safe. I thanked him for his honesty and returned to my hut and reflected on what I had been told.

After my discussion with Vusi, I became uncomfortably aware of my Anglo-centric ignorance. On my return to Cambridge, I began my research. The hyena features prominently in pan-African folklore and mythologies. While I had had a visceral and profound encounter with the hyenas, I had unwittingly conferred the status of wizard on myself by materialising her in the sand. My individual experience had collective consequences.

According to the local people, I was the hyena wizard, the "umthagathi wa isimpisi." I *was* the hyena and like her, I was a shapeshifter who rode her in the dead of the night, feeding on the souls of humans. I rode my hyena naked, one foot on her back, my other dragging in the sand. Mythologically, it is this powerful magic that enables the hyena to reach high speeds and cross vast tracts of land in pursuit of prey.

The encounter and its consequences transformed how I see the world. The female hyena has become my totem. She shadows me in daily life. She is my internal warrior for whom I had been searching. It is this warrior that has enabled my journey into radical feminist politics. It is she I feel for at my side every time I am confronted by the hostility and aggression of Patriarchy. It is she who reminds me also of intersectionalities and Privilege. She is a part of my birthplace, my South African history. I carry her with me in my life in the Northern Hemisphere. She is Home, wherever I might be.

The Performance: We All Draw, London, November 2015

Drawing the remembering of a dream of an encounter years ago: the challenge was clear. Under no circumstances would I allow myself to 'practice' drawing the dream hyena beforehand: the work I

produced under performance conditions had to have integrity. It had to be the actual remembering, the return to a state of communing with the dream hyena; trying to reconnect with the urgency of getting her out of head, to give her substance by drawing her in the sand. The experience of drawing her in winter, on the Thames sand at low tide was diametrically opposed to what it had been in Africa. This contrast encapsulates the notion of being "home", but in exile. This hybridity speaks of the inherent contradictions of having been born and raised in a former British colony. The hyena I drew in London that evening, was a monstrous thing: her head was massively out of proportion to her body, it became the focus. Drawing in the darkness was an haptic act: it was my memory of her gaze, her head, her jaws in the dream that became the predominant feature. By giving substance to the traces of dreams and memory through live performance drawing and storytelling, I wanted to convey the transformational power of the image and of myth.



'Totem' drawing performance. Thames Estuary, London, November 2015.

Erica Böhr's multi-media, fine art practice is concerned with identity politics. Her practice critiques the social construction of gender and how gender is performed in a patriarchal matrix. Her work is unapologetically political and encompasses text, performance, drawing and installation. Erica graduated in 2011 from Cambridge School of Art and currently lives and works in Berlin.

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'Feet face feet'

Saranjit Birdi

I have always been interested in drawing from an early age, especially learning from books that showed how a complex drawing of, say a horse, could be constructed from lightly drawing some simple underlying shapes such as circles, triangle and ovals. This may have been the underlying inspiration of my choice to become an architect, with a fascination for 'construction' and analytically sequenced drawing. I became interested in drawing as a 'mode of communication' in 1980 whilst studying architecture. This explored how different media and mark making tools would be used to express or convey information.

However, over the last fifteen or so years years I realised a compulsion and skill to draw with both hands and both feet to a high accuracy. I experimented with knees and elbows. I believe this ability developed from training in dance and martial arts. I tried to merge the movement in dance with drawing. Weird at first, I realised these skills potentially had a very important application in teaching people who may have lost limbs or partial movement through brain injury, accident or war conflicts

Around 1997, as a practicing architect using computer drawing, whilst attending a life-drawing class I tried using my foot to draw the model's foot. The drawing was surprisingly accurate. Every few months following that, I tried my other foot, hand and elbows and to my surprise found no difficulty getting a reasonable drawing without practice. Some people even said they preferred the foot drawings! I enjoyed the bodily sensation drawing this way produced. The observational drawings also tested control, accuracy, sensitivity and body-eye co-ordination far deeply than abstract mark making. I was also entranced by the meditative state I had to fall into whilst drawing this way, as consciously it was very strenuous on the small, controlling muscles and tendons.

Following my interest in how my ability could possibly help others with disability, I completed an Arts in Health qualification in 2007 at Staffordshire University, one of the first of its kind. I created my first art work "Thisability" (2009/10) that featured a video work 'Drawn and Quartered' (<https://vimeo.com/140722270>) as well as public engagement activities using drawing to rehabilitation survivors of brain-damage.

In 2011, I approached the schools of Bioscience and Psychology at University of Birmingham with an Art-Science collaborative project. This research and development enabled me to access bioscience animal specimens to create challenging foot-drawings. The project public engagement activities led to innovative learning for the students observing unusual ways of drawing, and questioning how this might relate to cognition and muscle plasticity. I studied human anatomy when qualifying as a professional fitness instructor and, in true Renaissance spirit, enjoy delving deeper to connect the disciplines of art and science. The annual joint Art-Science seminar I now deliver with the science lecturers at the University of Birmingham has led to innovative learning for the students. I also worked with the University's Stroke Group on rehabilitation through drawing. The project resulted in an exhibition of the Stroke Group's drawings alongside my own. (See 'Cogn:Root of I'- University

of Birmingham -<https://www.axisweb.org/p/saranjitbirdi/workset/214521-exhibition-cogn-the-root-of-i-drawing-cogntion-and-the-human-biped/>)

Some of my drawing sessions have contributed to life-changing experiences of participants. In one drawing workshop, I encountered a Bioscience degree student suffering from a deteriorating neurological condition affecting his dominant, right side. He had given up a career as a dentist and returned to academia. I encouraged him to engage with the session although he was initially nervous and hesitant. A week after the workshop he gave the following feedback to the Head of Department:

“As promised I have begun a process of training to write with my left hand. At this stage it involves writing out the alphabet, but maintaining the inspiration of Saranjit in my mind will hopefully drive me on to full adaptation to left hand writing”

He was so inspired he committed himself to a year of focused rehabilitation of his non-dominant side. The above response to an art workshop affirms to me the power of art, to move us to action. I felt very proud to have been a part of this student’s courageous journey, and indeed the power of a pencil and piece of paper.

Challenged by the ‘Thinking through Drawing’ symposium agenda, I created a new work titled ‘*Feet face feet*’. This entailed standing on the paper and drawing the feet of other people, with my feet, whilst positioned toe-to toe and head-to-head with them. This work felt more intense than I had anticipated as both artist and subject invaded each other’s personal space, an intimacy privileged to few. For me as artist, it was a visual and auditory, immersive sensation. This physical closeness to the subject led to conversation as the drawing progressed. The artist and the sitter - or in this case the ‘stander’ - were on the same side of the ‘easel’ watching the drawing unfold, whispering to each other. An unusual situation as normally the subject can only see the portrait after the artist has completed it. Some participants posed by taking their shoes off and others preferred to keep them on as they felt the shoes represented their identity more than bare feet! Unlike having a facial portrait done, a foot portrait seems to generate more nervousness as focusing on the feet does not seem as comfortable to western culture as it is to eastern.

My interest continues in exploring human evolution and cognition through drawing practice and taking on levels of drawing complexity. I sometimes feel I am going against the grain of contemporary art, which has de-valued skill and dexterity in favour of intellectual concept. In 2015, I completed an MFA research at Goldsmiths University, London to explore the inherent value of skill, touch and sensation as a necessary value-base for contemporary art today.

In my public engagement activities with people with physical impairment, all participants showed no antipathy and responded with enthusiasm, gusto and focus. However, with the physically able public, I have encountered quips like “Why are you drawing with your feet, is it because you are not good with hands?”, and “But you are not disabled!”

Website and contact details:

See <http://www.axisweb.org/p/saranjitbirdi/>

<https://vimeo.com/user3460668>

Thinking Drawings

The Exhibition

As part of the symposium, we invited contributions of ‘thinking drawings’ to exhibit. We wanted to see how drawing is used as a tool for thought, or even if the drawings themselves could be considered to think. We were interested in drawings that served a purpose beyond the aesthetic.

The drawings we received are diverse. Some capture thoughts while others trigger them. Most do both. Many represent the beginning of a process. Some reveal the planning behind a painting or a design. Others are intuitive, they spontaneously invent something new or uncover something previously obscured. Some are made as part of a process of observing and coming to know an object more deeply, whether that be a plant or a cherished memory. Others seem to be part of a process of clarification - bringing into focus an idea or an experience. The interplay between certainty and ambiguity is notable throughout the contributions. A delicate balance between the concrete and the indeterminate creates a space to quietly contemplate possibilities.



Lumpy and Soapy

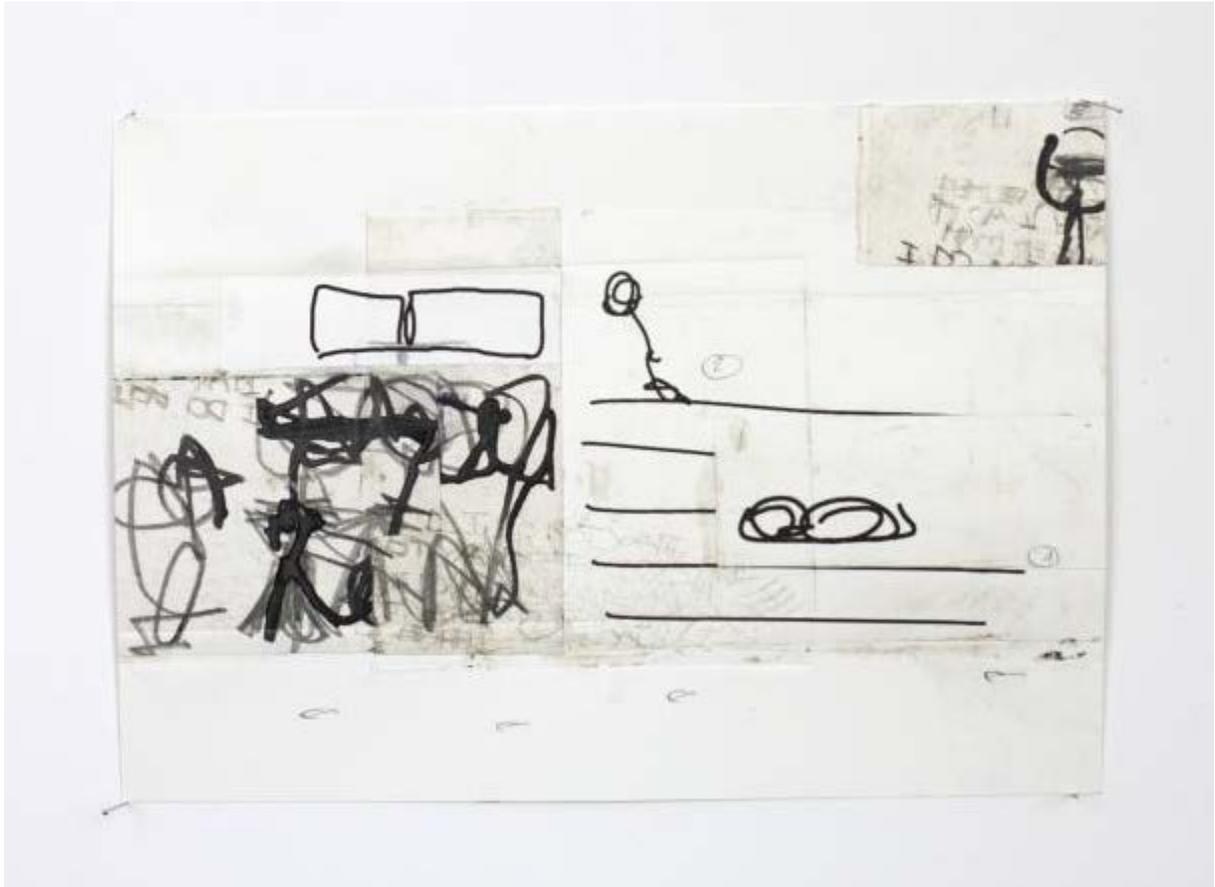
Alison Carlier

21 × 30 cm

Emulsion, soap and coloured pencil on paper

'Lumpy and Soapy' is taken from a text description of a Roman pottery fragment held at The Museum of London Archive. With this drawing I wanted to test out what the words 'lumpy' and 'soapy' look like or feel like by using abstract forms. By not drawing recognizable objects, I hope that the words can be interpreted in terms of the physical form of their material selves.

My work hinges upon how language is processed. I use speech and drawing to explore the sound of words, to help understand both visceral and visual (mis)understandings and interpretations. Recently, I have been making 'audio drawings' where the listener hears the detailed description of an unknown object or material, and so completes the 'drawing' in their own imagination.



I WISH THAT EVERYTHING WAS ALREADY THERE

Ilse Schrottenbach

19 x 27cm

Charcoal Pencil, ink on paper (drawings/scribbles), Dry point etching (words)

In my works, I like to link different elements in terms of time, context and media, and let them play Ping-Pong. It is like stepping out, and looking at a pattern of perceived occurrences, evolved over time – “thought mending” somehow.

This drawing collects scribbles, drawings, some of which I made after my mother had passed away, some later. Drawing her, I used the basic forms of “my stones”, and later, I remembered us listening to music and playing the piano. In those times, I started to develop these little figures, which you would see spread all over my recent works.

They accompany me since then.



Meandering
Lily Kuonen
42 × 30 cm
graphite on paper

This work considers a genealogy or lineage within my practice based on re-purposing materials. Works are connected based on relationships of line, form, material, and content relationships to interact with temporality and fragility (including pressure, balance, interdependence, and reliance). Through my process I work without knowing what the resolution will be. I observe as materials mingle and react. By exploring intermediacy, the state of being in between, my work challenges, subverts, or exploits beyond a base structure of meaning. In my studio practice, text, writing, drawing, painting, and construction are not punctuated; they are symbiotic mergers joining thoughts and content together to cross categorical structures. These works rely on optical interplays of media to force a decision, evoke a sentiment, or alter a perception. This playful integration of materials enables interpretation and promotes interaction.



Caramel Apple Ice Cream Tarted

Jessica Burke

10 x 16.5cm

Graphite on paper

This drawing is an attempt to understand food addiction. Can the arrangement of sugar act as a powerful aesthetic? Is there a connection between the aggressive destruction of these simple carbohydrates and the elevation of their visual impact?



Mi'anhae (I am sorry)

Joo Yeon Woo

24 x 28cm

acrylic polymer on paper

As a culturally displaced artist, I carry out an interview project and a series of drawing and paintings embodying immigrants' stories and emotional resonances.

Inspired by an article about stories of North Korean refugees staying in the temporary shelters in the third countries, I drew silhouettes of mugwort, wild mountain-grown herb that has been used for traditional food, ritual and medicinal purposes in Korea. The article mentioned that many North Korean refugees named a mugwort soup and rice cake when they heard the word "hometown." Their clear memory of mugwort scent and flavor may excite nostalgia, whereas nostalgia can trigger a painful longing. The outlines of mugwort leaves I draw do not cure their homesickness or mine, or uprooted victims who lost their home and their community due to war and injustice. But I constantly draw symbolic images to tell everyone that I do care the social problems we are facing.



Untitled (Shell Studies)

Ansley Adams

25.4 x 38cm

water soluble graphite, coloured pencils, graphite and china marker on paper

My work is inspired by a desire to express, through ideas of shared experience, the emotional memory that 'special objects' hold. I have been interested in the symbolism of shells as remnants of the creatures that once inhabited them, but also as memory objects. Completing studies, prior to beginning a painting, helps me to understand the object. These studies are a way for me to work out my paintings, determine what is special or important about each shell. This sketching process is when I do my thinking: I analyse, and make changes and discoveries. When I begin painting, these studies inform my more spontaneous process, as I typically paint rather quickly, with thick paint and intuitive mark making.



Blade of Grass: 5:46PM September 17, 2013

Kelly Yarbrough

20.3 × 25.4cm

charcoal on paper

The purpose of this drawing was to sync my eyes, my hand and my attention to the rhythms of my immediate environment — in this case, a tallgrass prairie. Fixing my eyes on the movement of one blade of grass as it was blown about by the wind, I tried to simultaneously make marks, transcribing this movement to the page. The product is a kind of data notation — the angle of the blade, the intensity of the wind, how fast the blade moved to and fro — but mediated through a human conduit.

As a representation, the drawing exists in a sort of limbo between subjectivity and quantitative analysis.



Man in Nature
Maggie Starcher
graphite on paper

I use drawing to access the unconscious. I call this method "free drawing." The process is similar to free writing. I draw without a goal. This open thought brings forth imagery that I could not find without an undeveloped approach. This approach is submersed in the medium and method of mark making without having a specific goal for the drawing in mind. I am often surprised with what imagery appears through the drawing process.



Oct. 2, 2012, 11:40am-12:10pm, Boulder to Fort Collins: left hand 11:40-11:43; right hand 11:43-12:09; left hand 12:09-12:10

Marius Lehene

14 × 21.5cm

ink on paper

(I hold a pen lightly on the paper and as the car moves a drawing record emerges. This drawing is a sort of phenomenological work, embedded in the conditions of its making and expressing them – thinking them, if you will – more than revealing anything of the subjectivity of the author, save for a predilection for this type of exercises.



Slab of Earth
Amanda Bulger
28 x 35.5cm
digital inkjet print on archival paper

Drawing is about a sense of discovery and a means to understanding. It is the practice of unfolding fragmented ideas into an actual thing. In many cases, drawing becomes a tool to help us think and see in a different way.

Amanda Bulger was born and raised in Wisconsin on her family's dairy farm. She received her BFA from the University of Wisconsin – Eau Claire and currently resides in Connecticut.



Audrey (November 2007)

Midori Okuyama

23 x 27cm

graphite on paper

The drawing *Audrey (November 2007)* is based on an earlier piece with the same title, photographed with a film camera and printed manually in an analog darkroom by the artist. With a child being the main subject, the original photograph preserves a moment while the subject is growing up. The purpose of the drawing based on it is not merely appropriating an earlier work, but re-visiting the memory, spending a much longer time with the scene than a quick less-than-a-second spent photographing it.

Originally from Sendai, Miyagi, Japan, Midori Okuyama moved to U.S.A. to pursue a college degree and has been based in New York City since graduating from Hunter College of City University of New York with Bachelor of Fine Arts degree in Studio Art, concentrating on Photography. Midori works with a variety of mediums, materials, and subjects, including but not limited to drawing, painting, photography, and mixed media.



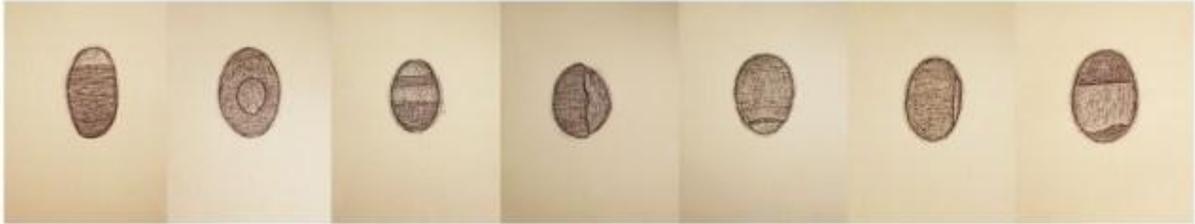
Checking for Self

Benjamin Ingle

25.4 x 20.3cm

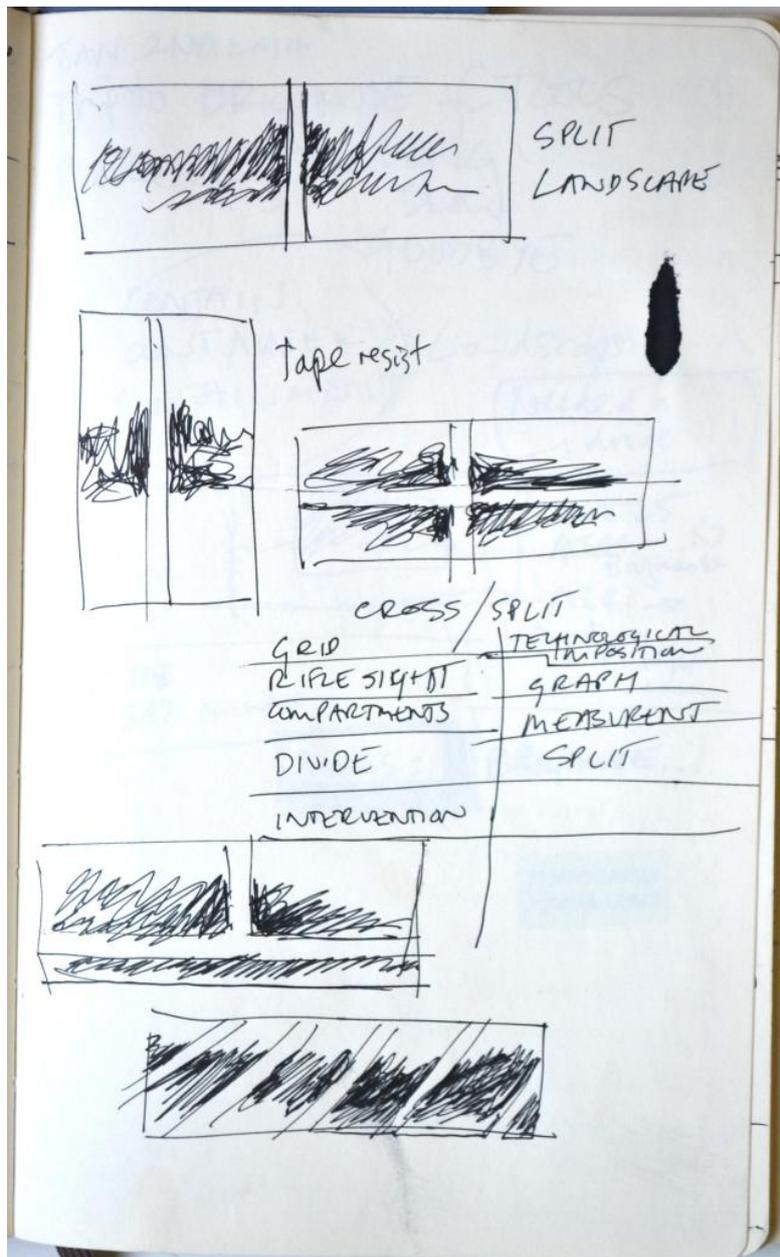
graphite, pen, digital print, paper collage

Checking for Self is addressing ideas of space and perspective, more specifically in regards to the relationship of my wife and I after discovering we would be having a child. This piece is one of a series following that theme and focuses around the idea of experience.



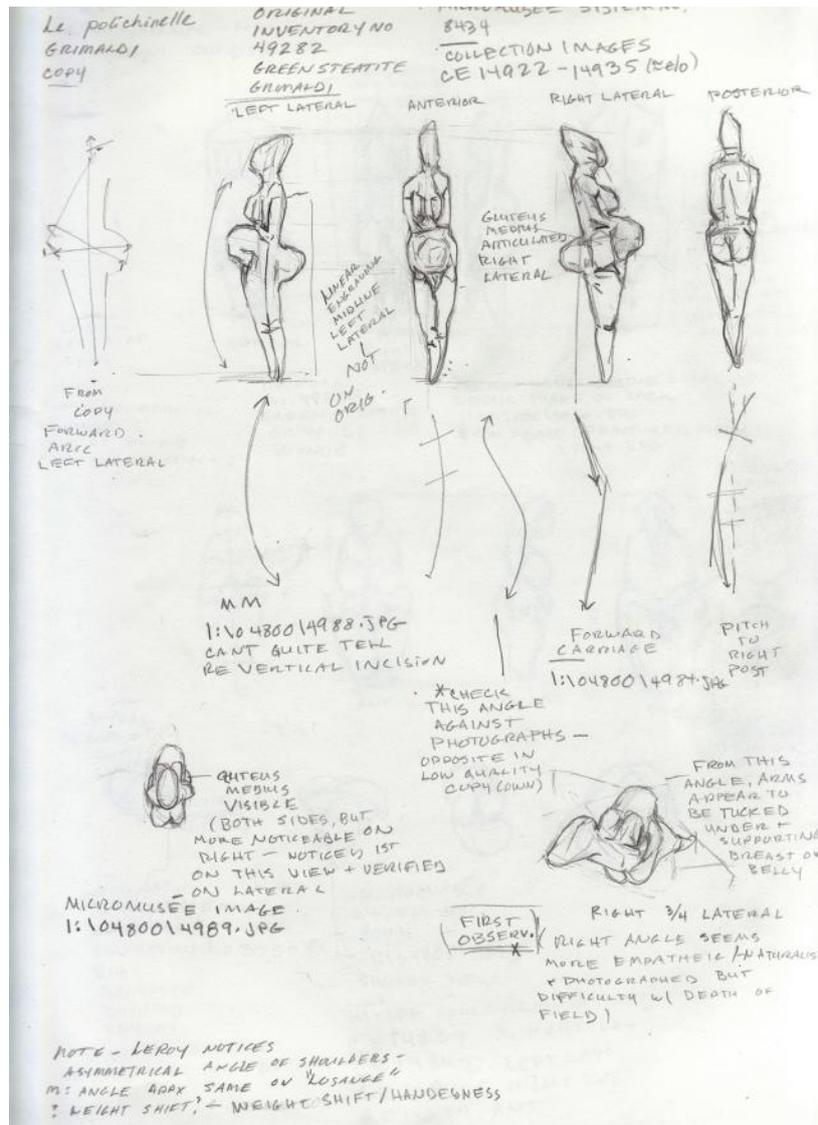
Seed
Sarita Chouhan
26.4 x 143.5cm
pen on paper

I am Indian artist from Mumbai and have shown works in solo exhibitions and group shows. Drawing is an integral part of my thinking process and from doodling, sketching, painting, photography to Installations; I have been exploring line and form through my artistic practice. I have been exhibiting my drawings (one may see them as doodles or sketches) along with complementary paintings and new media works. Here in this drawing the seed I have drawn from imagination stands as a solid, strong central motif vibrating, very much alive, thinking and speaking, a mass of energy to meditate on. It has the power to create new life, new meanings, and new ideas – to give birth and to heal.



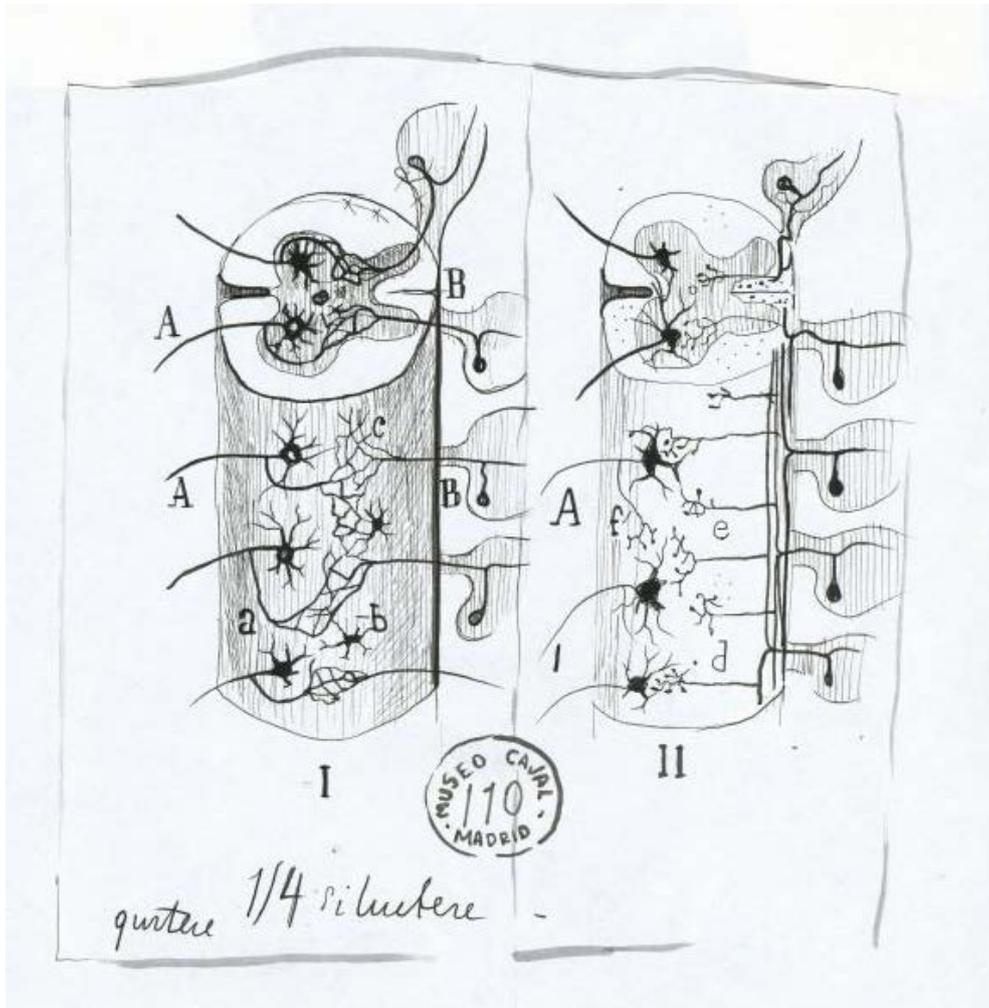
Landscape Sketch
 Iain Machell
 12.7 x 21cm
 pen and ink on paper

Drawing is a primary thinking tool for me, and sketches are ideas, propositions, visual problems to solve, and problems created deliberately to generate more problems. I am investigating, through drawing, sculpture, and photography the troubled relationship between humans and the physical landscape.



“Le Polichinelle”
 Melanie Johnson
 30.4 x 23cm
 graphite on paper

Drawing is an integral part of my studio practice as well as the primary area of my teaching at the University of Central Missouri. Since 2006, I have worked with my colleague in Art History, Dr. Leroy McDermott, investigating contemporary visual correlations in his self-viewing hypothesis of Upper Paleolithic female figurines. For the last year and a half, I have drawn both the original and museum casts of these prehistoric figurines as a means of better understanding material, manufacture, and typology. Essentially, the drawing process is teaching me to understand what I’m seeing and holding. I become aware of the physical characteristics and stylistic attributes, but I also detect nuances of the maker’s hand, the decisions in material manipulation, and the sensitivity to the physicality of the human form. Careful observation and translation yields a kind of haptic empathy that transcends some 20,000 years.



Neuroglia Cells
 Dawn Hunter
 21.5 x 30cm
 pen on paper

Recently, on a trip to the NIH (National Institute of Health) in Washington DC, I viewed an exhibition of Santiago Ramón y Cajal's (May 1, 1852 – October 17, 1934) drawings. Cajal was a Spanish scientist and the first person to demonstrate through drawing that the nervous system was in fact made up of individual units (neurons) that were independent of one another but linked together at points of functional contact called synapses. His elegant drawings showed that neurons could work independently or collectively, and that each individual unit has the ability to change function or hold multiple functions. Cajal was a 1906 Nobel Laureate in Physiology or Medicine awarded jointly with Camillo Golgi "in recognition of their work on the structure of the nervous system." Cajal is considered by many to be the father of modern neuroscience. On display at the NIH was a "thinking drawing" by Cajal that compares Golgi's (left) interpretation of Neuroglia Cells to his own interpretation of those cells (right.) In order to further my understanding of how Cajal's work was made, while viewing the show, I spontaneously pulled a sheet of paper out of a bound notebook and began to draw my own "thinking drawing."



The Eaglet Goes Down to the West of the Horizon of the Popsicle

Daniel C. Boyer

30.5 x 23cm

Spirograph® and ballpoint pens on paper

My drawing is a preliminary one for working out how to do different patterns and techniques using Spirograph.



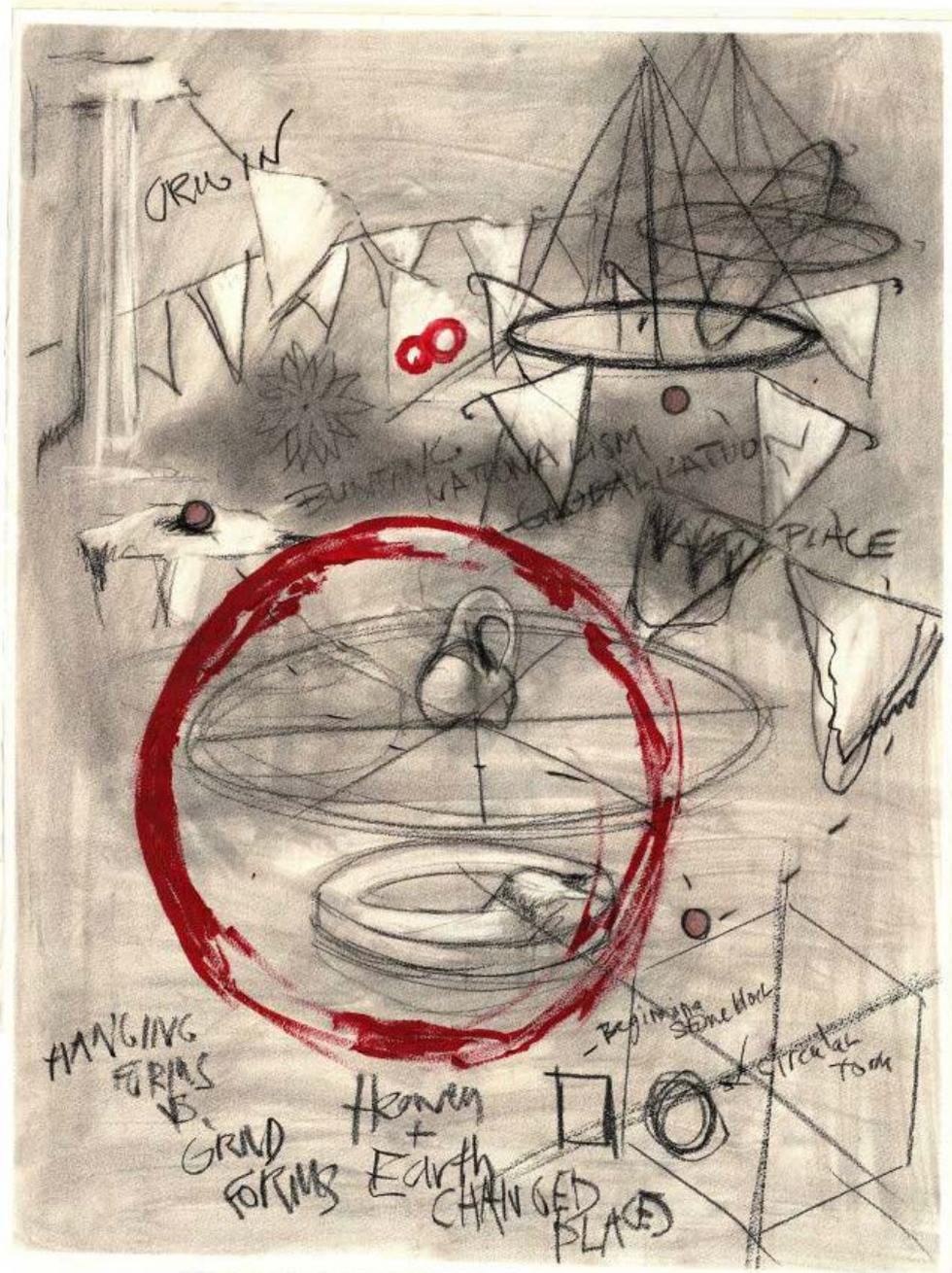
Dancing Moose
Mary-Ann Kokoska
20 x 25.4 cm
charcoal on paper

The purpose of the drawing was to explore and celebrate through drawing the often overlooked magical qualities of animals.



Centering 2
Amy Schmierbach
22 x 27cm
ink, graphite on Yupo paper

Somewhere as I was juggling my son with autism, my teaching, my students, my studio practice and my marriage, I lost my centre. I am a Professor of Art at Fort Hays State University in Hays, KS and have been teaching drawing for 16 years. Eight years ago my son was born and had a myriad of minor health problems. He was then diagnosed with autism at the age of three. My world was turned upside down as I tried to take care of my son, teach and make art. Recently I started to create art that emphasises renewal and daily meditation to help me find my centre. I focus on techniques that invoke peaceful thoughts, which include: spinning fiber into yarn, weaving, sewing and drawing. This drawing titled “Centering 2” is the start of a series that focuses on mindfulness meditation.



Mobius
Rebecca Allen
56 x 76cm
conte, colored pencil, acrylic

This drawing was made as a study of a previous sculpture along with other themes I plan exploring in future sculptures. My work explores themes in philosophy, mathematics, and history. This drawing is a beginning point into my exploration of these themes. I primarily work as a sculptor and use mediums, such as, stone, iron, and plastics. The immediacy of drawing helps me to work through ideas and connect different lines of thought in my sculptural work.



Dots
Chung-Fan Chang
23 x 30.4cm
ink on paper

Chung-Fan Chang is a visual artist and educator who explores and investigates in painting, works on paper, video, and wall installation. Her pen-mark drawing is executed through gestures of applying endless scribbles, which connect to a meditative state of mind and its spirituality. In the process of making, Chang is interested in the nuances of sound, music, gestures and movements of daily encounter of drawing.



Playtex Girdle
Fay Ballard
30 x 25cm
graphite on paper

Playtex Girdle is an attempt to recall one of my earliest childhood memories, of reaching up to touch my mother's girdle. Through this drawing process, I recreate my mother; an act of reparation (Klein/Segal) which keeps me sane. I question the notion of memory and importance of evocative objects in our lives. My mother died 1964 when I was aged 7 and was not discussed in family. No photos of her on display at home. After father's death in 2009, my drawing changed radically and I began to draw my mother from found photos to 'reinststate' her, to 'bring her alive'.



sinking sinking sinking

Neil Daigle-Orians

23 x 28cm

charcoal, acrylic and collage on paper

My practice ties memoir to visual responses, creating narrative and interdisciplinary works. I find the practice of drawing is essential to any artist or creative, whether they are making films, photographs, sculptures, plays, music, or anything else. The act of drawing isn't merely taking media and dragging it along a surface, drawing is the primordial process of creation. A musician marking notation on a staff or writing lyrics or a researcher carefully planning out a study or experiment is drawing just as much as an artist using charcoal in their studio. A drawing can be a theory, and left as such or fully fleshed out into a peer edited paper, much like how an artist can continue drawing or leave a sketch.



Cognitive Drawing (Method 3: A)
Kacie Davis
76 x 107cm
permanent marker on vellum

I hypothesise that something not so easily observed, through generic terms in a physical realm, exists. The inability to objectively define this unknown realm is related to empirical research, cognition and consciousness. One is arguably more conscious in between the lines of “actual” thought, meaning real thought that occurs in what most define as reality, and subconscious thought, meaning thought that takes place while sleeping/dreaming. True consciousness exists between these two distinct realms of cognitive function. My process has brought me to a point where I am searching for ways to successfully envelop myself in this undefined realm, and translate anything I can find onto a surface.



First Day of School
Cynthia Hellyer Heinz
25.4 × 46cm
coloured pencil on paper

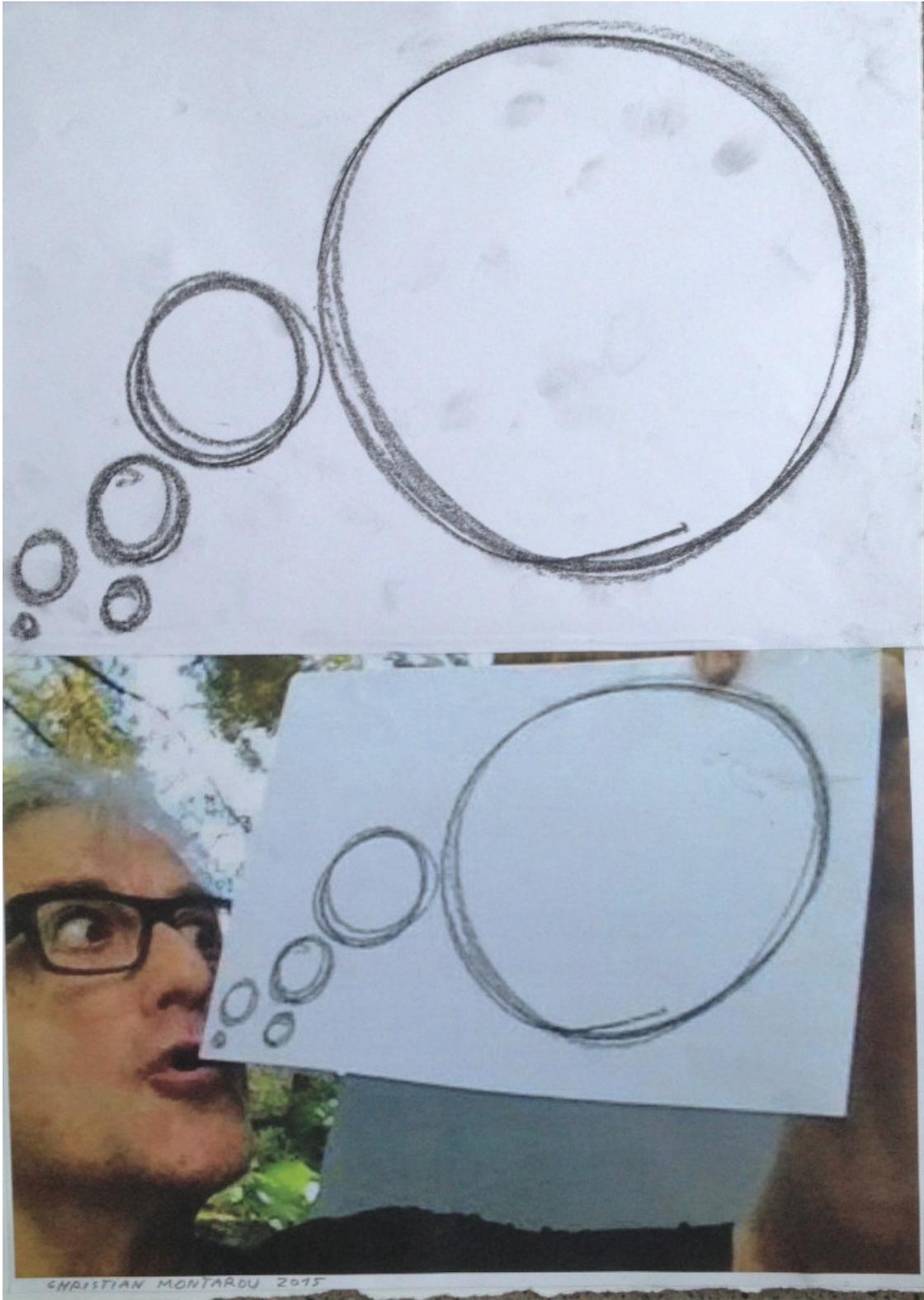
This piece is a gesture expressing the anticipation of faculty week, fraught with possibilities, anxiety, politics, loss of summer and void of the reason to be, the students. I draw through every faculty meeting, the lines rich in rebellion to the concrete box of pretension. My destination is to focus all energy on our students and their developing creative spirit.

My drawings are obsessive, fanatical expressions of perceptual exploration that is initiated from the gut response to an object or idea, then discovering the source of why this is an inspiration, expanded into a series. My work is editorial and sometimes screams but eventually heals with increasing awareness of the potential for positive change through the drawing process and shared ideas. I have been drawing my entire life. It is my vehicle for interacting with the material world and focusing thoughts. Currently the motivation to share process, participate collaboratively is of preeminent value. Creating meaningful communal experiences is evolving out of my university teaching and community service.



Memory Maps
Valerie Powell
10.7cm x 8.8cm
white out pen on polaroid

I recently unpacked a childhood suitcase and discovered a box of polaroid film. This unused artefact from the past did not get the opportunity to capture a memory, as it was meant to. I began thinking about the complexity of memory, how memories erode, disappear and are often misremembered. In this series of drawings on polaroid, I am attempting to revisit memories by using a white out pen to emphasize that the more I attempt to remember a moment, often I am failing at honestly representing that memory. This tension of memory and failure is one in which I find rich in metaphor.



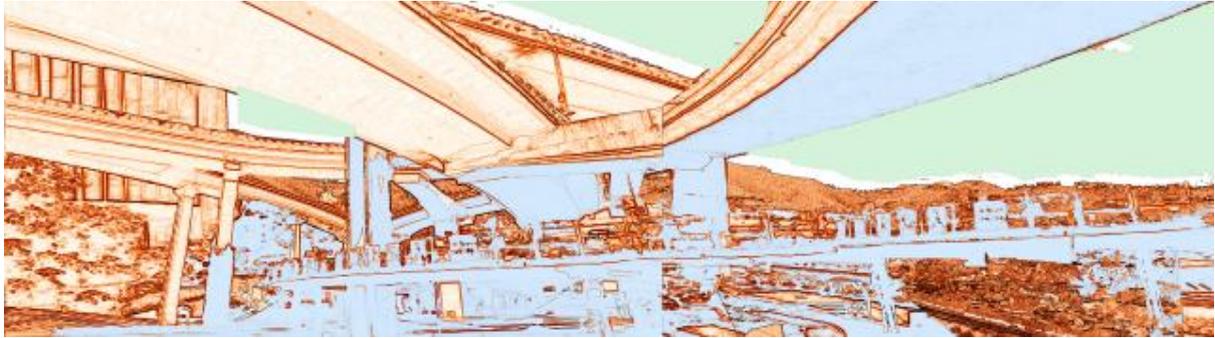
Simulacra
Christian Montarou
64 x 46cm
mixed media



Fingers No. 4
Janet Decker Yanez
14 x 20.3cm
food colouring on paper

I visually document shared space, time, memories and experiences with media from fabrics to found objects. Currently my art practice involves both studio work centred around food coloring and unconventional spray-painting methods and art community involvement by directing Ground Floor Gallery + Studios, a non-commercial gallery and studio collective that participates in AM@WeHo and the Downtown Art Crawl monthly.

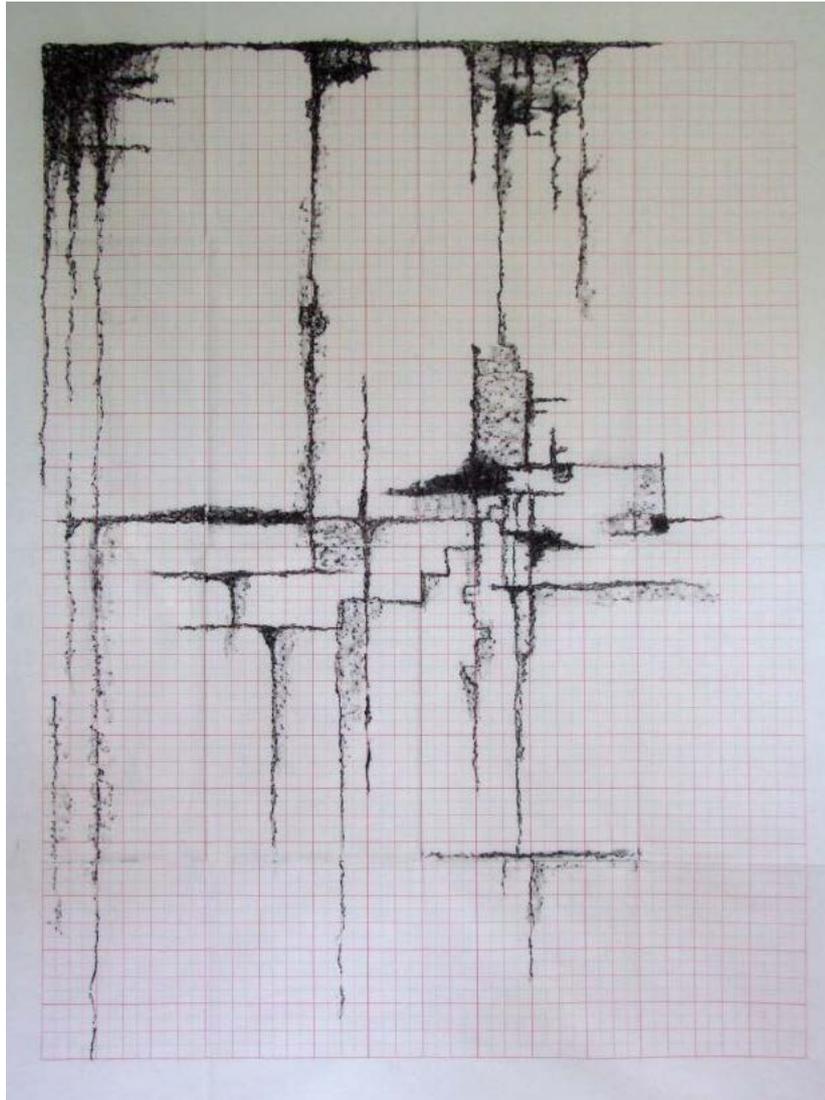
I make these little “drawings” as warm ups to larger paintings I’m working on, or sometimes when I have no more than a couple of minutes to let some creative energy flow. This was no. 4 in a series of 8 aerial interpretations of the Finger Lakes in Upstate NY.



Bonaventura Expansion

Robert Bulp
digital drawing

Recent drawings I have made incorporate contemporary technology as a kind of “sketching” process. As I’m interested in creating “proposals” that modify existing places, I use Photoshop to collage together personal and found photos reduce them to line drawings and color shapes, and then print out a prototype. The final process includes printing some of the colored shapes on another piece of paper, then drawing/painting the rest, to suggest a hand “mediated” by digital culture.



Paths of least resistance

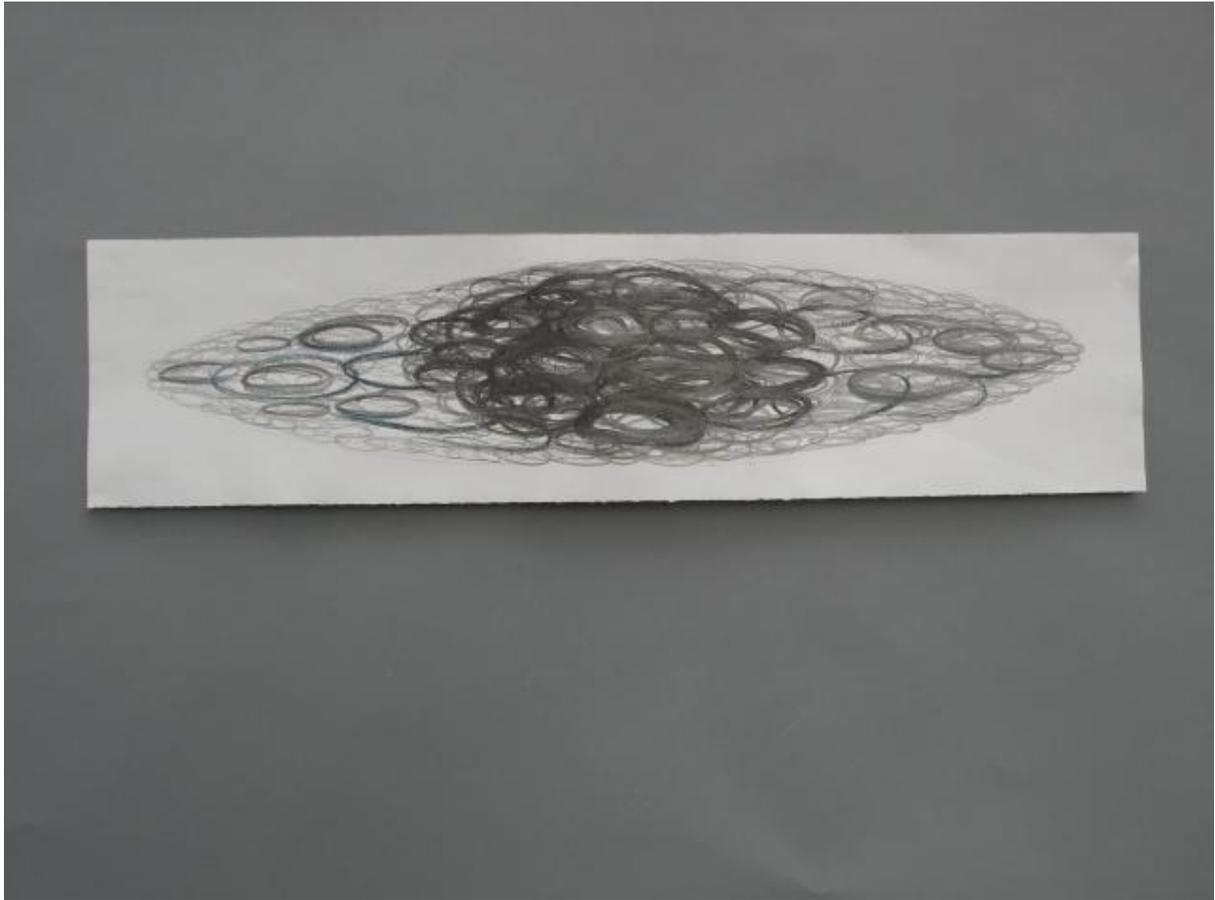
Ruth Simons

118 x 80 cm

charcoal on dressmakers pattern guide paper

Paths of least resistance contemplates the choices made by organic materials in navigating the manmade environment, whether a liquid seeping through a surface or a mould growing amongst its cracks.

Ruth Simons utilises drawing, printmaking and installation as both the means of research and the expression of her findings. Her practice explores materiality, structure and growth patterns, generating organic forms from inorganic materials and manmade objects. Simons' work has the appearance of objects from the natural world, yet is constructed from synthetic materials, raising questions about our relationship with nature, touching on issues of ecology, mutation and climate change.



Ellipse

Susan Beniston

15 x 71cm

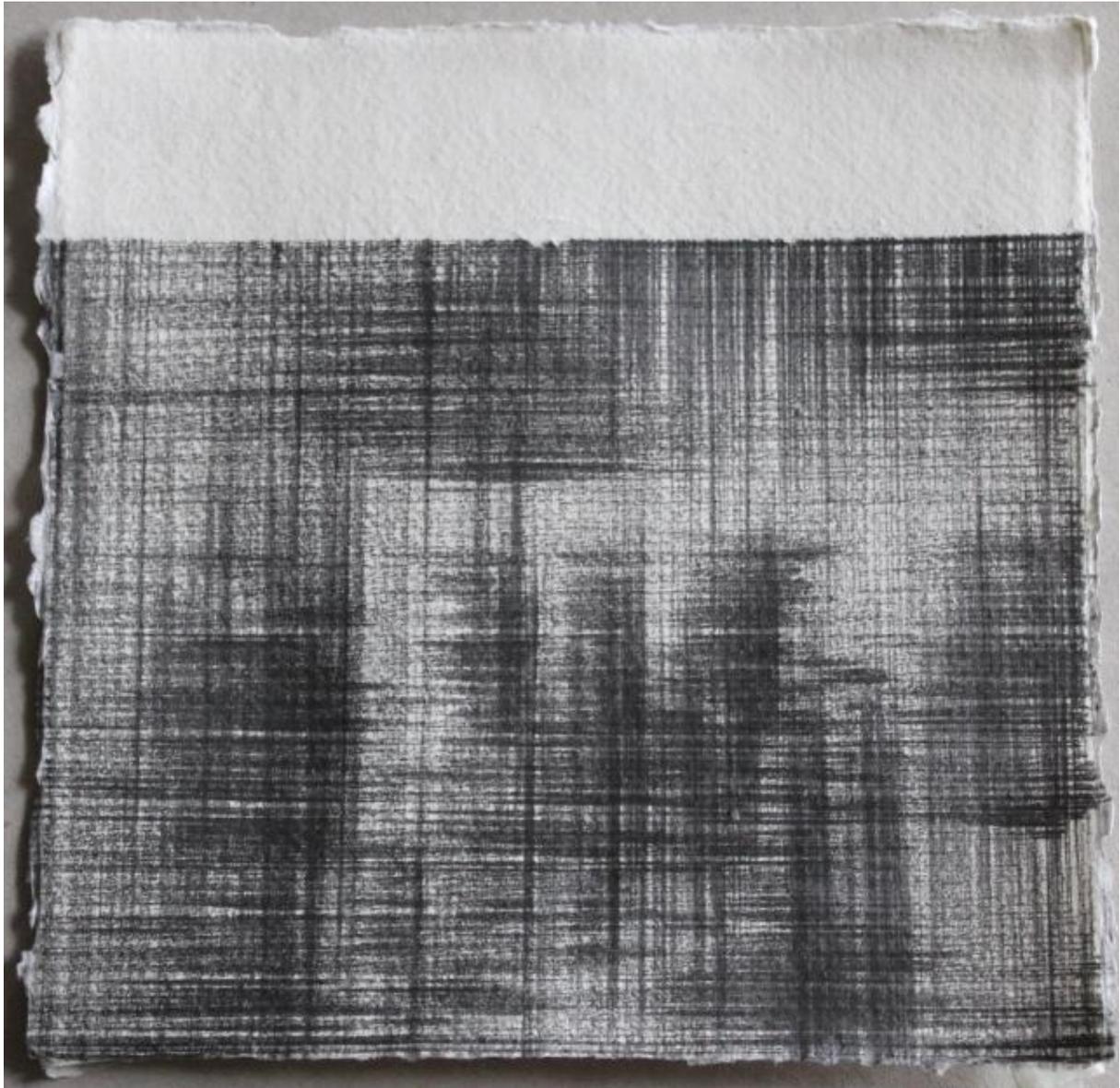
graphite, pencil and ink-pencil on paper

Using drawing as metaphor I engage in art-practice based research and inquiry. 'ellipse' is designed to build form and rhythm through linear mark-making. The repetition of embodied gestures, marks and line-weight show my thinking and responses within the drawing process. My drawing is both gestural and relationally connective to a felt-sense, as ellipses overlap to create the overall form and structure.



Prairie Burn Layers
Jon Hunt
20.3 x 28cm
graphite and wax on paper

This sketchbook drawing was completed as part of a series focused on the Konza Prairie, a tall grass prairie in Kansas, USA. This specific sketchbook page was completed during a field excursion to study the various vegetation in the prairie. This sketchbook drawing focuses on this specific plant's relationship to surrounding plants' color and texture. Graphite and gouache on sketchbook paper.



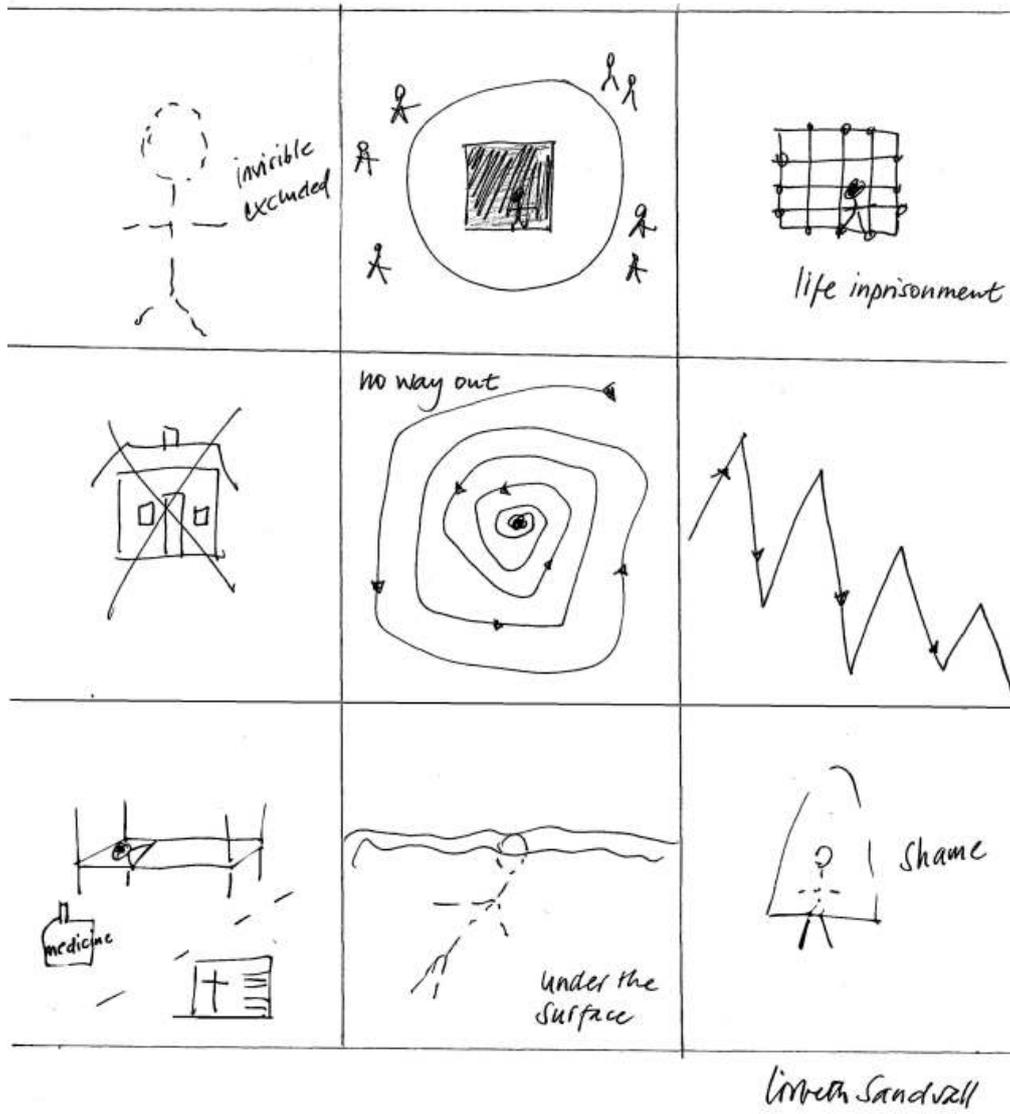
Study on relationship and landscape (part of a series)

Tiffany Robinson

graphite on Khadi paper

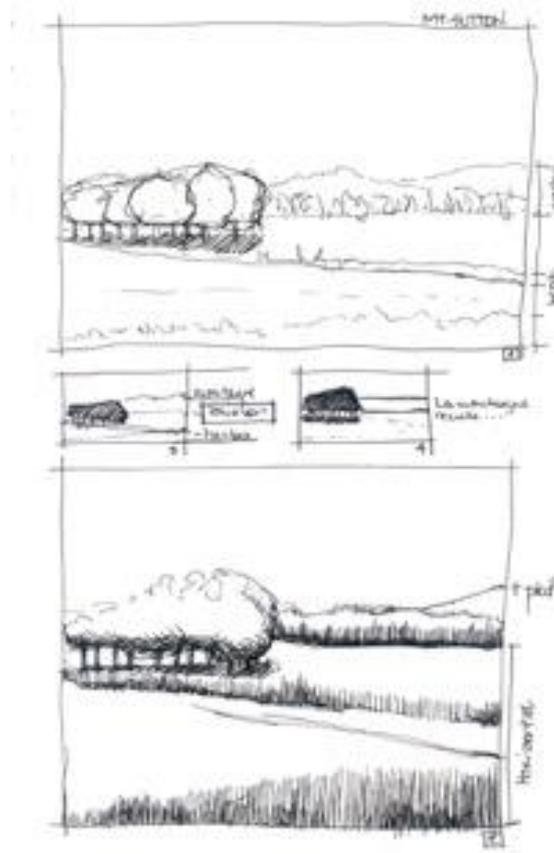
Lines in the forest are predominantly vertical and horizontal. The aim of this drawing was to abstract the experience of being in the forest and landscape through simple process of drawing straight lines. Intensity of emotion is expressed in pressure of graphite on paper, the paper is then turned and intensity of the line responds to the darkness of the lines it crosses. The repetitive nature of drawing one line after the other without knowing the outcome brings a sense of wellbeing, as if conflicting thoughts and feelings are released from the mind to the paper, a manifestation of conflict and peace.

Voices of over-indebtedness



Voices of drawing
Lisbeth Sandvall
ink on paper

I work and live in Sweden. I am an artist and researcher – research about financial problems and over-indebtedness. Oil painting is my main expression. But I have new ideas. For the moment I am trying to combine my two professions to communicate the results of my research to public in an artistic way. The drawing try to express and illustrate many of the feelings as I have felt or been told in the meetings with over-indebted people. I collect experiences through drawings, stories and photos – for making an exhibition.



Mt Sutton
 MarieClaude Paradis
 Ink on paper
 16 x 25.4cm

As a visual artist, garden designer, researcher and lecturer for the past 15 years, the act of drawing has simply been an essential part of my practice. During the thinking process, the data collecting or the communication stages, drawing is always the link.

Discovering a site before it becomes a landscape... These sketches are part of the study of Mount Sutton (Quebec), subject of my series of micro landscapes. The first look and the first impression become primal traces on paper but sketches after sketches those traces intertwine to create surfaces, volumes, textures and spaces.

The more I draw, the less I look...the drawings suddenly have a life of their own and the site becomes a landscape!

