Collective and Collaborative Drawing in Contemporary Practice

Collective and Collaborative Drawing in Contemporary Practice:

Drawing Conversations

Edited by

Jill Journeaux and Helen Gørrill

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Front cover: *Still mowing, still pushing* (detail), pen, ink and watercolour on paper, Garry Barker, 2013. Copyright © Garry Barker.

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OPENING THE CONVERSATION

This book stems from papers originally presented at the *Drawing Conversations: Collective and Collaborative Drawing* symposium held at Coventry University in December 2015. Whilst both collective and collaborative drawing are being widely explored internationally within and beyond educational institutions, there is surprisingly little serious research published on the topic. In order to address this apparent gap, we organised the international *Drawing Conversations* Symposium, accompanied by the *Drawn Conversations* Exhibition. These two events drew a strong and global response, and brought together a wide range of international participants including; academics, artists, researchers, designers, architects and doctoral students. The event also brought together a range of drawing networks, and instigated numerous drawing conversations and collaborations which are still ongoing.

In her book entitled *Creative Collaboration* Vera John-Steiner (2000, 128) proposes that:

> Collaborative partners can build on their solidarity as well as their differences; complementarity in knowledge, working habits and temperament adds to the motivation needed for effective partnerships. It stimulates and challenges the individual whose efforts are expanded by watching a partner, trying to keep up with him or her, and absorbing the other's belief in one's capabilities.

Definitions of collective include "done by people as a group" (Oxford English Dictionaries) and "of, or shared by every member of a group of people" (Cambridge Dictionary). The Collins English Dictionary offers collective as an adjective: "formed or done by, or characteristic of individuals acting in co-operation" or "any enterprise in which people work together as a group". Collaborative is defined as "the action of working with someone to produce something (Oxford Dictionaries) or, involving two or more people or organisations working together for a particular purpose: a collaborative effort/venture/study" (Cambridge Dictionaries). These two terms are central to the content of the book–at times as separate descriptors and at others as overlapping, in that several of the authors explore what happens when people work together to

produce either a drawing or another type of outcome that is created through drawing.

The symposium and exhibition revealed the fact that considerable numbers of collaborative drawing projects are being undertaken and that there is a clear desire and need on the part of participants, to discuss and contextualise the specific nature of the approaches emerging from collaborative work. The symposium was accompanied by the exhibition *Drawn Conversations*, which explored the nature and characteristics of a range of drawing processes which are enacted through collaboration and collective imaging, and challenge the prevalent cultural model of the solitary creator. Selected participants were invited to make proposals for book chapters which extended and deepened the research and practice that they had presented or exhibited at that event. The symposium and this book, arose from our perception of the need to better articulate what happens when we draw with others either collectively or collaboratively. The lack of currently available literature in this growing field led to the conception of this book and to the sequel conference and book *Drawing Conversations 2: Body, Space, Place*. It is anticipated that this first volume of critically engaging in-depth essays by contemporary practitioners, observers and those involved in drawing will be a valuable and welcome addition to the arena.

Discussions that took place at the symposium highlighted differences between the participants in terms of prevailing attitudes towards collaborative drawing, both within and outside of the academy, the extent to which collaboration is embedded in some disciplines, for example, architecture, but not others and the resultant scope for extending debates around collaborative drawing processes in those disciplines. A core theme was the capacity of drawing to foster interdisciplinarity and to form a language of interdisciplinary co-operation, with the resultant need for further research into the approaches that individuals use to negotiate and create collaborative drawings. In considering ways in which drawing can mediate and facilitate collaborative conversations between people and artefacts or collections, discussions at the event highlighted the relationship between co-creation and collaboration. Participants and subsequent chapter authors asked questions about the role of collaborative drawing in exploring and capturing social histories within public engagement projects and the expanding opportunities for collective narratives, pointing to the need for further debates, research and scholarship, in relation to collaborative drawing. The aim of this body of research is to consider what happens and how, when people draw together either in the form of a collaboration, or through a collective process. The

researchers aim to establish the field of collective and collaborative drawing as distinct from the types of drawing undertaken by artists, designers, and architects within a professional context.

The chapters in this book have all undergone rigorous review and we would like to thank all the reviewers who have given their time and support in the revision of drafts. We identified four patterns of partnership and consequently organized the book into four sections each containing three chapters: (1) Conversations through Drawing, (2) Drawing Collaborations, (3) Drawing as Communities and (4) Alternative Drawing Collaborations. The final chapter comprises a summary and conclusions, with the main findings and contributions to knowledge explicitly stated.

Section One: Conversations through Drawing

This section focuses on conversations that have taken place through drawing and the issues raised by collaborative drawing practices with regard to authorship and ownership. Brew and Journeaux consider the extended dialogues created through the passing and sharing of journal sketchbooks amongst their groups. Angela Rogers observes how drawing enables conversations to extend beyond the verbal and Casey and Davies' research "draws out" information from the otherwise mute. In *Creative Collaboration*, Vera John-Steiner (2000, 3) notes that creative partners are "people who have chosen to pursue discovery and the co-construction of new knowledge" and within this first section all three chapters demonstrate that creative collective partnerships and collaborations have brought John-Steiner's "co-construction of new knowledge" to the fore, the use of drawing extending the verbal to the extent that the conversation is extended beyond that which could have previously been possible.

Chapter One
Drawing Circles: A Space without a Project
Angela Brew and Jill Journeaux

The Brew International Drawing Circles project involves the sharing of drawing books amongst groups of participants, including professional artists and designers, architects, children, teachers, medics and others. Initially each group consisted of twelve people. Each person could either buy or make a sketchbook in which they drew for up to a month, before posting the book to the next person in the circle who also had a month to work in it before posting it on. The aim was that twelve people would draw in twelve different books, over a period of twelve months. The rules

of the project were simple: each person was free to draw as much or as little as they wished to in each book they received. They could erase, remove, draw over, alter, notate or add to the drawings of others, or produce new drawings into which others may or may not wish to intervene. Participants could add or subtract elements from each book or modify the book format as they wished. Journeaux began drawing as part of Circle 1 in 2014. She became so fascinated by the experience that she set up two drawing circles with colleagues in the School of Art and Design, Coventry University. Each Coventry Circle consisted of eight people and the project ran from January to October 2015. The books that were produced were exhibited in the *Drawn Conversations* exhibition held in Coventry in late 2015. The only differences between the Brew Drawing Circles and those that ran at Coventry was that the Coventry Circles participants could hand the books over personally and did not need to post them, thus allowing for three-dimensional engagements with the books and the fact that the participants knew each other as colleagues.

In this chapter Brew and Journeaux reflect upon the dynamics of the Brew project. They present independent analyses of the Brew and Coventry Drawing Circles and look at the visual qualities of the drawings in the books, identifying characteristics and approaches adopted by participants. The separate analyses are compared, and a range of behaviours and positions that reflect various models of thinking about or making drawings with others which are identified and have been tested through email dialogue with participants. The resultant characteristics identified offer a model for revealing some of the, as yet, under researched complexities of collaborative and collective drawing processes.

Chapter Two
Drawing in Conversation:
Interacting with Inner and Outer Worlds
Angela Rogers

When Rogers questions "What might be happening when people draw in conversation?" it becomes apparent that there is a lack of discussion about the experiential aspects of collaborative drawing in the literature. The author's research carried out with members of the public, students and professionals from a range of disciplines, demonstrates an appetite for everyday collaborative drawing that is alive and well. Underpinning the discussion is the principle that, in the Bahktinian sense, dialogue creates and reveals meaning in the spaces between us. People have said that encountering a stranger through drawing is a new discovery and a novel

experience, in line with Gaston Bachelard's (1958, 107) comment that "Phenomenology pursues the amazement of the naïve observer.". A drawing conversation, at its best, can materialise the to-and-fro sensing and responding of one-to-one interaction through the interplay of marks made on paper. Because drawing uses analogy and operates through the tacit dimension it could be said to offer concrete experiences of theoretical perspectives of encounter and coexistence, it can bring our inner and outer worlds together. This chapter sets out the territory for everyday drawing, presents examples of drawing conversations and wonders, from a range of perspectives, what might be happening in these collaborative encounters.

Chapter Three
Drawing out the Mute: Speaking through Drawing
Sarah Casey and Gerald Davies

This chapter, as Casey and Davies note, examines a range of contemporary artists and approaches that use drawing to initiate relationships with environments and phenomena that may, on the face of it, appear unlikely candidates for a drawing conversation. The idea of drawing as a dialogical and communicative practice is well established. Existing scholarship spans drawing which transmits information between two parties for instance in maps or designs, to its use as a tool of visual thinking or as element of social practice used to open dialogue. However, this chapter takes what might seem a counter intuitive approach in considering how drawing is used to "draw out" information from otherwise mute or silent interlocutors.

   Casey and Davies focus on artists who use drawing purposefully to investigate, uncover and communicate information, experience and phenomena in objects, environments and spaces. While the artists they select may be expressive, make abstractions or simplifications their principal imaginative act is to sympathetically investigate, interpret and comment on experience in the world. In some case the "other" or object of study chosen by these artists is not an obvious candidate for conversation, their interest perhaps beginning as a private meditation or unexplained desire, before becoming more public. As a consequence, interaction may be one-sided and pose challenges for drawing. The chapter also brings to light issues of artists' technical challenges and the need to find tactics, methods and languages appropriate to engage, investigate and make evident their topics. Casey and Davies use four case studies, and the chapter shifts and expands what dialogue might be to include material tactics and modes of "exchange" which are unseen (Ilana Halperin), mute

(David Musgrave), silent (Sally Taylor) and abject (Simon Woolham). All the case studies lead to wider discussion of the significance of conversation with silent subjects, as a method of practice-led drawing-based research.

Section Two: Drawing Collaborations

In *Shared Minds*, Michael Schrage (1990, 34) argued that collaborations have an enhanced role in today's society and described the role of tools in facilitating it: "If there's a core theme to [*Shared Minds*], it's that people should understand that real value in the sciences, the arts, commerce and, indeed one's personal and professional lives, comes largely from the process of collaboration". In this second section Deborah Harty and Phil Sawdon, and Catherine Baker and Kimberley Foster present valid case studies of the strengths and also the weaknesses of collective and collaborative drawing practice, highlighting the processes and potential of collisions versus collaborations and of collaboration through collisions, whilst Elizabeth Hodson offers a treatise on drawing and social anthropology.

Chapter Four
Three States [of dialogue]: You Me Us
hymhyphenhum
Deborah Harty and Phil Sawdon

Three States [of dialogue]: You Me Us uncovers processes of generating drawings collaboratively, by considering what happens when the authors as individuals: *You Me*, draw together and become *Us*. The authors undertake a phenomenological investigation of the diverse types of dialogue (conversational, drawn, discussion etc.) involved within several of *humhyphenhum's* drawings to explore their premise that there are three states, which we occupy when drawing together i.e. *You Me Us*. They question the use of dialogue as a means to expose the positions occupied during the generation of drawing/s. Using examples of their published drawings they refer to their developing hybrid methodology of Meaningful Play. Meaningful Play is acknowledged as a phenomenological methodology that interweaves play, mutuality and dialogue. Play: "informed by Katarzyna Zimna's (2010) discussion of play as a frame within which to make artwork, they recognise that they play as a meaningful way to generate 'stuff'" (Harty and Sawdon, 2016, 35). "Our play depends on mutuality: mutual respect whilst collaborating during the process and mutual responsibility for the outcome" (Harty and Sawdon 2016, 35).

Dialogue is considered to incorporate a variety of forms including conversational, drawn and discussion.

The chapter starts from the position that the authors are always *You* and *Me* during the process of drawing and occupy *Us* in the outcome. It retraces this position through the drawing *'Δ'* (2006) the first collaborative drawing of *humhyphenhum,* during which they first marked the position of *You Me Us*. Initially in the chapter [surface] they write [draw] from the position/perspective of two independent but connected voices, i.e. *I* [Phil Sawdon from the position of *Me*] retraces the uttering of the first marks of the dialogue in *'Δ'* (2006) with Deborah Harty [as Phil Sawdon's perception of *You*] and *I* [Deborah Harty from the position of *Me*] retraces the marks and lines of her original response to *'Δ'/∞* **Page 1** (Sawdon 2006) to Phil Sawdon [Deborah Harty's perception of *You*]. The writing [drawing] continues a line to the drawn outcome *'Δ'* (2006) [Deborah Harty and Phil Sawdon as *Us: humhyphenhum*]. As the line continues the chapter [surface] is the written [drawn] from the position of *Us* (*humhyphenhum*) retracing the development of *humhyphenhum's* drawing: *I[who…?]you_you[me]Us* 2013.

An exploration of this drawing concludes the chapter, by discussing the realisation that whilst they had first considered that they occupied the position of *Us* only in the drawn outcome, apart from a few specific instances, Harty and Sawdon are also *Us* in the process. In other words, through dialogue *Us* moves from being only in the outcome, to also being a state embedded within the process. Harty Sawdon *humhyphenhum's Three States [of dialogue]: You Me Us* draw as one [*Us*].

Chapter Five
Drawing's Alterity
Elizabeth Hodson

As Hodson notes, derived from the Greek "ánthrōpos" meaning human and "logos" meaning to study, anthropology today is characterised as the study of how people live and foundational to this, its central trope of alterity. Described by Clémentine Deliss as "sparring partners" (2012), their affiliation can be traced back to at least the mid-19th century and the forming of anthropology, art history and contemporary art as distinct disciplines has been achieved through their delimitation from the other (Rampley 2000). The changing nature of contemporary drawing within the arts, its continuous revision, reinvention and transformation, moving from descriptive realism through the readymade to the digital, portrays its indebtedness to the social sciences and their reciprocity; anthropology and

drawing have both fascinated the other. This chapter explores how alterity, principally meaning "otherness", has historically informed drawing practice. Mostly noticeable in relationship to ideas of mysticism, surrealism, fantasy and the primitive, alterity denotes a more expansive idea of cultural difference that anthropology represents and that contemporary drawing has appropriated as part of its leitmotif. Focusing on the work of Icelandic artist Steingrímur Eyfjörð, Hodson explores how drawing has been peculiarly able to capture anthropology's central trope of alterity. Making the strange familiar and the familiar strange is a dual task for both anthropology and drawing practice. Eyfjörð's work weaves together the role of the artist with folk mythology, both from his native Iceland and further afield, to facilitate a form of cultural commentary that occupies the interstices between a naïve realism and the caricaturing of myths and history. The specificity of drawing as a medium is decisive. It acts as a means of portraying an authentic unmediated voice, a witness to cultural alterity, which for Eyfjörð is supported by the use of an "unskilled" style of direct expression that aims to debunk traditional idioms of draughtsmanship. For this artist, cultural alterity is synonymous with neutral perspectivity. Drawing is not a handmaiden to this aim but fundamental to its formation, like the history of drawing itself.

Chapter Six
Inappropriate Shift
Catherine Baker and Kimberley Foster

This text draws upon an ongoing collaborative drawing project between the two authors providing the basis for a chapter which considers the rejection of a point of resolution, in relation to contemporary drawing practices, in order to sustain a defined set of characteristics particular to the collaborative idiom. The interchange of thoughts and ideas does not happen through the spoken word. In fact little formal conversation takes place between the artists, yet the colloquial exchange thrives on a set of alternative conditions such as trust, familiarity and above all a shared interest in the pursuit of a methodology that responds to the uniqueness of each partner's contribution. By placing both the artists and collaborative projects undertaken by others, within a philosophical framework, the authors propose a new consideration for drawing exchanges; one that responds to critical theories regarding the allegorical nature of the visual image and the potential alienation implied through relationships. By identifying the need for destabilisation the currency of this collaboration is formed; the process overrides the outcomes and drawings are seemingly

expelled from the image based conversations. Conversations often seek punctuation for both clarity and resting points, but these contested images seldom rest, instead the knowns become unknowns and the marks invade each other's place and territory within the page. The chapter attempts to unravel how challenging habitual drawing approaches enables the development of newly functioning drawings, where the process dominates the outcomes. The question of what position is taken within a collaborative process is often tackled within contemporary practice. The partnerships, dialogues and interdisciplinary nature of sharing and combining seem to suggest a creative state where there is a renewed vision with specific points of reference, disciplines or specialism. However, this chapter reflects upon the benefits of conflict, scepticism and ego shifts that contribute to collaborative exchange. It challenges the view that collaboration has to be comfortable, agreeable and settled, and asks if collaborative authenticity can come from valuing resistance and negotiating stalemates.

Section Three: Drawing as Communities

In this third section, three artists explore ways in which they use collaborative drawing practices to challenge ideas about the commodification of labour by galleries and the commercial art world, and consider work done by others for artists. The authors consider ways in which collaborative drawing projects offer a way around the problems posed by the relationship between art and capital, between the temporary, the transient and the durable, and expand upon the opportunities of collaboration in constructing drawing as social practice. They consider the question of how the act of collaborating affects or changes the space of collaboration and the participants in the process.

Chapter Seven
Idiosyncratic Spaces and Uncertain Practices:
Drawing, Drifting and Sweeping Lines though the Sand
Alec Shepley

Shepley finds creative energies in abandoned buildings, demolition sites and ruins, cracked pavements, broken gutters, vacant lots, dust and debris collecting in the clefts and fissures of the urban environment and the crumbling pavements beneath our feet and proposes that these offer a useful metaphor for a certain state of being. According to Daniel Kunitz (2011) the lesson of earlier efforts in 1960s, where art challenged context,

is that if you want to disrupt the understanding of what art is, you need to alter how it gets to its audience and somehow rupture its physical and conceptual frames (Kosuth 1977).

This chapter explores the nature and characteristics of the kind of art practice that emerges through an engagement with site and audience, that requires just "being there" within urban spaces. The chapter focuses on the sites Shepley visited during a short residency in Delhi in the autumn of 2014 and the drawings and films he made as a result. The author reflects upon the possibilities of a practice at the interstices between the individual and the collective, between purpose and play–a kind of non-place. This space is not yet a place, or at least if it once was a place, it has somehow lost its place within the master-plan and is slowly falling away from its institutional configuration. The broader project contextualises the continued value of drawing as a fluid, semi-structured method, alongside the tendencies amongst a number of contemporary artists to re-examine the status of the art object and to question its position as a highly valued, unique commodity-component.

The chapter considers the value of ad-hocism and purposeful purposelessness as strategies for developing new approaches to drawing, opening new directions for practice based research as an aid to reimaging cultural sites in neglected urban settings. Shepley reflects upon the nature and value of improvised drawing and contouring practices, involving street encounters, sweeping and drifting through the city following the cracks and tears within the urban fabric. Reference is made to precedents in art concerning the function of labour within artistic outputs; problematising the relationship between art and capital; provisionality; the lasting document; and drawing as a social practice.

Chapter Eight
Drawing as a Tool for Shaping Community Experience into Collective Allegory
Garry Barker

This chapter offers an account of an artist using drawing to develop images of allegorical significance within an inner-city community. It highlights the ways in which a variety of drawing methodologies can be used to respond to different community concerns, considering drawings as a visualisation tool, analogy, invention, narrative and visual allegory. Barker believes that drawing can be used to develop a deeper understanding of difference and of the mutual interests of various residents within a multi-cultural community. He also argues that drawing can act as

a catalyst to help the wider community approach issues of contemporary urban life and associated political and social issues.

Five related but separate drawing methodologies are examined with regard to their capacity to foster different types of visual understanding in relation to a particular community. Traditional objective drawing is examined in relation to its ability to not only document an area but as a method of conversational engagement and as a way of getting people to look at a place they think they already know well. Drawing as imaginative play and image generation, in relation to stories told and world views expressed, is explored as a way of developing a dialogue with others and as a tool for the generation of possibilities for an artist's own practice. Architectural illustration and associated technical drawing skills are examined for their potential uses as community envisioning tools and as instruments for change and the implementation of local environmental projects. Map making is opened out as a tool for enabling effective community ownership of both real and imagined events and reflections upon large scale narrative drawings are used to illustrate how these various drawing methodologies can be brought together to create complex and transparent interconnections between concepts.

The various ways that drawing has been used as a tool to foster debate and argument are highlighted. Images are always open to interpretation and Barker argues that this is vital to a community "reading" of allegorical drawings, as "readers" have automatic ownership of their interpretations, thus avoiding the problems associated with more didactic approaches. Visualisations are also essential to community ideation. Drawing is shown to be a kernel around which images can be developed that address issues within a more universal context. Drawings produced within a local context present an opportunity for a negotiated re-imagination, providing a space for the development of a deeper understanding of shared contexts.

Chapter Nine
Net Curtain: a Collaborative Drawing
Andrea Stokes

Andrea Stokes discusses what happened when a group of 25 women from Honiton in Devon, UK, came together to install a drawing at the Thelma Hulbert Gallery. The drawing was made in response to the former home of the artist Thelma Hulbert and the legacy of the Honiton Lace industry. Using conversations and feedback from participants, a review by writer Ciara Healy (2014) and her own research and reflection, Stokes interrogates the specific roles played by collaboration, drawing and the

cultural and historical specificity of the site. She explores the domestic net curtain as a class signifier and how the fluid status of drawing and the payment of wages resisted a single, prescriptive reading of the work. Charting the rise and fall of the handmade lace industry and the arrival of machine made net curtains, Stokes describes how the site offered a context for conversing on the historical and gendered separation of home and work. The intergenerational group of participants forged connections and interrogated the house and its context through the act of drawing onto the fabric of the building. Stokes draws on artists and writers who pose questions about art, labour and value. These include: Amy Charlesworth who acknowledges "the long historical processes that have repeatedly called upon 'women's work' [...] To advance capitalism"; Anne Wilson whose work *Wind/Rewind/Weave* investigates the global crisis within skill-based labour in the context of the Knoxville textile industry, and Miwon Kwon's (2002) critique of community based art.

Section Four: Alternative Drawing Collaborations

This final section focuses on alternative and surprising drawing collaborations, from Ann Chow's conversations within the archives, to Jenny Wright's sutured and stitched dialogues between doctor and patient, and Joanna Neil's use of a headcam with her auto-ethnographic drawing conversations in a public museum space. This chapter considers the proposition that drawing conversations can and do take place almost everywhere and are often found in unexpected places. As noted by Jenny Wright, Consultant Cardiac Surgeon Mr Francis Wells considered drawing as of pre-eminent importance in his surgical practice, as part of his teaching and research. Mr Wells often uses drawings to facilitate understanding of anatomy and surgical procedures with his colleagues and students. In an interview about his drawings he stated: "No camera can rival drawing as a teaching aid. Only drawing can let somebody see what you are thinking" (Kennedy 2004).

Chapter Ten
Inspiration Drawn: Conversations around Archives
Ann Chow

This chapter explores how a number of artists have used archives in their work where drawing forms a part, substantive or small, of their practice and the conversations emerging from these wide-ranging encounters with various archive collections, the participating archivists and other related

professionals. The chapter examines the possibilities arising from these encounters from both artists' and archivists' perspectives. Although creative responses to archives from various disciplines have been well-documented, there has been little focus on the reinterpreting of the archive through contemporary drawing practices. The range of case studies reflects the fact that the activity of drawing can be wide-ranging and occurs within many disciplines. The chapter includes case studies of collaborations where artists from various disciplines have used archives and drawing as part of the creative process and within this context, drawing can be seen as an integral part of how an artist engages with an archive.

The author explores the use of archives by artists, and considers the possibilities around the creative use of archives and the associated questions which arise from these forms of engagement. Chow reveals the varied stories and thematic ideas captured in archives by artists and the ways in which they are reinterpreted. Among the questions addressed is: what form do contemporary drawing practices take when working in conjunction with archives? The impact and legacy which comes out of these collaborations is considered, as is the role of the archivist in these instances and the implications for the archives in question, as well as the wider profession.

Chapter Eleven
Drawing Together: Sutures, Surgery and Studio Practice
Jenny Wright

Drawing is a key tool of communication, learning, rehearsal and reflection across and within many disciplines. Surgeons, scientists, engineers and architects make diagrams, visual notes, sketches and maps, using lines and marks to explain structures, processes and plan actions. Anatomists, surgeons and artists have made and continue to make drawings and schema describing and recording anatomical structures of the normal and the diseased body.

Professor Anita Taylor (2008) describes the many roles and benefits that drawing has and which are pertinent to Wright's research. "There are distinct ways in which drawing functions as it distinguishes and aids us in understanding of the complex world. Through signs and symbols, by mapping and labelling our experience, it can also enable us to discover through seeing–either through our own experience of seeing, observing and recording through the shared experience of looking at another's drawn record of an experience…Drawing as an investigative, transformative and

generative tool for the realisation and transference of ideas is at its best when the means of making are harnessed to the realisation of ideas and concepts."

This work includes examples of sketches made by surgeons together with drawings Wright made while observing maxillofacial, cardiothoracic and neuro-surgical operations. Wright focuses on drawings of suturing techniques that she made while observing junior and consultant surgeons in several teaching hospitals. These images codified and recorded movement into and through tissue structures, following the movement of surgeons' hands and the surgical instruments they deploy. Discussions with junior and senior surgeons about their drawing and surgical practices led to suggestions around the reading and development of specific images that she had made in theatre. These sketches were subsequently developed into a series of finished studio drawings focusing on pausing and movement through structures.

Psychologists have observed how drawings have been used as part of a planning and learning process, particularly with reference to sketching and mapping techniques. This is particularly relevant to Wright's study, as she has used both systems of coding to record movement and the use of tools during surgical operations, and has observed similar practices with surgeons and medical students who use drawings to teach, rehearse and organise procedures, as well as record and outline anatomical features.

Chapter Twelve
Slow Drawing: Conversations with the Inanimate, Animated, Real and Virtual
Joanna Neil

In this chapter Neil reflects upon how a digital auto-ethnographic method was used to examine and explore drawing as a slow process within an artistic practice. Digital auto-ethnography is outlined and defined within the field of auto-ethnographic study as well as the burgeoning use of digital technologies for self-documentation and observation. The chapter explores different facets of drawing using digital auto-ethnography and is organised thematically as: Conversations with the Inanimate, Conversations with the Animated, Conversations with the Real and Conversations with the Virtual. The use of digital auto-ethnography by Neil enabled a drawing process to be observed and extended over a period of time, leading to conversations about and through drawing, with the artist, artefacts, and with real or imagined others. Recorded observations enabled re-observation of objects, thoughts and dialogue through different media.