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Hinged

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Triptych: 'Δ': Reflecting on Drawing Practice as Knowledge 'Δ'/∞ Page 1

Submissions to be gathered by your research group leader(s). Deadline June 12th 2006. This will then enable the working group to review the outcomes in anticipation of a second date in the autumn. The working group has also agreed a series of questions. Please attach hard copy to the works when submitted as well as emailing to your research group leader.

you, me and
us: 'Δ'

It occurred to me that if we are to assume the you, me and us, in whatever format, it may be useful to keep a record of individual thoughts, from now, as well as the collaborative, 'this is the response to'. I guess I'm thinking it could prove useful in the final 'outputs' to have three separate 'dialogues'?? if that makes sense? A 'commentary' for want of a better word, which informs the process from three differing perspectives?

Just some Friday thoughts!
D.

You are requested to provide no more than 50 word answers to the following (use it and paste to ensure all consistent, is easier to collate and read):

1. How 'in' this 'theme' of 'drawing process' in any way?
2. Is the idea of a possible 'outcome' altered your thinking/writing methods in any way?
3. How has the experience of your practice being reviewed and viewed by your peers in *Triptych* influenced the work?
 - o Have you discussed this piece of work/process with anyone else in *Triptych* while carrying out the work?
4. Has anything you saw at the *Triptych* IMMA symposium influenced your thinking or process in any way?

At the *Triptych* Symposium on 24th and 25th January 2006 at the Irish Museum of Modern Art the delegates from Dublin Institute of Technology, Kingston University and Loughborough University agreed through the presentation and open discussion workshops that a facet of the development of drawing practice within *Triptych* is to look carefully at what we do and engage in critical reflection appropriate for this research group?

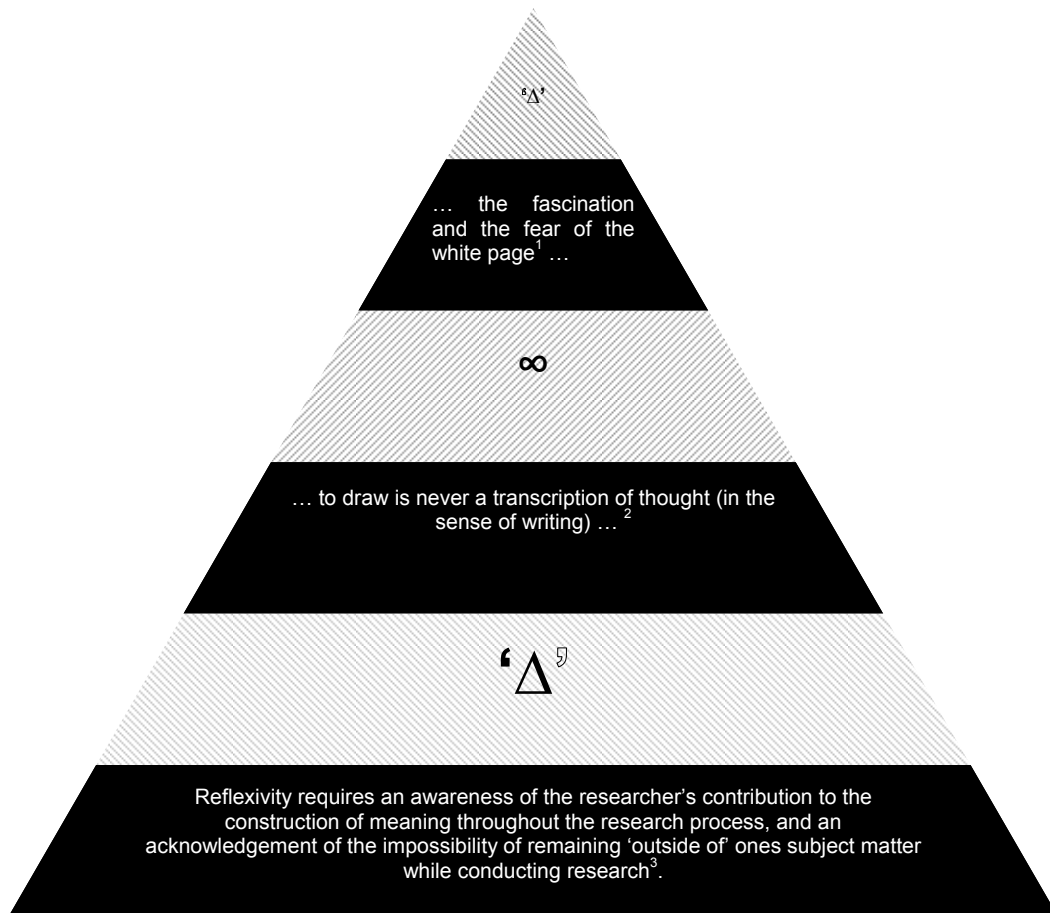
The intention is; that as a diverse group of visual artists and designers we reveal the process of how we think in relation to our drawing practice, including how we work in collaboration, in order to provide a body of knowledge from the capture of the It is proposed that at this stage of the development of the drawing research collaboration we analyse and articulate our individual experience and relationship to an agreed subject/theme.

The working group has agreed that the theme for individual responses is Δ.

An individual submits drawing / outcome(s) in relation to Δ.

The outcome is also expected to consist of a personal critical reflection of between 1500 and 3000 words.

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I think the fascination and the fear of the white page is the site in which one enacts differentiation as soon as a mark or sign is made. It changes the non-ness and establishes a place of action. As soon as that act occurs the paper becomes something.¹

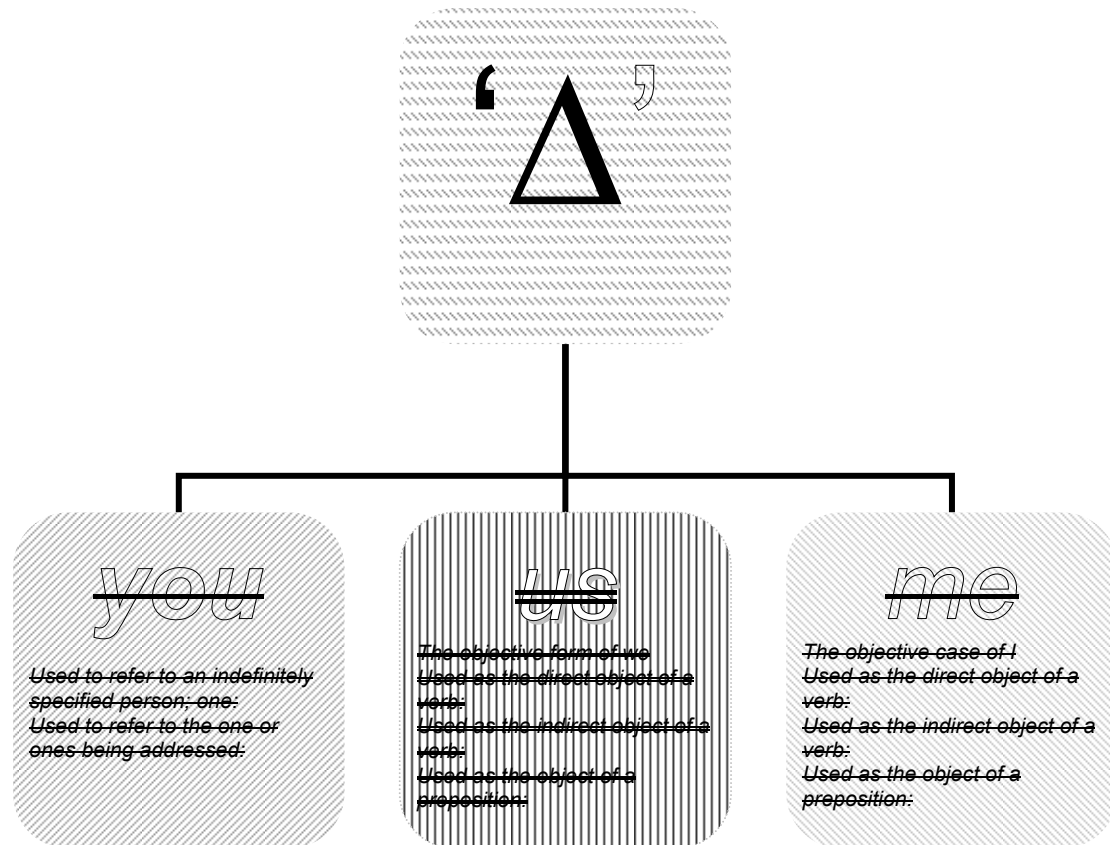
¹ Avis Newman/Catherine de Zegher 'Conversation', *The Stage of Drawing; Gesture and Act, Selected from the Tate Collection*, Tate Publishing and the Drawing Centre, New York 2003 – 2004, p. 237

To draw is never a transcription of thought (in the sense of writing) but rather a formulation or elaboration of the thought itself at the very moment it translates itself into an image.²

Reflexivity

requires

awareness

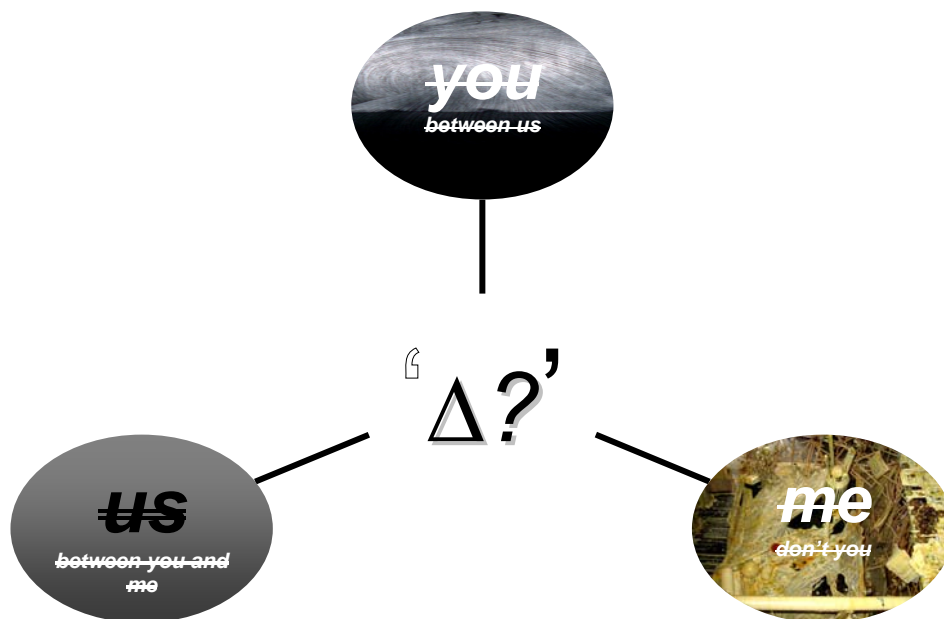


of the researcher's contribution to the construction of meanings throughout the research process, and an acknowledgment of the impossibility of remaining 'outside of' one's subject matter while conducting research. Reflexivity then, urges us to explore the ways in which a researcher's involvement with a particular study influences, acts upon and informs such research.³

² Jean Fisher (written with Stella Santacatterina), 'On Drawing', *The Stage of Drawing; Gesture and Act, Selected from the Tate Collection*, Tate Publishing and the Drawing Centre, New York 2003 – 2004, p. 222

³ Nightingale and Cromby, 1999, p. 228

There are two types of reflexivity: personal reflexivity and epistemological reflexivity. 'Personal reflexivity' involves reflecting upon the ways in which our own values, experiences, interests, beliefs, political commitments, wider aims in life and social identities have shaped the research. It also involves thinking about how the research may have affected and possibly changed us, as people and as researchers. 'Epistemological reflexivity' requires us to engage with questions such as: How has the research question defined and limited what can be 'found?' How has the design of the study and the method of analysis 'constructed' the data and the findings? How could the research question have been investigated differently? To what extent would this have given rise to a different understanding of the phenomenon under investigation? Thus, epistemological reflexivity encourages us to reflect upon the assumptions (about the world, about knowledge) that we have made in the course of the research, and it helps us to think about the implications of such assumptions for the research and its findings.⁴



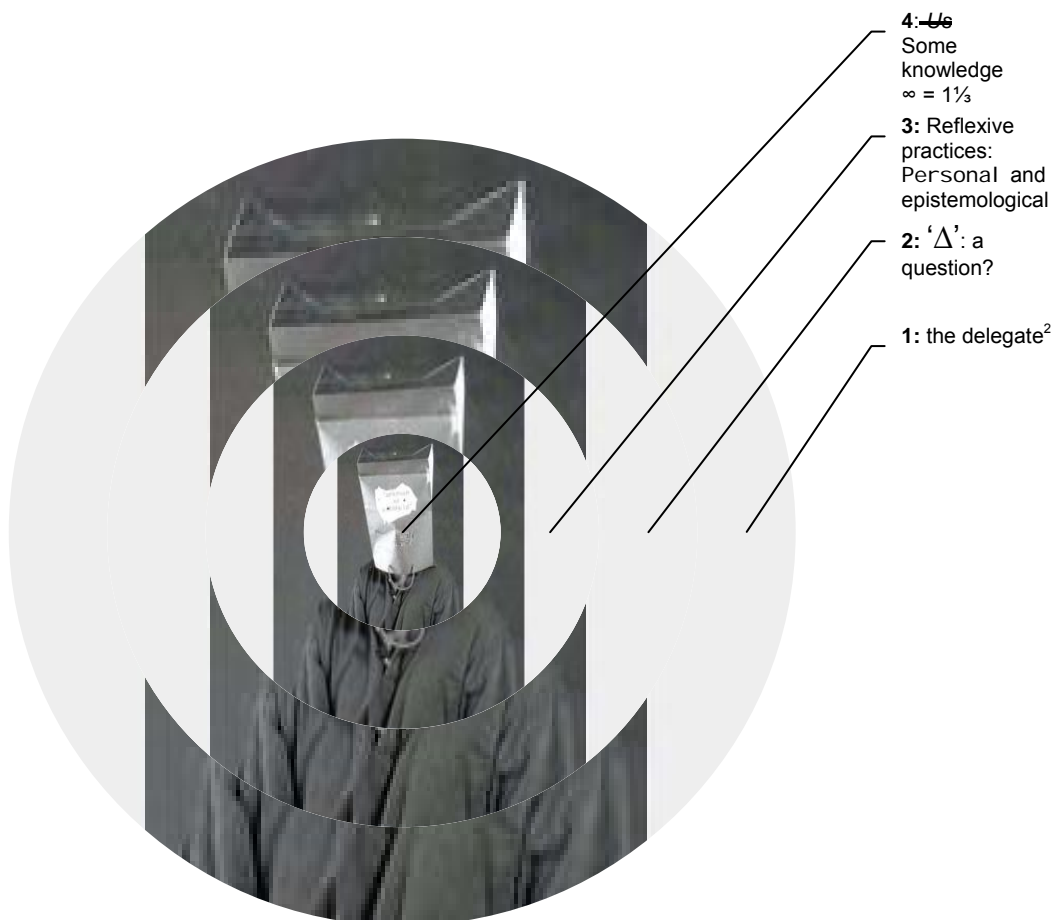
⁴ Carla Willig, *Introducing Qualitative Research in Psychology*, 2001, p. 10

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Epistemological reflexivity shadows the assumption that 'any choice is a triggered response to 'Δ'⁹¹

~~We (us)~~ reflect/ \tcelfer on *hinged* practice. 'It' is a contribution to our assumptions about the knowledge and experience of a series questions and answers. We are creative practitioners with some drawing expertise and ...

... no language, we've got flags of our own.



I am reminded through 'Δ' of a reference to the 'forum on The Function of Criticism' in the novel *Small World* by David Lodge at which leading international literary academics debate The Function of Criticism. After numerous prepared diatribes one delegate who 'is not wearing an identification badge' steps up to the microphone and asks, "What follows if everybody agrees with you?" The reply from the panel after much consternation is, "The members of the forum don't seem to understand your question, sir. Could you re-phrase it?" The delegate responds, "What I mean is ... "What do you do if everybody agrees with you?" The panel agree it is a very good question, 'a very in-ter-est-ing question'. The delegate replies "I don't have an answer myself, just the question." ²

¹ Deborah Harty, *Triptych collaboration*, Loughborough University, 2006 p.2

² David Lodge, *Small World*, Penguin Books UK, 1985, pp. 316-320

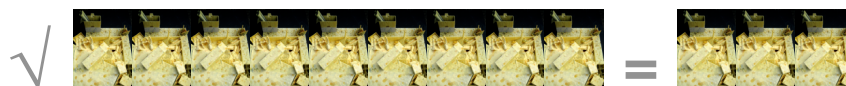
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'Δ'/∞ Page 3



help me somebody ¹

~~Research takes place when we reflect on data and structure them into a cogent inquiry...Research involves inquiry that takes place as the researcher works with the data. This cannot take place with the raw presentation of an interview or the raw presentation of artefacts. It requires inquiry, articulate analysis, and interpretation.~~ ²



It's so high you can't get over it and it's so wide you can't get around it ³

~~I don't do active research I do passive research. The easier version where you let the research come to you. Come on research; come on research (with the telly control). Oh a program about sharks, ...and then I know about sharks.~~ ⁴



¹ Brian Eno & David Byrne, *Help Me Somebody*, BMG Songs/Warner Chappell Music, 2006, Virgin Records

² Ken Friedman, *Raw data as a part of research*, RESEARCH@JISCMAIL, 30th April 2003

³ Brian Eno & David Byrne, *Help Me Somebody*, 2006

⁴ Eddie Izzard, *Dress to Kill*, Video, Ella Communications Ltd. 1998



It's a slow thing and there's no escape from it ⁵

Drawing research is linked to drawing practice, and it often requires engagement in studio culture. Studio culture is anchored in the guilds, and art and design schools still replicate guild mentality. This mentality emphasizes studio practice and making artefacts. This is a good way to develop practical studio skills. It is not the best way to learn research or to practice research. ⁶



la souris est sous la table



Aristotle said the sun goes round the earth. Wrong, wrong. But in his day you didn't have to prove a theory. Nowadays if you say, "I think soot is the elixir of life if mixed with water!" Well then prove it. "I will prove it with string and iodine and a note from my mother." But in Aristotle's time you could say the sun went round the earth and people said well done that's a theory, fantastic, and just a few photos all right? ⁷

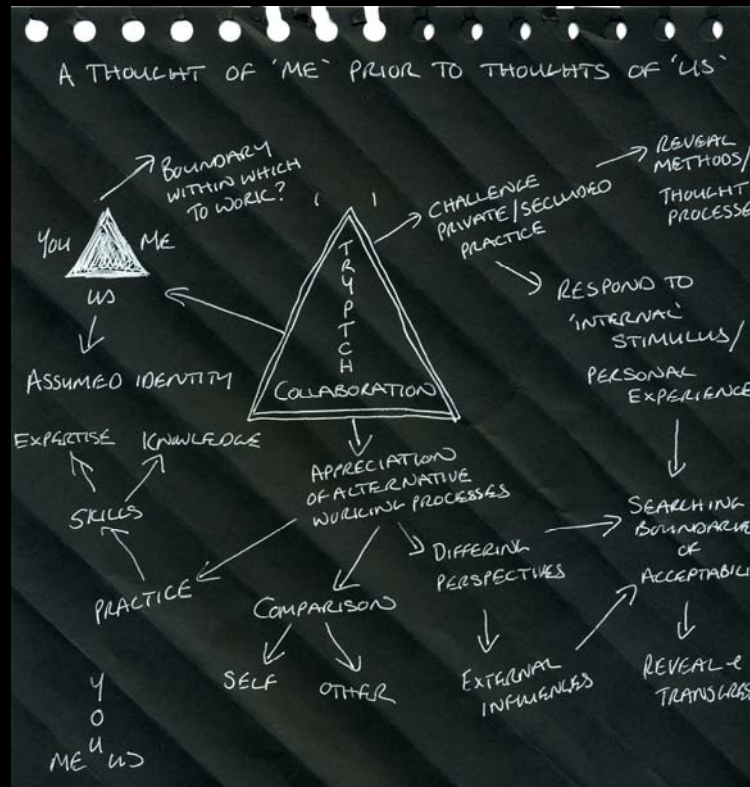


⁵ Brian Eno & David Byrne, *Help Me Somebody*, 2006

⁶ Ken Friedman, *Raw data as a part of research*, 30th April 2003

⁷ Eddie Izzard, *Dress to Kill*, Video, 1998

Triptych: 'Δ': Reflecting on Drawing Practice as Knowledge



BOUNDARY

*'a line which marks the limit of an area; a limit of something abstract.'*¹

Testing the boundaries of working practice.
Comparison and compromise, standards, values. Negotiating the boundary to collaborate effectively.



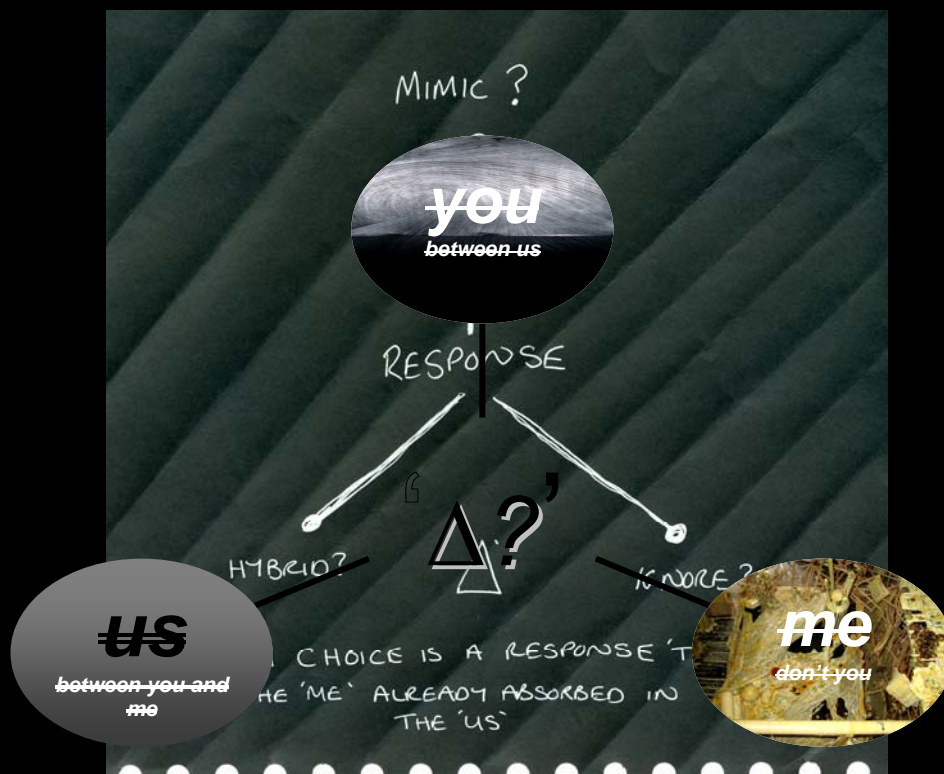
You:Me:Us?

¹ Soanes, C. & Stevenson, A. (Ed) *Oxford Dictionary of English*, (second edition) 2005 p. 201

Triptych: 'Δ': Reflecting on Drawing Practice as Knowledge

Any choice is a response 'to';
'Δ'
the 'me' absorbed into the 'us'?

.....when we look, we enter the intimate space of a work that is as close to an artists thought as one can get.²



*'Essentially there is in the act of drawing a wish to externalise thought and to communicate existence.'*³

² Avis Newman/Catherine de Zegher 'Conversation', *The Stage of Drawing; Gesture and Act, Selected from the Tate Collection*, Tate Publishing and the Drawing Center, New York 2003-2004, p.41

³ Avis Newman/Catherine de Zegher 'Conversation', *The Stage of Drawing; Gesture and Act, Selected from the Tate Collection*, p. 41

'Δ' ...drawing
is not seeing⁵



Triptych: 'Δ': Reflecting on Drawing Practice as Knowledge

I practice making texts and artifacts that sit in the middle of these questions. *La souris est la table* is an ongoing project started in 1998 and which in its first phase (phases 1 – 11 included) titled *The Artificial Sketchbook* was published in 2004 during an exhibition and book *Drawing the Process*.

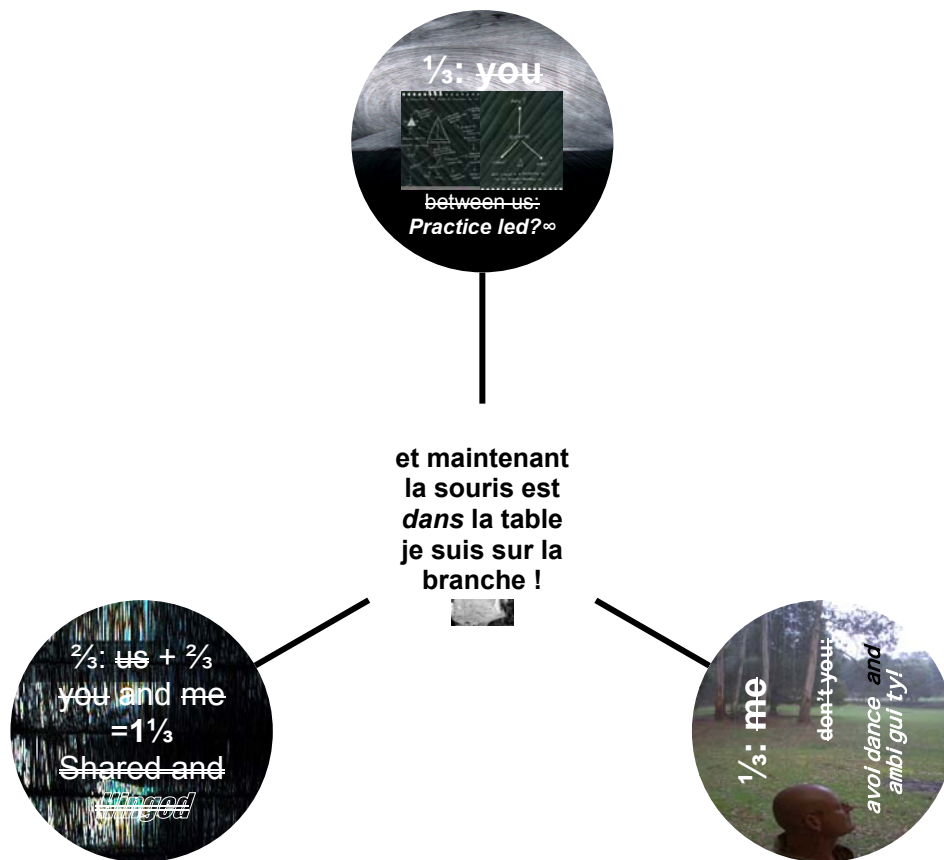
The investigation aims to extend the considerable knowledge of drawing practice by testing the boundaries of the medium in relation to scale and the subsequent placement of the works.

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'Δ'
Response triggers some kind of reaction¹
*Hinged*²



Personal reflexivity now that la souris est dans la table

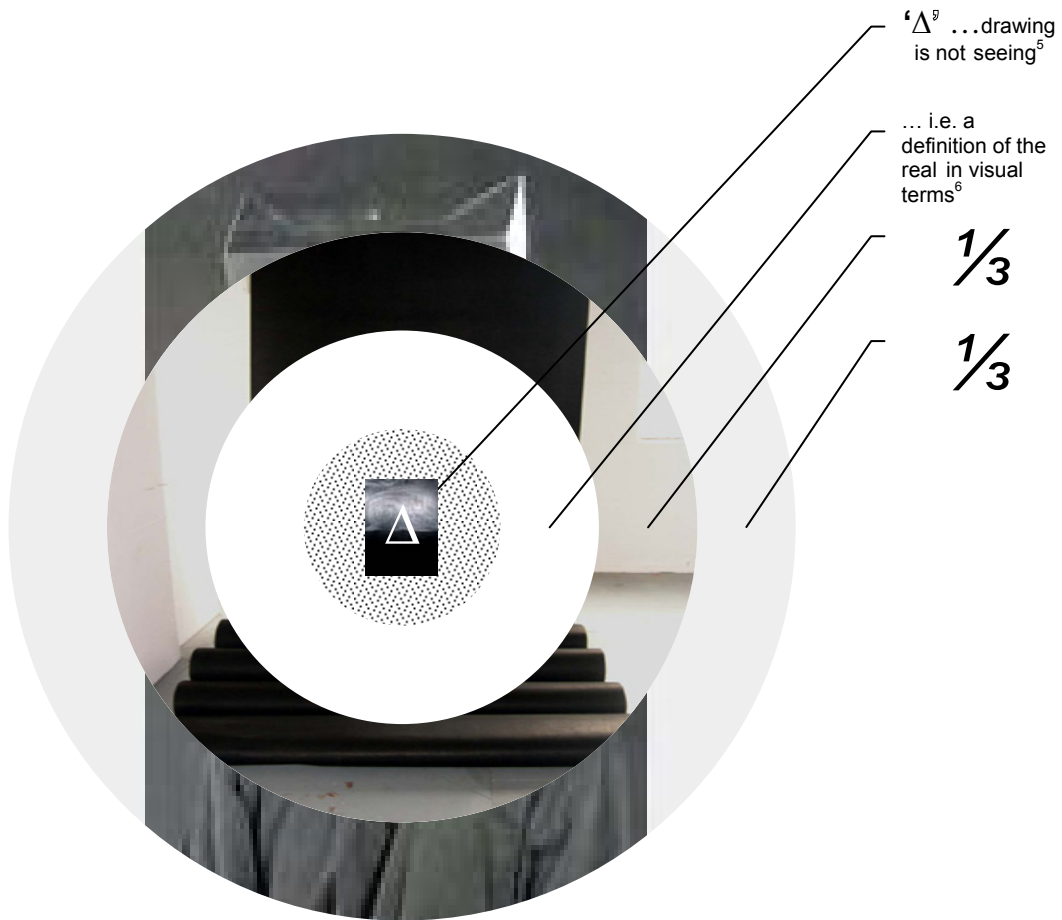


~~∞ The investigation aims to extend the considerable knowledge of drawing practice by testing the boundaries of the medium in relation to scale and the subsequent placement/installation of the works.~~³

¹ Rowlands/Simmons/Missy Misdemeanour Elliott/Tim Mosley/A Richards, 'Music: Response', *Surrender*, Virgin Records Ltd 1999

² Deborah Harty and Phil Sawdon, *Hinged*, Loughborough University, 2006

³ Deborah Harty, *Research Proposal*, Loughborough University, 2005



I cannot stress too strongly that drawing is not seeing. It is one of the commonest fallacies that a work of art is a record of something seen. On the contrary, works of art are in fact, *made*; they are artistic constructs, based on ingrained scanning procedures.⁵

Implicit in every drawing style is a visual ontology, i.e. a definition of the real in visual terms.

In any drawing, therefore, the first thing to do is to decipher what are the elements of 'reality' that the methods seize upon and conceptualise.⁶

⁵ Philip Rawson, *Drawing*, Oxford University Press, 1969, p. 21

⁶ Philip Rawson, *Drawing*, p. 19

Triptych: 'A': Reflecting on Drawing

Practice
Knowledge

The language of French is quite alien to me...apart from the odd school grammar rule...I have never had the pleasure...as far as I can remember...and yet it has to be contained within the memory...where...how else could I have changed the sentence? I could understand a misspelling...but to insert the wrong word...a French word and still make sense that is something else...it highlights the fact that the experiences we have through life really do impact and shape the way we not only think but our responses to external influences. The collaboration has offered the opportunity to respond to respond to influences and experiences I would never have had...highlighting the way in which our experiences are then fed into our future thoughts.

Collaborating on this project 'A' has offered the opportunity to reflect on my practice as a reflective practitioner. It has offered the opportunity to be subjected to new experiences and challenges and to be challenged in my own practice, and can make new sense of the situations of uncertainty or uniqueness which he has himself to experience?

A practicing reflective practitioner can serve as a corrective to over-learning. Through reflection, he can surface and make the tacit understandings that have grown up around the repetitive experiences of a space and place, and can make new sense of the situations of uncertainty or uniqueness which he has himself to experience?

There are those who choose swampy lowlands. They deliberately involve themselves in messy but crucially important problems and, when asked to describe their method of enquiry, they speak of experience, trial and error, intuition, and muddling through.

la souris est sous la table? le plus irrégulier

La souris est sous la table? le plus irrégulier

1/3: you
between us:
Practice led?∞

Sur la branche? pourquoi?
La souris dans la table vous
dérange-t-elle que
beaucoup? un déplacement
de votre pratique est très
intrusif, oui?

2/3: me + 2/3 you
and me = 1 1/3
Shared and
Hinged

1/3: me
a vol dance and
ambi gul tyl

Hinged

Unhinged

Drawing, Placement & Context
Boundaries Searched?

¹ Donald A. Schon, *The Reflective Practitioner; How Professionals Think in Action*, Hants, UK, 1991 p.43

² Donald A. Schon, *The Reflective Practitioner*, 1991

³ Deborah Harty and Phil Sawdon, *Hinged*, Loughborough University, 2006

⁴ Deborah Harty and Phil Sawdon, *Hinged*, 2006

