

A.

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Drawing Models:

A.

Drawing Model A:

27.04.2019. - 13.04.2018. Five Years.

~~Being Together Not Enough~~: Drawing on a videoed discussion made at the Symposium: **Embodied Experience of Drawing** in Plymouth in 2018.

In close conversation Edward Dorrian and Oona Wagstaff openly edit the material. Between participants and interested publics. As invitation for anyone to interrupt.

- E. [Camera held in assembly. Capturing image and sound. Both in and beyond frame. Drawing begins when the camera / apparatus is switched on? Performing in and with. In front of and behind. The drawing is a continuous movement. Time. In recording. However imperfect. Or incomplete. An artificial thing that exists. Contrived between. A (drawing) practice as... making, performing and participating.]

Can something be made of this?

- O. I think there are two strands which stand out for me within the text so far; I am interested in discussing where the drawing is in this work.

Is it the video, (artefact), made and transcribed into a fellow artefact (book)?

Was it a time-based (historical/ cultural) ephemeral conversational event which has passed and means something different now ?

Or is the drawing what we are now doing, as a working reflection on evolving ideas and the passage of time?

Perhaps these are different types of drawing activity?

How do we know when we are drawing and why may it matter to anyone but us?

Please find attached a short biography to include with an invitation to discuss one of the following objects which I will bring with me.

Edward Dorrian is an artist, member of Five Years and candidate PhD student at Kingston School of Art - Working out of a contested common ground: A politics of drawing as collectivity and organisation.

Oona Wagstaff is an artist-maker, with an interest in writing, engaged in MA drawing research which investigates notions of what drawing does. Oona is interested in phenomenology and the interplay between conceptual, perceptual and physical processes within drawing practice. Oona's work is that of a wayfarer, nomadic and experimental, seeking out the 'space between' as a place of investigation and exploration. Having no particular shape, it may exist in many states and forms which speak across and through different media. Oona's current work engages with line, sound, interruption and ambiguity in the making of work which oscillates between two and three dimensional ideas, and between subject and object.

Embodied Experience of Drawing

One-Day Symposium – Friday 13 April 2018

Plymouth College of Art .

Co-organisers: Marie Taylor (Artist) and Beth Heaney (Artist)

Supported by: Plymouth College of Art /Ocean Studios /Real Ideas Organisation

Keynote Speaker: Dr Janette Kerr PPRWA, RSA Hon (Artist and Visiting Research Fellow in Fine Art, UWE)

Abstracts are invited for a one-day symposium considering the embodied experience of drawing. This event responds to the increasing proportion of artists in the South West working in performative drawing practices, gathering a delegation at a vital time to acknowledge and interrogate this movement and discuss ideas around the future of drawing practice.

With reference to the 'Ocean City' location, the original idea for the symposium was inspired by Emma Cocker's analogy of drawing as the event of sailing: Learning to sail is a process of facilitation or mediation that attempts to make good the turbulence created by the pull of the water and the push of the wind. Between being effortful and effortless...divergent rhythms merge in symphonic flow, becoming one. Somewhere between control and letting go, somewhere between affecting and being affected – the event of sailing, of drawing and of being. (Cocker, 2012)

With the question of whether contemporary drawing in its current formation finds itself challenged and interrogated by a performative turn, we invite papers that debate how we understand relationships between the body and drawing, investigating issues around exhibiting performative works, audience and boundaries.

The following themes are suggested as provocations articulating Cocker's notion of drawing's 'attempts to contemplate the terms of its own coming into being, performed as the infinitely reflexive loops of drawing itself drawing' (Cocker, 2012):

Drawing as embodied experience: What do we mean by embodied? If we take it to mean simply the union of body and mind, what are the possibilities/limits when this is challenged? Does drawing have the capacity to give us a sense of existence?

Drawing as a voice: If we consider that body and language have the 'voice' in common, and similarly suggest that drawing relates to the body and language, how does the use/philosophical theories of the voice relate to the gestural act of performative drawing? Exploring the paradoxical relation between the voice and the body, how might we experience unconscious emotions through voice and drawing – the visible or invisible?

Drawing as performance: Where does it live: as a trace in the mind, an archived documentation or both?

Drawing as knowledge: Is it tacit knowledge, or a newly encountered embodied experience? Is it a proxy to thinking, can drawing itself think?

Drawing's place, space, and temporality: Considering drawing's state of flux and ambiguity, what, where or when is drawing's place? How are spatial-temporal conditions contingent to the embodied experience?

Edward Dorrian
Proposed Title: *Being Together Is Not Enough*
Drawing Study: Drawing/Reading Group.
(one-hour workshop / performative discussion)

Abstract (c. 100 words): Can something be made of this? A politics of drawing. The syntagma 'politics of drawing' meaning that drawing 'does' politics as drawing - that there is a specific link between politics as a definite way of doing and [drawing] as a definite practice[...]

[Camera held in assembly. Capturing image and sound. Both in and beyond frame. Drawing begins when the camera/apparatus is switched on? Performing in and with. In front of and behind. The drawing is a continuous movement. Time. In recording. However imperfect. Or incomplete. An artificial thing that exists. Contrived between. A (drawing) practice as... making, performing and participating.]

From the information above, published in the symposium programme **four** people agreed on the day, to participate in the workshop on the 13 April 2018.

Maintaining anonymity the four participants are referred to in correspondence as A, S, O, A*. The transcribed recording is numbered without assigning parts.

19 Apr 2018, 10:31

Dear A, S, O.. and A*

Apologies for delaying confirmation of our drawing group discussion from last week in Plymouth. Again many thanks for your participation. I'd just like to reiterate what we agreed regarding the video and audio material recorded. That no public performance can be made without your prior consent. That any editing (text or media transcription) should involve your consent. (I've attached a copy of the consent form that was signed)

At present there is no timetable for proceeding. Wherever possible, or desired by you, I will of course keep you informed.

If you've any queries or specific requests (eg. complete anonymity, minimum/more correspondence) please let me know. Hope all's well.

Edward Dorrian

19 Apr 2018, 11:28

- O. Thanks for your e-mail. I hope you managed to get something worthwhile for your project. I found the experience a bit odd, as initially, I was struggling to see a way in to a 'discussion', beyond that which involved the consent form! It seemed that we had just got going on some ideas of common interest, when the event ended.

I would be interested to see how the project evolves and learn more about what you are doing. Happy also perhaps to participate on an ongoing basis too but would prefer that anything entering the public realm is passed by me first, so that I feel comfortable with the content and context of what I have said. Like a more traditional drawing, I would like to be able to erase or alter/add layers of meaning to my contribution.

Thanks for opening up a discussion and hope to here more in the future.
Best Wishes,

20 Apr 2018, 07:29

- E. I have to agree... Bit odd.. But perhaps that's how we start... I actually haven't looked at/listened to the recordings... Other than to know that they're there... Like you... It's in the struggle and commonness of interest... And the drawing... As was spoken about at length by others during the day... The process by how we make things... Articulate things... I'm glad you're happy to have the discussion opened... With all your concerns acknowledged... I'll certainly keep you informed...
Many thanks

19 Apr 2018, 17:55

- S. Hi, Thank you for getting in touch and for a very interesting session during the Symposium day. I appreciate your care with the consent form and look forward to hearing from you in due course.
Best Wishes,

28 Apr 2018, 15:52

- A.* Hi,
I really enjoyed the discussion, thanks
Best

8 Jan 2019,

Dear A, S, O, and A

I'm hoping that the relatively lengthy pause in communication hasn't meant we've lost the beginnings of an interesting working process. Are you still interested in further participation? I'll try and outline my intentions and ideas, though they remain of course, to be determined by your... consent and involvement.

Please find attached a first draft transcription that I've made of our discussion last year in Plymouth. I'll send a link to a lower res version of the footage with audio for you to download and check if you so wish.

I'd like to present the material initially within a gallery [1] context, this year in April, with the view to develop that material through further discussion towards a audio-video piece with printed publication. I am imagining that what happens in the gallery, parallels and continues to some extent, the ideas and practice discussed and performed in Plymouth. That is, a practice and process of drawing. Something that remains still open.

Perhaps it'd be helpful if I tried to go through the material as I see it... and describe how I think it could be developed and altered by participants?

Material:

1. Audio/Video

The recording of our discussion, made as we passed the camera amongst ourselves. I've never watched or listened to the whole recording in one go. I transcribed slowly, frame by frame. Stopping and rewinding as I worked through what is only forty-five minutes. Processing the faltering hand held footage. Regarding and missing momentary gestures and inflections. One idea for thinking about the material presentation in the gallery is to simply consider it as a continuation. The study. A studio. Performing the act listening and looking through the (audio/video) material. Whoever is there can contribute? Never quite erasing and altering. Hovering, almost discarded over the bin.

[1] Five Years is a small unfunded artist-run project in Archway, London, and has been secured as a venue for this project for the 20-28 April 2019. www.fiveyears.org.uk

I think I like the video footage. Even as I observe myself fumble for words. Getting things wrong. Or right. And the wall too. The blank nearly dead-wall reverie. And all those little hand gestures when speaking and listening. I'm not sure, but I think we could make something of this. I hope you'll feel confident that the footage can be shown.

Does the footage conform to something that can be understood 'simply' as performance documentation or is there something else constituting a kind of performative drawing? Something ongoing that we may be able to erase or alter/add layers of meaning etc? An arrangement. Syntagma?

2. Transcription

I've tried to follow what I could. You can check if you like, for errors. Clearly there is no give away of identity. Personally, I'm happy with the anonymity but I'm sure you can identify yourselves. I wonder if you also feel that the intervening six months have affected your reading? Anyway, the transcribed 'text' may form at least two functions.

- i Part of a printed publication accompanied by still images from the event/s. You may notice that already there are a number of endnotes. If and when you feel you want to edit/ alter what you identify as your words, please feel free to expand in anyway you wish by adding. This could be done perhaps as footnote, endnotes or even as an addenda. This could be discussed in email correspondence. Or face to face in the gallery at the next stage in April?
- ii I'd like to attempt to produce a subtitled video corresponding with the speech patterns over the duration of the 45 minutes. Two versions. With/ Without accompanying image. So that's text on black screen. And text on image (the footage we shot in Plymouth). The text being a final agreed edit of the transcription I've attached.

Gallery/Studio:

The presentation of material in the gallery /studio at Five Years, London must involve at some point, a public. Allowing the possibility for a public to read and see what is being worked on. And to participate. Pretty much in the way that you have. For that to happen, we can attempt to lay out the material in its outlined component forms. The recordings. The [incomplete] printed text. And a performative space to play in. I'm not sure what outcomes may occur. But that seems consistent with some of what we spoke about.

The work, if that's what it is. Is open.

As I say, I'm not sure if this is still of interest to you. You may want to withdraw, or participate but have other commitments which make it near impossible. I can't offer payment or cover costs. But if you'd like to be involved and have queries, please let me know. If you want to make corrections/ additions to the attached transcription, please do so clearly (perhaps in a different colour?)

I'd also like to include our correspondences relating to the project as part of the printed publication. I'm happy to maintain anonymity and of course, you have final edit.

Thank you so much for your attention. And future participation?
I look forward to hearing from you.

Edward Dorrian

10 Jan 2019, 17:25

- A. Thanks very much for this I will take a good look at it next week and get back to you properly
- E. Thank you A, Look forward hearing back...

20 Jan 2019, 13:07

- A. Hello Edward, I have watched the video and read your transcription - I don't feel moved to edit the transcription in any way - its what you heard on close listening its yours in that sense - I guess other edits might emerge which could be interesting in itself as more process and might produce parallel transcriptions. My favourite parts of the video were the in-between footage the feet the wall - I liked the randomness - I think stills or collage / layering of stills could dance or draw with parts of the transcribed text - I guess they could be harvested at random? Another way of presenting?
For me ... The waywardness of the discussion its un pulled in ness together with the random videomakes it open and unfinishedgenerative.
I'm happy for it to be shown as is or bits or stills and happy for transcription to be shared as is or with minor edit - I like the anonymity in the transcript its not really clear who said what —— it means it can be read in different ways - and privileges what was said over who.

re coming to London in April - in theory would be great but I have some commitments in April that are not finalised and will have to take priority - so if a maybe is ok its a maybe - or if its easier to have something definite it will have to be a no.

Happy to remain in dialogue or make other contribution if something emerges as others respond. Whatever - Id like to be kept in the loop and remain a participant in some way.

27 Jan 2019, 16:05

- E. Thank you so much for your comments. I'm very grateful for your attention. It's what you thought on close observation. They're yours in that sense and so are now, part of the process. All welcome.

I'm thinking about the way the recordings, the material, can develop, as a drawing. I like your words:- emerge, parallel, still, collage, layering, dance, waywardness, 'un pulled', 'in ness', open, unfinished, generative, bits, shared as is or with minor edit...

And in particular, I'm glad you called out on the anonymity in the transcript. This is important question when it comes to thinking about the possibility of other contributions while maintaining a parity between voices? Perhaps.

Thank you for your continued participation and permission. You of course appreciate something of the risk involved in positioning these kinds of speculative and processual open projects. The wayward in-between.

Again, I understand that your other priorities will take precedent. Arrangements can be left flexible so that if you are able to contribute in April that's fine. But if you can't, no problem. I'll keep you in the loop at every stage.

If you felt (as others have) that you might want to speak about your own work and practice, independently and outwith the specific terms I've introduced for this project... please let me know. There could very well be opportunity in April to give a talk or present a workshop in the gallery, in addition. I mention this only to give you the option.

- A. Thanks I'm away from 11th April till 23rd - that is now definite. Im also going to be caring for my mum after surgery in April - which will be a bit of a moveable feast depending I guess - so if we can keep things flexible thats great for me. Are you thinking of an event over a day or what? Where in London is the project based?
- E. Yes, Easter is the 23rd... So I think whatever would be happening would occur on a day between 26-28th. Friday, Sat or Sunday. I'm imagining what we would do could take up around an hour or so. The gallery, Five Years is in Archway. N19 4AJ
- A. Ok. I'll pencil in the 3 days - if all is well I could combine with day trip to see other stuff or whatever as well - if you have a few coming from away please bear in mind off peak train travel when you are looking at timings.

24 Mar 2019, 10:46

- A. Thanks for your email with all the documentation - Im afraid I won't be able to make a trip to London on the 27th as I had hoped - but Im happy for our email correspondence to remain part of the project - and my permission stands to use all the material we have already discussed. If you have the technology your end I could arrange to be available for part of the time that weekend on Skype / audio / video or whatever if I could participate in that way - or if you think of other ways to continue the conversation let me know.

- E. I'll keep you informed if there are further ways that you might be able to participate. I'm sure some new ideas will come up in the space. Thank you again for your permission and I hope all goes well with everything...
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10 Jan 2019, 17:37

- O. Thank you for your e-mail and great to hear about the ongoing development of your work. I have read through the transcription and I am stunned at how much of the conversation I recall, almost verbatim. The transcription draws an image of us all in the room but also of the sonority of words, voices of people and a reminder of an energy that was present. I would certainly be interested in ongoing participation, as I am now involved in my own, practice-based MA research, investigating the relationship between my drawing practice and sound, so the intersections and spaces between drawing and language (written, spoken and sung), are of interest to me.
- I cannot see any need to edit any of my contributions and please do send me a copy of the video footage, I would be very interested to see it.
- Do let me know when and where the next stage of your inquiry is taking place so that I can plan time if needs be. I am doing my MA part-time but I also work at the Art College so have a busy schedule but with flexibility.
- I look forward to hearing from you soon...

11 Jan 2019, 10:38

- E. Thank you, that's all very good to know... Have a look at the footage... and have a think about what specifically you might want in relation to your own practice? Ideally it would be good if we all managed to experiment/ try out ideas too. I'm being deliberately open at this point. As I said the gallery space is free 20-28 April. So there may be scope to try, expand on and speak about things you're thinking about?

13 Jan 2019, 12:58

- O. This all sounds very interesting and exciting. I have looked at the footage a couple of times and from my perspective, there are many interesting strands which could be drawn from this - also for my own practice. Aside from the content which is interesting, there is much gesture and movement as well as restraint and tension [building],... laughter [releasing] within the group. I like the piece where I am talking to the wall, like listening to the radio...echo...Pythagorean veil...the sound of voice... I would like to test out some ideas with voice [as sound] in a group setting.

I am currently making large, experimental wall drawings with sound as a conduit to the work, as well as a large, physical, sculptural drawings. My musical practice has partly informed this but the research so far has led me to begin thinking about sound and drawing in very different ways. I am Interested in drawing as thinking, writing and speaking and the role that sound plays within my drawing practice. I would be very interested in testing out /generating further ideas with the rest of the group and could be available in April to come to London; are the rest of the group also interested in ongoing participation? From May, it is a requirement for my MA, that I work in collaboration with another (s) and so I am actively looking for appropriate, interesting opportunities which may hold some potential for exploration beyond April. Do let me know what your thoughts are too.

18 Jan 15:01

- E. Yes.. I think there is great scope to overlap research interests. I continue to enjoy the way you're looking and thinking about the material at hand. While the rest of the group have all expressed an initial interest... You're the only one (as yet) to reply having read the transcripts and viewed the footage.

I'm very keen to consider and think about what has been done in both broad and particular terms. I think I mean, to critically look at what was set up at Plymouth and to work out how we could develop those ideas of what was said and unsaid: Very much with an emphasis on the idea of drawing practices operating through that critical process.

Are you interested in presenting a workshop, seminar, drawing group activity (your choice) at Five Years? Something that was not necessarily an exhibition but could exist publicly (in the gallery) within a limited/timed duration?

Complete independence of course, would be assured to organise/ present as you wish.

We can return to the details and pragmatics when necessary, but in effect we would present separate and interrelated activities together? This is working in collaboration with another(s)? What do you think?

20 Jan 2019, 19:07

- O. I'm glad you too feel that there is some useful overlap between the projects and I am also very keen to continue to participate in your original work. Thank you for your invitation to do a workshop/seminar at Five Years. I have been giving this some thought over the weekend and there are a number of ways in which this could go, which I would need to continue to consider, over the next short time period, as my own research develops. Plenty of rich possibilities however and I am keen to take part.

Language is a 'funny' thing and masquerades as a form of communication in many guises. For me, drawing does some different things as a communicative tool and 'sound', yet more. The way in which they intersect and create their own dialogic spaces is the focus of my enquiry. Are you able to share any more specific ideas around your enquiry at this stage? In terms of practicalities, what length of time would you envisage my contribution to your research being and are there any particular things you may want me to do, or not to do? I will need to plan towards this, so any initial thoughts on your part would be great.

I look forward to hearing from you soon, Best

27 Jan 2019, 16:03

- E. Thank you for your comments and questions. I'm very, very grateful for your participation and attention. I think for this project, my intention is to continue along the lines so far. There are a great deal of loose ends and possible starts already intimated within the material to enable a further performative engagement. Certainly following or playing with your thoughts and questions on problems of communication as a shared stage.

I'm interested in how you'd like to speak about, or voice the communicative gaps and funny masquerades. As they exist in general and within the material we have in particular. If that's possible. Perhaps if we can attempt to continue articulating ideas about intersection, and dialogic space? As speculative exercise? Recognising the risk involved in positioning these kinds of speculative and processual open projects.

My enquiry at this stage? Drawing as 'processual' research in terms of a difficulty or problem of communicative practice. I think. Words like, Performativity, fragility, weakness, fragment, intensity, disjunctive, nomadic, ambiguity. Participation, collectivity, organisation, commonality, assembly.

I'm happy to try... to share the fragilities. What may or may not constitute our communication? Sensitive to the dialogic process, itself.

In terms of practicalities?

No more than an hour. I think it would entail us (whoever us might be) talking while we look through the recording. This could be scrolling through the footage stopping, rewinding, skipping, slowing. While talking. About whatever occurs to you. There may be somebody there who was not at Plymouth. There may be others who were. The hour would be recorded in some way. I'm not exactly sure how right now. Perhaps the things we're looking at. Perhaps us looking and gesturing at what we're looking at and listening to. Accompanied by the transcription. But no more than an hour.

I imagine something between how we were in Plymouth, an editing suite and a studio. Does that make sense? A table. There's wall space. So if you, or anyone wanted to draw with pencil and paper for example?

Are there any particular things you may want me to do, or not to do?

Just the above. I think. Perhaps with a view to somehow further presenting? We could incorporate all attempt at discussion?

Again, if you want, you can organise a workshop/discussion of your own where you will be free to introduce the focus of your enquiry. Either on the day of 'our project' or separately. This would be arranged to fit with your availability. I hope this is useful. Please let me know what you think.

29 Jan 2019, 12:11

O. Yes, there are certainly lots of interesting strands one could draw from.

I don't really see drawing so much as a form of communication, except where it intersects with writing as an articulation of thinking in visual form.

I see drawing more as a conduit to and from thinking, through the senses, as an embodied practice which sits both centrally and at the edge of all things. I have just written a paper on this which may form the basis of some provocations I bring to a seminar in April.

I am also considering how a drawing object which I have made could become a provocation and generate discussion.

The processual element of your enquiry is very interesting as it delves into what drawing does rather than what it is. Where drawing sits within the wider process

of communication and thinking too. The funny masquerades are somewhat about the social space, vulnerability, an unknowing, ambiguous space where drawing uniquely sits. Creates tension, gesture and laughter. At ease we behave differently, confrontational dialogue abates and a kind of camaraderie develops over time. Are we right and wrong? What will these people draw from me?

How might you feel about me bringing someone with me? I don't have anyone in mind currently but that may change.

Do you have a date in mind for your work group to get together? I will probably come to London for a few days and incorporate this work into some other things which I do as part of my wider research.
I Hope the work is going well...I look forward to April...

3 Feb 2019, 12:47

- E. Yes,
Situated between things, between discourses. What is at stake in participation. Rules almost certainly. The thing about communication, community, *communitas*, obligation, gift, duty. The give and take. All things to continue with. Draw upon. We arrange and play with. Partaking. In the form of our acting out. Drawn to and drawing in. Or not. Perhaps there is no common stage. Shared commonality. Nothing in Common. Chopped up. The gaps and discrepancies between things. In some kind of paratactical constellation. Or a children's assembly. Drawing as the impersonal production of a truth addressed to everyone.

So, please feel free to bring others. I'm imaging anyone. With or without objects of provocation. Again, opportunity to deliver a parallel or introductory presentation on your own terms could be timetabled.

I've told A, who understandably can't guarantee but would very much like to participate, that the weekend set aside will be 26-28th. Friday, Saturday or Sunday. Let's see how we're thinking?

3 Feb 2019, 22:56

- O. With regard to my own workshop / seminar / thingy to be thought through, who will be the participants/audience and how many...do you know yet? This would help me to think in a more focused way about what I may do. I too would also like to film whatever I do and potentially use it, perhaps for my MA research? Is this something you would be happy with?

5 Feb 2019, 10:23

- E. No, to the participants/audience but... The space is small. It may only be me. Or a handful of people. Would you wish a limit on numbers? Seats? It's not a problem for me if it's just the two of us. More than four five takes us beyond the dynamic at Plymouth.
And of course I'm very happy for you to record. You may have to think about how others will give consent etc. As I will. But we do have a history of very open participation. Which has been observed with care. Anyway, don't hesitate to keep querying...

21 Mar 2019, 19:26

- O. I hope you are well, I am checking in to see how things are evolving at your end with your project and the proposed drawing conversation with the Plymouth group. I remember you saying that you were thinking of the weekend of 27th April. My preference for coming to London would be to meet on the Saturday, as I will be working on Monday and I would also like to make the most of my weekend by doing some gallery visits while I am there.

22 Mar 2019, 17:45

- E. Glad you're still looking forward to continuing working on the material we made at Plymouth. Saturday 27 April at Five Years is perfect. To accompany the event I'd like to have a very limited edition (10?) of the transcription (plus a short introduction) to provide adequate context. Not for publication.
Questions around the content of any final publication could be discussed on the day and/or in email correspondence? I don't know if you've objections to including our email exchanges? You would of course be able to edit as you wish. The point being to continue the conversation. I've attached the text for you to consider
Also. Do you want to send me a short text introducing your talk/workshop? If you still want to. The guidelines for the symposium would perhaps be ok?
Abstract (c. 50-100 words):
Biographical note (c. 25 words)
We can still keep all the correspondences anonymous?

26 Mar 2019, 08:33

- O. Glad to hear the work continues to go well. I will be coming to London for a couple of days, can you give me the exact address of the venue where your event is taking place so that I can plan my journey.? Also what time you are planning to kick off? My preference would be for the morning, if possible, as I will need to get to Paddington for the 6pm train back to Devon.

I am fine with you including e-mail exchanges in your text and am not concerned about anonymity either - I would be glad for you to name me as a participant in your work, now that I have a sense of where it is going etc. As far as my own project goes, I would be keen to have a group conversation around the relationship between language and image and the significance of sound to both these things within a drawing context. What does the sound of conversation look like and how may it be described through written and spoken language? These kinds of ideas are of interest and I will pull these threads together in a structured way for the day in terms of seminar / group discussion. I have an object which I may bring as a catalyst for a discussion. Do you know yet whether there may be others? Also, if you are filming your own work, and it is all set up, would you be happy for me to film mine at the same time to save me from bringing equipment with me on the train? I will send you a short bio etc later this week. Hoping to book the train booked ASAP to avoid extra-extortionate rail fares. Grateful therefore for info re; timings etc soon...

- E. Archway Station is just round the corner... so Northern Line makes it a very easy to link to Paddington. Check the tfl website. Let me know when you'd like to leave by and I'll plan. We usually open at 12 or 1. But if you want to start at 11am that's no problem. Do you want to present before or after we look at the Plymouth material? I think maybe before?

As far as filming. I'll bring a video camera and tripod. The thing is just making sure you have space on whatever device (laptop / drive) to copy the video file. A, has emailed to say that unfortunately she can't make it... but has given her consent to use all the material so far... she may be able to participate at a future date. You and I will be the only ones from the original discussion. Others may contribute (it's a public event and I'll alert Five Years members and my PhD Research Group at Kingston)... but even if it's just the the two of us... I'm ok with that.

If I haven't already said... could you look at / read over / recall from the material... a couple of points that we might reflect on again? Of course dealing with the threads of your own concerns...

28 Mar 2019, 18:53

- O. I think there are two strands which stand out for me within the text so far; I am interested in discussing where the drawing is in this work.

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Was it a time-based (historical/ cultural) ephemeral conversational event which has passed and means something different now ?

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Please find attached a short biography to include with an invitation to discuss one of the following objects which I will bring with me;

Oona Wagstaff is an artist-maker, with an interest in writing, engaged in MA drawing research which investigates notions of what drawing does. Oona is interested in phenomenology and the interplay between conceptual, perceptual and physical processes within drawing practice. Oona's work is that of a wayfarer, nomadic and experimental, seeking out the 'space between' as a place of investigation and exploration. Having no particular shape, it may exist in many states and forms which speak across and through different media. Oona's current work engages with line, sound, interruption and ambiguity in the making of work which oscillates between two and three dimensional ideas, and between subject and object.

I am happy to go with the flow on the day, providing I am able to get the 6pm train from Paddington back to Devon. I agree it is probably best to do my presentation first and I too am happy with whoever may show on the day. I'm certain we will have an interesting conversation. Let me know if you need anything else from me or if you have any comment to make on my proposal as above.

13.04.18.

- [00:00] consent after we've spoken...
1. I think it's... recording now...
 2. If there's a red dot... it'll be recording...
 3. Yes... if there's a red dot... And it's there!
[laughter]
W is wide... and T is...
 4. This is worse than my day job!
[laughter]
 5. Sorry?
 6. I feel that I'm back in my day job...
 7. We're back in the consultant's room...
 8. Well... I don't have the same experience... as you... and... You can point it [the camera] at anything in the room...
 9. This needs to be signed in pen... not pencil!
 10. Do you want a...?
 11. Yes there's a pink pen up there...
 12. You might get ink on your fingers using it...
 13. I have a biro...
 14. Actually we should sign the
 15. Do you want another pen?
 16. I'm never quite sure how you do these things...
 17. Do you want my lecture on how to [access] consensus?
 18. Yes... it's an ongoing process... I'm sure you know that...
 19. Right... well... I did want this... to be about... this relationship between performance and drawing... and whether... this is in itself... would be... a performance to documentation... would the documentation constitute itself... as a drawing? Or would the... and it kind of ties in with... and I'm not very good with Heidegger [1]... but that aspect between... the verb and the noun... to draw... things out... and about... um... and also about the conversation... itself as a... a...
 20. We need... a question?
 21. Ok. Is this drawing?
 22. What? Making a film about us talking about drawing?
 23. Talking about drawing... Is that a drawing?
- [02:52]
24. Um...

25. Is this discussion about drawing... 'Drawing'? Well... I think that we've talked about this today... a little about thinking and language... and drawing and gesture are all part of... various modalities... is one cycle almost... of a larger thing of what we might call... drawing... and of things... gathering together... so yes... talking is part of drawing...
[03:39]
26. If it's like that... you know the slide [diagram] Joe [Graham] had... drawing [...] ...and maybe this is like this arrow... in the middle somewhere... at some point that arrow ends... maybe we're not at the end... of it?
[04:05]
27. ...but the between bit? The gap? That seems to be a recurring theme?
28. Everyone likes to be in the middle... seems to be the theme today?
29. Why do you think that is? Why being in the middle? Is it because it gives ambiguity to what is... meant? Freedom to... move around from... asserting?
30. Maybe its to do with that thing... like... um... negative capability... I really like the idea that... Keats said about Shakespeare's poetry... that its beauty lay in the fact that... it had areas that weren't defined... maybe that's the same with drawing? And maybe that's the same as when you're making a drawing... or in the process of it... that when
- there are things that are unsure... it becomes more interesting... to think about... there's something more...
31. More like?
32. In a negative... if there is a negative capability... then you are more... [...] delve into like... consider it... to think about something?
33. Are you referring to... the concept of negative space perhaps? ... that when you're constructing a drawing... immersed in a drawing... creating form... and composing something... somekind of image physically... with the drawing materials... that negative space is often... the more interesting place to be... to be playing with... so it's that space between... it's something that's there... and yet it's not... that unknowable... isn't it? It is the piece...
34. Fugitive?
35. Yes...
[6.00]
36. ...elusive... or...
37. I think it's... there are different ways of knowing...
38. It's a nuisance... [about the camera] ...hold it and...
39. It's a bit disconcerting seeing myself...

40. Better off having it on the table... just so it's... happen... but I suppose...
41. Yes... 47. Yes... I agree it's not mutually exclusive for drawing...
42. Well one of the reasons was... that it was supposed to be hand held... 48. No...
43. Ah yes... ok... 49. As you describe it... it could be any kind of conversation... on a bus... in a therapy group... in any kind of particular space... of serendipity... so if we draw the line on from there... which means that... drawing is whatever we take part in the world... particularly in conversation... in dialogue... and when we come to events like this... we kind of heighten our consciousness about it... and it becomes... we're literally here... in the moment... but we go away and it carries on... in our lives...
44. ...and it comes up... I mean a number of allusions that were made today... about the difference between... the lens... and the picture... and... the presentation with the frottage...[2] And being very clear... [other] assertions about what wouldn't be a drawing if you weren't using a camera... although I noticed in the literature... there is the allusion to the 'lens of drawing'... and the lens... it keeps coming up as this... analogy... metaphor... [08:34]
45. For me... that fits with what you were saying... so if someone said to me about... the drawing lens... it would be a lens that makes room for... I don't know... about being in the middle? A space... A negative capability... A space where something unpredictable... and unexpected... [Extending...] surprising can happen... which is... [...] with the psychotherapy... or when you make room between people for something surprising to happen... for someone to say something you weren't expecting... but it's between you... and your materials... 50. I guess it's drawing as thinking isn't it? Drawing is very close to my thoughts... and it's the most... I suppose... directly accessible way that I consider things in the world... Actually I work a lot of things out... but also writing and drawing... I think are very closely linked... So... it's one way in which you know the world... but language related drawing I think is different from other kinds of knowing through drawing... There are so many ways to know through drawing... and intuition is one way to know through drawing... language is another way... performing in your body is another way... and they're all slightly different... and give you different experiences... and
46. Yes... creating a space around... and [on its own] it can

the reason I came here today... was because I don't have a great deal of experience [of] the performative drawing aspect as... it is presented in the art world... though I've performed... in a number of other ways in... other lives... Doing other things... but not through... drawing in the sense of this symposium...

[09:40]

51. Is that about the artworld? Is that about how those ideas are posited...? About what is being said? [...]
52. It's all historical... I guess... Isn't it? There's an historical [*laughs*] context... when performance became that... unknowable space... to investigate and explore... as drawing... you know... when you look back through art history... you've got all these different ways of knowing through drawing... coming through... and that's quite interesting... isn't it? Because we go back in time... and see how it's repeated as well... so...

53. An example? For you?

[10:50]

54. There was a point in art history where performative... There was a 'performative turn' if you like... which is almost coming back into... I hesitate to use the word 'fashion'... but I... I mean I haven't been in the artworld very long... I'm not sure I'm in it... yet... I'm still feeling my way... I don't know where my art practice fits... really...

55. Do you want to be in the artworld?

56. I don't know... [*laughs*] I'm in something... 'a journey'... and it's... I'm in that unknowable space... and I'm exploring... so I guess... yes... Does someone else want to talk? Because... I find that I...

57. A number of speakers were talking about what it is to present... the relationship with their own work... the work with the material... and that is the dialogue that was happening... the number of... again being quite strident about how... someone else... other people's considerations are... I'm misquoting here... she didn't say superfluous... but they were secondary... she almost said... I don't care... I don't care what other people think about... how it is... It's me... and my world... and I kind of wondered whether... that is... how much of a model that is... is good? Not so much good... but is useful... is it so... dominant in its... so inescapable... is it... that... the... the kind of relationship to making things is? With oneself... the only thing... I mean... and even then that's possibly dialogic enough?

58. Is that possible? [...] ...to make work without considering others?

59. I shouldn't think so... no I wouldn't think it would at all... and to ignore... to actively [*thwart*] possibly... or to encourage a certain way in which one... shut out... a... and this is where I'm considering whether there is a question of [*politics*]... there... that can be considered in relationship to what

drawing might be... in relationship to making things... Now it may well be that... coming from a blank spot... like this is...not... this is not a big... is not a way of doing that... but... it has to be... a wrong... for example... to... to work against? Or there has to be something... not even the fact of dealing with [a] particular... condition... and that actually... this is... a completely... incredibly inappropriate way of... working out... how we... work together... I mean... I'm trying to work this stuff out myself... and thinking... that when one considers how to think... 'through drawing'... or how 'useful' drawing is... how the model of drawing... if it is a model... allows the fugitive... allows the disconnected... the fragmentary... fragile... the tentative... Is that something that actually... can be... is absolutely necessary?

[14:40]

60. I think in a certain sense it is there in... there are certain ways of drawing... perhaps... which gives... different people... a voice... and as creative... as I think human beings are... I think we all have a creative voice... which exists some where... we're all trying to find... that... and to be an artist... isn't necessarily to become a 'good drawer' as such... but about being in the world... and finding the creative voice within the world... and if that's through performing... through writing... language... then that's our way in... as... And that... I think that is 'political'. Definitely. I think it's political in the sense that it's taught. Art is taught in certain ways... in schools... and that is one political

context... but there are many... many political contexts as well...

61. When you used the word creativity... that... it's almost like... when you start almost... talking about drawing... [hand gestures] [it] is so easy to come back to the thing about... how to define it... you were saying... Yes. But is that drawing? It's really hard to... like... you know... decide what it is... almost... maybe... I've never really thought about it... maybe it's better just to use the kind of creative... idea... rather than... like [...] has to be a drawing...
62. When you were talking... about thinking... it was making me think that... [...] the teacher says that actually thinking is really this big... [hand gestures] and actually thinking might not be what you think it is... thinking might be this big... [hand gestures] and it almost seems like what we're saying actually... Drawing is this big too... [hand gestures]
63. Yes...
64. So... is it more helpful to say... is there anything that's not drawing? [laughs]
[16:50]
65. I wonder why? Would it.. Why would it be helpful to say that something is not drawing?
66. Well you were talking about... Is it easier to get a debate going... by

- having something to rub up against?
67. Yes... an antagonism...
or a provocation...
68. I don't know... I don't usually go
about things in that way... but
I'm just... I couldn't think about
[that] many things that I'm not
thinking... and in the definition
that we were sort of coming to...
thinking is life... almost...
69. Do you think spending a lot of
time trying to define it... is actually
very useful? Maybe that's [the]
provocation? And that there are
far more urgencies... in this than...
that... we might find that we spend
our whole day trying to... define...
but actually what we do with it...
I think... is what is purposeful?
And we start to move out into the
world... the social realm...
- [17:50]
70. So it comes back to what you
asked... What's brought everyone
here today? Because it had a drawing
label? And it had a performative
label? Because those two words
together... that would make me
think... Ah! I would like... must
be there for that day... I mean...
71. Yes... that concept of embodiment...
is... as you know... the psychological
concept... is used... the thing
about language... [...] says it's
used throughout every discipline...
anthropologist, sociologist,
psychologist... scientist...
whatever... Everybody in every
sector in society... talks about
- embodiment... [...] as though...
but it's through their lens... of their
particular discipline... and the
longer I live... the more I come to
think... I realize... coming to choose
from many, many different ways of
looking at questions... coming to the
same conclusions... and also very
different ones... that process... of
getting there...
- [18:58]
72. One of the other things I was
wondering about... I don't know...
but when you were saying something
about consent? What did you say?
73. Consent... is never an event?
74. Never an event?
75. Sorry I was thinking that...
76. It's a process. Well we were talking
about whether we tick the box at
the beginning of the session?
77. Yes
78. That was what prompted me to
say that... it's an ongoing ticking...
and that there's also something
about... a trust in you? Isn't there?
Which is kind of... crucial?
79. [There is] a duration... where you
review and reflect on... things
[that have been recorded] and
I wonder whether... if [this] in
particular is something... maybe
not just about drawing... but it is
a drawing aspect...? that allows...

- the return... the... Well a couple of people have mentioned... things like... the question of never being able to quite erase things... that every gesture is... [...]
80. The layering up?
81. The layering up of... the deforming of something?
82. And even when you deform it... it's not gone...
83. Which is a curious pointer... as to... whether you could... ever give... quite get rid of it... I know... I know... I know... [laughs] And I wonder whether that... unsaid thing... is... is... also part of how... we kind of attempt... and I was wondering also about a notion of promise? Well it comes up a couple of times... for various... very different reasons... as to the possibility of... of making something... but also having to... regard them as the intervention in that... but also to... to take value... or to take... whether it's utility or... pleasure... in... in... whether things could be rescued? With other people as well? [...] that's coming out of nowhere... I don't know where that came from...
[21:13]
84. I liked the conversation with... Sarah and David [3] after lunch... And they were talking about their... like... values... in drawing... and I thought that was quite interesting... their different...
85. Material dialogic... Dialogic...
86. Yes...
87. Talking through material... and that's what we're sort of doing...
88. Yes
89. [...]
90. Yes
91. I wanted to say something about... this idea of 'symposium'... and coming together like this... something about the ethics of... the consent form... and I suppose... coming to a place where... you are opening the space like a gift... and we are also... we are giving as well... we are giving the gift of our consent...
[22:03]
92. Yes
93. And somehow in that... giving freely... to then withhold it later... is unethical on our part... somehow we either give or we don't give... and there's something about giving whole heartedly... which is... has something about human beings coming together...
94. That's very interesting... I hadn't necessarily seen it like that... I hadn't imagined it being like that... but I can see... but... is there not something in this... the gift aspect... I didn't do Latin at school... but in

- the word... the part of [the word] community... 'munus'... the kind of burden that's given... to the community... that's the... duty to the community ... it has a wonderful series of... connotations... [4]
95. If I give to you. You have to suffer the burden of my gift...
[23:00]
96. That's really interesting... it's making me think that if I'm giving this freely... I don't mind what you do... I guess... if that's a freely given gift...
97. You can throw it in the river?
98. You can throw it in the river...
99. If that is the worst thing...
100. If that is the worst thing...
101. It might not be... put it on Facebook... [laughs]
102. Well... I think though... I suddenly found myself thinking... well I feel I could... freely give to this group... here... but then I was thinking... well how free is it? Well actually... I might want to know what you're going to do with it? In this context...
103. Yes
104. Well I can't do anything with it without [your consent]...
105. I'm happy with that... though
- I'm starting to think about what it means... [laughs]
106. What does that... 'What does that mean?' mean?
107. What does that 'mean' mean?
108. I started...
109. What does that mean?
[23:59]
110. I was starting to think that I was kind of... not in the drawing spirit...
111. But that's...
112. Well I don't know... because even the removal... is this... hole... absence... and it becomes more apparent... because it's... the...
113. Mean spirited... I think was the word...
114. I know...
115. But is that... just appealing however... to... a very individualistic part of us that maybe makes us feel guilty... about participating... [laughs] or participating purely on our own terms... like the artist who turns around and says... I couldn't care less about what people think about my work and what I do... You know? It's that... individual or collective responsibilities that we're talking about... I suppose... what would be...

116. But it's like... that thing... when you talked about giving [wholeheartedly] Have you read that bit in *The Prophet*? That talks about giving... that you have to give wholeheartedly... so... easy to give without... realising until actually you think that while... even if you don't feel in the moment that you were expecting something back?
117. Yes...
118. Yes... there is the retrospective...
119. You might think that you're giving... without expecting stuff... but afterwards... oh well maybe I did... in some way expect something back from it... without...
120. Is that also part of the dilemma of participation? That to partake... you have to... you are part of the community?
121. Well we are? In a sense...
122. So... who is not? Who would not be here? I mean it's almost like a...
123. Because if we hadn't wanted to be here... and discuss... we wouldn't be here... so we must all... on some level... thought that we'd get something out of it? Now whether we feel that... [...] I think it's interesting to discuss... I think discussion... because I love to read... and I know that my writing that I do from reading informs my drawing... my physical drawing practice a lot... I read an awful lot and it informs my drawing... so
- this link between the language... and... the different meanings... that are contained within that [model] for... multiple meanings...
124. That's... research? And a question of research... as a kind of a... a... I associate with a drawing attitude? Or mentality? That there is something there... to... to come through and... a... that's part of the process when you draw... about looking... about understanding... about the relationship with material... and its multivariuous possibility... or... I mean I'm not saying... its a shared equivalence... but there's a great overlap... between reading as a practice... if practice means something about a relationship with... 'things'... and how they act... how they... maybe how they... it has been in the way that a lot of people today have brought up... and reminded us of... or about the experience... of drawing...
125. I [don't] remember who said it... but someone said how... in drawing... or art... we've borrowed the word practice... from like somewhere else... so it is better... I like to use the word 'work'? I wasn't really sure what that meant... but thought it quite interesting... I've never liked using that word... my 'practice'... doesn't... never sounded right...
126. It sound like you're going to dip into the science laboratory...?
127. Oh right! Interesting! [I thought] everybody sees drawing as almost 'validated' by having the word drawing 'practice'

- after it! It sounds...
128. Practice... is just practice... isn't it?
129. For me... it seems 'doing' rather than 'just thinking' about it...
130. Well part of the... it's... practice and theory... So Praxis and Theory...
131. Praxis...
[28:35]
132. Poles... of... well there's the third way which is poesis... which is actually what we're engaged with... so if we had a... 'drawing poesis' doesn't quite measure up...?
133. Techne? What about...?
134. Techne... [...] and all that... so... the artisan aspect of it... yes... like an 'artwork'? Yes... 'I make art work'... that sounds really awkward? Doesn't it? Artwork...
135. Especially [...] I draw? I do drawing?
136. People say 'drawing practice... really?' Have you not... [laughs] learned any of it yet?
137. We're too old!
138. I think for me saying... art practice... I have a way of approaching things... it's a way of going about things... isn't it?
139. Yes
140. I think it's... I don't know why... I think it's this thing about... needing to develop 'your practice'... things like that... you know the sort of key words that end up being thrown about...
[29:38]
141. You can always tell them to go to hell... actually... [straight to hell] [laughs]
142. The problem is the need? The 'need' is an issue? 'You need to do this'?
143. Yes
144. ...but I don't think I... I don't really mind... 'practice'... trying to get it... knowing that you're not really getting it right...
145. Well I don't know that it's about 'not getting it right'... because for me... it's just a journey... it's something I started... probably when I was this high... [hand gestures] but then I wasn't really conscious of doing it... for many many years... then suddenly... it's another journey... into your drawing... and you bring all that history as well... so...
146. Yes... I think it was Joe who was saying... that like... kids just stop drawing. Which is quite interesting... I don't ever remember stopping drawing... but obviously some people do stop drawing and then start again...

147. Drawing not reading... that's what I always ended up as... You've got to read... and I wouldn't read...
[laughs]
[30:46]
148. Well that's the whole education thing... and depending on what school you go to... and what happened...
149. Possibly...
150. Yes... I think its... that's what's valued... a lot of the time... culturally... and that's a political thing... Don't you think? What values do children at certain ages... [...] and it's as political now as it has always been... it's not just a contemporary problem that's we've got... in education... it...
151. Maybe it is... maybe it the problem of definition... [...] and the point made earlier on... that if we... if we did understand that when children were at school and being taught to stop drawing... actually that wasn't the point... they weren't being taught to stop... because they were already drawing in all these other ways... and that's... that's the issue that we've got... as a discipline... we're very good at persuading everyone... that creativity and drawing are in everything... so the government says... ok it's in everything... so lets close down these expensive art rooms... then we've got drawing and science... and ecology... drawing and geography... so we can close those places down... that are expensive to run... and that's
- the problem we've got actually... that if we put it into everything... therefore it disappears as a specific discipline in its own right... so it's a problem of how we define it... So maybe there is something defining it? And then we spend endless amounts of time of time defining it... without actively pursuing it?
152. But there's something about... Because I only recently did a Masters... kind of from no where really... and one of the things I liked was the way people who talked and wrote about drawing... it kind of drew me to drawing... in a sense... because the kind of openness... the unfinished... thing... the... negative capability... the embodied... all those words... I was thinking... Ah yes... this is where I... these folks spoke to me... and this is interesting...
- [32:50]
153. Yes... it brings multi-disciplinary philosophy, psychology... all these things together... gathers it all together... into a practice... but that... well that I thought that all the things that drew me to being a psychologist in the first place... had those same... different... but I didn't want to be... well working with people in pain anymore... you come to a point where maybe you want to change your direction... and thinking about... is there anywhere... I can find a new home? That kind of embraces these ideas? And explores... and has joy in it? And... kind of... yes... people to meet... people to think about stuff with... and without necessarily...

addressing some of the things I've been used to addressing... in my other discipline...

[33:39]

154. For me... it's about... as much as anything... it's in the process that I get the pleasure... I get this sort of... [laughs] I suppose it's an obsessional... impetus to explore... a subject matter... so it might be something I've read... it's often linked to ideas... and... drawing... in a very abstract way... seems to... sort my thinking out... so... it's a sort of... in the process... and then when I look at what's produced... and mostly it goes in the bin... I look at what is produced... and... that's not that important to me... so you know... for the visual artist who is trying to sell work... or whatever... that doesn't interest me... nearly as much as the process of exploring something... and I may make one or two resolved... whatever that is... pieces from that... but they mean absolutely nothing to anybody else... so yes it's open to interpretation... to... yes it's a process of exploration... I suppose...

[35:01]

155. Why do you... put them in the bin?
156. Well maybe because they're... they're... I wouldn't have any room! [laughs] You know I use phenomenal amounts of paper... and other materials... it's terrible... really terrible...
157. But... is there an idea of...

a witness... to that process?
Of any more importance...
than the material result?

158. Well I like talking about it...
[laughs] I like talking about...
what I've done... what I've found out... what I've discovered...
what I've... you know... what I've seen... as people... think...
159. Apart from...? Apart from when you've done it... as something separated... from what it is you do? And what it is you make? It's a... is that a reflection? Is that something... that...

[36:05]

160. Sorry... I'm not sure what you mean?
161. I'm talking about... What I've done... I don't really... I'm not really that bothered... that anybody sees what I do...? And I do like talking about it... and those two things are... they're... interrelated? In...
162. Yes... Yes... They are...and when I say... I'm not that bothered by... I am bothered by what I'm making... for the public to view... or other people to view... I am bothered by that... because... what I do make... which I put out there... for other people to view... I want to make to a really good standard... that... that's... there are very few things that I judge will go out into the world... most of it doesn't... but includes writing as well... as... but it's all sort of linked up... and this is my point... what I'm trying to get to is that this notion of drawing... and

- what different ways of knowing... I think... can be found in talking... in... making and in... writing... so that it's in there... in language... as well... it's part of a process which encompasses... you know... tactile... possibilities... in the world as well as other things... but... then...
- [37:35]
163. It's... that's the time...
164. That's the time! [...] don't know if you're familiar with that?
165. Can I just [ask for] questions?
166. Anymore questions?
167. You can have your magic machine back... [hands over the video camera]
168. Yes... well the question would be... what is [was] that [this]? No the question is... have [do] you [still] consent/ed? I suppose... I think possibly... I should have thought of this more clearly... it may well be that... you need time to think... well alright... and I need to think about whether its... what? Well I don't know... This isn't mine any more? It's a... common property...? I could... I'll contact you about anything that's happening...
169. Yes... but I'd just like to say that it was nice to convene a space for an hour and hear people talk about... stuff... which is why I came here...
170. It can be an... occupational hazard of doing these kinds of events... that there's a great deal of time... [spent] rushed... all the possibilities... to just be able to... kind of [slowly reflect] on the... things you're thinking about...
- [39:12]
171. So... don't you need our email addresses?
172. Yes I've got them...
173. Thank you very much [people leaving]
174. Thank you
175. Thirteenth today?
176. Lucky thirteenth...
177. So you... if you do something with this material... then you're going to let us know about it?
178. I'll... at any significant stage where... for example... I send it to someone to translate... scribe... and try and go through it... take out... not...
179. Yes... [I know] transcribing the ums and ahs...
180. I don't mind ums and ahs...that's not something I would necessarily... but there might be... and I'd pass this to you... at a first stage... draft of... anything at all... similarly... if I can try and figure out a way of allowing

you to look at what's been shot...

181. I'd be up for that... that'd be interesting...

182. Yes? And then if... there are any ideas about...

183. Because what I'd prefer not to happen is that if I google [my name]... I will suddenly get all the images from this... coming up in google images...

184. Yes...

[41:72]

185. Yes... me too! Because I've got images from... I gave a talk fifteen years ago... somewhere... and then it all comes up... because of my name... a long time ago... it's not the end of the world [*laughs*]... but now... I'd like to have some control... over all those things...

186. Absolutely... fine... I mean in other cases... people have said... No, I've contributed to something actually... and I want to be recognised for it...

187. Well... if I've seen the images... and we've had a conversation... then it's completely different...

188. But it's just when something comes up suddenly... as a surprise...

189. Entirely! And I'm... sensitive to that...

190. Thank you... very much...

191. I don't want the bits about consent to... kind of like... me quibbling... to override how nice it was to sit in a circle... and think with everybody...

192. Thank you...

193. See you in a bit... actually I'm not going anywhere...

[*Recording stops.*]

[42:55]

Endnotes

- 1 Reference to Dr Joe Graham's (Falmouth University) earlier paper - The Utility of Drawing: Drawn and Withdrawn. The paper sketched a nascent ontology of drawing that uses Heidegger.
- 2 Laura Donkers (University of Dundee)
Drawing: Knowledge as Process
- 3 Sarah Scaife and David Harbott (Plymouth College of Art)
Two voices, one conversation: drawing out work.
- 4 see: Roberto Esposito *Communitas: The Origin and Destiny of Community*
also: *mūnus*: *mūnus* (old orthogr. *moenus*)
A Latin Dictionary. Founded on Andrews' edition of Freund's Latin dictionary. revised, enlarged, and in great part rewritten by. Charlton T. Lewis, Ph.D. and. Charles Short, LL.D. Oxford. Clarendon Press. 1879.
- I. "moenera militiā," *Lucr.* 1, 29), *ēris*, n. root *mu-*; cf.: *moenia*, *munis*, *munia*, etc., a service, office, post, employment, function, duty (class.; syn.: *officium*, *ministerium*, *honos*).
I. Lit.: *munus* significat *officium*, cum dicitur quis munere fungi. Item donum quod officii causā datur, *Paul. ex Fest.* p. 140 Müll. (cf. infra): "munus curare," to discharge an office, *Plaut. Truc.* 2, 4, 76: "octo munus hominum fungi," *id. Men.* 1, 4, 5: "administrare," *Ter. Ad.* 5, 1, 2: "munus atque officium," *Cic. Font.* 7, 15: "rei publicae," a public office, *id. de Or.* 1, 45, 199: "belli," *Liv.* 24, 35: "de jure respondendi sustinere," *Cic. Brut.* 30, 113: "rei publicae explorare," *id. Prov. Cons.* 14, 35: "vigiliarum obire," to perform, *Liv.* 3, 6: "officii," the performance of a duty, *Cic. Sen.* 11, 35: "tuum est hoc munus, tuae partes: a hoc civitas expectat," duty, office, obligation, *id. Fam.* 11, 5, 3: "principum est resistere levitati multitudinis," *id. Mil.* 8, 22: "vitae," *id. Sen.* 11, 35: "senectutis," *id. Leg.* 1, 3, 10.—
B. Esp., = onus, a duty, burden, tribute: "cum hoc munus imponebatur tam grave civitati," *Cic. Verr.* 2, 5, 20, § 51: "id quoque munus leve atque commune Mamertinis remisisti," *id. ib.* 2, 5, 21, § 52: dum ne quis eorum munere vacaret," *Liv.* 25, 7, 4: "non enim detractionem eam munerum militiae, sed apertam defectionem esse," *id.* 27, 9, 9.—
- II. Transf.
- A. A work: "majorum vigiliarum munus, *Cic. Par. prooem.*: solitudinis," a work, book, written in solitude, *id. Off.* 3, 1, 4.—
- B. A service, favor: huc ire licet atque illuc munere ditium dominorum, *Sall. Orat. Licin.*; *Cic. Fam.* 10, 11, 1.—2. In partic., the last service, office to the dead, i. e. burial: pro hominis dignitate amplo munere extulit, *Nep. Eum.* 4, 4 (dub.); "al. funere): suprema," *Verg. A.* 11, 25: "supremum mortis," *Cat.* 101, 3: "debita," *Val. Fl.* 3, 313: "fungi inani Munere," *Verg. A.* 6, 885: "cineri haec mittite nostro Munera," *id. ib.* 4, 624.—
- C. A present, gift (syn.: "donum, praemium): bonum datum deorum concessu atque munere," *Cic. Univ.* 14: "mittere alicui," *Cic. Verr.* 2, 4, 27, § 62: "mittere aliquid alicui munere," to send one something as a present, *Plin.* 37, 5, 19, § 74 (al. muneris): "quasi totam regionem muneri accepissent," had received as a present, *Tac. A.* 14, 31: "aliquem munere donare," to present one with a gift, *Verg. A.* 5, 282: "dare muneri aliquid alicui," to give one something as a present, *Nep. Thras.* 4, 2: "munera Liberi," i. e. wine, *Hor. C.* 4, 15, 26: "terrae," *id. ib.* 2, 14, 10: "Cereris," bread, *Ov. M.* 10, 74; cf.: "gratae post munus aristae," *Juv.* 14, 183: "quem munere palpat Carus," i. e. a bribe, *id.* 1, 35.—
2. In partic.
- a. A public show, spectacle, entertainment, exhibition, esp. a show of gladiators, which was given to the people by the magistrates, and generally by the aediles, as an expression of gratitude for the honorable office to which they had been elected (cf.: "ludus, spectaculum): erat munus Scipionis, dignum et eo ipso et illo Q. Metello, cui dabatur," *Cic. Sen.* 58, 124: "munus magnificum dare," *id. Q. Fr.* 3, 8, 6: "praebere," *id. Sull.* 19, 54: "functus est aedilicio maximo munere," i. e. gave a splendid exhibition, *id. Off.* 2, 16, 55: "edere," *Suet. Tit.* 7: "venationes, quae vocantur munera," *Lact.* 6, 20: "munera nunc edunt," *Juv.* 3, 36; 4, 18.—
- b. A public building for the use of the people, erected at the expense of an individual: "Pompeii munera," the theatre, *Vell.* 2, 130, 1: "aut ubi muneribus nati sua munera mater Addidit (i. e. theatro Marcelli porticum Octaviam)," *Ov. A. A.* 1, 69.—
- c. Transf., of the structure of the universe: "effector vel moderator tanti operis et muneris," *Cic. Tusc.* 1, 28, 70.

[00:00]	[laughs]	a	a	a
[02:52]	[laughs]	a	a	a
[03:39]	[laughs]	a	a	A
[04:05]	[laughs]	a	a	a
[08:34]	[laughs]	a	a	a
[09:40]	[laughs]	a	a	a
[10:50]	[laughs]	a	a	a
[14:40]	[laughs]	a	a	a
[16:50]	[laughs]	a	a	a
[17:50]	[laughs]	a	a	a
[18:58]	[laughs]	a	a	A
[21:13]	[laughs]	a	a	a
[22:03]	[laughs]	a	a	a
[23:00]	[laughs]	a	a	a
[23:59]	[laughter]	a	a	a
[28:35]	[laughter]	a	a	a
[29:38]	[model]	a	a	A
[30:46]	[my]	a	a	a
[32:50]	[of]	a	a	a
[33:39]	[on]	a	a	A
[35:01]	[other]	a	a	a
[36:05]	[people]	a	a	a
[37:35]	[politics]	a	a	a
[39:12]	[Recording]	a	a	a
[41:72]	[slowly]	a	a	a
[42:55]	[spent]	a	a	a
[6.00]	[still]	a	a	a
[a]	[straight]	a	a	able
[about]	[that]	a	a	able
[access]	[that]	a	a	about
[ask]	[the]	a	a	about
[diagram]	[the]	a	a	about
[do]	[the]	a	a	about
[don't]	[There]	a	a	about
[Extending]	[this]	a	a	about
[Graham]	[this]	a	a	about
[hand]	[thwart]	a	a	about
[hand]	[was]	a	a	about
[hand]	[wholeheartedly]	a	a	about
[hand]	[your]	a	a	about
[hand]	a	a	a	about
[hands]	a	a	a	about
[I]	a	a	a	about
[I]	a	a	a	about
[it]	a	a	a	about

about	about	addressing	almost	an
about	about	after	almost	analogy
about	about	after	almost	and
about	about	after	almost	And
about	about	afterwards	almost	and
about	about	again	almost	and
about	about	again	almost	and
about	about	against?	almost	and
about	about	against?	almost	and
about	about	ages	almost	and
about	about	ago	already	and
about	about	ago	alright	and
about	about	agree	also	and
about	about	Ah	also	And
about	about	Ah	also	and
about	about	Ah!	also	And
about	about	ahs	also	and
about	absence	ahs	also	And
about	absolutely	all	also	and
about	absolutely	all	also	and
about	Absolutely	all	also	and
about	abstract	all	also	And
about	accessible	all	although	and
about	act	all	always	and
about	actively	all	always	and
About	actively	all	always	and
about	actually	all	am	and
about	Actually	all	am	and
about	actually	all	ambiguity	and
about	actually	all	amounts	and
about	actually	all	amounts	and
about	actually	all	an	and
about	actually	all	an	and
about	actually	all	an	and
about	actually	all	an	And
about	Actually	all	an	and
about	actually	all	an	and
about	actually	all	an	and
about	actually	all	an	and
about	actually	allowing	an	and
about	actually	allows	an	and
about	actually	allows	an	and
about	actually	allows	an	and
about	addresses?	allusion	an	and
about	addressing	illusions	An	and

and	And	and	are	artworld
and	and	and	are	artworld?
and	and	and	are	artworld?
and	and	and	are	as
and	and	and	are	as
and	and	and	are	as
And	and	and	are	as
and	And	and	are	as
and	and	And	are	as
and	and	and	are	as
and	and	and	are	as
and	and	another	are	as
and	and	another	are	as
and	and	another	are	as
and	and	another	are	as
and	and	antagonism	are	as
and	And	anthropologist,	are	as
and	and	any	are	as
and	And	any	are	as
and	and	any	are	as
and	and	any	are	as
and	and	any	are	as
and	And	any	are	as
And	and	any	are?	As
and	and	any	areas	as
and	And	anybody	around	as
and	and	anybody	around	as
and	and	anymore	around	as
and	and	Anymore	arrow	as
and	and	anything	arrow	as
and	and	anything	art	as
and	and	anything	Art	as
and	And	anything	art	as
and	and	anything	art	as
and	and	anything	art	as
and	And	anywhere	art	as
and	and	anywhere	art	as
and	and	Apart	art	as
and	and	Apart	art	as
and	and	apparent	artisan	as
and	And	appealing	artist	as
and	and	approaching	artist	as
and	and	are	artist	as
and	And	are	Artwork	as
and	and	Are	artwork?	as

as	be	Because	between	but
asked	be	Because	between	But
aspect	be	because	between	but
aspect	be	because	between	But
aspect	be	Because	between	but
aspect	be	because	between	but
aspect	be	because	between	but
asserting?	be	because	big	but
assertions	be	because	big	But
associate	be	Because	big	but
at	be	Because	big	but
at	be	because	bin	but
at	be	because	bin?	but
at	be	because	biro	but
at	be	because	bit	but
at	be	become	bit	but
at	be	becomes	bit	but
at	be	becomes	bit?	but
at	be	becomes	bits	but
at	be	been	blank	but
at	be	been	body	but
at	be	been	borrowed	but
at	be	been	bothered	but
at	be	been	bothered	but
at	be	been	bothered	but
at	be	beginning	bothered	but
attempt	be	being	box	but
attitude?	be	being	bring	But
away	be	being	brings	but
awful	be	being	brought	but
awkward?	be	being	brought	but
back	be	being	burden	but
back	be	being	burden	but
back	be	being	bus	but
back	be	being	But	but
back	be	being	but	but
back	be	being	but	But
back	be	being	but	by
back	be	beings	but	by
back	beauty	beings	But	by
back?	became	better	but	by
be	Because	better	but	by
be	because	Better	but	call
be	Because	between	but	came
be	Because	between	but	came

came	close	consent	creativity	difference
camera	closely	consent	creativity	different
camera	collective	consent	crucial?	different
camera	come	consent/ed?	culturally	different
camera	come	consent?	curious	different
can	come	consider	cycle	different
can	come	consider	David	different
can	come	considerations	day	different
can	comes	considered	day	different
can	comes	considering	day	different
can	comes	considering	day	different
can	comes	considers	deal	different
can	comes	constitute	deal	different
can	coming	constructing	dealing	different
can	coming	consultant's	debate	different
Can	coming	contact	decide	dilemma
can	coming	contained	define	dip
can	coming	contemporary	define	direction
can	coming	context	define	directly
can	coming	context	define	disappears
can	coming	context	defined	discipline
can't	coming	contexts	defining	discipline
capability	coming	contributed	defining	discipline
capability	coming	control	Definitely.	discipline
capability	coming	convene	definition	discipline
capability	common	conversation	definition	disconcerting
care	community	conversation	deform	disconnected
care	community	conversation	deforming	discovered
care	community	conversation	delve	discuss
carries	community?	conversation	depending	discuss
cases	completely	could	describe	discussion
certain	completely	could	develop	discussion
certain	composing	could	dialogic	do
certain	concept	could	Dialogic	Do
certain	concept	could	dialogic	Do
certain	concept	couldn't	dialogue	do
change	conclusions	couldn't	dialogue	do
children	condition	couple	did	do
children	connotations	couple	did	do
choose	conscious	creating	did	do
circle	consciousness	creating	did	do
clear	consensus?	creative	did	do
clearly	Consent	creative	didn't	do
close	consent	creative	didn't	do
close	consent	creative	didn't	do

Do	don't	drawing	Drawing?	Especially
do	don't	Drawing	drawing?	ethics
do	don't	drawing	drawing?	even
do	don't	drawing	drawing?	even
do	don't	drawing	drawing?	even
do	don't	drawing	drawing?	even
do	don't	drawing	drawing?	even
do	don't	drawing	drawing?	event?
Do	don't	drawing	drawing'	event?
do	Don't	drawing	drawing'	events
Do	don't	drawing	drew	events
do?	don't	drawing	drew	ever
documentation	don't	drawing	duration	ever
documentation	don't	Drawing	duty	every
does	don't	drawing	earlier	every
does	don't	drawing	easier	every
does	dot	drawing	easy	everybody
does	dot	drawing	easy	everybody
Does	down	drawing	ecology	Everybody
doesn't	down	drawing	education	everyone
doesn't	draft	drawing	education	everyone
doesn't	draw	drawing	either	Everyone
doesn't	draw	drawing	else	everything
Doesn't	draw	drawing	else	everything
doing	draw?	drawing	else	everything
doing	drawer'	drawing	else	example
doing	drawing	drawing	elusive	example
Doing	drawing	Drawing	email	example?
doing	drawing	Drawing	embodied	exclusive
doing	drawing	drawing	embodiment	exists
dominant	drawing	drawing	embodiment	expect
done	drawing	drawing	embraces	expecting
done	drawing	drawing	encompasses	expecting
done	drawing	drawing	encourage	expecting
don't	drawing	drawing	end	expensive
don't	drawing	drawing	end	expensive
don't	drawing	drawing	end	experience
don't	drawing	drawing	ended	experience
don't	drawing	drawing	endless	experience
don't	drawing	drawing	ends	experiences
don't	drawing	drawing	engaged	exploration
don't	drawing	drawing	enough?	explore
don't	drawing	drawing.	Entirely!	explore
don't	drawing	drawing?	equivalence	explores
don't	drawing	drawing?	erase	exploring

exploring	for	gesture	go	had
Facebook	for	gestures	go	had
fact	For	gestures	go	hadn't
fact	For	gestures	go	hadn't
familiar	for	gestures	go	hadn't
far	for	gestures	goes	hand
fashion	for	get	going	happen
feel	form	get	going	happen
feel	form	get	going	happen
feel	found	get	going	happen
feel	found	get	going	happened
feel	found	get	going	happening
feeling	fragile	get	gone	happening
few	fragmentary	get	good	happy
fifteen	free	get	good	hard
figure	Freedom	getting	good	has
film	freely	getting	good	has
find	freely	getting	good	has
find	freely	gift	good?	has
find	freely	gift	google	has
find	from	gift	google	has
finding	from	gift	got	has
fine	from	gift	got	has
fingers	from	give	got	have
first	from	give	got	have
first	from	give	got	have
fits	from	give	got	have
fits	from	give	got	have
folks	from	give	got	have
for	from	give	government	have
For	from	give	great	have
for	from	given	great	have
for	from	given	great	have
for	from	gives	group	have
for	from	gives	group	Have
for	from	giving	guess	have
for	frottage	giving	guess	have
for	fugitive	giving	guess	have
for	Fugitive?	giving	guess	have
for	gap?	giving	guilty	have
For	gathering	giving	had	have
for	gathers	giving	had	Have
for	gave	giving	had	haven't
for	geography	go	had	having
for	gesture	go	had	having

having	how	I	I	I
having	how	I	I	I
hazard	how	I	I	I
hear	how	I	I	I
heartedly	how	I	I	I
Heidegger	how	I	I	I
heighten	how	I	I	I
held	however	I	I	I
hell	human	I	I	I
hell	human	I	I	I
helpful	I	I	I	I
helpful	I	I	I	I
here	I	I	I	I
here	I	I	I	I
here	I	I	I	I
here	I	I	I	I
here	I	I	I	I
here	I	I	I	I
here	I	I	I	I
here	I	I	I	I
here	I	I	I	I
here?	I	I	I	I
hesitate	I	I	I	I
high	I	I	I	I
historical	I	I	I	I
historical	I	I	I	I
history	I	I	I	I
history	I	I	I	I
history	I	I	I	I
hold	I	I	I	I
hole	I	I	I	I
home?	I	I	I	I
hour	I	I	I	I
how	I	I	I	I
how	I	I	I	I
how	I	I	I	I
how	I	I	I	I
how	I	I	I	I
how	I	I	I	I
how	I	I	I	I
how	I	I	I	I
how	I	I	I	I
how	I	I	I	I
how	I	I	I	I
how	I	I	I	I
how	I	I	I	I
how	I	I	I	I

idea	impetus	in	in	is
idea	importance	in	in	is
idea	important	in	in	is
idea	in	in	In	Is
ideas	in	in	in	is
ideas	in	in	in	is
ideas	in	in	in	is
ideas?	in	in	in	is
if	in	in	in	is
if	in	in	in	is
if	in	in	inappropriate	is
if	in	in	includes	is
if	in	in	incredibly	is
if	in	in	individual	is
if	in	in	individualistic	is
if	in	in	inescapable	is
If	in	in	informs	Is
if	in	in	informs	is
if	in	in	ink	is
if	in	in	interest	is
if	in	in	interesting	is
if	in	In	interesting	is
if	in	in	interesting	Is
if	in	in	interesting	is
if	in	in	interesting	is
if	in	in	interesting	is
If	in	in	interesting	is
if	in	in	interesting	is
If	in	in	interesting	is
If	in	in	interesting	is
if	in	in	interesting	is
if	in	in	Interesting!	is
if	in	in	interpretation	is
if	in	in	interrelated?	is
if	in	in	intervention	is
If	in	in	into	is
if	in	in	into	is
ignore	in	In	into	is
image	in	in	into	is
images	in	in	into	is
images	in	in	into	is
images	in	In	into	is
images	in	in	into	is
imagined	in	in	intuition	is
immersed	in	in	investigate	is

Is	is	it	it	it
is	is	it	it	it
Is	is	it	it	it
is	is	it	It	it
is	is	it	it	it
is	is	it	it	it
is	Is	it	it	it
is	is	it	it	It
Is	is	it	it	it
is	is	it	it	it
is	is	it	it	it!
is	is	it	it	it?
is	is	it	it	it?
is	is	it	it	it?
Is	is	it	it	it?
is	is	it	it	it?
is	is	it	It	it?
is	is	it	it	it?
Is	is	it	it	it?
is	is	it	it	it?
is	is	it	it	it?
is	is	it	it	it?
Is	is?	it	it	it?
is	is?	it	it	its
is	isn't	it	it	its
is	isn't	it	it	its
is	isn't	it	it	its
is	Isn't	it	it	its
is	isn't	it	it	its
is	isn't	it	it	its
is	isn't	it	it	its
is	Isn't	it	it	its
is	isn't	it	it	itself
is	issue	it	it	itself
is	issue?	it	it	itself
is	it	it	it	it'll
is	it	it	it	it's
is	it	it	it	It's
is	it	it	it	It's
is	it	it	it	it's
is	it	it	it	it's
is	it	It	it	It's

it's	it's	I'm	kids	know
it's	it's	I'm	kind	know
it's	it's	I'm	kind	know
it's	it's	i's	kind	know
it's	it's	I've	kind	know
it's	it's	I've	kind	know
it's	It's	I've	kind	know
it's	it's	I've	kind	know
it's	it's	I've	kind	know
it's	it's	I've	kind	know?
it's	it's	I've	kind	knowing
it's	it's	I've	kind	knowing
it's	it's	I've	kind	knowing
it's	it's	I've	kind	knowing
it's	I'd	I've	kind	knowing
it's	I'd	I've	kind	label?
it's	I'd	I've	kind	label?
It's	I'd	I've	kind	laboratory
It's	I'd	I've	kind	language
it's	I'll	job	kind	language
it's	I'll	job!	kinds	language
it's	I'm	Joe	kinds	language
it's	I'm	Joe	know	language
it's	I'm	journey	know	language
it's	I'm	journey	know	language
it's	I'm	journey'	know	larger
it's	I'm	joy	know	later
it's	I'm	judge	know	Latin
it's	I'm	just	know	lay
it's	I'm	just	know	layering
it's	I'm	just	know	layering
it's	I'm	just	know	learned
it's	I'm	just	know	leaving
It's	I'm	just	know	lecture
it's	I'm	just	know	lens
it's	I'm	just	know	lens
it's	I'm	just	know	lens
it's	I'm	just	know	lens
it's	I'm	just	know	lens
it's	I'm	just	know	lens
it's	I'm	just	know	lens
It's	I'm	just	know	less
it's	I'm	just	know	let
It's	I'm	Keats	know	lets
It's	I'm	keeps	know	level
it's	I'm	key	know	life

like	literature	making	me	might
like	little	many	me	might
like	live	many	me	might
like	lives	many	me	might
like	lives	many	me	might
like	long	many	me	might
like	long	many	me	might
like	longer	many	me	might
like	look	many,	me	might
like	look	Masters	me	might
like	look	material	me	might
like	look	Material	me	mind
like	looking	material	me	mind
like	looking	material	mean	mind
like	lot	material	mean	mine
like	lot	material	mean	misquoting
like	lot	materials	mean	modalities
like	lot	materials	mean	model
like	lot	materials	mean	model
like	lot	matter	mean	model
like	love	may	mean	moment
like	Lucky	may	Mean	moment
like	lunch	may	mean	more
like	machine	maybe	mean	more
like	made	maybe	mean?	more
like	made	maybe	mean?	more
like	magic	maybe	mean?	more
like	make	maybe	mean?	more
like	make	maybe	mean?'	More
like	make	Maybe	meanings	more
like	make	maybe	meanings	more
like	make	Maybe	means	more
like	make	maybe	means	more
like	make	maybe	means	more?
like?	make?	maybe	meant	most
liked	makes	Maybe	meant?	most
liked	makes	maybe	measure	mostly
liked	making	maybe	meet	move
likes	making	maybe	mentality?	move
line	Making	maybe	mentioned	much
link	making	me	metaphor	much
linked	making	me	middle	much
linked	making	me	middle	much
linked	making	me	middle?	much
literally	making	me	middle?	much

multi-disciplinary	negative	not	of	of
multiple	negative	not	of	of
multivarious	negative	not	of	of
munus	negative	not	of	of
must	negative	not	of	of
must	negative	not	of	of
mutually	negative	not	of	of
my	never	not	of	of
my	Never	not	of	of
my	never	not	of	of
my	never	not	of	of
my	never	not	of	of
my	never	not	of	of
my	never	not	of	of
my	new	not?	of	of
my	nice	nothing	of	of
my	nice	noticed	of	of
my	No	notion	of	of
my	no	notion	of	of
my	no	noun	of	of
my	No	Now	of	of
my	No,	now	of	of
my	not	Now	of	of
my	not	now	of	of
my	not	now	of	of
myself	not	nowhere	of	of
myself	not	nuisance	of	of
myself	not	number	of	of
name	not	number	of	of
name	not	number	of	of
nearly	not	number	of	of
necessarily	not	obsessional	of	of
necessarily	not	obviously	of	of
necessarily	not	occupational	of	of
necessarily	not	of	of	of
necessary?	Not	of	of	of
need	not	of	of	Of
need	not	of	of	of
need	not	of	of	of
need	not	of	of	of
need	not	of	of	of
need	not	of	of	of
need?	not	of	of	of
needing	not	of	of	of
needs	not	of	of	of

of	one	other	part	performed
of	one	other	part	performing
of	one	other	part	performing
of	one	other	part	perhaps
of	One	other	part	perhaps?
of	one	others?	partake	persuading
of	ones	our	participating	phenomenal
of	oneself	our	participating	philosophy,
of	ongoing	our	participation?	physical
of	ongoing	our	particular	physically
of	only	our	particular	picture
of	only	our	particular	piece
of	open	our	particular	pieces
of	opening	our	particularly	pink
of	openness	out	pass	place
of	or	out	pen	place
of	or	out	pen	place
of	or	out	pen?	places
off	or	out	pencil!	playing
often	or	out	people	pleasure
often	or	out	people	pleasure
Oh	or	out	people	poesis
oh	Or	out	people	poesis'
ok	or	out	people	poetry
ok	or	out	people	point
Ok.	Or	out	people	point
old!	or	out	people	point
on	or	out	people	point
on	or	over	people	point
on	Or	over	People	point
on	or	override	people	point
on	or	overlap	people	pointer
on	or	own	people	Poles
on	or	own	people	political
on	or	own	people	political
on	other	own	people	political
on	other	pain	people	political
on	other	paper	people's	political
on	other	part	performance	political.
on	other	part	performance	posited
on	other	part	performance	possibilities
one	other	part	performative	possibilities
one	other	part	performative	possibility
one	other	part	performative	possibility
one	other	part	performative	possible?

possibly	prompted	reading	relationship	same
Possibly	property	reading	relationship	Sarah
possibly	Prophet?	reading	remember	say
possibly	provocation	realising	remember	say
practice	provocation?	realize	reminded	say
practice	psychological	really	removal	say
practice	psychologist	really	repeated	say
practice	psychologist	really	rescued?	say
practice	psychology	really	research	say
practice	psychotherapy	really	research?	say
practice	public	really	resolved	say
practice	purely	really	responsibilities	say?
practice	purposeful?	really	result?	saying
practice	pursuing	really	retrospective	saying
practice	put	really	return	saying
practice	put	really	review	saying
practice	put	really	rid	saying
Practice	put	really	right	saying
practice'	question	really	Right	saying
Praxis	question	really	right	says
Praxis	question	really	right	says
prefer	question	really?'	right!	says
present	question	realm	right'	says
presentation	question?	reason	river	school
presented	questions	reasons	river?	school
probably	questions?	reasons	room	school
problem	questions?	recently	room	schools
problem	quibbling	recognised	room	science
problem	quite	recorded	room	science
problem	quite	recording	room!	scientist
problem	quite	recording	rooms	scribe
process	quite	recurring	rub	secondary
process	quite	red	run	sector
process	quite	red	rushed	see
process	quite	referring	said	See
process	quite	reflect	said	see
process	quite	reflect	said	seeing
process	rather	reflection?	said	seems
process	rather	regard	said	seems
process	read	related	said	seems
process.	read	relationship	said?	seems
process?	read	relationship	same	seems
produced	read	relationship	same	seen
produced	read	relationship	same	seen
promise?	read	relationship	same	seen

sees	so	something	sort	stuff
sees	so	something	sort	stuff
sell	so	something	sound	stuff
send	so	something	sounded	stuff
sense	So	something	sounds	subject
sense	so	something	sounds	such
sense	So	something	space	suddenly
sense	so	something	space	suddenly
sense	so	something	space	suddenly
sensitive	so	something	space	suddenly
separated	so	something	space	suffer
serendipity	So	something	space	superfluous
series	so	something	space	suppose
session?	so	something	space	suppose
Shakespeare's	so	something	space	suppose
shared	So	something	space	suppose
she	so	something	space	suppose
she	So	something	speakers	suppose
shot	so	something	specific	suppose
should	so	something	spend	supposed
should	so	something	spend	sure
shouldn't	so	something	spending	sure
shut	social	something	spirit	sure
sign	society	something	spirited	sure
signed	sociologist,	something	spoke	sure
significant	some	something	spoken	surprise
similarly	some	something	spot	surprising
sit	some	something	stage	surprising
slide	some	something	stage	symposium
slightly	some	something	standard	symposium
So	some	something	start	T
so	some	something	start	table
so	somehow	something?	start	tactile
So	somehow	something?	started	take
so	somekind	somewhere	started	take
So	someone	somewhere	starting	take
so	someone	somewhere	starting	take
so	someone	Sorry	still	talk
so	someone	Sorry	stop	talk
so	someone	Sorry?	stop	talk?
so	someone	sort	stop	talked
so	something	sort	stop	talked
so	something	sort	stopping	talked
so	something	sort	stops.	talking
so	something	sort	strident	talking

there	they	things	think	this
there	they	things	think	this
there	they	things	think	this
there	they	things	think	this
there	They	things	think	this
there	they're	things'	think	this
there	they're	think	think	this
there	they're	think	think	this
there	they're	think	think?	this
there	thing	think	thinking	this
there	thing	think	thinking	this
there	thing	think	thinking	this
there	thing	think	thinking	this
there	thing	think	thinking	this
there	thing	think	thinking	this
there	thing	think	thinking	this
there	thing	think	thinking	this
there	thing	think	thinking	This
There	thing	think	thinking	this
There	thing	think	thinking	This
there!	thing	think	thinking	this
there?	thing	think	thinking	this
therefore	thing	think	thinking	this
there's	things	think	thinking	this
there's	things	think	thinking	this
there's	things	think	thinking	this
there's	things	think	thinking	this
there's	things	think	thinking'	this
there's	things	think	third	this'?
there's	things	think	thirteenth	those
There's	things	think	Thirteenth	those
there's	things	think	this	those
there's	things	think	this	those
there's	things	think	this	those
there's	things	think	this	those
these	things	think	this	those
these	things	think	this	though
these	things	think	this	though
these	things	think	this	though
these	things	think	this	though
these	things	think	this	thought
these	things	think	this	thought
these	things	think	this	thought
they	things	think	this	thought
they	things	think	this	thought
they	things	think	this	thought
they	things	think	This	thought

thoughts	to	to	to	to
through	to	to	to	to
through	to	to	to	to
through	to	to	to	to
through	to	to	to	today
through	to	to	to	today
through	to	to	to	today
through	to	to	to	today
through	to	to	to	today?
through	to	to	to	today?
through	to	to	to	today?
through	to	to	to	together
through	to	to	to	together
through	to	to	to	together
through	to	to	to	together
throughout	to	to	to	together
throw	to	to	to	together
throw	to	to	to	together
thrown	to	to	to	too
tick	to	to	to	too
ticking	to	to	to	too!
ties	to	to	to	transcribing
time	to	to	to	translate
time	to	to	to	trust
time	to	to	to	try
time	to	to	to	try
time	to	to	to	trying
time	to	to	to	trying
time	to	to	to	trying
time	to	to	to	trying
time!	to	to	to	trying
times	to	to	to	trying
to	to	to	to	turns
to	to	to	to	turn'
to	to	to	to	two
to	to	to	to	two
to	to	to	to	two
to	to	to	to	Um
to	to	to	to	um
to	to	to	to	um
to	to	to	to	ums
to	to	to	to	ums
to	to	to	to	understand
to	to	to	to	understanding

unethical	using	want	way	we
unexpected	usually	want	way	we
unfinished	utility	wanted	way	we
unknowable	validated	wanted	way	we
unknowable	value	was	ways	Well
unknowable	valued	was	ways	well
unpredictable	values	was	ways	Well
unsaid	values	was	ways	Well
unsure	various	was	ways	well
until	various	was	ways	well
up	verb	was	ways	well
up	very	was	ways	Well
up	very	was	ways	well
up	very	was	we	Well
up	very	was	we	Well
up	very	was	we	well
up	very	was	we	well
up	very	was	we	well
up	very	was	we	Well
up	very	was	we	well
up	very	was	we	Well
up	very	was	we	Well
up	very	was	we	well
up?	very	was	we	Well
urgencies	video	was	we	well
us	view	wasn't	we	Well
us	view	wasn't	we	Well
us	view	wasn't	we	well
us	visual	way	we	Well
us	voice	way	we	well
use	voice	way	We	well
use	voice	way	we	well
use	W	way	we	Well
use	want	way	we	Well
used	want	way	we	Well
used	want	way	we	Well
used	want	way	we	well
used	want	way	we	Well
useful	want	way	we	well
useful	want	way	we	well?
useful?	want	way	we	were
using	want	way	we	were
using	want	way	we	were

were	what	whatever	whether	with
were	what	what's	whether	with
were	what	what's	whether	with
were	what	what's	whether	with
were	what	What's	which	with
were	What	when	which	with
were	what	when	Which	with
were	what	when	which	with
were	what	when	which	with
were	what	When	which	with
were	what	when	which	with
weren't	what	when	which	with
weren't	What	when	which	with
weren't	what	when	which	with
weren't	what	when	which	with
we'd	what	when	Which	With
we're	what	When	which	with
We're	what	when	Which	with
we're	what	when	which	with
we're	what	when	which	with
we're	What	when	while	with
We're	what	when	who	with
we're	what	when	who	with
we're	what	when	who	with
we're	what	when	who	with
we're	what	when	who	withhold
we've	what	where	who	within
we've	what	where	Who	within
we've	what	where	whole	without
we've	what	where	whole	without
we've	what	where	whole	without
we've	what	where	wholeheartedly	without
we've	what	where	Why	without
we've	what	where	Why	without
what	What	where	why	without
what	What	where	Why	witness
what	what	where	Why	wonder
what	What	where	why	wonder
what	What	whether	why?	wonder
what	what	whether	wide	wondered
what	what?	whether	will	wonderful
what	What?	whether	will	wondering
What	whatever	whether	with	wondering
what	whatever	whether	with	word
what	whatever	whether	With	word

