

Drawing and writing

There are very real benefits to drawing as a complementary activity to thinking and writing. Complex thinking skills are stimulated by drawing, or creating works of art. In the process, the creator is engaged in 'noticing subtleties, conceiving of imaginative possibilities, interpreting metaphorical meanings', and 'exploiting unanticipated opportunities' (Eisner, 2002, p.35, cited in Read, 2006).

Read, C. (2006). Fine Art, Imagination and Literacy. *Imaginative Education Research Symposium*. Conference paper, Imaginative Education Research Group Retrieved from: http://dev.papers.ierg.net/index.php?-table=papers&-action=browse&paper_id=%3D68

- Dan Roam, author of *The Back of the Napkin: Solving Problems and Selling Ideas with Pictures*, talks about the benefits of visualising problems or ideas:
http://www.youtube.com/watch?v=kuA_yz7aTo0

Roam, D. (2009). *The Back of the Napkin: Solving Problems and Selling Ideas with Pictures*. Penguin.

- Tim Brown (designer, talking at the 2008 Serious Play Conference) reminds us that when we collaborate together, we need to feel secure to take risks, secure enough to play and so discover innovative ideas:
http://www.ted.com/talks/lang/en/tim_brown_on_creativity_and_play.html
- Read this extract from Rendle Short's article 'Loose threads: writing and eisegesis'. She links the acts of breathing, drawing and thinking:

Briony Fer talks about drawing and how like breathing it is, in discussing Gabriel Orozco's 'Breathing drawings' (1998-2002). She writes: 'Drawing leads to more drawing. It just goes on, to infinity. Drawing embodies a powerful sense of incompleteness' (Fer 2004: 14).

Art critic Gordon Bull writes about drawing, how it can be so simple, a line or a mark or traces - sweat patches - on any surface; how it is fundamental to our understanding of art because it is the result of 'touch, engaging the body of the artist' (Bull 2007). Drawing is a way of thinking too, like breathing: the consciousness of breathing opens us up to our own vulnerability. Drawing in this way brings us close, subject to object – breathing alongside, thinking with. So here we have it: all three intertwined and interchangeable – to breathe, to draw, to think. 'After all,' says writer David Malouf, 'breath is what we live on, it is the first and the last.'

Rendle-Short, F. (2010). 'Loose thinking': Writing an eisegesis. *TEXT* 14(1). Retrieved from: www.textjournal.com.au/april10/rendleshort.htm

So...get drawing! Try a few activities in your writing group. Then discuss the outcomes.